

The Northwood Orchestra

DON JAEGER
Music Director and Conductor

Sherrill Milnes
Baritone

Monday Evening, July 16, 1984, at 8:00
Power Center for the Performing Arts
Ann Arbor, Michigan

- Homage à Mozart Jacques Ibert
(1890-1968)
- “Deh vieni alla finestra” from *Don Giovanni* }
“Finch’ han dal vino” from *Don Giovanni* } Wolfgang Amadeus Mozart
“Rivolgete a lui lo sguardi,” K. 584 } (1756-1791)
- “O, du mein holder Abendstern” from *Tannhäuser* Richard Wagner
Sherrill Milnes, *Baritone* (1813-1883)
- Symphony No. 3, “The Camp Meeting” Charles Ives
(1874-1954)
- Old Folks Gatherin’ Children’s Day Communion

INTERMISSION

- Don Quichotte à Dulcinée Maurice Ravel
(1875-1937)
- Chanson romanesque Chanson épique Chanson à boire
Sherrill Milnes
- La Boeuf sur le toit Darius Milhaud
(1892-1974)
- Bois Epais Jean-Baptiste Lully
(1632-1687)
- “O Richard, O mon Roi” from *Richard Coeur de Lion* André Grétry
Sherrill Milnes (1741-1813)

You are invited to join Sherrill Milnes tomorrow afternoon at 4:00, when he will introduce his film *Homage to Verdi*—in the W. K. Kellogg Building Auditorium, Fletcher Street at North University, free admission.

This concert is made possible, in part, by grants from the National Endowment for the Arts and the Northwood Institute.

Sherrill Milnes is now at the height of an extraordinary career that has taken him from midwest America (he grew up on a farm in Downers Grove, Illinois) to the great opera houses and concert halls of the world. He is the leading baritone of the Metropolitan Opera, La Scala, Royal Opera House, Covent Garden, Vienna Staatsoper, Chicago Lyric, and the opera companies of Paris, San Francisco, Berlin, Hamburg, Munich, and Salzburg. Among his major festival appearances in this country are the Hollywood Bowl, Ravinia, Tanglewood, Robin Hood Dell, Saratoga, Wolf Trap, and Blossom. He has sung with the major orchestras of the United States, including the New York Philharmonic, Boston Symphony, Philadelphia Orchestra, Cleveland Orchestra, Chicago Symphony, and the Los Angeles Philharmonic. The most recorded opera star ever, he has been engaged by every major record company, with more than sixty recordings encompassing all areas of the vocal repertoire—opera, symphony, lieder, and oratorio. Mr. Milnes is the recipient of several honorary doctorate degrees, and in December 1983 he was awarded the title of Commander of Order of Merit of the Republic of Italy, in recognition of his love and dedication to Italian music.

Milnes took violin and piano lessons from early childhood and studied voice for twelve years. In high school, he won the State Music Contest in five separate categories—tuba in the brass sextet, viola in the string quartet, concertmaster of the orchestra, first chair tuba in the band, and as a vocal soloist. He entered Drake University—intending to be a music teacher—and graduated with top honors in all subjects. After additional voice courses at Northwestern University under Hermanus Baer, he took his first professional singing job with the Margaret Hillis Choir, which is attached to the Chicago Symphony. In 1960 Milnes joined Boris Goldovsky's Grand Opera Theater. It was with this company that he first appeared in Ann Arbor (in 1962) singing the role of Germont in *La Traviata*. The rest is history: his New York City Opera debut in 1965; his portrayal at the Met of Iago in the 1972 Franco Zeffirelli production of *Otello*; his debuts in London (1969), Vienna Opera (1970), Covent Garden (1971), Hamburg (1973), Paris Opera (1975), Teatro Colon in Buenos Aires (1977), and La Scala (1978), to mention a few highlights.

This evening's performance marks the baritone's ninth appearance in Ann Arbor.

Don Jaeger has appeared as guest conductor with such orchestras as the Detroit and Chattanooga Symphonies, the Aspen Festival Orchestra, and abroad with the Philharmonic Orchestras of Antwerp and Lisbon and the State Orchestra of Thessaloniki. As conductor of the Midland (Michigan) Symphony prior to his current position, Mr. Jaeger was responsible for commissioning many works by American composers, including Lukas Foss, Dave Brubeck, Alec Wilder, and Leslie Bassett. He also directed the Northwestern Michigan Symphony before helping to found the Northwood Orchestra. In the spring of 1981 he was invited to the People's Republic of China, where he lectured, taught, and conducted. Recently Mr. Jaeger accepted the position of music director and conductor of the orchestra in San Bernadino, California.

The Northwood Orchestra, a Michigan-based professional chamber orchestra, was founded in 1979 for the Northwood Institute Festival of the Lakes. It now performs in major cities across the country, with such renowned soloists as Lorin Hollander and Yuri Egorov. Two New York appearances have highlighted the Orchestra's short history: In April 1981 the ensemble appeared with the Canadian Brass in a concert of twentieth century music at Avery Fisher Hall, Lincoln Center, and they returned to New York in April 1983 to perform in Carnegie Hall at the presentation of the Albert Schweitzer Music Award to Van Cliburn. Soloists for the latter performance included Leontyne Price, Ralph Votapek, and Steven de Groote.

This evening's performance marks the Orchestra's fourth Ann Arbor concert and Mr. Jaeger's fifth appearance under University Musical Society auspices.

The Northwood Orchestra

<i>First violins</i>	<i>Cellos</i>	<i>Bassoons</i>	<i>Percussion</i>
Norman Paulu <i>Concertmaster</i>	*Crispin Campbell	*Elizabeth Johnson	Eric Schweikert
Philip Mason <i>Associate Concertmaster</i>	Elizabeth Chryst	Drew Hinderer	<i>Harp</i>
Renata Artman Knific	Walter Preucil	<i>Horns</i>	Ann Preucil
Roderick Bieber	Stephen Kanack	*William Coffindaffer	<i>Personnel Manager and Librarian</i>
Margaret Chapman Cooper	<i>Basses</i>	Karl Hill	Julia C. Kurtyka
Amy Shevrin	*Rip Pretat	<i>Trumpets</i>	<i>Stage Manager</i>
<i>Second violins</i>	Duane Rosengard	*Dennis Horton	Donald Beyer
*Joel Levin	<i>Flutes</i>	Larry Herman	<i>Technician</i>
Melanie Levin	*Jacqueline Hofto	<i>Trombone</i>	<i>General Manager</i>
Julia C. Kurtyka	Darlene Drew	*David Sporny	John R. Bland
Stephanie Preucil	<i>Oboes</i>	<i>Tuba</i>	
<i>Violas</i>	*Catherine Paulu	John R. Bland	
*Anne Hegel Clough	Nancy Brammer	<i>Timpani</i>	
Margaret Lang Van Lunen	<i>Clarinets</i>	*David Wiles	
Carol Grohs	*Frank Kowalsky		
Reed Anderson	Mark Gallagher		

*Principal

VOCAL NOTES AND TRANSLATIONS

Mozart: "Deh vieni alla finestra"
from *Don Giovanni*

In the second act, Don Giovanni pursues his course of frivolity as he turns his attentions to the servant maid of his former mistress, Donna Elvira. To clear the way, he persuades his valet Leporello to exchange clothing with him and to station himself beneath Elvira's balcony window, while he, the Don, utters words of tenderness and feigned repentance. Elvira descends to the garden where Leporello receives her with mock protestations of love. As they leave the scene, Don Giovanni is free to woo the servant maid with this charming serenade:

"From out your window smile down at me, while I sing this song with sighs of love. I would move your heart, for you have quite undone me. Grant me your love and pity, you who are fairer than the rose, sweeter than honey, and whose voice is more subtle than a zephyr. Descend my love, I entreat you, before death ends my torments."

Mozart: "Finch' han dal vino"
from *Don Giovanni*

Also known as the *Champagne Aria*, "Finch' han dal vino" is sung by Don Giovanni to his valet Leporello, in which he, the Don, gives orders for a party to which he has invited all the peasants. The amorous Don plans his festive evening (with the aid of musicians and his wine cellar):

"Now that the wine has set their heads whirling, go and prepare a wonderful party. If, on the way, you meet some young lady, try also to bring her along. Let the dancing be spontaneous. They can do the minuet, the gavotte, or the waltz, just as you like. And I, in the meantime, behind the scenes, will be flirting with this one and that one. Ah, to my list tomorrow morning you will have to add at least ten names!"

Mozart: "Rivolgete a lui lo sguardi," K. 584

Mozart originally intended that this big aria be included in the opera *Così fan tutte*, but he replaced it with a shorter aria at the première, an aria which is still most often used. The reason was that "Rivolgete" was of such large dimension that it tended to break the dramatic flow. Alfred Einstein, the most famous of all Mozart experts, calls it the most remarkable *buffa* aria ever written. Today it stands on its own as one of Mozart's major concert arias.

In *Così*, Guglielmo and Ferrando, two officers, appear in oriental disguise to test the fidelity of their fiancées, Fiordiligi and Dorabella. In exaggerated gestures and words, Guglielmo does his utmost to win the girls: "My sighs are of fire, my desires as strong as bronze. In wealth, we are like Croesus; in beauty, like Narcissus; in love, even Marc Antony would seem ridiculous compared to us." Deep down, he is anxious lest the girls will fall for the bragging. At the end of the aria, he allows himself to exult quietly; the answer was disdain on the girls' part. But the triumph was premature -- soon his friend's fiancée, Dorabella, falls in his arms. "...that's the way they all do!"

Wagner: "O, du mein holder Abendstern"
from *Tannhäuser*

In Scene 1 of Act III, Elisabeth, in love with the wayward Tannhäuser, is praying before a crucifix for her release from the world and her salvation. The minstrel, Wolfram, primarily a poet and artist with deep sensitivity, is secretly but hopelessly in love with her. As he stands at a distance sorrowfully watching her, twilight falls over the valley. Taking up his harp, Wolfram sings this wonderfully expressive apostrophe to the evening star, now glowing in the darkening sky, asking it to calm Elisabeth's spirit and to guide her soul to heaven. This scene stands unsurpassed in Wagner's operas for its sheer beauty, simplicity, and deep expressiveness.

Ravel: "Don Quichotte à Dulcinée"

Chanson romanesque (Romanesque Song)

If you should tell me that the earth offended you by so much revolving, I would hurry Sancho Panza away; you would see it still and silent. If you should tell me that boredom comes upon you through the too starsown sky, I'd tear God's firmament apart and reap the night with one stroke. If you should tell me that space thus void pleases you not at all, as God's knight, spear in hand, I would star the passing breeze. But if you should say that my blood is more mine than yours, my lady, I would pale at the reproach and I would die, blessing you. Oh, Dulcinea!

Chanson épique (Epic Song)

Good St. Michael who gives me leave to see my lady and listen to her; good St. Michael who deigns to choose me to oblige and defend her; good St. Michael, please descend with St. George upon the

altar of the blue-mantelled Madonna. With a celestial beam, bless my blade and its equal in purity and its equal in piety as in modesty and chastity: my lady. (Oh, great St. George and St. Michael) the angel who invigilates my vigil, my sweet lady so like you, blue-mantelled Madonna! Amen.

Chanson à boire (Drinking Song)

Deuce take the bastard, illustrious lady, who to wean me from your sweet eyes says that love and old wine bring mourning to my heart, my soul. I drink to joy. Joy is the only goal to which I go directly . . . when I have drunk. Deuce take the jealousy, swarthy mistress of him who whines, weeps and pledges always to be this pale love, one that waters down his drunkenness. I drink to joy . . .

Lully: Bois Epais

Sombre woods, glades dark and lonely, where midnight gloom enters alone; oh, hide my slighted love in your unbounded night. If now this broken heart nevermore may enfold her, then evermore I hate the light.

Grétry: "O Richard, O mon Roi" from *Richard Coeur de Lion*

Oh, Richard, Oh, my King! All the world forsakes you; only one friend is still faithful and cares what fate may overtake you. Of all men, only I, Blondel, would destroy your fetters while all your other friends forsake you. Oh monarchs, never seek your friends beneath the palms of glory, but where the bough of myrtle bends, where your story is guarded by Memory's daughters. Life for a troubadour is love, faithfulness, devotion; he asks no other reward. Oh, Richard, Oh, my King! . . .