

UNIVERSITY MUSICAL SOCIETY

CHARLES A. SINK, PRESIDENT

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Sixth Concert

1951-1952

Complete Series 3067

Seventy-third Annual
Choral Union Concert Series

SALVATORE BACCALONI, *Basso Buffo*

MARCEL FRANK *at the Piano*

THURSDAY EVENING, NOVEMBER 29, 1951, AT 8:30
HILL AUDITORIUM, ANN ARBOR, MICHIGAN

PROGRAM

"Son imbrogliato" from *La Serva padrona* PERGOLESI
"Le Veau d'or" from *Faust* GOUNOD

"Solche hergelauf'ne Laffen" from *Die Entführung*
aus dem Serail MOZART
"Ha, wie will ich triumphieren" from *Die Entführung*
aus dem Serail MOZART

"Mondo ladro, mondo rubaldo" from *Falstaff* VERDI
"Quand' ero paggio" from *Falstaff* VERDI

INTERMISSION

Moment Musical SCHUBERT
Minuet in E-flat BEETHOVEN
Bolero RAVEL

MARCEL FRANK

"Madamina" from *Don Giovanni* MOZART
"Siege of Kazan" from *Boris Godounoff* MOUSSORGSKY
Chanson de la puce MOUSSORGSKY

Negro Spirituals:
Swing Low, Sweet Chariot
Peter, Go Ring dem Bells
My Lord, What a Morning

NOTE.—The University Musical Society has presented Salvatore Baccaloni on previous occasions, as follows: May 5, 1943; May 5, 1946; Dec. 5, 1946.

The Steinway is the official piano of the University Musical Society

A R S L O N G A V I T A B R E V I S

PROGRAM NOTES

“Son imbrogliato” from *La Serva padrona* PERGOLESI

Uberto—the old man inveigled into marrying his maid.

Apparently, even in 1731 there were gold-diggers, judging from *Uberto's* troubles in Pergolesi's opera, *La Serva padrona*. This is especially true in this aria, describing the young lady who is determined to marry him.

“Le Veau d'or” from *Faust* GOUNOD

Mephistopheles sings the famous “Calf of Gold” aria to the townspeople, who appraise him with glowing curiosity—the stranger who utters a few magic phrases and produces wine for the whole company. “To Marguerite,” he cries sardonically, raising his glass.

“Solche hergelauf'ne Laffen” from *Die Entführung*

aus dem Serail MOZART

Osmin—the first eunuch of Selim's harem, a crafty fellow.

In Mozart's light-hearted and romantic “singspiel,” *Osmin* is the gross, blustering guardian of the Pasha's harem. In this aria he vents his rage on “Peeping Toms” who make his life miserable. The culprit, although he does not know it, is Belmonte, who is spying out the possibilities of escape for his betrothed, Constance. *Osmin*, in an aria that was a model for Gilbert and Sullivan, swears by the beard of the prophet that he'll match the malice and cunning of these would-be intruders; that he'll behead them, hang them, split them, burn them, bind them, drown them, skin them!

“Ha, wie will ich triumphieren” from *Die Entführung*

aus dem Serail MOZART

The lady is being helped over the garden wall—the deed all but accomplished, when the insolent abduction is discovered and the lovers are carried off captive. The Pasha, his heart moved by the exhibition of unselfish love, later dismisses them with his blessing. But here the evil *Osmin* exults in his own alertness and in the imminent death of the plotters. When the noose is 'round their necks he says, “I'll laugh and dance and sing for joy, because after you're done away with, I'll have a long rest from these interruptions.”

P. S. They are not hung; and they do live happily ever after!

“Mondo ladro, mondo rubaldo” from *Falstaff* VERDI

Falstaff—the swashbuckling, overfat knight.

Verdi had always wanted to write a comic opera, and when he was nearly eighty, Boito presented him with what is probably the best libretto of its kind in existence.

Falstaff is usually regarded as one of the major musical miracles. No score has ever surpassed or even equaled it for sheer brilliance, for plasticity, for consummate blending of words and music.

This is the monologue in which Sir John, over a beaker of mulled wine, laments a thankless world which has rewarded his years of gallantry by a ducking in the Thames in a basket of foul linen, like a litter of blind kittens. No more good is to be found anywhere, he says—everything is in a decline. . . . “Go thy way, Jack Falstaff, with thee shall disappear forever the true virility of manhood.”

“Quand’ ero paggio” from *Falstaff* VERDI

In the second brief aria, the fat, amorous knight tells Mistress Ford how slender and good-looking he had once been; and how those had been the gayest, gladdest years of his life.

“Madamina” from *Don Giovanni* MOZART

Leporello—the manservant of Don Giovanni, who knows more about the Don than he does himself.

The disconsolate Donna Elvira mourns that she has been basely abandoned by the most notorious of heart-breakers, Don Giovanni. The Don’s sly servant, Leporello, brings her cold comfort by pointing out that she is neither the first, nor likely to be the last, to be so treated. He shows her a book filled with the record of the year’s conquests. . . . “In fair Italy, six hundred and forty; Germany, two hundred and thirty-one; a hundred in France; Turkey, ninety-one; but in Spain—ah, in Spain—one thousand and three! Ladies, peasants, countesses, cooks, scullery maids—it made no matter—they needed only to be women for him to fall in love with them!”

“Siege of Kazan” from *Boris Godounoff* MOUSSORGSKY

Varlaam—a loquacious monk who boasts of his exploits.

Varlaam, a monk, who has escaped from the convent with two companions, and has arrived at an inn at the Lithuanian border, sings a rollicking drinking song filled with a verve and grim humor characteristically Russian. The words tell with fiendish glee how the terrible Czar Ivan, when threatened by rebellion of the Tartars in the town of Kazan, scattered the rebels to pieces by exploding mines in their midst.

Chanson de la puce MOUSSORGSKY

The Song of the Flea is the sardonic air sung by Mephistopheles in Auerbach’s cellar. The scene is from Moussorgsky’s sketch for Goethe’s *Faust*.

CONCERTS

SPECIAL NOTICE

TAX EXEMPTION—A ruling of the Internal Revenue Department provides that under the 1951 tax bill recently passed by Congress, concerts given by the University Musical Society are tax exempt, as of November 1, 1951. This saving is being passed on to ticket purchasers, and the prices of all tickets are reduced approximately 20%.

Messiah

First Concert Saturday, December 8, 8:30 P.M.
Second Concert Sunday, December 9, 2:30 P.M.

UNIVERSITY MUSICAL SOCIETY
MUSICAL SOCIETY ORCHESTRA

NANCY CARR, *Soprano* DAVID LLOYD, *Tenor*
EUNICE ALBERTS, *Contralto* JAMES PEASE, *Bass*
MARY MCCALL STUBBINS, *Organist*
LESTER MCCOY, *Conductor*

Tickets (either performance): 58¢ and 42¢

THE CINCINNATI SYMPHONY ORCHESTRA, Thor Johnson, Conductor, will give a concert in the Choral Union Series, Monday, January 14, at 8:30 P.M. Tickets: \$2.50—\$2.00—\$1.50.

Chamber Music Festival

Three Concerts February 15, 16, 17, 1952.

BUDAPEST STRING QUARTET

JOSEF ROISMAN, *Violin* BORIS KROYT, *Viola*
JAC GORDETZKY, *Violin* MISCHA SCHNEIDER, *Violoncello*

Season Tickets: \$3.25 and \$2.25
Single Concerts: \$1.75 and \$1.25

For tickets or for further information, please address: Charles A. Sink, President, University Musical Society, Burton Memorial Tower.

1952 MAY FESTIVAL. Orders for season tickets will be accepted and filed in sequence beginning as of December 1.