

The University Musical Society

of The University of Michigan



Presents

JOAN SUTHERLAND

Soprano

RICHARD BONYNGE *at the piano*

FRIDAY EVENING, JANUARY 30, 1970, AT 8:30

HILL AUDITORIUM, ANN ARBOR, MICHIGAN

P R O G R A M

I

Plaisir d'amour JEAN PAUL MARTINI

Martini wrote twelve operas, various pieces of religious music, and a Requiem for Louis XVI. But he is best-known as the composer of this song, which was later arranged for voice and orchestra by Hector Berlioz.

Tre giorni son che Nina attr. PERGOLESI

This piece is often attributed to Giovanni Battista Pergolesi (1710-1736), but there is not a shred of evidence to support this claim. In this song her lover complains that for three days he has been trying to arouse Nina from her bed but neither piffari (bagpipes), tympani nor cembali will avail.

Two arias from *Giulio Cesare* G. F. HANDEL

Giulio Cesare belongs to the period of Handel's life when many of his finest operas were written and performed, 1720-1725. The action of this opera begins with Caesar's arrival at Alexandria.

Non disperar

Cleopatra is in her room in her brother Ptolemy's palace, planning her conquest of the throne which he believes rightfully his. She tells Ptolemy that he should not despair, since the good fortune he will have in love will make up for his loss of the throne.

Venere bella

Cleopatra, waiting for Caesar in a love-nest, begs the goddess of love to help her in her schemes.

II

When Daisies Pied THOMAS AUGUSTINE ARNE

On December 20, 1740, Shakespeare's *As You Like It* was produced, with Arne's settings of "Under the Greenwood Tree," "Blow, Blow Thou Winter Wind" and "When Daisies Pied."

Tell Me, Lovely Shepherd (from *Solomon*) WILLIAM BOYCE

Boyce played an enormous role in English musical life. All of his work shows a direct style ranging from buoyancy and gaiety to moments of simple beauty.

The Shepherd's Song FRANZ JOSEPH HAYDN

This is the familiar "My Mother Bids Me Bind My Hair," one of several English songs set to music by Haydn.

She Never Told Her Love (Shakespeare) FRANZ JOSEPH HAYDN

She never told her love
But let concealment,
Like a worm in the bud,
Feed on her damask cheek;
She sat like patience
On a monument, smiling at grief.

"Light as Thistledown" (from *Rosina*) WILLIAM SHIELD

Rosina was one of the most successful of the pastoral ballad operas of a composer who enjoyed great popularity on the English stage for nearly fifty years.

III

Two songs from "Serate Musicali" GIOACCHINO ROSSINI

"Serate Musicali" is a collection of Italian airs and duets written by Rossini in 1835 and are among his few significant productions after his retirement from the operatic scene following the composition of *William Tell* in 1828.

La Promessa

With words by Metastasio, this song has an airy grace and lightness that give life to a rather mannered compliment: Would I be unfaithful? No, my love, not even in jest would I leave you, for you are my life and my joy.

L'Invito

Come, my love, I implore you! Your lover suffers terribly when far from you!

Adieux à la vie (Elégie sur une seule note) GIOACCHINO ROSSINI

From an "Album of French Songs," this is actually written entirely on one note for the vocal line, over a more complicated accompaniment: Greetings, final dawn! My beloved has departed, so I must die.

Il Sospiro (from "Ispirazioni Viennezi") GAETANO DONIZETTI

"Inspirations of Vienna" is a collection of five solo songs and two duets which became very popular in nineteenth-century at-home gatherings.

INTERMISSION

IV

Heimkehr FREDERICK DELIUS

Abendstimmung FREDERICK DELIUS

Solveig's Lied EDVARD GRIEG

Solveig, Peer Gynt's sweetheart, sings of her faithfulness to Peer who has wandered far from the northland. Peer, just returned from his long travels during which he has forgotten Solveig, listens with remorse under her window as she sings.

Ein Traum EDVARD GRIEG

Grieg wrote 150 songs, many patterned after the folksongs of his native Norway, yet all showing his own personal style. This is the last of a group of six songs "To German Words," published as Opus 48.

V

Scottish Folk Songs

Annie Laurie
On the banks of Allan Water
My love is like a red, red rose
Ye banks and braes
Bonnie Mary of Argyle

VI

La Melodie de baisers JULES MASSENET

This song compares the simultaneous blooming of the lilac and the prim-rose with the way in which lovers unite their dreams with a kiss.

Crépuscule JULES MASSENET

A description of various flowers and other woodland inhabitants seeking rest at twilight.

Si mes vers avaient des ailes (Victor Hugo) REYNALDO HAHN

My poems would fly, soft and delicate, toward your garden so beautiful, if my poems had wings like a bird. They would fly like sparks toward your smiling hearth if my poems had wings like a spirit. Near you, pure and faithful, they would hover night and day, if my poems had wings like love.

La Lettre ("O mon cher amant" from *La Périhole*) JACQUES OFFENBACH

La Périhole, a street singer of Lima, is approached by the Viceroy, in disguise, who wishes her to become his favorite. Believing this to be for the best, she writes a letter to her beloved Piquillo, a fellow street singer, saying that she loves him but must leave him. In order that the audience may know what she has written, she sings the text of her letter.

Eclat de rire (Laughing Song from *Manon Lescaut*) FRANCOIS AUBER

Auber wrote over forty operas, among them *Fra Diavolo* and *La Muette de Portici*. He also set Prevost's novel *Manon Lescaut* to music, foreshadowing Massenet and Puccini by a number of years. At the end of the first act, Manon sings this "Laughing Song," telling a story of unrequited love.

1969—INTERNATIONAL PRESENTATIONS—1970

*JEAN-PIERRE RAMPAL, *Flute*, and

ROBERT VEYRON-LACROIX, *Keyboard* . . . Thursday, February 5

Program: Sonata in G major LECLAIR
Sonata in G minor, Op. 13, No. 6 VIVALDI
Sonata in B minor J. S. BACH

VLADIMIR ASHKENAZY, *Pianist* Monday, February 9

Program: Sonata No. 44 in G minor HAYDN
Kreisleriana, Op. 16 SCHUMANN
Nocturne in E, Op. 62, No. 2 CHOPIN
Sonata in B minor, Op. 58, No. 3 CHOPIN

All programs begin at 8:30 unless otherwise indicated.

* Sold out.

The ANN ARBOR May Festival

THE PHILADELPHIA ORCHESTRA IN ALL CONCERTS

THURSDAY, APRIL 23, 8:30

EUGENE ORMANDY, Conductor. Mahler Symphony No. 2 in C minor ("Resurrection") with EVELYN MANDAC, Soprano; BIRGIT FINNILA, Contralto; and THE UNIVERSITY CHORAL UNION.

FRIDAY, APRIL 24, 8:30

THOR JOHNSON, Conductor. EVELYN MANDAC, Soprano and THE UNIVERSITY CHORAL UNION in Stabat Mater (Poulenc) and "Prologue" (Alan Stout)—both for Soprano, Chorus and Orchestra. ALICIA DE LARROCHA, Pianist, in Mozart Concerto, No. 19, in F major, K. 459.

SATURDAY, APRIL 25, 8:30

EUGENE ORMANDY, Conductor. Tone Poem, "Don Juan" (Strauss), VAN CLIBURN, Pianist, in Concerto No. 1 in B-flat minor, Op. 23 (Tchaikovsky); "To the Victims of Hiroshima"—Threnody (Penderecki); and Suite No. 2 from "Daphnis and Chloe" (Ravel).

SUNDAY, APRIL 26, 2:30

THOR JOHNSON, Conductor. Bach "Magnificat" with BENITA VALENTE, Soprano; MARY BURGESS, Contralto; JON HUMPHREY, Tenor; LESLIE GUINN, Baritone; and THE UNIVERSITY CHORAL UNION—SMALL CHORUS. Debussy's "La Damselle elue" with BENITA VALENTE, Soprano, and BIRGIT FINNILA, Contralto; and WOMEN'S CHORUS OF THE UNIVERSITY CHORAL UNION. ITZHAK PERLMAN, Violinist, in Concerto No. 2 in G minor, Op. 63 (Prokofieff).

SUNDAY, APRIL 26, 8:30

EUGENE ORMANDY, Conductor. Beethoven Program: Symphony No. 1 in C major, Op. 21; Fantasia in C minor for Piano, Chorus, Soloists, and Orchestra, with RUDOLF SERKIN; BENITA VALENTE; MARY BURGESS; JON HUMPHREY; LESLIE GUINN; and THE UNIVERSITY CHORAL UNION—SMALL CHORUS. Concerto No. 5 in E-flat major ("Emperor") with RUDOLF SERKIN, Pianist.

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