

# The University Musical Society

of  
The University of Michigan

Presents

## The Mozarteum Orchestra of Salzburg

LEOPOLD HAGER, *Musical Director and Conductor*

RITA STREICH, *Soprano*

ROSEMARY RUSSELL, *Contralto*    JOHN McCOLLUM, *Tenor*

RALPH HERBERT, *Baritone*

The Festival Chorus of the University Choral Union

DONALD BRYANT, *Conductor*

SATURDAY EVENING, MARCH 17, 1973, AT 8:30

HILL AUDITORIUM, ANN ARBOR, MICHIGAN

### A L L - M O Z A R T   P R O G R A M

Divertimento in F major for Strings, K. 138

Allegro  
Andante  
Presto

“L’amerò sarò costante” from *Il Re pastore*, K. 208

(Solo violin, KARLHEINZ FRANKE)

“Deh vieni, non tardar” from *Le Nozze di Figaro*, K. 492

RITA STREICH, *Soprano*

Symphony No. 40 in G minor, K. 550

Molto allegro  
Andante  
Menuetto  
Allegro assai

### INTERMISSION

“Coronation Mass” in C major, K. 317, for Mixed Chorus, Soloists, and Orchestra

*In Memoriam* – CHARLES ALBERT SINK

Kyrie—*Andante maestoso*  
Gloria—*Allegro con spirito*  
Credo—*Allegro molto*

Sanctus—*Andante maestoso*  
Benedictus—*Allegretto*  
Agnus Dei—*Andante sostenuto, andante con moto*

The Festival Chorus

DONALD BRYANT, *Conductor*

RITA STREICH, *Soprano*

JOHN McCOLLUM, *Tenor*

ROSEMARY RUSSELL, *Contralto*

RALPH HERBERT, *Baritone*

MARILYN MASON, *Organist*

## PROGRAM NOTES

### Divertimento in F major, K. 138

The three early quartets, K. 136–138, were written in Salzburg in the first months of 1772. Although they are called “divertimenti” on the manuscript, the lack of the customary minuets makes them rather “symphonies” for strings alone. Alfred Einstein believes that they were written in preparation for Mozart’s last Italian journey when symphonies might be required of him for performance in the salon of Count Firmian, the Governor-General of Milan.

The first movement of the “Divertimento” in F is purely symphonic, but both the *Andante* and the final *Rondo* are more delicately formed but still suitable for performance by an orchestra.

### “L’amerò, sarò costante,” from *Il Re pastore*, K. 208

*Il Re pastore* was composed in Salzburg in 1775, the year of the five violin concertos, in honor of the visit of the Archduke Maximilian Franz, the youngest son of the Empress. Two of the arias employ concertante instrumental solos in competition with the voice: Alessandro’s the flute and Aminta’s, *L’amerò, sarò costante* (“I will love her, be constant”), the violin.

### “Deh vieni, non tardar,” from *Le Nozze di Figaro*, K. 492

Susanna’s famous aria from the last Act of the opera (“Come, do not delay”). Knowing full well that her husband is concealed nearby to spy upon them, she addresses this soliloquy to her supposed lover, the Count, who is a little late for the rendezvous which the ladies have arranged in order to embarrass him.

### Symphony No. 40 in G-minor, K. 550

The G-minor Symphony is the second of the three principal symphonic works of Mozart which he composed in rapid succession in 1788. On the original manuscript, July 25 is given as the date of its completion. Most printed scores adhere to the original version of the work but, for concert use, present-day conductors prefer a version written by Mozart some time later. As compared to the first, this second version shows some alterations in the oboe part, also two clarinets have been added by the composer. This second and latest version of the work, being far richer in texture, has been chosen for the present performance.

### “Coronation Mass,” in C major, K. 317

The “Coronation” Mass in C, K. 317, dates from March of 1779, shortly after Mozart’s return from his long and unfruitful journey to Paris and way-points in search of recognition, commissions and, perhaps, a new permanent position. Ignominiously, he was forced back to Salzburg and to his old organist-composer position; but his dislike and frustration combined with his inexorable musical growth further antagonized the unsympathetic Archbishop Colloredo, his employer. It is not for us to savor the details of those musical disagreements but we can at least appreciate that the young composer’s music continued here to deepen in its own terms, within the church concepts of the time.

The coronation referred to in the title was not that of a king or duke but, oddly, the coronation of a miraculous image of the Virgin near Salzburg in 1751. Each year there was a special service of devotion in commemoration of this event.

*Kyrie*

Lord, have mercy upon us  
Christ, have mercy upon us  
Lord have mercy upon us

*Gloria*

Glory be to God on high,  
And peace on earth to men of good will.  
We praise Thee, we bless Thee.  
We adore Thee, we glorify Thee.  
We give Thee thanks for Thy great glory.  
O Lord God, O heavenly King!  
O God, Father Almighty!  
O Lord Jesus Christ, only begotten Son!  
O Lord God! Lamb of God! Son of the Father!  
O Thou, who takest away the sins of the world!  
Have mercy upon us;  
Receive our prayer.  
O Thou, who sittest at the right  
hand of the Father,  
Have mercy upon us.  
For Thou alone art holy,  
Thou alone art Lord,  
Thou alone art most high,  
Jesus Christ!  
Together with the Holy Ghost.  
In the glory of God the Father.  
Amen.

*Credo*

I believe in one God,  
The Father Almighty,  
Maker of heaven and earth,  
Of all things visible and invisible.  
And in one Lord Jesus Christ,  
Only begotten Son of God;  
And Who is born of the Father before all ages.  
God of God, Light of Light,  
True God of true God;  
Begotten, not made;  
Consubstantial to the Father,  
By Whom all things were created.

Who for us men  
And for our salvation  
Came down from heaven.  
And became incarnate by the  
Holy Ghost of the Virgin Mary,  
And was made man.  
He was crucified for us;  
Suffered under Pontius Pilate and was buried,  
And arose again on the third day  
According to the Scriptures.  
And ascended to heaven,  
And sitteth at the right hand of the Father.  
And He is to come again  
With glory, to judge the living and the dead;  
There shall be no end of His kingdom.  
And in the Holy Ghost.  
The Lord and Giver of life,  
Who proceedeth from the Father and the Son;  
Who, together with the Father and the Son  
Is adored and glorified;  
Who spoke through the prophets.  
And one holy Catholic  
And Apostolic Church.  
I confess one baptism for the remissions of sins.  
And I expect the resurrection of the dead,  
And the life of the world to come.  
Amen.

*Sanctus*

Holy is the Lord God Sabaoth.  
Heaven and earth are full of Thy Glory.  
Hosanna in the highest!

*Benedictus*

Blessed is he who cometh in the name of the Lord!  
Hosanna in the highest!

*Agnus Dei*

O Lamb of God  
That takest away the sins of the world,  
Have mercy upon us,  
Grant us peace.

IN MEMORIAM

CHARLES ALBERT SINK

July 4, 1879–December 17, 1972

President, The University Musical Society, 1927–1968

Forthright in his relations with others  
Persuasive in pleading for the common good  
Compassionate in aiding the unfortunate

*“The righteous shall be had in everlasting remembrance”*

Psalm 111

THE FESTIVAL CHORUS

DONALD BRYANT, *Director*

NANCY HODGE, *Accompanist*

*First Sopranos*

Karen Abboud  
Jeanette Brock  
Elaine Cox  
Linda Fenelon  
Gladys Hanson  
Susan Hesselbart  
Dana Hirth  
Leslie Horst  
Carolyn Leyh  
Margaret Phillips  
Jo Pickett  
Edith Robsky  
Lori Rottenberg  
Mary Ann Sincock  
Karen Smith  
Norma Ware

*Second Sopranos*

Ann Barden  
Doris Datsko  
Alice Horning  
Frances Lyman  
Laurel Beth Ronis  
Jo Ann Staebler  
Anne Swartzentruber  
Patricia Tompkins  
Sandra Winzenz  
Kathy Wirstrom

*First Altos*

Judith Adams  
Marion Brown  
Lael Cappaert  
Sally Carpenter  
Joyce Horowitz

Nancy Karp  
Lois Nelson  
Mary Reid  
Christine Swartz  
Carol Wargelin  
Charlotte Wolfe

*Second Altos*

Elaine Adler  
Sandra Anderson  
Martha Gibiser  
Mary Haab  
Joan Hagerty  
Hilary Kayle  
Elsie Lovelace  
Judith McKnight  
Beverly Roeger  
Katie Stebbins  
Nancy Williams  
Johanna Wilson  
Linda Wolpert

*First Tenors*

Marshall Franke  
Marshall Grimm  
Michael Kaplan  
Paul Lowry  
Frederick Merchant  
Dennis Mitchell  
Jess Wright

*Second Tenors*

Martin Barrett  
Alan Cochrane  
John Etsweiler

Merle Galbraith  
Donald Haworth  
Thomas Hmay  
Robert MacGregor  
Jonathan Miller  
Michael Snabes  
Alan Weamer

*First Bases*

Frank Couvares  
Bruce Feldstein  
Thomas Hagerty  
Edgar Hamilton  
Jeffrey Haynes  
K. John Jarrett  
Klair Kissel  
William Magretta  
Lawrence McCreery  
Steven Olson  
Thomas Schill  
Terrill Tompkins  
Riley Williams

*Second Bases*

Neville Allen  
W. Howard Bond  
Gabriel Chin  
Oliver Holmes  
Timothy Hubert  
Gregg Powell  
George Rosenwald  
Helmut Schick  
Wallace Schonschack  
Alan Schweitzer  
Thomas Sommerfeld  
Stuart Weiner

REMAINING EVENTS

ANGELICUM ORCHESTRA OF MILAN . . . . .	Wednesday, March 21
BRUNO MARTINOTTI, <i>Conductor</i>	(8:00, Power Center)
BACH: The Art of the Fugue (Nos. 1, 16, 8), and Suite No. 1 in C major; Mercadante: Concerto for Horn and Orchestra; Boccherini: Sinfonia in D minor	
AEOLIAN CHAMBER PLAYERS . . . . .	Saturday, March 24
	(8:30, Rackham Auditorium)
TOPENG DANCE THEATER OF BALI . . . . .	Tuesday, March 27
	(8:30, Rackham Auditorium)
NATIONAL BALLET, "Sleeping Beauty" . . . . .	Saturday, March 31
	Sunday, April 1
	(8:00, Power Center)
LONDON SYMPHONY ORCHESTRA . . . . .	Friday, April 6
ANDRÉ PREVIN, <i>Conductor</i>	(8:30, Hill Auditorium)
80th MAY FESTIVAL . . . . .	May 2, 3, 4, and 5
	(8:30, Hill Auditorium)

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