

1967

Eighty-ninth Season

1968

UNIVERSITY MUSICAL SOCIETY
THE UNIVERSITY OF MICHIGAN

Charles A. Sink, President

Gail W. Rector, Executive Director

Lester McCoy, Conductor

Fifth Program

Fifth Annual Chamber Arts Series

Complete Series 3604

MUSIC FROM MARLBORO

of

The Marlboro Music Festival

RUDOLF SERKIN, *Artistic Director*

BENITA VALENTE, *Soprano*

LUIS BATLLE, *Piano*

GLENDIA MAURICE, *Mezzo-Soprano*

PAULA SYLVESTER, *Flute*

JON HUMPHREY, *Tenor*

DONALD WEILERSTEIN, *Violin*

ROBERT SYLVESTER, *Cello*

SUNDAY AFTERNOON, FEBRUARY 4, 1968, AT 2:30
RACKHAM AUDITORIUM, ANN ARBOR, MICHIGAN

PROGRAM

Trio in G major for Piano, Flute, and Cello (Hob. No. 15) . . . HAYDN
Allegro
Andante
Allegro moderato

Four Ballads and Romances for Two Voices and Piano . . . BRAHMS
"Edward"—Contralto and Tenor (Scotch Ballad)
Guter Rat, from "Des Knaben Wunderhorn"
(Soprano and Contralto)
So lass uns wandern (Tenor and Soprano)
Walpurgisnacht (Soprano and Contralto)

"Kakadu" Variations in G major for Piano,
Violin, and Cello, Op. 121a BEETHOVEN

INTERMISSION

Songs on Hebrew Folk Themes, for Soprano,
Alto, Tenor, and Piano, Op. 79 SHOSTAKOVICH
Mourning for the Death of a Small Child
The Worried Mother to the Aunt
Lullaby
Before a Long Separation
Warning to a Young Daughter
The Rejected Father
Lullaby of Want
Winter
Life Is Beautiful
Song of the Maiden
Our Good Fortune

PROGRAM NOTES

Trio in G major for Piano, Flute, and Cello

(Hob. No. 15)

FRANZ JOSEPH HAYDN

There are three Haydn Trios for this combination of instruments (one of these may not be authentic) and the one in G major is certainly the most important as well as the nicest of them.

It was composed about 1890. The first movement is broad and jolly and unusual for Haydn in the predominant role given to the flute. The slow movement, in G, transforms the opening melody into a new melody in C minor which gets a long, expressive contrapuntal development. The last movement contains some of Haydn's typical jokes; it foreshadows Beethoven in a lighter vein.

Four Ballads and Romances for Two Voices and Piano

JOHANNES BRAHMS

"Edward"—Contralto and Tenor (Scotch Ballad)

Why doth thy brand sae drop wi' blude? Edward, Edward,
Why doth thy brand sae drop wi' blude, and why sae sad gang ye? O!
O I hae just kill'd my hawk sae gude, Mither, Mither!
O I hae just kill'd my hawk sae gude, and I'd nae mair but he, O!
Thy Hawk's blude was ne'er so red, my dear son I tell thee O!
O I hae just kill'd my red roan steed, that was so fair and free O!
Thy steed was auld and ye had mair, some other dule ye dree, O!
O wae I hae kill'd my ain father dear, alas, ah wae is me O!
And whatten penance dree ye for that, my dear son tell me now O!
I'll set my feet in yonder boat, and I'll fare over sea, O!
And what do ye wi' your tow'rs and ha'? that were so fair to see O?
I'll let them stand till down they fa', for here nae mair I be O!
And what leave ye to your bairns and wife, when ye gang owre the sea? O!
The world's room let them beg thru life, for them I'll nae mair see O!
And what will ye leave to your ain Mither dear? my dear son tell me now O!
The Curses of Hell frae me ye'll bear for ye did counsel me! O!O!

Guter Rat, from "Des Knaben Wunderhorn (Soprano and Contralto)

Ah mother, dearest mother, some good advice I need!
For early each morning is coming a lad on a nimble steed
Ah daughter, dearest daughter, my word to you is clear:
Keep you the Rider waiting at least another year.
Ah mother, dearest mother, your counsel is not good
For I would prefer the Rider to all of your livelihood.
If you prefer the Rider to all of my goods and gear,
Then pack your clothes and quickly be off with him, my dear.
But mother, dearest mother, my clothes are poor and few;
So give me a hundred dollars to buy me some, all new
Ah daughter, dearest daughter, I have not such a price
Your father wasted our money in gambling at cards and dice
If father wasted our money where gamblers pitch and whirl,
I wish to God in heaven, I'd not been born his girl.
Had I been born a man-child, I'd now be far away
To march in the Kaiser's army, and fight in the Kaiser's pay.

So lass uns wandern (Tenor and Soprano)

Ah maiden, lovely maiden, how bright and black your eyes!
I fear they will bewitch me, they look so deep and wise,
Those eyes so black and piercing, so cunning deep and wise.
And were they much, much blacker, yet you may rest secure,
I never will bewitch you, of that, my dear, be sure;
No, I will not bewitch you, of that you may be sure.
The crow that picks the acorns from yonder great oak tree
Think you that he could tell who will your bridegroom be?
And pray, who will he be then? but you to whom I swore
Out there beneath the green tree, before our cottage door.
Ah well, let us away then, come you away with me
A dress of green I'll buy you, my maiden fair to see.
A dress of green he'll buy me, too long it must not be
To interfere with walking or come below the knee,
So gaily we will wander o'er hill and dale will roam,
The vast and open forest will be our happy home.

Walpurgisnacht (Soprano and Contralto)

Dear mother, tonight rain and tempest are wild.
Tonight is the first of May, dearest child!
Dear mother, 'tis thundering on the Brocken younder.
Dear child, 'tis there that the witches wander.
Dearest mother, a witch I would dread to see
Dearest child, you see one here frequently.
Dearest mother, are there witches living near?
Much nearer than you would believe, my dear,
And up to the mount how can a witch fly or go?
On mist and on smoke and blazing tow.
Ah mother, on what do the witches then ride?
They ride on the broom-stick they bestride.
How fast in the village the brooms are all sweeping!
Their watch on the Brocken the witches are keeping.
Ah mother, that crack in the chimney, see you?
It was through that crack that a witch maybe flew.
Ah mother, your broom tonight was not at home
My child, on the Brocken our broom-stick did roam.
Oh mother, your bed! it was empty and bare!
Your mother was watching on the Brocken up there,
She was watching with Them on the Brocken up there.

“Kakadu” Variations in G major for Piano,

Violin and Cello, Op. 121a . . . LUDWIG VAN BEETHOVEN

Wenzel Müller (1767–1835) was a Moravian composer of light and popular compositions. From one of these Beethoven took a melody, “Ich bin der Schneider Kakadu,” and wrote ten Variations for piano, violin, and cello.

Miller’s trivial theme, surrounded by true Beethoven, has the effect of “paste set in platinum” according to one critic.

Songs on Hebrew Folk Themes, for Soprano,

Alto, Tenor, and Piano, Op. 79 . . . DIMITRI SHOSTAKOVICH

Mourning for the Death of a Small Child. Sun and rain! Dark night! Who was the child? What was his name? “Moischele, Moischele.” What did he eat? “Black bread and onions.” Where was he put to bed? “In the grave, in the grave.”

The Worried Mother to the Aunt. Bi, ba, bu. Drive to the village, bring us a little apple for the baby, a little hen, a duckling, a gosling, a little rabbit—all to make baby strong again.

Lullaby. Sleep my baby. Father was sent to Siberia, a prisoner of the Czar. My sorrow, blacker than the night, will not let me rest. Sleep, dear little son.

Before a Long Separation. “Abraham, I cannot be without you, you without me. How can we endure it?” — O Rivotchka, stay close, give me your sweet lips.

Warning to a Young Daughter. Listen Khasia! You may not go out with just anybody. If you stay out all night, you’ll cry bitter tears later, Khasia!

The Rejected Father. Eli, the second-hand dealer put on his coat; they say his daughter ran off with a policeman. “Tsirele, daughter come home to me, I’ll give you beautiful clothes, necklaces, earrings, and a handsome man to marry.” — I don’t need clothes and jewels and it is my policeman I will marry. Policeman, dear policeman, help me throw this old Jew out.

Lullaby of Want. The roof sleeps under its thatch, the child lies naked in its crib. There’s a spider in the crib, weaving bitter want. Our child is hungry, go find a bit of bread . . . Hop, hop! Higher higher! the goat snatches straw from the roof.

Winter. My Sheindl lies shivering on the bed, holding her feverish child. O howl and cry, my children, the wind rules grimly in the house, winter has come again.

Life is Beautiful. Before, I lived in misery singing a dreadful song of weariness and hunger. Now for me the fields and meadows are blooming, for me milk and honey are flowing. I sing in praise of life in the *Kolkhoz* (Collective Farm).

Song of the Maiden. In the meadow we tend the herds of the *Kolkhoz*. Oh! How magnificent is my land. My flute you should always sing happily.

Our Good Fortune. You can say I am old and my husband also, but we went to the theatre and bought the best seats and we stayed very late. How lucky we are, a Jewish cobbler and his wife. Our sons wished to become doctors, they studied whatever they chose. How brightly shines our lucky star . . . Oi.

UNIVERSITY MUSICAL SOCIETY

COMING EVENTS

- HELSINKI PHILHARMONIC ORCHESTRA** Saturday, February 24
 Jorma Panula, Conductor
Program: A Requiem in Our Time E. Rautavaara
 Incidental Music to the Play, *Belshazzar's Feast* Sibelius
 Scherzo and Forging of the Sampo, from the Kalevala Suite Uno Klami
 Symphony No. 5 in E minor, Op. 64 Tchaikovsky
- MUNICH CHAMBER ORCHESTRA** Thursday, February 29
 Hans Stadlmair, Conductor
Program: Concertino No. 3 in A major Pergolesi
 Continuo: Hilde Noe, Harpsichord
 Concerto for Violin and Strings Stadlmair
 Soloist: Lukas David, Violin
 Divertimento in B-flat, KV 159 Mozart
 Concerto for 3 Violins and String Orchestra in D major J. S. Bach
 Soloists: Lukas David, Berthold Goetschel and Dietmar Forster

Chamber Music Festival

- LOEWENGUTH QUARTET** Friday, February 16
Program: Quartet in D major, Op. 45 Roussel
 Quartet in C major Ibert
 Quartet in F major Ravel
- WARSAW CHAMBER ORCHESTRA** Saturday, February 17
Program: Sinfonia in B-flat major Albinoni
 Nova Casa & Tamburetta Jarzelski
 Concerto for Violin in E major Bach
 Suite for String Orchestra Corelli
 Concerto in A major Vivaldi
 Concertino in G major Pergolesi
- EARLY MUSIC QUARTET** (2:30) Sunday, February 18
Program: Italian Frottola and Instrumental Interludes;
 French Theater Songs; Spanish Instrumental Music;
 German Peasant Music; Spanish Romanzes;
 German Art Songs; Italian Moriscos
- Series Tickets: \$8.00—\$6.00—\$5.00 Single Concerts: \$5.00—\$4.00—\$2.00

ANN ARBOR MAY FESTIVAL—April 20, 21, 22, 23, 1968

THE PHILADELPHIA ORCHESTRA AT ALL CONCERTS

SATURDAY, APRIL 20, 8:30

EUGENE ORMANDY, *Conductor*, ANTHONY di BONAVENTURA, *Pianist*, performs Bartók Concerto No. 2 for Piano and Orchestra. "Egmont" Overture (Beethoven) and Symphony No. 1 (Brahms).

SUNDAY, APRIL 21, 2:30

THOR JOHNSON, *Conductor*. CLAUDE FRANK, *Pianist*, performs Mozart Concerto, K. 456. Honegger's *King David* with UNIVERSITY CHORAL UNION; JUDITH RASKIN, *Soprano*; JEAN SANDERS, *Contralto*; LEOPOLD SIMONEAU, *Tenor*; and THEODOR UPPMAN, *Baritone*.

SUNDAY, APRIL 21, 8:30

EUGENE ORMANDY, *Conductor*. All Russian program: "Fireworks" (Stravinsky); Symphony No. 3 in A minor, Op. 44 (Rachmaninoff); Symphony No. 5 in B-flat major, Op. 100 (Prokofieff).

MONDAY, APRIL 22, 8:30

THOR JOHNSON, *Conductor*. JUDITH RASKIN, *Soprano*, sings Mozart's "Exultate Jubilate"; and performs with THEODOR UPPMAN, *Baritone*, and THE UNIVERSITY CHORAL UNION, in Brahms' *Requiem*.

TUESDAY, APRIL 23, 8:30

EUGENE ORMANDY, *Conductor*. EILEEN FARRELL, *Soprano*, in operatic arias by Verdi, Mascagni, and Puccini. Symphony No. 41 (Mozart); Paganiniana (Casella); and Rosenkavalier Waltzes (Strauss).

Series Tickets: \$25.00—\$20.00—\$16.00—\$12.00—\$9.00 (now on sale).

Single Concerts: \$6.00—\$5.50—\$5.00—\$4.00—\$3.00—\$2.00—(on sale beginning March 1).

NOTE: All programs begin at 8:30 P.M. unless otherwise indicated.