Sixth Annual Extra Concert Series

GLADYS SWARTHOUT, *Mezzo-Soprano*

EUGENE BOSSART *at the Piano*

TUESDAY EVENING, OCTOBER 9, 1951, AT 8:30
HILL AUDITORIUM, ANN ARBOR, MICHIGAN

PROGRAM

"V’adoro pupille” from *Guilio Cesare*  HANDEL
"Un Cenno leggiadretto” from *Serse*  HANDEL
"Del mio core” from *Orfeo*  HAYDN
Mermaid’s Song  HAYDN

*El Majo discreto*  GRANADOS
El Mirar de la maja  GRANADOS
Bolero  Traditional Spanish
Modinha  VILLA-LOBOS
El Vito  OBRADOS

*Excerpts from *Mignon*  THOMAS

INTERMISSION

Perpetual Motion  WEBER
Hungarian Rhapsody No. 11  LISZT

EUGENE BOSSART

†Five Songs by Contemporary Americans
The Serenader (ms) (George Dillon)
The Bird and the Beast—an Essay (Sir Ernest Gowers)
The K’e (river in China) (ms) (translated from the Chinese; 718 B.C.)  CELIUS DOUGHERTY
I Never Had But One Love (ms)

Words and music by JOHN JACOB NILES
A Love Song (ms)  Words and music by CLARA EDWARDS

*RCA Victor Records†Composed for Miss Swarthout

NOTE.—The University Musical Society has presented Gladys Swarthout on previous occasions, as follows: May 10, 1939; Oct. 29, 1942; and May 7, 1949.

*The Steinway is the official piano of the University Musical Society*

ARS LONGA VITA BREVIS
"V’adoro pupille," from *Giulio Cesare*  
I adore you, bright eyes whose sparkling flames warm my soul. Oh, pity the heaviness of my heart, that sighs each hour anew for its beloved!

"Un Cenno leggiadretto," from *Serse*  
After dominating the English stage for over thirty years, Handel definitely abandoned operatic composition in 1741 to devote himself to oratorio. Among his final attempts in the field of opera was *Serse* with its many appealing arias, each an enduring gem of vocal art.

"Del mio core" from *Orfeo*  
Oh, where art thou, well beloved? Be compassionate! Never more, hapless woman, shall I see him again whose love I cherish! All my longing, my heart's devotion in my husband alone are center'd. To my love, fondly my spirit sighing, sends a last farewell.

Mermaid's Song  
Now the dancing sunbeams play on the green and glassy sea. Come, and I will lead the way where the pearly treasures be.

El Majo discreto  
They tell me he is ugly. It is possible. Love is a passion that blinds and makes us dizzy. But if my love is not handsome, at least he is faithful and discreet.

El Mirar de la maja  
When I walk down the street I must keep my eyes cast down, lest everyone see the fires of love burning deeply in them for my beloved.

Bolero  
The words of this song are of comparatively little importance and simply serve to accent the dance rhythm of this ancient Spanish folk song.

Modinha  
In the solitude of my life I will die, my dear, of your indifference. Even if you do not care for me, I will love you always and from the distance you will know my constancy, coming to you from afar, like the sad voice of the troubadour.

El Vito  
This Spanish dance has been arranged by several contemporary Spanish composers, but the setting by Obradors seems to adhere more nearly to the stark simplicity which is so characteristic of this type of music.

Excerpts from *Mignon*  
The opera, an outstanding example of the French School, was first produced in Paris in 1886. Thomas based his libretto on Goethe's famous novel, *Wilhelm Meister*. When a child, Mignon was stolen from her family, causing the death of her mother, and a life of partial insanity for her father, who wanders as a minstrel in search of his child. The young student, Wilhelm, rescues the girl, thereby earning for himself her devoted love, much to his embarrassment. He plans to leave her when he goes on tour with the little company of strolling players, for the leading actress, Filina, has infatuated him. Instead, he dresses Mignon in boys' clothes and permits her to travel with him as his page. The romantic triangle which results is further complicated by Frederick, the young nobleman at whose castle the troupe is performing, who also becomes enamored of Filina. Mignon indulges in her own bit of intrigue to beguile Wilhelm's attentions from Filina, resorting to attempts at suicide, from which Wilhelm again rescues her. Finally realizing his love for Mignon, they return to her home. Reunited with her father, he gives the couple his blessing to their union.
Five Songs composed by Contemporary Americans for Miss Swarthout:
The Serenader (ms) (George Dillon) . . . Celius Dougherty
The Bird and the Beast—An Essay (Sir Ernest Gowers) . . . Celius Dougherty
The K'e (river in China) (ms) . . . Celius Dougherty (translated from the Chinese; 718 B.C.)
I never had but one Love (ms) . . . words and music by John Jacob Niles
A Love Song (ms) . . . words and music by Clara Edwards

Miss Swarthout's gown is by Valentina

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Christmas Concerts

"MESSIAH" (Handel) . . . December 8 and 9, 1951
NANCY CARR, Soprano
EUNICE ALBERTS, Contralto
DAVID LLOYD, Tenor
OSCAR NATZKA, Bass
CHORAL UNION and ORCHESTRA
LESTER McCoy, Conductor

Tickets: 70¢ and 50¢ (either performance). On sale beginning October 15.

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Chamber Music Festival

BUDAPEST STRING QUARTET—Three concerts, February 15, 16, and 17, 1952.
JOSEF ROISMAN, First Violin; JAC GORODETZKY, Second Violin;
BORIS KROYT, Viola; and MISCHA SCHNEIDER, Violoncello.

Friday, February 15, 8:30 P.M.
Quartet in E-flat, Op. 64, No. 6 . . . . . . . . . . . . . . . . . HAYDN
Quartet in G (1947) . . . . . . . . . . . . . . . . . . . . . . . LUCAS FOSS
Quartet in C major, Op. 59, No. 3 . . . . . . . . . . . . . . . BEETHOVEN

Saturday, February 16, 8:30 P.M.
Quartet in G major, K. 387 . . . . . . . . . . . . . . . . . . . MOZART
Quartet No. 17 (1950) . . . . . . . . . . . . . . . . . . . . . . . DARIUS MILHAUD
Quartet in A minor, Op. 51, No. 2 . . . . . . . . . . . . . BRAHMS

Sunday, February 17, 2:30 P.M.
Quartet in G major, Op. 18, No. 2 . . . . . . . . . . . . . BEETHOVEN
Quartet in B minor . . . . . . . . . . . . . . . . . . . . . . . . . . . SAMUEL BARBER
Quartet in D major, Op. 44, No. 1 . . . . . . . . . . . . . MENDELSSOHN

Season Tickets: $3.90 and $2.70
Single Concerts: $2.10 and $1.50

On sale beginning October 15, at offices of the University Musical Society, Burton Memorial Tower.
CONCERTS

Short Extra Series
(All concerts begin at 8:30 p.m.)

BOSTON SYMPHONY ORCHESTRA . . . . . Monday, October 22
CHARLES MUNCH, Conductor

DEPAUR'S INFANTRY CHORUS . . . . . Tuesday, November 20
OSCAR LEVANT, Pianist . . . . . Friday, January 18

CHICAGO SYMPHONY ORCHESTRA . . . . . Sunday, March 9
RAFAEL KUBELIK, Conductor

Single Concerts: $3.00—$2.40—$1.80

Choral Union Concert Series
(All concerts begin at 8:30 p.m.)

JOSEPH Szigeti, Violinist . . . . . Monday, October 15

BOSTON SYMPHONY ORCHESTRA . . . . . Sunday, October 21
CHARLES MUNCH, Conductor

CLEVELAND ORCHESTRA . . . . . Sunday, November 4
GEORGE SZELL, Conductor

ALEXANDER BRAILOWSKY, Pianist . . . . . Friday, November 16

SALVATORE BACCALONI, Bass . . . . . Thursday, November 29

CINCINNATI SYMPHONY ORCHESTRA . . . . . Monday, January 14
THOR JOHNSON, Conductor

SINGING BOYS OF NORWAY . . . . . Wednesday, February 20

SHAW CHORALE AND ORCHESTRA . . . . . Tuesday, March 18

ADOLF BUSCH, Violinist, and RUDOLF SERKIN, Pianist . Monday, March 31

Single Concerts: $3.00—$2.40—$1.80

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