

UNIVERSITY MUSICAL SOCIETY

CHARLES A. SINK, PRESIDENT

THOR JOHNSON, CONDUCTOR

Special Concert

1940-1941

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THE MUSIC SECTION  
OF THE  
MICHIGAN SCHOOLMASTERS' CLUB

UNIVERSITY OF MICHIGAN SYMPHONY ORCHESTRA  
MEMBERS FROM THE UNIVERSITY CHORAL UNION

THOR JOHNSON, *Conductor*

*Assisted by*

MASSED CHORUS OF THE MICHIGAN SCHOOL  
VOCAL ASSOCIATION

SATURDAY AFTERNOON, APRIL 26, 1941, AT 4:30  
HILL AUDITORIUM, ANN ARBOR, MICHIGAN

PROGRAM

Chorale Prelude, "Awake! Awake! The Voice Cries Out" . BACH-ORMANDY

The church cantata, of which the Chorale-Prelude is a movement, had a short but illustrious reign in the Lutheran Church from about 1650 to the death of Bach in 1750. The congregational hymn or chorale formed the basis on which the cantata was erected while the texts were derived partly from scripture and partly of added verses or prose phrases. Soli, chorus, and small orchestra combined to make the cantata the highest emotional realization in the service. Each Sunday in the church calendar had its own text and congregational hymn; thus each cantata was good for but one service in the church year. As cantor of St. Thomas' at Leipzig. Bach was required to produce fifty-nine cantatas every year, or five each month. This he did for almost thirty years, and is credited with having composed some 295 cantatas.

"Wachet auf, ruft uns die Stimme" is rather unusual, in that it was composed for the twenty-seventh Sunday after Trinity, which Sunday only occurs when Easter comes early in the year—there being but twenty-six ordinarily. It deals with the parable of the ten virgins who were to have their lamps in readiness for the coming of the mystical bridegroom.

Mr. Ormandy has transcribed the Chorale-Prelude for full orchestra.

Two Choruses from the Opera "Eugene Onegin" . . . . TCHAIKOVSKY

"No More Fly My Feet"

(Incidental Solo by KATHERINE SARICH, *Contralto*)

Waltz, "Hail to the Dance"

(Incidental Solo by HORACE JONES, *Baritone*)

Members from the University Choral Union

(OVER)

*The Steinway piano and the Skinner organ are the official concert  
instruments of the University Musical Society*

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

"Peter and the Wolf," An Orchestral Fairy Tale for  
Children, Op. 67 . . . . . PROKOFIEFF

Narrator: Hardin Van Deursen

The works of Serge Prokofieff have been marked, for the most part, by clarity, lucidity, and adherence to the accepted principles of good formal writing. At all times they have revealed a sparkle and wit that are usually associated with the works of Haydn and Mozart. As the composer himself has said—"I steadfastly believe in aiming at beauty and expression in music; and I devote my utmost and most special care to melody. It is true that in my youth, twenty or twenty-five years ago, I aimed first and foremost at being original and novel. But long since—in fact, immediately after composing my second and third symphonies—I renounced complexity . . . Ever since I have aimed at being utterly simple."

While the work on this afternoon's program does not rank with the more profound moments of the composer's fifth symphony, it does ably display his flare for attractive melodic line and unencumbered style. Completed on April 24, 1936, in Moscow, it received its initial performance on a children's concert at the Moscow Conservatory on May 2 of that year.

In the printed score of "Peter and the Wolf" appears the following legend: "Each character of this tale is represented by a corresponding instrument in the orchestra: the bird by a flute, the duck by an oboe, the cat by a clarinet in low register, the grandfather by a bassoon, the wolf by three horns, Peter by the string quartet, the shooting of the hunters by the kettledrums and bass drum. Before an orchestral performance it is desirable to show these instruments to the children and to play on them the corresponding leit-motifs. Thereby the children learn to distinguish the sonorities of the instruments during the performance of this Tale."

All in the April Evening . . . . . ROBERTON  
My Heart Doth Beg She'll Not Forget . . . . . DI LASSUS  
Emmitte Spiritum Tuum . . . . . SHUETCKY

Massed Chorus  
HARDIN VAN DEURSEN, *Conducting*

With a Voice of Singing . . . . . SHAW  
"Onward, Ye Peoples" . . . . . SIBELIUS

Massed Chorus, Organ and Orchestra