

# UNIVERSITY MUSICAL SOCIETY

Charles A. Sink, President

Thor Johnson, Guest Conductor

Lester McCoy, Associate Conductor

Third Concert

1954-1955

Complete Series 3147

## Ninth Annual Extra Concert Series

THE ROBERT SHAW CHORALE

*and*

CONCERT ENSEMBLE

ROBERT SHAW, *Conductor*

MONDAY EVENING, DECEMBER 6, 1954, AT 8:30

HILL AUDITORIUM, ANN ARBOR, MICHIGAN

### PROGRAM

O Vos Omnes . . . . . TOMÁS LUIS DE VICTORIA  
Christ Rising Again . . . . . WILLIAM BYRD  
Fa una canzona . . . . . ORAZIO VECCHI

Jesus, Dearest Master . . . . . J. S. BACH

Dixit Dominus (Psalm 110) }  
Laudate Dominum (Psalm 117) } . . . . . MOZART  
Laudate Pueri (Psalm 113) }

### INTERMISSION

Nachthelle (Clear Night) . . . . . SCHUBERT

Tenor Solo: MICHAEL GORMAN

Ständchen (Serenade) . . . . . SCHUBERT

Contralto Solo: GRETCHEN BENCE or FLORENCE KOPLEFF

Tom O'Bedlam . . . . . JACOB AVSHALOMOFF

(for Oboe, Jingles, Tabor, Chorus, and Dancer)

Tom: RICHARD GINGRICH

Choreography by: DANIEL NARGIN

Choruses from *Die Fledermaus* . . . . . JOHANN STRAUSS

Soloists, in order of appearance: GRETCHEN BENCE as Orlofsky

RICHARD WRIGHT as Eisenstein

RAYMOND KEAST as Falke

GRETCHEN RHOADS as Adele

JOHN LA FALCE as Frank

*The Steinway is the official piano of the University Musical Society  
and of the Shaw Chorale.*

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

## PROGRAM NOTES

### Music of the Late Renaissance

O Vos Omnes . . . . . TOMÁS LUIS DE VICTORIA  
(1548–1611)

"All ye that pass by, behold and see if there be any sorrow like unto my sorrow." (Lamentations 1:12) In the Spanish priest-composer Victoria, religious fervor and musical mastery were joined to produce this work of unsurpassable beauty.

Christ Rising Again . . . . . WILLIAM BYRD  
(1543–1623)

"Christ rising again from the dead, now dieth not . . . and so likewise count yourselves dead unto sin, but living unto our God." (Romans 6:8–10) In the smooth-flowing lines of this English verse-anthem, voices and instruments are treated as one, with lovely contrasts between the sound of women's voices and the full choir.

Fa una canzona . . . . . ORAZIO VECCHI  
(1550–1603)

"Sing me a song with ne'er a note of darkness . . . Oh, so gently lulling me to slumber." The lilting rhythms of this Italian *canzonetta* reflect the charm of its text—a commentary on love and song.

\*Jesus, Dearest Master . . . . . JOHANN SEBASTIAN BACH  
(1685–1750)

Chorale: Jesus, Dearest Master  
Chorus: So is there no damnation  
Chorale: Under Thy protection  
Trio: So now the law  
Chorale: Hence ye fiends ferocious  
Fugue: Ye are not in the flesh  
Chorale: Hence ye earthly riches  
Trio: If Jesus Christ abide in thee  
Chorale: Fare thee well  
Chorus: If in your hearts  
Chorale: Hence thou imp of sorrow

Albert Schweitzer calls this motet Bach's "Sermon on Life and Death." Its text is taken from a hymn by Johannes Franck, with the interpolation of a verse from Romans 8 between each of the chorale verses. While the musical and spiritual climax of the work comes in the sixth movement fugue: "Ye are not in the flesh, but in the spirit," the whole motet communicates the fire of religious conviction through a beautifully conceived and ordered art.

Three Psalms . . . . . WOLFGANG AMADEUS MOZART  
(1756–1791)

Dixit Dominus (Psalm 110)  
Laudate Dominum (Psalm 117)  
Laudate Pueri (Psalm 113)

These three movements from the *Vesperae Solennes de Confessore*, though virtually unknown, are magnificent examples of Mozart's vitality and expressive power.

"The Lord said unto my Lord, Sit thou at my right hand, until I make thine enemies thy footstool." In this symphonic movement, the chorus and orchestra interweave from the beginning to the concluding "Glory be to the Father" with irresistible energy and joy.

\*RCA Victor Red Seal Records

"O Praise the Lord, all ye nations; praise him, all ye people. For His merciful kindness is great toward us; and the truth of the Lord endureth forever." Over the harplike accompaniment floats a beautiful solo melody which must have been inspired by the "merciful kindness" phrase of the psalm.

"Praise ye the Lord. Praise, O ye servants of the Lord, praise the name of the Lord." Psalm 113 becomes a rolling, sonorous fugue, which sings its text with majestic strength.

Songs for Solo Voices and Male Chorus . . . . . FRANZ SCHUBERT  
(1797-1828)

Nachthelle (Clear Night)  
Ständchen (Serenade)

No music could be more "singing" than these lieder which add an echoing chorus to the lovely interplay between solo voices and piano. Both are in the nature of serenades telling of the wonders of the night, the assurances of friendship, and the blessings of slumber.

Tom O'Bedlam . . . . . JACOB AVSHALOMOFF  
(for Oboe, Jingles, Tabor, Chorus and Dancer) (1919- )

Mad Tom, with feathers and ribbons in his hat, his hair long, his clothes rags, the mark of the Bedlamite branded upon him, was one of the many who were let out of the overcrowded asylum of Bethlehem to roam the country as licensed beggars. Singly or in groups, some still shackled, they traveled from village to village singing, sobbing, and dancing for their supper, heralding their approach with the sound of the ox-horn. The anonymous poem in which Tom tells his story was set to music by Jacob Avshalomoff, then director of the Columbia University Chorus, now conductor of the Portland (Oregon) Youth Symphony. The première performance was sung by the Collegiate Chorale conducted by Robert Shaw in December, 1953, and the work subsequently was awarded the Music Critics Circle Award as the best choral composition performed in New York last season.

Choruses from *Die Fledermaus* . . . . . JOHANN STRAUSS  
(1825-1899)

The exuberant gaiety of such waltzes as the "Blue Danube" and "Wienerblut" earned for the younger Johann Strauss the title of "Waltz King." In all, he wrote some sixteen operettas, of which *Die Fledermaus* is the best known today. An instant success at its first performance in 1874, the plot is full of the masquerades, dances, and convivial songs necessary to Viennese operetta. These ensemble numbers from the second act abundantly prove the work's enduring appeal.

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## SIXTY-SECOND ANNUAL MAY FESTIVAL

SIX CONCERTS . . . . . May 5, 6, 7, 8, 1955

The University Choral Union will perform Carl Orff's *Carmina Burana* and Beethoven's *Missa Solemnis*, under Thor Johnson. The Festival Youth Chorus, under Marguerite Hood, will participate at the Saturday afternoon concert.

The Philadelphia Orchestra will be heard in all six concerts. Eugene Ormandy will conduct the concerts on Thursday evening, Saturday afternoon and evening, and on Sunday evening.

Subscribers of record to tickets in Block "A" for the current Choral Union Series may renew their present locations up to January 31. All other tickets will be allocated in sequence. Orders with remittances are now being accepted and filed in sequence. Block A, \$13.00; Block B, \$10.00; Block C, \$9.00; Block D, \$8.00.

Fifteenth Annual  
**CHAMBER MUSIC FESTIVAL**

Rackham Auditorium

**BUDAPEST QUARTET**

**JOSEF ROISMAN**  
First Violin

**BORIS KROYT**  
Viola

**JAC GORODETZKY**  
Second Violin

**MISCHA SCHNEIDER**  
Violoncello

Assisted by **ROBERT COURTE**, Guest Violist

**FRIDAY, FEBRUARY 18, 8:30 P.M.**

Quartet in G major, Op. 77, No. 1 . . . . . HAYDN  
Quartet No. 1 . . . . . BENJAMIN LEES  
Quartet in A minor, Op. 29 . . . . . SCHUBERT

**SATURDAY, FEBRUARY 19, 8:30 P.M.**

Quartet in D major, K. 499 . . . . . MOZART  
Quartet No. 2 . . . . . WILLIAM DENNY  
Quartet in E minor, Op. 59, No. 2 . . . . . BEETHOVEN

**SUNDAY, FEBRUARY 20, 2:30 P.M.**

Quintet in C major, Op. 29 . . . . . BEETHOVEN  
Quartet No. 6 . . . . . BARTÓK  
Quintet in G major, Op. 111 . . . . . BRAHMS

SEASON TICKETS (3 concerts): \$3.50 and \$2.50

SINGLE CONCERTS: \$1.75 and \$1.25

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**C O N C E R T S**

VIENNA CHOIR BOYS (2:30 P.M.) . . . . . Sunday, January 16

ISAAC STERN, *Violinist* . . . . . Thursday, February 10

ZINO FRANCESCATTI, *Violinist* . . . . . Monday, March 7

BERLIN PHILHARMONIC ORCHESTRA . . . . . Tuesday, March 15

WALTER GIESEKING, *Pianist* . . . . . Tuesday, March 22

NEW YORK PHILHARMONIC-SYMPHONY

ORCHESTRA . . . . . Sunday, May 22

DIMITRI MITROPOULOS, *Conductor*

TICKETS: Orchestra concerts—\$3.50, \$3.00, \$2.50, \$2.00 and \$1.50. All other concerts—\$3.00, \$2.50, \$2.00 and \$1.50.