

UNIVERSITY MUSICAL SOCIETY

CHARLES A. SINK, PRESIDENT

THOR JOHNSON, CONDUCTOR

Third Concert

1940-1941

Complete Series 2808

Sixty-second Annual
Choral Union Concert Series

DON COSSACK CHORUS

SERGE JAROFF, *Conductor*

MONDAY EVENING, NOVEMBER 18, 1940, AT 8:30
HILL AUDITORIUM, ANN ARBOR, MICHIGAN

PROGRAM

The Creed (Credo)	A. KASTALSKY
Cherubim Hymn	Arr. by A. KASTALSKY
Ave Maria	BACH-GOUNOD
	Arr. by C. SHVEDOFF
Blessed Is the Man	From Kievo-Pechersky Monastery
Lord, Have Mercy on Us (Gospody, pomiluy)	LVOVSKY
Recollections of Tchaikovsky	Arr. by C. SHVEDOFF
	(In commemoration of the one hundredth anniversary of his birth)
The Regiment Was Riding (Cossack Song)	Arr. by C. SHVEDOFF
Kama Song	N. GOGOTZKY
Parting (A Russian Song)	Arr. by C. SHVEDOFF
Kuban Song and "At the Smithy"	Arr. by S. JAROFF

INTERMISSION

The Wedding Song (from "Kitesh")	RIMSKI-KORSAKOV
White Hazel Tree (Russian Folk Song)	Arr. by S. JAROFF
Three Russian Folk Songs	Arr. by I. DOBROVEIN
Their Arms in the Bright Sunshine Blazing (Russian Song)	Arr. by C. SHVEDOFF and S. JAROFF
Don Cossack Song	Arr. by S. JAROFF

NOTE: The Don Cossack Chorus has been heard in the Choral Union Series on previous occasions as follows: November 20, 1930; January 13, 1932; November 19, 1934; and November 11, 1935.

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

PROGRAM NOTES

The Creed (Credo) A. KASTALSKY

This is a typical Kastalsky composition with a powerful recitative of the basses, which is interrupted in the middle by the lyric melody of the tenors. "Suffered under Pontius Pilate, was crucified, dead and buried"

Cherubim Hymn Arr. by A. KASTALSKY

The ancient melody of this hymn is attributed to one of the monks of the St. Simon Monastery, where it was sung very often. Kastalsky's arrangement is in complete accord with the original style, as are the additional solo passages.

Ave Maria BACH-GOUNOD
Arr. by C. SHVEDOFF

J. S. Bach wrote innumerable compositions. Among them twenty-four preludes and fugues (under the title "The well-tempered clavier") are most popular, and the first C-major prelude is familiar to every musician.

Gounod took this prelude as the basis for a new composition and wrote the melody to the words of the "Ave Maria." C. Shvedoff has made a special arrangement of this Bach-Gounod composition for the Don Cossack Chorus. He left the melody untouched and gave the progressions of the chords to the chorus, while the baritones softly sing Bach's theme in slow tempo; giving the impression of the evening church bells.

Blessed Is the Man From Kievo-Pechersky Monastery

This psalm was sung at the evening church services, which sometimes lasted several hours, especially in the monasteries of Kiev. The psalm starts with a somber melody in the chorus. The meter of the psalm is typical of old Russian church music. It is free, varying as to the words. The Don Cossack Chorus sings the psalm in its original arrangement.

Lord, Have Mercy on Us (Gospody, pomiluy) LVOVSKY

These two words, "Gospody, pomiluy", are sung seventy-five times during the evening service on the eve of Holy Rood Day. The bishop saying mass stands in the middle of the church, holding the cross above his head. As he lowers the cross, the chorus sings "Gospody, pomiluy" in diminuendo—when the cross touches the ground, pianissimo, and when the cross gradually rises, crescendo.

Recollections of Tchaikovsky Arr. by C. SHVEDOFF
(In commemoration of the one-hundredth anniversary of his birth)

"Recollections of Tchaikovsky" is a combination of his most popular compositions, especially arranged for the Don Cossack Chorus by C. Shvedoff. It is in six sections. The first (the main theme of the "Slavic March") tells of the hard labor of the peasants during the springtime, of their dreams, and of their hard fight for life and happiness.

The second (the second theme of "Romance" for piano) represents a picture of a military parade in a town. There are trumpets, drums, and the joy of the crowd. The third ("Andante Cantabile" from string quartet) portrays the simple, quiet life in the country where Tchaikovsky composed a great many of his works. The fourth ("Andante Cantabile" from the "Fifth Symphony"). Solo baritone sings a call to a sincere and noble life. The fifth (the main theme of the "Slavic March"). "He has left our world, he who all his life has fought for honesty and humanity."

The sixth (the end of the "Slavic March"). The festival trumpets prepare for the appearance of the Russian hymn with the new words: "Glory to him, glory to his genius! Glory forever!"

(Text of "Recollections" written by C. Shvedoff)

The Regiment Was Riding (Cossack Song) Arr. by C. SHVEDOFF

This song tells of a Cossack who went to a strange land with his regiment. Riding along the river he suddenly recalls his dear Don River, and, regardless of duty, turns his horse toward home. The fiery, energetic rhythm of this song portrays the sweeping gallop of the Cossack's horse.

Kama Song N. GOGOTZKY

The Kama, a tributary of the Volga, flows through a gloomy and forbidding landscape which is reflected in the melody of this song. It is written for bass solo with chorus accompaniment.

Parting (A Russian Song) Arr. by C. SHVEDOFF

This comic song tells of a young lad and his sweetheart who were returning to the girl's home after an evening party. They were not successful in reaching their destination—it was impossible for them to say the last "good-bye"!

The chorus starts with an imitation of the accordion—the instrument most commonly used in this kind of song.

Kuban Song and "At the Smithy" Arr. by S. JAROFF

The Cossacks of the Don River district and all along the border of old Russia were Kuban, Terek, Greben, and Ural Cossacks whose task was to defend Russia. For their service they received certain privileges from the government, such as the privilege to elect their own commanders. This song reflects the bravery with which the Cossacks fought their eternal enemy, the Turks.

A humorous portrayal of the blacksmith's burly movements—the tempo of the solo and choral accompaniment reflecting the tempo of the swinging hammer on the anvil.

INTERMISSION

The Wedding Song (from "Kitesh") RIMSKI-KORSAKOV

This concert number has three parts which are taken from the opera "Kitesh," the full title of which is "A Legend of the capital city of Kitesh and the beautiful maiden Favronia."

The first part is a conversation of two groups of the chorus; one group is asking, another answering. The subject of their conversation concerns a drunkard, Grishka, who tries to destroy the wedding ceremony of Favronia and Prince Vsevolod. The crowd is annoyed by him, accuses all drunkards, and prophesies "they will be unhappy on the earth and will never attain heaven." The second part is the wedding song with typical sweet wedding tunes (three couplets).

Then comes the final part with its solemn, powerful chords, expressing the firmness of the city of Kitesh and the strong, unshaken faith of its inhabitants.

White Hazel Tree (Russian Folk Song) Arr. by S. JAROFF

This is a love song in which a young lad asks a maiden to come and sit with him under the white hazel tree where he can tell her of his love. The song has three couplets, with solos accompanied by the chorus, and refrains.

Three Russian Folk Songs Arr. by I. DOBROVEIN

These three separate songs are combined on a musical basis only.

The first, "Between the Bluff Coasts," is a lyric song with broad melody, sung by a soloist to the accompaniment of the chorus.

Then come two comic songs—"My Lady" in moderate tempo, and "Polka" in a typical polka rhythm and primitive chord progression. The lyrics of the last two songs are replete with comic buffoonery.

Their Arms in the Bright Sunshine Blazing (Russian Song)
Arr. by C. SHVEDOFF and S. JAROFF

Monotonous is life in a provincial town, when suddenly the trumpets sound—a squadron of hussars arrives. All the girls are excited; Ah! Ah! Night comes and only grey-haired commanders sleep. The next morning the squadron marches off, leaving after it the sighing "Oh! Oh!"

Don Cossack Song Arr. by S. JAROFF

At war in the Caucasian Mountains, we ride over all obstacles in our path—neither hard work nor sickness can stay us—and above the beating of the drums, our songs are heard everywhere.

Choral Union Concerts

HILL AUDITORIUM

8:30 P.M. (except Sunday, November 24)

NEW YORK PHILHARMONIC-SYMPHONY ORCHESTRA

JOHN BARBIROLI, *Conductor* Sunday, November 24, 3:00 P.M.
(International broadcast over facilities of the Columbia Broadcasting System)

RICHARD BONELLI, *Baritone* Tuesday, December 3

BOSTON SYMPHONY ORCHESTRA Wednesday, December 11
SERGE KOUSSEVITZKY, *Conductor*

VLADIMIR HOROWITZ, *Pianist* Wednesday, January 15

MINNEAPOLIS SYMPHONY ORCHESTRA Tuesday, January 28
DIMITRI MITROPOULOS, *Conductor*

BUDAPEST STRING QUARTET Thursday, February 20

GEORGES ENESCO, *Violinist* Tuesday, March 4

The UNIVERSITY MUSICAL SOCIETY announces a Chamber Music Festival of three concerts to be given by:

THE MUSICAL ART QUARTET

SASCHA JACOBSEN, *First Violin* WILLIAM HYMANSON, *Viola*
PAUL BERNARD, *Second Violin* MARIA ROEMAET-ROSANOFF, *Violoncello*

The concerts will be given Friday evening, Saturday afternoon, and Saturday evening, January 24 and January 25, 1941, in the Main Lecture Hall of the Rackham Building.

MAIL ORDERS for season tickets (three concerts) at \$2.00 each, or for individual concerts at \$1.00 each, will be filled in advance.

All remittances should be made payable to the University Musical Society and mailed to Charles A. Sink, President, Burton Memorial Tower.

All remaining tickets will be on sale over the counter on and after Monday morning, November 25, at 8:30, at the offices of the University Musical Society in Burton Memorial Tower.

The FORTY-EIGHTH ANNUAL MAY FESTIVAL (six concerts) will take place May 7, 8, 9, 10, 1941. The Philadelphia Orchestra, Eugene Ormandy, Conductor; Saul Caston, Associate Conductor; The University Choral Union, Thor Johnson, Conductor; The Young Peoples' Chorus, Juva Higbee, Conductor; and an imposing list of soloists, both vocal and instrumental, will participate.

"MESSIAH" by Handel will be given Wednesday evening, December 18. The following will participate: Thelma von Eisenhauer, Soprano; Joan Peebles, Contralto; William Hain, Tenor; Richard Hale, Bass; Palmer Christian, Organist; The University Choral Union; The University Symphony Orchestra; Thor Johnson, Conductor.

NOTICES: The right is reserved to make such changes in the dates and artists announced as necessity may require. While wide and prompt publicity is given to dates thus changed, to avoid inconvenience it is suggested that, so far as possible, out-of-town guests confirm the dates in advance.