

UNIVERSITY MUSICAL SOCIETY

CHARLES A. SINK, PRESIDENT

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Ninth Concert

1951-1952

Complete Series 3077

Seventy-third Annual
Choral Union Concert Series

THE ROBERT SHAW CHORALE
and
CONCERT ORCHESTRA
ROBERT SHAW, *Conductor*

TUESDAY EVENING, MARCH 18, 1952, AT 8:30
HILL AUDITORIUM, ANN ARBOR, MICHIGAN

PROGRAM

Requiem Mass in D minor (K. 626) MOZART
Introit and Kyrie
Dies Irae
Offertory
Sanctus
Benedictus
Agnus Dei and Communion

INTERMISSION

*Liebeslieder Waltzer, Op. 52, Nos. 8-16 BRAHMS

Trois chansons RAVEL
Nicolette
Trois beaux oiseaux du Paradis
Ronde (Roundelay)

Excerpts from *Porgy and Bess* GERSHWIN
"It Ain't Necessarily so"
Lament for Brother Robbins, "Gone, Gone, Gone"

Ernest Ulmer, *Accompanist*

*RCA Victor Red Seal Records

RUDOLF SERKIN, *Pianist*, will be heard on March 31 in the Choral Union Series.

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

PROGRAM NOTES

Requiem Mass in D Minor (K. 626) . . . WOLFGANG AMADEUS MOZART

The muddled and tragic circumstances of the writing of the *Requiem Mass* are generally known: how, some five months before his death, Mozart was approached by an anonymous stranger who commissioned the composition of a requiem mass under conditions of absolute secrecy; how Mozart's urgent labor was interrupted by the practical necessity of writing and performing two operas—the second of them *The Magic Flute*; and how, broken in health he returned to the *Requiem* in full presentiment of his own death. The night in which he died he gave the score to his friend and pupil Süssmayer, who completed the work, filling the gaps, writing a *Sanctus*, *Benedictus* and *Agnus Dei* (whether or not from Mozart's sketches we do not know), and delivered it to the anonymous stranger. The stranger was agent and employee of Count Franz von Walsegg of Ruppach, who, upon receiving Mozart's work, re-copied it personally, and presented the first performance as his own composition. Nearly ten years elapsed before the truth became known, and Süssmayer credited Mozart with the major portion of the score.

Fortunately, Süssmayer had the great good sense to conclude the work with material from the opening movement (completely Mozart's) and thus the work stands framed by Mozart's genius and spirit.

Introit and Kyrie

Requiem aeternam (Chorus)
"Rest eternal grant unto them, O Lord: and light perpetual shine upon them
... Lord, have mercy upon us..."

Dies Irae

Dies irae, dies illa (Chorus)
"Day of wrath, day of grief—shall change the world to glowing ash . . .
How great the quaking, when the judge shall come to weigh each human deed."

Tuba mirum (Quartet)
"The trumpet's mighty blast—shall summon the dead before the throne (Bass)
Death and Nature dazed, the dead shall arise from their graves
The book of Life shall be opened—each smallest act recorded (Tenor)
When the judge shall take his place . . . no act will remain unpunished (Alto)
What then shall I reply . . . when scarce the just man stands secure?"
(Soprano and Quartet)

Rex tremendae (Chorus)
"King of fearful majesty . . . O save me, fount of mercy."

Recordare (Quartet)
"Remember, loving Jesus—condemn me not . . .
Thou hast sought me . . . redeemed me on the cross . . .
Grant the gift of sin's forgiveness . . .
I groan with—with shame of sin . . .
Thou who pardoned Mary—and the robbers, giv'st also hope to me . . .
Though unworthy—grant Thy mercy—that I be not cast into the fire . . .
Among Thy sheep grant me place—nor among the goats . . .
That I stand with those upon Thy right."

Confutatis (Chorus)
"When the damned . . . to piercing flame are sent . . . call me with the blessed.
I pray deeply bowed . . . heart crushed . . . consider Thou my ending."

Lacrymosa (Chorus)
"Day of tears . . . whereon shall rise from ash and dust the guilty to judgement . . .
Spare, O God, O Loving Saviour, these souls . . . and grant them rest."

Offertory

Domine Jesu Christe (Chorus and Quartet)
"Lord Jesus Christ, King of glory, deliver the souls of the faithful from the
pains of hell . . . the bottomless pit . . . the lion's mouth . . . that they fall not
into darkness; but let Michael bring them into the holy light: which Thou
did'st promise Abraham and his seed."

Hostias (Chorus)
"We offer Thee, O Lord, this sacrifice of prayer and praise: do Thou receive it
for the souls whose memory we recall . . . that they pass from death to life."

Sanctus

Sanctus (Chorus)
"Holy . . . Lord God of Hosts . . . Heaven and earth are full of Thy glory . . .
Hosanna in the highest."

Benedictus

Benedictus (Quartet)
"Blessed is He who cometh in the name of the Lord."

Agnus Dei and Communion

Agnus dei (Chorus)
"O Lamb of God, that takest away the sins of the world: Grant them eternal rest."

Lux aeterna
"Let eternal light shine on them, Lord with Thy saints forever, for Thou art holy."

Soloists will be selected for each performance from the following artists:

Soprano: EVELYN ARING, YVONNE CIANNELLA, LOUISE NATALE, HALLIE NOWLAND
Alto: FLORENCE KOPLEFF, DORIS OKERSON
Tenor: WALTER CARRINGER, FRANK KARIAN, RICHARD WRIGHT
Bass: BEN DELOACHE, RAYMOND KEAST, PETER MARAVELL

Liebeslieder Waltzer, Op. 52, Nos. 8-16 JOHANNES BRAHMS

Wenn so lind dein Auge mir (When your eyes are bright and kind)
Am Donaustrande (On the Danube's Bank)
O wie sanft die Quelle sich (How Softly the Spring Winds through the Meadow)
Nein, es ist nicht auszukommen mit den Leuten (No! There is no Bearing with Spiteful Neighbors)
Schlosser, auf! Und mache Schlösser (Locksmith, Up and Fashion Padlocks)
Vögelein durchrauscht die Luft (A Bird Wings through the Air)
Sieh, wie ist die Welle klar (See, How Clear the Wave)
Nachtigall, sie singt so schön (The Nightingale, She Sings so Sweetly)
Ein dunkler Schacht ist Liebe (Beware ye of love, a gloomy and perilous pitfall)

These waltzes, among the first of Brahms' compositions to bring him fame, were composed in 1868, at the same time as the *Deutsches Requiem*. Influenced by a stay in Vienna, Brahms wrote in a light folk-song fashion, so successfully that the songs were immediately performed all over Europe.

Trois Chansons Words and Music by MAURICE RAVEL

These three delightful "fables" for unaccompanied chorus are the only works which the distinctive and imaginative French composer ventured for this instrument; yet they show the same sure skill, instinct for color, and charm which characterize his orchestral writing.

Soloists will be selected from the following artists:

Soprano: MARJEAN MOORE, LOUISE NATALE
Alto: LUCILLE DAVID, DORIS ONERSON
Baritone: BEN DELOACHE, RAYMOND KEAST

Excerpts from Porgy and Bess GEORGE GERSHWIN

Porgy and Bess, first produced by the Theater Guild in 1935, two years before Gershwin's tragic death, stands as a landmark in the field of American opera. Certainly no American musical drama has received such national and international acclaim—or so many performances. Stemming directly from the Negro spiritual and the early "jazz" heat, and nurtured in Tin Pan Alley, Gershwin's language by who-knows-what genius escaped the patent commercial mediocrity of Broadway, and the unctuous dilettantism of Broadway-and-39th. Full of harmonic and rhythmic devices that by now should be clichés, but aren't, it stands an honest, integrated, and extremely moving work, with words, music, and a story which seems always to have been a part of our national folk-lore.

"It Ain't Necessarily So"

Soloist—RAYMOND KEAST, THOMAS PYLE

Lament for Brother Robbins, "Gone, Gone, Gone"

Soloists in order of appearance:

YVONNE CIANNELLA, Soprano	HALLIE NOWLAND, <i>Bess</i>
RAYMOND KEAST, <i>Jake</i>	DANIEL SLICK, <i>Peter</i>
EVELYN MCGARRITY, <i>Serena</i>	PETER MARAVELL, <i>Porgy</i>
FLORENCE KOPLEFF, <i>Maria</i>	BEN DELOACHE, <i>Undertaker</i>

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RAVEL

DAMNATION OF FAUST

By HECTOR BERLIOZ

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PATRICIA NEWAY
SET SVANHOLM

THOR JOHNSON, Conductor

GEORGE LONDON
PHILIP DUEY

SATURDAY, 2:30 P.M.

MILSTEIN
YOUTH CHORUS
HILSBERG, Conductor

SATURDAY, 8:30 P.M.

ASTRID VARNAY
SET SVANHOLM
ORMANDY, Conductor

SUNDAY, 2:30 P.M.

NOVAES
HARRELL
JOHNSON, Conductor

SUNDAY, 8:30 P.M.

PATRICE MUNSEL
ORMANDY, Conductor

TICKETS — \$2.50 — \$2.00 — \$1.50

AT BURTON MEMORIAL TOWER