Seventy-seventh Annual
Choral Union Concert Series

THE ROBERT SHAW CHORALE
and
CONCERT ORCHESTRA
ROBERT SHAW, Conductor

TUESDAY EVENING, NOVEMBER 22, 1955, AT 8:30
HILL AUDITORIUM, ANN ARBOR, MICHIGAN

PROGRAM

Magnificat in D major, for Orchestra, Chorus, and Soloists . BACH

INTERMISSION

King David, Symphonic Drama (after a play by René Morax) HONEgger
For Narrator, Soloists, Chorus, and Orchestra
Narrator: BOOTH COLMAN

Soloists with the Robert Shaw Chorale

Sopranos:
ELIZABETH BAILCH
LORRAINE SMOROL
JAYNE SOMOGI

Mezzo-Sopranos:
JANE CRAMER
CAROL JONES
BARBARA WILLIAMSON

Contraltos:
GRETCHEN BENCE
FLORENCE KOPLEFF
MARGERY PEARCE

Tenors:
HOWARD ROBERTS
KEITH WYATT
LINDSEY BERGEN

Basses:
EUGENE BRICE
THOMAS PYLE
HOWARD KAHN

RCA Victor Red Seal Records
Steinway Piano

The organ is a Connsonata made by C. G. Conn, Ltd.

ARS LONGA VITA BREVIS
Magnificat

Surely there is no more joyous music in the world than that of Bach's Magnificat. The wonder and praise in Mary's heart, when informed by the angel that she is to bear the Messiah, are reflected in music of unsurpassable warmth and beauty. First performed at Leipzig in 1723, shortly after Bach's arrival there to begin his duties as Cantor of St. Thomas' Church, it has come to be known and loved as one of the most personal and immediately communicative of his major works.

The Canticle of Mary is found in the Gospel according to Saint Luke, Chapter I, verses 46-55. In Bach’s setting, each verse becomes a remarkably compact, but complete movement, whose spirit shines in a musical language of almost literal pictorial expressiveness. When the mighty are put down from their seats, the music descends most fiercely; and when the rich are “sent empty away” the music dissolves to a plaintively humorous single-note ending. The triumph of the opening and closing choruses renders more poignant, by contrast, the wonder of Quia respexit and the tenderness of Et misericordia and Suscepit Israel.

Magnificat

My soul doth magnify the Lord.

Et exultavit

And my spirit hath rejoiced in God my Savior.

Quia respexit

For he hath regarded the low estate of his handmaiden: for behold, from hence forth all generations shall call me blessed.

Quia fecit

For he that is mighty hath done to me great things; and holy is his name.

Et misericordia

And his mercy is on them that fear him from generation to generation.

Fecit potentiam

He hath shewed strength with his arm; he hath scattered the proud in the imagination of their hearts.

Deposit potentes

He hath put down the mighty from their seats, and exalted them of low degree.

Esurientes

He hath filled the hungry with good things; and the rich he hath sent empty away.

Suscepit Israel

He hath holpen his servant Israel, in remembrance of his mercy.

Sicut locutus est

As he spake to our fathers, to Abraham, and to his seed for ever.

Gloria

Glory be to the Father, to the Son, and to the Holy Ghost: as it was in the beginning, is now, and ever shall be, world without end. Amen.

King David

The phenomenal success of King David at its first performance affirmed that Arthur Honegger had indeed succeeded in his intention to “create an art that addresses itself directly to everyone.” With his unerring instinct for the dramatic, and his spontaneous, colorful musical language, King David speaks with an overwhelming power and sincerity.
The events of David's life are briefly and pungently portrayed in scenes that move with an almost cinematic rapidity. A narrator introduces and binds them together, while the psalms serve as moments of reflection, the unforgettable soliloquies of a man engulfed in royal battles. The drama moves with the irresistible force of a wave—rising from the humble shepherd boy to the frenzy of the “Dance Before the Ark,” and subsiding again through the Psalms of Penance to David's death.

Although Honegger later rescored the work for full symphony orchestra, the work is here performed in the original theatre version which was used at its premiere in Switzerland in June, 1921. To the scoring of woodwinds, brass and percussion instruments of this version have been incorporated some string parts in accordance with Mr. Honegger’s later expanded score.

PART I—THE YOUNG DAVID

Scene I: Shepherd
   Introduction
   Psalm: “God shall be my shepherd kind” (Contralto)

Scene II: Hero—David and Goliath
   Entry of Goliath
   March
   Song of Victory: “David is great!” (Chorus)

Scene III: Prophet—David in the Wilderness
   Psalm: “In the Lord I put my faith” (Tenor)
   Psalm: “O, had I wings like a dove” (Soprano)
   Song of the Prophets: “Man that is born of woman” (Male Chorus)
   Psalm: “Pity me Lord in my distress” (Tenor)

Scene IV: Warrior—David Triumphs over Saul
   Saul’s Camp
   Psalm: “God the Light shall be my light” (Chorus)
   Incantation of the Witch of Endor
   March of the Philistines
   Lament over Saul and Jonathan (Contralto, Soprano and Chorus)

PART II—DAVID THE KING

Scene I: The Ark is Set in Jerusalem
   Psalm: “All praise to Him, the Lord of Glory” (Chorus)
   Song of the Daughters of Israel (Soprano, Women’s Chorus)
   The Dance before the Ark

Scene II: David and Bathsheba
   Song: “Now my voice in song upsoaring” (Chorus)
   Song of the Handmaiden: “O, my love, take my hand” (Contralto)
   Psalm: “Pity me, God, in my distress” (Chorus)
   Psalm: “Behold in evil I was born” (Chorus)

Scene III: The Revolt of Absalom
   Psalm: “O shall I raise my eyes unto the mountains” (Tenor)
   Song: “O, thou forest of grief” (Soprano and Women’s Chorus)
   March of the Hebrews
   Psalm: “Thee will I love, O Lord.” (Chorus)

Scene IV: Last Days
   Psalm: “In my distress” (Chorus)
   The Crowning of Solomon
   The Death of David (Soprano and Chorus)
M E S S I A H

First Concert: Saturday, December 3, 8:30 P.M.
Repeat Concert: Sunday, December 4, 2:30 P.M.

ELLEN FAULL, Soprano
HOWARD JARRATT, Tenor
LILLIAN CHOOKASIAN, Contralto
DONALD GRAMM, Bass

UNIVERSITY CHORAL UNION
MUSICAL SOCIETY ORCHESTRA
MARY MCCALL STUBBINS, Organist
LESTER MCCOY, Conductor

Tickets (either performance): 75 cents and 50 cents

Chamber Music Festival
Rackham Auditorium

BUDAPEST STRING QUARTET, February 17, 18, 19, 1956
JOSEF ROISMAN, Violinist
BORIS KROYT, Violist
ALEXANDER SCHNEIDER, Violinist
MISCHA SCHNEIDER, Cellist
ROBERT COURTE, Guest Violist

Season Tickets: $3.50 and $2.50
Single Concerts: $1.75 and $1.25

Choral Union and Extra Series

BOSTON POPS TOUR ORCHESTRA (Extra) . . . Sunday, January 8
ARTHUR FIEDLER, Conductor

VIENNA CHOIR BOYS (C.U.) 2:30 P.M. . . . Sunday, January 15

MYRA HESSION, Pianist (Extra) . . . Wednesday, February 15

TORONTO SYMPHONY ORCHESTRA (C.U.) . Wednesday, February 22
SIR ERNEST MACMILLAN, Conductor

ARTUR RUBINSTEIN, Pianist (C.U.) . . . Thursday, March 1

TERESA STICH-RANDALL, Soprano (Extra) . . . Friday, March 9

VIRTUOSI DI ROMA (C.U.) . . . . . . Tuesday, March 13

WALTER GIESEKING, Pianist (C.U.) . . . Monday, March 19

Tickets: $3.50—$3.00—$2.50—$2.00 and $1.50.