

1958

Eightieth Season

1959

UNIVERSITY MUSICAL SOCIETY  
THE UNIVERSITY OF MICHIGAN

Charles A. Sink, President

Gail W. Rector, Executive Director

Lester McCoy, Conductor

Fifth Concert

Thirteenth Annual Extra Series

Complete Series 3259

The Robert Shaw Chorale  
and Orchestra  
ROBERT SHAW, *Conductor*

SUNDAY AFTERNOON, MARCH 15, 1959, AT 2:30  
HILL AUDITORIUM, ANN ARBOR, MICHIGAN

PROGRAM

Suite from *Acis and Galatea* . . . . . HANDEL

Requiem Mass . . . . . FAURÉ

INTERMISSION

Four Faces of Love:

True Love, from *Five Songs on Old Texts* . . . . . HINDEMITH  
Love Song, from *Four Hungarian Folksongs* . . . . . BARTÓK  
The Lover's Wish, from *Vier Stücke*, Op. 27 . . . . . SCHÖNBERG  
With Air Commanding, from *The Rake's Progress* . . . . . STRAVINSKY

Rhapsodie for Contralto Solo, Male Chorus,  
and Orchestra, Op. 53 . . . . . BRAHMS  
FLORENCE KOPLEFF, *Contralto*

Suite from *Les Brigands* . . . . . OFFENBACH

*The Steinway is the official piano 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

Suite from *Acis and Galatea* . . . . . GEORG FRIEDRICH HANDEL  
Acis, *Tenor*                      Galatea, *Soprano*                      Polypheme, *Bass*

In this year commemorating the 200th anniversary of Handel's death, audiences will have the opportunity to become acquainted with many of his less-performed masterpieces. One of these is certainly *Acis and Galatea*, composed in 1720 when Handel was at the height of his fame as an opera composer and manager in London. In music of great charm it tells the story of the goddess Galatea, whose great beauty causes the Cyclops, Polypheme, to fall madly in love with her. He catches sight of her one day sporting with her love Acis, a Naiad. Mad with rage, he hurls a rock at them, pinning the unfortunate Acis beneath. Galatea bemoans her loss, then changes Acis to a river, which thenceforth gushes pure from the stone.

The suite is made up of the following selections from the work:

Overture and Chorus: "*Oh, the pleasure of the plains*"  
Tenor Aria: "*Love in her eyes sits playing*"  
Duet and Chorus: "*Happy we*"  
Chorus: "*Wretched lovers*"  
Trio: "*The flocks shall leave the mountains*"  
Tenor Recitative: "*Help, Galatea*"  
Chorus: "*Mourn, ye Muses*"  
Soprano Aria: "*Heart, the seat of soft delight*"  
Final Chorus: "*Galatea, dry thy tears*"

*Requiem Mass* . . . . . GABRIEL FAURÉ  
for Soprano and Baritone Soli, Chorus, and Orchestra

Gabriel Fauré was for many years a leading organist, composer and teacher in Paris. Appointed Director of the Conservatoire in 1905, he held this post almost to his death in 1924. The *Requiem*, composed in 1887, displays the special genius for atmospheric writing which characterizes his many songs: a disarming simplicity of vocal line and an instrumental background alternately rich and transparent. Its seven movements are composed to traditional liturgical texts. *Introit and Kyrie* is a sombre plea to God for the rest of departed souls. The *Offertorium* is a hymn to Christ asking deliverance from the perils of the hereafter, interrupted by a movingly simple solo chant requesting eternal life. The *Sanctus* presents the muted praise of an angelic choir. The Sequence, *Pie Jesu*, for soprano solo, reiterates the prayer for rest everlasting. There follows the *Agnus Dei* which recalls the music and mood of the first movement. The two concluding movements take their text from the Order of Burial. In *Libera Me* there is an extended baritone solo, followed by an exciting choral section referring to the day of judgment. The final chorus, *In Paradisum*, quietly depicts the arrival in paradise of the departed, in company with a chorus of angels.

Four Faces of Love:

True Love, from "*Five Songs on Old Texts*" . . . . . PAUL HINDEMITH  
Love Song, from "*Four Hungarian Folksongs*" . . . . . BÉLA BARTÓK  
The Lover's Wish, from "*Vier Stücke*," Op. 27 . . . . . ARNOLD SCHÖNBERG  
\*With Air Commanding, from "*The Rake's Progress*" . . . . . IGOR STRAVINSKY

Love is no less fascinating a subject to composers than it is to the rest of mankind, and it is a tantalizing circumstance that these four "giants" of our century have left us these choruses, which, though they be isolated and shorter works, carry unmistakably a "face" not only of love, but one as well of their own individual style and creativity.

The Hindemith setting is immediately approachable—a soaring tenor melody, richly harmonized. Bartók's life-long research into Slavic folksong is reflected in this piece with its syncopated rhythms and engaging text. Schönberg was one of the most controversial figures in contemporary music—here he has chosen a glowingly romantic text to set in his abstract manner. Stravinsky displays a buoyant humor in this excerpt from his opera, *The Rake's Progress*.

\*Boosey & Hawkes, N. Y.

Rhapsodie, for Contralto Solo, Male Chorus,  
and Orchestra, Op. 53 . . . . . JOHANNES BRAHMS

"Who goes there? A man, embittered by love, turned to hate, wandering alone in the desert. O Father of Love, open his eyes to the myriad springs about him: re-open his heart."

Brahms set this text from Goethe's *Harzreise im Winter* in 1869. The romantic figure of the young man whose life is ruined by a false love is portrayed in music of brooding intensity.

Suite from *Les Brigands* . . . . . JACQUES OFFENBACH

Characters in order of appearance:

Barbavano, a Brigand *Bass*  
Pietra, Lieutenant of the Brigands *Baritone*  
Falsacappa, Chief of the Brigands *Tenor*  
Fiorella, Daughter of Falsacappa *Soprano*  
Fragoletto, a Young Farmer *Tenor* (originally sung by mezzo-soprano)

Offenbach is best known to today's audiences for his opera *The Tales of Hoffman* and the ballet score drawn from *La Vie Parisienne*. He wrote, however, no less than ninety operettas in twenty-five years, giving him the edge in productivity over both Gilbert and Sullivan, and Rodgers and Hammerstein. The infectious rhythms, whistle-able tunes and delightfully zany plots of these works demand immediate resurrection from the temporary oblivion into which they have sunk.

In *Les Brigands*, Falsacappa, the chief of a group of bandits, has captured a young farmer, Fragoletto, who, however, had not put up much resistance because he had caught sight of the chief's daughter, Fiorella. Fragoletto decides to join the group, and on his trial adventure captures a courier of the cabinet. At the close of Act I, the brigands are about to induct Fragoletto into their band. They are briefly interrupted by the arrival of their traditional enemies, the Premiers Carabiniers, but since these latter are singularly ineffective soldiers, their revels are scarcely disturbed, and continue unabated through the night.

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SOLOISTS WITH THE ROBERT SHAW CHORALE:

*Sopranos:*

BARBARA FREEMAN  
CAROLYN FRIDAY  
JUNE MAGRUDER  
JOAN MEY

*Mezzo-Sopranos:*

JANE CRANER  
SHIRLEY ABRAMS

*Contraltos:*

SHIRLEY DELP  
FLORENCE KOPLEFF

*Tenors:*

MICHAEL CAROLAN  
GERALD CARPENTER  
PHILLIP OLSON  
ROBERT RICHARDS

*Baritones:*

JOHN DIETZ  
RAYMOND MURCELL  
THOMAS PYLE

*Bass:*

PAUL WESTBROOK

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Steinway Piano

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

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ANDRE TCHAIKOWSKY, Polish pianist, will be heard in the final concert in the Choral Union Series, Monday evening, March 23. The program: Fantasia and Sonata in C minor (Mozart); and Twenty-Four Preludes, Op. 28 (Chopin).

# MAY FESTIVAL

APRIL 30, MAY 1, 2, 3, 1959

THE PHILADELPHIA ORCHESTRA AT ALL CONCERTS

## PROGRAMS

**THURSDAY, APRIL 30, 8:30 P.M.**

**EUGENE ORMANDY, Conductor**  
**RUDOLF SERKIN, Pianist**

Compositions of Johannes Brahms  
"Academic Festival" Overture, Op. 80  
Symphony No. 3 in F major, Op. 90  
Concerto No. 1 in D minor, Op. 15, for Piano and  
Orchestra  
RUDOLF SERKIN

**FRIDAY, MAY 1, 8:30 P.M.**

**THOR JOHNSON, Guest Conductor**  
**UNIVERSITY CHORAL UNION**  
**SIDNEY HARTH, Violinist**  
**ROBERT COURTE, Violist**

"Flos Campi" . . . . . VAUGHAN WILLIAMS  
(in memory of the composer, 1872-1958)  
ROBERT COURTE and UNIVERSITY CHORAL UNION  
"Secheresses" (United States première) . . . . . POULENC  
UNIVERSITY CHORAL UNION  
Concerto No. 2 in G minor . . . . . PROKOFIEFF  
SIDNEY HARTH  
"Fête polonaise" from the opera,  
*Le Roi malgré lui* . . . . . CHABRIER  
UNIVERSITY CHORAL UNION

**SATURDAY, MAY 2, 2:30 P.M.**

**WILLIAM SMITH, Conductor**  
**VIRGIL THOMSON, Guest Conductor**  
**WILLIAM KINCAID, Flutist**

Variations on a Theme by Haydn, Op. 56A . . . . . BRAHMS  
"The Seine at Night" . . . . . THOMSON  
"Power Among Men" . . . . . THOMSON  
Conducted by the Composer  
Concerto for Flute, Strings,  
and Percussion . . . . . THOMSON  
WILLIAM KINCAID and Mr. THOMSON  
Symphony No. 1 in D major . . . . . DVORAK

**SATURDAY, MAY 2, 8:30 P.M.**

**EUGENE ORMANDY, Conductor**  
**DOROTHY KIRSTEN, Soprano**

Chaconne . . . . . BACH-GESENSWAY  
"Visi d'arte" from *Tosca* . . . . . PUCCINI  
"Depuis le jour" from *Louise* . . . . . CHARPENTIER  
DOROTHY KIRSTEN  
Symphony No. 7, Op. 131 . . . . . PROKOFIEFF  
"Care selve" from *Atlanta* . . . . . HANDEL  
The Nightingale and the Rose . . . . . RIMSKY-KORSAKOFF  
Southern Song . . . . . LANDON RONALD  
MISS KIRSTEN  
"Bacchus et Ariane" . . . . . ROUSSEL

**SUNDAY, MAY 3, 2:30 P.M.**

**THOR JOHNSON, Guest Conductor**  
**UNIVERSITY CHORAL UNION**  
**LOIS MARSHALL, Soprano**  
**ILONA KOMBRINK, Soprano**  
**HOWARD JARRATT, Tenor**  
**AURELIO ESTANISLAO, Baritone**

*Solomon*, an oratorio for two sopranos,  
tenor, baritone, chorus, and orchestra . . . . . HANDEL  
(Observing the 200th anniversary of the  
death of the composer)  
UNIVERSITY CHORAL UNION and SOLOISTS  
MARILYN MASON, *Harpsichord*  
MARY McCALL STUBBINS, *Organ*

**SUNDAY, MAY 3, 8:30 P.M.**

**EUGENE ORMANDY, Conductor**  
**GIORGIO TOZZI, Basso**

Symphony No. 39 in B-flat major . . . . . MOZART  
"Se vuol ballare" from *Marriage of Figaro* . . . . . MOZART  
"Madamina," from *Don Giovanni* . . . . . MOZART  
GIORGIO TOZZI  
Paganiniana, Op. 65 . . . . . CASELLA  
"Il lacerato spirito" from *Simon Boccanegra* . . . . . VERDI  
Pilgrim's Song . . . . . TCHAIKOVSKY  
MR. TOZZI  
Suite No. 2 from "Daphnis and Chloe" . . . . . RAVEL

SEASON TICKETS: \$13.00—\$10.00—\$9.00—\$8.00

SINGLE CONCERTS: \$3.50—\$3.00—\$2.50—\$2.00—\$1.50

1959-60 CHORAL UNION SERIES and EXTRA CONCERT SERIES—  
Orders for season tickets accepted beginning May 4. List of concerts will be  
announced next month.

For tickets or information address: University Musical Society, Burton  
Memorial Tower.