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

ARS LONGA VITA BREVIS
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 glowingy 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

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, Violinist
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 COURTIE, Violist
"Flos Campi" . . . . . V AUGHAN WILLIAMS
(ina memory of the composer, 1872-1958)
Robert Courtie 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 malgre lui . . . . . . . CHABRIER
University Choral Union

SATURDAY, MAY 2, 2:30 P.M.
WILLIAM SMITH, Conductor
V IRGIL 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
WILLIAM KINCAID and MR. THOMSON
Symphony No. 1 in D major . . . . . DVORAK
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

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announced next month.
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