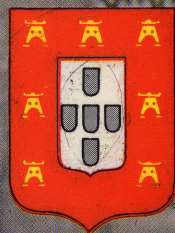
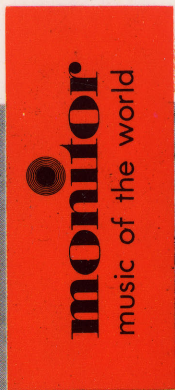


COIMBRA ORFEON of PORTUGAL

Monitor presents the celebrated 80 voice chorus of Coimbra



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Pictured above is one of the small Fado ensembles of the Coimbra Orfeon. When not singing in full choral strength, the students divide into what might be called Fado-Combos usually consisting of two guitarists and one or two singers. Fado music requires a Portuguese guitar to carry the melody and a Viola or Spanish guitar to provide the rhythm.

Side One

1. **SERENATA ACORIANA** — Serenade of the Azores (J. M. Sequeira)
2. **IN PARASCEVE** — At Easter (Canon D. Pedro) Sung in Latin
3. **MINHA MAE** — My Mother (José Afonso)
4. **SONHANDO** — Dreaming (Raposo Marques)
5. **FADO DA MENTIRA** — Fado of Disillusion
6. **RAPSODIA LUSO-BRAZILEIRA** — Luso - Brazilian Rhapsody

Side Two

1. **MELODIA DE AMOR** — Melody of Love
2. **E TAE LINDO O TEU OLHAR** — Ah, How Lovely Are Your Eyes
3. **O VOSO GALO, COMADRE!** (Cancão Popular Galega) — Oh, Your Child, Godmother
4. **BALADA ALEIXO** — Song of Alex
5. **HALLELUJAH** — (Chorus from *The Messiah* by Handel) Sung in English
6. **BALADA DA SAUDADE** — Ballad of Longing
7. **A OLIVEIRA DA SERRA** — Olive Tree of the Mountain
8. **F R A** — University of Coimbra Cheer

Note: Unless otherwise indicated all songs are song in Portuguese.

INTRODUCTION

This is the first American recording of the noted chorus (Orfeon) of the University of Coimbra and the singing group itself has never appeared in the United States despite the fact that it has toured other parts of the world extensively since its establishment in 1880. The Orfeon is especially known and appreciated in Europe and South America for the quality, clarity, and purity of its tenor voices. Like the chicken and the egg, no one knows which came first, the tenor voices or Portuguese music; but in either case the result is a unique and happy blending. While the Coimbra Orfeon includes the full range of classical and modern choral music in its repertory, the present recording emphasizes Portuguese music which is the Orfeon's special contribution to world-wide choral music listeners. (Of special interest to American choral music devotees is the announcement by Columbia Artists Management of a tour of the Orfeon in October and November, 1962.)

The University of Coimbra, Europe's second oldest, is located in the city of Coimbra in north central Portugal. Though Coimbra is the third largest city in Portugal it retains the special flavor and character of a university town. The river Mondego runs through the town and on the banks are groups of poplar trees (Choupal). The white and pastel houses cling to the hills over the rivers and the University clock tower dominates the setting. Old university towns are the product of the ripening experience of successive waves of youthful vigor and Coimbra is especially cognizant and proud of its heritage and status. In Coimbra one might get the impression that the capital of Portugal had never been moved to Lisbon. A great deal of this atmosphere and spirit is reflected in the singing of the Orfeon.

The students at the University of Coimbra have an elaborate code of customs and privileges. The rigors of a freshman are only bearable perhaps because of the gradual broadening of privileges which the students obtain culminating in their high senior year status. The students live in community houses known as "Republicas" and follow many of the medieval traditions including the wearing of black capes and colored ribbons. At night the students often serenade young ladies in the town singing from the shadowed streets and from roof tops. One who has heard this singing, filled with melancholy yearning, will never forget the experience. The students are particularly addicted to the Fados of Coimbra which are gentler and more romantic than their Lisbon counterparts. These young men are in fact present day descendants of the troubadours of the Middle Ages who toured the courts of southern Europe singing of courtly love and engaging in "Contenses" or singing jousts.

Inheritors of a proud tradition, youthful black-caped, romantic singers . . . this is the Orfeon of Coimbra!



DR. MANUEL RAPOSO MARQUES, conductor and music director of the Orfeon of Coimbra, began his career with the singing organization while still a student at the University in 1926. He became acting conductor under Dr. Elias de Aquiar in 1930, and was appointed permanent conductor in 1936, upon the death of his predecessor. Dr. Marques was born in the Azores on the island of S. Miguel on November 8, 1902. The recipient of a number of decorations and honors, Dr. Marques has an impressive list of published musical works for choruses and orchestras.

monitor

MPS 596

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MONITOR RECORDS

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Cover Photo: Michael Stillman

Cover Design: David Chasman

This recording was produced under the personal supervision of Michael Stillman.

This recording was made at the University of Coimbra by Monitor with technical assistance and recording facilities provided by the Portuguese Broadcasting Company, Emissora Nacional. Arrangements for the recording were made by Dr. José Belo Soares, President of the Orfeon Academico de Coimbra and Dr. Ruy Leitao of Lisbon. Monitor acknowledges with thanks the invaluable assistance of Mr. Emilio Mateus of Lisbon and Mr. John M. Reed of New York. Mr. Reed also provided the liner notes.

For the care of your records check needle periodically; store away from heat; wipe with a damp cloth before playing. For playback on wide-range equipment use RIAA curve.

Printed in U.S.A.

This is a stereophonic recording. It should be played only with cartridges designed for stereophonic reproduction. The use of a monaural cartridge may permanently injure this recording.

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