



*International
Presentations of
Music & Dance*

THE UNIVERSITY MUSICAL SOCIETY OF THE UNIVERSITY OF MICHIGAN

The London Early Music Group

JAMES TYLER, *Director*

PHILIP DOGHAN, *Tenor*

ALAN LUMSDEN, *recorders, early trombone* OLIVER BROOKES, *bass viol*

PETER TRENT, *lute, tenor, viol, cittern*

JAMES TYLER, *lute, mandola, baroque guitar*

FRIDAY EVENING, OCTOBER 23, 1981, AT 8:30
RACKHAM AUDITORIUM, ANN ARBOR, MICHIGAN

P R O G R A M

Music from the English Renaissance (c. 1580-1610)

Canzonet: See, mine own sweet jewel THOMAS MORLEY
See, mine own sweet jewel, see what I have for my darling, a robin redbreast and a
starling. These I give in hope to move thee, yet thou say'st I do not love thee.

Consort: Response Pavin RICHARD ALLISON

Lute duets:

The leaves be greene JOHN JOHNSON

Almaine JOHN DANYEL

Ayre: Go crystal tears JOHN DOWLAND

Go crystal tears, like to the morning show'rs, and sweetly weep into thy lady's
breast. And as the dews revive the drooping flow'rs, so let your drops of pity be
address'd, to quicken up the thoughts of my desert, which sleeps too sound whilst
I from her depart.

Haste, restless sighs, and let your burning breath dissolve the ice of her indurate
heart, whose frozen rigour like forgetful Death, feels never any touch of my
desert: yet sighs and tears to her I sacrifice, both from a spotless heart and patient
eyes.

Consorts:

Reade's Almaine RICHARD READE

Holborne's Farewell ANTHONY HOLBORNE

Bass viol solos: Tickle, tickle; She loves it well TOBIAS HUME

Ayre: Come again, sweet love doth now invite DOWLAND

Come again: sweet love doth now invite, thy graces that refrain, to do me due delight, to see, to hear, to touch, to kiss, to die, with thee again in sweetest sympathy.

Come again that I may cease to mourn, through thy unkind disdain: for now left and forlorn, I sit, I sigh, I weep, I faint, I die, in deadly pain and endless misery.

Gentle Love, draw forth thy wounding dart, thou canst not pierce her heart, for I that to approve by sighs and tears more hot than are thy shafts, did tempt while she for triumph laughs.

Recorder solo: Lachrimae DOWLAND/JACOB VAN EYCK

Consort: Mistress Winter's Jump DOWLAND

Lute duets: Robin to the greenwood's gone, Chi passa JOHNSON

Ayre and Galliard: Can she excuse my wrongs? DOWLAND

Can she excuse my wrongs with virtue's cloak; shall I call her good when she proves unkind. Are those clear fires which vanish into smoke: must I praise the leaves where no fruit I find.

No no where shadows do for bodies stand, thou may'st be abused if thy sight be dim. Cold love is like to words written on sand, or to bubbles which on the water swim.

Wilt thou be thus abused still, seeing that she will right thee never if thou canst not overcome her will, thy love will be thus fruitless ever.

INTERMISSION

Music from the Early Italian Baroque

(c. 1600–1650)

Canzona for Trombone and Continuo GIROLAMO FRESCOBALDI

Aria: Rosa del ciel CLAUDIO MONTEVERDI

Rose of the heavens, life of the earth and worthy creation of he who guides the universe, Sun, who surroundeth and seest all from thy circles between the stars, tell me, didst thou ever see a merrier, happier lover than me? Blessed was the day, my beloved, on which I first saw thee, and happier still the hour when I sighed for thee, since thou didst return my sighs; happy the moment when thou gavest me thy white hand as a pledge of pure faithfulness. Had I as many hearts as the eternal heavens' eyes and these pleasant hills' leaves in green May, all would be full and overflowing with such joy as has made me happy today.

Fantasia a 4 ADRIANO BANCHIERI

Sonata for Mandola and Continuo DARIO CASTELLO

Aria: La Gelosia LUIGI ROSSI

Jealousy, which creeps serpent-like into my heart, do not enter where burns the fire of true love; true love never chills, never, never. What do you want of me? Perhaps you will wish me to cease loving! Fury of my soul! Cease to torment me! No more! No more! Depart from me, jealousy, depart!

But cruel, you remain quietly at the gates of my heart. Flee, flee from me. Love is stronger than your icy chill. What do you want of me? I am happy with my thoughts. My soul's fury, constrain me not. No, no, no! Leave me, jealousy, depart, depart!

Canzona a 4: La Robbata FLORIANO CANALI

Dance: Spagnoletta Anonymous

Dance-song: Fuggi, fuggi, fuggi GASPARO ZANNETTI

Fly, fly, fly away from happy lovers. O impious woman begetter of tears, every heart holds you in horror, for you are not only cruel but you are faithless and ingrate: fly, fly, fly away, for he who beholds you weeps and sighs because you live.

Fly, fly, fly from here, for vengeance has decreed that for your sin Hell awaits you, though the abyss with its raging fire is too small a punishment compared to that which I desire for you. Fly, fly, fly away, vile plague, that all the world may know of your destruction.

Fly, fly, fly away, and if you should refuse, may the merciful Heaven tie you hand and foot, so that, though living, you may not move but lie a rigid stone of flesh; and so that rage may have an end, let him who loves Peace, fly, fly, fly from this place, for here lies every hidden falsehood.

Baroque guitar solos: Preludio, Ciaccona, Sinfonia . . . FRANCESCO CORBETTA

Aria: O leggiadri occhi belli . . . GIOVANNI STEFANI

O beautiful eyes, my dear eyes, living rays from the clear and cloudless sky, since you so desire to see my languish, to see me die, beautiful eyes which I adore, behold, I die.

O my serene eyes, o beloved eyes, which so desire such cruelty to my heart; since you feel such joy, that one who loves and adores you dies in the flames, turn back your gaze, behold such ardor.

Aria: Bella mia, questo mio core . . . STEFANI

My beautiful one, this my heart for you lives and for you dies! My destiny, my life and my death are dependent on you.

O new miracle of love, life and death I prove at once; I do not know which is more welcome, whether death, or life.

Still in doubt I live, if I am dead, or if I am alive. But so it is that Fate would have it, that I have given you my life and my death!

RCA, Argo, Decca/London, Saga, and Nonesuch Records.

The London Early Music Group

James Tyler was born in Connecticut and studied at the Hartt College of Music, the University of Connecticut, and Yale University. He made his concert debut at the Library of Congress in Washington, D.C. at the age of twenty, and played at the White House a year later. He left the United States in 1967, and in 1969 became established as a lutenist in London, joining both the Early Music Consort of London and Musica Reservata. He formed The London Early Music Group in 1976 and with this ensemble has toured widely, performed on numerous radio and television programs, and recorded extensively. As an authority on early plucked instruments, Mr. Tyler has contributed articles to the forthcoming editions of *Grove's Dictionary of Music and Musicians* and the *Oxford Companion to Music*, and is, himself, an entry in *Grove's* and the *International Who's Who in Music*. Last year Oxford University published his book, *The Early Guitar—A History and Handbook*. He has conducted seminars in historical performance practice, and has composed and arranged the music for four productions in the BBC television Shakespeare Project. He is also a member of the Julian Bream Consort.

Born in London, tenor **Philip Dohan** spent his early career as a member of the Glyndebourne Opera and the Royal Shakespeare Company, and during this period also performed at the English Music Theatre and La Comedie Francaise. This season he will sing the leading role of St. John in Massenet's *Herodiade*, record a series of recitals for the BBC, appear in three operas to be broadcast by French television, and sing a leading role at Strasbourg in the opera *Comme Il Vous Plaira*. He has recently been awarded the Premier Grand Prix at the Toulouse International Concours, the first Englishman to be so honored. This is his first season as a member of The London Early Music Group.

Alan Lumsden is an exceptionally versatile musician on a large number of early brass and woodwind instruments. His performances range from co-hosting with David Munrow the BBC television series "Ancestral Voices," to the world premiere of Peter Maxwell Davies's opera *Tavener* at Covent Garden. An authority on early brass instruments, he lectures at numerous English universities, is a professor at the Royal College of Music, and is in the process of completing a book on the history of the trombone for the *Yehudi Menuhin Music Guide Series*.

Oliver Brookes is a founder-member of the Early Music Consort of London and a player of early bowed instruments for whom several contemporary composers have written works. He is currently on the staffs of the University of Birmingham (England) and the University of Perth (Australia).

Peter Trent, the youngest of the group, studied classical guitar with John Williams and attended Trinity College, London, where he studied the lute and the viol. Today he is one of the most versatile players in early music. He also maintains an active interest in research and editing, and prepares many performing editions currently in use.

Coming Events

OKINAWAN DANCE TROUPE	Wed. Oct. 28
NATHAN MILSTEIN, <i>Violinist</i>	Thurs. Oct. 29
MARTHA GRAHAM DANCERS	Fri.–Sun. Oct. 30–Nov. 1
SOVIET EMIGRÉ CHAMBER ORCHESTRA	Tues. Nov. 3
LAZAR GOSMAN, <i>Conductor</i> ; BORIS BLOCH, <i>Pianist</i>	
PANOCHA STRING QUARTET	Sat. Nov. 7
TASHI: <i>Clarinet and Strings</i>	Sun. Nov. 15
With RICHARD STOLTZMAN, <i>Clarinetist</i>	
UTO UGHI, <i>Violinist</i>	Fri. Nov. 20
CESARE SIEPI, <i>Basso</i>	Sun. Nov. 22
LUBLIN POLISH FOLK FESTIVAL	Mon. Nov. 23
PAUL GAULIN MIME COMPANY	Tues. Nov. 24
JAMES GALWAY, <i>Flutist</i>	Mon. Nov. 30
PHILLIP MOLL, <i>Harpist</i> ; MORAY WELSH, <i>Cellist</i>	
ROMANIAN FOLK FESTIVAL	Wed. Dec. 2
HANDEL'S "MESSIAH"	Fri.–Sun. Dec. 4–6
VIENNA CHAMBER ORCHESTRA & PHILIPPE ENTREMONT	Tues. Dec. 8
CONCERTO SOLOISTS OF PHILADELPHIA	Sat. Dec. 12
With HERMANN BAUMANN, <i>French horn</i>	
PITTSBURGH BALLET, TCHAIKOVSKY'S "NUTCRACKER"	Fri.–Sun. Dec. 18–20
ANDRÉ WATTS, <i>Pianist</i> , and CHARLES TREGER, <i>Violinist</i>	Sun. Jan. 10
JOFFREY II DANCERS	Fri. & Sat. Jan. 15, 16
JANET BAKER, <i>Mezzo-soprano</i>	Sun. Jan. 17
OAKLAND BALLET COMPANY	Mon.–Wed. Jan. 25–27
ANTHONY DI BONAVENTURA, <i>Pianist</i> (free admission)	Fri. Jan. 29
World première—Alberto Ginastera's Piano Sonata No. 2	
SOFIA PHILHARMONIC ORCHESTRA	Thurs. Feb. 4
CARLOS MONTOYA, <i>Guitarist</i>	Sat. Feb. 6
ORPHEUS CHAMBER ENSEMBLE	Sun. Feb. 7
FOUNDERS DAY CONCERT (free admission)	Sun. Feb. 14
VERSAILLES CHAMBER ORCHESTRA	Thurs. Feb. 18
PAUL TAYLOR DANCE COMPANY	Tues. & Wed. Mar. 2, 3
DETROIT SYMPHONY ORCHESTRA	Fri. Mar. 5
ERICH BERGEL, <i>Conductor</i> ; RADU LUPU, <i>Pianist</i>	
HEINZ HOLLIGER, <i>Oboist</i>	Sun. Mar. 7
MARCEL MARCEAU, <i>Mime</i>	Thurs.–Sat. Mar. 11–13
JURY'S IRISH CABARET	Tues. Mar. 16
PETER SERKIN, <i>Pianist</i>	Thurs. Mar. 18
TOKYO STRING QUARTET	Sat. Mar. 20
MAURIZIO POLLINI, <i>Pianist</i>	Wed. Mar. 24
TEDD JOSELSON, <i>Pianist</i>	Thurs. Apr. 1
FACULTY ARTISTS CONCERT (free admission)	Sun. Apr. 4
PENNSYLVANIA BALLET	Mon.–Wed. Apr. 19–21
89TH ANNUAL MAY FESTIVAL	Wed.–Sat. Apr. 28–May 1

Brochure with complete details of the 1981–82 season available upon request.

UNIVERSITY MUSICAL SOCIETY

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