

The University Musical Society

of
The University of Michigan

Presents

Monteverdi Choir and Orchestra of Hamburg

JÜRGEN JÜRGENS, *Conductor*

THURSDAY EVENING, OCTOBER 16, 1975, AT 8:30
HILL AUDITORIUM, ANN ARBOR, MICHIGAN

P R O G R A M

CLAUDIO MONTEVERDI

Virtuosi Madrigals and Concerti

SOLOISTS

Sopranos: BARBARA SCHLICK, INE KOLLECKER; *Tenors:* NIGEL ROGERS, IAN PARTRIDGE; *Baritone:* BERTHOLD POSSEMEYER; *Bass:* LIEUWE VISSER

Violins: SPIROS RANTOS, HEINRICH HÖRLEIN; *Flutes:* GUDELA AND MARIA LEHMANN-GRUBE; *Viola da Gamba:* JOHANNES FINK; *Violoncello:* UWE SCHMEISSER; *Contrabass:* HANS KOCH; *Organ, Cembalo:* WERNER KAUFFMAN; *Cembalo:* WOLFGANG MIELKE; *Harp:* ANNEMARIE ZSCHENKER-WOLFF; *Lute, Cittern:* KONRAD JUNGHÄNEL

Altri canti d'amor (VII Madrigal Book, Venice 1683)

Another would sing of love, of sweet caresses and desired kisses, of dispute and longed for peace, when two souls together are bound in a single belief. I sing of Mars, furious and wild, the hard contests and the bold battles; The sword clashes and the fire thunders in my warlike and wild song. You, for whom Mars and Bellona wreathed the undying crown with grand laurels, kindly take this newly created work. Then, O great Fernando, while the proud choir sings of war, it tells of your great bravery.

Zefiro torna e di soavi accenti (Madrigals and Canzonettas, Venice 1651)

The zephyr returns and with gentle sounds it fills with joy the air and water which rustle among green trees, and leaves the flowers to the sweet sounds of their dance over the meadow. Phyllis and Chloris with flowers in their hair play charming and happy tunes, and from the high mountains and deep valleys the highly ringing harmonies resound and are echoed. The morning star ascends yet more beautifully into the sky, the sun gives forth yet more golden light, yet purer silver adorns the beautiful blue coat of Thetis. Only I, alone in solitary, lost forests, sing of the ardour of two beautiful eyes and bemoan my torment which is my fate.

Dolcissimo uscignolo (VIII Madrigal Book, Venice 1638)

Sweet nightingale, you call your dear lover while you sing, "come, my heart!" I don't need a song because unlike you I have no wings. O lucky little bird, who nature has awarded with such amusement: She denies you knowledge and instead gives you contentment.

A quest'olmo, a quest' onde (VII Madrigal Book, Venice 1619)

I am accustomed to always come back to these elms, these shadows and these waves. I must always return and always have in my memory this hell, this forest and these branches, for alone, by the dancing water and friendly shore my past is always my present. Love shows me the seeds, which are concealed behind my flaming fire under the fresh air here. Since that lucky day I smile to think of the memory of that time, when my Clori gave me the gift of herself and her heart. Already I feel around me the grasses and flowers breathing, and where I also always close my eyes, or my steps withdraw themselves from past sweetness, again I recall those feelings.

Mentre vaga angioletta (VIII Madrigal Book, Venice 1638)

While she, like a dear little angel, entices every noble soul with her song, my heart beats with fervor and I listen to the sound of this sweet song; and, I know not how, in the meantime a musical spirit seizes the harmonious throat and in unusual ways forms and contrives wonderful sounds.

It leads the voice to humorous sounds, it lets it run and pushes it with broken accents and torturous lines, here slowly, and there quickly, sometimes also murmuring with deep stirring sounds, alternating between flights, pauses and peaceful breaths, now it is suspended freely, now it sinks, and breaks off, and is retrieved, now it shoots ahead and vibrates, now it circles around, sometimes trembling and roving, sometimes sturdy and sonorous. So the heart sings again and again, O the wonder of Love, and it is like a nightingale that spreads its wings, in order to fly away.

Vaco, vaco augelletto (VIII Madrigal Book, Venice 1638)

Dear little bird, as you fly about singing or lament over your past life, because you can see the night and the winter around you and the day and the happy months are past; If as you know your sorrow you also know that my fate is similar, then you would come to the lap of this wretched one, and give him sympathy.

Chi vuol haver felice (VIII Madrigal Book, Venice 1638)

He who wishes to have a happy heart should not follow cruel Amor, that flatterer who kills when he is merry and laughs; instead one should keep a spiteful guard against beauty and sweetness. One should not answer to invitations and believe in promises: when one hears them one should flee, for Amor could come and strike, and once he strikes one can't get away.

Ballo in honore dell' (Imperatore Ferdinando III della Casa d'Austria)

Introduction to the Ballet

While the heavens continue to shine serenely on their eternal path the sun brings a century of peace under the new king of the Roman empire. Someone brought me a deep glass, richly filled with Spanish wine, and as it flowed through my veins it freed me from desperate thoughts. The good zither would come, Filli, surround my heart with flowers. I want to grasp the stars while I sing of the greatness of my king. And you who are so proud of your beauty, you women and girls with undying honor, move your slender feet to my beautiful music, and your pretty blonde hair will be adorned with roses. After the wet nymphs have left the rich depths of the Danube they will also come to dance.

Ballet

Move your slender feet to my beautiful music, and your pretty blonde hair will be adorned with roses. After the wet nymphs have left the rich depths of the Danube they will also come to dance. On a day as beautiful as this the clouds and storms should disappear, and the happy rustling of the golden air and the murmuring of waves will be the echo of my song, and the world will resound with the great deeds of Ferdinand. He arms himself, and on his flying horse speeds throughout the lands; on the hard ground his head rests upon his arm; he destroys the windlass of the high towers and the stately walls, he colors the meadows red and leaves all other glories of this world in a shadow.

I N T E R M I S S I O N

JOSEPH HAYDN
Missa Cellensis

SOLOISTS

BARBARA SCHLICK, *Soprano*
SABINE KIRCHNER, *Alto*

IAN PARTRIDGE, *Tenor*
LIEUWE VISSE, *Bass*

Kyrie
Gloria
Credo

Sanctus
Benedictus
Agnus Dei

The *Missa Cellensis* holds a special place among Haydn's Masses because it is the only one not written for the city of Vienna but rather for the famous church of pilgrimage "Mariazell." It was written in 1782 and the original score is entitled "Missa Cellensis fatto per il Signor Liebe de Kreuzner. In Nomine Domini." Aside from the autograph manuscript of the work which is in the collection of the Berlin public library, the work has appeared in numerous editions which serve to illustrate that the Mass is one of Haydn's most beloved works. In it Haydn ingeniously achieved a synthesis of national character and the formal principles of the classical Viennese school.

Claudio Monteverdi's Madrigals

Claudio Monteverdi holds a high position not only among the opera composers of his day but also among the composers of madrigals. Although his operas are infrequently performed his madrigals are among the most popular in the repertoire. They mirror the development of vocal music in the beginning of the modern era. Monteverdi tried to integrate the classical form of the five-voice madrigal with the new recitative style, and in doing so developed a type of madrigal in which the ensemble becomes the means to individual expression.

COMING EVENTS

- MARTHA GRAHAM DANCE COMPANY Friday, Saturday, Sunday,
October 17, 18, 19
- TOKYO STRING QUARTET Wednesday, October 22
- MOSCOW STATE SYMPHONY Saturday, October 25
EVGENI SVETLANOV, *Conductor*; Larisa Avdeyeva, *mezzo soprano*
Mussorgsky: A Night on Bald Mountain; Tchaikovsky: Songs; Shostakovich: Symphony
No. 9 in E-flat major
- BURMESE NATIONAL DANCE THEATER Sunday, October 26
- MARIO ESCUDERO, *Flamenco Guitarist* Saturday, November 1
- LHAMO FOLK OPERA OF TIBET Sunday, November 2
- FIESTA FOLKLORICO, MEXICO Monday, November 3
- SCOTTISH NATIONAL ORCHESTRA Saturday, November 8
ALEXANDER GIBSON, *Conductor*; MICHAEL DAVIS, *Violinist*
MacCunn: "The Land of the Mountain and the Flood"; Iain Hamilton: Violin Concerto
No. 1; Sibelius: Symphony 2
- MICHAEL LORIMER, *Guitarist* Friday, November 14
17th and 18th century works; William Bolcom: "Seasons" (world première)
- "WORLD OF JELLY ROLL MORTON" Wednesday, November 19
- LOS ANGELES PHILHARMONIC Thursday, November 20
ZUBIN MEHTA, *Conductor*; SAMUEL MAYES, *Cellist*
Haydn: Symphony No. 22 ("The Philosopher"); Dvořák: Cello Concerto; Wagner: Dawn
and Siegfried's Rhine Journey, Siegfried's Funeral March, from *Götterdämmerung*, Prelude
to *Die Meistersinger*
- PABLO CASALS TRIO Sunday, November 23
Mozart: Trio in C major, K. 548; Leon Kirchner: Trio 1954); Brahms: Trio in C major,
Op. 87
- STOCKHOLM PHILHARMONIC ORCHESTRA Monday, November 24
GENNADY ROZHDESTVENSKY, *Conductor*; VIKTORIA POSTNIKOVA, *Pianist*
Karl-Birger Blomdahl: Symphony No. 3 ("Facetter"); Prokofieff: Piano Concerto No. 3 in
C major; Tchaikovsky: Symphony No. 5
- HANDEL'S "MESSIAH" Friday, Saturday, Sunday,
December 5, 6, and 7
- PUCCINI'S *La Bohème*, Canadian Opera Company . . . Saturday, January 10
- DETROIT SYMPHONY ORCHESTRA Sunday, January 11
ALDO CECCATO, *Conductor*; GINA BACHAUER, *Pianist*
Beethoven: Piano Concerto No. 3; and Symphony No. 3 ("The Eroica")
- BEAUX ARTS TRIO Friday, January 16
- PRAGUE MADRIGAL ANTIQUA Sunday, January 25
- CHRISTOPHER PARKENING, *Guitarist* Friday, January 30
- THE ROMEROS, *Guitarists* Monday, February 9
- LUCIANO PAVAROTTI, *Tenor* Sunday, February 15
- LJUBLJANA DANCERS, YUGOSLAVIA Sunday, February 22
- P.D.Q. BACH Thursday, February 26
- SPECIAL BENEFIT CONCERT Saturday, February 28
- ROYAL TAHITIAN DANCERS Monday, March 1
- ENSEMBLE NIPPONIA Thursday, March 4
- PRAGUE CHAMBER ORCHESTRA Friday, March 19