



International
Presentations of
Music & Dance

THE UNIVERSITY MUSICAL SOCIETY OF THE UNIVERSITY OF MICHIGAN

Schola Cantorum of Oxford

ANDREW PARROTT

Conductor

ANNABELLA TYSALL, *Soprano*

STEPHEN CLARKE, *Organ*

MICHAEL LOWE, *Lute*

STEPHEN WILSON, *Cello*

SUNDAY AFTERNOON, OCTOBER 3, 1982, AT 4:00
RACKHAM AUDITORIUM, ANN ARBOR, MICHIGAN

PROGRAM

In order to maintain continuity, the audience is requested to applaud only between groups of pieces.

Lieto godea GIOVANNI GABRIELI
Udite chiari et generosi figli G. GABRIELI
(c. 1553/56-1612)

The work of Giovanni Gabrieli, nephew of the organist-composer Andrea Gabrieli, marks the highest point in Venetian music of the late Renaissance. Encouraged by the internal architecture of St. Mark's in Venice, with its two organ galleries, Gabrieli cultivated a style of polychoral writing peculiar to that city in the closing years of the sixteenth century. Characteristic of this style are the lilting triple-time passages, the sonorous combination of two or more choirs, and the rapid tossing to and fro between choirs of answering phrases, and these features find their way equally into Gabrieli's secular vocal writing. *Lieto godea*, first published in 1587, is an eight-voice madrigal for double choir. In common with the majority of Gabrieli's other madrigals, this work is predominantly diatonic and makes use of conventional word-painting as, for instance, the canon at the word 'fugge' to depict the lover's flight from Cupid's arrows. Somewhat unusual for a madrigal, though, are the striking 'battaglia' rhythms, which suggest instrumental rather than vocal writing. *Udite chiari e generosi figli*, a more substantial work, is slightly later in date, most probably having been written around 1600 since its text, a dialogue between Tritons and Sirens, makes passing reference to the advent of a new age. Scored for fifteen vocal parts and basso continuo, the work commences with the choir of Tritons calling back and forth; the Sirens then reply, and, in the final section, the dialogue structure becomes fully apparent as the two choirs answer one another in rapid succession.

Hymn to St. Cecilia BENJAMIN BRITTEN
(1913-1976)

This composition, together with the *Ceremony of Carols*, is thought to have been written in 1942 aboard a Swedish cargo vessel, as Britten returned across the Atlantic at the end of a three-year stay in America. The text, a eulogy to music and its patron saint (whose festival incidentally coincides with Britten's birthday), is a poem by W. H. Auden, a writer whose

influence on Britten was second only to that of the composer's boyhood teacher, Frank Bridge. In Britten's setting, the impact of the poetry is heightened by the use of soloists to represent instruments referred to in the poem; thus a contralto imitates the open strings of a violin, a bass the 'rat-a-tat-tat' of a drum beat, and soprano and tenor respectively the sound of flute and trumpet, while the poem's tripartite structure is emphasized by strategic recurrences of the opening, which draw the composition together to create one of Britten's most felicitous inspirations.

- Dal vago e bel sereno CHRISTOFANO MALVEZZI
 O qual risplende nube MALVEZZI
 (1547-1597)
 Godi turba mortal EMILIO DEL CAVALIERI
 O che nuovo miracolo CAVALIERI
 (c. 1550-1602)

These madrigals come from the sixth of the 1589 Florentine Intermedi. Intermedi, important forerunners of opera, were a lavish art form cultivated by Italian courts in the sixteenth century. As a rule they consisted of theatrical extravaganzas and dancing, interspersed with sung interludes, and those devised for the wedding of Ferdinando de' Medici and Christine of Lorraine in 1589 were undoubtedly the most costly and spectacular ever mounted. The sixth Intermedio, a portrayal of the descent from the cosmos of Rhythm and Harmony, began with Malvezzi's *Dal vago e bel sereno* performed by gods from the heavens. This was answered from the stage by twenty couples bearing rustic instruments and singing *O qual risplende nube*. There followed *Godi turba mortal*, a solo madrigal for soprano and continuo, and the Intermedio came to a lusty conclusion with the 'ballo finale,' originally performed with guitars and tambourine. Curiously, it would seem that Laura de' Guidiccioni's words *O che nuovo miracolo* were added only after Cavalieri had written and choreographed the music.

INTERMISSION

- Il coro delle malmaritate LUIGI DALLAPICCOLA
 Il coro dei malmammogliati DALLAPICCOLA
 (1904-1975)

Luigi Dallapiccola, one of the most notable Italian composers to emerge this century, was born in Istria, now part of Yugoslavia. A staunch supporter of freedom, his political views occasionally brought him into conflict with authority, and significantly the theme of liberty runs through a great number of his compositions, including this first set of choruses. Written in 1933, to texts by Michelangelo Buonarroti il Giovane, nephew of the great Michelangelo, the choruses are essays in pure neo-madrigalism and predate by some six years the composer's first ventures into twelve-tone technique, for which he is perhaps best known. Essentially humorous in character, the madrigals deal with the institution of marriage; the first considers this state from the feminine standpoint and concludes that the veil provides a preferable alternative, while the second, examining the male position, summarizes the matter in the pithy refrain, 'N'una zucca senza sale' or, 'There's no sweetness without salt.'

- Like two proud armies THOMAS WEELKES
 Hark all ye lovely saints above WEELKES
 (c. 1576-1623)
 Tell me true Love JOHN DOWLAND
 (1563-1626)
 Mars in a fury WEELKES

This group provides a brief glimpse of secular vocal music in England at the turn of the sixteenth century. Thomas Weelkes, the first composer represented, was one of the finest of Elizabethan madrigalists. Organist of Winchester College from about 1598, and subsequently at Chichester Cathedral, his madrigals constitute some of the boldest and most original examples of the genre. *Like two proud armies*, first published in 1600, is an energetic madrigal which likens Beauty and Reason to two warring forces. Weelkes' setting of this idea makes use of triadic and repeated motives, and is thus not unrelated to the style of 'battaglia' writing used by his contemporary Giovanni Gabrieli. *Hark all ye lovely saints above* (1598) is a more light-hearted composition in the form of a ballet, with characteristic 'fa la' refrains, while Dowland's *Tell me true Love*, for solo voice and lute, exemplifies the English 'ayre' at its finest. Weelkes' *Mars in a fury* is a dramatic setting of words by Robert Greene. Here again Weelkes takes the image of war, in this instance personified by Mars, as an excuse to indulge in vocal pyrotechnics, though these never exceed the bounds of madrigalian restraint and propriety.

Steal away
 Nobody knows
 Go down, Moses
 By and by
 Deep river

..... MICHAEL TIPPETT
 (b. 1905)

Sir Michael Tippett, whose association with Schola Cantorum of Oxford dates back to the choir's early years, originally wrote these five spirituals for his oratorio *A Child of our Time* (1944). Their popularity, however, encouraged his publisher to request a concert version for unaccompanied chorus, which the composer in 1958 finally agreed to provide. Writing of this arrangement, Tippett comments that the spirituals 'need not, indeed should not, be referred back to their strict function within *A Child of our Time*.' In that work, they are used to throw into relief Tippett's more complex contemporary style of dramatic writing, in much the same way as Bach employed plain four-part chorales to punctuate his oratorios and passions. In fact, the spirituals, despite the apparent superfluity of voice parts, are models of economy, for seldom are there more than the conventional four real parts, many of the lines merely providing doubling at the octave, while the harmony is always of the simplest.

Members of the Schola Cantorum

<i>Sopranos</i>	<i>Altos</i>	<i>Tenors</i>	<i>Basses</i>
Cathy Brooks	Isobel Birch	Stephen Clarke	Peter Brock
Jeanine Coombs	Gillian Chedzoy	John Crowley	Michael Geary
Sian Dale	Sally Collings	Mike Daly	Bill Inge
Nicky Devlin	Alison Evans	Matthew Greenall	Nigel Jones
Helen Farr	Sally Gordon	Chris Gunness	Noel O'Regan
Helen Fost	Cecile Kelly	Michael Lowe	Bernard Rapson
Hilary Jones	Helena Newson	Andrew Readman	Tony Scholl
Sandy Jones	Penelope Rapson	Jeremy Summerly	Phillip Waddy
Caryl Kelly	Philippa Thynne	Tim Willcocks	Stephen Wilson
Clara Miller			
Jane Smart			
Annabella Tysall			

About the Artists

Widely regarded as one of Europe's finest choral ensembles, the **Schola Cantorum of Oxford** has established a reputation for versatility, adventurous programming, and the highest standard of performance. Major music festivals throughout England, Europe, and the United States have hosted appearances of the 40-voice mixed choir, which was founded in 1960 at Oxford University. It has frequently performed at Westminster Abbey, the Academy of St. Martin-in-the-Fields, and broadcasts over the BBC and Independent television.

The Schola Cantorum's varied repertoire extends from the early Renaissance to the present day, and includes music by composers as diverse as John Taverner, Mozart, and Sir Michael Tippett. The Choir has performed works of Benjamin Britten, Igor Stravinsky, and Sir Michael Tippett under the composers' direction, and has also been conducted by Leonard Bernstein, Sir Colin Davis, and Neville Marriner.

After graduating from Oxford University, **Andrew Parrott** remained there to become Director of Music at Merton College and begin his research into the performance practice of 16th- and 17th-century music, a field in which he is now acknowledged to be an authority. At the same time he gained valuable experience in London as assistant conductor and chorusmaster to distinguished musicians such as Abbado, Boulez, Britten, Davis, Marriner, and Stokowski. In 1973 he founded the Taverner Choir, and later the Taverner Consort and Taverner Players.

Mr. Parrott made his BBC Promenade Concert debut in 1977, and in 1979 he appeared for the first time at the Royal Festival Hall. He gave London its first performances on authentic period instruments of Bach's B-minor Mass and St. Matthew Passion, and in 1980 directed for the BBC the first British recording of all Bach's Brandenburg Concertos to use authentic instruments. In 1981, on commission from the BBC to celebrate the Royal Wedding, Mr. Parrott directed the Taverner Choir, Consort and Players in a recording of a reconstruction of the Wedding of King Wilhelm V of Bavaria (1568). In complete contrast, he was a member for two years of the avant-garde vocal group, Electric Phoenix, and also conducts the Netherlands Chamber Choir. Orchestras he has conducted include the English Chamber Orchestra, London Bach Orchestra, and the Amsterdam Concertgebouw. His engagements for 1982-83 include concerts in France, Holland, and Belgium, as well as a Promenade Concert of the Monteverdi Vespers (1610).

The University Musical Society expresses thanks to Liberty Music Shop for its generosity and service to the community in underwriting the printing costs of this concert program.

1982-83 — A Season to Celebrate!

- ITZHAK PERLMAN, *Violinist* Tues. Oct. 5
- FESTIVAL OF THE NILE Thurs. Oct. 7
- “PIRIN,” BULGARIAN FOLK ENSEMBLE Wed. Oct. 13
- DEMON DRUMMERS & DANCERS, Japan Sat. Oct. 16
- ELMAR OLIVEIRA, *Violinist* Mon. Oct. 18
 Pergolesi: Sonata No. 12; Bloch: Sonata No. 1; Brahms: Sonatensatz; Beethoven:
 Sonata, Op. 30, No. 1; Paganini: Andante cantabile; Sarasate: Zapateado
- PRAGUE SYMPHONY ORCHESTRA/VLADIMIR VALEK Thurs. Oct. 21
 Smetana: The Moldau, From Bohemia's Meadows and Forests; Haydn: Trumpet
 Concerto in E-flat; Tchaikovsky: Symphony No. 5
- ZAGREB GRAND BALLET Sat. Oct. 23
 Graduation Ball; Creatures of Prometheus; Black Swan Pas de Deux; Polovtzian
 Dances
- FRESK STRING QUARTET Wed. Oct. 27
 Mozart: Quartet in D, K. 499; Dag Wirén: Quartet No. 3; Borodin:
 Quartet No. 2
- PRESERVATION HALL JAZZ BAND Thurs. Oct. 28
- JUDITH BLEGEN, *Soprano* Sat. Oct. 30
- ANTHONY ROOLEY, *Lute*, and
 EMMA KIRKBY, *Soprano* Thurs. Nov. 4
 “The English Orpheus”
- JULIAN BREAM, *Guitar* Sun. Nov. 7
- LYDIA ARTYMIW, *Pianist* Fri. Nov. 12
 Clementi: Sonata, Op. 47, No. 2; Schubert: Sonata in G, Op. 78; Brahms: Variations
 and Fugue on a Theme by Handel
- LEIPZIG GEWANDHAUS ORCHESTRA/KURT MASUR Sun. Nov. 14
 Beethoven: Violin Concerto (Karl Suske, soloist); Mahler: Symphony No. 1
- BORODIN TRIO Sat. Nov. 20
 Tchaikovsky: Trio in A minor; Schubert: Trio in E-flat, Op. 100
- FACULTY ARTISTS CONCERT (free admission) Sun. Nov. 21
- Handel's “Messiah” Fri.-Sun. Dec. 3-5
- LOS ANGELES PHILHARMONIC/CARLO MARIA GIULINI Tues. Dec. 7
 Schubert: Symphony No. 4; Bruckner: Symphony No. 9
- PITTSBURGH BALLET, Tchaikovsky's “Nutcracker” Fri.-Sun. Dec. 17-19
- GUARNERI STRING QUARTET Sun. Jan. 9
- TAMBURITZANS FOLK ENSEMBLE Sat. Jan. 15
- SANTIAGO RODRIGUEZ, *Pianist* Thurs. Jan. 27
- HÅKAN HAGEGÅRD, *Baritone* Wed. Feb. 9
- GUARNERI STRING QUARTET Sun. Feb. 9
- PILOBOLUS DANCE THEATRE Tues. & Wed. Mar. 1 & 2

New brochure with complete information available upon request.

UNIVERSITY MUSICAL SOCIETY

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