



*International  
Presentations of  
Music & Dance*

THE UNIVERSITY MUSICAL SOCIETY OF THE UNIVERSITY OF MICHIGAN

# The Academy of Ancient Music

CHRISTOPHER HOGWOOD

*Director*

EMMA KIRKBY, *Soprano*      DAVID THOMAS, *Bass*

THURSDAY EVENING, MARCH 14, 1985, AT 8:30  
HILL AUDITORIUM, ANN ARBOR, MICHIGAN

## PROGRAM

Water Music..... HANDEL

### Horn Suite in F major

Overture: largo, allegro  
Adagio e staccato  
Allegro  
Air: presto

Menuet for French Horn  
Bourree  
Hornpipe

### Flute Suite in G major

Menuet  
Rigaudon

Menuets I and II  
Country Dance

### Trumpet Suite in D major

Allegro  
Alla Hornpipe  
Trumpet Menuet

Lentement  
Air

## INTERMISSION

Cantata, Apollo and Dafne ..... HANDEL

EMMA KIRKBY, *Soprano*  
RACHEL BROWN, *flute obbligato*

DAVID THOMAS, *Bass*  
CLARE SHANKS, *oboe obbligato*

*Hyperion and L'Oiseau-Lyre Records.*

Water Music . . . . . GEORGE FRIDERIC HANDEL  
(1685-1759)

“On 15 July, 1717, it was reported that ‘at about 8,’ the King took Water at Whitehall in an open Barge, and went up the River towards Chelsea. Many other Barges with Persons of Quality attended. A City Company’s Barge was employ’d for the Musick, wherein were 50 Instruments of all sorts, who play’d all the way from Lambeth the finest Symphonies, compos’d express for this Occasion by Mr. Hendel; which his Majesty liked so well that he caus’d it to be plaid over three times in going and returning. At Eleven his Majesty went ashore at Chelsea, where a Supper was prepar’d, and then there was another very fine Consort of Musick, which lasted until 2; after which his Majesty came again into his Barge, and return’d the same way, the Musick continuing to play till he landed.”

It is supposed that at least some of the pieces included in the chaotic published collection of Water Music originated at this *al fresco* event, but there is no evidence to support the tradition that Handel used the occasion to reinstate himself in royal favor after taking leave without permission from King George (while still Elector of Hanover). The music that was published under Handel’s name probably includes pieces played on a number of such occasions, since water parties were a popular frolic in the 18th century; the amalgam of movements consists of three suites (probably used on different occasions) scored for wind and strings, plus a few pieces that were not by Handel at all.

The F major suite features a concertante wind group of two horns, oboes, and bassoon, and in the fugal section of the overture, two solo violins. As in Bach’s first Brandenburg Concerto (scored for very similar forces), the alternation of slow and fast sections of the overture proper gives way to a sequence of dance movements. The well known *Air*, for which the only extant tempo marking is *presto*, is followed by a minuet featuring the two horns, at this date a novelty in England, with a contrasting middle section in F minor, where the melodic line is scored for the dark combination of violins, violas, and bassoon. The final *Bourree* and *Hornpipe* each carry performance instructions suggesting three possible instrumentations: strings alone, wind alone, and finally the whole ensemble.

The more intimate scale and slighter scoring of the G major suite suggests that it was not intended for performance on water. Possibly it accompanied the supper at Chelsea, or it may have become associated with the Water Music by chance. With the exception of the final *Country Dance* it consists entirely of French dance movements and may well have originated at a court ball or masquerade. The contrast of the traverse flute in the French dances with the English “flauto piccolo” (i.e. recorder) in the concluding jig is typical of Handel’s delicacy of orchestration. The independent viola part (a feature of all three suites) means that the texture is harmonically complete without a keyboard continuo, although the indoor atmosphere of the G major suite offers the possibility of a harpsichord.

The D major suite uses the largest orchestral forces, with two trumpets contrasted antiphonally with two horns; this method of scoring ‘a due cori’ was one of Handel’s favorite devices for creating maximum effect from small forces. The opening *Allegro* is based entirely on this repetition of material, and the following *Hornpipe* translated this alternation into one of Handel’s most rousing versions of this English dance metre. The *Trumpet Minuet* and the concluding *Air* carry instructions that they may be played in three different scorings: for trumpets and strings, for woodwind alone, and for the complete ensemble. Only the short *Lentement* that separates the two dances betrays its French origins, being in fact a *Loure*, a movement familiar from French ballet and, of course, from Bach’s Suites. For this performance, the timpani part, which would have been improvised in Handel’s time whenever trumpets were included in the scoring, has been added.

Cantata, Apollo and Dafne . . . . . HANDEL

Unlike J. S. Bach and Domenico Scarlatti, who share Handel’s birth year, 1685, Handel was a traveler and the first truly cosmopolitan composer. While he had much better fortune than Bach at attracting the attentions of the highest patrons, he maintained a staunch independence throughout his life and never accepted the position of an employee. Even during his early years in Italy, between 1706 and 1710, he regulated his connections with patrons in Rome and Naples, preferring to act as a temporary “composer-in-residence” rather than a tenured servant.

In Rome his largest output of compositions were the cantatas produced for the household of Prince Francesco Maria Ruspoli, a leading member of the Arcadian Academy. The pastoral convention used for these works frequently concealed the identity of leading noblemen and artists under bucolic pseudonyms; amongst the musicians were Arcimelo (Corelli), Terpando (Alessandro Scarlatti) and Protico (Pasquini). The last of the expended works inspired by this almost Masonic gathering was the dramatic cantata *Apollo and Dafne*, which Handel probably started after leaving Rome for Venice, and completed only after he returned to Hanover in 1710.

The scoring is lavish and colorful (the special emphasis on variety of wind instruments may indicate a revision to suit the prevailing tastes and resources of north Germany), and the alteration of full scoring with a trio sonata combination of violin and oboe gives a subtlety to the dramatization which theatrical works could not offer.

Unlike *Aci, Galatea, e Polifemo*, another pastoral allegory that Handel set in Italy, the metamorphosis in *Apollo and Dafne* involves no third party. The triumphant Apollo, hot from his victory over the Python, is rejected by Dafne, who, unluckily, is a follower of Diana, the goddess of chastity and Apollo’s sister. Although Apollo’s opening recitative implies a preceding *sinfonia* to represent the battle with the Python, this movement has not survived, and the omission is made good by borrowing from the opera *Rinaldo*, written in 1711.

*Apollo:* The earth is freed! Greece is avenged! Apollo has triumphed! After so much terror and carnage, which devastated and decimated the kingdom, the Python lies slain by my hand. Apollo has triumphed! Apollo, Apollo is the victor!

The well-being of the world depends on this liberating bow. Let the earth resound with my praises, and prepare sacrifices to my protecting arm.

Let Love, that conceited boy, yield before the power of my arrows; let him boast no longer of the fatal point of his golden arrow; a single Python is worth more than a thousand lovers he has shot at and inflamed.

Break your bow and cast away your arms, god of leisure and pleasure. How can you now plague me, naked god and blind archer?

*Dafne:* Blessed is the soul who loves liberty alone! There is no peace, no calm, for one whose heart is not free.

*Apollo:* What a voice! What beauty! That sound, that sight pierces my heart. Nymph!

*Dafne:* What do I see? Alas! Who can this be who has surprised me?

*Apollo:* I am a god, whom your fair face has inflamed.

*Dafne:* I know no other gods within these woods but Diana alone. Come no nearer, profane divinity.

*Apollo:* I am Cynthia's brother. If you love my sister, fair one, have pity on one who adores you.

*Dafne:* You burn, adore and plead in vain, to Cynthia alone I am faithful. To her brother's passion Cynthia bids me be cruel.

*Apollo:* You are cruel!

*Dafne:* You are importunate!

*Apollo:* I seek the end of my woes.

*Dafne:* And I seek escape.

*Apollo:* I am consumed with love.

*Dafne:* I blaze with anger!

*Duet:* In my breast a war is raging which I can bear no longer.

*Apollo:* I burn, I freeze;

*Dafne:* I fear, I suffer.

*Duet:* If you do not restrain your ardour I shall find peace no more.

*Apollo:* Relent at last, my dear one; the beauty which inflames me will not bloom forever; all that nature designs, however beautiful, passes and does not endure.

Like the rose on the briar, it quickly comes and quickly goes. With equal suddenness does the flower of beauty pass.

*Dafne:* Ah! A god should pursue no love other than the eternal: the mortal clay which makes me attractive to you will perish and pass away, but not the virtue which protects me.

As in the sky a benign star assuages Neptune's fury, so in an honourable soul reason restrains love.

*Apollo:* Hear my pleading!

*Dafne:* I am deaf.

*Apollo:* You are a bear, a tigress!

*Dafne:* You are no god!

*Apollo:* Yield to love, or I will use force.

*Dafne:* This flame of yours shall be extinguished in my blood!

*Duet:* Come, let your harsh rigour be softened! — Sooner die than forfeit honour. Oh, cease your anger, my dearest heart!

*Apollo:* I will always adore you!

*Dafne:* I will always abhor you!

*Apollo:* You will not fly from me?

*Dafne:* Yes, I must fly from you.

*Apollo:* I will follow you, run and fly after you; you cannot move faster than the sun himself!

*Apollo:* Pursue, my steps, clasp, my arms, this cold beauty. I touch her, grasp her, seize her, clasp her. But what is this? What do I see? What meets my gaze? Heavens! Fate! What has happened to you? *Dafne*, where are you? I cannot find you! What new miracle has seized you, changed you, and hidden you? Winter's frost shall no more harass you, nor heaven's thunder touch your body, glorious leaves.

Dearest plant, with my complaints I will water your foliage; I will crown the greatest heroes with your triumphant branches. If I cannot have you in my arms, *Dafne*, at least I will wear you around my head.

English translation by Lionel Salter.

### Orchestra Tour Personnel

Christopher Hogwood, *Director and Keyboards*  
Catherine Mackintosh, *Leader*

#### *First violins*

John Willison, *Principal*

Brian Smith

Jonathan Kahan

Frances Turner

#### *Second violins*

Christopher Hiron, *Principal*

Marshall Marcus

William Thorp

Robin Ireland

Peter Fender

#### *Violas*

Trevor Jones, *Principal*

Rupert Bawden

Jane Norman

#### *Cellos*

Mark Caudle, *Principal*

Richard Webb

#### *Double Bass*

Barry Guy

#### *Recorder/Flute*

Rachel Brown

#### *Oboes*

Clare Shanks, *Principal*

Robin Canter

#### *Bassoon*

Felix Warnock

#### *Horns*

Anthony Halstead

Colin Horton

#### *Trumpets*

Crispian Steele-Perkins, *Principal*

David Staff

#### *Timpani*

Robert Howse

## About the Artists

The original **Academy of Ancient Music** was established in the eighteenth century for the purpose of performing "old" music — defined by their director, Dr. Pepusch, as anything composed more than twenty years earlier. Their concerts of Ancient Music (known as the King's Concerts) were well patronized by London society and continued until 1848. This modern revival of the Academy is dedicated to giving audiences an authentic experience of music as it would have sounded at the time it was written. It brings together specialists in every branch of Baroque and early Classical performance style, playing authentic and original instruments of the appropriate period. Today's Academy is featured frequently in music festivals and concerts from London's Festival Hall to the Sydney Opera House.

In September of 1984, Christopher Hogwood directed a nine-member chamber ensemble of The Academy in a highly successful tour of North America, including appearances in Montreal, Boston, Washington, and Lincoln Center in New York, with a PBS nationwide television broadcast on "Live from Lincoln Center." The current tour marks the North American debut for The Academy's thirty-member chamber orchestra, with three weeks of engagements in Burlington, Worcester, Boston, New York, Iowa City, Kansas City, Toronto, Urbana, St. Paul, San Antonio, and their Ann Arbor debut. This extensive tour coincides with the tricentennial birthday celebrations of Bach, Scarlatti, and Handel.

The Academy's discography includes works by Handel, Purcell, Vivaldi, Beethoven, Haydn, and the Requiem and complete symphonies of Mozart. Its awards include *Gramophone Magazine's* Critic's Choice for 1982, one of *Stereo Review's* Record of the Year Awards in 1983, and for sales, a listing among *Billboard's* Top Ten Classical Artists and Top Ten Classical Albums.

**Christopher Hogwood** is one of Britain's most internationally active conductors, with engagements ranging from Japan and Australia through Britain and Europe to the major symphony orchestras of the United States. Recent engagements in this country have included a highly successful debut with the Chicago Symphony, appearances with the Boston Symphony at Tanglewood, and concerts with the San Francisco, St. Louis, and Detroit Symphony Orchestras. He has also appeared as conductor of the Los Angeles Philharmonic for four consecutive years at the Hollywood Bowl, and presented there a re-creation of the 1784 performance of Handel's *Messiah*. He also recently opened the Los Angeles Philharmonic's 1984-85 winter season in two consecutive weeks of concerts, starting with Bach's B-minor Mass. In the operatic field, Mr. Hogwood has conducted *Don Giovanni* for St. Louis Opera, Handel's *Agrippina* for La Fenice in Venice, Mozart's *Il Sogno di Scipione* in Vicenza, and last month he conducted a new production of a staged version of Handel's *Messiah* for Berlin Opera. Other European conducting engagements include concerts in London, Baden-Baden, Paris, Lisbon, Copenhagen, and the Schwetzingen and Ansbach Festivals. He also conducts regularly with resident orchestras in Australia. In April 1983 Mr. Hogwood was appointed Artistic Director of the first London Mostly Mozart Festival at the Barbican Centre, with the second and third festivals taking place in 1984 and 1985.

Apart from his conducting, Christopher Hogwood has long enjoyed a distinguished reputation as a harpsichordist, both in concerts and solo keyboard recordings. He has also made a major contribution as scholar, arranger, and performer to the cause of authenticity in the presentation of Baroque and Classical music. His most recent contribution, a new book entitled *Handel*, will be published in the United States by Thames and Hudson, Inc. in April of this year.

**Emma Kirkby** earned a degree in Classics at Oxford University before studying singing with Jessica Cash in London. Other teachers have been her directors and colleagues in specialist groups: Anthony Rooley and the Consort of Musicke, Christopher Hogwood and the Academy of Ancient Music, and Andrew Parrott and The Taverner Players, with whom she has appeared all over the world and taken part in more than forty recordings of Renaissance and Baroque music. Most recently released are Mozart's Requiem and solo Mozart motets with The Academy and *Lamento d'Arianna* with the Consort of Musicke. Scheduled for release next year are recordings of Handel solo cantatas and *Esther* with the Academy of Ancient Music.

**David Thomas** began singing as a chorister at St. Paul's Cathedral in London and at age sixteen won a choral scholarship to King's College, Cambridge, where he studied with David Willcocks. He completed his studies with the eminent teacher Lucy Manen. Since then, Mr. Thomas has made his international reputation as a specialist in the Baroque and Classical repertoire through the unique flexibility and range of his voice, which combines coloratura with a two and a half octave range down to bottom C. He is in great demand at music festivals and with recording companies throughout Europe and has worked with many of the leading conductors in the field, including Christopher Hogwood, Gustav Leonhardt, John Eliot Gardiner, Neville Marriner, Simon Preston, and Karl Richter. Mr. Thomas' coming engagements include concerts in Tokyo, Buenos Aires, Montreal, San Francisco, and the Tanglewood Festival. His recent recordings include Mozart's Requiem and Handel's *Apollo and Dafne*. Scheduled for future release are Bach's B-minor Mass and Handel's *Esther* with the Academy of Ancient Music.

Of the artists assembled on stage this evening, all but Emma Kirkby are appearing for the first time under Musical Society auspices. Miss Kirkby performed in recital with lutenist Anthony Rooley in November 1982.

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### UNIVERSITY MUSICAL SOCIETY

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