

UNIVERSITY OF WASHINGTON
School of Music
Monday, May 23, 1966

COLLEGIUM MUSICUM RECITAL

Music Auditorium
8:30 p.m.

Mike

PROGRAM

G. F. Handel
(1685-1759)

Sonata in G minor for Flute and Continuo
Adagio
Andante
Allegro - Presto

Mong Pil Kim, Flute
Irene Bostwick, Harpsichord
Eva Heinitz, Viola da Gamba

Henry Purcell

Chamber Cantata, "How pleasant is this
flowery plain", for Soprano, Baritone,
two recorders and continuo (c. 1683)

Doreen Kurr, Soprano
Jerry Wright, Baritone
Barbara Gould, Peter Seibert, Recorders
Mrs. Bostwick, Harpsichord
Miss Heinitz, Viola da Gamba

Samuel Scheidt
(1587-1654)

(a) Two Part-Songs, from "Sacred Concerts"
(1631-40)
Concerto, "Ach, mein herzliebes Jesulein"
Chorale Motet, "Mit Fried und Freud"

Collegium Singers

Continuo and Figured Bass: Miss Heinitz, Michael Young
Conductors: Joan Catoni, Peter Hallock

(b) Dances for Instrumental Ensemble (1621)

Intrada, Paduan, Galliard ad Imitationem

Recorders: Barbara Gould, Mong Pil Kim
Lute: Claudia Gorbman
Viols: Miss Heinitz, Toshinari Ohashi
Harpsichord Continuo: Peter Hallock

Henry Purcell

The Blessed Virgin's Expostulation (1693)
(Continuo realized by Denise Restout)

Sung Sook Lee, Soprano
Mrs. Bostwick, Harpsichord
Miss Heinitz, Viola da Gamba

G. P. Telemann

Sonata in G Major for Flute, two Viols da
Gamba and Continuo
Vivace, Andante, Vivace

Mr. Kim, Flute
Miss Heinitz, Mr. Ohashi, Viola da Gamba
Mrs. Bostwick, Harpsichord

R#1
4344

R#2
4345



Collegium Singers

Joan Catoni
Claudia Gorbman
Barbara Gould
Doreen Kurr
Ellen Satterthwaite

Rodney Eichenberger (assisting)
Peter Hallock
Joseph LaRocque
Gerald Semrau
Erin Thomas
Jerry Wright

Faculty Direction: Eva Heinitz, Miriam Terry

Purcell

"How pleasant is this flowery plain and grove! What perfect scene of innocence and love! As if the Gods, when all things here below were cursed, reserved this place to let us know How beautiful the world at first was made, ere mankind by ambition was betrayed. The happy swain in these enamelled fields Possesses all the good that plenty yields; Pure without mixture as it first did come From the great treasury of Nature's womb. Free from disturbance, here he lives at ease, Contented with a little flock's increase, And covered with the gentle wings of Peace. No fears, no storm of war his thoughts molest, Ambition is a stranger to his breast; His sheep, his crook and pipe are all his store - he needs not, neither does he covet more etc. (1)

Purcell's charming and light-hearted setting of this quaintly platitudinous text in praise of the simplicities of country life is a good example of the pastoral cantata, a genre which became a convention with poets and musicians of the 17th and 18th centuries.

Scheidt

Samuel Scheidt was for most of his life organist and chapel-master to the Lutheran bishop of Magdeburg. His duties included not only the composition of music for the chapel services, but also instrumental pieces for the more worldly pastimes of his patron.

(a) Choral pieces: Ach! mein herzliebtes Jesulein is intended for the Advent season. Both text and music are "free", i.e., they do not originate in a traditional chorale. Mit Fried und Freud on the other hand, is Luther's German version of the Munc dimittis. The wonderful melody which Scheidt has used as a basis for his music is also traditional. It was later used by Bach in the closing duo of Cantata 106, the Actus Tragicus.

Ach! mein herzliebtes Jesulein

"Ah, my beloved Child Jesus, make for Thyself a pure, soft bed to rest in my heart's shrine so that I may never forget Thee. Then shall I be forever happy, and shall dance and sing with contentment of heart."

Mit Fried und Freud ich fahr dahin

"With peace and joy I fare forth at God's will. Heart and mind are confident; softly and calmly, as God has promised, Death has become a quiet sleep."

Purcell

The fine dramatic scene which closes today's program presents an aspect of Purcell's art very different from that of the earlier cantata. The verse is by the poet laureate, Nahum Tate, who also is the author of the libretto for Dido and Aeneas. It depicts one of the most poignant episodes in the life of the Virgin Mary, "when our Saviour, at twelve years of age, had withdrawn himself" (Luke 2:42). Purcell's setting begins with a recitative in which the anxious mother implores the angels to tell her where the Child has gone. The composer vividly portrays her dread that her son may have fallen prey to the tyrant Herod. Then, remembering the Angel Gabriel's annunciation of the miraculous birth, Mary addresses herself to the Archangel, calling him with great intensity eight times, only to receive no response. In a lively minuet rhythm she next recalls the happy times when she was called the most blessed of mothers. Return to reality is effected in the form of a short recitative which precedes a sober and impressive soliloquy in which Mary describes her state of warring faith and doubt. The scene ends with a moving recitative to the mother's anguished and prophetic words "I trust the God, but oh! I fear (for) the Child!"

"Tell me, some pitying angel, quickly say
Where does my soul's sweet darling stray-
In tyrant's, or more cruel Herod's way?
Where's Gabriel now that visited my cell?
I call; he comes not; flattering hopes
Farzall!

Ah! rather let his little footsteps press
Unregarded through the wilderness,
Where milder savages resort:
The desert's safer than a tyrant's court.
Why, fairest object of my love,
Why dost thou from my longing eyes remove?
Was it a waking dream that did foretell
Thy wondrous birth? no vision from above?

Mc Judah's daughters once caressed,
Called me of mothers the most blessed.
Now (fatal change) of mothers most dis-
tressed.
How shall my soul its motions guide?
How shall I stem the various tide
Whilst faith and doubt my laboring soul
divide?
For whilst of thy dear sight I am be-
guiled,
I trust the God, but ah! I fear the child!

- Nahum Tate (from Miscellanea sacra)