

THE UNIVERSITY OF WASHINGTON
THE SCHOOL OF MUSIC AND THE OFFICE OF LECTURES AND CONCERTS

Present

THE UNIVERSITY MADRIGAL SINGERS

GERALD KECHLEY, *director*

Wednesday, June 2, 1976

Studio Theater, 8:00 PM

PROGRAM

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| ROLAND de LASSUS (1532-1594) 4:49 | Musica Dei donum optimi (1593) |
| HANS LEO HASSLER (1564-1612) 5:47 | Ad Dominum |
| GIACHES de WERT (1535-1596) 2:49 | Mi parto (1539) |
| ADRIANO BANCHIERI (c. 1567-1634) 3:23 | Il zapaione musicale
Contrappunto bestiale alla mente |
| CLAUDIO MONTEVERDI (1567-1643) 4:14 | Ohimè, se tanto amate |
| DOMENICO MAZZOCCHI (1592-1665) 5:20 | Pian piano |

INTERMISSION

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| JOHANN PACHELBEL (1653-1706) 3:00 16:17 | Christ lag in Todesbanden
Chorus: <i>Christ lag in Todesbanden</i>
Bass: <i>Jesus Christus, Gottes Sohn</i>
Chorus: <i>Hier ist das rechte Osterlamm</i>
Tenor-Alto: <i>Es war ein wunderlicher Krie</i>
Chorus: <i>Wir essen und leben wohl</i> |
| BENJAMIN BRITTEN (b. 1913) 3:00 4:36 | A Shepherd's Carol |
| GERALD KECHLEY (b. 1919) 2:01 | Pleasure it is (1969) |
| 4:46 | *Still Silence (1976) |
| HENRY PURCELL (1659-1695) 4:00 4:42 | Ye twice ten hundred deities
(from the <i>Indian Queen</i> , 1695)
Norman Smith, bass |
| JOHN BLOW (1649-1700) 4:14 | Sing, sing, ye Muses
(from <i>Amphion Anglicus</i> , 1700) |

MADRIGAL SINGERS

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| Curtis Barber+ | Lee Leavy | Lynne Meyer |
| Donna Bendiner | Harriet Martin | Norman Smith+ |
| Elizabeth Burke | Joel Matter | Margaret Sokol |
| Michelle Dahl + | Susan Matthews | David Spring |
| Michael DeVries | Laurie Medill | Deborah Stimson+ |
| Patricia Johnson+ | | Audene Vandergriend |

INSTRUMENTALISTS

- Violins:* Bryan Boughten, Sandra Guy, Mia Wu, Allen Goss
Violas: Marvin Warsnaw, Margaret Luke
Bassoon: Beatrice Kaufman
Harpsichord: Robert Kechley

*First performance
+soloists

THE MADRIGAL SINGERS

PROGRAM NOTES

Musica Dei donum optimi: Music, gift of the highest God, draws men and Gods. Music calms angry spirits and raises sad minds. Music even moves the very trees and wild beasts, for six voices, *Musica Dei donum optimi* is from *Cantiones Sacrae*, completed September 25, 1593. The composer called this volume his "swan song", expressing the hope that these motets would be found more pleasing than the work of his youth, "as the light of the setting sun is more pleasing to the eye."

Ad Dominum: In my distress I cried unto the Lord, and he heard me. Deliver my soul, O Lord, from lying lips, and from a deceitful tongue.

Mi parto: I leave thee, ah, cruel fate! I leave my saddened heart with thee. I shall die at such cruel parting. But no, I'll not die; my loving sustains me. Farewell, my sweetest love.

Il zapaione Musicale: We are ready to proceed, all happily singing. Who will do the soprano? I have it in hand. Who the contralto? We are ready to excel. Very well, I will be the tenor. You are the one we like the most. Who will sing falsetto? I will do that with delight. With whom rests the bass? I will sing it for pleasure. Now all together; for recreation we love this sweet diversion.

Contrappunto bestiale alla mente: (Counterpoint of the animals)
One of the pieces in "Il Festino", a Renaissance entertainment. Evidently a satire meant to scoff at contrapuntal style by using singers to improvise vocal lines on a Gregorian *cantus firmus*. The basses sing a Latin text, translating as: Never trust a halting man; also distrust the infirm. If motley fool be very good, inscribe that in all the annals.

Ohimè, se tanto amate: Alas! If you love so much to hear one say "Alas", why do you kill him who says "Alas?" If I die, you will be able to hear only one languid and sad "Alas", but if, my heart, you wish me to life from you, and you from me, you will have a thousand sweet "Alas's."

Pian piano: Softly, tranquil dawn, don't waken my love. Be still, O winds, my torment is at rest. But waken after all, that cruel beauty, hidden in my breast, that can never sleep.

A Shepherd's Carol: Text by W. H. Auden.

Pleasure it is: Based on the melody "Es muss die ganze Christenschar" by Burkard Waldis, from his setting of Psalm 124 in *Der Psalter*, published in 1553. Text by William Cornish (c. 1465-1523).

Still Silence: Text by Thomas Moore (1779-1852)