

TIMES ARE VERY
APPROXIMATE —
MY WATCH DOESN'T
HAVE MINUTE MARKS

UNIVERSITY OF WASHINGTON
School of Music
presents

No. 21
Betty

Reel No. 6495

UNIVERSITY MADRIGAL SINGERS
Gerald Kechley, Conductor

Thursday, March 9, 1972

210 Kane Hall, 12:30 P.M.

PROGRAM

ORAZIO VECCHI 1:52 2:00 Prologue from L'Amfiparnasso RH 3-30-72.
(c. 1551-1605) 1:57 2:30 Fa una canzone RH 3-23-72

JOHN WILBYE 2:40 2:30 Down in a valley No applause - do -
(1574-1638) 4:27 4:30 Sweet honey-sucking bees - do -

JOHN DOWLAND 2:25 2:00 Tosse not my soule RH 4-6-72. No appl.
(1562-1626) 2:30 5:00 Weep thou no more, sad fountains CH 4-2-72.

THOMAS WEELKES 1:15 1:30 The Ape, the Monkey and Baboon CH 4-2-72. No appl.
(1575-1623) 2:10 2:00 Late in my rash accounting RH 4-6-72.
2:30 Ha, ha! this world doth pass RH 4-6-72

Miriam Durland, Soprano
Deanna Shallenberger, Alto

Jeri Budelman, Soprano
Myron Whitney, Tenor

HENRY PURCELL 5:00 Catches RH 4-6-72
(1659-1695) 1:50 Of all the instruments
4:00 At the close of the evening

THOMAS RAVENSCROFT Round
(c. 1590-1633) 0:30 He that will an Ale-house keep

THOMAS WEELKES 2:56 2:30 Hark, all ye lovely saints above RH 4-27-72
(d. 1623)

JOHN BARTLET 2:04 2:00 Of all the birds that I do know RH 4-27-72
(fl. 1606)

2:30 ENCORE (?)

In 1594, while master of the court chapel at Modena, Vecchi composed his famous L'Amfiparnasso, a three-act comedy based on the commedia dell' arte characters. It consists of a series of madrigals with dramatic characterization and plot, but no staging was intended. The text of the Prologue paraphrased:

Although accustomed, O distinguished spectators, only to contemplate tragic invention or comic entertainment, do not disdain this comedy of ours. If not rich in scenic embellishments, it is at least novel. The setting is the great stage of the world, and this spectacle is perceived through the mind's eye, and speaks to you through hearing, not through seeing. Therefore, follow it in silence, and in place of looking, listen!

Fa una canzone: Write me a song without any black notes if you really want to please me. Make it sound soothing and let it end sweetly. Don't put in any harsh dissonances because my ears aren't accustomed to them. This was the style which calmed King Saul's unhappy soul.

Of all the birds that I do know: This madrigal is set to a poem by George Gascoigne, and is a skit on the name of his friend, Philip Sparrow, the poet. The theme is, feed the sparrow (any small bird in Elizabethan times) and it will do anything to please you.

MADRIGAL SINGERS

Kathy Browne	Clio Eldred	Belle Morlok
Donna Bendiner	Andrea Franklin	Anita Rodin
Jeri Budelman	Bern Herbolzheimer	Deanna Shallenberger
Miriam Durland	Peter Kechley	Frank Varro
Ray Eickhoff	Lynne Meyer	Myron Whitney