

University of Washington
THE SCHOOL OF MUSIC

M33
1996
5-23

presents the



UW Madrigal Singers
Richard Asher, *conductor*

Evin Lambert, *assistant conductor*
Kevin Johnson, *accompanist*

School

of

Music

University

of

Washington

8:00 PM
May 23, 1996
Meany Theater

DAT 12,847

CASS 12,848

PROGRAM

DAT
FD | COME YE SONS OF ART 18'30 Henry Purcell (1659-1965)

1. Overture
2. *Come, Ye Sons of Art* (Solo and Chorus)
Countertenor: Vince Velie
3. *Sound the Trumpet* (Duet)
Duet: Betsy Senff, Julie Reynolds
4. Chorus
5. *Strike the Viol* (Alto Solo)
Alto: Tara O'Brien-Pride
6. *The Day that such a Blessing Gave* (Bass Solo)
Bass: Evin Lambert
7. Chorus
8. *Bid the Virtues, bid the Graces* (Soprano Solo)
Soprano: Reinee Sheffield
9. *These are the Sacred Charms that Shield* (Bass Solo)
Bass: Danny Figgins
10. *See Nature Rejoicing* (Duet)
Duet: Alina Gausepohl, Evin Lambert
11. Grand Chorus

Instrumentalists

Flute
Ashley Carter, Amy Swanson

Oboe
Colin Mailer, Chase Chang

Cello
Peter Williams

Harpichord
Kevin Johnson

Come Ye Sons of Art was the last and greatest of Purcell's "Odes" to Queen Mary. Earlier works include an ode to St. Cecelia and also *Funeral Music*, which were both written for the queen (the latter inspired by her death of smallpox in 1694.) Purcell was a master at setting the English text, especially when dealing with rather eccentric subjects. Throughout *Come Ye Sons of Art*, Purcell employs a sophisticated use of instrumental imitation in the vocal parts and is shown masterfully in *Sound the Trumpet*.

102 KYRIE and GLORIA, motets for twelve voices... 6'41. Giovanni Gabrieli (1510-1586)

Intonation: Vince Velie

All of Gabrieli's sacred vocal music is found in two volumes entitled "Sacrae Symphoniae," 1597. Due to his preference for the motet form to the larger mass form, the Kyrie and Gloria were taken from one of a few masses that he composed. Of all the musical techniques available to composers of the Renaissance period, Gabrieli makes effective use of positioning, or "spatial music." This setting of the *Kyrie/Gloria* uses three quartets placed strategically to create what today would be referred to as "surround sound."

103 The Ballad of LITTLE MUSGRAVE AND LADY BARNARD 8'47
..... Benjamin Britten (1913-1976)

Accompanist: Kevin Johnson

Taken from the Oxford Book of Poems, this anonymous text exemplifies the all-too-familiar theme of "unrequited love." The untamable passion, the pursuit for the "not meant to be," the expected revenge—all too related in the realm of frustrated love. Benjamin Britten convincingly portrays this specific story with his 20th-century musical setting of an ancient text.

104 GOD'S BOTTLES, from Americana.... 1'45 Randall Thompson (1899-1984)

Inspired by a certain leaflet that was distributed early by the Women's Christian Temperance Union (WCTU) against alcohol consumption, Randall Thompson instead describes an appropriate alternative to alcoholic refreshments in *God's Bottles*.

105 OUVERTURE, from The Magic Flute..... 6'30 W. A. Mozart (1756-1791)
Albert Lortzing (1801-1851)

On! Strike up! Strike up!
Yet sad and anxious resounds the song.
The body (he) rests in a cool grave, having sank too early down there,
Though ever away, his ghost, Mozart's ghost lives on forever!
Long live Carl Maria von Weber, Kaspar, wild army and boar,
Hunter's chorus and bridal wreath, and Max with his knapsack!
Every fool has his style, therefore I sing of the glory of Rossini, and
Wenzel Müller, both make beautiful trills!
Silence from the magic flute, yes silence finally, and I listen,
Yes, Wenzel Müller is my man!
Without shouting, without raving, I offer a third praise:

CASS A
B

Long live Jergle, long live Nægeli!
What a raving, what a noise, just as when the bees swarm,
Shame on you! In the devil's name! Say Amen once and for all!
Silent! In the name of Mozart, be silent!
Without sharps, no Swiss; without sharps, no Swiss!
The cries, that is horrible, Samiel help, it is too dreadful.
What a noise, what a raving,
In the woods, in the meadows, I hear sweet cats meowing!
Yes, that is my man! That is a great man!
Wenzel Müller and Rossini praise, both make operas by the dozen,
Silence from the magic flute, we shall not speak the words!
Be still! And listen!
Long live Wenzel Müller! When I raise my voice, I call loudly:
Rossini, yes Rossini and Spontini long live!
Silence, my ears are hurting me! Silence, in the devil's name, silence!
Silence already with the howling, stop your dumb mouths, Silence!
Long live Mozart!

A popular addition to composition in the 19th-century was the method of transcribing orchestral works into arrangements for wind ensemble, piano, and even for chorus. Franz Liszt was especially fond of transcribing larger instrumental works into piano arrangements. Albert Lortzing was the first to arrange Mozart's overture from *The Magic Flute* for men's chorus. Much later, in 1986, Jürgen Jürgens further arranged the same overture for mixed chorus. The text is lightly humorous in that it is an account of a make-believe competition amongst opera composers of the classical period. Wenzel Müller was the director of the Light Opera in Prague, Giacomo Rossini was popular in Italy and Paris, and Mozart was of course in Vienna. Mozart composed the overture on 28 September 1791, two days before *The Magic Flute* premiered on 30 September 1791.

MADRIGAL SINGERS

Soprano

Reinee Sheffield
Alina Gausepohl
Camille Couture

Alto

Julie Reynolds
Tara O'Brien-Pride
Becky Bailey
Betsy Senff

Tenor

Vince Velie
Evin Lambert

Bass

Danny Figgins
Thomas Lumley
Lorne Skarpness

Upcoming Event: University Chorale, 8 PM, May 30, Meany Theater.