

UNIVERSITY OF WASHINGTON
SCHOOL OF MUSIC

presents its 127th program of the 1991-92 season:

M33
1992
5-26

ORPHEUS BRITANNICUS

*A celebration of music from
17th- and 20th-century England*

with the

MADRIGAL SINGERS

*Joan Catoni Conlon, conductor
Fredrick Lokken assistant conductor*

and

COLLEGIUM MUSICUM

Margriet Tindemans, director

8:00 PM

MAY 26, 1992

MEANY THEATER



School

of

Music

University

of

Washington

PROGRAM

FROM THE FAIRY QUEEN..... Purcell

22'00

Dance for the Followers of Night
See, even Night
Hornpipe
Rondeau

Chaconne: Dance for the Chinese Man and Woman

If love's a sweet passion (Lucretia Fleury, *soprano*; Carolyn Saunders, Ana Lackovic, Eric Banks, Gabriel Dumitrescu)

Entry dance

May the god of wit inspire (Margie Fellenz, Tara O'Brien Pryde, Chris William, Pablo Sepulveda)

This concert focuses on the music of Henry Purcell (1659-1695) and Benjamin Britten (1913-1976), England's most celebrated 17th and 20th century composers. Both composers excelled in expressive setting of the English language, delighting in precise settings of poignant word rhythms and the well-turned rhyming phrase.

Britten's musical language frequently included compositional devices such as canon, retrograde, and augmentation, which routinely were employed by early English composers, a view expressed by him as early as 1936 in a personal diary entry ("It is the composer's heritage to take what he wants from whom he wants—and to write music."). Britten continued throughout his career to compose music which could be appreciated or performed by everyone, including his "Scherzo for Recorders," written for the Aldeburgh Music Club.

In the song for three voices with continuo, "If ever I more riches do desire," Purcell set the text of the 17th-century poet Alexander Cowley, a poet who was more acclaimed than Milton in his time, and who passed on to Dryden his sonorous lyric style. Known to be a quiet man with an insatiable ambition, he nevertheless created the text performed here: "If ever I more riches do desire, than cleanliness and quiet do require...continue, heavens, still from me to remove, the humble blessings of this life I love...An old plebian let me die..."

Benjamin Britten's poignant "Hymn to St. Cecelia" juxtaposes the celebration of the power of the muse Saint Cecelia with his staunch anti-war stance, a view which later evolved into his dramatic anti-war "War Requiem," composed for the rededication of Coventry Cathedral which had been destroyed during World War II.

Purcell's most famous work, the opera Dido and Aeneas, concludes with the richly expressive aria, "When I am laid in earth," and the following chorus, "With drooping wings ye cupids come and scatter rosebuds...". The passion reflected in the aria exquisitely disguises Purcell's use of a repeated ground bass.

John Joubert composed his tombeau "Reflections on the ground 'When I am laid in earth'" in 1975 in memory of a friend who was killed in a car accident in Spain. In this setting, Purcell's ground is elaborated, while slowly fragments of

DAT ID2 IF EVER I MORE RICHES DO DESIRE 12'40 Henry Purcell (1659-1695)
Sinfonia
Air and Chorus "If ever I more riches do desire" (Lucretia Fleury, *soprano*)
Air "Upon the slippery tops of human state...let others stand... 'til down they fall" (Fredrick Lokken, *bass*)
Air and Chorus "Here let my life with as much silence slide...an old plebian let me die..." (Eric Banks, *tenor*)
Air and Chorus "To him...death will terrible appear, who in his life flattered his senseless pride... who, when dying, will not know who he is, or whither he's to go..." (Carolyn Saunders, *soprano*)

ID3 HYMN TO ST. CECILIA 10'00 Benjamin Britten (1913-1976)
Lucretia Fleury, Margie Fellenz, Ana Lackovic, Eric Banks, Fredrick Lokken

ID4 FROM DIDO AND AENEAS 6'50 Henry Purcell
Lament
With drooping wings
Erin Durrett, *soprano*

ID5 TOMBEAU: REFLECTIONS ON THE GROUND (1975) 6'45 John Joubert
"When I am laid in earth"

CASS SIDE A INTERMISSION
SIDE B

ID6 FYER! FYER! 7'31 Thomas Morley (1558-1603)
THE SILVER SWAN Orlando Gibbons (1583-1625)
MOTHER, I SHALL HAVE A HUSBAND! Thomas Vautor (c. 1580-?)

ID7 FOUR EMILY DICKINSON POEMS 6'57 Carol Herman
Wild Nights!
He fumbles at your soul
I'm Nobody
The name of it is "Autumn"
Glynn Olive, *soprano*

ID8 SCHERZO FOR RECORDERS 2'28 Britten
ID9 THE EVENING PRIMROSE 2'41

the melody are interspersed with the ground till toward the end the entire song is played.

Carol Herman's settings of Emily Dickinson's poems are for soprano, treble viol and bass viol, in the manner of the 17th-century English lra viol songs.

Motteux wrote, in April 1692, "The Fairy Queen, made into an Opera, from a Comedy of Mr. Shakespeare's (Midsummer Night's Dream): This in Ornaments was Superior to (King Arthur and Dioclesian); especially in Cloaths, for all the Singers and Dancers, Scenes, Machines, and Decorations, all most profusely set off; and excellent perform'd, chiefly the Instrumental and Vocal part Compos'd by the said Mr. Purcell, and Dances by Mr. Priest. The Court and Town were wonderfully satisfy'd with it; but the Expences in setting it out being so great, the Company get very little by it."

MADRIGAL SINGERS

SOPRANO

Margie Fellenz
Lucretia Fleury
Carolyn Saunders

MEZZO-SOPRANO

Ann-Marie Ault
Gretchen Hubbert Bjork
Lisa Cole

ALTO

Ellen Kaisse
Ana Lackovic
Tara O'Brien Pride

TENOR

Eric Banks
Dennis Chan
Christopher Willman

BARITONE, BASS

Dwight Beckmeyer
Gabriel Dumitrescu
Fredrick Lokken
Pablo Sepulveda

Jonathan Graber, *violin*
Allen Kastle, *violin*
Joe Bichsel, *cello*
Lisa Reedy, *harpsichord*

COLLEGIUM MUSICUM

RECORDER

Stoney Bird
Deirdre Jasper Forman
George Forman
Sally Weaks

VIOLS

Joseph Bichsel
Ann Wilkinson
Margriet Tindemans
Sally Keller

HARPSICHORD

Marlitz Romano

SINGERS

Erin Durrett, *soprano*
Glynn Olive, *soprano*