

1964

Eighty-sixth Season

1965

UNIVERSITY MUSICAL SOCIETY

THE UNIVERSITY OF MICHIGAN

Charles A. Sink, President

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Fifth Program

Second Annual Chamber Arts Series

Complete Series 3462

The Netherlands Chamber Choir

of Amsterdam

FELIX DE NOBEL, *Conductor*

SATURDAY EVENING, FEBRUARY 27, 1965, at 8:30

RACKHAM AUDITORIUM, ANN ARBOR, MICHIGAN

PROGRAM

Sanctus JACOBUS CLEMENS NON PAPA (1510-1555)

A five-part canon on the single word "Sanctus."

Agnus Dei (from the Mass

"Malheur me bat") JACOBUS OBRECHT (1450-1505)

This setting is characterized by a bell-like bass part against which the three other parts weave their melodies.

Gloria (from the Mass "Pange lingua") JOSQUIN DES PRES (1445-1521)

Josquin's Mass is based on the Gregorian melody of the "Pange lingua" from which the Mass takes its name.

Agnus Dei (from the Mass

("A la fontaine du prez") JACOBUS CLEMENS NON PAPA

Written for eight voices. The change from even measure to uneven towards the ending has a telling effect.

Int groene

O amoueusich mondeken root } JAN BELLE (16th century)

Laet ons nu al verblijden }

Als ic u vinde HUBERT WAE LRANT (1518-1595)

These are settings of Dutch sixteenth-century words. The first two songs are love songs, a light-hearted and a serious one; the third song tells about the coming of spring, while the very short one is again a love song.

Das deutsche Magnificat HEINRICH SCHUETZ (1585-1672)

A setting of the famous words "My soul magnifies the Lord." This is the last work of the great predecessor of J. S. Bach. It seems incredible that a man eighty-five years of age wrote this vigorous work. It is written for two normal four-part choirs.

A R S L O N G A V I T A B R E V I S

INTERMISSION

- *Stornello HENDRIK ANDRIESEN (1892-)
 Written in the style of the later madrigal composers, this is a charming example of the composer's versatility.
- Lied van het hemelse land HENK BADINGS (1906-)
 This "Song of the celestial country" uses a beautiful polyphonic texture to describe the heavenly joys in the medieval poem.
- Deuntje PIET KETTING (1906-)
 The seventeenth-century poet P. C. Hooft describes how a shepherdess sees the reflection of the shepherd she loves (and who stands behind her) in the water of a brook. The two pictures (reality and reflection) are too much for her and she succumbs.
- Daar was e wuf SEM DRESDEN (1881-1957)
 Dresden, who was director of the Royal Conservatory in the Hague, uses the nonsensical words of a Flemish folksong for his lovely piece, describing the peculiar qualities of a woman, not least peculiar being the fact that her husband is called Pieter on Sundays and Jan on Mondays.
- De profundis ILDEBRANDO PIZZETTI (1880-)
 Pizzetti is an outstanding figure among the living Italian composers. His style is traditional, but full of subtle, religious, and lyrical harmonies. The seven-part setting of some verses of the 130th Psalm is extremely moving.
- Due cori di Michelangelo
 Buonarotti il Giovane LUIGI DALLAPICCOLA (1904-)
 Although Dallapiccola's compositions from 1936 are still tonal, one perceives clearly the composer's personality: the musical language is vivid, concentrated, full of imagination and Italian vocalism.

* Dedicated to Felix de Nobel and the Netherlands Chamber Choir

Angel and Epic recordings

1965 MAY FESTIVAL. Season tickets: \$25.00—\$20.00—\$16.00—\$12.00—\$9.00
 (Beginning March 1, any remaining tickets will be placed on sale for single concerts at
 \$5.00 (sold out)—\$4.50—\$4.00—\$3.50—\$3.00—\$2.50—\$1.50

DETROIT SYMPHONY ORCHESTRA (2:30) Sunday, February 28
 SIXTEN EHRLING, *Conductor*

ROSALYN TURECK, *Pianist* Monday, March 1

ROBERT MERRILL, *Baritone* Friday, March 12

NATIONAL BALLET OF CANADA Saturday, April 3

MARIAN ANDERSON, *Contralto* Wednesday, April 14

Tickets: \$4.50—\$4.00—\$3.50—\$3.00—\$2.25—\$1.50

For tickets and information, address
 UNIVERSITY MUSICAL SOCIETY, Burton Tower