

# The University Musical Society

of

## The University of Michigan

*Presents*

### London Bach Society

PAUL STEINITZ, *Conductor*

SANDRA WILKES, *Soprano*

SHELAGH MOLYNEUX, *Mezzo-Soprano*

NEIL JENKINS, *Tenor*

STEPHEN ROBERTS, *Bass*

JOHN BIRCH, *Organ*

FRIDAY EVENING, OCTOBER 26, 1973, AT 8:30

HILL AUDITORIUM, ANN ARBOR, MICHIGAN

#### ORCHESTRA

##### *Violin I*

PETER BENSON  
DESMOND HEATH  
ALLA SHAROVA  
EDWARD ROBERTS  
GILLIAM ROSEFIELD

##### *Violin II*

FELICITY NOTARIELLO  
BRIAN UNDERWOOD  
ROBERT CLARK  
YVONNE WOOLRIDGE

##### *Viola*

DUNCAN DRUCE  
SIMON WHISTLER  
MICHAEL FREYHAN

##### *Cello*

BERNARD RICHARDS  
ROBERT TRUMAN

##### *Violone*

JOHN GRAY

##### *Flute*

SUSAN MILAN  
IAN REYNOLDS

##### *Oboe*

PHILIP HILL  
CHRISTINE GEER  
JOHN CLEMENTSON

##### *Bassoon*

CECIL JAMES

##### *Horn*

JAMES BROWN  
ANTHONY CATTERICK

##### *Trumpet*

MICHAEL LAIRD  
WILLIAM STOKES  
MALCOLM SMITH

##### *Timpani*

ROBERT HOWES

##### *Percussion*

RODNEY NEWTON

*Musical Heritage Society Records*

## PROGRAM

### Te Deum in C . . . . . JOSEPH HAYDN

Haydn's second "Te Deum," the first appeared in (?) 1764, is said to have been composed for the Empress Maria Theresa a few years before 1800, possibly in 1798. It is therefore contemporary with the last six Mass settings (1796-1802); it certainly ranks with them in the splendour of its orchestral and choral writing and in its many subtle and dramatic moments.

### Meine Seele erhebt den Herren . . . . . HEINRICH SCHÜTZ

Heinrich Schütz published the second part of his "Symphoniae Sacrae" in Dresden in 1647—nearly forty years before Bach was born. It contained twenty-seven German "Concerts."

No. 4 of the set, "Meine Seele erhebt den Herren," SWV 344, is a German Magnificat for solo mezzo-soprano, two violins, and continuo. The dedication mentioned that the two instrumental lines could be for violins or such like instruments, and here Schütz has suggested other possible participants—pairs of violins, violas or trombones, cornetti or small trumpets, "Flautino" and back to violins and, obviously, these give welcome variety to his rather simple but tremendously effective writing. Cornetti are not to be confused with cornets. They were conical, wooden instruments covered in leather. There are finger holes similar to those on a recorder and the mouth piece is cup-shaped.

### Cantata No. 78—"Jesu, der du meine Seele" . . . . . JOHANN SEBASTIAN BACH

The first movement of Cantata No. 78, described by Alec Robertson in his recent book as one of Bach's greatest choral movements, combines the form of Chorale Fantasia and Purcellian ground bass in an extraordinarily beautiful way. The attractive duet which follows has an arco cello and pizzicato bass accompaniment in which, surely, the "footsteps" mentioned in the text can be heard. In all the movements which follow the music is also of the highest order: in No. 3 the text is clothed with music of great poignancy, which contrasts sharply with the gaiety of the duet No. 2 and the lightness of the Aria No. 4 with flute obbligato and pizzicato continuo. Perhaps, however, the most beautiful moments in the cantata come at the closing section of No. 5.

Chorus—Jesu, der du meine Seele

Aria (Soprano, Alto)—Wir eilen mit schwachen, doch emsigen Schritten

Recitative (Tenor)—Ach! ich bin ein Kind der Sünden

Aria (Tenor)—Das Blut, so meine Schuld durchstreicht

Recitative (Bass) Die Wunden, Nägel, Kron und Grab

Aria (Bass)—Nun du wirst mein Gewissen stillen

Choral—Herr, ich glaube, hilf mir Schwechen

## INTERMISSION

### Suite No. 4 in D Major . . . . . JOHANN SEBASTIAN BACH

Ouverture, Bourrée I and II, Gavotte, Menuet I and II, Réjouissance

The late Professor Thurston Dart and the editors of the *New Bach Edition* (whose text is being used today) believed that this Suite, like the other three and the Brandenburg concertos, originated from Bach's Cöthen days, and was designated for a small chamber ensemble.

The Ouverture was revised in 1725 to serve as the first movement of Cantata No. 110, "Unser Mund sei voll Lachens," where the central quick section admirably fits the words of the Cantata, "Our mouths shall be full of laughter." It was then that trumpets and drums were added to the scoring. The whole Suite was revised again in 1729.

Program notes to the above are by PAUL STEINITZ

### The Chameleon and the Lizard . . . . . STANLEY GLASSER

A Choral Entertainment. Sung in Zulu.

As part of its artistic policy the London Bach Society regularly performs works by living composers. Thus "The Chameleon and the Lizard" was born, a commission by the London Bach Society with funds provided by the Arts Council of Great Britain.

"The Chameleon and the Lizard" is influenced by the folk music of southern Africa and the words are in Zulu, written by the South African writer Lewis Nkosi. This version consists of eight sections. Its features include varying choral settings and instrumentation by the chamber ensemble; recurring melodic motifs; simple, lively rhythms; and an evocation of the open spaces and blue skies of southern Africa.

It is a Zulu legend telling how man missed his chance to receive immortality—through no fault of his own! Briefly, the story is that God one day decides to give man immortality and sends one of his two messengers, the Chameleon, to inform the Chief of the Zulus of his good fortune. The Chameleon dallies on his way; God gets angry at the delay, changes his mind, and sends his other messenger, the Lizard, to give the news that man will remain mortal after all. The people lament the fact, but decide to accept the loss of something they never received in the first place with good grace and humour!

## REFRAIN

Hail! Hail! Thou who rules the Heavens!

Hail! Hail! Thou who rules the ancestors!

#### TELL THEM

H-h-h-o-o-o! H-h-h-a-a-a! (God getting up and creaking his bones)  
Well then tell them: He whose name is One Without Origin says they should not die.  
Tell them to live. In Spring to sing their songs.  
Playing flutes like the rays of the sun.

Tell them! Tell them! Go tell them chameleon.  
Let the young men go courting!  
The maidens to pledge themselves in troth!  
Let wives grow pregnant with children, the grandmothers let them ululate!  
But don't let them die. Let them have dominion over the earth.

Let young blades run until their kilts drop,  
And the virgins armed with polished thighs,  
Let them dance till their breasts drop and the string-beads snap.  
But don't let anyone die. Even the old men, let them drink their dewdrops!

#### I TRAVEL ALONE

I travel alone, clinging to the mountainside.  
No sleep for me, not a moment of rest.  
Fast running out of strength, burgle the insides of the body you'll see.  
Day and night I am the messenger.  
With the rising sun, when the cocks crow,  
I journey past homesteads where the inmates are fast asleep,  
Even cutting wind while they dream of highwaymen.  
Oh, there is no traveller driven as hard as this messenger.

#### REFRAIN

Hail! Hail! Thou who rules the Heavens!  
Hail! Hail! Thou who rules the ancestors!

#### THIS DAY

This day the pot is in need of water.  
The sun pinches even the old men sitting in their sunning places,  
The precipices burn like the flames until nsingizi (an African bird that sings  
when a storm is impending) weeps;  
And the pelicans flop down trying to fly. Hawu! (an exclamatory sound.)

Let me, friend, let me take a breather, let me conquer the hunger,  
Trapping flies, the food of brave warriors.  
When I have finished eating berries, I'll quench thirst from the icy water—Hey!  
There is no such a thing as a message that cannot await another spring.

#### GOD'S ANGER

Ho! Bungler! Imbecile! You chameleon-creature!  
Crawler! Traveller forever! You picker of nits!  
You who spend time wiping dew from your feet, the sucker of prickly pears;  
The sun has set on you—you eater of flies!

Because of you men will perish!  
Go, Lizard, swifter than the swiftest of warriors.  
Tell them I say they must die: children and parents, young maids and young lovers.  
Brides and bridegrooms. I say they must die! Die! Die!

#### THE LIZARD

I'll outrun you, Mr. Chameleon, I'll outrun you!  
I, Lizard, man of men, the fleetfooted one who steals away like a highwayman,  
The creeper through the grass who melts away like water.  
The One you think you see here and then you see him there.  
And when you think there you see him here.

I, Lizard,  
Mouth of dark-evil man (Death), I say DIE.  
Let the world be graveyard adorned with the dead as the flowers.  
Let the wizard (witchdoctor) ride the baboon backwards, the sower of disease.  
The author of the lice for epidemics, the trapper of lions.  
He says DIE!  
(The Zulus believe a witchdoctor putting a spell on a household arrives  
at night on a baboon. He sits in the nude facing backwards.)

#### REFRAIN

Hail! Hail! Thou who rules the Heavens!  
Hail! Hail! Thou who rules the ancestors!

—Program note and literal translation  
by LEWIS NKOSI, author of the text

## COMING EVENTS

- KIPNIS MIME THEATRE . . . . . Saturday, 8:00, October 27  
"Opus Blue—is Pink": a program of contemporary pantomime including Bartók's "Miraculous Mandarin"
- BAROQUE ENSEMBLE, U.S.S.R. . . . . Sunday, 2:30, October 28  
A program of French, German, and Russian baroque music
- MUSIC FROM IRAN . . . . . Wednesday, 8:30, October 31  
First program of Asian Series, followed by The Little Angels, Nov. 11; Awaji Puppet Theater of Japan, February 19; Kathak Dancers, North India, April 3. Limited series tickets still available.
- LENINGRAD PHILHARMONIC . . . . . Saturday, 8:30, November 3  
All-Prokofieff: Symphony No. 5, Piano Concerto No. 2, Scythian Suite
- LENINGRAD PHILHARMONIC . . . . . Sunday, 2:30, November 4  
Rachmaninoff: Symphony No. 3; Prokofieff: "Alexander Nevsky" cantata, with the Festival Chorus and Joy Davidson, mezzo-soprano
- ABREU BROTHERS, *Guitarists* . . . . . Wednesday, 8:30, November 7  
First concert of Guitar Series, followed by Narciso Yepes, November 28, Carlos Barbosa-Lima, February 2; Romero Quartet, March 20. Limited series tickets still available.
- BUDAPEST SYMPHONY ORCHESTRA . . . . . Saturday, 8:30, November 10
- THE LITTLE ANGELS, KOREA . . . . . Sunday, 3:00, November 11
- TEL AVIV STRING QUARTET . . . . . Wednesday, 8:30, November 14
- MODERN JAZZ QUARTET . . . . . Thursday, 8:00, November 15

Tickets on sale at Burton Memorial Tower—telephone 665-3717

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The University Musical Society relies on public support in order to maintain the scope and artistic quality of these programs. Tax-deductible contributions to our Gift Program are welcome.

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UNIVERSITY MUSICAL SOCIETY