



International
Presentations of
Music & Dance

THE UNIVERSITY MUSICAL SOCIETY OF THE UNIVERSITY OF MICHIGAN

Chanticleer

SUNDAY EVENING, OCTOBER 15, 1989, AT 8:00
RACKHAM AUDITORIUM, ANN ARBOR, MICHIGAN

P R O G R A M

Domine, ne in furore (Psalm 6) ORLANDO DI LASSO

Tunes for Archbishop Parker's Psalter THOMAS TALLIS

Man blest no doubt
Let God arise in majesty
Why fum'th in sight
O come in one
E'en like the hunted hind

Expend, O Lord, my plaint
Why brag'st in malice high
God grant we grace
"Tallis' Ordinal" — Come Holy Ghost

Chantez à Dieu nouveau cantique (Psalm 98) JAN PIETERSZOOM SWEELINCK

Psaume 121 DARIUS MILHAUD

Three Psalms, Op. 54 KENNETH LEIGHTON

Like as the Hart (Psalm 42)
The Lord Is My Shepherd (Psalm 23)
O Sing Unto the Lord a New Song (Psalm 149:1-3; 98:7-10)

I N T E R M I S S I O N

With A Poet's Eye CARY JOHN FRANKLIN

The Uncertainty of the Poet
Rodin's Muse
The Badminton Game

Samuel Palmer's 'Coming from Evening Church'
The Merry-go-Round at Night

Popular selections to be announced.

Harmonia Mundi, Aspen, and Chanticleer Records

*This concert is supported in part by Arts Midwest members and friends
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PROGRAM NOTES

Domine, ne in furore (Psalm 6) ORLANDO DI LASSO
(c. 1530-1594)

The first half of this evening's concert explores the centuries-old tradition of psalm-singing, presenting musical settings of the biblical psalms in a variety of styles and forms. We begin with a composition by the Franco-Flemish master of the late sixteenth-century Orlande (Roland) de Lassus, better known by his Italianized name, Orlando di Lasso. One of the most famous and versatile composers of his age, Lassus was active in numerous European musical centers. His setting of Psalm 6 was probably completed in 1559, when the composer was at the court of Duke Albrecht V of Bavaria, though it was not published until 1584.

Psalm 6 ("O Lord, rebuke me not in thine anger" in the King James version) is one of several "Penitential Psalms" commonly used in liturgical rites of penance and in private devotionals beginning in the early Middle Ages. Lassus' setting divides into twelve separate sections — one for each of the ten verses of the Psalm, plus two for the traditional concluding "doxology" ("Glory be to the Father," etc.). The composer's close attention to expressive detail is brought to bear on each successive bit of the Latin text. Note, for example, the extremely low register of the voices in verse 6 at the words *in gemitu meo* ("in my groans"); the energetic triple rhythm at the beginning of verse 7 at *Turbatus est a furore* ("Troubled by fury"); and the flurry of rapid notes in verse 10 at *valde velociter* ("very quickly"). Compositional devices such as these put Lassus at the forefront of Renaissance humanism's determination to vivify the word through the music.

O Lord, do not in thy fury condemn me and do not in thy wrath ruin me.
Be merciful to me, O Lord, for I am weak; heal me, O Lord, for disturbed are my bones.
And my soul is very confused; but thou, O Lord, how long?
Turn, O Lord, and save my soul; make me sound for the sake of thy mercy.
For there is nobody in death who remembers thee; in the underworld, however, who will praise thee?
I am wearied with my groaning, through the several nights, I drench my bed;
with my tears I flood my couch.
Troubled is — because of fury — my eye; I have grown old among all my enemies.
Depart from me, all you workers of evil; for the Lord has heard the voice of my weeping.
The Lord has heard my entreaty, the Lord has accepted my prayer.
Confounded and vehemently dismayed shall be all my enemies; they shall turn back, and be put
to shame very quickly.
Glory to the Father and to the Son and to the Holy Ghost.
As it was in the beginning, so now and always and to all eternity. Amen.

Tunes for Archbishop Parker's Psalter THOMAS TALLIS
(c. 1505-1585)

The desire of the early Protestants to sing psalms in the vernacular led to the creation of psalm books called "Psalters." These contained translations in rhymed poetic form — "metrical psalms" whose patterned phrases could easily be sung by the congregation to simple, familiar tunes. The result was what we would now call a "hymnal."

Among the earliest of the metrical psalm translations to appear in England was that of the first Anglican Archbishop of Canterbury, Matthew Parker. Thomas Tallis wrote a set of harmonized "Tunes for Archbishop Parker's Psalter," providing new music for this new poetry. Tallis spent the major portion of his career (from 1543 until his death in 1585) as a Gentleman of the Royal Chapel, surviving the waves of religious turbulence during the reigns of Henry VIII, Edward VI, Mary, and Elizabeth. (The latter monarch favored Tallis and his younger associate William Byrd by granting them a monopoly on the printing of music in England.)

Tallis' hymn tunes are remarkable for their quiet grace and noble dignity. Listeners will recognize in the third of these tunes the melody on which Vaughan Williams based his *Fantasia on a Theme by Thomas Tallis* (a tune sung in modern churches to the words "I heard the voice of Jesus say"). The last of Tallis' tunes gives the melody of the familiar "Tallis Canon."

Man blest no doubt who walk'th not out in wicked men's affairs, and stand'th no day in sinner's way,
nor sit'th in scorner's chairs; but hath his will in God's law still, this law to love a right; and will him
use, on it to muse, to keep it day and night.

Let God arise in majesty and scatter'd be his foes. Yea, flee they all his sight in face, to him which
hateful goes. As smoke is driv'n and com'th to naught, repulse their tyranny. At face of fire, as wax
doth melt, God's face the bad must fly.

Why fum'th in sight the Gentiles spite, in fury raging stout? Why tak'th in hand the people fond, vain
things to bring about? The kins arise, the Lords devise, in counsels met thereto, against the Lord with
false accord, against his Christ they go.

O come in one to praise the Lord and him recount, our stay and health. All hearty joys let us record to this strong rock, our Lord of health. His face with praise let us prevent; his facts in sight let us denounce. Join we, I say, in glad assent. Our Psalms and hymns let us pronounce.

E'en like the hunted hind the water brooks desire, e'en thus my soul, that fainting is, to thee would fain aspire. My soul did thirst to God, to God of life and grace. It said e'en thus: When shall I come to see God's lively face?

Expend, O Lord, my plaint of word in grief that I do make. My musing mind recount most kind; give ear for thine own sake. O hark my groan, my crying moan; my king, my God thou art. Let me not stray from thee away. To thee I pray in heart.

Why brag'st in malice high, O thou in mischief stout? God's goodness yet is nigh all day to me no doubt. Thy tongue to muse all evil it doth itself inure. As razor sharp to spill, all guile it doth procure.

God grant we grace, he us embrace. In gentle part bless he our heart. With loving face shine he in place. His mercies all on us to fall. That we thy way may know all day, while we do sail this world so frail. Thy health's reward is nigh declared, as plain as eye all Gentiles spy.

Come Holy Ghost, eternal God, which dost from God proceed; the Father first and eke the Son, one God as we do read.

Chantez à Dieu nouveau cantique (Psalm 98) JAN PIETERSZON SWEELINCK
(1562-1621)

The earliest of the Protestant psalters was in French — the “Genevan Psalter” begun in Strasbourg in 1539 and completed in Geneva in 1562, with monophonic (unharmonized) tunes written or adapted from existing melodies by the composer Louis Bourgeois. Protestant composers soon began to make use of this storehouse of tunes as a basis for contrapuntal elaboration, just as Catholic composers in the past had relied on plainchant and secular song.

The Genevan Psalter was in use in Holland by 1556. There the Dutch composer Jan Sweelinck employed its texts and melodies as a basis for his elaborate polyphonic setting of all 150 Psalms, of which Psalm 98 is heard here. The borrowed hymn tune strides forward in long notes while the other voices weave their contrapuntal lines around it, in a technique to reach its height in the chorale settings of J. S. Bach 150 years later. The tune is heard in an inner voice in the first and third parts of Sweelinck's motet, and more prominently in the top voice in the second and fourth parts. Note the striking pictorial devices in Part Three on the words *chante* (“sing”) and *harpe*, and in Part Four on *frappent des mains* (“clap their hands”).

Sing to the Lord a new song for he has worked powerfully: and by his own magnificent strength, he has delivered himself. The Lord has made known the salvation by which we are guaranteed, and his justice is manifested in the presence of the Gentiles.

He has remembered his most cordial goodness and also his faithful truth in order to maintain his Israel. The salvation which the Lord sends us has been seen to the ends of the world: now then, let all the universe be moved with pleasure and with joy.

Let us cry out; let us sing and resound with harp and with voice: let us now intone new songs before the Lord. Horns and bugles are blaring before his glorious face: the large and spacious sea roars, and the world and its inhabitants.

That before the Lord even the rivers clap their hands all overjoyed; the hardest rocks, seeing shouting of such extreme joy, are heard. For He comes to reign and to lead all the universe, and will be just, and righteously rule his empire, for He will govern all people.

Psaume 121 DARIUS MILHAUD
(1892-1974)

One of the twentieth century's most industrious composers (his final work reached Opus 441), Darius Milhaud was a San Francisco Bay area resident from World War II until 1971, as a member of the Mills College faculty. His setting of Psalm 121, however, dates from his early years at his home in Aix-en-Provence. Milhaud was as much influenced by artists and writers like Paul Claudel (who provided him this psalm text translation and collaborated on many other works) as much as by his musical contemporaries Poulenc, Honneger, George Auric, Germaine Tailleferre, and Louis Durey. (Together with Milhaud they were dubbed Les Six.)

In this psalm setting, modal qualities of Hebrew psalmody are combined with mildly dissonant harmonies, with bright major sonorities saved for the climactic moments. The bitonal chords of the final verse are especially haunting, with much use of F major deftly superimposed onto G major. Psaume 121 was dedicated to and first performed by the Harvard Glee Club in 1922.

I was glad when they said unto me, we will go into the house of the Lord. Our feet shall stand in thy gates, O Jerusalem. Jerusalem is built as a city that is at unity in itself. For thither the tribes go up, even the tribes of the Lord, to testify unto Israel, to give thanks unto the Name of the Lord. For there is the seat of judgement, even the seat of the house of David. O pray for the peace of Jerusalem; they shall prosper that love thee. Peace be within thy walls, and plenteousness within your palaces. For my brethren and companions' sakes, I will wish thee prosperity. Yea, because of the house of the Lord our God, I will seek to do thee good.

Three Psalms, Op. 54 KENNETH LEIGHTON
(b. 1929)

The noted English composer and teacher Kenneth Leighton studied at Queen's College, Oxford, and taught at Oxford's Worcester College before taking a professorship at Edinburgh University in 1970. While his instrumental music employs techniques of serial, or "twelve-tone" composition, his choral music remains fundamentally diatonic, with a strong tendency toward rigorous counterpoint.

Leighton's *Three Psalms* for unaccompanied male voices date from 1974. The dense, low-lying vocal lines that begin *Like as the Hart* lead through sturdy contrapuntal passages to the stark outburst of "Where is now thy God?" In contrast, his treatment of the familiar Twenty-third Psalm applies his acerbic idiom in a gentler and more melodic pastoral style, gently rocking in 6/8 time. *O Sing Unto The Lord* opens with exclamations of rapturous warbling before plunging into energetic and forceful counterpoint. The composer has chosen his psalm verses so as to avoid the expected triumphant conclusion, opting instead for a calm affirmation of God's justice.

— Clifford Cranma

Like as the Hart (Psalm 42)

Like as the hart desireth the waterbrooks, so longeth my soul after thee, O God. My soul is a-thirst for God, yea, even for the living God, when shall I come to appear before the presence of God? My tears have been my meat day and night, Where is now thy God? Why art thou so full of heaviness, O my soul, and why art thou so disquieted within me? My bones are smitten asunder as with a sword, while mine enemies that trouble me cast me in the teeth; while they daily say unto me, Where is now thy God? O put thy trust in God, for I will yet thank him, which is the help of my countenance, and my God.

The Lord Is My Shepherd (Psalm 23)

The Lord is my shepherd, therefore can I lack nothing. He shall feed me in a green pasture, and lead me forth beside the waters of comfort. He shall convert my soul, and bring me forth in the paths of righteousness, for his Name's sake. Yea, though I walk through the valley of the shadow of death, I will fear no evil, for thou art with me; thy rod and thy staff comfort me. Thou shalt prepare a table before me against them that trouble me: thou hast anointed my head with oil, and my cup shall be full. But thy loving kindness and mercy shall follow me all the days of my life, and I will dwell in the house of the Lord forever.

O Sing Unto the Lord a New Song (Psalm 149:1-3; 98:7-10)

O sing unto the Lord a new song, let the congregation of saints praise him. Let Israel rejoice, in him that made him, and let the children of Sion be joyful in their King. Let them praise his Name in the dance, let them sing praises unto him with tabret and harp.

With trumpets also, O shew yourselves joyful before the Lord the King. Let the sea make a noise, and all there therein is, the round world. Let the floods clap their hands, and let the hills be joyful together before the Lord, for he is come to judge the earth. With righteousness shall he judge the world, and the people, with equity.

With A Poet's Eye CARY JOHN FRANKLIN
(b. 1954)

The process whereby one work of art is a vehicle for the distillation of ideas from another work of art — in another art form — is not new. Numerous examples exist of this, one of the most popular being Modest Mussorgsky's piano suite "Pictures at an Exhibition."

Far less common, however, is the distillation of a distillation, and that is precisely what American composer Cary John Franklin offers us in his *With A Poet's Eye*, the five movements of which use poems inspired by paintings in London's Tate Gallery. The poems were published in 1986, along with reproductions of their respective antecedents.

Having availed himself on a wide array of musical colors, techniques, and devices, Franklin adds another dimension to, and opens another window on, the concept of abstract art consumption and interpretation. However personal a matter that may be, there are points of departure and of reference, and Franklin shows these; the gently blurred harmonies of *Coming from Evening Church* are but colors interwoven on canvas or, both more symbolically and concretely, words melded together in meaning as well as cadence.

Particularly fascinating about Franklin's process is that, since his medium is the most abstract of the arts, there are constantly more images being evoked — images that may not have been in the conscious minds of the previous artists, but which are valid just the same. More specifically, *Coming from Evening Church* integrates and interiorizes an almost existentialist concept of timelessness, not unlike that which permeates long hours of Nordic light or darkness. Therefore, it is not surprising that this movement recalls both Ture Rangstrom's *Dusk* from the choral suite *Sub Umbra* in its mood of spiritual surrender, and Charles Ives' *The Unanswered Question* in its tendency toward minimalism, its structure, and its overall "floating" effect.

The Uncertainty of the Poet gives humorous treatment to a humorous text, but it is sensitive enough to allow the emergence of an ironic subtext; the poet's identity is often uncertain indeed. The text-painting of the frenetic, evocative *The Merry-go-Round-at-Night* is analogous to that in the graceful, flowing *The Badminton Game*. Similarly, the sharp angles and chromatic tension of *Rodin's Muse* complement *Uncertainty*, so that the entire set's balance is in the shape of an arch.

With A Poet's Eye was commissioned by the Plymouth Music Series, Chanticleer, the Gregg Smith Singers, and the Oratorio Society of Washington with a grant from the National Endowment for the Arts Consortium Commissioning Program.

— Arizeder Urreiztieta

The Uncertainty of the Poet *Wendy Cope, poet; Giorgio de Chirico, painter*

I am a poet. I am very fond of bananas. I am bananas. I am very fond of a poet. I am a poet of bananas. I am very fond. A fond poet of "I am, I am" — Very bananas. Fond of Am I bananas? Am I? — Am I very? Poet bananas! I am. I am fond of a "very." I am of very fond bananas. Am I a poet?

Rodin's Muse *Alison Fell, poet; Auguste Rodin, sculptor*

She writhes like hawthorns, is dark and demented, her impossibly heavy head a branch of thoughts the winds have knotted. In all violence she loans herself, (this muse who promised him a flat blue slate to shine his shadow on). Her calves are rivers from the glacial snout, her bruised elbows abut a space mute and compressing as rock. The torture starts not in the lovely torque of the belly, or even gravity itself (this muse who gives no release, is not delicate, does not dance), but in a black burning at the pit of the throat, a capture of pain and angles somewhere between his heart and her silence.

The Badminton Game *Connie Bensley, poet; David Inshaw, painter*

That morning, I awoke and went down just as I was, in my green slippers to look at the hydrangea mariesii — the only flower Clifton allows in the garden, for he must have his trees and shrubs. Out I crept, my slippers darkening in the dew, and hearing a movement behind me I turned and found Ruth. She was carrying the racquets; and so — smiling, not speaking — we ran between the great bushes to the net, and there we played (quietly, of course, so that Uncle Edward might not hear) until the breakfast gong recalled us.

We ran up the back stairs *en deshabille*, and down the front ones, decorous but tardy, and kissed Uncle Edward; but I took care to embrace him as he likes best, to forestall reproof. Colour rose up behind his moustache and his face worked silently, but then he vanished, as usual, behind "The Times."

Samuel Palmer's 'Coming from Evening Church'

Charles Causley, poet; Samuel Palmer, painter

The heaven-reflecting, usual moon scarred by thin branches, flows between the simple sky, its light half-gone, the evening hills of risen green. Safely below the mountain crest a little clench of sheep holds fast. The lean spire hovers like a mast over its hulk of leaves and moss and those who, locked within a dream, make between church and cot their way beside the secret-springing stream that turns towards an unknown sea; and there is neither night nor day, sorrow nor pain, eternally.

The Merry-go-Round at Night (A variation of Rilke's *Das Karussell*)

Dannie Abse, poet; Mark Gertler, painter

The roof turns, the brassy merry-go-round crashes out music. Gaudy horses gallop tail to snout, inhabit the phantasmagoria of light substantial as smoke. Then each one vanishes.

Some pull carriages. Some children, frightened, hold tight the reins as they arrive and disappear chased by a scarlet lion that seems to sneer not snarl. And here's a unicorn painted white.

Look! From another world this strange, lit retinue. A boy on a steer, whooping, loud as dynamite — a sheriff, no doubt, though dressed in sailor-blue. And here comes the unicorn painted white.

Faster! The children spellbound, the animals prance, and this is happiness, this no-man's land where nothing's forbidden. And hardly a glance at parents who smile, who *think* they understand as the scarlet lion leaps into the night and here comes the unicorn painted white.

About the Artists

During its eleven-year history, Chanticleer has established itself nationally and internationally as America's premier *a cappella* vocal ensemble. Singing a diverse repertoire ranging from traditional early music of the fifteenth and sixteenth centuries to classical, folk, and gospel music, and a growing number of commissions and custom signature arrangements, Chanticleer's singers demonstrate an extraordinary versatility of vocal talent. Chanticleer's unique sound — male voices ranging from countertenor through bass — has earned the ensemble its reputation as "an orchestra of voices." The group's 1988-89 American and European tours included performances in New York, Boston, Washington, Philadelphia, Seattle, Houston, St. Paul, Milwaukee, Hawaii, and ten Bay Area subscription concerts. A recent highlight was the ensemble's much-applauded debut at the Salzburg Festival.

Founded in 1978 by Louis Botto, Chanticleer started with a single performance in San Francisco's Mission Dolores. Chanticleer then won international recognition with performances at the Eighteenth International Fortnight of Music Festival in Bruges, the International Josquin Symposium in Utrecht, the Amsterdam Voices Festival, and the Salzburg

Festival in Austria. While touring Germany, the ensemble has recorded gospel and spirituals as well as the music of Palestrina and Brumel for WDR (West German Radio, Cologne). The group's 1984 New York debut at Alice Tully Hall received high public and critical acclaim. Chanticleer is a frequent guest of such radio programs as "St. Paul Sunday Morning," "A Prairie Home Companion," "Good Evening," and "West Coast Weekend."

The ensemble's discography includes five recordings: "The Anniversary Album," "Psallite! A Renaissance Christmas," "Chanticleer in Concert," "Grands Motets Solennels," and "Byrd: Missa in tempore paschali," a 1987 release which has been called "magnificent" by *Le Monde* and "superbly true" by the *New York Times*.

Chanticleer's artistic accomplishments have been recognized with significant foundation and government grants. For the last three years, the National Endowment for the Arts has awarded its largest choral grant ever to Chanticleer. The ensemble's commitment to new works has been acknowledged by the award of a Consortium Commissioning Grant from Meet the Composer/Reader's Digest. Works by American composers Anthony Davis, Bernard Rands, and Peter Schickele will be premiered in upcoming seasons.

LOUIS BOTTO, *General Director*
JOSEPH JENNINGS, *Music Director*

Countertenors: Kenneth Fitch, Joseph Jennings, Foster Sommerlad

Tenors: Kevin Baum, Louis Botto, Mark Daniel,
Neal Rogers, Matthew Thompson

Baritone: Chad Runyon *Bass-baritone:* Frank Albinder

Basses: Tim Gibler, Karl Schmidt

Concert Guidelines

To make concertgoing a more convenient and pleasurable experience for all patrons, the Musical Society is implementing the following policies and practices throughout the season:

Starting Time for Concerts The Musical Society will make every attempt to begin its performances on time. Please allow ample time for parking. Latecomers are asked to wait in the lobby until seated by ushers at a predetermined time in the program so as not to disturb performers or other patrons.

Children Children attending a University Musical Society event should be able to sit quietly in their own seats throughout the performance. Children not able to do so, along with the adult accompanying them, may be asked by an usher to leave the auditorium. (Every child must have a ticket.)

Of Coughs and Decibels *Reprinted from programs in London's Royal Festival Hall:* "During a recent test in the hall, a note played *mezzo forte* on the horn measured approximately 65 decibels of sound. A single 'uncovered' cough gave the same reading. A handkerchief placed over the mouth when coughing assists in obtaining a *pianissimo*."

Please take advantage of Warner Lambert's generosity in providing Halls Cough Tablets in the lobby prior to and during intermissions of the concerts.

A Modern Distraction With the advent of the electronic beeping and chiming digital watches, both audience members and performing artists will appreciate these being turned off or suppressed during performances. In case of emergency, advise your paging service of auditorium and seat location and ask them to phone University Security at 763-1131.

Pre-concert Presentations

In the Rackham Building at 7:00 p.m. — free and open to the public.

Saturday, October 28, preceding New England Jazz Ensemble

Speaker: Barton Polot, Jazz Pianist and Educator

Topic: *Ragtime: Gateway to Modern Jazz*

Thursday, November 2, preceding Orchestre de la Suisse Romande

Speaker: Russell Collins, Executive Director, The Michigan Theater

Topic: *Performing Arts in the Global Village*

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Burton Memorial Tower, Ann Arbor, MI 48109-1270

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