

NANTWICH AND DISTRICT CHORAL SOCIETY

SUMMER CONCERT: SATURDAY 22 JULY 1978

PROGRAMME:

- LAGRIME D'AMANTE AL SEPOLCRO DELL'AMATA MONTEVERDI
i Incenerite spoglie (...my heart is buried with thee, my love locked within my breast...)
ii Ditelo voi (...rivers and you who hear Glauco, rend the air with cries...)
iii Dara la notte el sol (...may the heavens be kind to him, alone now with the pain of his weeping...)
iv Ma te raccoglie (...receive her, O Nymphs, in the lap of heaven...)
v O chiome d'or (...O golden hair which greedy heaven has stolen...)
vi Dunque amate reliquie (...afflicted Glauco utters Corinna's name to the skies: O Corinna!...Let words yield to tears.)

- TWO DUETS FROM L'INCORONAZIONE DI POPPEA MONTEVERDI
i Pur ti miro (Jean Samuel, Michael Bax)
ii Hor che Seneca e morto (Michael Bax, Brian Greensill)

- TRIO IN F Op 11 No 4 HAYDN
i Adagio ii Menuetto iii Presto (Christine Hewison, Ruth Miller, Edward Hewison)

INTERVAL

- HUNGARIAN DANCES (Book I) BRAHMS
i Allegro molto ii Allegro non assai iii Allegretto
iv Poco sostenuto v Allegro (Heather and Michael Bridger)

GIPSY SONGS

BRAHMS

There could hardly be greater contrast in choral music than between the Monteverdi and Brahms works in this concert. Lagrime (Tears of a lover before the tomb of the beloved) was written in 1610, possibly to commemorate the death at 18 of a pupil of Monteverdi, whose wife also had died not long before. In effect the piece is a sequence of gloomy but very beautiful madrigals, differing from the more familiar English madrigals in their predominantly chordal rather than contrapuntal style. Brahms' Gipsy Songs, on the other hand, remind us that there were other facets of his personality than his celebrated pessimism and ill-humour; at one time he was employed as a pianist in a rather dubious establishment, and it was probably there that he acquired a liking for the gipsy music that was then popular in Vienna. There are 11 songs, which we are performing with piano accompaniment, as originally intended. The Hungarian Dances for piano duet are also in the gipsy style; it was not until the present century that composers such as Bartok explored a quite different, more authentically Hungarian tradition of folk music.

Monteverdi was not only a prolific composer of madrigals, but was also one of the earliest opera composers; the vocal duets are a love song and a drinking song from his last opera, written 30 years after Lagrime.

The trio by Haydn is an early work, showing in some respects surprising similarity to the archaic Baroque trio sonata.

Accompanists: Joy Roberts, Heather Bridger
Conductor: Michael Bridger