



*From
England*

The Deller Consort

Jean Knibbs, *soprano*
Alfred Deller, *counter-tenor*
Mark Deller, *counter-tenor*
John Buttrey, *tenor*
Maurice Bevan, *baritone*
Desmond Dupre, *lute and guitar*

MC CRAY AUDITORIUM

KANSAS STATE COLLEGE OF PITTSBURG

NOVEMBER 28, 1972

TICKETS FROM KSC TICKET OFFICE

PHONE: 231-8950



MARIEDI ANDERS ARTISTS MANAGEMENT INC.
535 EL CAMINO DEL MAR
SAN FRANCISCO, CALIF. 94121
Phone 752-4404

The **Deller Consort** was formed in 1948 for the purpose of giving authentic and searching performances of English and other consort music of the Renaissance and Baroque eras. The ensemble has travelled all over Europe, Australia, Japan, New Zealand and many times to North America. Most of the international music festivals have presented the Deller Consort.

Excerpts from the International Press:

- "One of the greatest musical treats of the last few years"*
Florence, Italy, 1971
- "The intonation and subtlety of nuance, is the perfection of vocal technique"*
Berlin, 1971
- "A concert devoted to Monteverdi and English music all performed with grace, style and attractive informality of manner"*
London, 1969
- "The Deller Consort usual high quality"*
Ottawa, 1969
- "The balance and fusion of tone was comparable to the finest string quartet"*
Tulsa, 1969
- "A brilliant counter-tenor"*
San Francisco, 1969
- "An ensemble of great virtuosity and delicate sensitivity"*
Helsinki, 1968
- "A concert of vocal chamber music never to be forgotten"*
Tokyo, 1967
- "Yes, Mr. Deller and Consort, this was quite a triumph"*
Boston, 1966

Recordings: Vanguard, Bach Guild, Archive, Angel, RCA, Deller Recordings



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Kansas State College of Pittsburg

Pittsburg, Kansas

Chamber Music Series

presents

DELLER CONSORT

JEAN KNIBBS, Soprano

ALFRED DELLER, Counter-Tenor

MARK DELLER, Counter-Tenor

JOHN BUTTREY, Tenor

MAURICE BEVAN, Baritone

DESMOND DUPRE, Lute and Guitar

Tuesday, November 28, 1972

McCray Auditorium

8:00 p. m.

PROGRAM

I

English Madrigals

- Though Amaryllis dance in green William Byrd (1543-1623)
When David heard that Absalom was slain . . . Thomas Tomkins (1572-1656)
Love took his bow and arrow Thomas Morley (1557-1603)
Construe my meaning Giles Farnaby (c. 1560-c. 1600)
My bonny lass she smileth Thomas Morley

The vogue of writing madrigals in England began in the last decade of the sixteenth century and lasted for about thirty years. Even in this short time, an astonishing number of masterpieces were produced and nearly all the composers of the day contributed to the output.

II

Alfred Deller: Lute Songs from Shakespeare

- Where the bee sucks John Johnson (c. 1540-1595)
Full fathom five John Johnson
It was a lover and his lass Thomas Morley

The solo song with lute accompaniment flourished during the same period as the madrigal, and was often associated with the theatre since it was a convenient way of having songs performed on stage. There are many songs in Shakespeare's plays, and the settings being sung all date from the poet's own lifetime. "Where the bee sucks" and "Full fathom five" both come from "The Tempest;" and "It was a lover and his lass" occurs in "As you like it."

III

Desmond Dupre: Lute solos with introductory talk

- Alebon Galliard Anonymous French 16th Century
La Gamba Valderrabano (1546 c.)
Forlorn Hope Robert Dowland (1586-1641)
Greensleeves Cutting (c. 1600)
Goe from my window Robinson (c. 1603)

Italian Madrigals

Ecco moriro dunque Carlo Gesualdo (1560-1613)

Behold! Because of you I die, and yours must be the torture of seeing my death.

Ahi, gia mi discoloro Carlo Gesualdo

Ah! Light of my eyes, alas, to my woe death comes. Light vanishes from my sight. My voice fades. How welcome is death when my sole says, "Death, you are my life."

Io mi son giovinetta Claudio Monteverdi (1567-1643)

"I am young" sings my lovely shepherdess, "and rejoice in the Spring," to which my merry heart answers, "I am too young and rejoice also in the Spring - the Spring that wells up in your eyes." "Then say your ardour," she replies, "lest the hot sun of your heart should dry up that Spring."

O Primavera Claudio Monteverdi

"O youthful Spring, the new year's darling firstborn,
Lovely mother of earth's flowers.
Fresh flowers and new loves are both born together.
Thou, alas, art returned; the long for precious days I had hoped
thou bringest not.
Once more wilt thou be, as of late lovely and enchanting thou wert.
But, alas, I am not now as I once was when still caressed by
another's eyes.

Monteverdi and Gesualdo stand apart from other Italian madrigal composers. Monteverdi achieved new effects by his ability to portray passion in terms of music; his pieces seem to sum up the Italian madrigal style which was coming to an end after a century of life. Gesualdo's music takes chromatic harmony even beyond the limits reached by Monteverdi and seems to look forward to musical events that took place much nearer our own time.

INTERMISSIONPart-Songs to Lute Accompaniment

Come again sweet love doth now invite Robert Dowland (1586-1641)
Me, me and none but me Robert Dowland
Wilt thou unkind thus reave me Robert Dowland
Come heavy sleep Robert Dowland

Two and three-part Canzonets

Sweet numph come to thy lover Thomas Morley
Deep lamenting Thomas Morley
Miraculous Love's wounding Thomas Morley
Springtime mantleth every bough Thomas Morley

Morely, "the Sun in the Firmament of our Art," as a contemporary called him, wrote five books of Canzonets, for two, three, four, five and six voices. These two are taken from "The first Book of Canzonets for Two Voices," published in 1595. The poems are written in the pastoral style beloved of the Elizabethan lyrists.

The Cries of London

(Concerted item) Richard Dering (16th Century)

Like Weelkes and Gibbons, Dering experimented with the composition for an ensemble of voices and instruments, of pieces based on city and country cries. A "London Cries" was entered on the Stationer's Register in 1599.