

LASSUS 1532?-94

Benedicam Dominum

'I will bless the Lord who has given me
understanding. He will always be in my sight,
for he is at my right hand; so that I shall not be moved.'

PALESTRINA 1525-94

Sicut cervus

'As the hart longs for streams of water,
so my soul yearns for you, O God.'

Tu es Petrus

'Thou art Peter, and upon this rock I will build my Church;
and the doors of Hell shall not prevail against it: and to
you I will give the keys of the kingdom of Heaven.'

Contrapuntal Singing Class
Directed by David Kimbell

Next concert: Thursday 18 November

CATHY BERBERIAN

with HAROLD LESTER *piano*

From Monteverdi to the Beatles

*(Edinburgh University acknowledges the financial support of the
Scottish Arts Council)*

Tickets 65p (students 30p) from the Edinburgh Bookshop and
Music Faculty, Concert Office, 12 Nicolson Square.

EDINBURGH UNIVERSITY CONCERTS

1976-77

CATHY BERBERIAN

with

HAROLD LESTER *piano*

Reid Concert Hall, Thursday 18 November 1976

FROM MONTEVERDI TO THE BEATLES

A panorama of revolutions in music

The programme will be selected from the following, but not necessarily in this order:—

MONTEVERDI 1567–1643

La Lettera Amatora
Con che soavita

FRESCOBALDI 1583–1643

Harpsichord solo

DEBUSSY 1862–1918

Three *Chansons de Bilitis*

OFFENBACH 1819–80

from *La Perichole*

KURT WEILL 1900–50

Song of Sexual Slavery
Bygone days Tango
Le Grand Lustucru
Surabaya Johnny

STRAVINSKY 1882–1971

Two Early Songs
Three Children's Stories
Pribautki

BERIO b. 1925

Reading of Text of James Joyce's *Ulysses* used by Berio in *Thema*
Thema (Omaggio a Joyce)
Avendo Gran Desio
Sequenza III
Three Early Songs
Bird Girl
Wasserklavier (solo piano)
Erdenklavier (solo piano)

CATHY BERBERIAN

Morsicat(h)y (solo piano)
Stripsody

BUSSOTTI b. 1931

'O'—*Atti Vocali*

LENNON/McCARTNEY

Yesterday
Michelle
Ticket to ride

(*Edinburgh University acknowledges the financial assistance of the Scottish Arts Council.*)

Every time Cathy Berberian uses her voice it seems that she is pronouncing (and not arbitrarily) a comment on the relativity of the institutions of recital and of 'classic' vocality. And tonight's programme shows once more the intelligence and vocal flexibility of an exceptional performer who has contributed almost immeasurably to the development of what is now usually called 'the new vocality'.

Actually there's nothing new about in that the voice is what it is, its potential remains the same and cannot be 'perfected' by supplementing it with strings, pedals, keys, or levers. The real novelty of 'new vocality' is that it pursues an ideal of tonality and of inclusivity. All of the vocal aspects become objects of musical consideration and not only those aspects codified by a specific musical experience and developed on the basis of external models of the voice itself: which is the case, in fact, of the splendid and often impervious baroque and classical vocality which developed from the middle of the 17th century to Debussy on the basis of an implicit reference to a model of an essentially instrumental nature.

A musical evaluation of the 'new vocality' therefore implies a scale of relationships within the voice itself: a musical potential exists in every vocal situation just as a potential moment exists in every perceived form.

The art of Cathy Berberian—through the works composers have written for her—is also, therefore, an invitation to a significant integration of multiple characters (infracultural mechanic, stylistic, phonetic, symbolic, etc.) of this totalizing and inexhaustible phenomenon which is the human voice.

Luciano Berio

Next concert: Thursday 25 November

RUTH GEIGER *piano*

BEETHOVEN Sonata in F sharp major, opus 78

SCHUBERT Sonata in G major

HANS GAL Eight Preludes

DEBUSSY Two pieces from *Estampes*
La Soirée dans Grenade
Jardins sous la pluie

PROKOFIEV Sonata no. 3

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RUTH GEIGER
piano

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Reid Concert Hall, Thursday 25 November 1976