

1965

Eighty-seventh Season

1966

UNIVERSITY MUSICAL SOCIETY

THE UNIVERSITY OF MICHIGAN

Charles A. Sink, President

Gail W. Rector, Executive Director

Lester McCoy, Conductor

Third Program

Third Annual Chamber Arts Series

Complete Series 3490

NEW YORK PRO MUSICA

NOAH GREENBERG, *Musical Director*

FRIDAY EVENING, NOVEMBER 12, 1965, AT 8:30  
RACKHAM AUDITORIUM, ANN ARBOR, MICHIGAN

P R O G R A M

FLORENTINE MEDIEVAL AND RENAISSANCE MUSIC

(14th, 15th, and 16th centuries)

Honoring the 700th birthday of Dante

I

HEINRICH ISAAC (*ca.* 1450–1517)

Missa—In Festo Nativitatis S. Joannis Baptistae . . . Ensemble

The Lord hath called me by my name from the womb of my mother;  
and He hath made my mouth like a sharp sword . . .  
The Lord put forth His hand, and touched my mouth . . .  
Alleluia. There was John preaching in the wilderness . . .  
Holy baptizer, herald of Christ; we would follow his  
solemn ceremony unto death itself . . .  
Thou, child, shalt be called the prophet of the Most High;  
for thou shalt go before the face of the Lord to prepare His ways.

II

ANDREAS DE FLORENTIA (*d.* 1415)

Non più doglie ebbe Dido . . . . . EARNEST MURPHY, and  
ARTHUR BURROWS, with instruments

Dido had no more pain,  
After she had slain herself for Aeneas,  
Other than in hearing the melody of the organ pipes.  
By God this melody was created, . . .  
To give us . . . a foretaste of paradise . . .

DONATUS DE FLORENTIA (*fl. ca.* 1370)

I' fu' già usignol . . . SHEILA SCHONBRUN and ELIZABETH HUMES

I was a nightingale in the green season . . .  
Until I came to the time when my song was changed into a whistle . . .  
He who wishes to come without fail to port  
Must do things in their proper season.

A R S            L O N G A            V I T A            B R E V I S

FRANCESCO LANDINI (1325–1397)

D'amor me biasmo . . . . RAY DEVOLL and BRAYTON LEWIS

I have no use for love, in spite of those who sing its praises . . .  
How unhappy is a man conquered by a woman! . . .  
Let those who hear me, for pity's sake, have understanding.

ANONYMOUS (14th century)

Istampita Ghaetta . . . . . Instruments

III

GHERARDELLUS DE FLORENTIA (*d. ca.* 1363)

Per non far lieto . . ARTHUR BURROWS and EDWARD SMITH, psaltery

In order that no one may rejoice over my sorrow,  
At times I laugh when I would fain weep.

ANONYMOUS (14th century) after Francesco Landini

Che pena è quest' al cor . . . EDWARD SMITH, portative organ

GHERARDELLUS DE FLORENTIA

Tosto che l'alba (caccia) . . . EARNEST MURPHY and RAY DEVOLL,  
with instruments

As soon as the dawn of a fine day appears  
It wakens the hunters. "Get up! It is time!"  
"Rouse the dogs!" "Up, Viola! Up, Primera!"  
"Up to the mountain now . . ."  
"Beat the bushes on every side;  
The horn is sounding!"  
"Hey, hey! The deer is coming your way!"

INTERMISSION

IV

FRANCESCO CORTECCIA (1504–1571)

Letare et exulta . . . . . Ensemble

Rejoice and exult, noble and beautiful city.  
Rise up, fortunate province, lately cast down . . .  
Shout for joy . . . Your leader has returned . . .  
(*Cantus*) Sing unto the Lord a new song . . .

CONSTANZA FESTA (*ca.* 1480–1545)

Deus venerunt gentes . . . . . Voices

O God, the pagans have invaded Thy preserve, Thy sacred shrine  
they have profaned, Jerusalem have they laid in ruins . . .  
(*Cantus*) Vent Thy rage on pagans who disown Thee and  
upon the kingdoms that have not called upon Thy name.

V

ANONYMOUS CARNIVAL SONGS (15th–16th centuries) . . Instruments

Canto di Lanzi scoppiettieri  
Il Catinaio  
Canto di Lanzi che fanno schizzatoi  
Carro della morte  
Canto di Lanzi allegri  
Canto delle Palle

## VI

LUCA MARENZIO (1553–1599)

Cosi nel mio parlar . . . . . Ensemble

So harsh in my discourses would I be  
 As in her bearing is this lovely stone,  
 Which grows more like a stone  
 Through cruelty and coldness every hour.

LUZZASCO LUZZASCHI (1545–1607)

Quivi sospiri . . . . . Voices

Therein deep sighing, weeping, groans loud and fearful . . . .  
 Sad words of bitter sorrow, foul anger's accents,  
 Shrill voices and hollow . . . .

PHILIPPE VERDELLOT (*d. ca.* 1550)

Italia mia . . . . . Ensemble

My Italy, though words do not avail  
 To heal thy mortal wounds . . . .  
 From what slight causes what a cruel war . . . .

*Decco Records*

## SOURCES OF THE MUSIC

- I. 1. *Heinrich Isaac's Choralis Constantinus, Book III*,  
ed. Louise Cuyler. University of Michigan Press.
- II. 1. *The Music of Fourteenth-Century Italy*, Vol. V,  
ed. Nino Pirotta. American Institute of Musicology.  
2. Same, Vol. III  
3. *Polyphonic Music of the Fourteenth Century*, Vol. IV,  
ed. Leo Schrade. Editions de l'Oiseau-Lyre.  
4. *Zeitschrift für Spielmusik*, Vol. 181,  
ed. Hans Joachim Moser. Hermann Moeck Verlag.
- III. 1, 3. Same as II, 1, Vol. I.  
2. Transcribed by C. C. Brown.
- IV. 1. "Francesco Corteccia's Music to Latin Texts,"  
ed. Ann Watson McKinley. Unpublished dissertation,  
University of Michigan.  
2. *Italia Sacra Musica*, Vol. I  
ed. Knud Jeppesen. Wilhelm Hansen.
- V. 1–2. *Feste musicali della Firenze Medicea*,  
ed. Federico Ghisi.  
4, 6. Vallecchi.  
3, 5. *Chants de Carnaval Florentins*,  
ed. Paul-Marie Masson. Edition Maurice Senart & Cie.
- VI. 1. *Archiv für Musikwissenschaft* III (1921)  
ed. Alfred Einstein.  
2. *The Golden Age of the Madrigal*,  
ed. Alfred Einstein. G. Schirmer, Inc.  
3. Same as IV, 2.

## NEW YORK PRO MUSICA PERSONNEL

NOAH GREENBERG, *Musical Director*SHEILA SCHONBRUN, *Soprano*RAY DEVOLL, *Tenor*ELIZABETH HUMES, *Soprano*ARTHUR BURROWS, *Baritone*EARNEST MURPHY, *Countertenor*BRAYTON LEWIS, *Bass*LANOUE DAVENPORT: *Recorder, Krummhorn, Cornett, Tenor viola da gamba*SHELLEY GRUSKIN: *Fluter, Recorder, Krummhorn, Rauschpfeife*JUDITH DAVIDOFF: *Bass viola da gamba, Vielle*EDWARD SMITH: *Portative organ, Regal, Harpsichord, Psaltery*

The instrumental consort is under the  
 direction of LANOUE DAVENPORT

## ABOUT THE INSTRUMENTS

Music written for a specific instrumental ensemble was a rarity in the Renaissance and early Baroque eras. But it is untrue to infer from this that the art of orchestration was unknown or that a variety of instruments did not exist in these periods. Contemporary accounts relate that the striking characteristic of orchestral sound was an infinite variety of instrumental colors. There were basic divisions of these colors into *haut* and *bas*, loud and soft groupings. The loud instruments include cornetts, sackbuts, shawms, and percussion; while the soft instruments embrace recorders, krummhorns, viols, lute, and harp. Depending on the players' abilities, many instruments were used in both categories.

The musical sources do not indicate specific instrumentation until the beginning of the 17th century and not always even then. The scoring used by New York Pro Musica is as close as possible to the performance practice contemporary with the compositions.

The CORNETT combines characteristics of both the brass and woodwind families. The sound is produced via a cup mouthpiece, somewhat like that of the modern trumpet; but the instrument is made of wood and is fingered after the manner of a recorder.

The RAUSCHPFEIFE is a loud wind instrument, with a capped double reed. Having a most piercing sound, it was made in families for use in outdoor performances.

Parts for PERCUSSION instruments were not indicated in early music. However, the countless paintings, sculpture and prints depicting percussion of every variety attest to its use in medieval, Renaissance and early Baroque music.

RECORDERS are members of the flute family and were made in consorts, or families. Praetorius in his *Syntagma Musicum* of 1619 shows eleven sizes but states that the higher voices were seldom used ". . . as they shriek so."

VIOLA DA GAMBA of all sizes, even the smallest, were held between the legs. In general they have six strings and sloping shoulders in contrast to the straight shoulders of the violin family. The body is thicker than that of the violin, the strings more loosely strung, and the fingerboard is fretted.

The KRUMMHORN, a soft wind instrument, derives its name from its curved body. Its double reed is encased in a wooden cap, the cap having a hole at the top through which the player blows.

The TRANSVERSE FLUTE, still in regular orchestral use, has been changed considerably from its original state. Made of wood, not silver, it did not acquire its elaborate key system until the late 19th century.

The HARPSICHORD is a keyboard instrument in which the sound is produced by "jacks" which pluck the strings when a key is struck. Pro Musica's harpsichord was built by Rutkowski and Robinette of New York City, and has two sets of strings at 8' pitch, and a harp stop.

The PORTATIVE is a small organ consisting of one rank of stopped flue pipes. The REGAL is also a one-rank organ whose tones are produced by reed pipes with wooden resonators. Both were widely used as ensemble instruments during the Middle Ages and Renaissance.

The PSALTERY, or plucked dulcimer, is a string instrument which was brought to Europe from the Near East, probably during the Crusades. Appearing in many different shapes and sizes, it reached a height of popularity during the late Middle Ages. When played, it was usually held upright across the lap.

The VIELLE is a medieval fiddle and, unlike the viol, was not fretted. It is normally tuned in fifths, as is the violin, and built in various sizes.

LANOUE DAVENPORT

---

The next concert in this series will be a lieder recital by Hermann Prey, baritone. *Program*: twelve songs from "Kerner-Lieder" by Robert Schumann and twelve songs from "Mörrike-Lieder" by Hugo Wolf. Wednesday, February 2. Tickets: \$4.00—\$3.00—\$2.00.