

1967

Eighty-ninth Season

1968

UNIVERSITY MUSICAL SOCIETY

THE UNIVERSITY OF MICHIGAN

Charles A. Sink, President

Gail W. Rector, Executive Director

Lester McCoy, Conductor

Third Concert

Complete Series 3607

*Twenty-eighth Annual*

CHAMBER MUSIC FESTIVAL

EARLY MUSIC QUARTET

STUDIO DER FRUEHEN MUSIK (FROM MUNICH)

WILLARD COBB, *Tenor*

STERLING JONES, *Bowed String Instruments*

ANDREA VON RAMM, *Mezzo-Soprano*

THOMAS BINKLEY, *Plucked String Instruments and Winds*

SUNDAY AFTERNOON, FEBRUARY 18, 1968, AT 2:30

RACKHAM AUDITORIUM, ANN ARBOR, MICHIGAN

P R O G R A M

*MUSIC OF 1530*

Instruments: Sackbutt, Viol, Lute, Crumhorn, Organetto, Vihuela

*Italian Frottola with Interludes (16th Century)*

In the first half of the 16th Century there were a generous number of publications of Italian street-songs, parodies and moreschi which provided entertainment for all classes. The texts tend to be amusing or touching, but not necessarily of high poetic merit. The equivalent instrumental music is found in the instrumental arrangements of the songs and in the preludes.

*Ogni amor* . . . . . ANTONIO CAPRIOLO

Every love must be honest and not pretended.

*S'io sedo* . . . . . MARCO CARA

When I am in the shade, Love sends her rays, and when I am sad, she gives her comfort; but Love is also a tyrant!

*Io non compro* . . . . . MARCO CARA

I won't buy false hope, but perhaps you will reconsider?

*Quasi sempre* . . . . . BARTOLOMEO TROMBONCINO

When the cock crows I go to my love.

*French Popular Music*

Popular elements enjoyed great vogue in the secular music of all countries in the early 16th century, France being no exception. The settings frequently emphasized imitative instrumental accompanying counterpoint to a treble melody. Less often the settings were in the style of equal voices of the French 16th-century chansons. Even so it is more the textual than the musical genre that identifies its popular roots.

(over)

*Dance de brosse*

An instrumental piece

*Lourdault, garde que tu feras*

Boob, think again before you marry; you will regret it, be she young or old.

*Le perier qui charge souvent*

Solace and joy attend when Cupid reigns.

*Je ne scay pas comment*

I don't know how it is that I love you so.

*Je fille*

I would believe, if God would fulfill several wishes of mine!

*Spanish Instrumental Ostinatos*

Improvisation has always been the backbone of instrumental music, although since the Baroque it has ceased to be cultivated within the realm of classic music. In the 16th century, improvisation was taken seriously, and was studied. One type of improvisation involved playing diversion on well-known bass patterns (or melodies), such as these that follow.

<i>Ricercada</i> . . . . .	DIEGO ORTIZ
<i>Pass e mezzo</i> . . . . .	DIEGO ORTIZ
<i>Romanesca</i> (Guardame) . . . . .	LUIS NAVAREZ
<i>Ricercada</i> . . . . .	DIEGO ORTIZ

*German Peasant Music*

German song of the early 16th century knew the dichotomy of court ayre and popular song. The latter frequently had humorous satiric texts of peasant heritage. The music was robust, squarecut, and often more than a little grotesque.

*Es het ein Bidermann ein Weib* . . . . . ANONYMOUS

A peasant climbs onto the roof of his house to see with whom his wife is about to be unfaithful. On being surprised, she confesses she thought he was working in the hay. Her promises of better cooking do not change the situation for him.

*Ein Maidlein taet sich klagen* . . . . . ANONYMOUS

A maiden complained to me about her boring days without a lover to tickle her on and on.

*Carmen* . . . . . HEINRICH ISAAC

An instrumental piece

*Den besten Vogel den ich weiss* . . . . . ANONYMOUS

The goose is my favorite bird; it tastes good and is the dish on St. Martin's day.

INTERMISSION

*German Street Songs (16th Century)*

Street songs, those polyphonic songs heard across the countryside of Germany in the early 16th century, were popular songs but not folksongs. The texts were usually composed along with the music, and the whole composition existed unarranged as a popular work of art. Rather astounding contrapuntal dexterity is exhibited in this music although the texts amuse through their direct and unveiled statement.

*Es gieng ein wolgezogen knecht* . . . . . STEPHEN MAHU

A young man spoke to a girl at a dance. The maid replied: "May your ear fall off with nose and all."

*Ich armes Maidlein* . . . . . LUDWIG SENEL

"Poor maiden that I am, I haven't seen my lover for a long time. Great Lord, give him good luck, save him from all misfortune."

- Ein Maidlein sagt mir freundlich zu* . . . . . MACHINGER  
 Pretty girl, look here and see what I ask!
- Ich het mir ein endlein fuergenommen* . . . . . ANONYMOUS  
 I wanted to do something at twelve o'clock, but there was a loud noise in the kitchen, so I hid behind the stove.
- Presulem sanctissimum* . . . . . ANONYMOUS  
 A quodlibet with frequent reference to roast goose.

### *Spanish Romanzes*

The poetic and musical type known as the *romanze* has been cultivated in Spanish countries since the Fourteenth Century. Historical epics frequently formed the subject matter of these songs, which then were passed on by oral tradition until being written down at a later time. The music and the form are simple so that the listener can concentrate on the story being told, which is related in short phrases frequently separated by instrumental interludes.

- Sospirastes Valdovinos* . . . . . LUIS MILAN  
 "Tell me, Valdovinos, have you fear of the Moors and do you love a French girl?" "I do not fear the Moors, nor have I any love but you. But that you are a Moor and I a Christian, would lead to a bad life."
- La mañana de San Juan* . . . . . ANONYMOUS  
 During a great feast in Granada, the king of the Moors was told by a Moorish man that his folk had suffered terrible losses through King Fernando.
- Paseábase el rey moro* . . . . . ANONYMOUS  
 When the king of the Moors retreated to Granada, because the army of the Catholic Kings came nearer, he loudly complained about the many horsemen he had lost.
- Triste estava muy quexosa* . . . . . LUIS MILAN  
 Sad was the Queen of Troy on seeing the dead hero, on seeing the tomb of Achilles.

### *Villanelle Napolitane and Moresche (1500)*

The villanella was not a clearly defined form, but included several short song forms with humorously erotic texts, and with an evidently intentional imitation of crude counterpoint, such as that which might have been improvised in the village when the young men sang to and about the "villanella" (country girl). These songs sprang up in Naples and quickly spread to Venice and other cities. The references to battles and to war are of course not references to battles and to wars. Nor are the Moors in the Moreschas Moors, but rather the Negro population (slaves) in Naples, who spoke a broken Italian. These songs are neither subtle nor refined, yet they possess a fascinating quality of musical humour which kept them popular on both sides of the Alps for three generations.

- Musillo d'oro*  
 Sweet golden little mouth, you would be so nice . . . but how crazy you are!
- Io son fenice*  
 I am like the phoenix: you are the flame that consumes me; but death is sweet and death is what I long for, and I shall come to life again.
- O villanella*  
 Tell me girl, when will you come back from the well? I shall wait for you and kiss you.
- Gridate*  
 Come together, all you that are in love, and die in revenge. Amor is cruel—he who pierces our heart. But we gain joy from this pain.
- Chichilichi*  
 A nightly dialogue between two Moors about their unpleasant love affairs.

*Records: Telefunken (distributed in America by London Records)*

UNIVERSITY MUSICAL SOCIETY  
COMING EVENTS

- HELSINKI PHILHARMONIC ORCHESTRA . . . . . Saturday, February 24  
*JORMA PANULA, Conductor*  
*Program:* "A Requiem in Our Time" . . . . . Rautavaara  
 Incidental Music to "Belshazzar's Feast" . . . . . Sibelius  
 Scherzo and Forging of the Sampo from the "Kalevala Suite" . . . . . Klami  
 Symphony No. 5 . . . . . Tchaikovsky
- MUNICH CHAMBER ORCHESTRA . . . . . Thursday, February 29  
*HANS STADLMAIR, Conductor*  
*Program:* Concerto No. 3, A major . . . . . Pergolesi  
 Concerto for Violin . . . . . Stadlmair  
*Soloist:* LUKAS DAVID  
 Divertimento in B-flat (KV 159) . . . . . Mozart  
 Concerto for 3 Violins and String Orchestra in D . . . . . J. S. Bach  
*Soloists:* LUKAS DAVID, BERTHOLD GOETSCHEL,  
 and DIETMAR FORSTER
- STOCKHOLM PHILHARMONIC ORCHESTRA . . . . . Friday, March 8  
*ANTAL DORATI, Conductor*  
*Program:* Overture to "Benvenuto Cellini" . . . . . Berlioz  
 Two Images, Op. 10 . . . . . Bartók  
 "Sisyphos" Suite . . . . . Blomdahl  
 Symphony No. 2 in D minor . . . . . Sibelius
- VAN CLIBURN, *Pianist* . . . . . Friday, March 15
- SAN PIETRO ORCHESTRA of Naples . . . . . Friday, March 22  
*RENATO RUOTOLO, Conductor*
- TORONTO SYMPHONY ORCHESTRA . . . . . Thursday, March 28  
*SEIJI OZAWA, Conductor*

**ANN ARBOR MAY FESTIVAL — April 20, 21, 22, 23, 1968**  
 THE PHILADELPHIA ORCHESTRA AT ALL CONCERTS

SATURDAY, APRIL 20, 8:30

EUGENE ORMANDY, *Conductor*, ANTHONY di BONAVENTURA, *Pianist*, performs Bartók Concerto No. 2 for Piano and Orchestra. "Egmont" Overture (Beethoven) and Symphony No. 1 (Brahms).

SUNDAY, APRIL 21, 2:30

THOR JOHNSON, *Conductor*. CLAUDE FRANK, *Pianist*, performs Mozart Concerto, K. 456. Honegger's *King David* with UNIVERSITY CHORAL UNION; JUDITH RASKIN, *Soprano*; JEAN SANDERS, *Contralto*; LEOPOLD SIMONEAU, *Tenor*; and THEODOR UPPMAN, *Baritone*.

SUNDAY, APRIL 21, 8:30

EUGENE ORMANDY, *Conductor*. All Russian program: "Fireworks" (Stravinsky); Symphony No. 3 in A minor, Op. 44 (Rachmaninoff); Symphony No. 5 in B-flat major, Op. 100 (Prokofieff).

MONDAY, APRIL 22, 8:30

THOR JOHNSON, *Conductor*. JUDITH RASKIN, *Soprano*, sings Mozart's "Exultate Jubilate"; and performs with THEODOR UPPMAN, *Baritone*, and THE UNIVERSITY CHORAL UNION, in Brahms' *Requiem*.

TUESDAY, APRIL 23, 8:30

EUGENE ORMANDY, *Conductor*. EILEEN FARRELL, *Soprano*, in operatic arias by Verdi, Mascagni, and Puccini. Symphony No. 41 (Mozart); Paganiniana (Casella); and Rosenkavalier Waltzes (Strauss).

*Series Tickets:* \$25.00—\$20.00—\$16.00—\$12.00—\$9.00 (now on sale).

*Single Concerts:* \$6.00—\$5.50—\$5.00—\$4.00—\$3.00—\$2.00 (on sale beginning March 1).

NOTE. All programs begin at 8:30 P.M. unless otherwise indicated.

For tickets and information, address  
 UNIVERSITY MUSICAL SOCIETY, Burton Tower, Ann Arbor, Michigan