

1959

Eighty-first Season

1960

UNIVERSITY MUSICAL SOCIETY
THE UNIVERSITY OF MICHIGAN

Charles A. Sink, President

Gail W. Rector, Executive Director

Lester McCoy, Conductor

Special Concert

Complete Series 3273

New York Pro Musica

NOAH GREENBERG, Musical Director

WEDNESDAY EVENING, NOVEMBER 11, 1959, AT 8:30

RACKHAM AUDITORIUM, ANN ARBOR

PROGRAM

ENGLISH MADRIGALS

Flora Gave Me Fairest Flowers (for ensemble)	JOHN WILBYE
Now Is the Gentle Season (for voices)	THOMAS MORLEY
Sweet Honeysucking Bees (for voices)	JOHN WILBYE
Why Are You Ladies Staying? (for ensemble)	THOMAS WHEELKES

ELIZABETHAN AYRES

Thyrsis and Milla	THOMAS MORLEY
BETTY WILSON and harpsichord	
Tobacco	TOBIAS HUME
GORDON MYERS and harpsichord	
Lady if You So Spite Me	JOHN DOWLAND
BETHANY BEARDSLEE and harpsichord	
Toss Not My Soul	JOHN DOWLAND
BRAYTON LEWIS and harpsichord	
When From My Love	JOHN BARTLETT
CHARLES BRESSLER and harpsichord	

RENAISSANCE SACRED MUSIC

Congratulamini nunc omnes (for ensemble)	NICOLAUS ZANGIUS
Salve Regina (for voices)	ORLANDUS LASSUS
In dulci jubilo (for voices)	MICHAEL PRAETORIUS
Psallite (for ensemble)	MICHAEL PRAETORIUS

INTERMISSION

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

EARLY BAROQUE CANTATAS

- Iss dein Brot mit Freuden HEINRICH SCHÜTZ
BETHANY BEARDSLEE, GORDON MYERS, and instruments
- Furchte dich nicht HEINRICH SCHÜTZ
GORDON MYERS, BRAYTON LEWIS, and continuo
- O lieber Herre Gott HEINRICH SCHÜTZ
BETTY WILSON, BETHANY BEARDSLEE, and continuo
- O süsßer, O freundlicher HEINRICH SCHÜTZ
CHARLES BRESSLER and harpsichord

ENGLISH INSTRUMENTAL MUSIC

- Touch Me Lightly }
Tickle, Tickle } TOBIAS HUME
MARTHA BLACKMAN, bass viol solo
- Two Masque Dances JOHN COPERARIO
The Witches' Dance Anonymous
PAUL EHRLICH (rebec and flute and harpsichord)
- Lachrimae antiquae JOHN DOWLAND
BERNARD KRAINIS and harpsichord
- A Fancie WILLIAM BYRD
PAUL MAYNARD, harpsichord

GERMAN RENAISSANCE PART SONGS

- Nun fanget an (for ensemble)
Ach Lieb, hier ist das Herze (for voices)
All' Lust und Freud } HANS LEO HASSLER
BETTY WILSON and ensemble
Tanzen und Springen (for ensemble)

NEW YORK PRO MUSICA

NOAH GREENBERG, *Musical Director*

BETTY WILSON, *Soprano*
BETHANY BEARDSLEE, *Soprano*
ROBERT WHITE, *Countertenor*
CHARLES BRESSLER, *Tenor*
GORDON MYERS, *Baritone*
BRAYTON LEWIS, *Bass*

PAUL EHRLICH, *Treble Viol, Rebec, Flute,
and Recorder*
MARTHA BLACKMAN, *Bass Viol, Bells*
BERNARD KRAINIS, *Recorders*
PAUL MAYNARD, *Harpsichord*

Decca Gold Label Records

PROGRAM NOTES

By JOEL NEWMAN

A Program of Renaissance and Early Baroque Music

The English Madrigal retained strong ties with its Italian prototype and is one of the happiest consequences of the Elizabethan fad for things Italian. Appearing almost a century late, it was not overripe as was its model, but constitutes a fresh and considerable achievement with a great range of expression from the graver sort by Wilbye and Weelkes to the lighter dancelike Morley pieces.

Elizabethan Ayres. The Elizabethan Ayres and Madrigals relied on a great mass of verse—some commonplace, some of the finest, but all very musical verse—specially designed to be set to music. The ayres, songs sung to the lute or performed ensemble-fashion like madrigals, are a wonderful legacy of Renaissance melody, from the often somber masterpieces of the great lutenist, John Dowland, to the lighter masterpieces of Morley, Hume, and Bartlett.

Renaissance Sacred Music. The Lutheran Christmas Motets emphasize the Child in the manger, the popular rather than the mystical aspect of the feast. Popular intent also explains the mixed Latin and German texts, still common in the Lutheran church's first century. The Zangius opens like a Latin motet but soon changes both language and tone. Joseph is the butt of some good-natured banter, after which the piece rocks itself to sleep with enchanting harmonic sweetness. In *Dulci jubilo*, Praetorius playfully distributes a well-known tune through three voice parts in true madrigal style; this piece, too, is pervaded by lullaby feeling. The rowdy and infectious *Psallite* was actually a French chanson known for some seventy years before Praetorius dressed it up with a Christmas text, including it in his *Musae Sionae* of 1609.

In Lassus' richly expressive treatment of the Marian antiphon are summarized all the coloristic possibilities of Flemish Renaissance polyphony.

Early Baroque Cantatas. Heinrich Schütz, like his Italian counterpart Monteverdi, was a great frontiersman of the Baroque period. All late sixteenth century music in Germany leads up to his art.

Schütz absorbed the madrigalian style and the concertato ideal in Italy. But he went much farther, seizing on the recitative style developed by Florentine opera circles and by Monteverdi and adapting it to the requirements of German declamation. A dramatic tension envelops his music; it arises from Schütz's intense interest in searching out musical means of expressing the meaning of words. In fact, it is his only interest—purely instrumental music had little meaning for him. He wrote none at all, preferring to use instruments in his vocal ensemble for preluding, interspersing their comment among vocal sections, and adding depth and sonority to the whole texture, as he does in *Iss dein Brot*, that early "Hymn to Joy."

English Instrumental Music. England, under Elizabeth and James I, was especially pre-eminent in the field of instrumental music. Many continental musicians have testified to English skill in performance and in composing for the viols, lute, recorders, and virginals (the Elizabethan term for harpsichord), both solo fashion and in ensembles ("consorts"). Through all this music, whether "grave or gay," runs the spirit of English folksong and dance.

German Renaissance Part Songs. Hassler was first of the line of German composers who studied in Italy—Schütz, Handel, J. C. Bach, Mozart. He worked in Venice with Andrea Gabrieli, chapel master of St. Mark's, and was a fellow student of Gabrieli's nephew, Giovanni. He is a German Morley, working the lighter vein of canzonets, those shorter and crisper types of madrigal, and balletti, outright dance songs whose instrumental lineage is betrayed by their fa-la refrains.

The first two pieces in this group are German canzonets; the final two are balletti. *All' Lust und Freud* has a strong tinge of Dowland-like melancholy in its gently rising and falling sequences, and the irrepressible *Tanzen und Springen* is first cousin to Morley's *Sing we and chant it*.

1959 — UNIVERSITY MUSICAL SOCIETY CONCERTS — 1960

PAMPLONA CHOIR from Spain (2:30) Sunday, November 15
LUIS MORONDO, *Conductor*

Program: Fantasia ANTONIO DE CABEZON
Sanctus CRISTOBAL DE MORALES
Villanesca FRANCISCO GUERRERO
Responsorium V TOMAS LUIS DE VICTORIA
Catulli Carmina (excerpts) CARL ORFF
Five Spanish Songs MANUEL DE FALLA
Ancient Basque Songs Traditional

JAN SMETERLIN, *Pianist* Tuesday, November 24

*DAVID OISTRAKH, *Violinist* Tuesday, December 8

*WITOLD MALCUZYNSKI, *Pianist* Friday, January 15

MINNEAPOLIS SYMPHONY ORCHESTRA Monday, February 8
ANTAL DORATI, *Conductor*

BACH ARIA GROUP Tuesday, February 16
WILLIAM H. SCHEIDE, *Director*

*PITTSBURGH SYMPHONY ORCHESTRA Monday, February 29
WILLIAM STEINBERG, *Conductor*

GIULIETTA SIMIONATO, *Mezzo-soprano* (2:30) Sunday, March 13

*LAMOUREUX ORCHESTRA (from Paris) Thursday, March 24
IGOR MARKEVITCH, *Conductor*

CHICAGO SYMPHONY ORCHESTRA Monday, April 4
FRITZ REINER, *Conductor*

Tickets: \$3.50—\$3.00—\$2.50—\$2.00—\$1.50

* *Extra Series*

Annual Messiah Concerts

MESSIAH (HANDEL) Saturday, December 5, 8:30
Sunday, December 6, 2:30

SARAMAE ENDICH, *Soprano*

YI-KWEI SZE, *Bass*

GLADYS KRIESE, *Contralto*

MARY MCCALL STUBBINS, *Organist*

CHARLES O'NEILL, *Tenor*

LESTER MCCOY, *Conductor*

CHORAL UNION and MUSICAL SOCIETY ORCHESTRA

Tickets: \$1.00, 75c and 50c. Now on sale.

Twentieth Annual Chamber Music Festival

FESTIVAL QUARTET (Rackham Auditorium) February 12, 13, 14

Series Tickets (three concerts): \$4.00—\$3.00

Single Concerts: \$2.00—\$1.50

For tickets or information address:
University Musical Society, Burton Memorial Tower.