

1961

Eighty-third Season

1962

UNIVERSITY MUSICAL SOCIETY
THE UNIVERSITY OF MICHIGAN

Charles A. Sink, President

Gail W. Rector, Executive Director

Lester McCoy, Conductor

Special Concert

Complete Series 3331

NEW YORK PRO MUSICA

NOAH GREENBERG, *Musical Director*

SUNDAY AFTERNOON, OCTOBER 29, 1961, AT 2:30

RACKHAM AUDITORIUM, ANN ARBOR

P R O G R A M

I

Missa de Martyribus HEINRICH ISAAC (c. 1450-1517)
Kyrie
Agnus Dei

ENSEMBLE

II

Else, el se mundo THE GLOGAUER LIEDERBUCH (c. 1480)

ENSEMBLE

Elslein, liebstes Elselein LIEDERBUCH
BRAYTON LEWIS and INSTRUMENTS

Salve Virgo LIEDERBUCH
SHEILA SCHONBRUN, CAROLYN BACKUS, and INSTRUMENTS

Ich bins erfreut LIEDERBUCH
CHARLES BRESSLER and INSTRUMENTS

III

La mi la sol ISAAC
INSTRUMENTS

En l'ombre ISAAC
INSTRUMENTS

Zwischen Berg und tiefem Tal ISAAC
ROBERT WHITE and INSTRUMENTS

J'ay pris amours ISAAC
INSTRUMENTS

In meinem sinn ISAAC
INSTRUMENTS

Decca Gold Label Records

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

IV

Quis dabit capiti meo aquam? ISAAC
 (Ode on the death of Lorenzo de' Medici)
 MEN'S VOICES
 Donna di dentro ISAAC
 (Florentine Carnival Song)
 ENSEMBLE

INTERMISSION

V

Ich weiss nit LUDWIG SENFL (c. 1490–c. 1543)
 CHARLES BRESSLER, ROBERT WHITE, and INSTRUMENTS
 Gross Weh ich leid' SENFL
 GORDON MYERS and INSTRUMENTS
 Suzanne un jour ORLANDUS LASSUS (1532–1594)
 PAUL MAYNARD, HARPSICHORD

VI

Missa Paschalis SENFL
 Kyrie
 Gloria
 Agnus Dei

ENSEMBLE

SOURCES OF THE MUSIC

- I. Isaac, *5 Polyphonic Masses*, edited by Louise Cuyler
 II. *Das Erbe deutscher Musik*, I, Band 4 and 8
 III. *Denkmäler der Tonkunst in Oesterreich*, XIV, Band 28
Zeitschrift für Spielmusik, No. 9
 IV. DTO, XIV, Band 28, *Das Chorwerk*, No. 43
 V. Senfl, *Werke*, Vols. 2 and 4; G. B. della Gostena, *Intavolatura di Luito*
 VI. Senfl, *Werke*, Vol. 1

NEW YORK PRO MUSICA PERSONNEL

NOAH GREENBERG, *Musical Director*

SHEILA SCHONBRUN, *Soprano* CHARLES BRESSLER, *Tenor*
 CAROLYN BACKUS, *Soprano* GORDON MYERS, *Baritone*
 ROBERT WHITE, *Countertenor* BRAYTON LEWIS, *Bass*

LANOUE DAVENPORT: *Recorders, krummhorn, alto sackbutt*

SHELLEY GRUSKIN: *Flute, recorders, krummhorn*

BARBARA MUESER: *Bass viola da gamba*

PAUL MAYNARD: *Harpsichord, portative organ*

The instrumental consort rehearses under the direction of
 LANOUE DAVENPORT

PROGRAM NOTES

by JOEL NEWMAN

HEINRICH ISAAC

Of the many Flemish master musicians who flourished around 1500, a few figures stand out clearly. Josquin des Prez has slightly obscured the name of Isaac, a man whose originality and distinctiveness are apparent on even slight acquaintance with his music. Isaac is the very model of the migrating Fleming whose life in Italy, Germany, and Austria anticipates the cosmopolitan type exemplified in Orlandus Lassus and George Frederick Handel. The most talented heads of state kept him at their courts, men like Lorenzo "the Magnificent" at Florence and Emperor Maximilian I at Vienna. Every national style interested him and provoked masterly compositions.

The major musical forms of the Renaissance were the Mass and the motet. Isaac has left us twenty-three settings of the Ordinary of the Mass plus the *Choralis Constantinus*, a cycle of settings of the Offices for the entire liturgical year. The *Missa De Martyribus*, like several other Isaac Masses, alternates between traditional plainsong and sections of polyphony based on the chant.

Isaac's secular music is the perfect reflection of the courtly humanism of his time. These compositions, whether grave or gay, are written with a skill that is rarely matched in any period, but the craft does not obtrude. His chansons, represented by the instrumental pieces on this program, are models of compactness in which not a phrase is wasted or misused. The lament on the death of Lorenzo, a setting of Politian's poem mourning the great patron's passing in 1492, is a tragic ode incomparable in the poise and control of its passions.

THE GLOGAUER LIEDERBUCH

This important Renaissance musical document consists of a set of three part-books written between the years 1477 and 1488. It was found in the Cathedral library of Glogau, a Silesian town near Germany's eastern border. The 294 compositions which make up this fine collection include sacred and secular German part songs, sacred Latin works, and dance and instrumental pieces, some of the latter identifiable as chansons by Burgundian-Flemish composers.

The *Glogauer Book* has suffered undeserved neglect. Its Latin pieces have been almost completely overlooked, perhaps because they are in a more courtly, less popular vein than the more robust German ones. Characteristic of the high-art style is the *Salve Virgo*, written in the Burgundian manner. The better known pieces in the collection are the German compositions—hearty dances and sentimental pieces like *Elslein* and *Ich bins erfreut*. They have the same directness we find in German woodcuts and wood carvings.

LUDWIG SENFL

Ludwig Senfl was a pupil of Heinrich Isaac and succeeded his master as composer to the court of Maximilian I of Austria, a post he held until the Emperor's death in 1519. From there he went to Munich where he became composer to the Duke of Bavaria. Senfl was born in Switzerland and it was in Constance that he met Isaac and began his studies with him. The influence of his teacher is apparent in his work, but Senfl was more than a follower. He developed a style and technique of composing that distinguished him from his contemporaries and produced an important body of sacred and secular music which won him fame in his time.

The secular pieces on this program are elaborately wrought part-song versions of German tunes that were popular in the XVIth century. Some of the lines, though not scored specifically for instruments, are clearly non-vocal. Performance by a mixed vocal and instrumental ensemble is in keeping with the musical practices of the Bavarian and Austrian courts of the Renaissance. The *Missa Paschalis* is an outstanding example of Senfl's ornate style and brilliant use of color. Based on the plainsong Paschal melody, it is an almost dramatic treatment of the Mass text. The excitement of the Gloria with its closing Amen is as intense music as one can find anywhere.

1961 — UNIVERSITY MUSICAL SOCIETY CONCERTS — 1962

Choral Union Concerts

- *BERLIN PHILHARMONIC ORCHESTRA Friday, November 3
HERBERT VON KARAJAN, *Conductor*
BAYANIHAN (Philippine Songs and Dances) Monday, November 6
YEHUDI MENUHIN, *Violinist* 2:30, Sunday, November 12
GALINA VISHNEVSKAYA, *Soprano* Tuesday, November 21
EMIL GILELS, *Pianist* Tuesday, February 13
MINNEAPOLIS SYMPHONY ORCHESTRA 2:30, Sunday, March 4
STANISLAW SKROWACZEWSKI, *Conductor*
*AMERICAN BALLET THEATRE Saturday, March 24

Tickets: \$4.00—\$3.50—\$3.00—\$2.25—\$1.50

* Standing room only.

Extra Series Concerts

- THE CLEVELAND ORCHESTRA Thursday, November 16
GEORGE SZELL, *Conductor*
RUDOLF SERKIN, *Pianist* Monday, November 27
BOSTON POPS TOUR ORCHESTRA 2:30, Sunday, February 18
ARTHUR FIEDLER, *Conductor*
LEONTYNE PRICE, *Soprano* Monday, March 12

Tickets: \$4.00—\$3.50—\$3.00—\$2.25—\$1.50

Annual Christmas Concerts

- MESSIAH (Handel) 8:30, Saturday, December 2
2:30, Sunday, December 3
ILONA KOMBRINK, *soprano* ARA BERBERIAN, *bass*
ELAINE BONAZZI, *contralto* MARY MCCALL STUBBINS, *organist*
RICHARD MILLER, *tenor* LESTER MCCOY, *conductor*
UNIVERSITY CHORAL UNION AND UNIVERSITY SYMPHONY ORCHESTRA

Tickets still available:

Saturday concert: \$1.50, 75c and 50c. *Sunday concert*: \$1.50 and 50c.

Chamber Music Concerts

- RICHARD DYER-BENNET, *Classical Folk Singer* Saturday, January 13
Tickets: \$2.50 and \$2.00—on sale November 10
CHAMBER MUSIC FESTIVAL (3 concerts) February 23, 24, 25
JUILLIARD QUARTET; EGER PLAYERS; BEAUX ARTS TRIO

Series Tickets—\$5.00 and \$4.00, *Single Concerts*—\$2.50 and \$2.00
On sale beginning November 10.

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