

1963

Eighty-fifth Season

1964

UNIVERSITY MUSICAL SOCIETY

THE UNIVERSITY OF MICHIGAN

Charles A. Sink, President

Gail W. Rector, Executive Director

Lester McCoy, Conductor

First Concert

Complete Series 3416

*Twenty-fourth Annual*  
CHAMBER MUSIC FESTIVAL

**New York Pro Musica**

NOAH GREENBERG, *Musical Director*

SHEILA SCHONBRUN, Soprano  
ELIZABETH HUMES, Soprano  
EARNEST MURPHY, Countertenor  
RAY DE VOLL, Tenor  
ARTHUR BURROWS, Baritone  
BRAYTON LEWIS, Bass

LANOUE DAVENPORT: Recorder, Krummhorn, Cornett  
SHELLEY GRUSKIN: Flute, Recorder, Krummhorn, Schryari  
JUDITH DAVIDOFF: Bass Viol  
PAUL MAYNARD: Harpsichord, Portative Organ, Regal

The instrumental consort rehearses  
under the direction of LaNoue Davenport

FEBRUARY 14, 15, 16, 1964

RACKHAM AUDITORIUM

ANN ARBOR, MICHIGAN

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

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P R O G R A M

FRIDAY, FEBRUARY 14, 8:30 P.M.

AN ELIZABETHAN CONCERT

Honoring the 400th Birthday of William Shakespeare

THOMAS MORLEY  
(1557-1602)

- About the maypole . . . . . Ensemble  
About the Maypole new, with glee and merrymen . . . Fa la la.  
Lo, she flies . . . . . Voices  
Lo she flies, nor can I get unto her.  
But why do I complain me?  
Say, if I die, she hath unkindly slain me.  
What saith my dainty darling? . . . . . Ensemble  
What saith my dainty darling?  
Shall I now your love obtain? Fa la la . . . .  
Clorinda, false . . . . . Voices  
Clorinda, false, adieu, thy love torments me.  
Let Thyrsis have thy heart since he contents the . . .  
Phyllis, I faine would die now . . . . . Ensemble  
Phyllis, I faine would die now . . .  
For that you do not love me . . .

ANTHONY HOLBORNE  
(fl. 1600)

- Pavan . . . . . L'ANOUÉ DAVENPORT and instruments

ANONYMOUS

- Woodycock . . . . . JUDITH DAVIDOFF, bass viol

WILLIAM BYRD  
(1543-1623)

- The Carman's whistle . . . . . PAUL MAYNARD, harpsichord  
Browning (5 voc.) . . . . . Instruments

ROBERT WHITE  
(ca. 1530-1574)

- Lamentations of Jeremiah . . . . . Ensemble  
Jerusalem hath sinned greuously, therefore is she comme in decay:  
. . . Jerusalem, return to the Lord, thy God.

INTERMISSION

ROBERT JONES  
(ca. 1600)

- In Sherwood livde stout Robin Hood BRAYTON LEWIS and harpsichord  
In Sherwood livde stout Robin Hood,  
An Archer great none greater . . .  
Hey jolly Robin . . .

ANONYMOUS

- The poore soule sate sighinge  
(Willow Song) . . . . . ELIZABETH HUMES and harpsichord  
The poore soule sate sighinge by a Sikamore tree,  
Singe willo willo willo! . . .  
With his hand in his bosom and his heade upon his kne . . .

JOHN BARTLETT  
(ca. 1600)

Whither runeth my sweetheart  
. . . . EARNEST MURPHY, RAY DEVOLL, and instruments

Whither runeth my sweetheart  
Stay and take me with thee, . . .  
O have I ketcht thee, hay ding a ding . . .

TOBIAS HUME  
(d. 1645)

Tobacco is like love . . . . ARTHUR BURROWS and instruments

Tobacco, Sing sweetly for Tobacco,  
Tobacco is like love, . . .

THOMAS MORLEY

It was a lover and his lasse  
. . . . SHEILA SCHONBRUN, RAY DEVOLL, and instruments

It was a lover and his lasse  
With a haye, with a hoe, and a haye nonie no,  
That o're the green corne fields did passe . . .  
Sweete lovers love the spring.

JOHN DOWLAND  
(1563–1626)

Flow my teares (*Lachrimae*) . . . SHEILA SCHONBRUN and instruments

Flow my teares, fall from your springs,  
Exilde for ever, let me mourne  
Where nights black bird hir sad infamy sings,  
There let mee live forlorne . . .

THOMAS RAVENSCROFT  
(1592–1635)

Wee be three poore mariners . . . . Ensemble

Wee be three poore Mariners, newly come from the seas,  
We spend our lives in jeopardy, whiles others live at ease:  
Shall we goe daunce the round, the round? . . .

ORLANDO GIBBONS  
(1583–1625)

London street cries . . . . Ensemble

God give you good morrow my masters, past three a-clocke and a faire morning.  
New mussels . . . New fresh herrings. . . Hot apple pies . . . Ripe walnuts ripe . . .

*The New York Pro Musica records exclusively for Decca Gold Label Records, available in monaural and stereo.*

### SOURCES OF THE MUSIC

- I. *English Madrigal School*, ed. by E. H. Fellowes. Stainer & Bell. *An English Songbook*, ed. by N. Greenberg. Doubleday.
- II. The *Pavan*, ed. by R. Barrington, is included in Schott's *Archive of Recorder Consorts*. *Woodycock* is from *Jacobean Consort Music*, ed. by T. Dart & W. Coates (*Musica Britannica IX.*) Stainer & Bell. *The Carman's whistle* is in *The Fitzwilliam Virginal Book*, ed. by Fuller Maitland & Barclay Squire. Broude Brothers. *Browning* comes from Vol. XVII of the *Works of W. Byrd*, ed. by E. H. Fellowes. Stainer & Bell.
- III. Ed. by J. A. Pilgrim. Stainer & Bell.
- IV. V. Ayres from *An Elizabethan Song Book*, ed. by N. Greenberg. Doubleday. A facsimile of the *Willow Song Ms.* is reprinted in Peter Warlock, *The English Ayre*. Oxford University Press.
- V. Dances from P. Warlock's edition of *Lachrimae*. Oxford University Press.
- VI. *An English Songbook*, ed. by N. Greenberg. Doubleday. *Street Cries*, ed. by Denis Stevens. Novello.

## 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.

The musical sources do not indicate any 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 instruments used in this concert are listed below, with brief descriptions. All, except the bass viol and flute are modern constructions, modeled after old instruments in various collections.

**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."

**Viols** of all sizes, even the smallest, are 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 **Schryari** or Rauschpfeif is a loud wind instrument, also with a capped double reed. Having a most piercing sound, it was made in families for use in outdoor performances.

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 **Cornett** combines characteristics of both the brass and woodwind families. The sound is produced via a cup mouthpiece, somewhat like our trumpet, but the instrument is made of wood and is fingered after the manner of a recorder. There are two versions of this instrument; one is straight (Ital., *cornetto diritto*), while the other, and more popular, is curved. The curved treble cornett has a thin leather covering and its lowest note is either *c'* or *a'*. Contrary to other instruments of the time, cornetts were rarely used in families. Besides the treble instrument there was a tenor cornett (Ital., *torto*) in *c*, which was used in consort with sackbuts and other mixed ensembles.

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 **Harpsichord** is a single manual keyboard instrument with two sets of strings at eight foot pitch and a harp stop. There are two ranks of jacks; one with leather plectra, the other with quill plectra.

Parts for **Percussion** instruments were not indicated in early music. However, the countless paintings depicting percussion of every variety attest to its use in early music.

LANOUE DAVENPORT