

1963

Eighty-fifth Season

1964

UNIVERSITY MUSICAL SOCIETY

THE UNIVERSITY OF MICHIGAN

Charles A. Sink, President

Gail W. Rector, Executive Director

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Second Concert

Complete Series 3417

*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

P R O G R A M

SATURDAY, FEBRUARY 15, 8:30 P.M.

MUSIC OF BURGUNDY, FLANDERS, AND SPAIN

GUILLAUME DUFAY

(ca. 1400-1474)

- Kyrie . . . . . Ensemble  
Lord have mercy . . . . .  
Gloria . . . SHEILA SCHONBRUN, ELIZABETH HUMES, and Ensemble  
Glory be to God on High  
And on earth peace, good will toward men.  
Supremum est mortalibus . . . . . Ensemble  
The supreme good to mankind is peace,  
God's best gift.

GUILLAUME DUFAY

- Bon jour, bon mois . . . . . ELIZABETH HUMES and instruments  
Good day, good month . . . good fame, a beautiful  
lady, good wine, to keep a man in spirit.  
Craindre vous . . . . . Instruments  
Je ne vis onques la pareille . . . RAY DE VOLL and instruments  
I have never seen the equal of thee, my gracious lady.  
Your beauty to me is, on my soul, unequalled by any other.  
Vostre bruit . . . . . Instruments  
Malheureux cuer . . . . . SHEILA SCHONBRUN and instruments  
Unfortunate heart, what would you have?  
Will you lament forever so that I can never have a day's peace?

JOSQUIN DES PREZ

(ca. 1450-1521)

- Planxit autem David (David's lament for Jonathan and Saul) Ensemble  
And David lamented . . . over Saul and over Jonathan his son:  
Consider, O Israel, for them that are dead . . .

INTERMISSION

ANONYMOUS SPANISH

(16th century)

- E la don, don, Verges María . . . ARTHUR BURROWS and ensemble  
E la don, don, sweet Virgin Mary.  
Let's all dance and sing,  
For our loving Queen . . .

MARTIN DE RIVAFRECHA

(d. 1528)

- Salve Regina . . . . . Men's voices  
Hail Queen, Mother of mercy;  
Hail our life, our sweetness and our hope.

ANONYMOUS SPANISH

- Dadme albricias, hijos d'Eva . . . . . Ensemble  
Sons of Eve, reward my tidings.  
Born is He, the Adam new . . .  
For tonight is born our Saviour . . .

DIEGO ORTIZ

(16th century)

- Recercada . . . . . JUDITH DAVIDOFF, bass viol, and harpsichord

ANTONIO DE CABEZÓN

(1510-1566)

Tiento . . . . . PAUL MAYNARD, harpsichord

ALONSO MUDARRA

(early 16th century)

Triste estava el rey David . . . . . EARNEST MURPHY and harpsichord  
David's lament for Absalom.

ANONYMOUS SPANISH

(16th century)

Pase el aqua, ma Julieta . . . . . Instruments

JUAN DEL ENCINA

(1469-1529)

Oy comamos y bebamos y cantemos . . . . . Instruments

ANONYMOUS SPANISH

(16th century)

Si la noche haza escura  
. . . . . SHEILA SCHONBRUN, ELIZABETH HUMES, and Ensemble  
If the night is dark and the road so short,  
Why do you not come, amigo?  
Ríu, ríu, chíu, la guarda ribera . . . . . BRAYTON LEWIS and men's voices  
God kept the wolf from our lamb.

NICHOLAS GOMBERT

(ca. 1490-1556)

Dezilde al caballero . . . . . Voices  
Tell the knight not to grieve  
For I give him my troth, may he never forsake it . . .

ANONYMOUS SPANISH

(16th century)

Vésame y abraçame marido mio . . . . . Ensemble  
Kiss me and hug me, husband dear,  
And in the morning I'll give you a clean shirt . . .

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

SOURCES OF THE MUSIC

- I. Kyrie and Gloria from Dufay, *Opera Omnia*, Vol. IV (ed. by H. Bessler, American Institute of Musicology). *Supremum*. Unpublished transcription by Denis Stevens.
- II. Chansons are in Vol. 19 of *Chorwerk* (Bessler, Möselers Verlag).
- III. Brooklyn College Choral Series (ed. by Mason Martens, Leeds Music Corp.).
- IV, VI. The pieces with Spanish texts are all taken from the *Cancionero de Upsala* (modern ed. by Jesús Bay y Gay, El Colegio de Mexico). Practical editions of *E la don, don, Dadme albricias*, and *Ríu, ríu, chíu* are available (Noah Greenberg, Associated Music Publishers). The Rivafrеча *Salve* is included in *Antología Musical* (ed. by Elústiza and Hernández, Casulleras).
- V. *Antonio de Cabezón. Tientos und Fugen* (ed. by M. S. Kastner, Schott). Instrumental transcriptions of the Villancicos (by Joel Newman, Associated Music Publishers). The Recerceda is from Ortiz, *Tratado de Glosas* (modern ed. by Max Schneider, Bärenreiter, Kassel and New York).

## 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 **Harpichord** 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