

The University Musical Society

of
The University of Michigan



Presents

NEW YORK PRO MUSICA

JOHN REEVES WHITE, *Musical Director*

MONDAY EVENING, JANUARY 12, 1970, AT 8:30
RACKHAM AUDITORIUM, ANN ARBOR, MICHIGAN

P R O G R A M

I

PHILIP VERDELOT (*d. ca.* 1550)

Italia mia *Ensemble*

My Italy, words are vain to heal the mortal wounds
I see upon thy beautiful body. Rector of the skies,
I ask that pity turn you to your beloved foster
country. Of what slight reason is that cruel war.
Open Thou, Father, the hearts hardened by fierce
Mars. May your truth be heard again in my language.

II

*Music of the Medici Festival of 1589 for the
Marriage of Ferdinand and Christine of Lorraine:*

CRISTOFANO MALVEZZI (1547–1597)

Sinfonia a sei *Instruments*

Godi coppia reale *Voices*

Rejoice, royal couple, since the sea and the
earth and the sky all ardently incline to you.

Sinfonia *Recorders*

LUCA MARENZIO (1553–1599)

Belle ne fe natura *Treble Voices*

Nature made some beauties, and because beauty responds
to harmony, a true sense of harmony pervades them.

CRISTOFANO MALVEZZI

Sinfonia a sei *Lute, Tenor Recorder, Flute*

Dal vago e bel sereno *Ensemble*

From the beautiful, pure blue sky where the sun never
changes season, and the lilies and violets never fade,
dancing moves joyfully to enrich and adorn the world.

III

GIACHES DE WERT (1535–1596)

Madrigals from Tasso's Gerusalemme Liberata . . . Ensemble

Sovente alhor—Canto VII, 19-20

When in the summer heat the sheep lay stretched out in
the shade, she carved the beloved name in a thousand ways
on the bark of the beeches and laurels, and on reading
her own songs inscribed, she lined her cheeks with tears.

Usciva omai—Canto XIV, 1

From the soft bosom of the great Mother, night came forth
bearing gentle breezes and a cloud of precious dew.
Shaking the hem of her veil, she sprinkled the flowers and the
greensward, and winged little breezes enticed the sleep of mortals.

Vezzosi augelli—Canto XVI, 12

Birds amid the leafy bowers temper their beguiling notes.
The breeze murmurs and makes the leaves and the waves prattle.
When the birds are silent, the breeze replies.
When they sing, more lightly it blows.

Forsennata gridava—Canto XVI, 40

Out of her mind, she cried, "Oh, you who bear away a
part of me and leave a part behind, oh take the one or
give me back the other, or give the both to Death."

Qual musico gentil—Canto XVI, 42

What kindly musician, before his tongue bursts forth with song,
does not prepare the listening mind with sweet ricercares in
a low key? So she in bitter grief does not forget such conceits
and makes a brief concert of her sighs.

Poi comincio—Canto XVI, 43

Then she began, "Do not wait for me to beg, but at least
listen to me, as one enemy will honorably receive another.
What I ask, you can give without lessening your wrath."

Se m'odii—Canto XVI, 44

"If you hate me and delight in that, I would not deprive you of it.
I hated all Christians and you yourself. I pursued you, I caught you,
and I drew you away from war to a strange and distant land."

Aggiungi a quest'amor—Canto XVI, 45

"Add to this, and to your greater shame, I deceived you. I lured you into our love,
and I made you lord and tyrant of my beauty, denied to a thousand suitors."

Sia questa pur—Canto XVI, 46

"May this be the only of my faults lacking in you, so that you will run at once,
depart, embark, fight, conquer, destroy our Faith. Our faith! no longer mine,
no longer mine! I am faithful only to you, my cruel idol."

INTERMISSION

IV

BASTIAN CHILESE (*fl.* 1600)

Canzon a otto, Echo per sonar *Instruments*

POPULAR ITALIAN DANCES *Ensemble*

Pass'emezo del imperator
Pavana la gombertina
Balletto, non ti partir da me
Balletto alemano

V

GIROLAMO FRESCOBALDI (1583–1643)

Partita sopra l'aria di Monicha *Harpsichord*

VI

CLAUDIO MONTEVERDI (1567–1643)

*Madrigali e Concerti*Si si ch'io v'amo—Libro IX *A tre tenori*Yes, so as I love your beautiful eyes and desire your knots of golden hair,
so I desire nothing but that my heart should be yours.O viva fiamma—Libro VII *A doi soprano*O living flame, burning sighs, breast full of grief, O painful steps,
O woods, slopes, fountains, rivers, O single reason for my bitter torments,
O green myrtles once sweet and smiling to me, where I once scattered my
delightful song, O you amorous spirits, may pity seize you for my weeping..Zefiro torna—Libro IX *A doi tenori*The West Wind returns with sweet accents to freshen the air and
loosen the foot to the waves, and murmuring in the green foliage
it makes the flowers dance to its tune. Phyllis and Cloris temper the
smiling notes with love. But I alone go through the solitary woods,
and the ardor of two beautiful eyes and my torment,
first I weep and then I sing of it.A quest'olmo—Libro VII *Concertato*To this elm tree, to these shades where I return often,
I shall have always in mind this grotto, these woods, these shores of
my past. The honors are the remembrance of ancient sweetness.

SOURCES OF THE MUSIC

- I. *Italia Sacra Musica*, Vol. I, ed. Knud Jeppesen, Copenhagen, 1962.
- II. *Musique des Intermedes de "La Pellegrina"*, ed. D. P. Walker, Paris, 1958.
- III. *Giaches de Wert Collected Works*, Vol. VIII, ed. Carol MacClintock, American Institute of Musicology, 1968.
- IV. i. *Alessandro Rauerij's Canzoni per Sonare*, ed. L. E. Bartholomew, Fort Hays, Kansas, 1965.
- IV. ii. Lute tablatures of the 16th century: Gorzani, 1564; Casteliono, 1536; Balletti, 1554; Terzi, 1599.
- V. *Girolamo Frescobaldi Organ and Keyboard Works*, ed. Pierre Pidoux, Kassel, 1967.
- VI. *Claudio Monteverdi Tutte le Opere*, ed. G. F. Malipiero, 1924–66.

NEW YORK PRO MUSICA PERSONNEL

Founded by NOAH GREENBERG
JOHN REEVES WHITE, *Musical Director*ELIZABETH HUMES, *Soprano*
JOAN FUERSTMAN, *Mezzo-soprano*
DANIEL COLLINS, *Countertenor*
RAY DEVOLL, *Tenor*
ARTHUR BURROWS, *Bass-Baritone*LANOUE DAVENPORT: Recorder, Krummhorn, Sackbut, Tenor Viol
SHELLEY GRUSKIN: Flute, Recorder, Krummhorn, Rauschpfeife, Kortholt
FREDERICK RENZ: Harpsichord, Organetto, Regal
MARY SPRINGFELS: Treble Viol, Bass Viol
CHRISTOPHER WILLIAMS: Lute, Recorder, Krummhorn

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. There were basic divisions of these colors into *haut* and *bas*, loud and soft groupings. The loud instruments include cornetts, sackbuts, shawms, and percussion; while the soft instruments embrace recorders, krummhorns, viols, lute, and harp. Depending on the players' abilities, many instruments were used in both categories.

The musical sources do not indicate 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 RAUSCHPFEIFE is a loud wind instrument, with a capped double reed. Having a most piercing sound, it was made in families for use in outdoor performances.

Parts for PERCUSSION instruments were not indicated in early music. However, the countless paintings, sculpture, and prints depicting percussion of every variety attest to its use in medieval, Renaissance, and early Baroque music.

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."

VIOLE DA GAMBA of all sizes, even the smallest, were 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 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 KORTHOLT is a capped double-reed like the Krummhorn and is a close relative of the Sordun and the Dulzian. Its double bore permits a remarkably wide range relative to its size.

The HARPSICHORD is a keyboard instrument in which the sound is produced by "jacks" which pluck the strings when a key is struck. Pro Musica's harpsichord was built by Rutkowski and Robinette of New York City, and has two sets of strings at 8" pitch, and one set at 4", and harp stop.

The ORGANETTO 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.

SACKBUTS are early trombones having a narrower bore and smaller bell than their modern counterparts. They produce a less "brassy" tone and favor flexibility of execution over volume of sound.

The LUTE, the most popular and revered instrument of the Renaissance, is a plucked string instrument. It is tuned in the same relationships as the viola da gamba, and with the exception of the top or "chanterelle" string, is double strung (two strings tuned to the same pitch).

—LANOUE DAVENPORT

Special Concert

SVIATOSLAV RICHTER, Soviet Pianist, in recital — Tues., Mar. 31, 8:30

Tickets: \$7.00—\$6.50—\$6.00—\$5.00—\$3.50—\$2.50

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