

1963

Eighty-fifth Season

1964

UNIVERSITY MUSICAL SOCIETY

THE UNIVERSITY OF MICHIGAN

Charles A. Sink, President

Gail W. Rector, Executive Director

Lester McCoy, Conductor

Third Concert

Complete Series 3418

*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

SUNDAY, FEBRUARY 16, 2:30 P.M.

EARLY BAROQUE MUSIC OF ITALY AND GERMANY

CLAUDIO MONTEVERDI  
(1567-1643)

Cantate Domino . . . . . Ensemble  
Sing unto the Lord a new song,  
For He hath done marvelous things.

Laetaniae della Beata Vergine . . . . . Ensemble  
Lord, have mercy. Christ, have mercy . . .  
Holy Mary, pray for us. Holy Mother of God,  
Holy Virgin of virgins, pray for us . . .  
O Lamb of God, that takest away the sins of the world, have mercy upon us.

CLAUDIO MONTEVERDI

Entrata and Balletto . . . . . SHEILA SCHONBRUN,  
ELIZABETH HUMES, BRAYTON LEWIS, and instruments  
The due praises of beauty we celebrate in joyous song.  
Beauty is a ray of heaven's light, which, like the sun in May,  
Brings us a tempered warmth from which the flowers of love are born.

Ah, dolente partita . . . . . Voices  
Ah, sad parting, the end of my life.  
In parting I feel a living death that gives life to sorrow.

Hor ch'el ciel e la terra . . . . . Ensemble  
Now; that sky and earth and wind are silent  
And wild beasts and birds are fettered by sleep,  
Night guides its stary car upon its round,  
And the sea, without a wave, lies in its bed,  
I stay awake, I think, I burn, I weep;  
And she who destroys me  
Is always before me to my sweet pain;  
War is my state, full of rage and sorrow,  
And only in thinking of her have I some peace.

GIROLAMO FRESCOBALDI  
(1583-1643)

Canzon quinta . . . . . Instruments  
Two Correnti }  
Toccata settima } . . . . . PAUL MAYNARD, harpsichord

GIROLAMO DALLA CASA  
(fl. c. 1600)

Alix avoit (ornamented version)  
. . . . . SHELLEY GRUSKIN, flute, and instruments

GIROLAMO FRESCOBALDI

Canzon terza . . . . . Instruments

CLAUDIO MONTEVERDI

Nisi Dominus (Psalm 127) . . . . . Ensemble  
Unless the Lord build the house, they labor in vain that build it . . . Like as the  
arrows; in the hand of the giant, even so are the young children; happy is the  
man that hath his quiver full of them.

INTERMISSION

HEINRICH SCHÜTZ  
(1585-1672)

Der Herr ist mein Hirt (Psalm 23) . . . . . ARTHUR BURROWS,  
SHEILA SCHONBRUN, RAY DE VOLL, and instruments  
The Lord is my shepherd; I shall not want.

Anima mea liquefacta est (Song of Songs) . . . SHEILA SCHONBRUN,  
ELIZABETH HUMES, and instruments  
My soul failed when my beloved spake;  
Sweet is his voice and comely his face . . .  
Daughters of Jerusalem, tell ye him that  
I am sick of love.

MICHAEL PRAETORIUS  
(1571-1621)

A suite of dances . . . . . Instruments  
Ballet des coqs  
Galliarde  
Ballet and volte  
Spagnoletta  
Courante

JOHANN HERMANN SCHEIN  
(1586-1630)

Wende dich, Herr (Psalm 25) . . . . . Ensemble  
Turn Thee to me, O Lord, and be merciful . . .  
The trouble of my heart is great . . .  
Look on my affliction and pain, and forgive me all my sins.

Da Jakob vollendet hatte (Genesis) . . . . . Ensemble  
When Jacob made an end of commanding his sons, he yielded up the ghost.  
Joseph fell upon his father's face, and wept upon him and kissed him.

Zion spricht: der Herr hat mich verlassen (Isaiah) . . . Ensemble  
Zion said: The Lord hath forsaken me and forgotten me.  
Can a woman forget her suckling child? Yea, I will not forget thee; I have  
graven thee on the palms of my hands.

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

### SOURCES OF THE MUSIC

- I. *Tutte le Opere di Claudio Monteverdi* Vol. 16, ed. Gian Francesco Malipiero. Universal Edition.
- II. 1. *Scherzi Musicali*, ed. Hilmar Trede. Bärenreiter Verlag.  
2-3. *Tutte le Opere di C. Monteverdi* Vols. 1-4-8.
- III. 1-5. *Canzoni per sonar*, ed. Hans T. David. B. Schott's Söhne.  
2-3. *Orgel und Klavierwerke* Vol. 4, ed. Pierre Pidoux. Bärenreiter Verlag.  
4. Ms. transcribed by Imogene Horsley.
- IV. *Tutte le Opere di C. Monteverdi* Vol. 16.
- V. 1. Ed. Karl Friedrichs. Mösel Verlag.  
2. *Symphoniae sacrae I*, Nr. 7, ed. Rudolf Gerber. Bärenreiter Verlag.
- VI. *Sechs Tanzfolgen*, ed. Adolf Hoffmann. Mösel Verlag.
- VII. 1-3. *Das Chorwerk* Heft 12, ed. Adam Adrio. Mösel Verlag.  
2. *Israelsbrunnlein 1623*, Nr. 10, ed. Adam Adrio. Bärenreiter Verlag.

## 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