

THE YOUNG ARTISTS GROUP

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Miss Johanna Keller, *Manager*
Mr. William Vopel, *Commentator*

THE INSTRUMENTS

The instruments used by the Young Artists Group are: the harpsichord (cembalo, Kielflügel), the old violin, the viole da gamba, the German peasant fiddle, the transverse flute and the recorder (Blockflöte).

The strings of the harpsichord, the precursor of the piano, are plucked by featherquills, giving a zither- or harp-like tone.

The violin of the baroque period differs from the violin of today. The former has a lower neckpiece which lessens the tension of the strings and diminishes the bodily pressure. This renders the musical sound calmer and more sensitive. The curvature of the violin bow is less than that of the modern violin bow—another reason for the softer musical sound.

The viole da gamba, the predecessor of the 'cello, received its name from the manner in which it is played, being held between the knees like the 'cello. Its bottom is flat and of relatively thin wood. Its tone, in comparison to the deep full tone of the violin, is soft and humming. (The viole da gamba was the instrument of the upper classes, while the violin and violoncello were played by professionals and servants.)

The medieval German peasant fiddles are still being made and played in a small German-speaking territory in Czechoslovakia. The resonant body and the neck of the fiddle are carved out of one block of wood. Only the resonant bottom is later added to the carved box. Instead of a bridge, a comb is used. Its teeth hold the strings apart. The musical sound of the fiddle is extremely nasal.

The old transverse flute was developed out of a Swiss flute used by soldiers. As early as 1650 it was played as a solo instrument in France. This flute had only one key. It was the favored instrument of Frederick the Great.

The recorder is played lengthwise in contrast to the transverse flute. Its tone is produced in the same manner as the tone of the organ. Johann Sebastian Bach wrote for this instrument.

BENNINGTON COLLEGE

Presents

THE YOUNG ARTISTS GROUP

under the direction of

THE GUENTHER SCHOOL

of

BERLIN AND MUNICH, GERMANY

College Theatre

Tuesday Evening, November 3rd, 1936

At Seven-thirty-five

PROGRAM

I

POPULAR GERMAN MUSIC OF THE 15TH AND 16TH CENTURIES

Instruments: Recorders (Blockflöte), transverse flutes, viole da gamba, violins, harpsichords (Kielflugel).

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|--|-------------------------------|
| Mit Lust tritt ich an diesen Tanz | Ludwig Senfl, 1492-1555 |
| Chorus and Instruments | |
| Es jagt ein Jaeger gschwinde | Ludwig Senfl |
| Chorus and Instruments | |
| Frischauf, lasst uns hoeren jetzt | Johann Staden, 1581-1634 |
| Chorus and Instruments | |
| Nun kommt hierher all (Geläut zu Speyer) | Ludwig Senfl |
| Chorus and Instruments | |
| Holla, welch gutes Echo | Orlando di Lasso, 1522-1594 |
| Chorus and Instruments | |
| Mein Lieb will mit mir kriegen | Hans Leo Hassler, 1564-1612 |
| Chorus and Instruments | |
| Schoenste, mit deinen Augen | Thoinet Arbeau, 1588 |
| Chorus and Instruments | |
| Es gingen drei Bauern | Anonymous, about 1600 |
| Chorus and Instruments | |
| Die Weiber mit den Floehen | Michael Schaerer, 1602 |
| Chorus and Instruments | |
| Zwei Taenze | Melchoir Franck, 1573-1639 |
| Chorus and Instruments | |
| La Mouline | Michael Praetorius, 1571-1621 |
| Chorus and Instruments | |
| Nun schuerz dich, Gretlein | Johann Eccard, 1553-1611 |
| Chorus and Instruments | |
| Tanz mir nicht mit meiner Jungfer Kaeten | Valentin Hausmann, about 1600 |
| Chorus and Instruments | |
| Ein Hennlein weiss | Antonio Scandelli, 1517-1580 |
| Chorus and Instruments | |
| Was wollen wir itzund fangen an | Daniel Friederici, about 1600 |
| Chorus and Instruments | |

II

MUSIC OF EUROPE BEFORE 1600

(Arranged Chronologically)

Instruments: Recorders (Blockflöte), fiddles, violins (viole da braccio, Klein-geige), gambas (viole da gamba, Grossgeige), harpsichords (cembalo, Kielflugel)

MUSIC OF FRANCE AND THE NETHERLANDS

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|---------------|------------------------------|
| Franc Ceur | Guillaume Dufay, 1400-1474 |
| Ma Bouce Rit | Johannes Ockeghem, 1430-1495 |
| Mille Regretz | Josquin des Pres, 1450-1521 |

MUSIC OF SPAIN

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|---------------------------------|----------------------|
| Tierra y Cielos | Anonymous, 1450 |
| Calabaza, No Se | Anonymous, 1450 |
| Enemiga | Anonymous, 1450 |
| Ayre de Danza Para Instrumentos | F. de la Torre, 1450 |

MUSIC OF GERMANY

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|--------------------|----------------------------|
| Ach, herziges Herz | Heinrich Finck, 1445-1527 |
| Fantasie | Thomas Stoltzer, 1450-1526 |

MUSIC OF THE NETHERLANDS AND FRANCE

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|---------------------------|----------------------|
| Fantasie | Anonymous, 1571 |
| Pavane Lesquer Garde | Anonymous, 1571 |
| Passomezo la Doulice | Anonymous, 1571 |
| Gaillarde la Fanfare | Anonymous, 1571 |
| Bransle de Poytier Legier | Anonymous, 1571 |
| Belle Que Tiens Ma Vie | Thoinet Arbeau, 1588 |

MUSIC IN ITALY

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|------------------------------------|--|
| Ricercar | Giovanni Perluigi da Palestrina, 1525-1594 |
| O Felici Occhi Mei | Jacob Arcadelt, 1514-1557 |
| Recercada Sopra O Felici Occhi Mei | Diego Ortiz, 1553 |
| (Viole da Gamba) | |