



University Music Class Room.

SIX HISTORICAL CONCERTS.

Five of String Quartet Music,

One of Choral Music.

CONCERT V.

WEDNESDAY, FEBRUARY 27, 1895.

SOME PRELIMINARY NOTES.

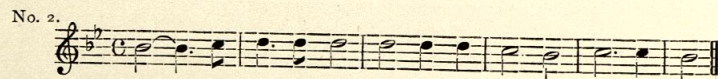
The main object of this Concert is to exemplify three grand choral styles—that of Palestrina (second half of the 16th century), the supreme master of the Roman school; that of Durante (first half of the 18th century), one of the chief representatives of the Neapolitan school, and that of his contemporary J. S. Bach, the last and highest development of the North German school. Palestrina's style is distinguished from the two later styles by the old tonality (the tonality of the church modes), and by the old counterpoint (the counterpoint that is purely melodic, the harmony of which arises from the simultaneous combination of melodies). Both in Durante's and Bach's style, modern tonality (our major and minor) and modern counterpoint (counterpoint that is radically harmonic, the melodies of which are, so to speak, evolved out of the harmonies) prevail. But, although resembling each other in these two respects, the two styles differ materially: for Durante's is a genuine vocal style, whereas Bach's is a largely instrumental one; Durante's is clear, broad, euphonious, and effective, whereas that of the profound and subtle Bach is often the reverse.

This is not the place to minutely analyse the compositions to be performed. But the reader's attention must be drawn to a few points.

Palestrina's Mass is called "Iste Confessor" because the principal melodic motives used in it are derived from the Gregorian hymn of that name. You hear the first of the seven snatches of melody of which the hymn consists in the Sanctus (No. 1, *a*) and Benedictus (No. 1, *b*), and the seventh in the Hosanna (No. 1, *c*)—



Durante, too, makes use of a fragment of a Gregorian chant, but in a different way, and only in the first and the last chorus (No. 2)—



Again, Bach introduces a chorale in the second movement of the motet. His treatment of the borrowed melody differs, however,

entirely from that of Palestrina and of Durante, and not only his treatment of it, but also the spiritual significance he gives to it. The chorale sung in the second movement by the sopranos is a commentary on the text sung fugally by the other voices.

The authorship of "I wrestle and pray" (*Ich lasse dich nicht, du segnest mich denn*), one of the finest sacred compositions, is doubtful. The question is whether it belongs to Johann Sebastian Bach or to his uncle Johann Christoph Bach. The arguments on both sides are equally inconclusive. As, however, Johann Christoph never did anything quite so good, and the simplicity of the first movement is very well conceivable in an early composition of Johann Sebastian, we are justified in holding, with such great Bach scholars as Wilhelm Rust and Robert Franz, that the motet in question is a genuine work of the younger and greater of the two Bachs.

The composer concluded the motet with the second movement; the four-part version of the chorale, although by J. S. Bach, is an addition made at a later period by another hand.

The three organ compositions to be played at this Concert exemplify three stages in the development of organ playing; but they must be left to tell their own stories.

PART I.

1. FANTASIA ALLEGRA for the organ (published 1596), by *Andrea Gabrieli* (c. 1510-1586).

2. MOTET FOR THE FESTIVAL OF OUR LORD'S NATIVITY, for four-part chorus, by *Giovanni Pierluigi Palestrina* (1526 [?]-1594).

Dies sanctificatus illuxit nobis, venite gentes et adorete Dominum. Quia hodie descendit lux magna in terris. Hæc dies quam fecit Dominus: Exultemus et lætemur in ea.

The hallowed day hath shined on us: draw near ye nations and worship the Lord; for to-day hath come down a great light upon earth, this day which the Lord hath made: let us rejoice and be glad in it.

3. SANCTUS, BENEDICTUS, and HOSANNA, from the Mass "Iste Confessor," for four-part and three-part chorus, by *Giovanni Pierluigi Palestrina*.

Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth. Pleni sunt cœli et terra gloria tua. Hosanna in excelsis.

Holy, Holy, Holy, Lord God of Sabaoth. Heaven and earth are full of Thy glory. Hosanna in the highest.

Benedictus qui venit in nomine Domini.

Blessed is he that cometh in the name of the Lord.

Hosanna in excelsis.

Hosanna in the highest.

PART II.

1. TOCCATA, No. 12 of "Toccate d'Intavolatura, I." (1616), for the organ, by *Girolamo Frescobaldi* (1583-1644).

2. MAGNIFICAT for four-part chorus, soprano, alto, tenor, and bass solo, and organ accompaniment, by *Francesco Durante* (1684-1755).

CHORUS.

Magnificat anima mea Dominum.
Et exultavit spiritus meus in Deo
salutari meo.

Quia respexit humilitatem ancillæ
suæ: ecce enim ex hoc beatam me
dicent omnes generationes.

Quia fecit mihi magna qui potens est:
et sanctum nomen ejus.

SOPRANO AND ALTO SOLO.

Et misericordia ejus a progenie in
progenies timentibus eum.

CHORUS.

Fecit potentiam in brachio suo: dis-
persit superbos mente cordis sui.

CHORUS.

Deposuit potentes de sede, et exul-
tavit humiles.

Esurientes implevit bonis: et divites
dimisit inanes.

DUET—TENOR AND BASS.

Suscepit Israël puerum suum, recor-
datus misericordiæ suæ.

CHORUS.

Sicut locutus est ad patres nostros,
Abraham, et semini ejus in sæcula.

Gloria Patri et Filio et Spiritui
Sancto.

CHORUS.

Sicut erat in principio, et nunc,
et semper, et in sæcula sæculorum.
Amen.

CHORUS.

My soul doth magnify the Lord,
And my spirit hath rejoiced in God
my Saviour.

For he hath regarded the low estate
of his handmaiden: for, behold, from
henceforth all generations shall call me
blessed.

For he that is mighty hath done to
me great things; and holy is His name.

SOPRANO AND ALTO SOLO.

And his mercy is on them that fear
him from generation to generation.

CHORUS.

He hath shewed strength with his
arm; he hath scattered the proud in
the imagination of their hearts.

CHORUS.

He hath put down the mighty from
their seats, and exalted them of low
degree.

He hath filled the hungry with good
things; and the rich he hath sent empty
away.

DUET—TENOR AND BASS.

He hath holpen his servant Israel, in
remembrance of his mercy.

CHORUS.

As he spake to our fathers, to
Abraham, and to his seed for ever.

Glory be to the Father, and to the
Son, and to the Holy Ghost.

CHORUS.

As it was in the beginning, is now,
and ever shall be; world without end.
Amen.

PART III.

1. PRELUDE AND FUGUE for the organ, by *Dietrich Buxtehude*
(1637-1707).

2. GLORY TO GOD, four-part chorus from the "Christmas
Oratorio," by *Johann Sebastian Bach* (1685-1750).

"Glory to God in the highest, and peace on the earth, unto men in whom He
is well pleased."

3. MOTET for double chorus (8 parts), "I wrestle and pray," by
J. S. Bach.

"I wrestle and pray, till blessed by Thee, O Jesu."

FIRST VERSE OF THE CHORALE

(sung by the Sopranos in the second movement).

Thou art my God, Almighty Lord,
I know by Thy unchanging word,
Thine is a Father's heart.
Yet I, though dust, for comfort flee,
And find it while I cleave to Thee.

SECOND VERSE OF THE CHORALE

(sung in four parts by the whole Choir).

O Jesu, Son of God, I raise
My voice to Thee in hymns of praise,
For thy redeeming grace.
Increase my faith and strengthen me,
That I may pray and cleave to Thee!

PERFORMERS:—

A CHORUS OF ABOUT SIXTY VOICES.

Vocal Soloists—Miss GUTHRIE, Mrs WILSON, Mr STRONACH,
and Mr GUTHRIE.

Organist—Mr A. SCOTT JUPP.

Conductor—Professor NIECKS.

DATES AND PROGRAMMES OF THE CONCERTS :—

November 14.—Quartet for two violins, viola, and violoncello, in B flat major, Op. 1, No. 1, by Joseph Haydn. Quartet in C major, Op. 33, No. 3, by Joseph Haydn. Quartet in C major, by W. A. Mozart. Quartet in D minor, Op. 76, No. 2, by Joseph Haydn.


December 12.—Quartet in C major, Op. 76, No. 3 (The Emperor), by Joseph Haydn. Quartet in F major, by Mozart. Quartet in C minor, Op. 18, No. 4, by Beethoven.

January 16, 1895.—Quartet in E minor, Op. 59, No. 2, by Beethoven. Quartet in A minor, Op. 29, by Schubert. Quartet in E flat major, by Cherubini.

February 13.—Quartet in A minor, Op. 132, by Beethoven. Quartet in D major, Op. 44, No. 1, by Mendelssohn. Quartet in A minor, Op. 41, by Schumann.

February 27 (Choral and Organ Concert).—The motet “Dies sanctificatus,” and parts of the mass “Iste Confessor,” by Palestrina. “Magnificat,” by Durante. The motet, “I wrestle and pray,” and the chorus, “Glory to God,” from the *Christmas Oratorio*, by J. S. Bach. Organ Solos by Andrea Gabrieli, Frescobaldi, and Dietrich Buxtehude.

March 27.—Quartets by Brahms (Op. 67, in B flat major), Smetana (in E minor), and Boccherini.

 The date of the last Concert has been changed from the 20th to the 27th of March, the annual Joachim Concert being announced to take place on the former day.

FREDERICK NIECKS,
Reid Professor of Music.