



University Music Class Room,
EDINBURGH.

FOUR HISTORICAL CONCERTS.

CONCERT II.

WEDNESDAY, JANUARY 24, 1906.

Unaccompanied Choral Music of the Sixteenth Century,
and Accompanied Choral and Solo Vocal Music
of the early Eighteenth Century.

Performers—

MR MOONIE'S CHOIR.

Mr J. A. MOONIE, Conductor.

Miss MARY RUSSELL, Pianoforte.

Mr MATTHEW SHIRLAW, Mus.B., Organ.

PREFATORY NOTE.

It is extremely interesting to trace the gradual development of one style into another, but it is not less interesting, and at the same time a more striking object lesson, to compare two fully developed styles. No two equally distanced styles will be found more diverse than those of the second half of the sixteenth and the early eighteenth century, styles separated by the greatest revolution that ever took place in the art of music. Although nearer together in years, Palestrina (1526 [1514?]-1594) and Cavalli (1600 [?] - 1676) are farther apart than Mozart (1756-91) and Wagner (1813-83). No doubt, Wagner too worked a revolution, but one that was by no means so fundamental as the cataclysmal one of about the end of the sixteenth and the beginning of the seventeenth century. A clear view of the respective states of matters will be obtained by enumerating the principal characteristics of the two styles in opposing columns.

Sixteenth Century.

The old tonality of the ecclesiastical modes.

Melodic Polyphony (simultaneous combination of melodies resulting in harmony). Out and out based on melody.

Unaccompanied Choral Vocal Music, the *art* music of the time.

Little and but slightly developed Instrumental music.

Chief forms:—Mass, Motet, and Hymn; and Madrigal and Chanson.

Textile nature of the make of the music.

Early Eighteenth Century.

The modern tonality of our major and minor modes.

Melody and Chordal Harmony and Harmonic Polyphony. Out and out based on harmony.

Instrumentally accompanied Solo and Choral Music.

Great advance in the culture of Instrumental Music.

Chief forms: Opera, Oratorio, and Solo Cantata, and Sonata (Partita and Suite) and Concerto.

Architectural nature (periodicity) of the make of the music.

How the revolution was prepared in the course of the sixteenth century (for instance, the change of tonality by the growth of chromaticism and the tendencies of harmony), and how the new style was gradually developed in the seventeenth century, shall not be dwelt upon here. We will content ourselves with the view of the contrast.

To make a comparison, such as was proposed above, fair and truly useful, it will be necessary to confine ourselves to one branch of the art, comparing sacred with sacred, or secular with secular. For instance, one might profitably compare Palestrina and Lassus with Astorga and Leo. The former two are undoubtedly the foremost musicians of the sixteenth century, masters who in greatness and character may respectively be likened to Raphael and Michael Angelo. Of the second pair it cannot be said that they were the greatest of their time, but we need not hesitate to describe them as being among the most gifted, ablest, and noblest of their time. Both Astorga's *Stabat Mater* and Leo's *Dixit Dominus* are masterpieces of the first rank.

Programme.

PART I.

GIOVANNI PIERLUIGI PALESTRINA, born at Palestrina in 1526 (or 1514, or ?), died in Rome, on February 2, 1594:—

Missa Brevis in the Ionian (XIII.) mode transposed, for four voices.

[This work gets its name from the first note of the theme of the Kyrie, which is a breve. For want of time the Credo will be omitted on this occasion.]

Kyrie.
Gloria in Excelsis.
[Credo.],
Sanctus.
Benedictus.
Osanna.
Agnus Dei.

ORLANDUS LASSUS (ORLANDO LASSO), born at Mons in Hainault, in 1532 (or 1530), died at Munich, on June 14, 1594:—

Missa "Puisque j'ay perdu," in the eighth mode, for four voices.

[For want of time the Gloria will be omitted].

PART II.

EMANUELE D'ASTORGA, born at Palermo, on December 11, 1681, died at a castle of Prince Lobkowitz, in Bohemia, on August 21, 1736:—

"Stabat Mater," for soprano, contralto, tenor, and bass solo, chorus, and instrumental accompaniment (represented by pianoforte and organ).

1. "Stabat mater dolorosa," chorus.
2. "O quam tristis et afflicta," soprano, tenor, and bass solo.
3. "Quis est homo qui non fleret," soprano, alto, tenor, and bass solo.
4. "Eja, mater, fons amoris," chorus.
5. "Sancta mater istud agas," soprano solo.
6. "Fac me tecum pie flere," tenor and alto solo.
7. "Virgo virginum praeclara," chorus.
8. "Fac me plagis vulnerari," bass.
9. "Christe, cum sit jam exire," chorus.

LEONARDO LEO, born at San Vito degli Schiavi (Naples) in 1694, died at Naples, on October 31, 1744:—

"Dixit Dominus," for double chorus (8 parts), solos, and instrumental accompaniment (represented by pianoforte and organ).

1. "Dixit Dominus," double chorus.
2. "Donec ponam inimicos tuos," soprano solo.
3. "Virgam virtutis tuae," soprano solo and chorus.
4. "Tecum principium," alto solo.
5. "Juravit Dominus," chorus.
6. "Dominus a dextris," quintet.
7. "Gloria Patri," chorus.

DATES AND PROGRAMMES OF THE FOUR HISTORICAL CONCERTS.

November 15, 1905.—"J. S. Bach and his Contemporaries," a Harpsichord and Pianoforte Recital, by Madame WANDA LANDOWSKA.

January 24, 1906.—A Concert of unaccompanied Music of the 16th century (Masses by Palestrina and Lassus), and accompanied Choral and Solo Vocal Music of the early 18th century (Em. d'Astorga's "Stabat Mater," and Leonardo Leo's "Dixit Dominus"). Performers: Mr MOONIE'S CHOIR.

February 14, 1906.—A Concert of Arie di Bravura (from A. Scarlatti to Verdi and Gounod), and Violin Music (from Geminiani to Wieniawski). Performers: Miss MARY MÜNCHHOFF (Vocalist), and Miss MARGARET HORNE (Violinist).

March 13, 1906.—A Concert of String Instrument Chamber Music—Octet by Mendelssohn, Double Quartet by Spohr, Sextet (Op. 36, in G major) by Brahms, and one movement of an Octet by Svendsen.

FREDERICK NIECKS,
Reid Professor of Music.