



University Music Class Room,  
EDINBURGH.

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FOUR HISTORICAL CONCERTS.

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**CONCERT III.**

WEDNESDAY, JANUARY 29, 1913.

A CONCERT OF CHORAL (Accompanied and  
Unaccompanied) AND ORGAN MUSIC.

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PERFORMERS.

*Conductor* . . . . . Mr JAMES A. MOONIE  
*Chorus* . . . . . Mr MOONIE'S CHOIR  
*Soloists* . . . . . MEMBERS OF THE CHOIR  
*Organist (Soloist and Accompanist)*

Mr MATTHEW SHIRLAW, Mus.B., F.R.C.O.

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## INTRODUCTION TO THE PROGRAMME.

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A Historical Concert is to most people, even to many music-loving people, a bugbear. They imagine it must be an extremely dull affair, made up of crudities, puerilities, and uglinesses, undeserving the notice of those in search of æsthetical enjoyment, fit only for antiquaries. But a historical concert, although it can easily be made dull and æsthetically unenjoyable, need not be so, nor ought to be so. For the fact is, that when the art has once attained maturity—which was long ago—the best achievements of any age, or at least of one of the great ages, are for all time, are above frivolous fashions and their transitoriness. As, however, the early styles of the mature art of music differ greatly in means, workmanship, and spirit from the present and recent styles, the hearer must be prepared for some strangeness, but which, he may be assured, will soon attract rather than repel him, if he comes with an open mind. The main thing is to lay aside the foolish belief that the last style is the most perfect style and the highest development of the art, and that we can look down proudly upon the earlier styles as immature and preparatory. Far otherwise are the real facts. The developments of music have been in various directions, and in all of these directions degrees of perfection have been reached. Palestrina's style is at least as mature as Beethoven's and Wagner's, and a great deal more perfect. But each has its own excellences and its own—let us not overlook this—limitations. What has been said about the first feeling of strangeness is proved by the compositions of Palestrina and Frescobaldi in the programme. Composers of a later age, such as Lotti, Astorga, and J. S. Bach, are so near us that the feeling of strangeness is reduced to a minimum.

The choral music of the times represented in the programme shows us what it was in two great epochs, and it also reminds us to

what depths it has sunk in our days. Observe the effectiveness of the old choral music with its melodic lines of equal interest in all parts, and then turn to the choral writing of our time with its artless lumpishness, and lack of individuality of parts and æsthetic qualities generally.

*Giovanni Pierluigi Palestrina* (1526[?]-1594).—With regard to the nature of Palestrina's music, and the music of his time generally, have to be noted the following characteristics in which it differs from more modern music: (1) its being written in the old tonality, the tonality of the church modes as still heard in Gregorian chant; (2) its old-contrapuntal texture, the counterpoint being purely melodic, the harmony arising from the simultaneous combination of melodies; (3) its being out-and-out contrapuntal, that is, the several parts of equal melodic interest; (4) its being purely vocal and choral—which was still the case in the Roman and most other schools, although the Venetian had begun to combine instruments with voices; and (5) its use of borrowed melodies or fragments of melody, either running as a string through the movements or serving as motives.—Palestrina was the greatest master of the Roman school, and the most perfect exemplar of the old choral contrapuntal style cultivated in Europe for centuries.

*Antonio Lotti* (1667-1740) and *Emanuele d'Astorga* (1681-1736).—Between Palestrina on the one hand and Lotti and Astorga on the other hand there lies the most thorough-going revolution that has so far been seen in music. It brought with it (1) a change from the old to the new tonality (our major and minor modes); (2) a change from the contrapuntal to the melodico-harmonic texture; (3) in as far as counterpoint was still cultivated, a change from the purely melodic to the harmonic counterpoint, that is, the counterpoint in which, so to speak, the melodies are evolved from implied harmonies; (4) a change from the purely choral to instrumentally accompanied solo and choral singing, the great evolution since the birth of monody (accompanied one-voice music) about 1600, of which the cantata, opera, and oratorio were the offspring.

*Girolamo Frescobaldi* (1583-1644).—Frescobaldi, one of the very most outstanding masters of organ playing and composition for the instrument, was nearer to Palestrina than to Lotti and Astorga, in

style as well as in time. Original genius, daring innovator, and indefatigable developer of the art of playing and composing though he was, he yet retained much of the old ways. Again, however powerfully the renaissance of music (the revolution above described) influenced and stimulated the development of instrumental music, the ideals of the time were in the first place concerned with vocal music and its relation to the words. In spite of the frequent capriciousness, speculativeness, and modernism, Frescobaldi's music has generally, not always, a touch of severity about it. But in all he produced we feel the presence of his immense genius and his high intellectuality.

*Johann Sebastian Bach* (1685-1750).—Of J. S. Bach I need say nothing here beyond reminding my readers that he was born a hundred years after Frescobaldi, and was the contemporary of Lotti and Astorga.

# Programme.

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## PART I.

1. GIROLAMO FRESCOBALDI (1583-1644): *Toccata* for the Organ, No. 12 of "Toccate e Partite" (Rome, 1614).
2. GIOVANNI PIERLUIGI PALESTRINA (1526[?]-1594): *Motet* for the Festival of Our Lord's Nativity, for 4-part Chorus.

Dies sanctificatus illuxit nobis,  
venite gentes et adorate 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 wor-  
ship 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. GIROLAMO FRESCOBALDI: *Capriccio fatto sopra la Pastorale* ("made on the Pastorale," that is, on the music of the pifferari, the shawm and bagpipe players, of the Campagna, as could be heard in Rome, especially at Christmastide) for the Organ, from the first book of the "Toccate e Partite."
4. GIOVANNI PIERLUIGI PALESTRINA: *Sanctus, Benedictus, and Hosanna*, from the Mass "Iste Confessor," for 4-part Chorus.

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 (*a*) and Benedictus (*b*), and the seventh in the Hosanna (*c*)—



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

Benedictus qui venit in nomine Domini.

Hosanna in excelsis.

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

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

Hosanna in the highest.

5. GIROLAMO FRESCOBALDI: *Capriccio di Durezza* (of dissonances) for the Organ, from "Capricci fatti sopra diversi soggetti" (Rome, 1624).

6. ANTONIO LOTTI (1667-1740): *Crucifixus* for 6-part Chorus.

Crucifixus etiam pro nobis: sub Pontio Pilato passus et sepultus est.

He was crucified also for us, suffered under Pontius Pilate, and was buried.

7. JOHANN SEBASTIAN BACH (1685-1750): *Harmonisation of a Chorale Melody by Johann Crüger* (1598-1662), "Herzliebster Jesu was hast Du verbochen?"

"Alas, dear Lord, what law then hast Thou broken,  
That such sharp sentence should on Thee be spoken?  
Of what great crime hast Thou to make confession?  
What dark transgression?"

8. ANTONIO LOTTI: *Crucifixus* for 8-part Chorus.

## PART II.

9. JOHANN SEBASTIAN BACH: *Fugue in C minor* for Organ (Peters edition II., No. 8; Bach Gesellschaft, XV., No. 16).

10. EMANUELE D'ASTORGA (1681-1736): "*Stabat Mater*" for Soprano, Contralto, Tenor, and Bass solo, Chorus, and Organ (the original accompaniment for stringed instruments).

- a. "Stabat mater dolorosa," chorus.
- b. "O quam tristis et afflicta," soprano, tenor, and bass solo.
- c. "Quis est homo qui non fleret," soprano, alto, tenor, and bass solo.
- d. "Eja, mater, fons amoris," chorus.
- e. "Sancta mater, istud agas," soprano solo.
- f. "Fac me tecum pie flere," tenor and alto solo.
- g. "Virgo virginum praeclara," chorus.
- h. "Fac me plagis vulnerari," bass solo.
- i. "Christe, cum sit hinc exire," chorus.

## STABAT MATER.

Stabat mater dolorosa  
Juxta crucem lacrymosa,  
Dum pendeat Filius.  
Cujus animam gementem,  
Contristantem et dolentem,  
Pertransivit gladius.

O quam tristis et afflicta  
Fuit illa benedicta  
Mater Unigeniti.  
Quae moerebat et dolebat,  
Pia mater, dum videbat,  
Nati poenas inclyti.

Quis est homo qui non fleret,  
Matrem Christi si videret  
In tanto supplicio?  
Quis non posset contristari,  
Christi matrem contemplari  
Dolentem cum Filio?

At the cross her station keeping,  
Stood the mournful mother weeping,  
Close to Jesus to the last.  
Through her heart His sorrow sharing,  
All His bitter anguish bearing,  
Now at length the sword had pass'd.

Oh, how sad and sore distress'd  
Was that mother highly blest  
Of the sole-begotten One!  
Christ above in torment hangs;  
She beneath beholds the pangs  
Of her dying glorious Son.

Is there one who would not weep,  
Whelm'd in miseries so deep  
Christ's dear mother to behold?  
Can the human heart refrain  
From partaking in her pain,  
In that mother's pain untold?

Pro peccatis suae gentis  
Vidit Jesum in tormentis,  
Et flagellis subditum.  
Vidit suum dulcem Natum  
Moriendo, desolatum,  
Dum emisit spiritum.

Eja, mater, fons amoris,  
Me sentire vim doloris  
Fac, ut tecum lugeam,  
Fac, ut ardeat cor meum  
In amando Christum Deum,  
Ut sibi complaceam.

Sancta mater, istud agas,  
Crucifixi fige plagas  
Cordi meo valide.  
Tui Nati vulnerati,  
Tam dignati pro me pati,  
Poenas mecum divide.

Fac me tecum pie flere,  
Crucifixo condolere,  
Donec ego vixerem.  
Juxta crucem tecum stare,  
Et me tibi sociare,  
In planctu desidero.

Virgo virginum praeclara,  
Mihi jam non sis amara :  
Fac me tecum plangere.  
Fac ut portem Christi mortem,  
Passionis fac consortem,  
Et plagas recolare.

Fac me plagis vulnerari.  
Cruce hac inebriari,  
Et cruore Filii :  
Inflamatus et accensus,  
Per te, virgo, sim defensus,  
In die judicii.  
(Fac me cruce custodiri,  
Morte Christi praemuniri,  
Confoveri gratia.)

Christi, cum sit hinc exire,  
Da per matrem me venire  
Ad palmam victoriae.  
Quando corpus morietur  
Fac ut animae donetur  
Paradisi gloria.

Bruised, derided, cursed, defiled,  
She beheld her tender Child  
All with bloody scourges rent,  
For the sins of His own nation,  
Saw Him hang in desolation,  
Till His spirit forth He sent.

O thou mother, fount of love !  
Touch my spirit from above,  
Make my heart with thine accord :  
Make me feel as thou hast felt ;  
Make my soul to grow and melt  
With the love of Christ my Lord.

Holy mother ! pierce me through ;  
In my heart each wound renew  
Of my Saviour crucified :  
Let me share with thee His pain,  
Who for all my sins was slain,  
Who for me in torments died.

Let me mingle tears with thee,  
Mourning Him who mourn'd for me,  
All the days that I may live.  
By the cross with thee to stay ;  
There with thee to weep and pray ;  
Is all I ask of thee to give.

Virgin of all virgins best  
Listen to my fond request ;  
Let me share thy grief divine :  
Let me, to my latest breath,  
In my body bear the death  
Of that dying Son of thine.

Wounded with His every wound,  
Steep my soul till it hath swoon'd  
In His very blood away ;  
Be to me, O Virgin, nigh,  
Lest in flames I burn and die,  
In His awful Judgment-day.

Christ, when Thou shalt call me hence,  
Be Thy mother my defence ;  
Be Thy cross my victory ;  
While my body here decays,  
May my soul Thy goodness praise,  
Safe in Paradise with Thee.

## DATES AND PROGRAMMES OF THE FOUR CONCERTS.

*Wednesday, October 30, 1912.*—A Recital of Violin and Vocal Duets. Mr H. VERBRUGGHEN (Violin), Miss JENNY CULLEN (Violin), Miss FLORENCE SALTER (Soprano Vocalist), Miss BERTHA SALTER (Contralto Vocalist), and Miss AILIE CULLEN (Pianoforte Accompanist).

*Wednesday, December 18, 1912.*—A Recital of Music for two Pianofortes. Compositions by Couperin, Mozart, Schumann, Liszt, Brahms and Saint-Saëns. Fräulein ELSA and CÆCILIE SATZ, of Berlin.

*Wednesday, January 29, 1913.*—A Concert of Choral Music, unaccompanied and accompanied, and of Organ Music. Unaccompanied Choral—Palestrina and Lotti (Crucifixus, two versions); accompanied—Astorga (Stabat mater); Organ—Frescobaldi and J. S. Bach. Mr MOONIE'S CHOIR and Mr MATTHEW SHIRLAW.

*Wednesday, February 19, 1913.*—A Concert of String Quintets with two Violoncellos. Compositions by Boccherini, Onslow, and Schubert. Mr VERBRUGGHEN'S QUINTET.

FREDERICK NIECKS,

*Reid Professor of Music.*