



University Music Class Room,
EDINBURGH.

FOUR HISTORICAL CONCERTS.

CONCERT IV.

WEDNESDAY, FEBRUARY 11, 1914.

A Concert of Sixteenth and Seventeenth Century
English Viol Music and Art and Folk Songs.

PERFORMERS.

Miss JEAN WATERSTON,	<i>Vocalist</i>
Mr HENRI VERBRUGGHEN, leader	} <i>String Instrument Players</i>
Miss JENNY CULLEN	
Mr GUY MAGRATH	
Mr DAVID E. NICHOLS	
Mr JAMES MESSEAS	
Miss AILIE CULLEN	<i>Pianist</i>
Mr MATTHEW SHIRLAW, Mus.D., F.R.C.O.,	<i>Organist</i>

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INTRODUCTION TO THE PROGRAMME.

It used to be thought that the serious study of the history of music began in the latter part of the eighteenth century with Gerbert, Hawkins, Burney, and Forkel. But as time went on and more and more instances of the prevalent erroneous historical notions were discovered, this confidence gave way to doubt, and at last the lesson was learned that history cannot be written without an extensive knowledge of the main material of history—namely, the works of art that were produced and enjoyed in the past. The historical writings of Kiesewetter, Winterfeld, Fétis, and others furnished but comparatively slight contributions. More important were the collections edited by Commer, Alfieri, Prince de la Moskowa, Eslava, and Proske, and the later innumerable private ventures and state-supported enterprises which diminish with a steadily accelerated pace our incredible ignorance. The musical historian has to deal with peculiar difficulties—difficulties that do not trouble the historian of the graphic and plastic arts. In the music of the olden time he has to decipher the notations, and in the more modern as well as in the earlier music he has to put into score the compositions for more than one voice or instrument. Unless this preliminary labour is done, the art works might just as well not exist at all. Of course, even then the musical compositions are not actual as a picture or a piece of sculpture is. Still, they can be read, and more or less effectively realised by the imagination of the reader.

Attention was first given to vocal music, the turn of instrumental music came later; and when it came, unexpected revelations followed. The publication of a volume of symphonies by composers of the eighteenth-century Mannheim School, edited by Dr Hugo Riemann, may be instanced.* Now we are also on the way to find out the

* Before this publication a number of the symphonies of this school had been performed on more than one occasion at the Edinburgh University Historical Concerts.

facts about the sixteenth and seventeenth-century English viol music. For this our gratitude is largely due to Dr Thomas Lea Southgate, who has unearthed and put into score a considerable amount of manuscript and some printed music of this kind. It is to be hoped that he will continue this labour of love, and thereby throw further light on the history of English Music. For five compositions in the programme we are indebted to Dr Southgate—the fancies by Coperario and Ward, and the suites by Jenkins, Young, and Locke. Here I must not omit to acknowledge my hearty thanks to Sir Frederick Bridge for the loan of these scores and parts in his possession, which he so readily put at my disposal.

The more one sees of the old English viol music, the more one's respect for it grows and the more one wishes to have it fully brought to light. The contrapuntal ability and the instrumental character displayed in much of this music is quite a revelation. We are not surprised to find them in Byrd, Morley, and Gibbons, who are among the best-known of the old English composers, but it is different in the case of others, for instance, Coperario. Jenkins, so popular in his day, strikes us most by his lightness and liveliness. Locke proves himself in his instrumental music a composer of originality, which, however, hardly goes beyond tentative endeavours. The form most cultivated by the composers of viol music is the Fancy (Fantasia), a piece of music in the imitative style, in which one motive (subject) or more are as it were discussed or played with by the several instruments employed. Thomas Morley, in his *Plain and Easy Introduction to Practical Music* (1597), describes the form thus:—"The most principal and chiefest kind of music which is made without a ditty is the fantasy, that is, when a musician taketh a point at his pleasure, and wresteth or turneth it as he list, making either much or little of it, according as shall seem best in his own conceit. In this may more art be shown than in any other music, because the composer is tied to nothing but that he may add, diminish, and alter at his pleasure. And this kind will bear any allowances whatsoever tolerable in other music, except changing the air and leaving the key, which in fantasy may never be suffered. Other things you may use at your pleasure, as bindings with discords, quick motions, proportions, and what

you list. Likewise, this kind of music is with them who practise instruments of parts in greatest use: but for voices it is but seldom used." Fancies were composed as independent pieces and as the first of suites of pieces. The other pieces were as a rule dance tunes with an occasional other kind of air. Next to the Fancy in gravity and goodness, Morley regarded the Pavan (Pavana), "a kind of staid music, ordained for grave dancing." Other dances in use were the lighter and more stirring Galliard, the more heavy Alman (Allemande) the lively Courant, the stately Saraband, &c. In early instrumental music we cannot but notice that variety in figuration and the cantilena (song-like) element are little developed, and that their growth is very slow. That Henry Purcell excelled his predecessors in genius and at the same time had the invaluable advantage of living at a more advanced stage of the art of music need not be pointed out.

The splendid English folk songs, and the interesting English art songs by Rosseter, Campion, Henry Lawes, and Henry Purcell will speak for themselves. Thomas Campion, a poet and musician, as well as a physician, was a rare phenomenon. Of Henry Lawes it may be said that he was oftener felicitous in the declamatory than in the lyrical style. The programme contains an excellent specimen of each. To the composer's declamatory aim Milton bears witness in his sonnet, *To Mr H. Lawes on the Publishing of his Airs*.

"Harry, whose tuneful and well measur'd song
First taught our English music how to span
Words with just note and accent. . . .

To after age thou shalt be writ the man,
That with smooth air couldst humour best our tongue."

The present age doubts the fulfilment of Milton's prophecy contained in the last two lines, but would readily accept its application to Henry Purcell.

P.S.—Instead of the Viols, there will be used on this occasion Violins, Violas, and a Violoncello. The old Viols were bowed string instruments like our violin kind, slightly different in build and of a sweeter and more subdued and veiled tone.

In Memory
OF

GENERAL JOHN REID,

Founder of the Chair of Music in the University
of Edinburgh

(Born February 13, 1727; died February 6, 1807.)

Introduction, Pastorale, Minuet, and March

by

GENERAL REID.

Programme.

PART I.—Instrumental.

1. ANTHONY HOLBORNE (published in 1597 a "Cittharn Schoole"):
Three Pieces for 5 Viols.
Pavan.—Galliard.—Marigold.
 2. THOMAS MORLEY (1557-1603?):
"La Caccia" (The Hunt) for 2 Viols.
 3. ORLANDO GIBBONS (1583-1625):
Fancy (Fantasia) for 3 Viols.
 4. GIOVANNI COPERARIO, originally JOHN COOPER
(died in 1627):
Fancy for 5 Viols.
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PART II.—Vocal.

1. PHILIP ROSSETER (c. 1575-1623. Published in 1601
"A Book of Ayres"):
"And would you see my mistris' face" (words by
Th. Campion).
2. THOMAS CAMPION (died in 1619):
"Follow your Saint" (the words by the composer).
3. TWO FOLK SONGS:
(a) "Now, O now" (after John Dowland's Frog
Galliard).
(b) "The Hunt's up" (16th century).

PART III.—Instrumental.

1. JOHN WARD (b. in 16th c., died before 1641):
Fancy for 5 Viols.
2. JOHN JENKINS (1592-1678):
Three Compositions for 4 and 3 Viols.
 - a. Suite for 4 Viols and Harpsichord:
It consists of a Fancy, followed by four more movements—the second Saraband-like, 3/4; the third a lively piece, in 4/4; the fourth an Ayre; and the fifth a Courant, in 3/4.
 - b. Fancy for 3 Viols.
 - c. The five Bell Consorte for 3 Viols.
With the exception of an introductory and a concluding part, the composer rings the changes on five bell notes, which first appear in the descending order, *a, g, f, e, d*.

PART IV.—Vocal.

1. HENRY LAWES (1595-1662):
Two Songs.
 - a. "Sweet Echo, sweetest nymph." (Words from Milton's *Comus*).
 - b. "Dearest, do not now delay me."
2. TWO FOLK SONGS:
 - a. "Now is the month of maying" (in Thomas Morley's works).
 - b. "The Carman's Whistle" (with William Byrd's accompaniment).

PART V.—Instrumental.

1. WILLIAM YOUNG (died in 1672):
Sonata (Suite) in D minor for 3 Viols.
(This is the first of 21 sonatas, &c., printed at Innsbruck in 1653, of which a copy is preserved in the University Library at Upsala, in Sweden).
It consists of a Fancy, Courant, Air, Saraband, and Finale.
2. MATTHEW LOCKE (1630-1677):
Various Compositions.
 - a. Suite in D minor for 4 Viols.
It consists of a Fancy, Courant, Air, Saraband, and Finale.
 - b. Two Pieces from the incidental music to *The Tempest*.
Lilt and Galliard.

PART VI.—Vocal.

- HENRY PURCELL (1658 or 9-1695):
- a. "I attempt from love's sickness to fly."
 - b. "Muses, bring your roses hither."
 - c. "Nymphs and Shepherds."

PART VII.—Instrumental.

- HENRY PURCELL:
- "The Golden Sonata" for two Violins, Violoncello, and Harpsichord, the ninth of "Ten Sonatas in four parts," published posthumously in 1697.
Largo, ♩ .—Adagio, 3/2.—Allegro, ♩ (a Canzona, *i.e.* a fugal movement).—Grave, ♩ .—Allegro, 3/8.

DATES AND PROGRAMMES OF THE
FOUR CONCERTS.

Wednesday, October 29, 1913.—Pianoforte Quintet Concert (Schumann, César Franck, Brahms, and Dvořák). Mr PHILIP HALSTEAD, Mr HENRI VERBRUGGHEN, Miss JENNY CULLEN, Mr D. E. NICHOLS, and Mr JAMES MESSEAS.

Wednesday, December 3, 1913.—Vocal Quartet Recital of unaccompanied Madrigals and Folk Songs, and accompanied Song Cycles by Schumann and Brahms, interspersed with Pianoforte Music.—Miss BEATRICE SPENCER, Miss FLORENCE OLIVER, Mr LOUIS GODFREY, and Mr A FOXTON FERGUSON (vocalists), and Mrs CAIRD (pianist).

Wednesday, January 28, 1914.—Harpsichord and Pianoforte Recital (J. S. Bach and Mozart). Madame WANDA LANDOWSKA.

Wednesday, February 11, 1914.—Concert of 16th and 17th century English Viol Music and Art and Folk Songs. Vocalist: Miss JEAN WATERSTON. Violins, Violas, and Violoncello: Mr HENRI VERBRUGGHEN (Leader), Miss JENNY CULLEN, Messrs GUY MAGRATH, D. E. NICHOLS, and JAMES MESSEAS. Pianoforte: Miss AILIE CULLEN.

FREDERICK NIECKS,
Reid Professor of Music.