

UNIVERSITY OF EDINBURGH

CHAMBER CONCERTS

SEASON 1966-67

THIRD CONCERT

THE  
SALTIRE SINGERS

PATRICIA CLARK  
MARGARET CABLE

EDGAR FLEET  
FREDERICK WESTCOTT

WITH

EDWARD HARPER (Pianoforte)

REID SCHOOL OF MUSIC

THURSDAY, 10th NOVEMBER, 1966

AT 7.30 p.m.

PROGRAMME TWO SHILLINGS

1. MASS FOR 4 VOICES, "UN GAY BERGER." *Jacob Handl*  
(1550-1591)

Kyrie                      Sanctus  
Gloria                     Benedictus  
Credo                      Agnus Dei

Jacob Handl, one of the finest composers of his day, was born at Rybnica, Carniola – a Slovenian whose name was probably Petelin (cock) which was latinized as Gallus, under which name he is equally, if not indeed better, known. He was a Cistercian monk, lived for a while in monasteries in Austria, and was for while a member of the Court Capelle. In his latter years he was directing the music in the church of St. Johannes in Vado in Prague. The secular title of this mass refers, of course, to the song which was, in pursuance of a common practice of the time, used as the musical material upon which the composer elaborated his invention.

S.T.M.N.

2. "SAUL AND THE WITCH OF ENDOR" *Henry Purcell*  
(c. 1659-1695)

This famous setting by Purcell of a paraphrase of Samuel Bk. I Ch. 28 verses 8-20, was first published by Playford in 'Harmonia Sacra' Bk. II, 1693. Purcell's figured bass accompaniment has been realised by Benjamin Britten. The opening expressive narrative is set for Trio of Soprano, Tenor (originally Alto) and Bass; thereafter these voices assume their dramatic roles – Saul (Tenor), the Witch (Soprano), and Samuel (Bass), though all combine in the final poignant echoes of Samuel's "farewell."

S.T.M.N.

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I N T E R V A L

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3. FOUR EPIGRAMS

*Nicholas Maw*  
(b. 1935)

On a Noisy Polemic  
On the Death of Robert Ruisseau  
On a Henpecked Country Squire  
On a Lady Famed for Her Caprice

These are the first four of 'Five Epigrams,' settings of verses of Robert Burns published in 1961, dedicated to Kenneth Robertson and the London Scottish Choir.

4. FOUR SONGS OF FOUR PARTS

*John Dowland*  
(1563-1626)

What if I never speed  
Now, oh now, I needs must part  
Say, love, if ever thou did'st find  
Fine knacks for ladies

Dowland, the greatest of the English lutenist songwriters, published in 1597 his 'First Booke of Songs or Ayres of foure parts, with Tablature for the Lute.' The second and third books followed in 1600 and 1603. The form of presentation is interesting – the melody with lute accompaniment occupying one page, and the opposite page of the opening giving the vocal alto, tenor and bass parts facing in three different directions, so that the one copy laid on the table permitted the four singers sitting round it to perform it in its purely vocal form. Of the songs now presented Nos 1 and 3 are from the Third Book, No. 2 from the First and No. 4 from the Second.

S.T.M.N.

5. FRENCH MADRIGALS

*Fuyons tous d'Amour*

*Orlando di Lasso*  
(1532-1594)

Let us fly from the game of love as we would  
flee from fire. Love whom you will among  
women, serve whichever lady you choose. As  
for me, I have had enough, I will not abide  
it. I see that it does not gain anybody  
anything.

*Doulce Memoire*

*Diego Ortiz*  
(b. c. 1525)

The sweet memory of our love which was once so  
strong, defending us against all ills, has died.  
Our blessings over, our ills begin again.

*Le Chant des Oyseaux*

*Clement Jannequin*  
(c. 1475-1560)

Wake up you sleepy hearts and listen to the  
songs of the birds, which arouse the body  
and gladden the heart.

6. SCENE FROM "THE FAIRY QUEEN" (1692)

*Purcell*

Night  
Mystery  
Secrecy  
Sleep