

UNIVERSITY OF EDINBURGH

CHAMBER CONCERTS

Summer Series 1969

Third Concert

Thursday, 1st May 1969 at 7.30 p.m.

at the Reid School of Music

Programme performed by

STUDENTS OF THE FACULTY OF MUSIC

1. Magnificat Primi Toni (@ 4) Palestrina
(1525-1594)

The Contrapuntal Singers, directed by Leon Coates

Of Palestrina's thirty-four settings of the Magnificat all but one, which is for double-choir setting the complete text polyphonically, are designed according to the long-established liturgical usage of the Church whereby the verses were alternately intoned by the priest in plain-song chant and sung in polyphony by the choir. In the first book of Magnificats (published in 1591) all settings are for 4 parts, first a series covering all the eight traditional tonal chants of the modes in which the even verses are in polyphony, and then the whole series again with the odd verses now choral. In the subsequent two books the even verses are adhered to, these settings being another complete series for four voices (but occasionally with five or six voices in the Gloria) and finally another series set throughout for five or six voices. It is easy to see why in the end he favoured the even-verse settings, because the odd-verse settings by simple alternation lead to the final verses of the Magnificat itself and of the Gloris falling to the solo voice intonation.

It must be understood that the motives of the choral sections are based upon those of the two distinct lines of the tonal chant (in this case First Tone, third ending), and that whereas the opening motives are freely derived, the concluding motive in each section generally yields the Canto (in treble or tenor) in direct or easily recognisable form. Verses 5 and 9 are set for three parts only to give contrast of texture.

2. Sonata for Oboe and Pianoforte (1962) Poulenc
(1899-1963)
Élégie. Scherzo. Déploration (Très calme)

Peter Evans - Oboe
John Fraser - Pianoforte

3. Improvisation (Two pianofortes and percussion)

John Ireland Hugh Macdonald
Morris Pert - Percussion

----- INTERVAL -----

4. Four Madrigals of five parts (1600)

Thomas Weelkes
(d.1623)

The Faculty Madrigal Singers, directed by David Kimbell

- (i) Cold winter's ice is fled and gone
- (ii) O Care, thou wilt despatch me
- (iii) Hence Care, thou art too cruel
- (iv) Now let us make a merry greeting

The first is an adroitly illustrated spring-time madrigal. The next two madrigals, which are really one in two parts, show Weelkes in his most searchingly emotional style, abounding in striking chromaticism, and the oppressed mood hardly permits the forlorn fa-la's to achieve their customary 'ballet' impulsiveness. Not so the last whose merriment falls, if not into fa-la's, yet into 'roundelays'.

5. Pianoforte Sonata in C minor (Op. 10, No. 1)

Beethoven
(1770-1827)

Allegro molto e con brio

Adagio molto

Finale: Prestissimo

Susan Brunner

6. Three English Songs

David McCord (Baritone)
John Fraser (Pianoforte)

- (i) Yarmouth Fair
- (ii) The Sally Gardens
- (iii) Oliver Cromwell

Peter Warlock
arr. Britten
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7. Motet: 'Bow Thine ear, O Lord'

William Byrd
(1543-1623)

The Contrapuntal Singers

This is the second part of the paired motets 'Ne irascaris Domine' and 'Civitas sancti tui facta est deserta' which Byrd published in the first of his own two books of Cantiones Sacrae, 1589. From a comparatively early date several Latin motets by Elizabethan composers were Englished for use as Church anthems. In modern times Fellowes has in fact Englished the whole of Byrd's motets. But this particular English version dates back some way. The adaptor, faced with both the fundamental problem of fitting English words to Latin text rhythms, and at the same time of giving this second motet an independent coherence (irrespective of the original Pt.I), has used at first a text which paraphrases the sense of Pt. I and then from the words 'Sion is wasted ...' has continued with a fairly literal translation of the original Latin at this point.

S.T.M.N.

Bow Thine ear, O Lord, and hear. Let Thine anger cease from us.
Sion, Thy Sion, is wasted and brought low. Jerusalem is wasted
quite, desolate and void.