


ST. ANDREWS UNIVERSITY MUSICAL SOCIETY
1876 – 1976



CENTENARY
CONCERT

CAROL SUTTON (soprano) HEATHER CHISHOLM (mezzo-soprano)
MYRA BROWN (contralto)
CLIFFORD HUGHES (tenor) RONALD MORRISON (baritone)

ST. ANDREWS UNIVERSITY MUSICAL SOCIETY
CHOIR AND ORCHESTRA

Conductors :

CEDRIC THORPE DAVIE CHRISTOPHER FIELD
ELIZABETH ANN FRAME

Tuesday, 2nd March 1976 at 8 p.m. in the Younger Hall, St. Andrews

Programme 15p

"ST. ANDREWS, N.B. — On Tuesday, the 15th ult., the members of the University Musical Association gave their first [public] Concert, in the United College Hall, before a large and fashionable audience . . . under the Conductorship of Mr. Charles Freeman, to whom great credit is due for having so effectively trained the Society."

The Musical Times, 1 May 1879

"I would ask you to assure the 'Juventus Andreana' that . . . there is no part of a quarter of a century of professorial experiences or functions to which I shall always look back with more thrilling memories than St. Andrews University concerts — occasions not only memorable for the co-operation and enthusiasm of the Students, but also for the most kind and encouraging words which have been spoken in regard to any help I have been privileged to give."

Letter from Sir Herbert Oakeley to
Principal Donaldson, 5 March 1890

"Tonight the Musical Society gives its annual concert. For many years past this Society has been one of the most important amongst us. We well remember the time when men students only were eligible as members, and the consequent inability to give any concert except of the most unassuming nature. The inclusion of the women students, however, is an experiment now long enough continued to enable a comparison to be made — very much, be it said, to the disadvantage of the former arrangement. It is not too much to say that the present efficiency of the Musical Society is due mainly to the great interest taken in it by the women. It is pleasant, also, to think that we have amongst us one Society that can afford a means of expression for some, at least, of those artistic qualities which the gentler sex (of the University) undoubtedly possess — a Society that is free from any suspicion of snobbery or distinctions of caste. To this the Society owes in great measure that popularity which it has always had. It is a students' Society, and deserves every encouragement."

Leading article in College Echoes,
21 February 1902

PROGRAMME

CARMEN SAECULARE Herbert Oakeley (1830 – 1903)

During its early years the University Musical Society owed much to the encouragement of Sir Herbert Oakeley, the Professor Music at Edinburgh, whom Queen Victoria honoured with the unusual title of “Composer to the Queen in Scotland”. From 1881 to 1889 Oakeley regularly conducted the annual concerts which the Society gave in the Town Hall; he was elected the Society’s Honorary President, and in 1888 the University conferred on him its D.Mus. degree.

The *Carmen Saeculare* was first performed at the annual concert of 1890, with an entirely male choir (ladies had not yet been admitted to the Society). The author of the verses was Lewis Campbell, the Professor of Greek. “Katharine” (“Kate Kennedy”) is the bell of St. Salvator’s College, cast in 1460; the “sacer Edinburgi vates” is of course Oakeley himself. After an enthusiastic encore Principal Donaldson was moved to declare, perhaps a trifle optimistically, that the song “would stand as long as any from the Middle Ages, and would be sung by all generations in St. Andrews University”. Oakeley’s own orchestration is lost, and for this concert the piece has been re-scored by the present Honorary President.

En, juvenus Andreana
 Rubra veste praemicat,
Katharina quos campana
(Per tot annos usque sana)
 Intra claustra convocat!
Vigor patrum dat virtutem,
Aura patriae salutem;
Fratres praesens ut adjutem
 Praedicator praedicat.

Eruditi professores
 Magnae patientiae
Praeentes ad labores
Ducunt nos in omnes flores
 Mitis sapientiae.
Nimis logica gaudemus,
Mathematicae studemus,
Est in nobis et racemus
 Physicae scientiae.

Parcos numeros adunem,
 Sed hos plenis praeferam;
Fortiorem nempe funem
Pauca faxint in communem
 Fila juncta fasciam,
Quam si, quisque “navicellam
Suam remigans” tenellam,
Multi simul in procellam
 Ruerunt horisonam.

Multas et societates
 Coetus noster porrigit.
Sacer Edinburgi vates
(Cui sint hodieque grates)
 Musicam nunc dirigit;
Altera gymnastica,
Tertia histrionica,
Quarta philosophica,
 Sursum mentes erigit.

Translation over . . .

See, gleaming in red gowns, the youth of St. Andrews, whom the bell Katharine (still sound after so many years) calls together into the cloisters! The vigour of our fathers gives us manliness, the air of our country gives us health, the preacher preaches that I should be prompt to help my brothers.

The learned professors, men of great patience, leading the way to work guide us to all the flowers of gentle wisdom. We take unbounded pleasure in Logic, we are diligent at Mathematics, we also have in Physics a fruitful branch.

Though our assembled student numbers are small, for me these are to be preferred to a multitude. There is no doubt that a few threads combined into a common band will make a stronger rope than if many men, each one paddling his own flimsy canoe, rush at once into a roaring storm.

Our community offers many societies. The revered Edinburgh bard (to whom let there again today be thanks) now conducts our Musical Society. Another is the Athletic, a third the Dramatic, a fourth the Philosophical: each lifts our minds upwards.

ODE TO MUSIC **Hubert Parry**
(1848 – 1918)

The *Ode to Music* received its first performance in 1901, with the composer conducting, at a concert to mark the opening of the concert hall of the Royal College of Music (of which Parry had been Director since 1894). The words are by A. C. Benson, the Eton master who had played the Priest in the 1883 Cambridge production of Aristophanes's *The Birds* for which Parry had written music, and who was later to become Master of Magdalene College, Cambridge. Possibly their theme — the growth of the art of music from simple beginnings, the discovery of its expressive resources, the responsibility upon the musical generation to whose use this new “temple” is dedicated to carry on the torch — was suggested by Parry himself; while the reference to the organ's “awakening” was particularly apt in view of Parry's personal gift of a three-manual instrument for the new hall. The work has an altogether more intimate character than the famous setting of Milton's “Blest Pair of Sirens”; nevertheless Fuller Maitland considered that this Ode, “in its comparatively short extent, exhibits all the composer's greatest powers”.

Soul of the world!

Spirit of slumbrous things, whate'er thou art,
 Who dreamest smiling, with bright pinions furled!
 Deep, deep, beyond the noise of street and mart,
 In forest spaces, or in pastures wide,
 Where the hot noonday weaves a breathless spell,
 Along the unfrequented river-side,
 Amid the cool smell of the weedy stream,
 Of sight and scent thou dreamest well, —
 But music is thine earliest and thy latest Dream!

O far-off Time!

Ere sound was tamed by gracious mastery,
 Faint fugue of wakening birds at matin prime,
 Or mid-day booming of the laden bee,
 Bass of the plunging stream, or, softly stirr'd,
 The crawling sea's monotonous undertone,
 Or windy lowing of the forest herd,
 Thin pipe of dancing flies at shut of day,
 Winds in wild places making moan, —
 These were the songs of earth, in artless disarray.

O march of years!

The simple days are dead, the rich tides roll,
 And we the inheritors of toil and tears
 Utter the ampler message of the soul.
 How clear the subtle proem! Murmuring sweet
 The soft wood whispers; on the silence leap
 The shivering strings, with motion fairy-fleet,
 Soul-shattering trumpets, lending fire and glow,
 The mighty organ wakes from sleep,
 And rolls his thund'rous diapasons, loud and low.

Behold us met!

In no light fancy, no inglorious mirth,
 But strong to labour, striving well to set
 The crown of song upon the brow of earth.
 Music, be this thy temple hourly blest,
 Of sweet and serious law the abiding-place;
 Bid us be patient! Bid us love the best!
 Climb, softly climb, to summits still untrod,
 Spirit of sweetness, spirit of grace,
 Voice of the soul, soft echo of the mind of God!

PEER GYNT SUITE No. 2, Opus 55 Edvard Grieg
(1843 – 1907)

- I The Abduction of the Bride: Ingrid's Lament
- II Arabian Dance
- III Peer Gynt's Homecoming
- IV Solveig's Song

Exactly one hundred years ago Ibsen's poetic drama *Peer Gynt* was given its first performance at the National Theatre in Christiania (now Oslo). The incidental music, written at the author's request, was by Grieg – then virtually an unknown composer outside his own country. In 1888 and 1891 the composer published selected items from the score in the form of two suites. The complete incidental music was not published until after his death.

The entire score contains over twenty items; so that, even without the “great musical tone-painting to depict Peer Gynt's wanderings in the wide world” which Ibsen imagined taking the place of most of his original fourth act, its extent is considerable, reflecting the style in which Norwegian drama was presented at that time. Twentieth-century producers tend to view this “operatic piece” (as Tyrone Guthrie called it) rather differently; but it is worth remembering that Ibsen himself talked of *Peer Gynt* as a “musical drama” when he first wrote to Grieg outlining his ideas for the staging of the work. He also stipulated that Grieg should receive half of the royalties!

- I The opening movement of the suite contrasts two ideas. The first, short and violent, displays the wilder side of Peer Gynt's volatile nature; the second is a long *doloroso* melody (Ingrid's lament) played by violins.
- II The *Arabian Dance* originally had a singing chorus of dancing girls, with the contrasting section sung by Anitra alone. The orchestral scoring (strings and triangle) for this solo section is the same as that used by Grieg in *Anitra's Dance*, included in the first suite.
- III *Peer Gynt's Homecoming* is a stormy affair, with the world-weary, embittered man grimly saving his own skin when his ship founders on the Norwegian coast. Horns, trombones and tuba add resonance to this melodramatic piece.
- IV After a brief silence, the fourth movement begins softly. “The whole song must be in keeping with folk-music style”, Grieg wrote, and in the play Solveig starts the song by humming quietly – a characteristic of some Norwegian folksong. This haunting music ends Ibsen's drama.

(First performance)

From 1956 to 1968 Kenneth Leighton was on the staff of the Faculty of Music at the University of Edinburgh; and in 1970, after two years as a Fellow of Worcester College, Oxford, he returned to Edinburgh as Reid Professor of Music. (He thus occupies the same Chair as did Sir Herbert Oakeley a hundred years ago.) His major compositions include a symphony (which won the City of Trieste Prize in 1965), three piano concertos, and a Mass for soloists, double chorus and organ. Recently he has been working on an opera.

Laudes Montium was composed during the first half of 1975 in response to a commission from St. Andrews University Musical Society for a work to mark its centenary. Described as "a sequence of psalms for baritone solo, semi-chorus, chorus and orchestra", it draws its psalm texts from the Latin Vulgate, the English Authorised Version of 1611, the Scottish Psalter of 1650, and Robert Burns's "The First Six Verses of the Ninetieth Psalm".

Part I

Psalm 99 (Vulgate) :

Exaltate Dominum.

Exalt the Lord!

Psalm 40 (Authorised Version) :

I waited patiently for the Lord; and he inclined unto me and heard my cry.
He brought me up also out of an horrible pit, out of the miry clay, and set
my feet upon a rock, and established my goings.
And he hath put a new song into my mouth, even praise unto our God.

Psalm 98 (Vulgate) :

Cantate Domino canticum novum.
Jubilate Deo omnis terra:
cantate, et exultate, et psallite.
Psallite Domino in cithara:
in cithara et voce psalmi;
in tubis ductilibus, et voce tubae
corneae.

Sing to the Lord a new song!
Raise a hymn of joy to God, every land:
sing, rejoice, and play!
Play to the Lord on the kithara –
on the kithara, singing to it a psalm;
play to the Lord on trumpets of metal,
and with the sound of the cornett!

Jubilate in conspectu regis Domini;

*Raise a hymn of joy in the sight of
the Lord the King!*

Moveatur mare, et plenitudo ejus:

*Let the sea be moved, in all its
fullness;*

orbis terrarum, et qui habitant in eo.

*the circle of the earth, and all who
live upon it!*

Flumina plaudent manu,
simul montes exsultabunt a conspectu
Domini.

*The rivers shall clap their hands,
While the mountains shall jump for joy
in the sight of the Lord!*

Psalm 121 (Vulgate and Authorised Version) :

Levavi oculos meos in montes,
unde veniet auxilium meum.
Auxilium meum a Domino,
qui fecit caelum et terram.
Dominus custodit te.
Per diem sol non uret te,
neque luna per noctem.
Dominus custodit te.

*I lifted up my eyes to the mountains,
from which shall come my help.
My help is from the Lord,
who made heaven and earth.
The Lord watches over thee.
The sun shall not burn thee by day,
nor the moon by night.
The Lord watches over thee.*

I will lift up mine eyes unto the hills, from whence cometh my help.
My help cometh from the Lord, which made heaven and earth.
The Lord is thy keeper: the Lord is thy shade upon thy right hand.
The sun shall not smite thee by day, nor the moon by night.
The Lord shall preserve thee from all evil: he shall preserve thy soul.
The Lord shall preserve thy going out and thy coming in from this time forth,
and even for evermore.

Psalm 90 (Robert Burns)

Before the mountains heav'd their heads
Beneath Thy forming hand,
Before this ponderous globe itself
Arose at Thy command:

That Pow'r which rais'd and still upholds
This universal frame,
From countless, unbeginning time
Was ever still the same.

Those mighty periods of years
 Which seem to us so vast,
 Appear no more before Thy sight
 Than yesterday that's past.

Part II

Psalm 115 (Authorised Version):

Not unto us, O Lord, not unto us, but unto thy name give glory, for thy
 mercy, and for thy truth's sake.
 Wherefore should the heathen say, Where is now thy God?
 Their idols are silver and gold, the work of men's hands.
 They have mouths, but they speak not: eyes have they, but they see not:
 They have ears, but they hear not: noses have they, but they smell not:
 They have hands, but they handle not: feet have they, but they walk not:
 neither speak they through their throat.
 They that make them are like unto them; so is every one that trusteth in them.

Psalm 148 (Authorised Version):

Praise ye the Lord.
 Praise ye the Lord from the heavens: praise him in the heights.
 Praise ye him, all his angels: praise ye him, all his hosts.
 Praise ye him, sun and moon: praise him, all ye stars of light.
 Praise him, ye heaven of heavens, and ye waters that be above the heavens.
 Let them praise the name of the Lord: for he commanded, and they were created.
 Praise the Lord from the earth, ye dragons and all deeps:
 Fire and hail; snow and vapour; stormy wind fulfilling his word:
 Mountains, and all hills; fruitful trees, and all cedars:
 Beasts and all cattle; creeping things, and flying fowl:
 Kings of the earth, and all people; princes, and all judges of the earth:
 Both young men, and maidens; old men, and children:
 Let them praise the name of the Lord.

Psalm 90 (Scottish Psalter):

Lord, thou hast been our dwelling-place
In generations all.

Before thou ever hadst brought forth
The mountains great and small;

Ere ever thou hadst form'd the earth,
And all the world abroad;

Ev'n thou from everlasting art
To everlasting God.

AUDIENCE AND FULL CHOIRS:

Tune: "Martyrs" (Scottish Psalter, 1615)



Turn yet again to us, O Lord,
How long thus shall it be?
Let it repent thee now for those
That servants are to thee.

O with thy tender mercies, Lord,
Us early satisfy;
So we rejoice shall all our days,
And still be glad in thee.

INTERVAL OF FIFTEEN MINUTES

ODE FOR ST. ANDREW'S NIGHT Cedric Thorpe Davie
(born 1913)

In the early summer of 1950 the B.B.C. commissioned the Scottish poet Maurice Lindsay and the composer Cedric Thorpe Davie to produce an Ode for performance in a much-publicised radio programme to be given on St. Andrew's night that year. The work was performed under the conductorship of Ian Whyte, with the famous Scottish tenor John Tainsh singing the solo part.

Not many opportunities occur for the performance of such an "occasional" work; and it was not until 1968 that it was heard again, in a spectacular television celebration on 30th November. The present occasion seemed to be a suitable one on which to honour our city's and country's patron saint (in a programme which also celebrates the art of Music, our own University Musical Society, the year of its birth, its first Honorary President, and university students at large) by giving the Ode its third airing.

Andrew the Saint, though God's uncornered peace
protects you from the winds that sway the world:
though legendary vigils never cease,
your old heraldic influence is unfurled.

A rough wind sucks and shakes the doors of time
tonight, until it cracks their deadly bars;
it mingles centuries in one shouted chime,
and tears the moment's glitter from the stars.

Folk quicken to its touch, as their urgent blood
unsleeps whole centuries of descended years,
and loosens, in a half-remembered flood,
long-vanished ages' locked desires and fears.

For some, the bloody skewers of Bannockburn
still prick their muffled hatred and disdain,
till hearts that cheered to see the English turn
in bent confusion, pray they may turn again.

And some uphold the cause of the foolish queen
Mary of Scots, whose smooth and Gallic charm
undid her childhood's pious catholic dream
and mocked the land with merciless alarm.

The stern-faced Covenanters claim their toll,
 their great psalms rolling round the moorland fell:
 the souls of others, worthless sinful coal
 for burning in a vast, predestined hell.

Bonny Prince Charlie, reckless, gallant, gay,
 whose standard gathers legions, centuries late,
 to hide beneath his dead, romantic sway,
 shunning the present's ever-vexing weight.

But most are those forgotten farmers who sleep
 beneath their soil, and the shining song of the plough;
 old fishermen, beyond wind's roughest sweep,
 for whom the restless sea frets vainly now.

Lone, keen-eyed shepherds on the quiet hills,
 watching their days go grazing down the skies;
 dull, townish men from factories and mills,
 trapped by the lure of industry's great lies.

So the past looms up in a hundred different shapes,
 fragmented as St. Andrew's scattered bones.
 Yet over them all his ancient legend drapes
 a unity, round battles, kirks and thrones.

A faint, blurred vision, ill-defined and crude,
 of a rugged, wrinkled labouring man in a hood,
 holding a cross hewn out of mountain wood,
 yet somehow stronger than schism and bitter feud.

All this lives in us now in this winter night,
 for we are more of our past than many a nation
 great in the world beyond; once fuller of might,
 and broken under a terrible tribulation.

So, voice of Scotland, let your measured words
 build up a mounting hymn of gratitude,
 that past and present, in huge echoing chords,
 may greet the future with proud fortitude.

Come, trumpets, utter forth your silver praise —
 in brave resounding surge of passion soar:
 and we, who have withstood time-shattered days,
 may keep good fame and honour evermore.

ACADEMIC FESTIVAL OVERTURE, Opus 80 Johannes Brahms
(1833 – 1897)

By 1879 Brahms was a highly acclaimed composer, whose compositions included two symphonies, two concertos, the *German Requiem*, much chamber music, piano music, and songs (including arrangements of folk-songs). It was in this year that the University of Breslau conferred the honorary degree of Doctor of Philosophy on its distinguished countryman; and during the following summer Brahms acknowledged this honour by composing the *Academic Festival Overture*, which he himself conducted in Breslau at its first performance in 1881.

The scoring of the overture is for a large orchestra, including piccolo, double bassoon, three trumpets, trombones and tuba. These instruments are used sparingly, but give added depth and brilliance to Brahms's rich scoring. The trumpets' first entry, a quietly dramatic one near the beginning of the overture, immediately changes the sombre atmosphere to one of calm brightness, as they play a melody familiar to the academic audience at Breslau, "Wir hatten gebauet ein stattliches Haus". Near the end of the work, the trumpets (this time playing a very different type of tune) take up the jolly "bejant" song, "Was kommt dort von der Höh?" This brilliant sound sweeps the music to its climax, a triumphant setting of "Gaudeamus igitur", the "student song of the Middle Ages" which has concluded so many Musical Society annual concerts during the past hundred years.

ST. ANDREWS UNIVERSITY MUSICAL SOCIETY CHOIR

Sopranos

Isabel Aitken
 Sandra Bance
 Mary Carroll
 Clare Diamond
 Alison Draper
 Janette Goodison
 Denise Haird
 Elizabeth Knowles
 Sue Lister
 Margaret Morton
 Berit Owen
 Beatrice Reid
 Anne Ross
 Rosemary Ross
 Peggy Tedder
 Gillian Walker
 Isabella Young

Altos

Sheila Aitken
 Margot Ayer
 Helen Derbyshire
 Christine Desmond
 Pat Gillies
 Henrietta Hales
 Theresa Harris
 Jennifer Hilditch
 Elizabeth Kerr
 Eileen Lang
 Hazel Mallett
 Jean McPherson
 Katherine Melville
 Sheila Milne
 Anna Patterson
 Madeline Peach
 Diana Riach
 Carolyn Roy

Tenors

Richard Barnes
 Stephen Bastow
 Sarah Forbes
 Gordon Graham
 David Henderson
 James McKee
 Patrick Mecham
 John Sinclair
 Keith Wilmot

Basses

Peter Adamson
 Nigel Callaghan
 Michael Dobson
 Niall Garden
 Mark Henderson
 Frederick Hepburn
 Michal Kubik
 Andrew Walker
 John Walters

*SEMI-CHORUS**Sopranos*

Jennifer Barr
 Rona Horne
 Janette Ross
 Carol Sutton
 Elizabeth Walker

Altos

Karen Fodor
 Christine Gascoigne
 Ruth Kendall
 Frances Leaf
 Ursula McKean
 Jennifer Stark

Tenors

Jeffrey Clarke
 Graeme Bruce
 Paul Burness
 Roderick Somerville

Basses

Peter Gregson
 Alan Munro
 Brian Scott

ST. ANDREWS UNIVERSITY MUSICAL SOCIETY ORCHESTRA

First Violins

Christopher Field
 Valerie Maidment
 Hilary Tomes
 Christine McLening
 Bruce Taylor
 Alastair Clarke
 Elizabeth Ingham
 Heather Sendall
 Lesley Gore
 Hilary Adkins
 Gillian Gardner

Second Violins

William Spencer
 Victoria Harris
 Reg Christian
 Linda Burns
 Belinda Wilkes
 Valerie Smith
 Jane Liston
 Clare Lyddon
 Shelagh Lockie
 John MacLean

Violas

Stephen Spackman
 Ruth Harper
 Thomas Rüetschi
 Catherine Platt
 Elaine Crichton
 David Martin

Cellos

Hetty Buchanan
 Carolyn Stapleton
 Heather Torrance
 Daniel Miller
 Anne Pengelly

Double Basses

Tony Hunt
 Elizabeth Ann Frame

Flutes and Piccolo

Trevor Whittley
 Barbara Bell
 Annabel Wace

Oboes

Lesley Flook
 Robert Nairn

Clarinets

David Miller
 Gillian Craig
 Alison Draper

Bassoons

James Austin
 Leslie Stevenson

Double Bassoon

Derwent Turnbull

Horns

Robin Tait
 Christine Turner
 Christopher Tennant
 Judith Dingle
 Murray Davidson

Trumpets

David McLaren
 Gordon McGuinness
 Sandra Thorogood

Trombones

Dennis Macdonald
 Gordon Wowk
 Jane Shingles

Tuba

Barry Dobson

Timpani

Frances Ellen

Percussion

Jean Adamson
 Antony Davie
 Beth Hunter
 Alasdair Jamieson
 Janette Ross

Harp

Moira McCallum

Piano

William Eddie

Organ

Carolyn Lee

ST. ANDREWS UNIVERSITY MUSICAL SOCIETY
(1975 – 1976)

Honorary President

Professor Cedric Thorpe Davie

Honorary Vice-Presidents

Dr. Michel Austin

Mr. Thomas G. Duncan

Dr. Christopher Field

Mrs. Elizabeth Ann Frame

Committee

Sandy Innes, *President*

Gillian Craig, *Vice-President*

Robert Dawlings, *Secretary*

Kenneth Richardson, *Treasurer*

Sheila Milne, *Publicity Convener*

Catherine Stockdale

Carol Moffat

Leonard Doolan

St. Andrews University Musical Society wishes to thank the University Court of the University of St. Andrews, the Scottish Arts Council, and the Russell Trust for their generous financial assistance in connection with this concert.

The Society also wishes to thank Jean Adamson for her services as pianist at choral rehearsals; the Faculty of Music of Edinburgh University for the loan of music and percussion instruments; the B.B.C. for making available some of the material of the *Ode for St. Andrew's Night*; Mr. Robert Murray for recording this concert for the Society's archives; Mr. J. McCartney, Head Janitor, and his fellow Janitors; and Mr. P. Macalindin, Master of Works, and the University Works Department; Agents for Allen organ: C. Bruce Miller & Co. Ltd., of Aberdeen.