

SOCIETY OF RECORDER PLAYERS - EDINBURGH BRANCH

SUMMER EVENING

Monday 20 June 1994, 7.30 p.m.

Augustine United Church

CONDUCTORS James Carey, Sandy Howie, Joyce O'Riordan

1. Fantasia Thomas Lupo (d. 1628)
2. Adagio e Presto (1710) Johann Christoph Pez (1664-1716)  
Eileen Finlayson (recorder), Linda Waugh (keyboard)
3. SOUTH MORNINGSIDE PRIMARY 7 RECORDERS  
Winter Georg Philipp Telemann (1681-1767)  
Men of Harlech arr. J. D. Carey
4. Salut d'Amour Edward Elgar (1857-1934)  
arr. Alyson Lewin
5. JUNIOR SECTION  
Cocktails J. D. Carey  
Mississippi Mule; Blue Lagoon; Quarterdeck
6. Two Masque Tunes William Brade (1560-1630)  
The Nightingale; Almand  
Lochanside A. Macdonald  
arr. P. Galinsky  
Iain Abbot, Rosie Bell, Keith Epps, Peter Galinsky, Susie Reade

REFRESHMENTS

Collection to be donated to AUGUSTINE UNITED CHURCH

7. Gopak Modest Mussorgsky (1838-81)  
arr. Alyson Lewin
8. King's Fanfare Josquin des Prés (c1440-1521)  
Fantasia William Byrd (1542-1623)  
Sinfonia Adriano Banchieri (1568-1634)  
Canzona Florentio Maschera (c1540-c1584)  
Mabel Cooney, Caroline Higgitt, Andrew Short, Peter Wraith
9. Fiesta Latina Gerald Schwertberger  
La Mariposa; Cueca Sabrosa; Bossa Nova Breeze; Monica Perez  
Eileen Finlayson, Linda Waugh, John Wexler, Susan Wexler
10. The Unicorn's Grace (1978) Hans Ulrich Staeps (1909-1988)  
Fortis; Mollis; Fugax; Loquens; Laetificus  
Iain Abbot, Margaret Cochrane, Mabel Cooney, Eileen Finlayson,  
Anne Hartley, Caroline Higgitt, Eleanor Patrick, Andrew Short,  
Linda Waugh, John Wexler, Susan Wexler, Peter Wraith  
(for programme note see back of sheet)
11. Sinfonia "La Bergamasca"  
Lodovico Grossi da Viadana (1564-1645)

## THE UNICORN'S GRACE

by

Hans Ulrich Staeps

This piece is in five short movements. The titles of the first three, *Fortis*, *Mollis* and *Fugax*, relate to attributes of the unicorn as described in medieval bestiaries. It is strong, gentle and fleet of foot.

Unicornis the unicorn, which is also called rhinoceros by the Greeks, is of the following nature.

He is a very small animal like a kid, excessively swift, with one horn in the middle of his forehead, and no hunter can catch him. But he can be trapped by the following stratagem.

A virgin girl is led to where he lurks, and there she is sent off by herself into the wood. He soon leaps into her lap, and embraces her, and hence he gets caught.

Translation of a twelfth-century bestiary by T.H.White.

The title of the fourth movement - *Loquens* (eloquent)- may refer to the unicorn as a symbol of courtly love:

By my troth! I suspect that Unicorn: for I know well that there is no more piercing weapon than fine speech, and that nothing can soften a hard heart more effectively than sweet words cunningly spoken.

Roman de la Rose (thirteenth century).

Musically, the movement sounds to me like a lullaby, relating perhaps to the tamed unicorn sleeping in a virgin's lap.

The last movement - *Laetificus* (joyful) - moves from a description of the unicorn to its symbolic meaning in the medieval Christian church. There are words to this movement that seem, from their rhyme and meter, to come from a medieval poem or song:

<i>Sinu matris conditur</i>	In the breast of the mother made
<i>Qui mundo non clauditur</i>	He (Christ) who is not enclosed by the world (i.e. is greater than the world)
<i>Pietate trahitur</i>	He is drawn by piety
<i>Utero concluditur</i>	He is enclosed in the womb (=lap)
<i>Unicornis capitur</i>	The unicorn is captured.

The twelfth-century bestiary continues:

Our Lord Jesus Christ is also a unicorn spiritually, about whom it is said: "And he was beloved like the Son of the Unicorns". And in another psalm: "He hath raised up a horn of salvation for us in the house of his son David".

The fact that it has just one horn on its head means what he himself said: "I and the Father are One". Also, according to the Apostle: "The head of Christ is the Lord".

It says that he is very swift because neither Principalities, nor Powers, nor Thrones, nor Dominations could keep up with him, nor could Hell contain him, nor could the most subtle Devil prevail to catch or comprehend him; but, by the sole will of the Father, he came down into the virgin womb for our salvation....

Thus this last movement celebrates the Christian joy in the birth of Christ to the Virgin Mary. The whole piece can perhaps be seen, like the unicorn, as a celebration of both earthly and spiritual love.

C.H.