



PEABODY INSTITUTE OF BALTIMORE.

Baltimore Nov 8 1874.

Stære h. Grieg !

Hermed følger program af
Joritik, som vil glæde
Dem.

Deres Koncert opføres
her den i Peabody
Konserthallen Søndag den
23^{de} Jan. 1875.

Deres hengivne
Stags Hammerik.

PEABODY INSTITUTE CONSERVATORY OF MUSIC, 1874-5.

ASGER HAMERIK, Director

FIRST STUDENTS' CONCERT.

Saturday, November 7th, 1874, at 8 o'clock

TRIO C MINOR, Work 1. No. 3 L. van BEETHOVEN, (1775-1827.)

For Piano, Violin, Bass.

Allegro con brio.

Andante cantabile con Variazioni.

Menuetto.

Finale: Prestissimo.

Miss ALBERTINA POMPLITZ, Student of the Conservatory.

PROFESSORS ALLEN AND JUNGNICHEL.

a. AIR, from the opera, "*Figaro's Wedding.*"

"Ye that have tasted love's cruel dart."

Miss KATE DICKEY, Student of the Conservatory.

b. SCENE AND AIR, from the opera, "*Don Juan,*"

"Gentle Lady!"

Mr. WILLIAM BYRN, Student of the Conservatory.

} W. A. MOZART, (1756-1792.)

ILLUSTRATIONS OF NORWEGIAN LIFE, . . . EDV. GRIEG, (1843-—.)

Work 19.

For Piano. (First time.)

Highlands Sounds.

Rustic bridal procession passing by.

Carnival Scene. (Home reminiscences.)

PROFESSOR B. COURLAENDER.

FIRST TRIO, F major. Work 6. WOLDEMAR BARGIEL.

For Piano, Violin, Bass. (First time.)

Adagio. Allegro energico.

Andante sostenuto.

Scherzo: Presto.

Allegro con fuoco.

PROFESSORS COURLAENDER, ALLEN AND JUNGNICHEL.

SECOND STUDENTS' CONCERT, SATURDAY, 14TH NOVEMBER.

Students admitted on their Tuition Card with *one* musical friend. For further admittance, apply personally to the Director.

Mr. Theodore Thomsen and his magnificent orchestra will be welcomed back to New York to concert afterwards, on which occasion the programme of the first symphony concert will be publicly rehearsed at Symphony Hall.

It includes a piano-forte concerto in A minor which has not yet been heard here. This concerto is the strength-published work of the Norwegian, Edward Grieg, who is one of the most promising writers of the new Scandinavian school. It begins somewhat in the manner of Schumann's great concerto in A minor, for, after the orchestra has given the key-note, an introductory passage is played by the piano-forte, in the style and speed of an allegro, and immediately this is ended, the first subject of the allegro movement is announced by the orchestra and is afterwards taken up by the piano-forte. Some interesting special matter is now inserted to prepare for the entry of the second subject, which is entered and then concludes the first part. These ideas are subsequently elaborated, their principal points being then duly culled, and subsequently the third part follows in its regular classic form. To this striking and brilliant allegro succeeds a most eloquent adagio in the key of D flat, which is very interesting to a musician, from the numerous distinguishing marks of high artistic skill which are everywhere apparent. Some of the progressions of harmonies, especially the chromatic one near the close, are very happily executed, and so carefully concluded in connection with a symmetrical figure, that they do not appear to exist entirely for their own sake. The third movement is an allegro moderato; with concerto in the key of A minor, to which is appended as a coda a finale, grand presto in 2-4 time and the key of A major.

There is perceptible throughout this concerto the influence which Schumann has exercised over its composer. The external structure of the opening, to which reference has just now been made, suggests that from the first Schumann's concerto may have been taken as a model or structural form. At the conclusion of the third movement the flights and progressions of the horns, this quartet on the first and third, then on the second part of the horn as well as the general character of the music, remind one of the last of Schumann's "Carnival Scenes." Yet it must not be supposed that in pointing out these resemblances and resemblances it is intended to detract from the fame of the highly gifted composer, Grieg; for the early works of many of the greatest musicians have borne the impress of the schools in which they were trained or the compositions which inspired them to imitation. Even Beethoven's first works were not only cast in the moulds employed by Haydn and Mozart, but were also written in such a style in accordance with their prevailing styles that these compositions are not only similar to those by the best-named composers in external, but also in spirit and character.

Like Schumann, Grieg has not left the orchestra unprovided with interesting matter, but rather it has above the level of an accompaniment, and finds suitable employment for it of an independent character. It remains to be considered, however, if the extreme brilliancy of the instrumentation generally does not make the forms of the piano-forte appear to want instrumental warmth by contrast; and also if the freedom with which the heavy lower instruments are used, in harmonies that are in themselves intensely bright, does not create a too highly colored effect. This concerto may to some listeners appear somewhat gay as to its almost grotesque at occasional points, but everywhere turn over the pages of the score in silence without being fully conscious of innumerable beauties that are therein displayed.

The harmonic texture is an elaborate and interesting as the result of a combination of well-considered melodies as that of Chopin; and the passage work generally, as well as the peculiar and rhythmic play of the accompaniments, resemble in some degree the prevailing style of the romantic composer.

A symphony by Hector Berlioz, entitled "Harold in Italy," op. 16, will also be given, which will be found extremely interesting to all those who are acquainted with the aims and aspirations of this great artist whose most ambitious works are seldom afforded a hearing by concert-givers. For this reason his "symphonic fantasia" (*Episode de la vie d'un artiste*), his *symphonie*, "*Hélène à la vie*"; the dramatic fantasia on Shakespeare's "*Tempest*," and his colossal composition "*Beauce et Julliette*," to say nothing of the great symphonic writers at the mention of the death of the emperor, on the 26th of May, with its choros, orchestra, chorus of voices, etc., and some two hundred placed isolatedly at the four corners of the great choral and instrumental body—are becoming entirely forgotten.

He here takes Byron's "*Childe Harold's Pilgrimage*" for the point of departure, and endeavors to indicate the objective processes and mental condition of the hero by a melody which is performed as a solo on the viola. Throughout the entire work this melody is interwoven, and it is contrasted with themes for the rest of the orchestra, which are employed characteristically and dramatically to represent Harold in juxtaposition with varied scenes that have been invented by the composer specially for the purpose of displaying Byron's ideal in a manner most favorable for musical illustration. Thus we have him beholding scenes of sublimity and joy in the mountains, listening to the evening prayers and religious chants of pilgrims, and their march till it dies away in the distance, leaving him in solitude and silence. He is made to witness demonstrations of affection between a mountaineer of the Abruzzi and his beloved; and, finally, he is discovered revelling at the orgies of brigands, in whose wild, frenzied excitements are shown many reminiscences of previous experiences that appeal to his better nature.

On the programme printed by Mr. Thomas will be found detailed statements of the intentions of the composer and also indications of the style of the music.

Realistic symphonies such as this, by being identified with certain definitely stated ideas, have a better chance of becoming popular and being retained in the memories of the majority of hearers longer than idealistic, or wholly abstract works, which possess to a great degree the quality of individuality that characterizes all highest art, and which also require greater imaginative power for their full appreciation.

The titles alone of realistic works create an additional interest, and render the compositions at once capable of suggesting ideas and creating anticipations. When other faults or exaggerations are overlooked there can be no longer any doubt as to the composer's meaning. But then there is a danger that he is endeavoring, by the use of all the means in his power to depict, fails to produce works that exhibit the special powers of musical art; and that the auditor is looking for the realization of the promises held out in the programme is led away from the contemplation of pure art to the expectation of something which is foreign to its nature. It remains a question whether this recourse to language to illustrate the intentions of the composer is not evidence that the music is of itself hardly intelligible. However, this is a matter which must be fully discussed or set aside. It is here sufficient to say that Berlioz was among the foremost writers of the romantic school who endeavored to advance further in the direction pointed out by his greatest predecessors in art, to increase the powers of music in the sphere of definite forms. And one must regard his gigantic efforts with deep sympathy and veneration. His compositions alone prove him to have had a rich mind in ideas, and a determined will to remain faithful to itself in spite of continued opposition and misappreciation. It has been objected to this symphony that the orchestra should not be employed in depicting the adventures of a Harold, but that to the chords of instruments should be appropriated—in strict accordance with the grand idea of an ideal tragedy—all general circumstances and interests, as distinct from private personal matters.

Berlioz has been called Quixotic and foolhardy for persistently persevering in the attempt to give expression to things which lie beyond the boundaries of his art; but it is evident that a sincere desire for progress, and intensely passionate hopes that, by tenacious work and continued working he might possibly find germ of a new power