



PHILHARMONIC SOCIETY.

PATRON THE QUEEN.

SEVENTY-SEVENTH SEASON, 1889.

Analytical and Historical Programme

OF THE

FIRST CONCERT,

BY

JOSEPH BENNETT,

THURSDAY EVENING, MARCH 14, 1889.

PRICE ONE SHILLING.

Evening Concerts.

THURSDAY, MARCH 14.
 THURSDAY, MARCH 28.
 THURSDAY, APRIL 11.

THURSDAY, MAY 9.
 THURSDAY, MAY 23.
 THURSDAY, JUNE 6.

To commence at Eight o'clock. (Doors open at 7.30.)

Morning Concert.

SATURDAY, JUNE 22.

To commence at Three o'clock. (Doors open at 2.30.)

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ST. JAMES'S HALL, PICCADILLY.
PHILHARMONIC SOCIETY

UNDER THE IMMEDIATE PATRONAGE OF

Her Most Gracious Majesty the Queen,

THEIR ROYAL HIGHNESSES THE PRINCE AND PRINCESS OF WALES,
 THEIR ROYAL HIGHNESSES THE DUKE AND DUCHESS OF EDINBURGH,
 THEIR ROYAL HIGHNESSES THE DUKE AND DUCHESS OF CONNAUGHT,
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 HIS ROYAL HIGHNESS THE DUKE OF CAMBRIDGE,
 HIS SERENE HIGHNESS THE DUKE OF TECK.

SEVENTY-SEVENTH SEASON, 1889.

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SEVENTY-SEVENTH



SEASON, 1889.

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 HIS ROYAL HIGHNESS THE DUKE OF TECK.

FIRST CONCERT, THURSDAY, MARCH 14, 1889.
 ST. JAMES'S HALL.

Doors open at Half-past Seven o'clock. To commence at Eight o'clock precisely.

→ Programme. ←

PART I.

OVERTURE, "PARISINA"	Sterndale Bennett.						
CONCERTO in A minor, Pianoforte and Orchestra	Schumann.						
FRÄULEIN GEISLER-SCHUBERT. (Her First Appearance.)							
SONGS	<table border="0" style="margin-left: 2em;"> <tr> <td rowspan="3" style="font-size: 3em; vertical-align: middle;">{</td> <td>a. "I love thee"</td> <td rowspan="3" style="vertical-align: middle;">}</td> <td rowspan="3" style="vertical-align: middle;">... .. Grieg.</td> </tr> <tr> <td>b. "Margaret's Cradle Song"</td> </tr> <tr> <td>c. "Good morning"</td> </tr> </table>	{	a. "I love thee"	} Grieg.	b. "Margaret's Cradle Song"	c. "Good morning"
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MADAME GRIEG. (Her First Appearance at these Concerts. Accompanied by the COMPOSER.)							
ORCHESTRAL SUITE (Op. 46), "Peer Gynt"	Grieg.						
(Conducted by the COMPOSER.)							

PART II.

SYMPHONY in B flat (No. 4) Beethoven.					
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SOLO PIANOFORTE	<table border="0" style="margin-left: 2em;"> <tr> <td>a. Fantasia in C minor</td> <td>... .. Bach.</td> </tr> <tr> <td>b. Impromptu in F minor (No. 4)</td> <td>... .. Schubert.</td> </tr> </table>	a. Fantasia in C minor Bach.	b. Impromptu in F minor (No. 4) Schubert.	
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b. Impromptu in F minor (No. 4) Schubert.					
FRÄULEIN GEISLER-SCHUBERT.						
SCOTCH RHAPSODY, No. 2 (Burns)	Mackenzie.					
CONDUCTOR	DR. MACKENZIE.					

Analytical and Historical Programme.

SPECIAL NOTICE.—Mr. F. H. COWEN's Australian engagements having delayed his return beyond the anticipated time, the Directors have the gratification of announcing that Dr. A. C. MACKENZIE has most kindly consented to conduct this evening's Concert and the preceding Rehearsals.—ST. JAMES'S HALL, *March 14, 1889.*

PART I.

OVERTURE to Byron's "Parisina" *W. S. Bennett.*

This beautiful work is, as may be inferred from the *opus* number (3), a product of its composer's youth. It was written (1835) in Bennett's nineteenth year, while as yet he remained a student at the Royal Academy of Music. The late Mr. J. W. Davison remembered perfectly well the occasion which called it into being. Bennett, it seems, had read Byron's "Parisina" for the first time, and been powerfully moved by the poem. "I must say what I feel about it in music," he exclaimed to his friend, and, opening the piano, played the violoncello phrase which now stands as the motto of the Overture. The work had its first hearing at a Concert given in connection with the Academy. It entered, also, into the programme of the Society of British Musicians; the Philharmonic Society taking it up five years later, that is to say, in June, 1840. The Overture was again performed at a Philharmonic Concert in 1848, after which date it disappeared till March, 1875, when the composer's representatives (he being then dead) sanctioned its production at the Crystal Palace. It is natural to enquire why one of Bennett's best works remained unheard for twenty-seven years. A complete answer would revive circumstances of dispute which are better forgotten. Enough that the composer, for reasons satisfactory to himself, withdrew his Overture from the public, and preserved so complete a silence about it that the work passed out of mind; or, when thought of at all, was considered as hopelessly lost to art.

The poetic basis of "Parisina" is generally supposed to lie in the following stanzas:—

I.

It is the hour when from the boughs
The nightingale's high note is heard;
It is the hour when lover's vows
Seem sweet in every whisper'd word;
And gentle winds, and waters near
Make music to the lonely ear.
Each flower the dews have lightly wet,
And in the sky the stars are met,
And on the wave is deeper blue,
And on the leaf a browner hue,
And in the heaven that clear obscure,
So softly dark, and darkly pure,
Which follows the decline of day,
As twilight melts beneath the moon away.

II.

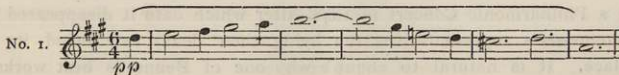
But it is not to list to the waterfall
That Parisina leaves her hall,
And it is not to gaze on the heavenly light
That the lady walks in the shadow of night;
And if she sits in Este's bower,
'Tis not for the sake of its full-blown flower;
She listens—but not for the nightingale—
Though her ear expects as soft a tale.
There glides a step through the foliage thick,
And her cheek grows pale—and her heart
beats quick.

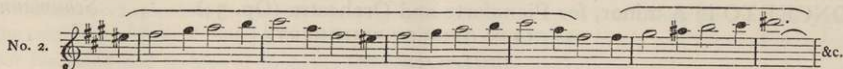
There whispers a voice through the rustling
leaves,
And her blush returns, and her bosom heaves.
A moment more—and they shall meet—
'Tis past—her lover's at her feet.

III.

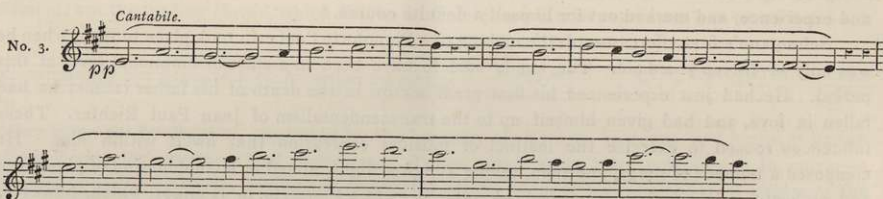
And what unto them is the world beside,
With all its change of time and tide?
Its living things—its earth and sky—
Are nothing to their mind and eye.
And heedless as the dead are they
Of aught around, above, beneath;
As if all else had pass'd away,
They only for each other breathe;
Their very sighs are full of joy
So deep, that did it not decay,
That happy madness would destroy
The hearts which feel its fiery sway;
Of guilt, of peril, do they deem
In that tumultuous tender dream?
Who that have felt that passion's power,
Or paused, or fear'd in such an hour?
Or thought how brief such moments last?
But yet—they are already past!
Alas! we must awake before
We know such vision comes no more.

The Overture opens (*Allegro moderato ed espressivo*, F sharp minor, 6-4) with the violoncello phrase, to which reference has already been made:—





Bennett develops his theme in the course of a strenuous passage for full orchestra, with which the second subject—in the relative major key—forms an effective contrast—



Here the expressive notes of the clarinet are heard; the new melody being given to that instrument, with the bassoon in close attendance, while the strings have a restless accompaniment. The theme thus employed is in its author's most charming vein. Its suavity and elegance cannot be mistaken by those who have even a rudimentary knowledge of Sterndale Bennett's works. After developing his second subject in association with portions of its companion and predecessor, the composer closes the technical first part in the orthodox relative major.

Those who desire to form an accurate idea as to the kind of promise held out by the youth of Sterndale Bennett should follow with attention the "working out" of the present Overture. The music flows on with apparent spontaneity, and is as clear as possible, yet its structure is highly complex and ingenious—such, indeed, as points not only to a learned and resourceful musician, but to one who has so mastered the most difficult rules of his craft as that he can make them minister to beauty with perfect docility. The return of the first theme should also be noted as an instance of original thought; not less worthy of careful observation being the climax with which the recapitulation ends. The tender phrase that introduced the Overture enters also into its *Coda*, and brings the work to a close with entire propriety. "The loud effect of wind and percussion," writes an eminent commentator, "so freely employed by modern composers, are entirely absent from this simple score, and yet no one who listens can help having his heart as much stirred as it could be by any of those terrible combinations of brass, wood, and leather, which seem as if they would overwhelm all ears not specially inured to their noisy effects. Must it be always so? or will another Schubert and another Bennett arise to teach us the great art of bringing much out of little?—the great lesson that effects do not depend upon the means adopted so much as on the method in which they are employed?"

CONCERTO in A minor, for Pianoforte and Orchestra (Op. 54) ... Schumann.
FRÄULEIN GEISLER-SCHUBERT.

(Her First Appearance.)

Allegro affettuoso.

{ *Intermezzo: Andantino grazioso.*
{ *Allegro vivace.*

It is worth noting that Schumann made two attempts at writing a Pianoforte Concerto, and failed; while the only work of the kind in his catalogue took its ultimate form as the result of an after-thought. We see here, perhaps, an outcome of the undecided artistic conditions under which the composer laboured till he acquired, somewhat late in life, a full measure of technical knowledge and experience, and marked out for himself a definite course.

Schumann's first effort towards the making of a Pianoforte Concerto took place in 1827, when he was only seventeen years old. The lad is said to have been in a state of emotional fever at this period. He had just experienced his first great sorrow in the death of his father (1826); he had fallen in love, and had given himself up to the transcendentalism of Jean Paul Richter. These influences roused to exercise the instinct of musical expression that dwelt within him. He composed a number of songs, and then, taking a higher flight, aimed at a combination of pianoforte and orchestra. We find, in his note-book, references to a Concerto in E minor, which, however, was not pushed to completion, and may, indeed, have stopped at an outline sketch. This was altogether a premature effort. Of musical form Schumann then knew next to nothing, and would probably have disregarded its restraints had he known ever so much; while, in the matter of orchestration, years were to elapse before he seriously began its study.

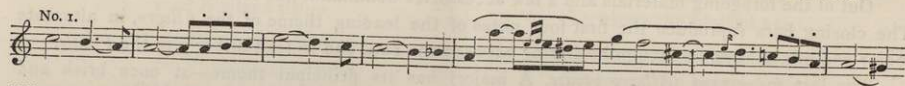
In 1830 Schumann made another attempt. He was then a student at the University of Heidelberg, and had given himself up unreservedly to the domination of a musical spirit, although an unmusical career apparently lay before him. While endeavouring to teach himself the art of composition, with the help of such text books as were available, he cherished the most ambitious views. Already he saw himself a composer of Symphonies, hints for which are found in his papers, along with others for a Pianoforte Concerto in F. These last he endeavoured to work out on removing to Leipsic; but again, as may be supposed, want of technical knowledge presented an insuperable difficulty. At any rate, the second effort came to nothing—the Concerto in F was never finished.

Eleven years later (1841) Schumann turned himself seriously to orchestral music, and, having made the requisite studies, began the composition of his Symphonies. In the same year he produced, besides the Symphony in B flat, an *Allegro*—entitled "Fantasie"—for pianoforte and orchestra. This was intended, at the time, to exist as an independent movement, and, as such, the master had it rehearsed by the Gewandhaus orchestra in the winter of 1841-2. But, for some reason or other, the work was not placed before the public, either in the concert-room or through the medium of the engraver. We may conceive that Schumann had already formed the design which he carried out in 1845; when, by adding to the "Fantasie" an Intermezzo and a Finale, he transformed it into the Concerto about which he had so long dreamed. The work, as thus completed, was played by the composer's distinguished wife during her tour in the winter of 1845-6, and then entered upon a career which promises to be as enduring as it is already illustrious.

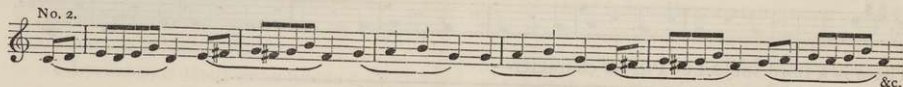
* The Pianoforte by BROADWOOD & SONS.

More, perhaps, than the master's last Symphony, this Concerto is intensely personal as regards the composer, whom it reveals in perfection, showing not only the height and depth of his genius, but his mood and fashion of thought. All the melancholy of the man, his sweetness, his poetic nature, and the sensitiveness which was, as usual, its attendant, may be traced in this work. Schumann must have thrown his whole soul into the music, and now it repays him a hundredfold, for wherever the Concerto goes, there goes, also, a golden-mouthed pleader on the master's behalf.

The opening movement (*Allegro affetuoso*, A minor) reveals the spirit of fantasy which justified its original designation, but the outlines are sufficiently in form to warrant a place in the structure of a Concerto. Following the example of Beethoven's "E flat," the *Allegro* begins with an energetic passage for the solo instrument alone. We may take this as a preliminary assertion of the fantasia element, but the leading theme, which follows in the orchestra, is as regular as can be wished:—



When given out by the oboe, supported by the harmony of clarinets, bassoons, and horns, it has an effect of singular sweetness and tenderness. Those who love to trace coincidence in music—a fascinating pursuit, by the way—will observe the strong likeness between the first phrase of the theme and that which begins Mendelssohn's Symphony in the same key. The second subject, introduced by the violins in the orthodox relative major, is more bustling in character, and adapted by its very nature to play a considerable part in the highly ingenious development to which both melodies are submitted—

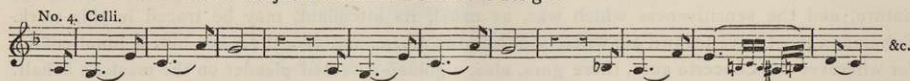


Remembering the origin of the movement, we are not surprised to find the course of the *Allegro* broken by a short *Andante espressivo* in A flat, introducing the opening bars of the principal subject on a pedal bass. The gentleness and repose of this grateful feature throw into strong relief the passion of the *Allegro* when it resumes with the pianoforte exordium, upon which a fantasia episode is appropriately constructed. The usual recapitulation takes place, and, after a Cadenza, with which the performer, as in the later examples of Beethoven, is carefully provided, a vigorous *Coda* (*Allegro molto*) brings the movement to an end.

A comparatively brief Intermezzo (*Andante grazioso*, F major) occupies the place of the slow movement, and opens with a passage as distinctive of the master's grace and delicacy as anything in the entire work—

No. 3.

The quaint dialogue for pianoforte and strings in the first three bars, and the lovely melody that continues the theme to a full close in D minor, have irresistible attractions. With this is associated one of the broad *cantabile* subjects wherein violoncelli delight—



Beautiful in structure, elevated in expression, this theme disposes us to accept all that poets and rhapsodists have ever uttered about the divinity of music. "Surely something holy," as says Milton—

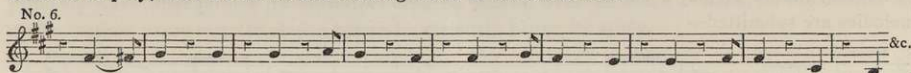
... with these raptures moves the air
To testify his hidden residence.

Out of the foregoing materials and a few accessories Schumann has constructed the movement. The closing bars reproduce the first four notes of the leading theme of the *Allegro*, in alternate major and minor keys, as though hesitating between the two, and so lead directly to the *Finale*.

The last movement (*Allegro vivace*, A major) has its principal theme—at once brisk and energetic—announced by the pianoforte—



This, however, is less distinctive than the second subject, where an ingenious rhythmical device comes into play, with a curious and striking effect of diverse accent—



There is a third subject of a *legato* character—



but throughout this *Finale* attention is chiefly claimed by brilliant development, and a flow of passages for the pianoforte such as accord in every point with the nature of the instrument, without sacrificing to "virtuosity" anything having higher claims.

This is a true Concerto, and not a Symphony with pianoforte *obbligato*.

SONGS { a. "I love thee" }
... .. { b. "Margaret's Cradle Song" } Grieg.
... .. { c. "Good morning" }

MADAME GRIEG.

(Her First Appearance at these Concerts. Accompanied by the COMPOSER.)

JEG ELSKER DIG!

(H. C. ANDERSEN.)

Min Tankes Tanke ene du er vorden,
du er mit Hjertes første Kjærlighed,
jeg elsker dig som Ingen her på Jorden,
jeg elsker dig i Tid og Evighed!

I LOVE THEE!

(English by E. M. SMYTH.)

O thought of thoughts, my spirit's one fruition!
Earliest love, my heart's entirety!
I love thee more than all things under heaven!
O love of mine to all eternity!

MARGRETES VUGGESANG.

(HENR IBSEN.)

Nu løftes Laft og Lofte
til Stjernehvælven blå,
nu flyver lille Håkon
med Drømmevinger på.

Der er en Stige stillet
fra Iord til Himmel op,
nu stiger lille Håkon
med Englene tiltop.

Guds Engle små de våge
for Vuggebarnets Fred,
Gud sign dig, lille Håkon,
din Moder våger med !

" GOD MORGEN ! "

(B. BJÖRNSON.)

Dagen er oppe, Gløden er tændt,
Mismodets Skyborg stormet og brændt,
over de glødende Fjelde
Lyskongens Hørskarer tjælde :

" oppe, oppe ! "

Fugl i Lund,

" oppe, oppe ! "

Barnemund,

oppe mit Håb med Solen !

MARGARET'S CRADLE SONG.

(English by F. CORDER.)

The roof that rears above him
To heaven seems to rise ;
Now wakes my little Håkon
And lifts his dreamy eyes.

He builds himself a staircase
To climb to yonder star,
Then with the angels rises
To where the blessed are.

May angels watch my darling
From out the heaven's blue ;
God shield thee, little Håkon,
Thy mother watcheth too.

" GOOD MORNING ! "

(English by F. CORDER.)

Morning is breaking, rises the sun,
Melting the cloudbanks one by one,
Filling the meadows with brightness,
Laugh now the heavens for lightness.

" Waken, waken ! "

Warbler's throats ;

" Waken, waken ! "

Sweetest notes,

Welcome the summer morning !

SUITE FOR ORCHESTRA, " Peer Gynt " (Op. 46) Grieg.

(Conducted by the COMPOSER.)

1. *Daybreak.*
2. *The Death of Aase.*
3. *Anitra's Dance.*
4. *In the halls of the King of the Dovre Mountains.*

(The imps are chasing Peer Gynt.)

THE dramatic poem of " Peer Gynt " is one of the most important creations of the Norwegian dramatist, Henrik Ibsen. The character of Peer Gynt is taken from one of the Norwegian Folk

legends. He is a Norwegian Faust, whose superabundance of imagination will bring him to destruction if he is not saved by a woman. Peer Gynt is a peasant lad, whose parents were once well-to-do people, but the father is now dead, and the widow and son are living in great poverty. The lad is full of great ideas and has many wonderful plans for the future. These he confides to his mother, who, notwithstanding his wild ways and fantastic ideas, believes in him. His youthful arrogance knows no bounds. He goes to a wedding and carries off the bride to the mountains, where he afterwards deserts her. During the night he wanders about and meets with some frolicsome dairy-maids. He harbours at last in the hall of the King of the Dovre mountains, where he falls in love with the King's daughter, but is finally turned out of doors. He returns home, where he finds his mother, Aase, on her deathbed. After her death he sails for foreign climes, and lands, after the lapse of many years, a rich man, on the coast of Morocco. In one of the Arabian deserts he meets Anitra, the daughter of a Bedouin chief. She only succeeds in captivating him temporarily and leaves him. Peer Gynt dreams about Solvejg, the love of his youth, who faithfully has been waiting for him, and to whose arms he at last returns old and grey.

The Suite for Orchestra contains fragments of the voluminous music composed for the production of the drama on the stage. No. 1, "Daybreak," is of a general pastoral character. No. 2, "The Death of Aase," is one of the most touching scenes in the drama. Peer Gynt's mother is in the pangs of death, while he, in ignorance of this, and sitting on her bedside, relates one of his wild, fantastic tales, during which his mother dies. No. 3, "Anitra's Dance," is taken from one of the scenes on his Eastern travels. No. 4, "In the halls of the King of the Dovre Mountains," describes the moment in the subterranean kingdom, when the imps, on the rising of the curtain, are wildly chasing and tormenting Peer Gynt.

The theme of "Daybreak" :—



The theme of "The Death of Aase" :—



SEVENTY-SEVENTH



SEASON, 1889.

PHILHARMONIC SOCIETY.

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Couldery, C. H., Esq.	10	0	0	Hanlon, P. J., Esq.	10 0 0
Cowen, F. H., Esq.	100	0	0	Henschel, Georg, Esq.	10 0 0
Crow, Charles Frederick, Esq.	10	10	0	Hersee, Henry, Esq.	30 0 0
Cummings, W. H., Esq.	50	0	0	Higgs, James, Esq., Mus. B.	5 5 0
Curwen, J. S., Esq.	5	0	0	Hopkins, Dr. E. J.	5 0 0
Cusins, W. G., Esq.	10	0	0	Jay, John, Esq.	10 10 0
Davidson, Miss Margaret	5	0	0	Jewson, F. B., Esq.	10 0 0
Carried forward	...	£554	5	0	Carried forward	...	£1,119 12 0

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	£	s.	d.
Brought forward	1,119	12	0
Jewson, Mrs. F. B.	10	0	0
Jones, A. Goddard, Esq.	10	0	0
Kemp, Stephen, Esq.	10	0	0
Kuher, Herr Wilhelm	5	0	0
Lacy, F. St. John, Esq.	3	3	0
Lahee, Henry, Esq.	5	0	0
Lake, George Ernest, Esq.	5	5	0
Larkcom, Madame Agnes	3	0	0
Laumonier, Miss J. H., F.P.S.	5	0	0
Law, Dr. W. T.	10	0	0
Lawson, Mrs. Frank	20	0	0
Lazarus, S. O., Esq.	10	0	0
Leslie, Henry, Esq.	5	0	0
Levy, Arthur A., Esq.	15	0	0
Lockwood, E. R., Esq.	10	10	0
Longhurst, Dr. W. H.	5	5	0
Low, W. F., Esq.	10	10	0
Macirone, Miss	5	0	0
Mannerling, E. H., Esq.	10	10	0
Mapleson, Alfred, Esq.	10	0	0
Matthews, The Misses	3	0	0
Matthey, Edward, Esq.	100	0	0
May, Oliver, Esq.	50	0	0
Meen, Fountain, Esq.	5	5	0
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Prout, Ebenezer, Esq., B.A.	10	10	0
A Pupil (per Francesco Berger, Esq.)	50	0	0

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	£	s.	d.
Brought forward	1,646	14	0
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Regan, Charles, Esq.	5	0	0
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Reynell, C. W., Esq.	10	0	0
Robinson, G. H., Esq., Mus. B.	10	10	0
Robinson, Henry R. A., Esq.	5	0	0
Roe, M. T., Esq.	10	10	0
Rosa, Carl, Esq.	10	0	0
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Williams, Williams, Esq.	5	5	0
Wingham, Thomas, Esq.	10	0	0
Wood, G. T., Esq.	25	0	0
Woods, F. C., Esq.	5	0	0
Wright, T. H., Esq.	10	0	0

£2,368 6 0

Additions to the above list will be duly announced, and intending Guarantors are requested to communicate with the Honorary Treasurer, CHARLES E. STEPHENS, Esq., 37, Howley Place, Maida Hill, W., or the Honorary Secretary, FRANCESCO BERGER, Esq., 6, York Street, Portman Square, W.

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MRS. PHILLIPS,
November 12, 1888.

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PART II.

SYMPHONY in B flat (No. 4, Op. 60) *Beethoven.*

Adagio; Allegro vivace.

Adagio.

Allegro vivace.

Allegro ma non troppo.

AN eminent critic—was it not Schumann?—once described this Symphony as “Greek-like and slender.” The comparison has been taken up and improved upon by others. “The work stands,” writes Sir George Grove, “between the ‘Eroica’ (No. 3) and the ‘C minor’ (No. 5) like a graceful Greek maiden between two enormous Norse or Scandinavian heroes—like Minerva between Thor and Odin; the Parthenon between the cathedrals of Chartres and Rheims; an Idyl of Theocritus between ‘Hamlet’ and ‘Lear.’” There is much truth in this, and no less in the statement that the Fourth Symphony is an expression of almost unalloyed satisfaction with life. It has been well said that Beethoven “must have been inspired by the very genius of happiness when he conceived and worked out the themes of this joyous composition.” Naturally, we turn to the records of his experience in order to trace, if possible, the source of such marked and, in Beethoven’s case, rare content. But they throw no light on the matter, for the year 1806, in which the Symphony was written, proved a time of trouble. Disaster fell upon “Fidelio,” which the Intendant, after quarrelling with the composer, withdrew from the stage. The master’s health, as his letters show, was not good; a deep depression fell upon his spirits, and the chances of war drove him from his usual summer haunts, where he was always as happy as a man of his temperament could be. Yet, putting aside the more congenial C minor Symphony (two movements of which were nearly, or quite, completed), Beethoven addressed himself to a work which is all sunshine and mirth. His career was full of such anomalous proceedings, whereat we may marvel in the midst of our thankfulness.

The Symphony in B flat appears to have been written, or, at any rate, finished at the seat of Prince Lichnowsky, near Troppau, Silesia. Beethoven carried the MS. with him to Vienna, when the winter came on, and the work was first performed at a concert in the Kaiserstadt some time during March, 1807. The occasion being for Beethoven’s “benefit,” he called upon his friends to hear, not only the new piece, but all its predecessors—that is to say, the Symphonies in C, D, and E flat. It is pleasant to know that the prospect of three hours of solid orchestral music did not frighten them away.

It is noteworthy that, while in the already written opening of the “C minor” Beethoven had discarded the usual slow introduction, he here returns to it. Well that he did so, or we should have lost a distinctive and interesting feature. The opening *Adagio* shows us Beethoven hesitating between two moods—a fact which M. Victor Wilder has cleverly pointed out. “This Introduction,” writes the French critic, “seems to betray the master’s perplexities. Although at the commencement the wind instruments, in octaves, hold B flat during five bars, the mode remains undecided. The melodic movement of the strings directs itself more towards the minor than the

major. Only in the last three bars of the Introduction and in the *Allegro vivace* does the key of B flat major become firmly established. One might suppose that on the threshold of his work the master asked himself 'Shall I give to the world the secret of my anguish? or shall I seek to forget it in the whirl of gaiety?' Like Figaro, he hastened to laugh, for fear of being obliged to weep." It must be said that he laughs well and heartily, with no suggestion of a sombre *arrière pensée*.

The *Allegro vivace*, to which the *Adagio* leads, has been described by Hector Berlioz as "almost entirely consecrated to joy." This witness is true, and might just as veraciously have been extended to testimony of abounding humour, a quality of which the most serious of masters possessed so large a store. The movement should be heard with almost exclusive reference to its flow of good spirits. All things are pressed into the service of gaiety—the staccato first theme, the babbling talk of the wind instruments among themselves, the laughable "imitations" for clarinet and bassoon, and even such rhythmic vagaries as the composer of the "Eroica" was sure to indulge in. But the movement, while full of open-hearted cheerfulness, does not lack masterstrokes characteristic of the composer, and possible to no one else. Take, for example, the famous *crescendo* in the second part, the nature of which cannot better be described than in the words of Berlioz:—

"After a very vigorous *tutti*, the first violins, with fragments of the first theme, hold a playful dialogue, *pianissimo*, with the seconds, which ends in holding notes of the dominant seventh of the key of B minor; these holding notes are divided by two bars of silence, filled up only by a light roll of the drum on B flat, the enharmonic major third of the fundamental F sharp. After two apparitions of this nature the drums are silent, to allow the stringed instruments to murmur softly other fragments of the theme, and arrive, by a new enharmonic modulation, on the chord of the 6-4 of B flat. The drums re-entering then on the same note, which, instead of being a leading note as before, is now a veritable tonic, continue the tremolo for twenty bars. The force of tonality of this B flat, hardly perceptible at the beginning, becomes greater and greater as the tremolo is prolonged. Then the other instruments, strewing with little unfinished passages their progressive march, arrive with the continual muttering of the drum at a general *forte*, where the perfect chord of B flat is established at last by the full orchestra in all its majesty. This astonishing *crescendo* is one of the finest inventions that we know in music; one can hardly find a companion to it, save in that which finishes the celebrated *Scherzo* of the Symphony in C minor."

The slow movement (*Adagio*) belongs to Beethoven's most characteristic efforts. We note the hand of the master in the exquisite melody constructed, like that of the Choral Symphony (*Finale*), upon consecutive degrees of the scale, and we see it quite as plainly in the varied use made of the accompanying figure. Listening to the movement, one hardly knows whether to submit to the languorous beauty of the theme or be amused by the employment of the "figure," sometimes in a broadly comic spirit. Schumann says that when the "figure" is taken up by the bassoon, and, later, by the drums, it becomes a "veritable Falstaff." Berlioz, on the other hand, takes no notice of this. He sees only the tenderly emotional side of the movement, which, he remarks, "might have been breathed by the Archangel Michael, as, standing in melancholy mood on the verge of the empyrean, he contemplated the revolving worlds."

In the Minuet and Trio a return is made to brightness and dash. The chief characteristic here, and the main source of effect, is a forcing of phrases in common time into combinations of bars of triple time. As a matter of course, this results in great rhythmic interest, and the piquancy which never fails to attend similar devices. A critic has remarked: "We feel a pleasure in seeing the

time thus pounded about find itself whole at the end of each period, and the sense of the musical discourse, for some time suspended, arrive, nevertheless, at a satisfactory conclusion." To all this a charming contrast is presented by the simple and elegant *Trio*.

The *Finale* is pure gaiety. It affects none of the *tours de force* met with in the other movements. There are no rhythmic or other devices to distract us from the spirit of the movement and occupy our attention with its structure. All is vigorous and open-hearted life, carried on without the smallest affectation, and aiming at nothing save the diffusion of its own lightness. Some modern commentators appear to regard this as unworthy of Beethoven, and Ludwig Nohl complains of the entire Symphony, that, with all its perfection of workmanship, "it lacks the moving force of a new and powerful idea." But it is well to have Beethoven in every mood, and not least well when, as here, we see him as merry-hearted as a child.

SONGS {a. "Springtide" ... } Grieg.
 {b. "Wood wanderings" }

MADAME GRIEG.

(Accompanied by the COMPOSER.)

VÅREN.

(A. O. VINJE.)

Enno ein Gong fekk eg Vetren at sjå
 for Våren at røma;
 Heggen med Tre som der Blomar var på
 eg atter såg bløma.

Enno ein Gong fekk eg Isen at sjå
 frå Landet at fljota,
 Snjoen at bråna og Fossen i Å
 at fyssa og brjota.

Graset det Grøne eg enno ein Gong
 fekk skoda med Blomar;
 enno eg høyarde at Vårfuglen song
 mot Sol og mot Sumar.

Eingong eg sjölv i den vårlige Eim,
 sam møtter mit Auga,
 eingong eg der vil meg finna ein Heim,
 og symjande lauga.

Alt det, som våren imöte meg bar
 og Bloman, eg plukkad,
 Federnes Ånder eg trudde det var,
 som dansad' og sukkad'.

Derfor eg fann millom Björkar og Bar
 i våren ej Gåta;
 derfor det Ljod i den Flöyta eg skar,
 Meg tyktes at gråta.

SPRINGTIDE.

Yes, once again winter's face would I see
 To spring's glory waning,
 Whitethorn outspreading its clusters so free
 In beauty enchaining.

Once more behold from the earth day by day
 The ice disappearing,
 Snow melting fast, and in thunder and spray
 The river careering.

Emerald meadows, your flow'rets I'd spy
 And hail each new comer;
 Listen again to the lark in the sky,
 Who warbles of summer.

Once more I'm drawn to the spring gladdened vale
 That stilleth my longing;
 There I find sunlight and rest without fail,
 And raptures come thronging.

All unto which here the spring giveth birth,
 Each flow'r I have riven,
 Seems to me now I am parting from the earth
 A spirit from heaven.

Therefore I hear all around from the ground
 Mysterious singing,
 Music from reeds that of old I made sound,
 Like sighs faintly ringing.

VANDRING I SKOVEN.

(H. C. ANDERSEN.)

Min söde Brud, min unge Viv,
 min Kjærlighed, mit Liv!
 Kom, Månen skinner stor og klar,
 en Stilhed Natten har,
 en Dejlighed, en Ensomhed,
 min söde Brud, kom med!
 I Bøgeskoven gå vi to,
 der hvor Skovmærker gro!

I denne lyse, tause Nat,
 hos dig, min Verdens Skat,
 jeg er så glad, så salig glad,
 duft, friske Bøgeblad!
 Syng, Nattergal, lys, Måne klar!
 jeg her al Rigdom har:
 min söde Brud, min unge Viv,
 min Kjærlighed, mit Liv!

Du er så frisk som Bøgens Hang,
 som Nattergalens Sang,
 så dyb som Nattens stille Ro,
 her hvor Skovmærker gro,
 hvor maleriske Bøge stå,
 og vi ved Månskin gå:
 min söde Brud, min unge Viv,
 min Kjærlighed, mit Liv!

WOOD WANDERINGS.

(English by F. CORDER.)

Come, lovely wife, my dearest life,
 My heaven and my earth!
 The moon above is bright with love
 And smiles on us in mirth.
 No common eyes our love may see,
 Our transport none may know;
 Through forest glade come, roam with me,
 Where woodland flow'rets grow.

By thy dear side at eventide,
 My love, alone and blest,
 The breezes blent with woodland scent,
 All lull my heart to rest.
 Sing, nightingale! shine, moon, oh, shine!
 Wave o'er us, dark beech tree!
 Come, lovely bride, sweetheart of mine,
 I think of nought but thee!

But warbler's sound and flow'rs around,
 And moon so golden bright,
 I heed nor see, for all in thee
 Alone is my delight.
 Through yonder grove where branches twine,
 Oh, wander, love, with me.
 Come, lovely bride, sweetheart of mine,
 I think of nought but thee!

SOLO PIANOFORTE ... { a. Fantasia Bach.
 b. Impromptu in F minor (No. 4) Schubert.

FRÄULEIN GEISLER-SCHUBERT.

SCOTCH RHAPSODY, No. 2 (Burns) A. C. Mackenzie.

(Conducted by the COMPOSER.)

A RHAPSODY is, in its very nature, independent of the rules of form; but the composer of this work has laid it out in three movements corresponding, in point of character and *tempi*, to those of a Sonata. The first is a *Molto maestoso e risoluto* in B flat; the second, an *Andante dolente* in G minor; the third, a *Vivace* in the primary key. So far, we have a certain regulation; but in dealing with each section Dr. Mackenzie allows himself the fullest liberty, and sustains throughout the nature of an improvisation. Under these circumstances a full analysis of the music, which is referable to no standard, would serve little purpose, and only the more salient features will here be indicated.

Molto maestoso e risoluto—B flat, 2-4.

The leading section has, for theme, the air known as "Scots, wha hae." It is scarcely necessary to point out that the words in this case were written to the tune, not the tune composed to the words. Burns was fond of thus divorcing the traditional melodies of his native land from their original poetry (some of which, sooth to say, is neither poetic nor refined), and providing them with lyrics from his own inimitable pen. With regard to "Scots, wha hae," we know the whole process. In a letter to Mr. George Thompson, enclosing a copy of the poem, the Ayrshire bard wrote:—

"I have showed the air to Urbani,* who was *highly pleased with it*, and begged me to make soft verses for it; but I had no idea of giving myself any trouble on the subject till the accidental recollection of that glorious struggle for freedom, associated with the glowing ideas of some other struggles of the same nature, not quite so ancient, roused my rhyming mania."

The air referred to was then known as "Hey, tutti taitie"; but it had a much older name, "Hey, now the day dauis," and by that was familiar centuries ago. The song, "Hey, now the day dauis," is mentioned by Gawin Douglas, Bishop of Dunkeld, in his translation of Virgil into Scottish verse (1513). Dunbar, a poet contemporary with this prelate, also refers to it, and similar allusions may be found elsewhere. It was at one time supposed to be lost, but, happily, a copy had been preserved in an Edinburgh library and duly came to light. Appended is the first verse of this ancient ditty, as given in William Shenstone's "Illustrations of the Lyric Poetry and Music of Scotland":—

No. 1.

Hey, now the day dau-is, The jol-lie cok crau-is, Now shrouds the shau-is, Throw na-ture a-none,
The this-sel cok cry-is, On lov-ers wha ly-is, Now skail-lis the sky-is, The night is ne r gone.

Shenstone adds: "That the air of 'Hey, now the day dauis,' is not only as old, but even older than the reign of Robert the Bruce, seems, indeed, to be a matter of fact, as well as a traditional story." He mentions, further, what is generally known—that Scottish tradition, prevalent especially in the neighbourhood of Stirling, holds the air to have been Robert Bruce's March to Bannockburn. Ritson, however, disputes this, contending that the Scots had no martial music in 1314. He says: "It was a custom among the Scots at this period for every man in the host to wear a little horn, with the blowing of which, as we are told by Froissart, they would make such a noise as if all the devils in hell had been amongst them." It may be mentioned that verses were repeatedly adapted to the tune before Burns wrote "Scots, wha hae." Two historians, Fabyan and Caxton, speak of lines sung to it in derision of the English gentlemen who appeared at the wedding of Prince David with the sister of King Edward III., in 1328.

"Long berdes hertheles,
Peynted hodes wytyles,
Gay cotes graceles
Makes Englund thriftyless."

* A professor of some note then resident in Edinburgh. He ruined himself by venturing the performance of Handel's oratorios there; afterwards retreating to Ireland, and dying in 1816.

A curious fact in the history of the air is that Thompson objected to it as unworthy of the words, wrote to Burns in deprecation of a tune so "totally devoid of interest or grandeur," and actually persuaded him to lengthen the last line of his verse to fit the melody of "Lewis Gordon." Later on, Thompson repented and recanted.

In dealing with the air, Dr. Mackenzie opens with an introduction consisting of fragments of its phrases given out by clarinets or horns (*soli*) between energetic passages for strings and wind, all of which more or less plainly refer to the theme. This ended, the violins (*sul G*) state the melody, harmonised as below—

No. 2. Cornets.

The musical score for No. 2 begins with a piano introduction in G minor, 3/4 time. The first part shows a piano accompaniment with a rhythmic pattern of eighth and sixteenth notes. The second part, labeled 'Cornets.', shows a melodic line for the cornets, which is a simplified version of the main theme.

The development of the tune cannot, with much profit, be set forth in detail, for reasons already indicated. Indeed, it is easily followed, the whole course of it being overlaid with the subject or obvious derivatives therefrom. The *Coda* of this section is followed, without pause or break, by a phrase—

No 3.

The musical score for No. 3 is a single melodic line in G minor, 3/4 time. It consists of a series of eighth and sixteenth notes, forming a phrase that is anticipatory of a new subject.

anticipatory of a new subject, and continued through a short sub-section into the second main division of the piece.

Andante, dolente—G minor, 3-4.

This section is founded upon the melody of a song known as "She's fair and fause that causes my smart." As in the case of "Scots, wha hae," the air is older than Burns's verses, which were adapted to it, and in Scottish collections of an earlier date it is called "The Lads of Leith." The first verse of "She's fair and fause" stands as below in "Select Scottish Songs," edited by the late Sir George Macfarren—

No. 4.

The musical score for No. 4 is a melody in G minor, 3/4 time, with lyrics underneath. The melody is a simple, folk-like tune.

She's fair and fause that caus-es my smart, I lo'ed her mic-kle and lang, . . . She's brok-en her vow, she's
 brok-en my heart, And I . . . may e'en gae hang; A cuif came in wi' routh o' gear, And
 I . . . hae tint my dear-est dear, But wo-man is but ward's gear, So let the bon-ny lass gang.

Dr. Mackenzie treats this theme in a manner as obvious and intelligible as it is graceful. Attentive listeners will have no difficulty in tracing the melody throughout the entire course of the movement, and very little in appreciating the features and effect of its orchestral treatment.

Vivace—B flat, 2-4.

The melody upon which the closing section finds itself is now identified with a Burns lyric entitled "The Cardin' o't." Like its companions it belongs to a much earlier period than that of the poet, and is known to students of Scottish national music by its original title, "Salt Fish and Dumplings."

The character of the old tune may be judged from the appended example—

No. 5.

The musical notation consists of two staves of music in G major (one sharp) and 2/4 time. The first staff contains the melody with the lyrics: "I coft a stane o' has-lock woo' to make a coat to John-ny o't, For John-ny is my". The second staff continues the melody with the lyrics: "on-ly jo, I love him best . . o' o-ny yet." The melody is characterized by its simple, folk-like structure and the use of the word "coft" (cofted).

In dealing with it Dr. Mackenzie begins with preludial passages, largely upon a double pedal, and having among their conspicuous features the *grupetto* found in the last bar but one of the foregoing quotation. Seven pages of the score are thus occupied before the first oboe, accompanied by wood-wind only, gives out the theme, each section of which is echoed by the strings. Thenceforward to the end the melody is treated in the true spirit of fantasia, but without exaggeration, and, therefore, without an approach to the unseemly and grotesque. The movement is the apotheosis of "Salt Fish and Dumplings."

LIST OF THE ORCHESTRA.

First Violins.

MM. Carrodus, J. T., *Principal*.
Bailey, H.
Betjemann, G. H.
Breedon, J. W.
Carrodus, B. M.
Gibson, H.
Morley, H.
Parfitt, E. W.
Payne, A. W.
Rendle, J. W.
Roberts, E.
Snewing, C.
Sutton, W.
Villin, A.

Second Violins.

Eayres, W. H., *Principal*.
Crooke, E.
Cubitt, G. W.
Earnshaw, J.
Gunniss, J. W.
Hann, E. H.
Hann, L.
Hayes, C. J.
Lawrence, T. W.
Newton, C.
Oldaker, T.
Ould, P. E.
O'Brien, E. J.
Spelman, J.

Violas.

Blagrove, R., *Principal*.
Bowie, W. R.
Channell, H.
Doyle, C. W.
Hann, W. H.
Lawrence, T.
Reynolds, T.
Stehling, K. A.
Waud, W. W.
Wood, W. T.

Violoncellos.

MM. Howell, E., *Principal*.
Boatwright, J.
Buels, W.
Elliot, G. T.
Hambleton, J. E.
Hann, W. C.
Ould, C.
Trust, H. T.
Woolhouse, E.

Double-Basses.

White, A. C., *Principal*.
Bishop, J.
Carrodus, E.
Harper, C.
Kendall, F.
Maney, E. F.
Ould, E.
Waud, J. H.
Waud, J. P.

Piccolo.

Jensen, A.

Flutes.

Barrett, W. L.
Samson, R.

Oboes.

Lebon, H. G.
Smith, H.

Clarinets.

Clinton, G. A.
Egerton, J.

Bassoons.

Wotton, W. B.
Anderson, J.

Contra Fagotto.

Morton, R.

Trumpets.

MM. Ellis, W.
Morrow, W.
Backwell, F. A.

Horns.

Mann, T. E.
Keevill, R.
Standen, J. W.
Lawrence, G., Jun.

Trombones.

Hadfield, C.
Geard, C.
Matt, J.

Tuba.

Blake, F.

Timpani.

Chaine, V. A.

Side Drum.

Baker, G.

Bass Drum and Cymbals.

Austin, W. G.

Triangle.

Baker, J.

Harp.

Lockwood, E. R.

Glockenspiel.

Schroeder, J.

Librarian.

Mapleson, A.

CONDUCTOR - - - MR. F. H. COWEN.

SECOND CONCERT,

THURSDAY, MARCH 28, 1889,

AT EIGHT O'CLOCK.

Programme.

PART I.

SYMPHONY (the Unfinished), in B minor Schubert.

ARIA, "Non mi dir" (*Don Giovanni*)... .. Mozart.
MDLLE. ANTOINETTE TREBELLI.

NEW VIOLIN SUITE, in D major (Op. 32) Villiers Stanford.
(First time in England. Conducted by the COMPOSER.)
DR. JOACHIM.

PART II.

PIANOFORTE CONCERTO, in A Grieg.
MADAME BACKER-GRÖNDAHL.
(Her first appearance in England. Conducted by the COMPOSER.)

AIR, "Sombre forêt" (*Guillaume Tell*) Rossini.
MDLLE. ANTOINETTE TREBELLI.

OVERTURE, NOCTURNE, AND SCHERZO, from "A Midsummer
Night's Dream" Mendelssohn.

Conductor MR. FREDERIC H. COWEN.

** The Directors respectfully inform their Subscribers and the Public that the Doors will be closed during the performance of each Movement.

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