



THE

Reid Concert.



1876.

LIBRETTO, &c.,

OF THE

Reid Concert,

SATURDAY EVENING,

7.45.

FEBRUARY 12, 1876.

Principal Artistes.

MADAME ANTOINETTE STERLING.

MR EDWARD LLOYD.

MR CHARLES HALLE,

SOLO PIANIST,

AND

CONDUCTOR.

The Orchestra.

FIRST VIOLINS.

Herr L. STRAUS, *Principal*.
Herr BAUERKELLER.
Signor CAMPIONE.
Mr R. CLEMENTI.
Signor F. ROSA.
Herr GLEIN.
Mr G. HADDOCK.
Mons. C. HARNDORFF.
Herr HARTMAN.
Mons. E. HUNNEMANN.
Herr S. JACOBY.
Mons. KETTENUS.
and
Mr A. C. MACKENZIE, Edinburgh.

SECOND VIOLINS.

Signor L. RISEGARI, } *Principals*.
Mr L. GOODWIN, }
Mr S. BENN.
Mr J. BOWLING.
Mr BUCKLY.
Mr L. HARGRAVE.
Mr J. HARRISON.
Mr A. LEE.
Mr H. NUTTALL.
Mr S. PYCROFT.
Mr J. O. STURGE.
Mr HOFFMAN TAYLOR.

VIOLAS.

Herr OTTO BERNHARDT, *Principal*.
Mr R. BREITBARTH.
Mr J. DALY.
Mr J. DRAKE.
Mr W. GRIMMETT.
Mr W. KLIPPE.
Mons. J. MAGOULEE.
Mons. SPEELMAN.

VIOLONCELLOS.

Mons. E. VIEUXTEMPS, *Principal*.
Mr AVISON.
Mr L. LIVERSIDGE.
Mr E. NICHOLS.
Herr C. REIMERS.
Mr R. THORLEY.
Mr T. H. TURNER.
Mr WESTON.

DOUBLE BASSES.

Herr F. NEUWIRTH, *Principal*.
Mr F. BRAZILIER.
Mr F. COTTIER.
Mr IRLAM.
Herr C. KIPCKE.
Mr A. KLIEGL.
Mr TH. NICHOLS.
Mr H. THORLEY.

FLUTES.

Mons F. BROSSA.
Mr H. PIDDOCK.

PICCOLO.

Mr ROWLES.

OBOES.

Mons. A. LAVIGNE.
Mr CH. REYNOLDS.

CLARINETS.

Herr W. GROSSE.
Mr J. GLADNEY.

BASSOONS.

Signor M. RASPI.
Mr W. WALTERS.

HORNS.

Mons. VANHAUTE.
Signor PREATONI.
Mr TH. REYNOLDS.
Herr F. BAHR.

TRUMPETS.

Mr G. JAEGER.
Mr G. A. BATLEY.
and
Mr H. O'NEIL, Edinburgh.

TROMBONES.

Mr J. HAWKES.
Mr TH. GERMAN.
Mr BLAMPHIN.

KETTLE DRUMS.

Mr TH. BATLEY.

BASS DRUM & CYMBALS.

Mr F. J. BATLEY.

OPHICLEIDE.

Mr BATLEY.

LIBRARIAN.

Mr TH. BATLEY.

Programme.

PART I.

Introduction, Pastorale, Minuet, and March, *General Reid.*

Overture, "Euryanthe," *Weber*

Recit, } "Al questo Seno," } . *Mozart.*
Canzonetta } "Quando miro," }

MDME. ANTOINETTE STERLING.

(*Her first appearance.*)

Pianoforte and Orchestra,

Caprice (Allegro giojoso), in E major, *Sterndale-Bennett.*

MR CHARLES HALLE.

(*First time.*)

Recit. } "My arms ! against this Gorgias will I go!" }
and } "Sound an alarm !" (Judas Maccabæus), } . *Handel.*
Air, }

MR EDWARD LLOYD.

Symphony in A major, No. 7, *Beethoven.*

Introduction and Vivace.

Allegretto.

Scherzo, e Trio.

Finale, Allegro con brio.

Programme.

PART II.

Overture, "Hebrides," *Mendelssohn.*

Lieder,

(a) "Wonne der Wehmuth," *Beethoven.*

(b) "Es war ein König in Thule," *Liszt.*

MDME. ANTOINETTE STERLING.

(a) Andantino, }
(b) Gavotte, } *Orchestral Suite, No. 6, F. Lachner.*

(*First time in Scotland.*)

Ballad, "Edward Gray," *H. S. Oakeley.*

MR EDWARD LLOYD.

(*First time.*)

Pianoforte Solos,

(a) *Des Abends (Fantaisie Stücke), Op. 12, No. 1, Schumann.*

(b) *Impromptu in F minor, Op. 142, No. 4, Schubert.*

Grand March, "Tannhäuser," *Wagner.*



PART I.

Introduction, Pastorale, Minuet, and March. GENERAL REID.

The following spirited words are adapted to the music of the
March:—

IN the garb of old Gaul, with the fire of old Rome,
From the heath-covered mountains of Scotia we come;
Where the Romans endeavoured our country to gain,
But our ancestors fought, and they fought not in vain.
Such our love of liberty, our country, and our laws,
That like our ancestors of old, we stand by freedom's cause;
We'll bravely fight, like heroes bright, for honour and applause,
And defy the French, with all their arts, to alter our laws.

No effeminate customs our sinews unbrace,
No luxurious tables enervate our race;
Our loud sounding pipe bears the true martial strain,
So do we the old Scottish valour retain.
Such our love, &c.

As a storm in the ocean when Boreas blows,
So are we enraged when we rush on our foes:
We sons of the mountains, tremendous as rocks,
Dash the force of our foes with our thundering strokes.
Such our love, &c.

Overture to "Curvante,"

Weber.

This glorious overture—so different from that of "Der Freischütz," and yet as rich in new and striking instrumental effects, chivalric, tender, and passionate by turns—was composed at Vienna only a day or two before the production in that city of the opera it preludes,—October 25, 1823. The following are the principal themes, marked (a), (b), (c), (d):—

Allegro con fuoco.

(a).

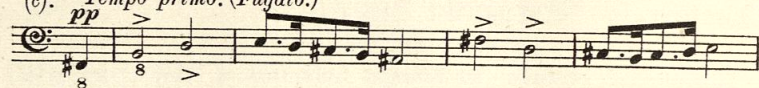
(b). Second Subject. (Adolar's scena, "O Seligkeit dich fass ich kaum.")

Strings.
dolce

Perhaps this is the very finest of Weber's fiery orchestral preludes; with its wonderfully brilliant introduction (a),—every bar of which is as sparkling and radiant as crystalline spars of snow on a high mountain flashing back the rays of the rising sun;—the lovely melody which follows in the dominant key (b), which is introduced with extraordinary

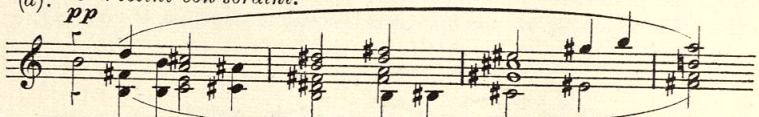
effect in the original key at the end of the overture ; the fine fugal passage in B minor (c),

(c). *Tempo primo. (Fugato.)*



which is based on the duet of the two rejected lovers ; and above all the mysterious and ghostly Largo (d),

(d). *8 Violini con sordini.*



(which can only be intelligibly interpreted by a first-rate band), when the mutes are on the violins, and the soft breath of the Zephyr seems to murmur through the orchestra, as if the romantic composer had caught the wild whisperings of the Æolian harp, and taught them to obey the laws of music.

Recitativo, . . . "Al questo Seno," . . . } Mozart.
Canzonetta, . . . "Quando miro," . . . }

MADAME ANTOINETTE STERLING.

RECITATIVE.

Al questo seno, deli vieni, idolo mio !
Quanti timori, quante lagrime, oh Dio ;
Ho sparso ben mio ! Dunque tu vivi !
Oh contento ! oh certezza ! oh premio !
Oh speme ! oh amor ! Numi clementi,
Nell' offrir mi pietosi un si bel dono !
Tutto il nostro rigore io vi perdono !

CANZONETTA.

Quando miro quel bel ciglio	Non temer che questo fuoco
Nero, pien di dolce ardor ;	Spiri, colla verde età ;
E che scorgo sul vermiglio	Ogni tempo ed ogni loco,
Labbro, un riso incantator.	Fido a te mi troverà.
Sento allor nel sen rapito	Il rigor d'avversa sorte,
Un incendio di desir !	Non potrà cangiar mia fè,
Idol mio, son ferito,	Ne spaventami la morte,
Deh ! ristora il mio martir.	Se a soffrirla avrò per te.

Caprice for Pianoforte and Orchestra (Op. 22), Bennett.

Mr CHARLES HALLE.

This graceful and beautiful work is the last of that series of compositions for Pianoforte and Orchestra which has made the name of Sterndale Bennett a household word in the concert rooms of England. The four Concertos for Pianoforte are all earlier in order of date than the Caprice.

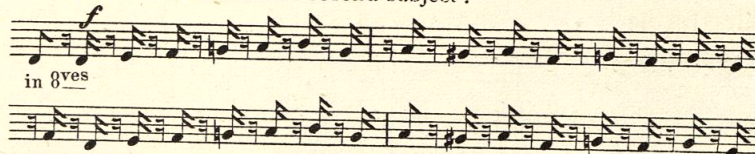
It opens with a subject of which the following is a sketch, without the arpeggio accompaniment :—

Allegro giojoso, ma con gran delicatezza.

Pianoforte.



To this in time succeeds a second subject :—



The caprice is dedicated to Madame Dulcken, and appears to have been first performed in London by its late gifted author at the concert of the Philharmonic Society, on the 20th April 1846. [G.]

Recitative and Air, . . . Handel.

Mr EDWARD LLOYD.

RECIT. My arms ! against this Gorgias will I go !
The Idumean shall know
How vain, how ineffective his design,
While rage his leader, and Jehovah mine.

AIR. Sound an alarm, your silver trumpets sound,
And call the brave and only brave around,
Who listeth follow ; to the field again,
Justice with courage is a thousand men !

(Judas Maccabæus.)

Symphony in A major, No. 7, (Op. 92), Beethoven.

- 1st Movement, Poco sostenuto : Vivace.
 2nd " Andante quasi Allegretto, in A minor.
 3rd " Scherzo Presto, in F, and Trio in D.
 4th " Allegro con brio.

I.

This Symphony—the finest excepting his last, No. 9—was written when Beethoven was in the zenith of his power—in his third and greatest “period,” and contains within itself distinctive marks of his transcendent genius in almost every feature that can give sublimity and beauty to instrumental music.

It opens with an introduction of great grandeur, in which the melody, the modulations, and the orchestral features, successively dispute the interest with each other. It commences with one of those effects of instrumentation of which Beethoven is incontestably the creator: the full orchestra strikes a strong and sharp chord, leaving suspended, during the silence which succeeds, a single hautboy that has entered, unperceived, in the preceding crash, and which goes on to develop a sustained melody.

It is impossible to conceive a commencement more original. Repetitions of the sharp chords or “cracks” ensue, again and again; after each of which, the *legato* theme grows, by added parts, till it attains a full harmony, when it gives place to a new feature—namely, a series of *staccato* scale passages in semiquavers for the stringed band, accompanied or interspersed with fragments of the melody, first heard, and modulating by various gradations into the key of C, where it is interrupted by a plaintive, touching theme, simple in itself, but richly harmonised. The stately *staccato* passages of scales again march suddenly in, with fuller accompaniments than before, and again give way to a repetition of the plaintive melody in the key of F, ending, after a prolonged and tantalising crescendo on the tonic chord of this key, on an E, struck *fortissimo* in unison by the whole band. This note, subsequently kept very prominent, is first ornamented with fragments of the original melody, and then becomes the subject of a *jeu de timbres* between the violins and wind instruments, analogous to that in the finale to the Eroica Symphony. It is tossed

about from one band to the other for six bars, changing its aspect every time, until at last, retained by the hautboy and flute, it serves to connect the Introduction to the Allegro, and becomes the first note of the principal theme, of which it gradually defines the rhythmical form. We have called particular attention to this magnificent introduction, as it is in movements of this character that the power of great composers is frequently most displayed. The one here referred to, and the opening Largo to Mozart's Pianoforte and Wind Instrument Quintett in E flat, may be instanced as standing at the very pinnacle of musical excellence—worthy rivals to each other, but altogether unapproached by any efforts of less gifted minds.

The theme of the Allegro

has often been reproached for its rustic *naïveté* and want of dignity. This probably would not have been the case, had its author written in great letters on his page, as in the Pastorale, “Rondo of Peasants.” If there are some critics who dislike being pre-informed of the subject treated by the musician, there are others, on the contrary, always disposed to receive ungraciously everything that is presented to them in a strange dress, unless they are told beforehand the reason of the anomaly.

The phrase in question has a rhythm strongly marked, which, passing afterwards into the harmony, is reproduced under a multitude of aspects, scarcely ceasing its measured march until the end—a determined employment of rhythmical form which has never been attempted on such an extensive scale elsewhere; although in minor pieces—as, for example, in

Schubert's songs—the idea frequently appears. This Allegro, of which the extensive developments run constantly upon the same idea, is treated with such incredible skill—the changes of key are so frequent and so ingenious—the harmonic and other technical features so novel and often so bold—that the movement finishes before the attention and lively emotion which it excites in the audience have at all abated.

An instance of the wonderful manner in which true genius can defy precedent, is furnished by the daring resolution, near the end of the first part, of the chord, A, C#, E, F#, upon A, C, F, F#.

and which, though it is difficult to find any satisfactory warrant for it on theoretical grounds, offers no unpleasant effect to the ear. Probably, however, this is, in a great measure, due to the skilful change of instrumental colouring that accompanies the transition.

The Symphony has a marvellous *Andante*. The principal cause of the profound sensations excited by this extraordinary movement lies also in the rhythm—a rhythm as simple as that of the Allegro, but of form perfectly different. It consists merely of a dactyl followed by a spondee,

and repeated incessantly; sometimes in several parts, sometimes in one only; sometimes serving as an accompaniment, sometimes concentrating the attention on itself, and sometimes forming the subject of a short fugue. It appears first, after two bars of sustained harmony, on the low strings of the violas, violoncellos, and double basses, *nuanced* by a piano and pianissimo full of melancholy; thence it passes to the second violins, while the violoncellos and violas sing a pathetic lamentation of an inexpressibly touching character.

The rhythmical phrase, ascending continually from one octave to another, arrives at the first violins, which pass it, by a crescendo, to the full force of the wind instruments of the orchestra, while the plaintive theme still accompanying it, but now given out with extreme energy, assumes the character of a convulsive, heart-rending wail. To this succeeds an ethereal melody, pure, loving, sweet, and resigned:—

The basses alone continue their inexorable rhythm under this melodious bow in the clouds: it is, to borrow a citation from the poet,

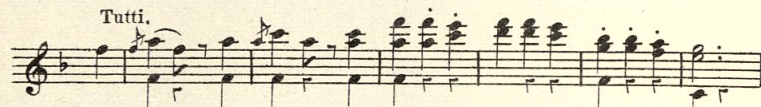
“One fatal remembrance, one sorrow that throws
Its black shade alike o'er our joys and our woes.”

The violins finish by a few *pizzicato* notes scarcely perceptible; after which, suddenly reviving like the flame of an expiring lamp, the wind instruments breathe the same mysterious harmony they commenced with, and—

“the rest is silence.”

It is not improbable that this wonderful, pathetic movement may have been intended by Beethoven to pourtray his own feelings under the terrible calamity that afflicted him ;—the only part of this Symphony that its afflicted composer ever heard was the roll of the drums !

The Scherzo



modulates in a manner altogether new. Its original key is F ; and the first part, instead of passing, as is usual, into a key related to this, terminates in A major. The Scherzo of the Pastoral Symphony, also in F, ends somewhat analogously in D major, and there are some other affinities between the two.

The Trio is one of the most remarkable and original morceau—one of the most noble thoughts—which ever proceeded from Beethoven's brain. At the close of the Scherzo, on a unison passage in F, an A, occurring quite naturally, and without any appearance of design, is suddenly held by the whole band ; transfixed, congealed as it were, like the sleeping beauty ; and is retained through the whole of the following movement, 130 bars long, without cessation. After 4 bars of the single note, a grand and noble melody in D major marches in,

TRIO.

Viol.

Corni.

Fag.

the time being considerably slackened to give the change more effect ; this is repeated with a slight reinforcement, after which a second part is introduced, leading to a repetition of the first part *fortissimo*. The management of the retained A throughout this time is effected with consummate art ; the composer knew well that so long a retention would

be apt, after a while, to pall upon the ear, and lose its effect, unless the auditor were occasionally reminded anew of the presence of the note ; and this is effected by making it play on a few neighbouring grace notes in the intervals between the various phrases of the accompanying melody. Again, the note is at first taken for some time in octaves by the first and second violins ; but in the second part, a low A is added on one of the horns ; and, oddly enough, this added note does not remain steady, but throbs occasionally—*winks*, as it were, every other bar—upon the G# below it ; signalling, as plainly as if it spoke, to the audience, “mark me well,—don't forget the dominant.”

Horn.

After the end of the second part, where a crescendo interposes to pass to the *forte da capo*, this throbbing becomes accelerated, and takes a most extraordinary form, beating a *binary* rhythm against the triple time of the other parts, and strongly accenting the accidental G# instead of the essential note itself, as if apparently to throw the latter into the shade ; but, in reality, with such marvellous skill as to draw attention to it more forcibly than ever.

cres.

cres.

Meanwhile the other parts make a crescendo by a series of bold chords, and the original melody bursts out with the full band—the never ceasing A being now thrown with startling effect upon the trumpets and drums. This extraordinary feature never fails to command the astonishment and delight of the audience. The theme of the Trio, simple as it is, furnishes a striking example of a melody whose character may be entirely changed by the manner in which it is taken : when first played smoothly and softly, it is sweet, beautiful, pastoral : when repeated by the full orchestra, it is grand, majestic, sublime. The same remark has been justly made of the fine passage “The kingdoms of this world,” in the Hallelujah Chorus of the Messiah,—though a *piano* there is not marked in Handel's score.

The Finale is not less rich than the preceding movements in novel features, in piquant modulations, or in charming fancies. The commencement, a sharp chord of E, struck by the strings, answered instantaneously by the wind, and followed by a dead pause, appears to be destined to call attention to the unusual form of the principal subject, commencing on the same chord.

This theme has some relation to that of Gluck's Overture to Armida; but it is in the arrangement of the first notes only, and for the eye more than the ear; for, in the execution, nothing can be more unlike than the two ideas. The rhythm here again is peculiar, consisting of an accentuation of the second beat of the bar, so frequent as to form the rule, instead of, as commonly, the exception.

The Finale abounds in points worthy the study of the musician. One is the graceful and unexpected effect produced by the frequent sudden transition from the key of C# minor to that of D major. Another is the daring introduction of a B# strongly accented and doubled upon the chord F#, A, B#, and D#, with C# as a pedal bass. (See next quotation.) A third is the unwonted close of the first member of the movement in C# minor instead of in E, as rule would prescribe. But the greatest marvel is the coda. After the first or preliminary cadence, a few chords prepare the way for a most elaborate working of the first phrase of the theme, repeated in every bar for 56 bars together, and accompanied by combinations of the most striking originality. After a few introductory imitations, on simple harmonies, the basses, taking the subject on the upper E, commence a long descent,

continued first diatonically through a twelfth to the low A, where the feature changes to a chromatic form; G# and A are taken alternately for a few measures; then G and A♭, then G and F#, and so on; the descent gradually progressing a semitone every 3 or 4 bars, till it reaches E and D#, which continue for a long time; the E forming a pedal note, embroidered as it were by the continued alternation of the semitone below in equal measure. All the while the violins keep up an increasing reiteration of the subject in various keys, accompanied in corresponding har-

monies by the wind band, and gradually rising *sempre più forte* on the grand pedal point above named. Here the chord of the seventh frequently occurs, so that the D# of the upper parts finds itself directly opposed to the D# taken by the basses—

a daring harmonic experiment; yet so perfectly calculated, that not the slightest discordance results; each note performing its own office without interfering in the least with the other. Half-way through the "pedal point," the violins throw off impatiently the trammels of the figure that had so long bound them, and burst off into a series of the most brilliant passages; the basses still keep steadily for some time to their E, but at last can no longer resist sharing in the jubilee of the rest of the orchestra; and the

whole comes to a conclusion with an overpowering *éclat*—an ending worthy of such a masterpiece of genius, imagination, feeling, and technical skill.

In the present age of musical taste and discernment, when it is difficult to listen to this Symphony without a feeling akin to worship of the genius that could create such a series of gigantic conceptions, how strange does it appear to be reminded, that when it was first produced, a man no less great and true than Carl Maria von Weber wrote "that the extravagancies of genius had reached their *non plus ultra*, and that the author of such a symphony was fully ripe for a madhouse!"* And yet we do not think a whit the worse of Weber for his judgment; it only proves to us how much Beethoven was in advance of his time!

[From the Reid Concert Book of 1869.]

II.

BEETHOVEN'S SYMPHONY IN A.

(Abridged from a Crystal Palace Programme.)

This symphony was written in the early part of the year 1812, the original manuscript, in the possession of the late Herr Paul Mendelssohn Bartholdy, of Berlin, the brother of the composer, bearing the autograph date 13th May. Four years had elapsed since the production of the 5th and 6th symphonies (the C minor and Pastoral), an interval for which Beethoven revenged himself by achieving, in the space of some six months, another pair of Colossi—namely, this and the 8th symphonies (the latter, dated October 1812), which, however, except in the fact that they are colossal, and are the offspring of his mighty mind, have nothing in common with each other, or with those that preceded them. Mr Thayer's researches, embodied in his accurate and interesting work, indispensable to the Beethoven student, *Chronologisches Verzeichniss der Werke Beethovens*, give no support to the doubt expressed by Berlioz in his interesting remarks on this symphony, that it was composed as early as the *Eroica*. On the contrary, they fix it definitely to the date above named. It is interesting to know also that the grand Pianoforte Trio in B flat* (Op. 97), though not published till after the 7th and 8th symphonies, and therefore numbered after them, was really composed a year before them—namely, in March 1811.

* The manuscript of which is (1869) also in possession of Herr Paul Mendelssohn.—(O.)

The Symphony in A remained for a year and a half in manuscript, and unheard. It was first performed at the Grosse Redouten-Saale in Vienna, on the 8th December 1813, at a concert for the benefit of the soldiers wounded at the battle of Hanau, where the Austrian and Bavarian armies endeavoured to cut off Napoleon's retreat from Leipsic. Much enthusiasm was felt in Vienna on the subject of the concert, and every one was eager to lend a helping hand. Besides conducting the performance in person, Beethoven contributed two new works to the programme, the "Battle Symphony" and that now before us. The orchestra presented an unusual appearance, many of the desks being tenanted by the most famous musicians and composers of the day. Spohr and Mayseder played among the violins, Meyerbeer and Hummel had the drums, and Moscheles the cymbals. Even Beethoven's old adviser, Kapellmeister Salieri, was there among the players. There was a black-haired, thick-set, short-sighted lad of fifteen in Vienna at that time, named Franz Schubert, who had finished his own first symphony only six weeks* before, and we may depend upon it that he was somewhere in the room, though at that time too insignificant to be mentioned in any of the accounts. The performance, says Spohr, was "quite masterly," the slow movement was encored, and the success of the concert extraordinary. Beethoven was so much gratified as to write a letter of thanks to all the performers. The concert was repeated on the 12th December, and the symphony was played again more than once before the 27th of the following March, when it was performed, together with its twin brother, No. 8. The two were published together at the close of the year 1816.

This is the only one of his nine symphonies for which Beethoven chose the key of A major; indeed, it is his only great orchestral work in that key. Mozart, too, would seem to have avoided this key for orchestral compositions, out of his forty-nine symphonies only two being in A. Of nine symphonies of Schubert, and five of Schumann (including the "Overture, Scherzo, and Finale"), not one is in this key. But, on the other hand, compare Mendelssohn, of whose five published symphonies, one, the Scotch, is in A minor; another, the Italian, in A major, Beethoven's other important compositions in A are the so-called Kreutzer Sonata, the fine and poetical Pianoforte Sonata, Op. 101, and the posthumous Quartet, Op. 132; but it must be admitted that if nothing but the symphony had ever been written in that key, that alone would have been sufficient to immortalise it.

In form the seventh symphony varies little from the accepted model on which the earlier symphonies are formed. In the *Scherzo* alone is there any obvious variation, though that is of some importance, as having

* The manuscript of Schubert's first symphony, in D, in possession of Dr Schneider of Vienna, bears the inscription, "Der 28te Oct. 1813. Finis et Fine," at the end of the last movement.

probably given rise to a still further departure from precedent adopted by Schumann and Mendelssohn. I allude to the repetition of the trio, which is twice played, instead of once as in the former symphonies, and which no doubt led to the practice of having two trios, as in Schumann's B flat and C major symphonies, and in Mendelssohn's "Cornelius March." This innovation, which Beethoven first attempted in his fourth symphony, increases the length of the movement to nearly double what it would have been under the original plan. Here, and in the eighth only, has Beethoven substituted an *allegretto* for the usual *Andante* or *larghetto*, but, beyond the name, the two *allegrettos* have no likeness whatever.—Strange, the strength and variety of his prodigious genius! Of his nine symphonies, not only is the general character of each quite different from that of any of the others, so that it is impossible to confuse the Eroica (No. 3) with No. 7, or No. 4 with No. 8, or the first and second; not only this, but each of the four movements, which compose each entire symphony, is entirely and absolutely distinct from all the other eight corresponding movements which form part of the others. The minuets of the first, second, fourth, and eighth symphonies, or the *scherzos* of the Eroica, the C minor, the seventh, and the ninth, are all as individual and distinct as if they were written in different measure, and different *tempo*, and different form, instead of being, so far as those particulars are concerned, all cast in one mould. And so in like manner with all the other movements. Each *allegro*, each *andante*, and each *finale* stands forth in one's memory with a living individuality which makes it impossible to confound it with any other. In this, as in some other respects, the only comparison with which I can compare Beethoven is Shakspeare. Let any non-musical reader (inclined, perhaps, to be sceptical at what I have said) think of the radical difference between *Othello* and *Hamlet*, *King John* and *King Lear*, *Twelfth Night* and *Much Ado about Nothing*, *The Tempest* and the *Midsummer Night's Dream*; and further, between Desdemona and Imogen, Miranda and Cordelia, Lance and Touchstone, and he will realise my meaning.

The symphony opens with an introduction, *poco sostenuto*, far surpassing in its dimensions, as well as in breadth and grandeur of style, those of the first, second, or fourth symphonies, the only others of the immortal nine which exhibit that feature. This introduction is a wonderfully grand and impressive movement, and resembles a vast and stately portico or hall, leading to the great galleries, corridors, and apartments of a noble palace. The transition from the introduction to the "first movement" proper, the *Vivace*, by an E *forty-eight times repeated*, and echoed backwards and forwards, between the flutes and oboes and the violins—a passage now listened for with delight as one of the most characteristic in the whole work—was for a long time a great stumbling-block to the reception of the symphony both in London and Paris. The *Vivace* itself, into which the truly daring and original passage just alluded to

leads, is a movement of wonderful fire and audacity. The principal theme, in its character and in the frequent employment of the oboe, has a quasi-rustic air; but there is nothing rustic about the way in which it is treated and developed; on the contrary, it is not surpassed in dignity, variety, and richness, by any of Beethoven's first movements.

It is difficult as well as presumptuous to compare masterpieces so full of beauty and strength, and differing so completely in their character, as do the nine symphonies of Beethoven; but if any one quality may be said to distinguish that now before us, where all its qualities are so great, it is, perhaps, that it is the most *romantic* of the nine,* by which I mean that it is full of swift, unexpected changes and contrasts, which excite the imagination in the highest degree, and whirl it suddenly into new and strange regions. In this respect the C minor perhaps most nearly resembles it; but I venture to think that *this* surpasses *that*. There are some places in this *Vivace* where a sudden change occurs from *fortissimo* to *pianissimo*, which have an effect unknown to me elsewhere. A sudden change from *ff* to *pp* in the full hurry and swing of a movement is a favourite device of Beethoven's, and is always highly effective, but here the change from loud to soft is accompanied by a simultaneous change in harmony, or by an interruption of the figure, or a bold leap from the top to the bottom of the scale—producing the most surprising and irresistible effect. I quote two of the passages referred to—

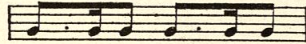
Strings.

The first excerpt shows a string quartet in C major, 3/4 time. The top staff has a melodic line with a slur over the first two measures. The bottom staff shows a rhythmic accompaniment. The dynamic shifts from *ff* to *pp* between the first and second measures. The second excerpt is similar, also showing a dynamic shift from *ff* to *pp* between measures. Both excerpts end with '&c.'

This *Vivace* is full of these sudden effects, and they give it a distinct character from that of the opening movements of any of the other symphonies. The rhythm is marked as strongly as possible throughout.

(* Excepting the last and ninth?—O.)

There is hardly a bar which does not contain its two groups of dotted triplets,—



varied and treated in the most astonishingly free and bold manner.

Not less strongly marked or less persistent is the march of the *Allegretto*, which is all built upon the following rhythm :—



or, to use the terms of metre, a dactyl and a spondee. Here, again, there is hardly a bar in the movement in which the perpetual stroke of the rhythm is not heard, and yet the feeling of monotony never intrudes itself. It is full of melancholy beauties—the vague soft chord in the wind instruments with which it begins and ends ; the incessant beat of the rhythmical subject just spoken of ; the lovely second melody, which, beginning in the tenors as a mere subordinate accompaniment, becomes after a while the principal tune of the orchestra. But the most striking of all is *the passage where the clarionets come in with a fresh melody, the key changing at the same time from A minor to A major, and the effect being exactly like a sudden gleam of sunshine.* During this truly heavenly melody, however, the bass, with a kind of “grim repose,” keeps up inexorably the rhythm



with which the movement started. No wonder that this *Allegretto* was encored at the first performance of the Symphony, or that it was for long the only movement of Beethoven that could be endured in Paris.

The third movement—*Presto*, and *assai meno presto*—(not entitled *Scherzo* and *Trio*) contains a passage for the horns, which is as original and impressive as anything else of Beethoven's, if not even more so. The electrical return to the theme of the *Scherzo*, after the passage alluded to, will not fail to be noticed. The extension given to this movement by the repetition of the trio has already been spoken of. Both the *Allegretto* and the *Scherzo* partake of the romantic character of the first movement, though from different causes.

Nor is the *Finale* less full of fiery genius and effect than the others, or less characteristic of its author, though it is wanting in those sudden “romantic” changes which (as I have with much diffidence attempted to shew) distinguish the first movement. It reflects rather the prodigious force and energy, and the grim, rough, humorous aspect of Beethoven, abrupt and harsh in his outward manner of speech. In the preceding movements this outward harshness but rarely appears. Force and vigour they exhibit in every bar, but it is rather the general nature of the man, his

command of beauty—that well-spring of loveliness and grace which lay deep beneath his exterior—and his sense of awe and mystery, that distinguish them. In the *Finale*, however, his more obvious external characteristics have their sway. “Beethoven,” says Spohr, “was often a little hard, not to say raw, in his ways ; but he carried a kindly eye under his bushy eyebrows.” It is this side of his character which appears to me to be reflected by this *Finale*.

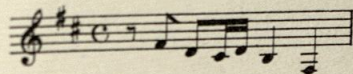
These wonderful works—the nine symphonies of Beethoven—the youngest of which is upwards of fifty years old, are as fresh as the day they were written. Every time they are played they seem to become more youthful, more free from obscurity, fuller of meaning and beauty, and more secure against the attacks of time and fashion : like the great statues of antiquity, and like a few (a very few) pictures of more modern date, they appear destined to last as long as the human race itself.—(G.)

PART II.

Overture, "Hebrides," (Op. 26), Mendelssohn.

It is a natural, and surely not a blameable impulse which makes one eagerly gather up every scrap of information and every little tradition as to the origin and history of such a beautiful work as this Overture,—a work of which it may be said, without fear of contradiction, that it is perfect from beginning to end; perfect æsthetically as a representation of the sentiment which dictated and named it; perfect musically in form and structure, and in its employment of all the instruments of the orchestra; and lastly, perfect in the pleasure which it gives the listener.

It reflects the impressions made on Mendelssohn by a journey in the Western Highlands. It is said that on his return to his family at Berlin, on being asked by his sisters to tell them something about Scotland, he played the phrase—



with which the Overture opens, and said, "There! there it is." This was in 1829. Next year he went to Italy, and it was during his stay in Rome that he composed the Overture. This appears from the allusions to it in his letters from Rome, viz., November 16th, 23d, 30th, and especially those of December 10th and 20th, in the former of which he tells his father that he intends to finish it the next day as a Birthday present to him; and in the latter, speaks of it as a thing actually finished. In these letters he calls it alternately the "Hebrides" and the "Solitary Island" ("Einsame Insel"); the name Fingal's-höhle (Fingal's Cave) is, however, prefixed to the published score. But that, though "finished" at that time, he was not entirely satisfied with it, is plain from a letter two years later, in which, writing from Paris, January 12. 1832, he says that he will not produce it there, because he does not consider it yet quite right. "The middle portion in D (forte) is too stupid, and the whole working out smells more

of counterpoint than of hair oil, sea gulls, and salt fish, and must be all altered.

These alterations he must have made in the course of the next four months, for on the 14th May 1832, it was played (for the first time?) at the Philharmonic Concert at Hanover Square, under his own direction, when he says that it "went splendidly, and sounded so droll amongst all the Rossini things."

Prof. Moscheles possessed an original MS. of this work, differing in many respects from the printed score. It is too much to hope that so valuable a thing as this MS. should ever be published; but it would be interesting, and would form an admirable pendant to the two famous Leonora Overtures of Beethoven.* [G.—1866.]

"The magnificence of the grand Cave of Fingal is greatly heightened by the twilight gloom that is spread around; long, heavy, and sullen billows roll in from the vast Atlantic; and, at sunset, when the sea glows with the glare of departing day, the sun sinking beyond the expanse, illumining the thin vapours and tinging the clouds, the lofty rocks of St Kilda appearing on the verge of the horizon, and the sombre and silent wilderness of isles and rocks around—the mountains of the mainland and some of the islands are seen, like black clouds upon the horizon, beneath and around that dark, unfathomed, unexplored ocean."

Lieder, (a) "Wonne der Wehmuth," Beethoven.

(b) "Es war ein König in Thule," Liszt.

MADAME ANTOINETTE STERLING.

(a) Trocknet nicht, Thränen der ewigen Liebe!
Ach, nur dem halbgetrockneten Auge,
Wie öde, wie todt die Welt ihm erscheint!
Trocknet nicht, Thränen unglücklicher Liebe!

—GOETHE.

PARAPHRASE.

Flow on, flow on, ye bitter tears
Of never-dying love!

* Since this was written, a copy of the MS. score alluded to is in possession of the Crystal Palace Company, and was played there, as well as the usual version, October 14, 1871.]

Only to moistened eye appears
 Earth's desert waste, with all its fears.
 So thy sadness
 Has its gladness,
 Unhappy love,
 Unending love!
 Flow on, flow on, ye bitter tears—
 Cease not to flow, ye tears!

(JOHN MACKINLAY.)

(b)

Es war ein König in Thule,
 Gar treu bis an sein Grab,
 Dem sterbend seine Buhle
 Einen goldnen Becher gab.

Es ging ihm nichts darüber,
 Er leert ihn jeden Schmaus,
 Die Augen gingen ihm über,
 So oft er trank daraus.

Und als er kam zu sterben
 Zählt er seine Städt' im Reich,
 Gönnt alles seinen Erben,
 Den Becher nicht zugleich.

Er sass beim Königsmahle,
 Die Ritter um ihn her
 Auf hohem Vätersaale,
 Dort auf dem Schloss am Meer.

Dort stand der alte Zecher,
 Trank letzte Lebensgluth,
 Und warf den heiligen Becher
 Hinunter in die Fluth;

Er sah ihn stürzen, trinken
 Und sinken tief in's Meer:
 Die Augen thäten ihm sinken—
 Trank nie einen Tropfen mehr.
 —GOETHE.

PARAPHRASE.

There was a King in Thule
 Was faithful till the grave,—
 To whom his mistress, dying,
 A golden goblet gave.

Nought was to him more precious;
 He drained it at every bout:
 His eyes with tears ran over
 As oft as he drank thereout.

When came his time of dying,
 The towns in his land he told,
 Nought else to his heir denying
 Except the goblet of gold.

He sat at the royal banquet,
 With his knights of high degree,
 In the lofty hall of his fathers,
 In the Castle by the Sea.

There stood the old carouser
 And drank the last life-glow;
 And hurled the hallowed goblet
 Into the tide below.

He saw it plunging and filling,
 And sinking deep in the sea;
 Then fell his eyelids for ever,
 And nevermore drank he!

(BAYARD TAYLOR.)

(a) *Andantino*, }
 (b) *Gavotte*, } *Orchestral Suite in C, No. 6, F. Lachner.*
 (Op. 150.)

1. Introduction and Fugue.
2. Andante.
3. Gavotte.
4. Finale (Funeral Music and Festival March).

This Suite is the sixth work of this nature for full orchestra produced by this talented and prolific composer, whose name is far more familiar in Germany than in England, where his works are played and relished widely, and where he himself is much known and deservedly esteemed.

The second member of this composition is a slow movement, *Andantino*, a plaintive pastoral tune confided almost entirely to the Flute, and accompanied at starting in a rhythm which, if persisted in, might provoke reminiscences of the *Allegretto* in Beethoven's Symphony (played in the first part of this Concert); but it is fortunately not continued beyond the first bars.

There is a second part to the movement, in G minor, containing a characteristic phrase, prettily worked,—

and forming a good contrast to that which precedes and follows it. On the return of the original tune it is somewhat varied.

For the third movement we return to the key of C. This is a Gavotte

very rapid in pace, *Allegro assai quasi presto*, and approaching a horn-pipe in character;—

Allegro assai.



It is the gem of the work, very clever, beautifully written and scored throughout, with all kinds of nice little orchestral effects, and containing some excellent points. (Abridged.) [G.]

Ballad, . . . "Edward Gray," . . . H. S. Oakeley.

Mr EDWARD LLOYD.

(First time.)

Sweet Emma Moreland of yonder town,
Met me walking on yonder way,
"And have you lost your heart?" she said;
"And are you married yet, Edward Gray?"

Sweet Emma Moreland spoke to me:
Bitterly weeping I turned away:
"Sweet Emma Moreland, love no more
Can touch the heart of Edward Gray.

"Ellen Adair she loved me well,
Against her father's and mother's will:
To-day I sat for an hour and wept,
By Ellen's grave on the windy hill.

"Shy she was, and I thought her cold;
Thought her proud, and fled over the sea;
Filled I was with folly and spite,
When Ellen Adair was dying for me.

"Cruel, cruel the words I said!
Cruelly came they back to-day:
'You're too slight and fickle,' I said,
'To trouble the heart of Edward Gray.'

"There I put my face in the grass—
Whisper'd, 'Listen to my despair:
I repent me of all that I did:
Speak a little, Ellen Adair!"

"Then I took a pencil, and wrote
On the mossy stone, as I lay,
'Here lies the body of Ellen Adair,
And here the heart of Edward Gray!"

"Love may come, and love may go,
And fly, like a bird, from tree to tree;
But I will love no more, no more,
Till Ellen Adair come back to me.

"Bitterly wept I over the stone:
Bitterly weeping I turn'd away:
There lies the body of Ellen Adair!
And there the heart of Edward Gray!"

—ALFRED TENNYSON.

Pianoforte Solos.

Mr CHARLES HALLE.

(a) "Des Abends" (Fantaisie Stücke), Op. 12, No. 1, *Schumann*.



(b) Impromptu in F minor, Op. 142, No. 4, *Schubert*.



March, . . . "Tannhäuser," . . . *Richard Wagner.*

The author of "The Music of the Future," William Richard Wagner, was born at Leipsic on the 22d May 1813. Having terminated his literary studies, and feeling an inward vocation for composition, first awakened by his hearing Beethoven's Symphonies, he devoted himself to the pursuit of musical Art with unremitting zeal. His first Opera, "Die Feen," completed in 1834, was never performed. Another, "Die Novize von Palermo," given at Madgeburg, 29th March 1836, was very coldly received. The work which first established his reputation, "Rienzi, the Last of the Tribunes," taken from Bulwer's novel, was composed at Riga, in Russia, where he had accepted the office of musical director during the summer of 1839. This was followed by "The Flying Dutchman," in 1841. After having vegetated unknown and disheartened at Paris during three years, he left the French capital in 1842, and brought out his "Rienzi," at Dresden, during the same year. The success of the Opera was very great, and procured him the appointment as *Kapellmeister* to the King of Saxony. "The Flying Dutchman," though vastly superior to "Rienzi," met with but scanty encouragement at Dresden and Berlin during the years 1843 and 1844; but with the first performance of "Tannhäuser," at Dresden, 21st October 1845, which was enthusiastically received, his fame spread like wildfire through Germany. "Lohengrin," finished in 1847, enhanced the composer's popularity; but unfortunately Wagner took a most active part in the Revolution of 1848, when he was compelled to fly from Germany, and take refuge at Zurich, in Switzerland. His friend and ardent admirer, Liszt, produced "Lohengrin" at Weimar, in 1850, with the most complete success. This was followed by "Tristan and Isold," performed at Munich, and much admired. His Trilogy, "The Ring of the Niebelung," preceded by a Prologue, or "Vorabend," *Das Rheingold*, and three grand works, "Die Walküre," "Siegfried," and "Götter Dämmerung," are among his latest works.

Another of his compositions, a highly interesting comic Opera, "Die Meistersinger," has been produced with immense success,—first at Munich, on the 20th June 1768, and since at Vienna, Berlin, Dresden, and the leading theatres of Germany. Though offering very great difficulties in the performance, German patience and perseverance have overcome all; and the work is received with enthusiastic applause even in the smaller provincial towns of *Vaterland*. The new theatre now building, under Wagner's auspices, at Bayreuth, in Bavaria, which is destined to realise all the scenic and acoustic improvements which he considers indispensable for the full effect of his musical dramas, will probably be ready next summer.

The theories and opinions of Richard Wagner, as expressed in his book "Oper and Drama," may not be sound; his music may be eccentric, or

against the standard rules of the great masters—but his Operas have now for long kept the stage of the principal theatres in Germany—where the legendary and mythical subjects of his *libretti* are more appreciated—being more congenial to the German mind—than elsewhere.

This grand March, written in the unusual key of B major, is one of the most brilliant, effective, and melodious of the composer's works. It is played all over Germany, wherever there is an orchestra, and is a stock piece at "garden-concerts."

The Reid Concert, which concludes with this specimen of music by a living composer of such repute, is the Thirty-Sixth which has taken place, and the Eleventh given by the fifth Professor of Music.

H. S. O.

The abridged notices of Bennett's "Caprice," p. 9,—of Beethoven's Symphony (II.) p. 18,—of Mendelssohn's Overture, p. 24,—and of the movements from Lachner's Suite, p. 27,—are inserted by kind permission of George Grove, Esq., D.C.L.
