



The  
**R**eid **C**oncert.

1879.

LIBRETTO, &c.,

OF THE

**Reid Concert,**

*THURSDAY EVENING,*

**7.45,**

FEBRUARY 13, 1879.

## Principal Artistes.

MISS EMMA THURSBY,  
SOPRANO.

MADLLE. AMALIE KLING,  
CONTRALTO.

MADAME NORMAN-NERUDA,  
VIOLIN.

HERR STRAUS,  
VIOLIN, AND LEADER.

AND

MR CHARLES HALLE,  
SOLO PIANIST  
AND  
CONDUCTOR.

## The Orchestra.

### FIRST VIOLINS.

Herr L. STRAUS, *Principal.*  
" CARL BERZON.  
" BAUERKELLER.  
Signor F. CROSA.  
Mr G. HADDOCK.  
Mons. C. HARNDORFF.  
Herr HARTMAN.  
" J. HEISS.  
Mons. E. HUNNEMANN.  
Herr S. JACOBY.  
Mons. KETTENUS.  
Signor SCUDERI.

### SECOND VIOLINS.

Signor L. RISEGARI, *Principal.*  
Mons. TOUCHE.  
Signor CAMPIONE.  
Mr J. BOWLING.  
" BROWN.  
" L. HARGRAVE.  
" J. HARRISON.  
" A. LEE.  
" H. NUTALL.  
" S. PYCROFT.  
Mons. C. SPEELMAN.  
Mr J. O. STURGE.

### VIOLAS.

Herr O. BERNHARDT, } *Principals.*  
Mr SPEELMAN, }  
Signor BENFENATI.  
Mr R. BREITBARTH.  
" J. BROEDELLET.  
" J. DALY.  
" W. KLIPPE.  
Mons. J. MAGOULES.

### VIOLONCELLOS.

Mons. E. VIEUXTEMPS, *Principal.*  
Herr F. NERUDA.  
Mons. E. HARNDORFF.  
Herr O. LANGE.  
Mr E. NICHOLS.  
" H. SMITH.  
" T. H. TURNER.  
" J. WALTON.

### DOUBLE BASSES.

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

### FLUTES.

Mons. F. BROSSSA.  
Mr H. PIDDOCK.

### PICCOLO.

Mr V. L. NEEDHAM.

### OBOES.

Mons. A. LAVIGNE.  
Mr CH. REYNOLDS.

### CLARINETS.

Herr W. GROSSE.  
Mr J. GLADNEY.

### BASSOONS.

Signor M. RASPI.  
Mons. LALANDE.

### HORNS.

Mons. VANHAUTE.  
Signor PREATONI.  
Mr TH. REYNOLDS.  
Signor CALLISTO BEI TRAMI.

### TRUMPETS.

Mr G. JAEGER.  
" J. SCOTTS.

### TROMBONES.

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

### KETTLE DRUMS.

Mr TH. BATLEY.

### BASS DRUM & CYMBALS.

Mr F. J. BATLEY.

### OPHICLEIDE.

Mr MARSDEN.

### LIBRARIAN.

Mr TH. BATLEY.

# Programme.

## PART I.

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

Overture, . . . . . "Rosamunde," . . . . . *Schubert.*

Aria, . . . . . "Si t'amo, o cara" (*Muzzio Scaevola*), . . . . . *Handel.*  
Miss EMMA THURSBY.  
(*Her first appearance in Scotland.*)

Duo Concertante, for two Violins and Orchestra, . . . . . *Spohr.*  
*Soloists—Madame NORMAN-NERUDA, and Herr STRAUS.*  
(*First time in Scotland.*)

Recitative, . . . . . "Ach was hab ich gethan" (*Orpheus*), }  
AND . . . . . "Ach ich habe sie verloren," . . . . . *Gluck.*  
Aria, }  
Madlle. AMALIE KLING.  
(*Her first appearance in Scotland.*)

Symphony in E flat, . . . . . *Mozart.*  
1 *Adagio: Allegro. (E flat.)*  
2 *Andante. (A flat.)*  
3 *Menuetto, e Trio—Allegretto. (E flat.)*  
4 *Finale—Allegro. (E flat.)*

INTERVAL OF TEN MINUTES.

# Programme.

## PART II.

Pianoforte Concerto, No. 5 (The "Emperor"), . . . . . *Beethoven.*

- 1 *Allegro.*
- 2 *Adagio, un poco mosso.*
- 3 *Rondo (Allegro).*

Mr HALLE and his ORCHESTRA.

Recit., . . . . . "Know you no song of your own land?" . . . }  
Song, . . . . . "O Swallow, Swallow, flying, flying south," . . . } *H. S. Oakeley.*  
(*First time.*)

Miss EMMA THURSBY.

Violin Solos, . . . . . { (a) "Abendlied," . . . . . *Schumann.*  
(b) "Moto perpetuo," . . . . . *Paganini.*  
(*By special request.*)

Madame NORMAN-NERUDA.

Lieder, . . . . . { (a) "Wiegenlied," . . . . . *Brahms.*  
(b) "Frühlingsnacht," . . . . . *Schumann.*  
Madlle. A. KLING.

Air, and Variations, . . . . . "Deh! torna mio bene," . . . . . *Proch.*  
Miss EMMA THURSBY.

(a) Scherzo,  
(b) Intermezzo,  
(c) Notturmo,  
(d) Wedding March, } Incidental Music to "Midsummer Night's Dream," *Mendelssohn.*

## PART I.

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

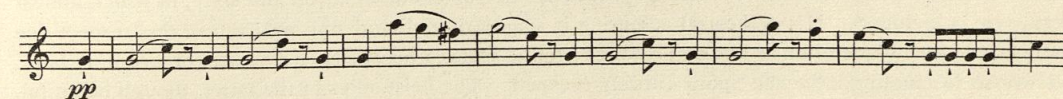
Overture, . . . . . "Rosamunde" (Op. 26), . . . . . *Schubert.*

The name of Schubert was for a long time, in England at least, associated merely with a few Songs, "The Wanderer," "Erlking," "Ave Maria," &c., and some short Pianoforte pieces; but some of the choicest treasures of his genius lay hidden and almost unknown in the dusty cupboard of an advocate at Vienna, Dr Schneider, till the autumn of 1867, when, thanks to the unremitting exertions of an enthusiastic lover of the art, Mr George Grove, and to the liberality of the owner of the manuscripts, they found their way to this country, and have since delighted many thousands at the Crystal Palace Concerts. Born at Vienna, on the 31st January 1797, the son of a poor schoolmaster, Franz Peter Schubert passed his childhood in perfect retirement from the world; but though the records of that period of his life are scanty, they show that his talent for music and his general ability manifested themselves very early. At eleven years of age, having a lovely voice, he was put into the Court Chapel and at a public school, where he remained five years. In 1813, when scarcely sixteen, he composed his first Symphony, in 1814 his first Mass, and in 1815 no less than seven Operas, two Symphonies, and his "Erlking," and then during a period of thirteen years, his indefatigable pen added a large store of masterpieces to those of his idol, Beethoven. At the early age of thirty-one, and just at the moment when his fame and reputation were commencing, and would no doubt have led to a splendid position for the young composer, ruthless death carried him away on the 19th November 1828. The legacy he left, consists of five Masses, thirteen Operas and Operettas, nine Symphonies, ten Quartets and concerted pieces (instrumental), twelve Pianoforte Sonatas, thirty-two Pianoforte Duets, Marches, &c., thirty-six part Songs, and five hundred and seventy-five single Songs.

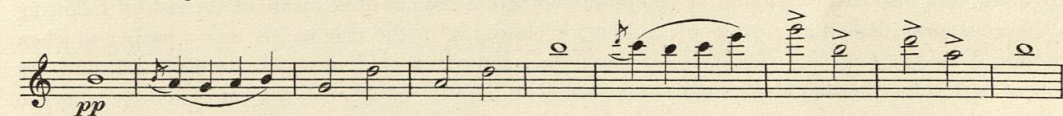
Over his last resting place, which is next but one to that of Beethoven, in the Währing Cemetery, near Vienna, is the following inscription: "Music has here buried a rich treasure, but even richer promise. Franz Schubert lies here." Recently a fine statue has been erected to his memory, in the "Stadtparke," Vienna.

The Overture to "Rosamunde," originally written for his Opera "Zauberharfe" in 1820, is a melodious, spirited, and masterly piece of music. It opens with an introduction in a majestic style, (C minor, 3/4). A charming phrase, given first to the wind instruments, then taken up by the quartet, and modulating to G flat, A major and minor, back to the dominant G, is followed by an *Allegro vivace* (in C major), with a brilliant subject. The second theme, elegant and graceful, is introduced in the key of G, and without any display of scientific combinations, the whole Overture reflects the delightful characteristics of its gifted author.

The Andante, after a grandiose opening, has a cantilena chiefly remarkable for many changes of key through which it passes. The Allegro Vivace begins thus:



and the following are the first bars of its second subject:



There is no attempt at elaboration: but the *coda* is long in proportion to the extent and character of the movement, and contains one very striking modulation.

Aria, . . . . . "Si t'amo o cara, e sento," . . . . . *Handel.*

Miss EMMA THURSBY.

Si t'amo o cara, e sento  
L'istesso tuo contento,  
Dolce brillarmi in sen,  
Non bramo e non aspetto,  
Intiero un mio diletto,  
Se dal tuo cor non vien.

Duo Concertante, . . . . . Op. 9, No. 2, . . . . . Spohr.

Madame NORMAN NERUDA and Herr STRAUS.

Spohr died in 1859 at Cassel, where he had for thirty-five years held the post of Kapellmeister, full of years,—seventy-six,—and of honour, as being perhaps the greatest composer of that date; Mendelssohn and Schumann having already closed their short but brilliant earthly career.

Spohr's own instrument being the violin, he was particularly successful in compositions which bring it prominently forward; for instance, in "Chamber-music," in which very artistic department he has left many fine specimens, having written some thirty string-quartets, three double quartets, a "nonetto," &c. The total number of his instrumental works is said to have been one hundred and sixty, in which almost every style is included. His orchestral colouring is singularly rich and finished, and in this respect due credit should be awarded him as having preceded Mendelssohn, who was born a quarter of a century later, and whose fascinating influence Spohr entirely escaped. The harmonies of the latter, though beautiful, are chromatic to a fault; hence there is a speciality or mannerism in his music, causing it to be easily recognised, and also easily imitated by composers not great enough to be aware of the risk of following a dangerous precedent, and a style which, though charming in the original, is by no means so when reproduced by the copyist. There is no doubt that the visits paid by Spohr to England, and the frequent performance of his music there, have had, as in the case of Mendelssohn, considerable influence on the works of English composers, until the broader and deeper style of Schumann was better known, and counteracted the strong tide which had set in in the direction of the two former masters. Like the mighty Beethoven, Spohr excelled in instrumental rather than in vocal music.

The following are the themes of the work introduced on this occasion, which is one of eleven duets for two violins composed by this prolific master, catalogued under Op. 3, Op. 9, Op. 39, and Op. 67.

First Tutti.

*Allegro.*



First Motive.

1st Principal Violin.

2nd Principal Violin.



Second Subject.



*Larghetto.*



RONDO. First Subject.

1st Principal Violin.

2nd Principal Violin.



Second Subject.



\*Recit. and Arie, . . . "Ach, was hab' ich gethan" (*Orpheus*), . . . . . Gluck.

Madlle. AMALIE KLING.

RECIT. Ach, was hab' ich gethan, wazu trieb mich die Liebe, wazu trieb mich das Herzeleid! Theure Gattin, Euridice, holde Gattin! Theure Gattin, ach, sie hört nicht mein Flehn', ach sie kehrt nicht zurück! Ich selbst hab' sie dem Tod geweiht! Mehr als jemals fühl' ich mich elend, mein Schmerz ist ohne Grenzen! In dieser Schreckensstunde bleibt mir nichts mehr, als nur der Tod, des alles sühnet.

ARIE. Ach, ich habe sie verloren,  
All mein Glück ist nun dahin,  
O wär' ich nie, nie geboren,  
Weh' dass ich auf Erden bin!  
Euridice! Euridice!  
Gieb' Antwort, o, vernimm mich!  
Ewig bleibe ich dir treu.

RECIT. What in my haste have I done? To the gulf of destruction my love thrown back once more!—Oh, my consort! My Eurydice! my Eurydice! Belovéd consort! She is cold, she is mute, and for evermore gone! 'Tis I!—'tis I who have the loved one slain. Fate too fearful!—Remorse too vain!—No aid can more avail me. In a moment so terrible, only despair and death henceforth are ever left me!

AIR. Can I bear this anguish weary,  
And my life wear out alone?  
Earth is desert, wild and dreary,  
Now Eurydice is gone.  
Lost for ever!—lost for ever!  
But hear me!—What silence!  
But hear me!

\* Sung by her at the Lower Rhenish Festival of 1876.

Ach, ich habe sie verloren,  
 All mein Glück ist nun dahin,  
 O wär' ich nie, nie geboren,  
 Weh' dass ich auf Erden bin!  
 Euridice! Ach vergebens  
 Ruh' und Hoffnung,  
 Trost des Lebens  
 Ist nun nirgends mehr für mich!  
 Ach' ich habe sie verloren,  
 All mein Glück ist nun dahin,  
 O wär' ich nie, nie geboren,  
 Weh' dass ich auf Erden bin!

I for thee have bravèd dying,  
 Hast thou no fond word replying?  
 Can I bear this anguish weary, &c.  
 Lost for ever! lost for ever!  
 What silence chilling!  
 What dread unwilling  
 My last hope killing!  
 What torture is rending my heart!  
 Can I bear this anguish weary,  
 Now Eurydice is gone!  
 Life on earth is far too dreary!  
 Let its wretched pain be done!

Symphony in E flat,

Mozart.

(Born 1526 : died 1791.)

- Adagio : Allegro. (E flat.)
- Andante. (A flat.)
- Menuetto e Trio—Allegretto. (E flat.)
- Finale—Allegro. (E flat.)

This is the last but two of Mozart's forty-nine orchestral Symphonies. It is the 543d of his works, and was composed (or rather probably, completed) at Vienna on the 26th June 1788; and was followed at extraordinary short intervals by the G minor Symphony, July 25th, and the C major—known in England as "the Jupiter"—August 10th of the same year. These dates are certain, being given in Mozart's own autograph catalogue of the music composed by him during the last eight years of his life.

Thus we have three colossal masterpieces, besides trios, sonatas, marches, canzonets, and other trifles, produced in something like seven weeks! It was indeed a volcanic eruption of genius and labour. With these three noble works, Mozart fitly closed his labours in the highest department of orchestral music, for there is no trace of his having designed or attempted another symphony during the four years that elapsed before his death in 1791.

The E flat Symphony is perfectly distinct in character from the other two. While the G minor has been characterised by an eminent critic as "the most passionate piece of music ever written for an orchestra," up to 1788, and the "Jupiter" is one of the most dignified and noble, the E flat fulfils a less eminent but hardly less satisfactory rôle. It is a picture of happiness and gaiety—the gaiety of Mozart, how different from that of Beethoven in his Second and Fourth, and of Mendelssohn in his "Italian," Symphony! The lovely *Andante* alone throws a transient shade over the bright picture, but the tone of happiness is restored in the Minuet and its charming Trio, and goes on increasing through the brilliant and masterly Finale.

The Symphony opens, as was Mozart's frequent custom, with an *Adagio*. It commences\* with solid chords in the whole orchestra, separated by scale passages in the first Violins.

\* Inspection of the autograph copy of this work, which is, or was, in the Imperial Library at Berlin, shewed slight alteration of the commencing bars.—[H. S. O.]



As the movement proceeds, the scale passages become more frequent, and are taken up by the second Violins and Basses as well. This leads into the *Allegro* of the first movement proper, starting with the following graceful and beautiful theme :



first given out by the Violins, with charming touches of Horns and Bassoons, and then transferred, on repetition, to the Basses. The corresponding "Second subject," divided between the Violins and



Clarinets, and charmingly accompanied by the Basses in *pizzicato* notes, is thoroughly in the vein of that which precedes it. It plays a main part in the development of the movement, in company with a bold phrase which occurs at first almost accidentally as a mere accompaniment figure, and is made important use of after the double bar, almost to the neglect of the "first subject" proper :—

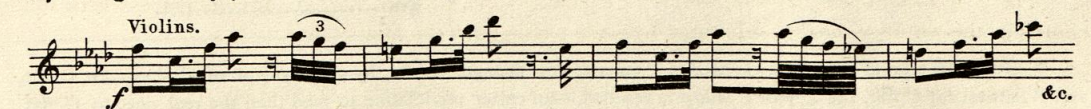


and by scale-passages in the first Violins which seem to have been particularly attractive to Mozart in this movement.

The *Andante*, during which Drums and Trumpets are silent, is sometimes called the Swan-Song, though on what ground it is hard to say, since the slow movements in both the G minor and "Jupiter" Symphonies, as well as in a score of other grand works, were written nearer to Mozart's departure than this. It is founded on a theme at once lovely and characteristic :—



The fine second subject is in complete contrast to the foregoing, and by its modulations introduces the only change in the joyous flow of the Symphony :



The second portion of the *Andante* is remarkable for many things, but for nothing more than the parts

which Mozart has assigned to his two Bassoons, *obligato* throughout, now filling up the general structure and adding their rich warm tone to the effect, now moving in independent figures and florid phrases, truly delightful to hear. The Bassoons are prominent in both *Allegro* and *Andante*, but it is in the latter especially that they play their most characteristic part.

Such is the masterly phrase which he has allotted to them and to the Clarinets.

The popular *Minuet* commences:—

And the *Trio*—in which the Clarinets come into prominence, the first Clarinet playing the melody while (somewhat unusually), the second has an arpeggio accompaniment beneath—is thoroughly Mozartean.

But it is in the *Finale* that the irrepressible spirit and brilliancy of the profound and genial composer display themselves in all their freedom. The *Finale* to a Symphony of Mozart's is always a *capo d'opera*. His long experience with the public had taught him the advisability of finishing his work with a lively and engrossing strain.

It commences with the following delicious theme:—

which is followed by a second subject similar in phrase and figure, but in the key of the "dominant," and containing a change, which shews how deeply romantic and emotional Mozart could be.

\* Musicians should note here the skilful "enharmonic change," when, by employment of C sharp for D flat, and B natural for C flat, the key of F sharp is reached,—an easier modulation to read than the real one, to G flat.—(H. S. O.)

It is in the second portion of the movement that the elaborations and busy imitations and modulations occur, which vindicate Mozart's claim to the possession of the highest science—though they probably gave him little trouble. In one or two places of abrupt pause and transition and rough humour (as far as Mozart could be rough), this part of the *Finale* might almost be a prediction of the somewhat analogous movement in Beethoven's Seventh Symphony (in A).—Quoted by permission of George Grove, Esq., D.C.L.

The last time this Symphony was given at a Reid Concert was in 1866. Since that year, the following Symphonies have been introduced thereat.

1867, Beethoven, No. 6, "Pastoral."	1873, Beethoven, No. 4, B flat.
1868, Mendelssohn, No. 5, "Reformation."	1874, Mendelssohn, No. 3, "Scotch."
1869, Beethoven, No. 7, A minor.	1875, Beethoven, No. 2, D major.
1870, Beethoven, No. 3, "Eroica."	1876, Beethoven, No. 7, A minor.
1871, Beethoven, No. 5, C minor.	1877, Beethoven, No. 5, C minor.
1872, Beethoven, No. 8, F major.	1878, Beethoven, No. 3, "Eroica."

Thus all Beethoven's great symphonies, excepting No. 9, have been played on these occasions. Had it been advisable to give that colossal work in its entirety, that is with its choral portion, No. 9 would have been already heard at Reid Concerts. But that portion is so excessively exacting and difficult as to cause a natural hesitation on the part of our distinguished Conductor to risk its performance without his fine chorus at Manchester, or one trained under his own supervision.

It having been the aim since 1866 to perform at Reid Concerts the symphonies of the greatest of composers in the most complete manner here possible, and thus adequately to introduce those sublime works to Scotland, it is felt that to lower the standard by giving a work—and such an unrivalled work as the "Ninth and greatest Symphony"—in any sense incompletely would be undesirable. As, however, the three first movements forming the instrumental portion are, *per se*, so glorious,—more so even than Beethoven's preceding works, opportunity is taken of the presence here of Mr Hallés orchestra to give an adequate performance of that portion only, as "half-a-loaf is better than no bread," and it is a pity that such grand music should remain year after year unheard here. It is therefore selected at the third Concert of this festival, on the 15th inst. And in order that the Reid Concert shall not be wanting in one of Beethoven's greatest orchestral works, his finest Concerto, which is equal in calibre to his Symphonies, is chosen as the first piece in Part II.

H. S. O.

## ENTR'ACTE.

The following extract, written by Dr Hans von Bülow a few weeks ago to the well-known musical journal, "Die Signale," Leipzig, will be read with interest, as shewing the warm appreciation of one artist for another, an appreciation which is seldom so publicly acknowledged, excepting by those of first-rate talent and ability :—

"MANCHESTER, 2d November 1878.

"The 'Bechstein' Grand was indeed *en retard*, but I had no reason whatever to regret following Herr Charles Hallé's advice, to content myself in the meanwhile with a little old *pianino*. His Orchestra, which, since I heard it last, three or four years ago, has become even more complete, accompanied so exquisitely, so certainly, so discreetly, with such delicacy, that my dwarfish instrument was never overpowered by the 160 arms of the giant body. Seldom have I had the good fortune to play under such masterly direction. Herr Hallé directs as Madame Neruda plays the violin. There were 28 violins, 10 violas, 10 violoncello, 10 double basses: of all nations, Englishmen, Frenchmen, Germans, Dutchmen, Belgians, Italians, performing with a perfect unanimity, which realised in the domain of music the ideal of the Peace Congress! I shall not bring on myself the reproach of exaggeration, if I declare Herr Hallé's orchestra to be one of the first in the world,—as far as I know the latter. Mr Thomas in New York, and Herr Bilse in Berlin, who possess indeed model bands (*Mustercorporationen*), must here lower their sails, and if in last year's travels I gave a higher "Number" to the London Crystal Palace Orchestra, I must now correct this.

"Whether it is here exactly to the purpose or not, I cannot let this opportunity pass of again bringing to recollection the unequalled service to the cause of music in England rendered by Herr Hallé. To recognise its full value, we must go back to the primitive state of matters thirty years ago,—when, for instance, in the Orchestral Concerts at Manchester, the violins were placed behind the contra-basses (sic), and in no London concert had a Beethoven pianoforte Sonata been publicly performed.

"Then, in 1848 appeared Herr Hallé, undertaking the Apostolat for classical music, and by degrees, in every branch of it, combating with unwearied perseverance against all active and passive obstacles, and splendidly accomplishing the fulfilments of the mission. Concerts like mine, as well as those of a Rubinstein, would have been impossible without the previous Herculean labours of this pioneer in the culture of art. It would be well worth while to publish a chronicle of the very beneficial effect he has produced by his labours during the past thirty years; and it is much to be wished that one of our countrymen should feel impelled to undertake this task for the honour of the German name. I can only here indicate very briefly, but cannot refrain from noticing, one point in which Herr Hallé, without hesitation, stands alone: his complete justice and impartiality. No modern composition of importance has he ignored or neglected, of whatever colour, or to whatever school of criticism (*Richtung*) it may belong; but, nevertheless, the works of the classical masters, and these in faultless completeness, "*lückenloser Vollständigkeit*," form always the chief parts of the truly ideal programmes, which really must serve as patterns of his orchestral and chamber concerts. Is it too private a matter if I add, that Herr Hallé, besides being the most judicious of musicians, is also one of the most talented and agreeable of companions to be met with in England, and that I feel that I owe him personal thanks for the remarkably friendly sympathy (*Collegialität*) that he has not failed to shew me since my first visit to London in 1873; and that, in spite of the efforts of some foolish if well-meaning people, from the very beginning, to bring about between us an equally foolish antagonism."—"*OMEGA*," *Edinburgh Courant*, January 1879.

## PART II.

Pianoforte Concerto in E Flat, No. 5 (Op. 73),

Beethoven.

Soloist,—Mr CHARLES HALLE.

- (1.) Allegro.
- (2.) Adagio un poco mosso.
- (3.) Rondo (Allegro).

(First Movement.)

Allegro. *ff*

Tutti. Solo.

5 7 8va

&c.

(Second Movement.)

Adagio un poco mosso.

Viol. con sordini.

Tutti. *pp*

Basso pizz.

(Third Movement.)

RONDO. Allegro.

*ff* Ped. *p*

This is the last of the five Concertos with which the great master, alike of Orchestra and Piano, enriched music. Of the five, the two first (in C, Op. 15, and in B flat, Op. 19,) are early, and, for Beethoven, comparatively unimportant works. The third, in C minor (Op. 37), is more remarkable, and in more than one passage reveals the master in all his greatness. It is, in fact, the bridge from the compositions of his immature age to those of his full manhood. The fourth and fifth Concertos, which are among his very finest and grandest works, and hold the same place among compositions for pianoforte and orchestra that his "Coriolan" and "Leonora" do among Overtures, or the "Eroica" among Symphonies. These two noble sisters are in the keys of G and E flat. Sisters they truly are: though rarely were two sisters so noble and so lovely, and yet so unlike in their loveliness. The elder has perhaps more grace and charm, with a tender sentiment and romance peculiarly her own; but the younger is of loftier stature, with a mien and a front like that of Juno, and a grand serene beauty hardly of this world—

"A daughter of the gods, divinely tall,  
And most divinely fair."

The Concerto asserts its originality and dignity at the very commencement. Instead of beginning, as was the custom with his predecessors, with a long orchestral passage in which the themes are given out and developed before the entrance of the solo instrument—a plan which he followed in his three first Concertos; or again, instead of beginning, as in the G major Concerto, with a mere Pianoforte solo, Beethoven has devised a happy medium, which is at once very original and suited to the genius of the instrument, and starts the composition with the greatest éclat. The Movement opens with a kind of Prelude—the chord of E flat is sounded by the full orchestra, which is followed by a passage of arpeggios and scales, on that chord, by the piano—then the chord of A flat is sounded and similarly followed, and lastly, the chord of B flat. The passages for the piano increase in brilliancy and boldness on each occasion, and at last end in the chord of the tonic, E flat, and in the principal theme of the Movement, which is given out and developed according to custom by the orchestra. This Allegro, as is usually the case with the first movements of Beethoven's Concertos, is arranged on the plan of the first movement of a Symphony. The piano is almost as much one of the instruments of the orchestra as the violins or oboes, and although it has its passages for display—most brilliant and effective—yet they all arise legitimately out of the themes of the movement, and bear their due relation to the proportions of the whole. It is impossible, in the limits of a mere programme, to enter into the details of a movement so full and complex as this; but every hearer can observe for himself the breadth and melodiousness of the themes, the singular and fanciful variety and beauty of the pianoforte passages, and the grand general effect of the whole, which make this Movement so *unapproachable*, and which, on a close acquaintance, affect one to the highest admiration and astonishment. Some of the enharmonic modulations in the piano part—arranged as they are with a knowledge of orchestral effect and *nuance*, and with an aerial lightness and grace which no one ever possessed like this lonely, deaf, ragged musician—have an indescribable charm, and seem to lift one above music into another world. True, the doctrine of *finality* is as false in art as in politics. All art is in progress, and as long as man goes on thinking and feeling, it must go on and develop; but it must be long indeed before the wonderful structure here raised by the genius and knowledge of Beethoven is surpassed.

It was formerly the rule to allow the solo-player in a Concerto an opportunity of making a display of original skill in an extempore "Cadence," towards the end of the movement, where the orchestra paused for that purpose. In this Concerto Beethoven has, for the first time, dispensed with the custom, and has inserted a Solo passage of his own, with the words *non si fa una cadenza, ma s'attacca subito il sequente*. Whether this was due to the inability of Czerny (then a youth of nineteen), by whom the

Concerto was first performed at Vienna, to extemporize a Cadence, or whether, as is more probable, it arose from Beethoven's own wish, to preserve the unity of so splendid a movement from any chance of being damaged by injudicious improvisations on its themes—certain it is that this forms one of the original features which distinguish the Concerto. Nor is this all; Beethoven was not content with writing his own Cadence, but he made it still more a novelty by accompanying the latter half of it with the orchestra. First the horns come in with the second subject, and the strings *pizzicato*; then they are joined by the other wind instruments, the violins and basses having snatches of the first subject, until the Cadence ends in the grand *tutti* of the Band.

The Second Movement (*Adagio un poco mosso*) is a kind of noble hymn, which might appropriately be headed *Canzone di ringraziamento offerta a una divinità da un guarito*, as the well-known hymn which Beethoven has so inscribed in his 15th Quartet. It is in the key of B major, used for C flat, connected enharmonically with that of E flat. The movement is in the form of quasi-variations. The theme, a strain of great beauty and serenity, is given out by the violins, which remain "muted" during the whole Adagio—an unusual expedient with Beethoven. It is then taken up by the piano and accompanied in various lovely figures, the third and culminating repetition being in octaves for both hands in semi-quavers, with the most touching effect. Beethoven does not, however, allow us long to remain in this ecstatic frame of mind, but by a very characteristic change he, by one note of the horns (B flat), brings the key back to E flat, and without a pause introduces the theme of the Rondo. This is as full of energy and gaiety as the other movements are of dignity and sweetness. There is, however, a second theme, for piano solo, which is full of delicacy, and contrasts well with the animated spirit of the chief subject. The piano part is one of extreme brilliancy and great difficulty. Of the many original and interesting features of the Rondo we will only notice the passage near the close, in which, for 17 bars, *ritardando*, the piano is accompanied by the drum alone *pianissimo*—a piece of poetical humour very characteristic of Beethoven.

Although composed in 1809 (the MS. is so dated by Beethoven himself), this Concerto does not appear to have been produced till the winter of 1811. The first recorded performance was at Leipzig, in December of that year, and the second in the following February, at Vienna, where it was played by Carl Czerny.

There are no signs among the MSS. or sketch books of Beethoven that he ever meditated a sixth Pianoforte Concerto. It is a remarkable fact that he should thus have stopped in one department of composition in the very zenith of his powers. In all others—Symphony, Mass, Quartet, Sonata, Trio—he went on from strength to strength, each year and each work revealing fresh heights of grandeur, and fresh depths of beauty and passion. But in the department of the Concerto he stopped short, and the inference is almost obvious—that he had done his very best, and that best the greatest effect that could be obtained, and that he said to himself, "I have done all I can, and I will attempt no more." And no Pianoforte Concerto so magnificent as this one—"The Emperor," as it is nick-named,—has ever been composed. It was last played at a Reid Concert in 1868, by Madame Schumann.—From "G,"—and *Reid Concert Book*, 1868.

Song, "The Swallow," from "The Princess" (Op. 24, No. 3), H. S. Oakeley.

Miss EMMA THURSBY.

*Recitative.*

"Know you\* no song of your own land,' shet said,  
'Not such as moans about the retrospect,†  
But deals with the other distance and the hues  
Of promise; not a death's-head at the wine.'  
Then I remember'd one myself had made  
What time I watch'd the swallow winging south  
From mine own land, part made long since, and part  
Now while I sang; and maiden-like as far  
As I could ape their treble, did I sing.

*Song, (Allegretto).*

'O Swallow, Swallow, flying, flying South,  
Fly to her, and fall upon her gilded eaves,  
And tell her, tell her what I tell to thee.

'O tell her, Swallow, thou that knowest each,  
That bright and fierce and fickle is the South,  
And dark and true and tender is the North.

'O Swallow, Swallow, if I could follow, and light  
Upon her lattice, I would pipe and trill,  
And cheep and twitter twenty million loves.

*(Penseroso.)*

'O were I thou that she might take me in,  
And lay me on her bosom, and her heart  
Would rock the snowy cradle till I died.

'Why lingereth she to clothe her heart with love,  
Delaying as the tender ash delays  
To clothe herself, when all the woods are green?

*(Come primo.)*

'O tell her, Swallow, that thy brood is flown:  
Say to her, I do but wanton in the South  
But in the North long since my nest is made.

'O tell her, brief is life but love is long,  
And brief the sun of summer in the North,  
And brief the moon of beauty in the South.

'O Swallow, flying from the golden woods,  
Fly to her, and pipe and woo her, make her mine,  
And tell her, tell her, that I follow thee.'

ALFRED TENNYSON.

[*Inserted, and set by permission.*]

\* "you." The (northern) Prince, disguised as a "Lady Student." Affianced in early youth and by proxy to "Ida."

† "she." The (southern) Princess, "Ida." Head of a Ladies' University.

‡ "retrospect." Alluding to "Tears, idle tears" (or, "The days that are no more"), which had just been sung by a maiden, "Violet."

Violin Solos,

{ (a) "Abendlied," . . . . . Schumann.  
(b) "Moto perpetuo," . . . . . Paganini.

Madame NORMAN-NERUDA.

Lieder,

(a) "Wiegenlied," . . . . . Brahms.  
(b) "Frühlingsnacht," . . . . . Schumann.

Mdlle. A. KLING.

WIEGENLIED.

(a) Guten Abend, gut' Nacht,  
Mit Rosen bedacht  
Mit Nägelein besteckt  
Schlüpf' unter die Deck';  
Morgen früh wenn Gott will  
Wirst du wieder geweckt!  
Guten Abend, gut' Nacht.  
Von Englein bewacht  
Die zeigen im Traum  
Dir Christkindlein's Baum;  
Schlaf nun selig and süß  
Schau im Traum's Paradies!

CRADLE SONG.

Lullaby, and good night;  
With roses bedight,  
With lilies bested,  
Is baby's wee bed;  
Lay thee down now and rest,  
May thy slumber be blest!  
Lullaby, and good night.  
Thy mother's delight;  
Bright angels around  
My darling shall stand,  
They will guard thee from harms,  
Thou shalt wake in my arms.

FRUHLINGSNACHT.

(b) Ueber'm Garten durch die Lüfte  
Hört' ich Wandervögel zieh'n.  
Das bedeutet Frühlingsdüfte  
Unten fängt's schon an zu blühn'.  
Jauchzen möcht' ich, möchte weinen,  
Ist mir's doch, als könnt's nicht sein.  
Alte Wunder wieder scheinen,  
Mit des Mondes-glanz herein.  
Und der Mond, die Sterne sagen's  
Und im Traume rauscht's der Hain,  
Und die Nachtigallen schlagen's:—  
"Sie ist dein, ja sie ist dein!"

SPRING NIGHT.

Hark! I hear the birds of passage  
As they o'er the garden flee,  
'Tis of coming spring the message,  
Blossoms cover every tree.  
Joy and sadness, hoping, fearing,—  
'Tis as if it could not be!  
Ancient wonders reappearing  
With the moon's bright beams to me,  
In the moon and stars I've read it,  
'Tis the grove's unceasing tone,  
And the nightingales have said it:  
"She is thine, and thine alone!"

Air with Variations,

"Deh! torna mio bene," . . . . . Proch.  
Miss EMMA THURSBY.

- (a) Scherzo,  
 (b) Intermezzo,  
 (c) Notturmo,  
 (d) Wedding March,
- } "Midsummer Night's Dream." . . . Mendelssohn.

It is not too much to say of Mendelssohn's music to Shakspeare's exquisite play that the former is worthy of the latter, and higher praise could not be given. Nothing that the composer subsequently produced has surpassed this youthful work of his eighteenth year in freshness, spontaneity, and exuberance of fairy-like imagination. It is often performed in Germany, "incidental" to the play, as intended by Mendelssohn. In Shakspeare's own country dramatic taste appears to be at present at too low an ebb to admit of frequent representations of his works on the stage. Consequently this beautiful music is scarcely ever heard here out of a concert room. It is much to be wished that composers equal to the task may illustrate and adorn other dramas according to the same plan—that of interspersing music at certain appropriate occasions in them. In this way the text may be spoken, and needs not to be sung, the music and the poetry being independent of each other, as both can so well afford to be. Attempts to weld together all the arts in "Drama," causing a certain loss of independence in each of them, seem to show that the plan of "incidental music" is more practical and more rational.

Mendelssohn composed some dozen pieces, vocal and instrumental, for the "Midsummer Night's Dream." The Overture was given at a recent Reid Concert (1877), and, together with the other movements selected this evening, was played by Mr Hallé's band here on February 10, 1871. The "Scherzo" is perhaps the composer's most delicious *morceau*. The "Notturmo," which has a sister in the same key in his first Pianoforte Concerto, is also in its way perfect. It is introduced in Act III, as "Still music;"

*Oberon.* Silence a while. Robin, take off this head.  
 Titania, music call; and strike more dead  
 Than common sleep, of all these five the sense.

*Titania.* Music, ho! music; such as charmeth sleep.

*Puck.* When thou wak'st with thine own fool's eyes peep.

*Oberon.* Sound, music. [*Still music.*] Come, my Queen, take hands with me,  
 And rock the ground whereon these sleepers be.

The bright "Wedding March" will probably occur in many programmes during this and next month, a Royal marriage being at hand.

The almost unavoidable length of Reid Concerts having been sometimes objected to, attempt has been made to shorten the present programme. But if in one sense smaller, it is in another way larger, the concert-book being this year issued in a form more convenient for its extracts in musical type—which can be executed in Edinburgh better than anywhere in the kingdom. It is curious to note, on the authority of Mr Hullah, that the first book of the kind ever issued was for the first Reid Concert, in 1840, under auspices of Professor Thomson. The next occasion in Scotland was probably that of the Reid Concert book of 1867. Since then analytical programmes or books have become less rare.

According to custom, the last sounds of the Reid concert-music are bright and festive, as should be the case on the anniversary which that Concert now far and wide commemorates,—the birthday of its originator, whose memory he willed Reid Concerts annually to foster, the founder of the Chair of Music and great benefactor to our University—General John Reid, whose thirty-ninth Commemorative Concert is the fourteenth of his fifth Professor.

H. S. O.