



The

Reid **C**oncert.



1880.

LIBRETTO, &c.,

OF THE

Reid Concert,

FRIDAY EVENING,

7.45,

FEBRUARY 13, 1880.

Principal Artistes.

MISS LILLIAN BAILEY,

SOPRANO.

HERR HENSCHEL,

BASSO.

MADAME NORMAN-NERUDA,

VIOLINISTE.

AND

MR CHARLES HALLE,

SOLO PIANIST

AND

CONDUCTOR.

The Orchestra.

FIRST VIOLINS.

HERR L. STRAUS, *Principal.*
" S. JACOBY.
" BAUERKELLER.
SIGNOR CAMPIONE.
" F. CROSA.
MR G. HADDOCK.
MONS. C. HARNDORFF.
HERR HARTMAN.
" J. HEISS.
MONS. E. HUNNEMANN.
" KETTENUS.
SIGNOR SCUDERI.

SECOND VIOLINS.

SIGNOR L. RISEGARI, *Principal.*
MONS. TOUCHE.
MR BROWN.
" S. BENN.
" J. BOWLING.
HERR H. DITMAR.
MR L. HARGRAVE.
" J. HARRISON.
" A. LEE.
" H. NUTTALL.
" S. PYCROFT.
MONS. M. SPEELMAN.

VIOLAS.

HERR O. BERNHARDT, } *Principals.*
MR SPEELMAN, }
SIGNOR BENFENATI.
MR J. BROEDELET.
" J. DRAKE.
HERR V. GLEIM.
MR W. KLIPPE.
MONS. J. MAGOULÉS.

VIOLONCELLOS.

MONS. E. VIEUXTEMPS, *Principal.*
" VAN DE VELDE.
HERR O. LANGE.
MR E. NICHOLS.
" H. SMITH.
" T. H. TURNER.
MONS. S. VEERMAN.
MR J. WALTON.

DOUBLE BASSES.

HERR F. NEUWIRTH, *Principal.*
MONS. AERTS.
MR F. BRAZILIER.
HERR C. KIPCKE.
MR A. KLIEGL.
" TH. NICHOLS.
" G. PARNELL.
" H. THORLEY.

FLUTES.

MONS. F. BROSSA.
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 BELTRAMI.

TRUMPETS.

MR G. JAEGER.
" J. SCOTTS.

TROMBONES.

MR J. HAWKES.
" TH. GERMAN.
" W. T. BLAMPHIN.

KETTLE DRUMS.

MR TH. BATLEY.

BASS DRUM and CYMBALS.

MR F. J. BATLEY.

LIBRARIAN.

MR T. BATLEY.

PART I.

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

Overture, "Jessonda," *Spohr.*

Of all the Operas composed by Spohr none enjoyed a greater popularity in Germany than "Jessonda." His "Faust," his "Zemira and Azor" met with a most flattering reception on their first appearance, and kept the stage for some years; but, whether spurred on by the successes of Spontini at Berlin, or by the favourable rumours preceding Weber's "Freischütz," there can be no doubt that when Spohr composed Edward Gehe's *libretto* (taken from an old French Opera, "La Veuve de Malabar," which had already been treated in German by Winter, under the name of "Marie de Montalban") he disclosed in this work not only the treasures of his science and knowledge of orchestral effects, but a mine of the most fascinating and beautiful melodies. The reception of the Opera at its first performance in Leipzig during the autumn of 1821, and only a few months after Weber's triumph, was enthusiastic to a degree. It made soon the round of all the German theatres, was translated into Italian, and given, with a fair amount of success, at the Royal Italian Opera, Covent Garden, some twenty-seven years ago. The neglect of this fine Opera is unaccountable, and sooner or later it must find its place again as one of the best and most complete lyric dramas of the German school.

The Overture begins with a solemn movement, $3/2$, in E flat, the composer availing himself of part of a Chorus in the introduction, "Cold and Still," which he employs with excellent effect. This is interrupted by snatches of the Soldier's Chorus in the second Act, "What song," in $3/4$, and the two motives are very ingeniously interwoven. The *Allegro vivace* in E flat, common time, which follows, whilst possessing all the characteristics of the great master, is written with much more freedom and *abandon* than his other Overtures. The first subject, portraying the chivalrous Portuguese hero, Tristan d'Acunha, is succeeded by a Spohrish phrase in B flat, intended, no doubt, for the heroine. The first subject being taken up again, leads to an energetic *tutti* in C minor; the second theme reappears in A flat, and by a clever transition returns to the original key, the whole winding up with some striking modulations and a brilliant and effective peroration.

Aria, "Nozze di Figaro," *Mozart.*

Miss LILLIAN BAILEY.

Porgi amor qualche restoro,
Al mio duolo, a miei sospir !
O mi rendi il mio tesoro
O mi lascia almen morir !

The Countess' first song in Act II. of the opera "Le Nozze di Figaro," produced at Vienna 1786.

Concerto, No. 5, in A minor, Op. 37, *Vieuxtemps.*

Violin—Madame NORMAN-NERUDA.

Allegro non troppo.
Adagio.
Allegro con fuoco.

The following are the themes of the three movements in this fine work :—

(1) *Allegro.*
Orchestra Solo 3
61 *p*

(2) *Adagio.*
con espress.

(3) *Allegro con fuoco*
sf

The Concerto is fiery and brilliant throughout, and the part for the solo instrument is written for it with consummate skill, as might be expected from the pen of the first of Belgian violinists. His E minor Concerto, Op. 10, was played (by the same great artiste) at our Festival of 1870.

Song, "Samson," Handel.

Herr HENSCHEL.

Honour and arms scorn such a foe,
Tho' I could end thee at a blow,
Poor victory, to conquer thee,
Or glory in thy overthrow :
Vanquish a slave that is half slain !
So mean a triumph I disdain.

Addressed (in the Oratorio) by Harapha, a giant of Gath, to Samson after his sight had been destroyed by the Phillistines.

Symphony in F, No. 8 (Op. 93), Beethoven.

- (a) Allegro vivace e con brio.
(b) Allegretto scherzando.
(c) Tempo di Menuetto.
(d) Allegro vivace.

The Symphony in F, No. 8, is considered one of the most complete and finished orchestral works of Beethoven. It was composed very soon after the glorious Op. 92, No. 7, in A major, but has not the slightest affinity with either that or any other of the great master's previous instrumental "poems." The characteristic feature of the first movement is stately grandeur. The principal subject, *Allegro vivace e con brio*—



rivets at once the attention of the hearer, nor is there fear of this diminishing in the progress of the movement. The abrupt breaking up, the sudden transition from B flat first to D, then to C major, the mysterious, new, and unsuspected introduction of the chord of the diminished seventh, followed by the lovely phrase of the flutes and oboes, and so beautifully responded to by the violoncellos and bassoons, the noble termination of the first part, bear witness of the unrivalled master mind. The second part, increasing in originality of treatment and interest, plays with the principal subject in every shape—sometimes hidden by fitful, impetuous gushes or strange modulations, but it is never lost sight of entirely.

What can be finer than this obstinacy of clinging to the subject, and its return, after a grand outburst in F minor, to its original key, with all the pomp of instrumental splendour, the unexpected taking up of the theme by the clarionets, in D flat, its charming reappearance in F major, and the calm and unobtrusive ending !

Nothing can surpass the beauty of the *Allegretto Scherzando* in B flat—perhaps the most popular movement by Beethoven—



It is a gem of the purest water, full of grace, expression, and elegance, interspersed with snatches of playful humour, and which, once heard, can never be forgotten. One could hardly believe that the greatest musician of the age had been deprived already more than twelve years of the faculty of hearing when he wrote these fascinating strains.

The *Tempo di Menuetto*—



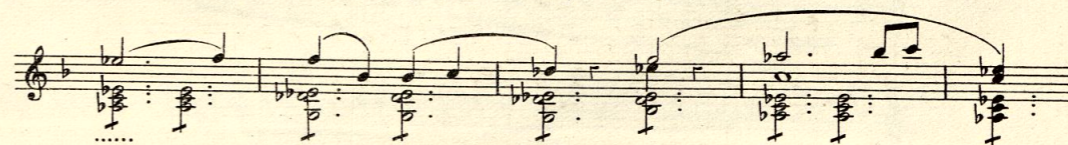
is somewhat in the style of Haydn, flowing and simple, succeeded by a lovely Trio, with solos for the horns and clarionets, but in the irresistible, fiery *finale*—



Beethoven is himself again :

Durch Schnee und Regen,
Dem Wind entgegen,
Immer zu, immer zu,
Ohne Rast und Ruh,

he carries you on in his wild, reckless course, across country, over hill and dale. In vain a sweet voice entreats him to tarry (in the beautiful phrase in A flat)—



he tears himself away, and you must follow him through the maze of his fanciful vagaries. Bold and unexpected modulations lead to a distant tonality, the "dominant" of A major, when, by a striking and most effective contrivance, he brings you back to the original subject. Once more the lovely phrase returns in D flat, then the principal motive is taken up again, first in little fragments, and interrupted by pauses, as if panting for breath, then gradually increasing, and after a grand progression of chords, preparing its reappearance, *fortissimo* in D major, *pianissimo* in F, and at last, by a truly Beethovenish transition in F sharp minor, whence it finds the way back to the original key. The last adieu of the expressive phrase in F is soon interrupted by the boisterous return of the principal subject, and, after a short pause on the dominant, a most original and quaint climax brings this wonderful movement to an end.

Second Account.—Written for, and abridged from a London Philharmonic Programme.

The author's description of the original MS. of this work,—“Sinfonia. Linz im Monat October 1812,” shews the time and place of the composition. Its first performance did not take place until February 1814, of which the following quaint announcement appeared in the Vienna papers on the Thursday prior to the date:—

“Invited by the kind applause of the most honoured public, and by the express desire of many valuable friends of art, the undersigned will have the honour on Sunday next, the 27th instant, in the great Redoutensaale, with the assistance of the most distinguished artists of the day, to give a performance of his composition on Lord Wellington's Victory at the Battle of Vittoria, also of a new, never-yet-heard Symphony, and an entirely new, not-yet-heard Vocal Terzetto. The particulars will be announced in the ordinary bills—Ludwig van Beethoven.”

It was Beethoven's habit to think on paper, so to speak—to write down crude ideas as they first arose in his mind, and to modify these in writing again and again, until he brought them into the perfect shape in which the world knows them; and he would not commence his Score before this process was accomplished in black and white, which, with some composers, is worked purely in the mind, and has no written record. These sketches for the work under notice are written in the same “Skizzenbuch” as those for the next earlier Symphony in A. They shew that the first thought for the opening movement dawned upon the master in the key of D, when several introductory bars formed a climax up to the subject with which the finished work begins, at once arresting our attention. The omitted passage is in the same measure as the theme to which it leads, and it starts upon the harmony of the dominant; the original conception seems to have been to swell the importance of the subject by such preparation for its entry, but the after-thought has better affected the purpose by the unheralded assertion of the chief idea.

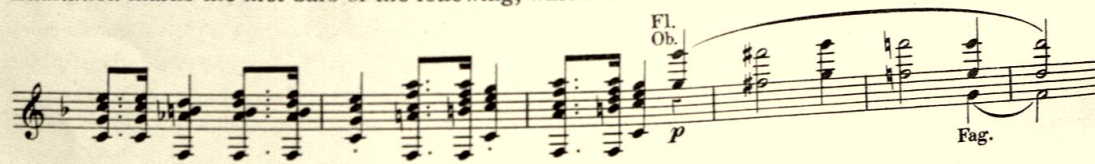
Allegro vivace e con brio.

Fresh as a spring morning is the tuneful burst of song that begins this movement. (See above, at *a.*)

A modulation as novel as it is unexpected, is a device to give a most peculiar colouring to the second subject,



which, after its commencement in this unwonted key of the “sixth,” instead of the customary “fifth” of the original mode, winds its rhythmical course into the more usual key of C, and completes itself then, a tone lower than its commencement; or rather, it is broken off incomplete, and its playful sweetness takes an air of mischief from this interruption, which varies but does not break the character of the whole piece. Exultation marks the first bars of the following, which are the summit of a crescendo passage,—



and in the sequel is yet another of the many exquisite ideas that enrich this portion of the movement. The character of gaiety, which I suppose to distinguish this Symphony as a whole, shews itself prominently in the next most individual movement. See above (*b.*). As a mere effect of colour, nothing can be more delicious than that of the iterated harmony of the wind instruments, which forms a background to the delicate melody with the quaint responses for the basses that fill up its periods of rest; and another feature of the very unique piece of orchestration is the peculiar employment of the *pizzicato* notes that point the accent and define the harmony. The remarkable breadth of the first phrase of the second subject

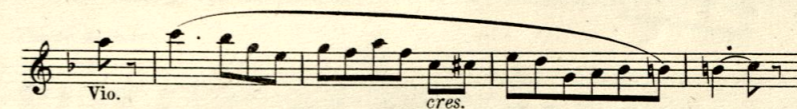


is nobly displayed by its allotment to the violins and violas in three several octaves, with such light accompaniment as leaves this paramount, a giant striding through the atmosphere of sound. The rugged rolling passage for the basses that ensues is the trick of a rough but merry jester; and the capricious phrase (divided between two alternate instruments) that springs out of it, seems the sportive attempt to elude so violent a playfellow.



Were suggestion wanting throughout of the playful purport of the present movement, or were the hearer too engrossed by its external beauty to perceive its underlying stream of humour, the close of the whole would set the matter beyond critical question, by the effrontery of its time-honoured Italian cadence, that was well worn by Rossini and his imitators, but swims in strange waters in the hands of Beethoven.

The classic Minuet—almost the only remnant with nineteenth century composers of the many dance forms of the Suites de Pièces of elder time—is here presented in its original measure and *tempo*, but with somewhat extended proportions, and with all the melodic grace of the age in which it was written. For instance the chief theme,



which rides royally upon the forcible figure that precedes and accompanies it. One of the loveliest of fancies is the effect of the alternations of the two choirs of instruments, on a discord and the chord upon which this is resolved, that occurs in the second part in a passage leading to the resumption of the first phrase. The Trio is commenced by two horns,—



and continued by other instruments, and is accompanied in difficult passages of triplets by violoncello solo.

The joyous spirit that pervades the whole of this Symphony is especially conspicuous in the final movement, and breaks forth as powerfully in the opening theme as if it had been pent up instead of soaring freely during the whole work.

Note the increasing pointedness that is given to the idea by the added instruments at each repetition of the second half bar; note, too, the marked accent of the phrase beginning after four full bars, which is the portion of the theme more particularly developed hereafter. If the outset be sportive, however, there is a positive joke in the impertinent C sharp that precedes the repetition of the theme by the full orchestra. One can almost hear the composer laugh as he put this note down, and imagine that he chuckled over the fancy that everybody would blame him for not calling it D flat; and one can feel how he husbanded his pleasantry until, in the Coda of the movement, he gave the solution of the enigma by making this startling note the means of modulation into the strangely remote key of F sharp minor. The course of harmony that leads back from this parenthetical key of A flat to the key of C, might be a text for a long disquisition, the sum of which could but be that the composer's end was beauty and his means were beautiful. A humorous offshoot from the last melody,—



swells and falls like the heaving of a long breath, and is repeated with diversified accentuation; and from thence the first part is brought to its conclusion. Such are the elements of this most individual movement, whose fusion shews the master at play, but still a master, and colossal in his mastery.

The Symphony was introduced at the 32nd Reid Concert, in 1872.



PART II.

Concertstück in \flat Minor, Op. 79, Weber.

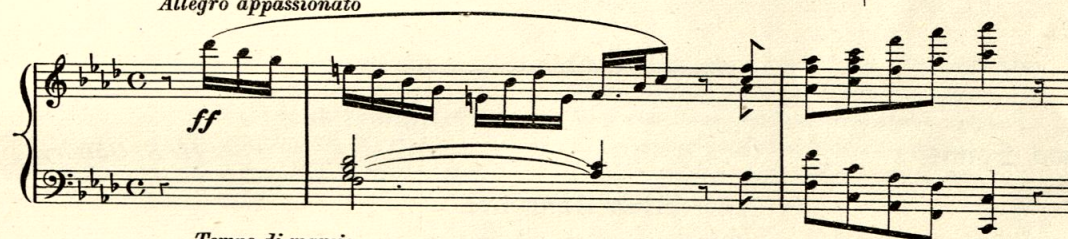
Mr CHARLES HALLE.

Larghetto ma non troppo.
Allegro appassionato.
Tempo di marcia.
Presto assai. Con molto fuoco e con leggerezza.

Larghetto ma non troppo.
Flutes and Clarionets.



Allegro appassionato



Tempo di marcia.



Presto assai. Con molto fuoco e con leggerezza.



This brilliant and fiery concerto, more generally known as "Concertstück," is perhaps the most popular work of the kind composed during the last half century. From the life of Weber, by his son, Baron Max von Weber, it appears that this great Concerto was written in 1821, soon after "Preciosa" and "Der Freischütz," when the composer was at the zenith of his creative powers. "On the very morning of the production of 'Der Freischütz,' he devoted two quiet hours at his desk to the completion of his beautiful concerto in F minor. When all was finished, he brought the still wet pages to his wife, and played to her, and to his pupil Benedict, the whole piece, with wondrous fire, explaining the story of his subject (which treated of the return of a loving knight, after the Crusades, to his anxious wife), step by step, to his admiring auditors. The hour could never have been forgotten by either. The words of the explanatory programme were never intended for publication, but Benedict wrote them down from memory, and showed them afterwards to the smiling master. They are as follows:—(a) *Larghetto*—The lady sits in her tower; she gazes sadly into the distance. Her knight has been for years in the Holy Land. Shall she ever see him again? Battles have been fought, but no news from him so dear to her. In vain have been her prayers. (b) *Allegro appassionato*—A fearful vision rises to her mind. Her knight is lying on the battle-field, deserted and alone; his heart's blood is ebbing fast away. Could she but be by his side—die with him! She falls senseless and exhausted. But, hark! what is that distant sound? [Notice here, at the close of the *allegro* in F minor, the transition, conducted by the bassoon, solo, to the march in C major.] (c) *Tempo di Marcia*—Horns in the wood? What glimmers in the sunlight? What forms are approaching? Knights and squires, in pompous and stately tramp, with the cross of the Crusades, banners waving, people acclaiming, nearer and clearer—and there [notice the celebrated pianoforte scale-passage, like a flash of lightning]—it is *he*. (d) *Presto assai*—She sinks into his arms. Love is triumphant. Happiness indescribable. The very woods and waves sing the song of love. A thousand voices proclaim its victory." This splendid piece of music concludes with one of those exciting, fiery, and impetuous climaxes in which Weber is well-nigh unrivalled.

Two Songs, H. S. Oakeley.

Herr HENSCHEL.

(a) (For St Valentine's Eve.)

I.
O du mein Mond in stiller Nacht,
Der über mir am Himmel wacht,
Und mit mir wacht und mit mir träumet,
Und wenn ich schlafe meinen Traum
Mit duftgem Silber säumet.

II.
Du immer nah und immer fern,
Mein Morgenstern, mein Abendstern,
Vorbotin aller Wonne
Und alle Wonne selber du
Du Mond, du Stern, du Sonne.

I. (Paraphrase.)
O'er me, like moon in stilly night,
Thou watchest, loved one, soft and bright,
With me awake, with me when dreaming,
And when I sleep, upon my dream
Thy silver rays are gleaming.

II.
For ever near for ever far,
My morning-star, my evening-star,
O fount of every pleasure,
A guiding light art thou to me,
As moon, as star, as treasure.

III.

O du mein Leid, du meine Lust
Du, eine Ros' an meiner Brust
Ein Dorn in meinem Herzen,
Ich drück ihn tief in's Herz hinein
Und liebe dich mit Schmerzen.

(Wackernagel.)

III.

From thee comes grief, from thee comes rest,
Thou art a rose upon my breast—
A thorn, but nought shall move thee,
I press thee madly to my heart,
And whilst thou woundest, love thee.

(H.)

(b) "Sehnsucht" (The Sunny South).

I.

Ich blick' in mein Herz, und ich blick in' die Welt,
Bis vom shimmernden Auge die Thräne mir fällt;
Wohl leuchtet die Ferne mit goldenem Licht,
Doch hält mich der Nord—ich erreiche sie nicht
O die Schranken so eng, und die Welt so weit
Und so flüchtig die Zeit!

(Traum.)

II.

Ich weiss ein Land wo aus sonnigem Grün
Um versunkene Tempel die Trauben blüh'n,
Wo die purpurne Woge das Ufer beschäumt;
Fern lockt es und winkt dem verlangenden Sinn
Und ich kann nicht hin.

III.

O hätt' ich Flügel, durch's Blau der Luft
Wie wollt' ich baden im Sonnenduft!
Doch umsonst! Und Stunde auf Stunde entflieht,
Vertraure die Jugend—begrabe das Lied—
O die Schranken so eng, und die Welt so weit,
Und so flüchtig die Zeit!

(Geibel.)

I.

I look in the world, and I look in my heart,
Till from glistening eyes the tear-drops start;
Full bright gleams the far-land, so golden and fair,
But bound to the North shall I reach that land e'er?
O how narrow the bounds, and the world so vast,
And time fleeth so fast.

(Dream.)

II.

I know a land where in sunny, rich green,
Amid ruins of temples the vines are seen,
Where the purple wave lashes the shore with its foam,
And the laurel-wreath dreams of the minstrels that roam:
It tempteth the senses, it beckons to me,
And I cannot there flee!

III.

Oh had I but wings, I would cleave the bright blue,
Would bathe in the sun glowing air as I flew!
Vain wish! And the hours flow swiftly along,—
I mourn away youth, and I bury my song,—
O how narrow the bounds in a world so vast,
And time speedeth so fast!

(A. B.)

Two Violin Solos,

Madme. NORMAN NERUDA.

(a) *Larghetto*, *Nardini*.

Commencing—



and

(b) Two Hungarian Dances (Transcribed by Joachim), . . . Brahms.

The composer's ten "Ungarische Tänze" originally appeared as Pianoforte Duets. Some of them have been scored by him for Orchestra, of which two specimens were introduced at the Reid Concert of 1875, and some have been arranged by Professor Joachim for violin and pianoforte, of which the following two are played this evening—



Song,

. Gounod.

Miss LILLIAN BAILEY.

Ah ! E strano poter
 Il viso suo veder,
 Ah mi posso guardar,
 Mi posso rimirar !
 Di sei tu? Margherita !
 Dimmi su ! di su presto !
 No ! No ! non sei più tu !
 No, non é più il tuo semblante
 'E la figlia d'un re !
 Che ognun dee salutare
 Ah ! s'egli fosse qui
 Per vedermi così !
 Come una damigella
 Mi troverebbe bella.
 Proseguiam l'ornamento
 Vo' provare amor
 Se mi stan lo smaniglio ed il monil.
 Ciel ! E come una man,
 Che sul braccio mi posa :
 Ah ! Io rido in poter,
 Me stessa qui veder !
 Non sei tu? Margherita? Margherita ! &c. &c.

Margherita's Song in Act II. of *Faust*, on her discovering the casket of jewels sent at the instigation of Mephistopheles, by Faust.

Intermezzo, Symphony in B flat, No. 2, Svendsen.

This exquisite movement is the third in the composer's second symphony, in B flat, and after four bars of the common chord—represented by first horn and cellos *legato*, and violas and double basses *pizzicato*—has the following theme—



to which the 2d violins presently join issue—

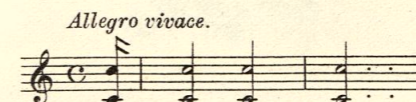


Overture,

. "Trumpet" (Op. 101) Mendelssohn.

Mendelssohn's Overture in C, composed in the year 1825, and therefore almost simultaneously with its celebrated predecessor, "The Midsummer Night's Dream," was performed, for the first time, at the Rhenish festival at Düsseldorf 1833. The composer subsequently brought the work to London, and gave it to the Directors of the Philharmonic Society. The surviving members of Mendelssohn's family, yielding to a generally expressed desire, consented to the publication of some of his works which the composer had not intended to publish, including, amongst others, the above Overture, and the Symphony in D Minor, written for the celebration of the third centenary anniversary of the Reformation in 1830. Though not bearing any specific title, and nicknamed the "Trumpet Overture" by the author himself, from the frequent use of that instrument, the work might have been suggested by some of the historical plays of the German poets, such as Wallenstein, by Schiller, or Goetz von Berlichingen, by Goethe, and is quite worthy of the wonderful youth who, at the age of sixteen, produced it, as well as his Opera "Camacho," his admirable Octett for string instruments, and a Te Deum for an eight-part Chorus.

The Overture begins with a martial call in C—



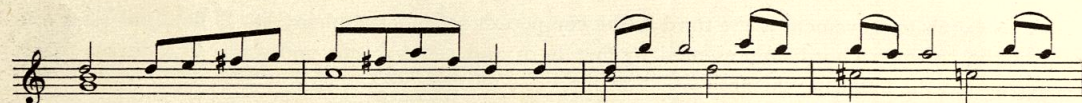
pertinaciously repeated, with a change of harmony, which leads to the principal subject—



and a bold figure



carried out with ingenious imitations, and followed by a charming, almost Mozartean melody:—



The principal subject is then again vigorously taken up, and after a "full close," in the same key, is worked out, together with the original "Trumpet" call, in masterly treatment, returning by various modulations to the tonic C. A repetition of the charming melody precedes the brilliant climax which effectively terminates this interesting work.

With blare of Trumpet and roll of drum the fortieth Reid commemoration concert, and fifteenth under the fifth Professor, is thus festively brought to a close, although for some present at it two thirds of the "festival" which the General's annual concert has been the means of eliciting, are, it is hoped, yet in store. According to the proverb—

"Niuna meraviglia dura più che tre giorni;"

possibly an exception to this Italian dictum may be made at the next celebration of our annual festival, and, should the idea be supported, its duration prolonged to four days.

H. S. O.

