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THE  
Reid Concert

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1884

LIBRETTO, & c.,

OF THE

REID CONCERT,

*WEDNESDAY EVENING,*

**7.45,**

FEBRUARY 13, 1884.

## Principal Artistes.

Miss ANNA WILLIAMS.

SOPRANO.

Mr FREDERIC KING,

BARITONE.

Madame NORMAN-NÉRUDA,

VIOLIN,

AND

Mr CHARLES HALLÉ,

SOLO PIANIST,

AND

CONDUCTOR.

## THE ORCHESTRA.

### FIRST VIOLINS.

HERR L. STRAUS, *Principal*.  
HERR S. JACOBY.  
MR BROWN.  
SIGNOR CAMPIONE.  
SIGNOR F. CROSA.  
MR HARMER.  
MONS. C. HARNDORFF.  
HERR J. HEISS.  
MONS. E. HUNNEMANN.  
MONS. KETTENUS.  
MR. W. KLIPPE.  
SIGNOR SCUDERI.

### SECOND VIOLINS.

SIGNOR L. RISEGARI, *Principal*.  
MR J. BOWLING.  
MR S. BENN.  
MR F. BERNHARDT.  
HERR H. DITMAR.  
MR E. FLEXNEY.  
MR L. HARGRAVE.  
MR J. HARRISON.  
MR H. HAYES.  
MR A. LEE.  
MR S. SPEELMAN.  
MR STURGE.

### VIOLAS.

HERR BERNHARDT, } *Principals*.  
MR SPEELMAN, }  
SIGNOR BENFENATI.  
MR J. BROEDELLET.  
MR J. DRAKE.  
HERR V. GLEIM.  
MR GOEDHART.  
MONS. S. MAGOULES.

### VIOLONCELLOS.

MONS. VIEUXTEMPS, *Principal*.  
MR FARNOW.  
MR AVISON.  
MR KOOPMAN.  
MR E. NICHOLS.  
MR H. SMITH.  
MR T. H. TURNER.  
MONS. S. VEERMAN.

### DOUBLE BASSES.

HERR NEUWIRTH, *Principal*.  
MONS. AERTS.  
MR F. BRAZILIER.  
MR J. GAGGS.  
MR. A. KLEIGL.  
MR NEUWIRTH, JUNR.  
MR G. PARNELL.  
MR H. THORLEY.

### FLUTES.

MONS. F. BROSSA.  
MR H. PIDDOCK.

### PICCOLO.

MR V. L. NEEDHAM.

### OBOES.

MONS. A. DUBRUCQ.  
MR CH. REYNOLDS.

### CLARINETS.

HERR W. GROSSE.  
MR J. GLADNEY.

### BASSOONS.

MR HUTCHINS.  
MR V. AKEROYD.

### CONTRA-FAGOTTO.

MR A. KNIGHT.

### HORNS.

HERR F. PAERSCH.  
SIGNOR PREATONI.  
MR TH. REYNOLDS.  
SIGNOR CALLISTO BELTRAMI.

### TRUMPETS.

MR G. JAEGER.  
MR J. SCOTTS.

### CORNETS.

MR FORD.  
MR R. ROBINSON.

### TROMBONES.

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

### KETTLE DRUMS.

MR TH. BATLEY.

### BASS DRUM and CYMBALS.

MR F. J. BATLEY.

### OPHICLEIDE.

MR MARSDEN.

### HARP.

Mrs PRISCILLA FROST.

# PROGRAMME.

## PART I.

- The "Reid" Music, . . . . . *General Reid.*  
(Sir Henry Bishop's Score, 1843.)
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- Overture, . . . . . "Der Freischütz," . . . . . *Weber.*
- Recit. and Aria, . . . . . "Mi tradi" (*Don Giovanni*), . . . . . *Mozart.*  
Miss ANNA WILLIAMS.
- Violin Concerto, in A Minor, No. 8, "In modo di Scena cantante," *Spohr.\**  
(Op. 47).  
(a) *Allegro molto.*  
(b) *Adagio.*  
(c) *Andante and Allegro moderato.*  
Madame NORMAN NÉRUDA, and ORCHESTRA.
- Romance, . . . . . "La Fiancée du Marin," . . . . . *H. S. Oakeley.*  
("A qui pense-t-il?")  
Miss ANNA WILLIAMS.†
- Symphony, . . . . . No. 2, . . . . . *Beethoven.*  
(a) *Adagio molto: Allegro con brio* (D major).  
(b) *Larghetto* (A major).  
(c) *Scherzo and Trio—Allegro.* (D major).  
(d) *Allegro Molto* (D major).  
(First played at Reid Concert of 1875.)

\* Spohr, born 1784.

† The vocalist, having to catch the 9.25 train to London, has to sing both her songs in Part I.

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INTERVAL OF TEN MINUTES.

# PROGRAMME.

## PART II.

- Pianoforte Concerto in E Flat, No. 5 (Op. 73), . . . . . *Beethoven.*  
(a) *Allegro.*  
(b) *Adagio un poco mosso.*  
(c) *Rondo (Allegro).*  
Mr CHARLES HALLE, and his ORCHESTRA.  
(Last played here by him at the Reid Concert of 1879.)
- Air, . . . . . "Revenge, Timotheus cries" (*Alexander's Feast*), . . . . . *Handel.*  
Mr FREDERIC KING.
- Poème-Symphonique, "Le Rouet d'Omphale," . . . . . *Saint-Saëns.*
- Violin Solo, . . . . . Air Varié in D, Op. 2, No. 22, . . . . . *Vieuxtemps.*  
Madame NORMAN-NÉRUDA.
- Serenade, . . . . . "Good Night," . . . . . *Kücken.*  
Mr FREDERIC KING.
- Grand Kaiser-Marsch, for a Festival Orchestra, . . . . . *Wagner.*  
Introducing the Luther Chorale—"Ein feste Burg," and the  
National Song, "Heil, heil, dem Kaiser."  
(First time at this Festival.)

## PART I.

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The "Reid" Music, . . . . . General Reid.  
Professor Sir Henry Bishop's Score (1843).

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Overture, . . . . . "Der Freischütz, . . . . . Weber.

This marvellous Overture, "breathing forth the finest breath of German art," was sketched out on the 22nd February 1819, but not fully scored until May 13th of the same year. In 1820, on the occasion of its first performance at Dresden, every place had been bought up long before. The overture to "Der Freischütz" began. The audience listened in wrapt silence, but the novelty of many of the instrumental effects astonished rather than pleased them; the melodies did not seize at once upon their ears; the meaning of the whole they did not seem to grasp. They saw professors and critics shake their heads in doubt, though they may have smiled now and then upon the irresistible charm of the flow of melody; and as the last notes of the wondrous overture faded away, the applause was scanty. Such was the first impression made by this masterpiece. Again, at Berlin four hours before the opening of the Schauspielhaus, crowds were beleaguering every entrance. Owing to the excellent arrangements of the police, when the doors were opened, "clothes alone were torn, and only a few smart bruises given in the fearful rush." The pit was immediately filled by a compact mass of students, youths of science, artists, officials, and men who, eight years before, had borne arms against the invader. Stalls and boxes were filled by members of the high society of Berlin, and the literary, musical, and scientific authorities of the day. Little by little the orchestra filled—the musicians began to tune their instruments—the hoarse murmur of the eager crowd grew louder and louder. All at once came applause from the orchestra, for Weber had entered it. And now the whole house took up the sound, and thundered forth its echo, and three times was Weber obliged to let fall his *bâton*, and to bow, before he could give the signal to begin. In the midst of the storm came suddenly a solemn silence, as the magic musical pictures of the overture were spread forth in all their fulness, and the impression was unmistakable. When the triumphant finale had blazed forth in all its glory, such a tempest of applause broke forth, such a universal shout *du capo*, that the entire piece had to be repeated, if possible with still greater enthusiasm—a compliment seldom paid to an overture out of Germany.

This great man (born at Cutin in Holstein, died in London, 1826) was, and is the most popular

operatic composer in Germany, and has perhaps done more than even greater musicians of the "land of music" towards the elevation of German Opera to its unrivalled standard of excellence. His vocal music has always been thoroughly popular with Students, and it may not be out of place in this concert book to quote from the German of his son Max von Weber accounts of his father's receptions at two of the principal University towns. Thus in 1820, on the occasion of Weber's visit to Halle, "the enthusiasm which prevailed throughout the whole population of the University, and especially among the student section, as soon as the arrival of the great composer of 'Lyre and Sword' was known, was intense. The concert-hall was crammed. Not only had Professors and Students crowded to it, but the population for many miles around had assembled to hear and see the illustrious and favourite German master, and the applause on Weber's entry into the room was a triumphant shout of jubilee. In his eyes his reception was a festival in honour of his fatherland and his art:— 'Would,' said he to some friends, 'that I could hear my own songs sung from the very hearts of these brave youths!' His wish was gratified, for the University of Halle was very musically disposed, and had several 'Singvereine' among the students. About ten o'clock in the evening more than 400 students assembled before the house occupied by the honoured and beloved guest, and after a 'vivat,' which seemed almost interminable, several of Weber's songs were sung in full chorus by the assembled multitude. To him this impromptu ovation sounded like a blessing on his journey—a happy omen for his future course. He left Halle in the highest spirits, loaded with presents of works from the literary celebrities of the university, to that extent that he laughingly said, 'I must look like a bookseller's bagman!' So at Gottingen: "here again was a University, here were again enthusiastic young German hearts, and again the honoured composer experienced a reception which filled him with patriotic delight, whilst it could not but be flattering to his legitimate pride as Artist. Honours were again showered upon him by the circle of the Professors; and every morning hundreds of Students assembled before his hotel to bring their composer a 'vivat,' and to form, with heads uncovered, a lane through which he passed as he went forth. Again was his concert-hall crammed to its utmost limits. When all was over, he was on all sides surrounded by eager students seeking the honour of shaking him by the hand. Before his hotel windows stood a torch-bearing crowd of students, who sang to him in chorus his 'Songs of Freedom,' (which, and other of his music, are sung by our University Musical Society), and then, with cheers, demanded to see him,—speak to him once more. Thus does Germany delight to honour her great sons of art."

One reason which has led to the repetition of this grand Overture is to enable the audience to appreciate the remarkable efficiency of the German, Italian, and English horn players in the Orchestra this evening assembled. It was the "Overture," or opening piece, of Mr Hallé's Orchestra in Scotland, having headed his Programme here in 1869; and it was last played at a Reid Concert in 1872.

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## Recit. and Aria,

"Don Giovanni,"

Mozart.

MISS ANNA WILLIAMS.

In quali eccessi, o Numi,  
In quai misfatti orribili, tremendi  
E avvolto il sciagurato!  
Aperto veggo il baratro.  
Mortal misera Elvira,  
Che contrasto d'affetti in sen ti nasce  
Perche questi sospir e queste ambasce?

Mi tradì quell'alma ingrata...,  
Infelice, o Dio! mi fa,  
Ma tradita e abbandonata.  
Provo ancor per lui pietà,  
Quando sento il mio tormento.  
Di vendetta il cor favella,  
Ma se guardo il suo cimento  
Palpitando il cor mi va.

Into what excesses, O heavens, into what  
miserable delusions has this wretched man  
fallen. I see the abyss open. Miserable  
Elvira! what a tumult of mingled feelings  
rage in thy breast,—why these sighs and this  
tremor?

Betrayed by him, ungrateful, unhappy am I  
rendered; but, though betrayed and aban-  
doned, I still feel for him. When I consider  
my anguish my heart beats for revenge; but  
when I look upon his trials it throbs for them  
and him.

## Violin Concerto in A Minor, No. 8, "In modo di Scena cantante," Spohr.

(a) Allegro molto.

(b) Adagio.

(c) Andante and Allegro moderato.

Madame NORMAN-NERUDA and ORCHESTRA.

Spohr wrote fifteen Concertos for the instrument of which he was the great master of the day, namely, No. 1, in A, Op. 1; No. 2, in D minor, Op. 2; No. 3, in C, Op. 7; No. 4, in B minor, Op. 10; No. 5, in E flat, Op. 17; No. 6, in G minor, Op. 28; No. 7, in E minor, Op. 38; No. 8, in A, in modo di Scena cantante, Op. 47; No. 9, in D minor, Op. 55; No. 10, in A minor, Op. 62; No. 11, in G, Op. 70; No. 12, (Concertino), in A, Op. 79; No. 13 (Concertino 2), in E, Op. 92; No. 14, "Sonst und Jetzt" (Concertino 4), in A minor, Op. 110; No. 15, in E minor, Op. 128.

The work to be performed to-night was written during the summer of 1816, at a village near Thun, in Switzerland, whither the author had gone for his holiday with his wife and children; but perhaps the happiest days of an artist are those devoted to composition, and his true recreation is in the act of creating, and thus Spohr, drawing inspiration from the glories of nature that surrounded him, employed his stimulated powers upon a production that was to come before the world during his tour in Italy. The aim in this piece was to meet the reputed Italian preference for vocal to instrumental music; and the design embodies the form as well as much of the manner of a grand "Aria," so as to afford to the Violinist the amplest scope for displaying singing qualities. The Concerto was first played at the composer's concert in the Theatre of La Scala, in Milan, 27th September 1816, when Spohr himself took the Solo part. He was naturally anxious as to the reception both of his music and of his playing by an

audience accustomed to the lightest style of writing, or to whole operas, rather than to detached pieces—an audience to whom he appealed on the very *localité* of their theatrical enjoyment. He was surprised, therefore, at the applause which greeted every close in the Solo part; but he owns, in his account of the occasion (written with wonted egotism), that his "self-esteem" as a composer was wounded in proportion to the gratification of his "vanity" as an executant by many interruptions of the music, that broke up its plan into fragments, and "drowned the *tutti*," on which he had spent as much care as in the composition of the Solos, interruptions which gave an incongruous effect to the re-entry of the Violin when the transitions had not been heard which connect one Solo with another. It is much to the credit of the Lombards of fifty years ago that they could so well value, at a first hearing, a work which will always rank in the classics of Violin music.

*Allegro molto.* (A minor.)

We have here an impassioned recitative, offering to the Violinist a wide range for expressive, even declamatory powers. It is precluded by an energetic strain for the Orchestra, commencing as follows:—

N<sup>o</sup> 1.

fragments of which, after the manner of the best vocal Scenas, intersperse the phrases of the Solo part. We quote the opening of the *Recitative*:—

N<sup>o</sup> 2.

This represents the "Cavatina" of a grand dramatic scene. Its truly vocal melody begins:—

N<sup>o</sup> 3.*Andante and Allegro Moderato.*

A few phrases of *Recitative* connect the *Cavatina* with that which in a vocal piece Italians would define as the *Cabaletta*. This begins with this broad and dignified subject:—

N<sup>o</sup> 4.

and is the most important section of the Concerto. The episodic phrases are equivalent to the "*tempo di Mezzo*" of the vocal Aria; they vary the general character of the expression, and the return to the commencement follows them with admirable effect. Finally, the "Cadenza" is as appropriate to the Concerto as to any composition for a singer, and thus the piece fulfils its design to the end.

Two important works by Spohr are selected during this festival, as some commemoration of the Centenary of a great Composer, born April 5, 1784.

Romance, . . . "La fiancée du Marin," . . . H. S. Oakeley.

("A qui pense-t'il?")

Miss ANNA WILLIAMS.\*

Ange aux yeux de flammes  
Tu sais nos secrets  
Tu lis dans nos âmes  
Dis moi ses regrets.  
Sur l'onde en furie  
Cherchant le péril  
Loin de sa patrie  
A qui pense-t'il?

Quand ses blanches voiles  
Flottent dans les airs,  
Quand l'or des étoiles  
Brille sur les mers,  
Quand seul il admire  
L'onde sans péril,  
Si son cœur soupire  
A qui rêve-t'il?

Quand l'orage gronde  
Au sein de la nuit,  
L'on entend sous l'onde  
Un funeste bruit,  
Si, dans la tempête,  
Un affreux péril  
Plane sur sa tête  
Pour qui tremble t'il?  
(*Emile de Girardin.*)

Angel all discerning,  
Thou, whose fiery eyes  
Pierce the heart's hid yearning,  
Tell me all his sighs.  
Say, while braving danger  
On the wrathful sea,  
From his home a ranger,  
Where in thought is he?

When his white sails shimmer,  
Fluttering to the gale,  
When the gold star-glimmer  
Lights the waters pale,  
When he gazes lonely  
O'er the stormless sea,  
If his heart sigh only,  
Of whom then dreams he?

When the storm-cloud mutters  
On the breast of night,  
And the deep wave utters  
Voices of affright;  
If, in fear and wonder,  
Peril strange he see,  
'Mid the threat'ning thunder,  
For whom trembles he?

\* The Vocalist, having to catch the 9.25 Train to London, has to sing both her Songs in Part I.

Symphony No 2, in D (Op. 36), . . . . . Beethoven.

Adagio molto: Allegro con brio. (D major.)

Larghetto. (A major.)

Scherzo and Trio—Allegro. (D major.)

Allegro molto. (D major.)

(*Played, at Reid Concert, in 1875.*)

Beethoven's second Symphony appears to have been completed by the close of the year 1802, and is thus separated from the first (in C major) by an interval of about three years in date. The Summer of 1802, from May to October, was passed by the composer at his favourite resort of Heiligenstadt, near Vienna, in which lovely district he also wrote his "Pastoral Symphony," and is now there memorialised by a statue erected by the "Brook" of that Symphony—a spot sacred to musicians; and the 6th of October in that year is the date of the remarkable letter to his brothers, usually known as "Beethoven's Will," which alludes in the most affecting manner to his deafness, and was evidently written under the influence of one of those fits of depression to which, as his life advanced, he too often became a prey. No feeling of depression, however, can be traced in the Symphony; he probably escaped from the demon of low spirits as soon as he began to compose—the inward voice calling so loudly and so sweetly as to make him forget his deafness to the outer world, and his isolation when he had time to brood over it.

The first sketches for the Symphony appear to have been made in a note-book which was included in the sale of Beethoven's effects, and is now in the possession of Herr Kessler, of Vienna. They are preceded and followed by sketches for the well-known set of three Sonatas for Piano and Violin, Op. 30; for the three Pianoforte Sonatas, Op. 31; for the Trio, "Tremate,"—published many years later as Op. 116—and other less important works. This book has been printed and published entire, with elucidatory remarks,\* and it supplies an insight into Beethoven's habit of working at several things at once, as well as into his general method of composition, which is interesting and instructive to all students of his music. The sketches for the Symphony contained in this note-book appear to have been made in the early part of 1802, and are almost entirely for the Finale. They occupy eleven large and closely-written pages. Besides scattered sketches and memoranda are three long draughts of the movement—two of the first portion only, but the third of the entire *Finale*. The differences in these three are *per se* very interesting, and still more so as a token of the gradual and laborious process by which this colossal genius arrived at the great results which appear so spontaneous and which are certain to endure for ever.

Ferdinand Ries, Beethoven's only pupil, furnishes us with an interesting anecdote *apropos* of this Symphony, illustrating the extreme care which his master bestowed on every note. Speaking of the Larghetto, he says that it is so lovely, pure, and cheerful in tone, and the motion of the instruments so natural, that it is difficult to conceive its having ever been different to what it is at present. And yet, he continues, an important part of the accompaniment near the beginning has been altered both in the first violin and the viola, and that so carefully that it is impossible to discover the original form of the passage. I once asked Beethoven about it, but could only get the dry reply, "It is better as it is." Ries is here probably referring to the exquisite figures with which the theme is accompanied on the repetition

\* *Ein Skizzenbuch von Beethoven, beschrieben und dargestellt von G. Nottebohm, &c.* London and Edinburgh: Williams & Norgate. Price 2s.

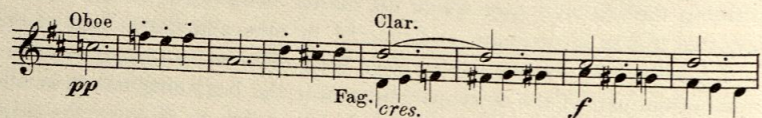
of each portion by the Clarinets, at the beginning of the movement—an accompaniment which not impossibly suggested to Schubert the analogous figures in the Andante of his great Symphony, No. 9.

The late Mr Cipriani Potter, who, if not a pupil of the great composer, spent some time in his company at Vienna, was fond of stating that Beethoven made no less than three complete scores of the Symphony before he could please himself. These are all lost, and not even the last one, the result of so much labour, though formerly in the possession of Ries, is known to exist. But remembering the two scores of the Leonora Overture (Nos. 2 and 3), and the evidence of Beethoven's many note-books, it is easy to believe Mr Potter's statement, and equally natural to infer that Beethoven often re-wrote his great works, even though the trial copies have by accident or design been destroyed.

#### Another Account.

The Second Symphony is a great advance on the first. It is greater, bolder, and broader in style, as well as larger in dimensions—for instance, the introduction is 33 bars long instead of 12, and the *Allegro con brio* 328 instead of 286, and so on. It is hard, perhaps, to say that neither Haydn nor Mozart could have written it, but it is certain that they never *did* write anything so large in style, so fresh and forcible in ideas, so various in instrumentation, and vivid in colour, and leaving so great a total impression on the hearer. A novel point is made at the very outset of the *Allegro* by giving out the subject in the Bass, with the accompaniment of the Fiddles above, a plan which Beethoven repeats in the *Eroica* Symphony and in his Quartett in F (Op. 59), but which I am not aware of any composer having attempted before him.

In the Scherzo we find still more originality. Here again, as in the First Symphony, Beethoven is resolved that this movement, his own child, shall be the most picturesque and striking part of his work; and what he resolved he generally managed to do. How does he do it? First by the extraordinary spirit and vigour of the music, secondly by the constant sudden contrasts both in amount and quality of sound. In the former we find *f*, *p*; *ff*, *pp* alternately almost throughout. In the latter we have the full orchestra, then a single Violin, then two Horns, then the Violin, then the full orchestra again, all within the space of half a dozen bars. But thirdly and chiefly the end is gained by all kinds of unexpected changes of key, not merely wild freaks, but changes both sudden and suitable, such as at once to rouse the attention, and convince the reason, and satisfy the taste. We start in D; then in a moment are in B flat; then in A, then in D, then in F. Then (in the Trio), after a comfortable sojourn of sixteen bars in D, we are suddenly, without an instant's warning, plunged head over ears into F sharp major, and held there as it were till the water runs into one's eyes and ears; then as suddenly back again into D—and so on. And not only the harmonies, but the melodies are wonderfully piquant and memorable, witness that one which opens and pervades the second part of the Scherzo, and is given as follows by Oboe and Bassoon:—



Such changes of key and tone were too abrupt for the older composers. People who were the domestic servants of archbishops and princes, as the musicians of the 18th century were, and wore powder, pigtails, and swords, and court dresses, and gold lace, and regulated their conduct by etiquette, and habitually kept down their passions under decorous rules and forms, could not suddenly change all their habits when they came to make their music, and could not give their thoughts and emotions the

free and natural vent which they would have had, but for the habit engendered by the perpetual curb of such restraints. In this light one can understand the jovial life of Mozart. It was his only outlet, and must have been necessary to him—vital. But Beethoven had set these rules and restrictions at naught. It was nature, one of the most characteristic things in him, to be natural and unrestrained; and, after he had begun to feel his own way, as he had in this Symphony, his music is constantly shewing it.

But to go back to the work itself, it possesses what the First Symphony did not exhibit to the same degree, but what is so eminently characteristic of all the other eight—individuality. It may be possible (if a mere amateur may be allowed the confession) to confound for a moment in one's mind the first movement of the First Symphony with the Overture to "Prometheus," or the *Finale* with one of Haydn's *Finales*. But with the Second Symphony this is not possible. Each one of its four sections is perfectly distinct and individual in its own proper character, and cannot be confounded with any other movement in any Symphony or other composition, by Beethoven or any one else. As for the *Finale*, surely at the time it was written it must have been nearly as astonishing as the Scherzo? For at that date people had never heard the *Finales* to Beethoven's 4th or 7th or 8th Symphonies, or to the C minor. The *Finale* to Mozart's glorious G minor was the most fiery thing in that line that the world then possessed. But *this* has all the fire of *that*, with an amount of force, and humour, and abruptness that Mozart never evinced, and that must have taken every one by surprise in 1803, and have compelled them into listening to it, against their will, and their æsthetic judgment and sense of propriety, and everything else. And then at the end, by way of Coda—itsself a rarity in those days in any shape—comes a movement as fresh and original as it is delicious, repeating the change to F sharp already mentioned in the Trio, and containing at least one passage as original and "Beethovenish" as can be found in any composition of Beethoven's. But why talk of parts and movements? Who has time to think of them while his ears are full of such delicious sound? Even now, what can be newer or more humorous or pleasanter to hear than the whole Symphony? To this very day, upwards of 80 years after its first appearance, it is as fresh as ever in its indomitable fiery flash and its irresistible strength. Were ever Fiddles more brilliant, more rampant in their freaks and vagaries, bursting out like flames in the pauses of the wind, exulting in their strength and beauty—than they are here? Had ever the Bassoon and Oboe such parts before? and so on throughout. In some points no one has beaten it, not even Beethoven himself. Listen to it, and see if we are not right.—[G.]

The following Symphonies of Beethoven have been played, for first time in Scotland with complete and permanent orchestra, at Reid Concerts since 1869:—

|                                            |                                        |
|--------------------------------------------|----------------------------------------|
| No. 2, in 1875 and 1884.                   | No. 6 (Pastoral), in 1871 and 1882.    |
| No. 3 ( <i>Eroica</i> ), in 1870 and 1878. | No. 7, in 1869, 1876, and 1881.        |
| No. 4, in 1873 and 1883.                   | No. 8, in 1872 and 1880.               |
| No. 5 (C minor), in 1871 and 1877.         | No. 9 (instrumental portion), in 1879. |

## PART II.

## Pianoforte Concerto in E flat, No. 5 (Op. 73), . . . Beethoven.

- (a) Allegro.  
 (b) Adagio un poco mosso.  
 (c) Rondo (Allegro).

Mr CHARLES HALLÉ and his ORCHESTRA.

(First Movement.)

*Allegro.*  
*ff*  
 Tutti. Solo. &c.

(Second Movement.)

*Adagio un poco mosso.*  
 Viol. con sordini.  
 Tutti. *pp*  
 Basso pizz.

(Third Movement.)

RONDO. *Allegro.*  
*ff* Ped. *p* *tr*

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 amongst 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 sister Concertos 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, rugged 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 li*

*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 Quartett. 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 semiquavers, 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 power. In all others—Symphony, Mass, Quartett, 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 nicknamed—has before or since been composed.—*From "G,"—and Reid Concert Book, 1868.*

Air, "Revenge, Timotheus cries" (*Alexander's Feast*), Handel.

Mr FREDERIC KING.

*Allegro.* Revenge, revenge, Timotheus cries,  
See the furies arise:  
See the snakes that they rear,  
How they hiss in their lair,  
And the sparkles that flash from their eyes!

*Largo.* Behold a ghastly band,  
(*Minor.*) Each a torch in his hand!  
These are Grecian ghosts that in battle were slain,  
And unburied remain  
Inglorious on the plain.

(*Dryden, 1690.*)

Poème-Symphonique, "Le Rouet d'Omphale," Saint-Saëns.

"THE SPINNING WHEEL OF OMPHALE."

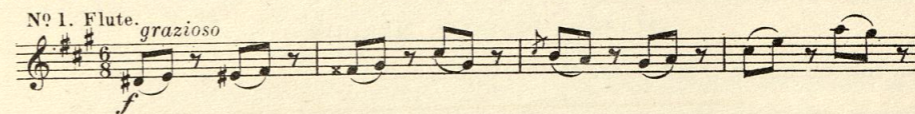
"Le Rouet d'Omphale," Poème-Symphonique (Op. 31), is the first of the four descriptive pieces for Orchestra published by M. Saint-Saëns, the three others being named respectively, "Phaëton" (Op. 39), "Danse Macabre" (Op. 40), and "La Jeunesse d'Hercule" (Op. 50). It deals with that part of the story which Hercules is helplessly in love with Omphale.

In a notice, thoroughly "French," prefixed to the score, the composer informs his hearers that the subject of his music is the triumphant victory of weakness over strength. The "spinning wheel" is a mere artistic pretext to give the rhythm and form which are necessary for the music. Those, says M. Saint-Saëns, who wish to go more into detail will find in one passage a picture of Hercules groaning under the bonds which he is unable to break, and, in another, Omphale laughing over his ineffectual efforts to get free.\*

Examining the score on the basis of these remarks, we may easily discern its three main subjects of illustration, viz:—

1. "The power of feminine allurements. Triumphant struggle of weakness against strength; in fact, Omphale's fascination of Hercules."

This, the first section of the work, begins with a lengthy Prelude constructed on a semiquaver figure, with the Violins "muted," with spinning-wheel features, which runs on almost incessantly, and forms a main point in the accompaniment of its principal subject:—



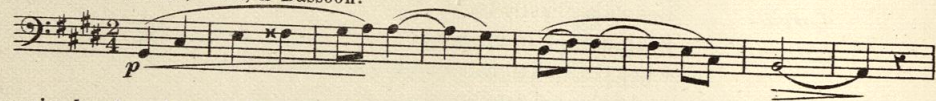
\* The following is the commencement of M. Saint-Saëns' original:—"Le sujet de ce poème-symphonique est la séduction féminine, la lutte triomphante de la faiblesse contre la force."

This playful and fascinating melody is at first fully developed; then, after a lengthy Episode—or rather after the introduction of its “Pendent”—reproduced “*graziosamente*,” but disguised in shape of a Variation, we have—

2. “Hercules in bondage;” or, as the author has it, “Hercule gémissant dans les liens qu’il ne peut briser.”

The following melody grows out of the “fascination element” of the previous section, after its germ has been shown once or twice in a somewhat disguised form (just before which the audience may observe that the “mutes” are removed from the strings):—

No 2. Bass, Cello, Viola, & Bassoon.



This is again developed at considerable length, and becomes more impassioned as it progresses; but sinks finally into a state of almost lifelessness.

3. “Omphale deriding the vain efforts of the hero.”

Above the inanimate low “G” sustained in unison by the Strings—the *quasi* close of the previous Section—the following melody in C major suddenly appears:—

No 3. Oboe.



In this may be recognised a “chaffing” version of No. 2, “Hercules groaning in bondage,” and this clever and genuine artistic device of the composer for representing, by means of almost mere rhythmical variation, “Omphale deriding the vain efforts of the hero,” should be specially noticed.

From this point the re-introduction of a portion of the opening section is gradually prepared. The “Fascination Melody,” No. 1, appears once more with varied features, and this time altered to 2/4 time with omission of the quaver rest after the second and fifth quaver of its original 6/8 time rhythm, by which simple artistic device a good deal of its former element of coquetishness is relinquished and more calm and reflective character is attained, introducing a very expressive melodic strain to the Oboe, accompanied by the Cellos with a counter-phrase, which seems to spring from the “Hercules in bondage melody,” (No. 2). The “feminine” Oboe (Omphale) has, however, as in real life, the “*novissima verba*.” The “Spinning-wheel subject,” with which the work is commenced, reigns at last supreme, but becomes by degrees slower and softer, until it altogether disappears, and the Violins end this Poème-Symphonique with a very soft high A. Le Rouet d’Omphale has accomplished its task.

**Violin Solo,** . . . **Air Varié in D, No. 22, Op. 2,** . . . *Vieuxtemps.*  
Madame NORMAN-NERUDA.

After an Introduction in D minor, the Melody commences—



and has three brilliant variations, in which the Soloiste has opportunities of exhibiting the highest skill and taste. The piece concludes with a tremendous 8ve passage of “double stopping,” only possible to a consummate artiste.

**Serenade,** . . . . . **“Good Night,”** . . . . . *Kücken.*

Mr FREDERIC KING.

(Translation.)

Good night, farewell! my only love,  
A thousand times good night,  
I’ll dream of thee where’er I rove,  
And all shall still seem bright.  
Thine image centred in my heart  
A guiding star shall be,  
To cheer me when we’re doomed to part,  
And lead me back to thee.

Good night, &c.

Like stars reflected in a stream  
From out the azure skies,  
Thine heart’s affection sweetly beam  
Within thy soft blue eyes.  
One glance alone, one heavenly ray,  
Has made me ever blest,  
And treasured in my soul will stay  
To lull each fear to rest.

Good night, &c.

**Kaiser-Marsch,** . . . . . *Wagner.*

The “Kaiser-Marsch,” or “Emperor’s March,” composed in honour of “König Wilhelm” of Prussia, on his becoming Emperor of Germany at the close of the Franco-German War of 1870-1, was performed for the first time in public at Berlin on the 14th of April 1871, and quickly made its way into nearly every German city; the most memorable occasions of its performance having been at the triumphant entry of the German troops into Berlin on the conclusion of the war (16th May 1871); at the laying of the first stone of the Wagner Theatre at Bayreuth (22d May 1872); and, more recently, at the “golden wedding” of the Emperor and Empress of Germany (11th June 1879).

Discarding the usual march form, but retaining to the full its pompous festive character, Wagner has in this work produced a vigorous musico-poetical picture, which may properly be regarded as descriptive of the triumphant feelings which filled the hearts of the German nation on having vanquished their enemy; as declarative of a sure trust in God “who giveth the victory” and of loyalty to their Emperor; and as one in which at the same time Wagner has payed a tribute to the characteristics of his nation; on the one hand, energy and determination; on the other, tenderness and truth.

A dissection of it—with a view to accounting for its apparent formlessness, or, more strictly speaking, its peculiarly original form—aided by an imaginary peep into Wagner's workshop, seems to reveal the fact that the stirring National Song with which it concludes was first conceived; and that consequently the whole of its anterior portion, with the exception of the interpolation of a second principal subject, the opening bars of Luther's hymn "Ein' feste Burg ist unser Gott," and sundry transitional passages, by a process of evolution and thematic development, is the actual outcome of this. We are thus brought face to face with a reversion of the usual order of procedure; instead of the exposition of the "first" and "second" subjects, followed by the "working-out" of both, we have here, first the "working-out" of the first and "second" subject, in company with extraneous matter, and finally the "first" subject in its naked and complete form. But, whether we regard that anterior portion of the work as a huge introduction or as analogous to the "working-out" section of a symphonic movement, there is no denying the reasonableness of Wagner's mode of procedure, or its strikingly effective and satisfactory result as a musical organism.

After what has been said above, attention is manifestly first due to the National Song with which the work concludes, and which on extraordinary occasions Wagner has directed should be sung, not by a choir standing on the same platform as the instrumentalists, but by the whole assembly. In this manner it has sometimes been performed. It stands thus:—

No 1. *a*

Heil, Heil dem Kai-ser! Kö-nig Wil-helm! Al-ler Deutschen Hort und Frei-heits wehr!  
 Höch-ste der Kro-nen, wie ziert dein Haupt sie hehr!  
 Ruhm-reich ge-won-nen soll Frie-den dir loh-nen! Der  
 neu-er-grün-ten Ei-che gleich, er-stand durch dich das deut-sche Reich:  
 Heil sei-nen Ah-nen, sei-nen Fah-nen, die dich führ-ten die wir  
 tru-gen, als mit dir wir Frank-reich schlu-gen! Feind zum Trutz,  
 Freund zum Schutz, al-lem Volk das deut-sche Reich zu Heil und Nutz!

The March begins with the opening five-bar phrase of the above (No. 1*a*), extended, however, to seven bars, and immediately followed by the next four bars (No. 1*b*). A transitional passage of four bars:—

Strings, Horns, and Bassoons.

No 2.

Drums.

—leads to a repetition of No. 1*b*, and is immediately succeeded by a repetition of the transitional passage (No. 2), transposed to the dominant harmony, extended through eight bars, and coming to a pause on the chord of the dominant seventh (F<sup>7</sup>). The lower Brass instruments and Bassoons supported by the Drums then intone a ground bass (tonic and dominant in minims alternating) through four bars; and on the ground bass being taken up by the lower Strings the upper Wood-wind instruments superimpose upon it a melody, which, though not identical, is in close relationship with the "second" subject proper (No. 4). It gives way to the opening phrase of the Chorale "Ein' feste Burg," intoned *fortissimo* by the full orchestra, except the instruments of percussion:—

No 3.

Introduced by a recurrence of the figured passage (No. 2), a further modification and extension of portions of No. 4 follows upon another ground bass (this time alternations of dominant and super-tonic), culminating with a repetition of the Chorale phrase, transposed a fourth higher, and coming to a tonic full close. After an extension of this the second subject proper now enters:—

No 4.

From this point the structure of the work becomes more complicated, more contrapuntal, more polyphonic. Fragments of the principal themes, which have been heard singly, are brought into close juxtaposition; and are heard simultaneously in manifold combinations and modifications. Instances of this mode of treatment, too numerous to quote, follow closely upon one another. Anon the motive No. 1*c* makes its appearance, and, not having been heard before, is treated at considerable length. In the course of its development the first strain of the Chorale is heard as a *canto fermo* above it, and is shortly followed by its second strain. The animation of the scene increases. A running rushing passage in semi-quavers, extending through eight bars, and sustained by the Violins, leads to a recurrence of the figured

passage (No. 2) on the dominant harmony, preparing the entry of the National Song (No. 1), which, in conclusion, and as the climax of the work, is thundered out by the full force of the orchestra.—[*Inserted by special permission of an old friend, C. A. BARRY.*]

Thus festively concludes the Reid Concert of an "Annus mirabilis" to our University. It has been suggested that some selection more specially appropriate to our Tercentary might be made, but a more appropriate occasion for such selection may present itself on the 18th of April, when the University hopes to give a Student's Concert to the illustrious guests we have invited to our Celebration.

The Reid Concert here ending is the 44th, and the 19th given by the fifth Professor.

H. S. O.

