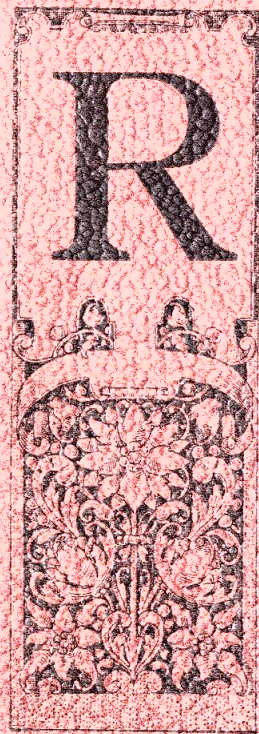




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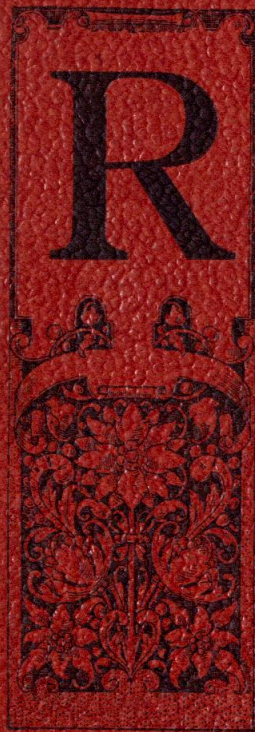
CONCERT



1889



The



REID

CONCERT

1889

LIBRETTO, & c.,

OF THE

REID CONCERT,

WEDNESDAY EVENING,

7.45,

FEBRUARY 13, 1889.

## PRINCIPAL ARTISTES.



Miss ANNA WILLIAMS,  
*SOPRANO.*

MR W. H. BRERETON,  
*BASSO.*

MADAME NERUDA (LADY HALLE),  
*VIOLINISTE.*

SIR CHARLES HALLE,  
*SOLO PIANIST*  
*and*  
*CONDUCTOR.*

## ORCHESTRA.

### FIRST VIOLINS.

MR WILLY HESS, *Principal.*  
MR S. JACOBY.  
MR V. AKEROYD.  
MR BROWN.  
MR CAMPIONE.  
MR C. HARNDORFF.  
MR J. HEISS.  
MR E. HUNNEMAN.  
MR KETTENUS.  
MR W. KLIPPE.  
MR SCUDERI.  
MR L. VEERMAN.

### SECOND VIOLINS.

MR SPEELMAN, *Principal.*  
MR J. BOWLING.  
MR COLLINSON.  
MR E. FLEXNEY.  
MR HALEY.  
MR H. HAYES.  
MR A. LEE.  
MR NUTTALL.  
MR H. SALT.  
MR F. SCHOFIELD.  
MR SOURBUTTS.  
MR S. SPEELMAN.

### VIOLAS.

MR BERNHARDT, *Principal.*  
MR BENFENATI.  
MR J. BROEDELET.  
MR J. DRAKE.  
MR V. GLEIM.  
MR GOEDHART.  
MR G. SPEELMAN.  
MR J. WOLFF.

### VIOLONCELLOS.

MR VIEUXTEMPS, *Principal.*  
MR AVISON.  
MR FARNOW.  
MR GOUDMAN.  
MR E. NICHOLS.  
MR RODEN.  
MR T. G. TURNER.  
MR S. VERMAN.

### DOUBLE BASSES.

MR J. HOFFMANN, *Principal.*  
MR AERTS.  
MR T. BRAZILIER.  
MR J. GAGGS.  
MR KLI EGL.  
MR G. PARNELL.  
MR STRAUB.  
MR H. THORLEY.

### FLUTES.

MR F. BROSSA.  
MR H. PIDDOCK.

### PICCOLO.

MR V. L. NEEDHAM.

### OBOES.

MR CHARLES REYNOLDS.  
MR LALANDE, JUN.

### CORNO INGLESE.

MR REYNOLDS.

### CLARINETS.

MR A. HOFFMANN.  
MR J. GLADNEY.

### BASS CLARINETS.

MR GLADNEY.

### BASSOONS.

MR LALANDE.  
MR V. AKEROYD.

### HORNS.

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

### TRUMPETS.

MR G. JAEGER.  
MR J. SCOTTS.

### CORNETS.

MR FORD.  
MR MATTHEWS.

### TROMBONES.

MR BRANSTON.  
MR THOMAS GERMAN.  
MR W. T. BLAMPHIN.

### KETTLE DRUMS.

MR THOMAS BATLEY.

### BASS DRUM & CYMBALS.

MR F. J. BATLEY.

### OPHICLEIDE.

MR MOSS.

### HARP.

MRS PRISCILLA FROST.

### LIBRARIAN.

MR BATLEY.

# PART I.

Introduction, Pastorale (Flute & Oboe Solos), Minuet, and  
March, . . . . . General Reid

(I) Overture, . . . . . "Athalie," . . . . . Mendelssohn

*Maestoso con moto.*  
*Molto Allegro.*  
*Maestoso come primo.*

The following are the chief subjects:—

*Maestoso con moto.*  
Brass &c

1<sup>st</sup> principal theme, with Harp accomp!

*Molto Allegro.* *pp*

Mendelssohn's "Athalie" is not an oratorio, but consists of an overture, a march, and six pieces for solo female voices, and full chorus (eight numbers in all), to Racine's drama of the same name. The choruses were originally composed at the command of the King of Prussia—at first for female voices only, with pianoforte accompaniment.\* In June of the following year,

\* The autograph of the vocal score is dated, "Leipzig, 4th July 1843."

during his visit to London, Mendelssohn wrote the stately and superb overture\* and (either then or a little later) the march, in the expectation that the drama would be brought out on the stage at Berlin; and, after his return thither, he completed the work by rearranging the choruses for four voices and instrumenting them for full orchestra.† The first performance took place on the 1st of December in the same year at Berlin, and the first performance in England was (with French words) at Windsor Castle, on New Year's Day, 1847. The first public performances in England were—Philharmonic Society, March 12th, 1849, and again on March 26th; Sacred Harmonic Society, March 30th. The overture was last played at our Festival in 1883.

(2) Air, . . . . . (Creation), . . . . . Haydn

MISS ANNA WILLIAMS.

On mighty pens the eagle wings  
Her lofty way through air sublime,  
And cleaves the sky in swiftest flight  
To the blazing sun.  
His welcome bids to morn the merry lark;  
And, cooing, calls the tender dove his mate.  
From ev'ry bush and grove resound  
The nightingale's delightful notes.  
No grief affected yet her breast,  
Nor to a mournful tale were tuned  
Her soft, enchanting lays.

Our English text of the "Creation" is a translation back into English of Baron von Swieten's German translation of Milton; so that a little un-Milonic dislocation is inevitable.

(3) Concerto, . . . . . Pianoforte and Orchestra, Op. 54, . . . . . Schumann

*Allegro affetuoso. A minor.*  
*Intermezzo—Andantino grazioso. F major.*  
*Allegro vivace. A major.*

Pianoforte—SIR CHARLES HALLE, with his ORCHESTRA.

This is the only *Concerto* that Robert Schumann is known to have composed for the instrument which he has enriched with so much romantic, passionate, and original music. Two other pieces for Pianoforte and Orchestra, of smaller dimensions, are included among his works—viz., an *Introduction and Allegro appassionato* (Op. 92), played here by same soloist and orchestra in 1880, and a *Concerto-Allegro with Introduction* (Op. 134).

The work was first performed in public by Madame Schumann, at the Gewandhaus, Leipzig, on the 4th December, 1845.‡

It begins, after the manner of Beethoven's E flat Concerto, with a single chord of the Orchestra and a passage of the Pianoforte, as if to fix the key and announce the presence of the

\* Autograph dated, "London, 13th June 1844."

† Autograph dated at the end, "Berlin, 12th Nov., 1845."

‡ Perhaps the most memorable occasion of its performance by that great *artiste* was at the Schumann Commemoration at Bonn, in August 1873.

solo instrument The first theme of the movement is then given out by the wind instruments and repeated by the Piano :—



It is very quickly followed by the "second subject," which is short, and in all respect a complete contrast to the first. This is also first announced by the Orchestra (Flutes, Clarionets, Bassoons), and then taken up by the Piano :—

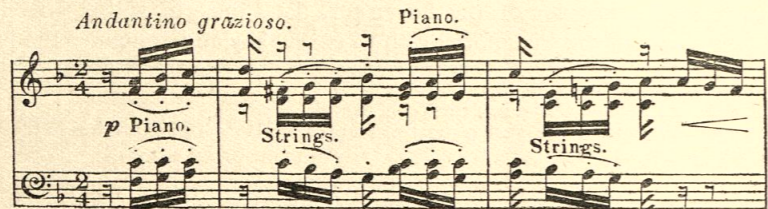


The first movement is divided into two portions by the introduction *in extenso* of the phrase with which the Piano first commenced. This innovation on the established "form" of the Concerto is found in the E flat Concerto of Beethoven, from which Schumann possibly adopted it.

The "Cadenza" which is *de rigueur* in Concertos, as an opportunity for the display of executive power,—and formerly of improvisation by the solo artist, is here (as in Beethoven's great work just alluded to) not left to the discretion of the player, but is inserted by the composer.

This *Allegro* is full of beauty and interest. The noble breadth of its principal theme—the extreme delicacy and refinement of the melodies which spring out of it, and the harmonies by which they are accompanied—the passionate character of some of the passages—combine to render this movement a consummate work.

Not less graceful or refined is the *Intermezzo*, which forms the second movement of the Concerto. It opens with a naïve and elegant theme—given alternately by the Pianoforte and the "strings" of the Band—of which space will only permit quotation of the opening bars :—



To this succeeds a melody of a very different character, first heard in the Violoncello and then in the Clarionet and Bassoon, accompanied throughout by the Pianoforte, in delicious figures, after the following fashion :—

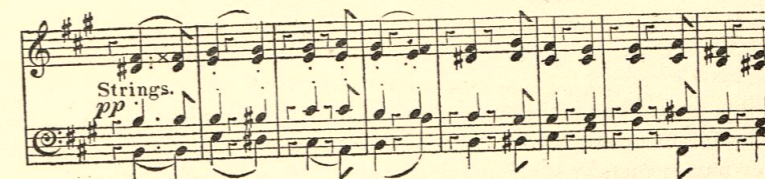


The return from this second melody to the original theme (just quoted) is beautifully managed, and forms a great point in a thoroughly graceful movement.

The transition from the *Intermezzo* to the *Finale* is effected by a phrase from the first subject in the opening movement—the tone diminishing and the time retarding, so that the burst into the joyful subject of the *Finale* is very effective. This movement is in the form of a *Rondo* (in which the opening theme often recurs or comes round), with which the older masters often closed their compositions. It commences with the following spirited theme :—



A second *motif*—by no means easy either to play or to conduct, on account of its strange time and "defeated" accents—may be quoted :—



[This work was first played here, at one of our Festival Concerts of 1871, by Charles Hallé. It is generally recognised by musicians as the greatest Pianoforte Concerto since Beethoven.]

(4) Air, " 'Revenge,' Timotheus cries" (*Alexander's Feast*), Handel  
MR W. H. BRERETON.

<p><i>f</i> "Revenge, revenge," Timotheus cries, See the furies arise,— See the snakes that they rear,— How they hiss in their hair, And the sparkles that flash in their eyes!</p>	<p><i>p</i> Behold a ghastly band, Each a torch in his hand! These are Grecian ghosts, that in battle were slain, And unburied remain Inglorious on the plain.—<i>Dryden, 1690.</i></p>
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(5) **Symphony**, in F, No. 6, "Pastorale," . . . . . *Beethoven**(Allegro ma non troppo)*—Pleasant sensations awakened by arrival in the country.*(Andante molto moto)*—Scene by the brook.*(Scherzo)*—Rustic merry-making; interrupted by*(Allegro)*—Storm.*(Allegretto)*—Songs of the shepherds. Feelings of joy and gratitude after the storm.

This Symphony is the finest example in existence of that style of composition called *descriptive music*, the aim of which is not merely to raise *emotions* in the mind, but to suggest ideas of objects, facts, or scenes, properly appreciable only by other senses than that of hearing.

This purpose may be attempted in several ways; as, first, by the artificial imitation of natural sounds—such as the warbling of birds, the cries of animals, the noises of a storm, &c., &c. Or, secondly, there may be an attempt to imitate qualities not phonetic; as, for instance, to represent something rising by the use of an ascending scale, or something leaping by skips of intervals,—ludicrous example of this kind of description being the celebrated old catch, in which the notes formed a curve, to represent a rainbow. Both these styles of composition, however, though in skilful hands they may give rise to ingenious effects (as may be seen in Haydn's Oratorio of the "Creation," and many other works), are not of a high grade. A far more noble kind of descriptive music is that which, avoiding actual imitations, endeavours to make the general character of the composition serve for the depiction of the general ideal characteristics of the scene to be represented. The description in this case is effected by what may be called kindred emotions. The music is made to describe facts or scenes through the medium of sensations appertaining to them, which sensations are producible also by musical combinations. Thus, for instance, an impression of liveliness or solemnity conveyed by music, may correspond with feelings of the same nature excited by certain objects or scenes, and so may be said to *describe* such scenes by recalling certain subjective qualities of them. The composer then will seek first to determine clearly what are the ideal characteristics of the scene he wishes to portray, and will write his music so as to excite corresponding ideas, leaving similarities out of the question.

The best kind of descriptive music, therefore, combines in itself, to a certain extent, the qualities of music and drama together. In music written expressly for dramatic representation the character must, of course, be suitable to the nature of the scene; and, in return, the scene aids in rendering the character of the music intelligible; but, in symphonic compositions, where no adventitious aids are present, the task of description becomes much more difficult, and the interpretation often much less clear. Beethoven's Pastoral Symphony was probably the first attempt to give a symphony, as a whole, a descriptive character; and attention is specially drawn to the fact not perhaps generally understood that the method of description here followed is of the higher kind. The composer has carefully avoided (except in one passage) imitative effects, and has relied solely on the nobler design of acting on the mind by kindred impressions. If there were any doubt about this, we have Beethoven's own authority in proof of it; for it is on record that he described the Symphony as "consisting more in the expression of sentiment than in actual representation." And it is particularly in illustration of this character of the work that the following remarks upon it are offered.

The Pastoral Symphony was composed about the middle period of the great composer's second and perhaps best style. It is the only symphonic work, except the funeral march in the *Eroica* or 3rd Symphony, to which any descriptive character has been expressly attached by that composer. [That plan has of late been rather too often adopted by some composers who are fond of labelling their essays in symphonic form.]

## THE FIRST MOVEMENT.



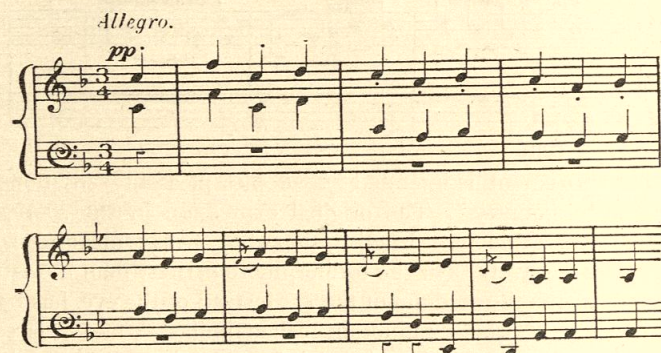
The commencing movement is intended "to depict pleasant sensations awakened in the mind by an arrival in the country." The original expression in the score, "heitere Empfindungen," is scarcely translatable into English, the word *heitere* meaning something between "cheerful" and "gay," more lively than the former, more earnest than the latter. And to raise sensation of this kind, through the medium of the ear instead of the eye, has been the composer's object in this first movement, which cannot be called imitative, and it is scarcely possible to give a meaning to individual passages, since it is by the general character of the movement alone that its effect is intended to be produced. It is simple, melodious, and flowing, exhibiting no feature calculated to distract the attention from the pure harmony and fresh melody of the music, and scarcely to call forth that startled admiration with which this glorious composer's works are sometimes heard. All is lovely, quiet, and calm, and may be admired and appreciated as beauties of wood, field, or river. The second *motivo* includes a sort of "double counterpoint" on three subjects, but is perfectly clear; and the elaboration of the second part is singularly free from complexity, so true has the composer adhered to the plan he had in view. The instrumentation here, while masterly, is simple, the orchestra consisting only of the ordinary string and wood bands, with the addition of two horns.

## THE SECOND MOVEMENT.

The image shows the beginning of the second movement of Beethoven's Pastoral Symphony. It consists of two staves: Treble and Bass clef. The tempo is marked "Andante molto moto." The key signature has one flat, and the time signature is 3/8. The music begins with a piano (*pizz.*) dynamic. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment with chords and single notes. The piece includes markings for *cresc.* (crescendo).

The second movement is *Scene am Bach*—i.e., scene by the brook or rivulet. Its general character is placid, flowing, rich, and melodious, and so may be taken to correspond with the feelings excited by the gorgeous natural colouring of some thickly-wooded landscape, having a stream as its principal feature. The leading character of the music lies in the fulness of the harmony, the peculiar flowing style of the accompaniment, and the richness of the instrumentation. The upper part of the above quotation may be considered to represent the wanderer by the brook side, and the triplet accompaniment the stream itself. There is a passage at the end of the movement which comes under the category of absolute imitation of sounds—namely, a trio of three birds, denoted in the score as "nightingale, quail, and cuckoo," and beautifully represented by flute, oboe, and clarinet respectively.

## THE THIRD MOVEMENT.



This movement, in which trumpets are added, is intended to represent a rustic *fête*, and its general characteristic is sparkling gaiety, mingled with a certain quaintness difficult to describe, but which admirably corresponds with the idea generally entertained of peasant sports. A kind of *musette* feature, frequently occurring, may probably be intended to embody the idea of the simplicity of rustic music; and a solo for oboe, repeated by clarinet and horn, and accompanied each time with the bassoon playing only the key note and its fifth alternately—so exactly like village music, say at a roadside inn in the Tyrol,—points to the same resemblance. In the middle of the movement occurs an episode in common time, the strongly-marked rhythm and quaint construction of which evidently suggests the joyous *abandon* of unrestrained rustic merriment. At the end of this, a sustained trumpet note appears to call the revellers back; the former measure is introduced again, soon becoming more joyous as the time increases to Presto, and the *fête* appears to come to a pause. The final cadence is, however, not completed, but interrupted; for, instead of the expected close on the chord of F, the dominant harmony is succeeded by a low murmur of the basses on D flat, forming the commencement of the

## STORM.

*Allegro.*

The musical score for the storm section consists of two systems of staves. The first system is marked *pp* and the second system is also marked *pp*. The music is in 3/4 time and features a complex, rhythmic melody in the upper voice with a supporting bass line. The first system is labeled "2nd Violins" and "Celli e Bassi", and the second system is labeled "First Violins".

And how shall the stupendous display of musical genius here shown be described? This

movement is a study, not only as an unparalleled example of the power of musical description, but also as one of the most masterly specimens of legitimate musical imitation that is to be found in the whole range of Beethoven's compositions. [The last movement in the master's String Quintett, played at the first Festival Concert here, on Saturday, the 9th inst., is also suggestive of a storm.] For it is easy to show that, strong as is the temptation which a storm offers for unworthy devices, there is not a note of this which is not pure music of the noblest and most artistic kind. The aim is not to imitate noises, but rather to produce impressions or emotions,—a far higher and nobler work, and one which gave the composer a much wider scope, as embracing elements of impressiveness out of the domain of sound,—to *paint*, or portray, by the art of music the heavy sultriness of the air; the gasping of nature for breath; the general impression of awe produced by the impending war of the elements, etc., all of which are more or less typified in the scene now before us. The emotions excited by the awful phenomena of a heavy summer thunderstorm are of the sublimest character, and their production by music, if practicable, certainly requires higher means than the theatrical clatter of peas in a tin case, or a series of thumps on a drum head. And it is particularly worthy of notice, as an evidence how Beethoven shunned mere imitation, that the drums, which in ordinary musical storms [e.g., *parva componere magnis*, the storm in the "Guillaume Tell" overture, or the "thunder" in Berlioz's "Fantastic Symphony"] form the staple commodity, as giving from time immemorial the orthodox representation of thunder, are throughout this movement quite subordinate. They strengthen the effects of the other instruments, but in no instance take any independent part of their own. For example, the first idea of any ordinary composer would have been to commence the storm with a roll of the drums to imitate distant thunder. Not so Beethoven. He produces the effect desired by *music*, not by *noise*. His first rumble is, as has been already stated, an interruption of a cadence by a *tremolo* of basses on the semitone above the dominant. This is followed by light and soft passages, of a singular uncertain character, for the violins; the *tremolo* then is repeated a little louder and longer, with the addition of a few holding notes on wind instruments; the violin passages enter again, a gradual *crescendo* follows, and then comes—for instance, as in Switzerland—the sudden burst of the storm. It is impossible to conceive a better representation, condensed into so short a space, of the feelings attendant upon the approach of a storm—the first distant alarm, the incipient fear, the listening anxiety, and then the certainty of the impending elemental war! The crash itself is simply a *fortissimo* minor chord, with a *tremolo* on the violins. Here the drums enter for the first time, giving the idea of alarm and confusion; the latter being expressed by a very original device in the basses—namely, making the *contra bassi* play groups of *four* notes against corresponding groups of *five* on the violoncellos, the drums adding weight to the general effect, as they do in any other *forte* passage, but scarcely more. The strength of the storm is carried on by a series of vigorous erratic unison passages, giving a fine idea of a wayward force struggling, as it were, to expand itself in the strife of the elements. After this comes a lull of some length, interrupted by occasional vivid and startling chords. Soon, another outbreak threatens: the violins take up again their first passage, the wind instruments join in sustained moaning notes, or in pitiful interrupted wails, the basses resume their confused rumble, and, after a general *crescendo*, comes another *fortissimo* burst of the storm. This, however, is not a simple sustained chord like the first one, but a regular musical phrase, in which the hurried descent of the violins through the chord in each bar, the fine march of the bass, the impressive prolonged unisons of the wind instruments, the double syncopated accents, and the simple, yet masterly and striking modulations, give not only a most forcible and appropriate effect, but also a character of great grandeur in a musical point of view.

The storm temporarily lulls again, and now comes the most striking part of the scene. It may be noticed by anybody who will take the trouble to observe the phenomena of a thunder-storm, especially in more Southern regions that, immediately before the heaviest crash, there generally occurs a lull, during which, however, the stillness that seems to prevail is of an unearthly, awful character, evidently only the precursor of greater violence—the heavens, so to speak, appearing to be gathering strength for their most terrible discharge. At this time the atmosphere is unusually oppressive, and it is impossible to avoid a sensation of suspense in expectation of the explosion, which we feel must be close at hand. Now, Beethoven has seized this feature with the greatest skill. It is scarcely possible to describe the manner in which the representation is effected; but, for about twelve bars (pp. 136 and 137 in the older Leipzig Score) the imagination is kept in a state of indescribable tension, precisely corresponding to the effect on the mind of lull above alluded to. It is here, and here only, that the composer has used the chromatic scale, one of the most common devices to imitate storm and wind among commonplace writers; but its effect here is not imitative, it is used as a means of increasing the sensation of indefinite, restless anxiety, and, conjoined with the alternate moaning and starting of the other parts, expresses perfectly the feeling intended to be conveyed—namely, the anticipation of the coming explosion. And accordingly, on the *fourth* beat of the bar, that is, just when it would be least expected, the whole orchestra, now strengthened for the first time by two trombones and a piccolo, burst into a terrific crash, which is the grand climax of the force of the storm. This is formed by the full chord of the “diminished seventh,” sustained for several bars, and followed by a succession of other discords, interrupted by sudden *sforzandi*, and leading into a repetition of the fine descending passage before alluded to.

But now the storm begins finally to abate, and here again the consummate skill of the composer becomes strongly marked. It is a matter of observation that, generally speaking, a storm ceases very soon after the most violent outburst, the accumulation of the disturbing agent being then relieved. The thunder continues for a time in the distance, but the gloom begins to clear off, the clouds open, a fragment of blue sky is seen which quickly expands, and relieved nature resumes her wonted appearance. All this is most admirably followed in the Symphony; the grand crash over, the force soon begins to slacken, a *diminuendo* commences and soon reaches a *piano*; the basses descend, bringing the rumbling to their lowest notes (Beethoven here writes for them down to the “16 ft” C); an occasional *sforzando* occurs; but the evidence of brightening and clearing up gradually becomes more complete, and this not only by the cessation of characteristics of the storm, but by a complete change in the nature of the harmony. The entrance of clear, open, major chords, first subdued in the lower octaves, and then taken more prominently, and combined with sweet, touching melody, offering a most striking and beautiful parallel to the natural effect above described. The basses ever and anon give a slight, deep roll, but this soon ceases altogether, and a few bars of a hymn by the peasants, followed by a *few clear and ascending scale notes of the flute*—depicting, by marvellous art, the first ray of sunlight—and used as a passing into the last movement, declare that the storm is over and all is again serene.

Such is the Giant BEETHOVEN'S representation of a storm, which may be safely said to be altogether unparalleled in the realms of Music, not only in its effects, but in regard to the noble character of the means by which this effect is obtained.

THE CONCLUDING MOVEMENT.  
SHEPHERD'S SONG OF THANKSGIVING.

\* N.B.—A threefold “Pedal Point”—namely, on Tonic, Dominant, and Super-Tonic, or “Dominant of the Dominant.”

The concluding movement represents Pastoral Songs, or the embodiment of feelings of joy and gratitude after the storm. It commences with a kind of pastoral call, taken first by the clarionets, and then by the horns; after which an entrancing melody is introduced, which forms the principal subject of the movement. The character of the whole is highly melodious and cheerful, the instrumentation rich and full; the two trombones, first introduced in the storm, being here retained to fill in the harmony. The coda, from the *diminuendo* after the *fortissimo*, is singularly beautiful and impressive, and the conclusion comes at last with startling abruptness,—*in morem illius Principis Musicae*.—[From the Reid Concert Book of 1867.]

This great work, which was last played at a Reid Concert seven years ago, was composed when Beethoven was lodging in the suburbs of Vienna, at the village Döbling, or at Heiligenstadt. Through a lovely valley near the latter place the brook immortalised in this symphony winds its tortuous way. With the advantage of Mr A. W. Thayer (author of the best life of Beethoven) as *cicerone*, the compiler of this concert-book first visited the spot in 1864, when the following was one of many of the biographer's interesting anecdotes. Several years after the symphony had been published, the great composer, then quite deaf, was walking here with one of his friends, and, after keen enjoyment of the lovely scene, said, “Here I composed my Pastoral Symphony, and here *the birds composed with me*. Do you hear a *goldhammer* (yellow-hammer)?” “No,” wrote the friend on the conversation slate, “and I only recollect in the symphony your imitations of the nightingale, cuckoo and quail.” “I still hear all the birds,” most touchingly said the deaf master, who wrote down the *arpeggio* passage, given first to flute, and later to clarinet—

which occurs in the brook scene, and is familiar to those who know the work, although its alleged *raison d'être* as the “pipe” of the “goldhammer” may not have occurred to them. The region which inspired this glorious composition has been made much by the Viennese, the “Beethoven-Gang,” as it is called, being often visited, and a monument having been there erected to commemorate a retreat, *procul ab urbe*, so loved and frequented by the great “tone painter,” and quite recently the spot has been more carefully looked after, and has received some additions.

AN INTERVAL OF TEN MINUTES.

## PART II.

### (6) Overture, "Academic Festival" . . . . . Brahms

This Concert Overture seems an appropriate selection on this occasion. The work is Brahms' 80th. About the year 1858 the composer was a student at the University of Göttingen, and the German "Studentenlieder," on which the piece is built, are naturally familiar to him. Of these, the first occurs after a modulation from E minor to E flat, when a *pianissimo* passage leads to C major, in which key "Wir hatten gebauet ein stattliches Haus," makes imposing entrance with wood, brass, and roll of drums. This popular song having been cleverly intertwined with the opening theme of the overture, gives place to "Der Landesvater,"—

"Hört, ich sing das Lied der Lieder,  
Hört es, meine deutschen Brüder,"—

the "song of songs" being a kind of national anthem. Then follows the humorous "Freshman's Song," announced by the two bassoons, or "buffoons" of the orchestra, as those instruments may be rendered in *staccato* passages. The oboe and the whole band having joined in the chaff of this "Fox Song," as it is called in Germany, the three University songs are repeated in adjacent keys, and the richly-scored "Academic Overture" concludes with "Gaudeamus," Brahms giving an improved musical measure to the last line of each verse. In Edinburgh, we omit, without much loss, the two following verses:—

II.  
Ubi sunt, qui ante nos  
In mundo fuere?  
Transeas ad superos,  
Abeas ad inferos,  
Quos si vis videre

III.  
Vita nostra brevis est,  
Brevi finiatur;  
Venit mors velociter,  
Rapit nos atrociter;  
Nemini parcetur.

Brahms was born in 1833. Vivat semper!

### (7) Recitative, and Air, "Tears, idle tears," . . . . . Herbert Oakeley

MISS ANNA WILLIAMS.

*Harp obbligato*—MRS FROST.

*Recit.* "Then She,\* 'Let some one sing to us: lightlier move  
(*Old style.*) The minutes fledged with music; and a maid  
Of those beside her, smote her harp, and sang—

*Song (Violet).*

"Tears, idle tears, I know not what they mean,  
Tears from the depth of some divine despair  
Rise to the heart, and gather to the eyes,  
In looking on the happy Autumn-fields,  
And thinking of the days that are no more.

"Fresh as the first beam glittering on a sail  
That brings our friends up from the underworld,  
Sad as the last which reddens over one  
That sinks with all we love below the verge;  
So sad, so fresh, the days that are no more.

"Ah, sad and strange as in dark summer dawns  
The earliest pipe of half-awaken'd birds  
To dying ears, when unto dying eyes  
The casement slowly grows a glimmering square;  
So sad, so strange, the days that are no more.

"Dear as remember'd kisses after death,  
And sweet as those by hopeless fancy feign'd  
On lips that are for others; deep as love,  
Deep as first love, and wild with all regret;  
O Death in Life, the days that are no more."

—\* *The Princess (Tennyson).*

"This song . . . . was first sung by Mdlle. Tietjens at the Birmingham and Hereford Festivals of the present year."—*Crystal Palace Programme*, Nov. 1873.

### (8) Violin and Orchestra, Ungarisches (from Volker Cycle), Raff

MADAME NERUDA (LADY HALLE)

This forms No. 5 of nine numbers of "Cyklische Tondichtung," the prolific composer's *Opus* No. 203, and has for motto "Was er von Werbelein gelernt." The movements are *Larghetto* in the "Violin" key of E major, an *Adagio* in the tonic minor, and a brilliant *Finale* in the major. The masterly knowledge of both solo instrument and orchestra, which characterises the works of the late talented Joachim Raff, is throughout conspicuous, and in the hands of such an artiste, and of such a band, the work cannot fail to elicit admiration.

### (9) Ballad for Orchestra, "La belle dame sans merci," A. C. Mackenzie

O what can ail thee, Knight-at-arms,  
Alone and palely loitering?  
The sedge has wither'd from the lake  
And no birds sing.

O what can ail thee, Knight-at-arms,  
So haggard and so woe-begone?  
The squirrel's granary is full  
And the harvest's done.

I see a lily on thy brow,  
With anguish moist and fever dew,  
And on thy cheeks a fading rose  
Fast withereth too.

I met a lady in the meads,  
Full beautiful—a fairy's child,  
Her hair was long, her foot was light,  
And her eyes were wild.

I made a garland for her head,  
And bracelets, too, and fragrant zone;  
She looked at me as she did love,  
And made sweet moan.

I sat her on my pacing steed,  
And nothing else saw all day long,  
For sidelong would she bend, and sing  
A fairy's song.

She found me roots of relish sweet,  
And honey wild, and manna dew,  
And sure in language strange she said—  
"I love thee true!"

She took me to her elfin grot,  
And there she wept and sighed full sore,  
And there I shut her wild, wild eyes  
With kisses four.

And there she lulled me asleep,  
And there I dream'd—ah, woe betide—  
The latest dream I ever dream'd  
On the cold hill's side.

I saw pale kings, and princes too,  
Pale warriors, death-pale were they all;  
They cried—"La Belle Dame sans Merci  
Hath thee in thrall!"

I saw their starved lips in the gloam,  
With horrid warning gaped wide,  
And I awoke, and found me here,  
On the cold hill's side.

And is this why I sojourn here,  
Alone and palely loitering?  
Though the sedge is wither'd from the lake  
And no birds sing.

"Keats's beautiful ballad will be sufficient indication of the poetic idea which inspired Mr Mackenzie while writing his orchestral ballad."—*Glasgow Choral Union Programme*, 1884.

(10) *Song*, "Philémon et Baucis" (Vulcan's song at the Forge), *Gounod*

MR W. H. BRERETON.

Au bruit des lourds marteaux d'airain,  
 Au sombre éclat de la fournaise,  
 Dans mon empire souterrain  
 Je marche et je respire à l'aise,  
 Je règne en maître souverain.  
 Mais chez vous, j'en ai honte  
 Chaque fois qui j'y monte,  
 J'enrage de me voir  
 Si difforme et si noir  
 Mon aspect vous fait rire,  
 Et tout bas j'entends dire,  
 "Venus n'avait pas tort  
 Il mérite son sort,"  
 Sans écouter le reste.  
 Loin du séjour céleste,  
 Mais je fuis, voilà pourquoi,  
 J'aime à rester chez moi.  
 Sous les ments fermes au ciel bleu,  
 Je commande à toute une armée,  
 De noir genants maîtres du feu  
 Au sein de l'ardente fumée,  
 Comme vous là-haut je suis un dieu,  
 Mais quand Juno m'invite  
 A lui rendre visite  
 J'enrage, etc., etc.

Where loud the brazen hammers sound,  
 With lurid fire the furnace glowing,  
 Down in my kingdom underground,  
 Aside vain ceremony throwing,  
 I'm sovereign of all around !  
 But when, to see you curious  
 I mount aloft, I'm furious ;  
 I rail that cruel Fate  
 Made me victim to her hate.  
 At my grimy visage sneering,  
 Soft ye whisper in my hearing,  
 "'Tis his, not Venus' fault,  
 That he goes crooked, halt,"  
 The sequel never heeding.  
 And to my cavern speeding,  
 I resolve no more to roam,  
 But stay in peace at home.  
 Where, hidden from the azure sky,  
 An army, my commands attending,  
 Of giants black their hammers ply,  
 'Mid smoke and clang of blows descending,  
 Like you above a god am I !  
 But when a guest invited  
 By Juno, tho' delighted,  
 I rail, etc., etc.

(CHARLES SANTLEY.)

(11) *Overture*, "Gazza Ladra," *Rossini*

One of the most effective and brilliant orchestral introductions of the "Swan of Pesaro." His novel commencement with a roll of side drums twice repeated has been thus explained by Rossini himself. His first Overtures—"Tancredi," "Italiana in Algeri," "Elisabetta," "Cenerentola"—had been hardly noticed by his listless countrymen, who, as sometimes still in Italy, discussed the merits or otherwise of Prima Donna or Primo Tenore during the performance of "*La Sinfonia*," which used there to be considered a legitimate opportunity for small talk. This put the *maestro* on his mettle. The roll of the drum, followed by a full crash of all the instruments, attracted at once the attention of the audience—the Overture was received with acclamation, and to the "Tamburro della Gazza Ladra" his successors are indebted for the somewhat greater attention which ever since the Italians have bestowed on orchestral preludes to their Operas.

"La Gazza Ladra," or "The Thieving Magpie," was produced at Milan in 1817 and at Paris in 1821. The overture was in 1882 played here by Hallé's orchestra, and at the amateur concert of our University Musical Society of 1880. Rossini declared, with wonted pleasantry, that he wrote it on the day of the first performance of the opera, "in the upper loft of *La Scala* at Milan, under the guard of four scene-shifters, who had orders to throw my work out of the window, bit by bit, to copyists waiting below to transcribe it. In default of 'copy,' I was to be thrown out myself."

The present is the forty-ninth annual concert commemorative of the birthday of the Founder of our Chair of Music, the first having been given by Professor Thomson in 1841. As it is the twenty-fourth Reid concert of the present Professor—by curious coincidence Founder's kin—next year may bring round both a "golden" and a "silver" festival-concert. It may be added that this forms the thirty-ninth of fifty-two concerts given in various parts of the kingdom, between October 16th last and the 9th of next month, by Sir Charles Hallé and his famous orchestra

On the following pages is a record of Orchestral Music introduced at "Reid" and supplementary concerts from the year 1866. The unequalled Symphonies of Beethoven have been repeated, as at the Lower Rhenish Festivals, proportionately to their acknowledged excellence. Exception has been made in the case of his last and colossal "No. 9," of which the instrumental portion only has yet been given; for that extraordinary symphony has missed its full meaning oftener than any work by Beethoven, excepting his great Mass in D, on account of its great choral difficulties. Unless complete efficiency were attainable, it has been deemed advisable, in loyal reverence to the greatest of composers, to avoid any risk of inadequate impression of his masterpiece. In regard to Overtures and Concertos, a similar proportion has been maintained between their merit and their repetition; and it is hoped that no really great classical orchestral work may have been omitted from the selection which has been made.

H. S. O.



[OVER.]

## ORCHESTRAL WORKS.

GIVEN AT

"REID," OR AT FESTIVAL-CONCERTS SINCE 1865.

\* Implies first performance in Scotland, † first performance in Edinburgh, and ‡ denotes probable first performance with Grand Orchestra in Scotland. The brackets enclosing dates mean that the work was not given in its entirety.

## SYMPHONIES.

HAYDN—	
‡ In G, . . . . .	1873
‡ In D, No. 10, . . . . .	1874
‡ In B flat, No. 4 (Salomon set), . . . . .	1877
‡ In E flat, No. 1, . . . . .	1881
‡ In D, No. 5, . . . . .	1882
‡ In D, No. 2, . . . . .	1883
‡ In B flat ("Reine de France"), . . . . .	1885
* In D minor, No. 47 (MS. score), . . . . .	1888
MOZART—	
‡ In E flat, . . . . .	1866, 1879
‡ In G minor, . . . . .	1871
‡ In C "Jupiter," . . . . .	1872, 1878
‡ In D "Prague," . . . . .	1875
* In D "Serenade," . . . . .	1886
BEETHOVEN—	
No. 2, in D, . . . . .	1875, 1884
No. 3, in E flat ("Eroica"), . . . . .	1870, 1878, 1888
No. 4, in B flat . . . . .	1873, 1883
No. 5, in C minor, . . . . .	1871, 1877, 1885
‡ No. 6, in F ("Pastoral"), 1867, 1871, 1882, 1889	
No. 7, in A, . . . . .	1869, 1876, 1881, 1887
No. 8, in F, . . . . .	1872, 1880, 1886
No. 9, in D minor (Instrumental portion), (1879)	
SCHUBERT—	
* B minor (unfinished), . . . . .	1872
‡ In C, No. 9, . . . . .	1875
MENDELSSOHN—	
* No. 3 ("Scotch"), . . . . .	1870, 1874, 1886
* No. 4 ("Italian"), . . . . .	1869, 1880, 1889
* No. 3 ("Reformation"), . . . . .	1868
SPOHR—	
* "Weihe der Töne" . . . . .	1877, 1884
SCHUMANN—	
* No. 1, in B flat, . . . . .	1873, 1874
* No. 2, in C, . . . . .	1874, 1887
* No. 3, in E flat ("Rhenish"), . . . . .	1880
‡ No. 4, in D minor, . . . . .	1881
GADE—	
No. 4, in B flat, . . . . .	1876
RAFF—	
* No. 5 ("Leonora"), . . . . .	1876
* No. ("Im Walde"), . . . . .	1882
BRAHMS—	
No. 2, in D, . . . . .	1879
GOLDMARK—	
* ("Rustic Wedding"), . . . . .	1878
DVORAK—	
* D major, . . . . .	1885

## OVERTURES.

MOZART—	
‡ "Il Flauto Magico," 1866, 1870, 1874, 1881, 1887	
‡ "Le Nozze di Figaro," . . . . .	1868, 1885
‡ "La Clemenza di Tito," . . . . .	1877
* "Il Serraglio," . . . . .	1878
‡ "Don Giovanni," . . . . .	1880, 1884
GLUCK—	
* "Iphigenia in Aulis," . . . . .	1874
(with Wagner's ending.)	
CHERUBINI—	
‡ "Anacreon," 1866, 1869, 1873, 1883, 1888	
* "Les Abencerages," . . . . .	1872, 1885
* "Elise," . . . . .	1879
‡ "Faniska," . . . . .	1874
* "Medea," . . . . .	1875
‡ "Les Deux Journées," . . . . .	1877
‡ "Lodoiska," . . . . .	1882
BEETHOVEN—	
‡ "Egmont," . . . . .	1866, 1870, 1879, 1884, 1889
‡ "Leonora," No. 3, . . . . .	1868, 1869, 1871, 1877, 1882, 1886
* "Leonora," No. 1, . . . . .	1875
‡ "Fidelio," . . . . .	1872, 1875, 1885
* "Coriolanus" . . . . .	1873, 1878, 1886
* "Weihe des Hauses," . . . . .	1871, 1880, 1887
* "King Stephen," . . . . .	1873, 1883
* "Namensfeier," . . . . .	1874, 1881
SCHUBERT—	
* "Rosamunde," . . . . .	1873, 1879
* "Fierabras," . . . . .	1876
‡ "Italian," . . . . .	1880
WEBER—	
‡ "Der Freischütz," . . . . .	1866, 1869, 1872, 1875, 1880, 1884
"Oberon," . . . . .	1870, 1873, 1882, 1885
‡ "Euryanthe," . . . . .	1866, 1869, 1873, 1876, 1878, 1881, 1886
"Ruler of the Spirits," . . . . .	1873, 1889
‡ "Preciosa," . . . . .	1871, 1883, 1887
SPOHR—	
* "Jessonda," . . . . .	1871, 1880, 1883, 1887
* "Faust," . . . . .	1879
ROSSINI—	
‡ "Guillaume Tell," . . . . .	1867, 1870, 1879, 1887
‡ "Semiramide," . . . . .	1869, 1880, 1886
"La Gazza Ladra," . . . . .	1882, 1889
‡ "La Siège de Corinth," . . . . .	1873, 1883
* "Otello," . . . . .	1881

## PIANOFORTE with ORCHESTRA.

AUBER—	
‡ "Masaniello," . . . . .	1868
* "Zanetta," . . . . .	1869
‡ "Le Part du Diable," . . . . .	1878
‡ "La Sirène," . . . . .	1880
SPONTINI—	
* "Olympia," . . . . .	1871
* "Nourmahal," . . . . .	1874
* "Vestale," . . . . .	1875, 1888
* "Ferdinand Cortez," . . . . .	1876
MEYERBEER—	
‡ "L'Etoile du Nord," . . . . .	1877
MENDELSSOHN—	
‡ "Hebrides," . . . . .	1867, 1871, 1876, 1882, 1888
* "Ruy Blas," . . . . .	1870, 1873, 1885
* "Midsummer Night's Dream," . . . . .	1871, 1877, 1879, 1886
* "Calm Sea, and prosperous voyage," 1872, 1881	
* "Melusina," . . . . .	1873, 1878, 1884
* "Trumpet," . . . . .	1880
‡ "Athalie," . . . . .	1875, 1883, 1889
SCHUMANN—	
* "Manfred," . . . . .	1870
* Overture, Scherzo, and Finale, . . . . .	1872
* "Genoveva," . . . . .	1875
* "Herrmann and Dorothea," . . . . .	1879
NICOLAI—	
"The Merry Wives of Windsor," . . . . .	1876
GADE—	
* "Im Hochland," . . . . .	1872, 1885
* "Hamlet," . . . . .	1875, 1886
* "Ossian," . . . . .	1877
* "Michael Angelo," . . . . .	1878
HEROLD—	
‡ "Pré aux Clercs," . . . . .	1882
BERLIOZ—	
* "Waverley," . . . . .	1884
* "Carnaval Romain," . . . . .	1885
RIETZ—	
* "Fest Overture," in A, . . . . .	1874
STERNDALÉ-BENNETT—	
"Näides," . . . . .	1883
"Wood Nymphs," . . . . .	1888
MACFARREN—	
"Chevy Chase," . . . . .	1881
WAGNER—	
* "Tannhäuser," . . . . .	1871, 1872, 1878, 1885
‡ "Rienzi," . . . . .	1875, 1886
"Fliegender Holländer," . . . . .	1877
"Meistersinger," . . . . .	1889
REINECKE—	
* "An Adventure of Handel," . . . . .	1876
VOLKMANN—	
* "Richard III.," . . . . .	1875
GOUNOD—	
* "Mirella," . . . . .	1872
"Le Médecin malgré lui," . . . . .	1883
SMETANA—	
* "Lustpiel," (Prodaná Nevesta), . . . . .	1888
BRAHMS—	
"Academic Overture," . . . . .	1889
MOZART—	
‡ Concerto, No. 1, in D minor, . . . . .	1873
" " *No. 5, in C, . . . . .	1882
" " *No. 4, in B flat, . . . . .	1878
" " *No. 15, in B flat, . . . . .	1881
BEETHOVEN—	
Concerto, No. 1, . . . . .	1876
" " No. 2, . . . . .	1875
" " No. 3, in C minor, . . . . .	1872, 1875, 1883
" " ‡ No. 4, in G, . . . . .	1869, 1874, 1880, 1885
" " ‡ No. 5, in E flat, . . . . .	1868, 1873, 1877, 1879, (1884)
HUMMEL—	
* In A minor, . . . . .	(1871)
WEBER—	
‡ "Concertstück," in F minor, . . . . .	1867, 1870, 1880, 1888
MENDELSSOHN—	
‡ Concerto, No. 1, in G minor, . . . . .	1872, 1882
" " No. 2, in D minor, . . . . .	1869, 1881
Rondo Brillante in E flat, . . . . .	1875
* Serenade, &c., in B, . . . . .	1871
SCHUMANN—	
* Concerto in A minor, . . . . .	1871, 1877, 1883, 1889
* Concertstück, in G, . . . . .	1880
STERNDALÉ-BENNETT—	
‡ Caprice, in E, . . . . .	1876
LITOLFF—	
* Symphony Concerto, No. 3, in E flat . . . . .	1874
GREIG—	
* In A minor, . . . . .	1876
GOETZ—	
* In B flat, . . . . .	1881
RAFF—	
* Suite, in E flat . . . . .	(1877), (1886)
ST SAENS—	
* In G minor, . . . . .	1879
CHOPIN—	
* No. 1, in E, . . . . .	(1873), (1885)
No. 2, in F minor, . . . . .	(1887)
‡ Andante Spianato, and Polonaise } . . . . .	1867, 1878
Brillante, in E flat, . . . . .	
DVORAK—	
* In G minor, . . . . .	1886
TSCHAIKOWSKY—	
* No. 2, . . . . .	1887
VIOLIN with ORCHESTRA.	
BACH—	
* Prelude in E, . . . . .	1886
* For Two Violins, in D minor, . . . . .	1873
BEETHOVEN—	
‡ Concerto, . . . . .	1871, 1881, 1888
‡ Romance in G, . . . . .	1870, 1886
‡ Romance in F, . . . . .	1888
PAGANINI—	
"Le Mouvement Perpetuel," . . . . .	1879, 1888

- SPOHR—  
 Concerto, \*No. 8 ("Dramatico"), } 1878, 1884  
   in A minor, . . . . .  
 ,, No. 9, in D, . . . . . (1872), (1883)  
 ,, No. 12, in A . . . . . 1881  
 \*Duo Concertante, in A minor, . . . . . 1879
- VIOTTI—  
 \*Concerto in A minor, . . . . . 1875, 1879
- RODE—  
 \*Concerto in A minor, . . . . . 1872, 1886
- MENDELSSOHN—  
 ‡Concerto, . . . . . 1867, 1874, 1883
- VIEUXTEMPS—  
 Concerto, \*in E minor, Op. 10, . . . . . (1870), 1889  
 ,, \*in A minor, Op. 37, . . . . . 1880  
 ,, \*in G, Op. 47, (last) . . . . . 1882  
 \*Fantasie Caprice, . . . . . 1878  
 \*Ballade and Polonaise, in G, . . . . . 1875, 1885  
 \*Air Varie, in D, Op. 2, . . . . . 1884
- WIENIAWSKI—  
 \*Polonaise Brillante, in A, . . . . . 1880  
 \*Légende, in G minor, . . . . . 1886  
 \*Mazurka, in G major, . . . . . 1886
- MAX BRUCH—  
 \*Concerto ("Scotch"), in E flat, . . . . . 1884
- RAFF—  
 "Ungarisches" (from Volker Cycle), No. 5, 1889
- MISCELLANEOUS ORCHESTRAL PIECES.**
- BACH—  
 \*Orchestral Suite, in D, . . . . . (1871), 1874, (1885)  
 †Pastoral Symphony (Christmas Oratorio), 1874
- HANDEL—  
 ‡Concerto Grosso, in B minor, . . . . . 1884
- MOZART—  
 \*"Haffner Serenade," . . . . . (1883)
- BOCCHERINI—  
 \*Menuetto, . . . . . 1877, 1879, 1888
- BEETHOVEN—  
 ‡Scherzo, 9th Symphony . . . . . 1873
- SCHUBERT—  
 \*Ballet Music, in G, No. 2, . . . . . 1870, 1888  
 \*Entr'acte, in B flat, "Rosamunde," . . . . . 1869, 1888
- CHERUBINI—  
 \*Entr'acte, and Air de Ballet ("Ali Baba"), 1881
- SPOHR—  
 †Larghetto, Symphony in F, . . . . . 1869  
 \*Andante, Symphony, "Power of Sound," . . . . . } 1870, 1873
- TAUBERT—  
 \*"Liebeslied" (The Tempest), . . . . . 1874, 1886
- MENDELSSOHN—  
 \*Incidental Music to "Midsummer Night's Dream," . . . . . 1871, 1879, 1887  
 Scherzo, "Reformation Symphony," . . . . . 1878  
 War March in "Athalie," . . . . . 1874
- BERLIOZ—  
 \*Ballet des "Sylphes" (Faust), . . . . . 1871  
 †Do., and other selections (do.), . . . . . 1882  
 \*Scène du Bal, "Romeo and Juliet" . . . . . 1874  
 \*Selection from do. . . . . 1883  
 †Hungarian March (Faust) . . . . . 1882, 1886
- LACHNER—  
 Orchestral Suite, No. 6, . . . . . (1876)  
 Do. (Scherzo) No. 4, . . . . . (1871)
- LISZT—  
 \*Les Preludes, . . . . . (1875)  
 ‡"Rhapsodie Hongroise," in F, No. 1, . . . . . 1885  
 ,, " " in D, No. 2, . . . . . 1887  
 ,, " " in D, No. 3, . . . . . 1886  
 ,, " " No. 4, . . . . . 1889
- WAGNER—  
 \*Prelude to "Lohengrin," . . . . . 1872  
 \*Do. to Act III. do., . . . . . 1874, 1887  
 \*March in "Tanhäuser," . . . . . 1872, 1876, 1881  
 \*Introduction to Act III., "Meistersinger," 1878  
 \*Do., Dance of Apprentices, do., . . . . . 1878  
 \*"Siegfried" (Idyll), . . . . . 1882  
 \*Kaiser March, . . . . . 1884, 1888  
 Introduction to "Parsifal," . . . . . 1885
- RAFF—  
 \*"Abends," . . . . . 1874
- VOLKMANN—  
 \*Serenade 'Cello and Orchestra, D minor, 1880
- SVENSDEN—  
 † { Intermezzo, Symphony 2, . . . . . 1880  
 Rhapsodie Norvegienne, No. , . . . . 1881  
 ,, " No. 3, . . . . . 1883
- DELIBES—  
 Preludes "Les Chasseresses," "Valse lente," "Pizzicato" (Sylvia), . . . . . 1881  
 "Ballade," and "Air du Slave" (Coppelia) . . . . . 1882
- ST SAENS—  
 "Le Rouet d'Omphale," . . . . . 1884
- SODEN—  
 "Swedish Peasant's March" . . . . . 1879
- BRAHMS—  
 \*Two Hungarian Dances, F and G minor, 1875  
 \*Variations on a theme of Haydn, . . . . . 1876
- REINECKE—  
 ‡Ent'acte in "Manfred," . . . . . 1872
- RUBINSTEIN—  
 \*Ballet Music in "Feramors," Nos 1, 2, 3, 1877  
 ,, in "Dämon," . . . . . 1880  
 ,, in "Bal Costume," . . . . . 1887
- GLINKA—  
 \*"Komarinskaja," . . . . . 1872
- RHEINBERGER—  
 †"Wallenstein's Camp," Scherzo and Trio, 1876
- GOUNOD—  
 \*Danse Bacchantes, . . . . . 1871  
 \*Musette in "Mirelle" . . . . . 1869, 1876  
 Marche Burlesque, "Marionettes," . . . . . 1878  
 March, "La Reine de Saba," . . . . . 1884  
 Ballet Music in "Polyeucte," . . . . . 1883
- DVORAK—  
 Dance "Slave," Nos. 1 and 4, Op. 46, 1882  
 \*Rhapsodie "Slave," in A flat, No. 3, Op. 31 . . . . . 1884  
 \*Légendes, Nos. 6 and 7, . . . . . (1886)
- OAKELEY—  
 ‡A Festival March, "Edinburgh," . . . . . 1877
- MACKENZIE, A. C.—  
 Ballade, "La Belle Dame," . . . . . 1889

