

THE
REID
CONCERT



1868

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LIBRETTO
OF THE
Reid Concert,
OF
FEBRUARY 13, 1868.

Programme.

PART I.

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

"Reformation" Symphony, . . . *Mendelssohn.*

(a) <i>Andante, D major.</i>	(e) <i>Andante, G minor.</i>
(b) <i>Allegro con fuoco, D minor.</i>	(f) <i>Andante con moto, G major.</i>
(c) <i>Allegro vivace (Scherzo), B flat,</i>	(g) <i>Allegro maestoso, D major.</i>
(d) <i>and Trio, in G major.</i>	

Song, { "Sweet Bird, that shunn'st the noise
of folly," (L'Allegro,) }

MADAME LEMMENS-SHERRINGTON.
(Flute obligato) MR A. WELLS.

} *Handel.*

Song, "Sound an Alarm," (Judas Maccabæus,)

MR NELSON VARLEY.

Pianoforte Concerto, in E flat . . . *Beethoven.*

(a) *Allegro brillante.*
(b) *Adagio, un poco mosso.*
(c) *Allegro, Rondo.*

MADAME CLARA SCHUMANN.

Song, "L'Addio,"

MISS L. FRANKLEIN.

} *Mozart.*

Overture, "Nozze di Figaro," (Presto,)

AN INTERVAL OF FIFTEEN MINUTES.

Programme.

PART II.

Overture, "Leonora," No. 3, . . . *Beethoven.*
(a) *Adagio.*
(b) *Allegro.*
(c) *Presto.*

Song, "Blow, bugle, blow," . . . *H. S. Oakeley.*

MADAME LEMMENS-SHERRINGTON.

(Cornet obligato) MONSR. BONNISSEAU.

(Bugle echo) MR RICHARDSON.

Violin Fantasia, on Rossini's "Otello," . . . *Ernst.*

MR CARRODUS.

Cabatina, "Ah! come rapida," (Crocato), . . . *Meyerbeer.*

MADAME LEMMENS-SHERRINGTON.

Pianoforte Solos,

(a) *Gavotte* . . . *Sebastian Bach.*
(b) *Des Abends* }
(c) *Traumescwirren* } . . . *R. Schumann.*

MADAME SCHUMANN.

Song, "The Maid of Athens," . . . *G. B. Allen.*

MR NELSON VARLEY.

Duet, "The Evening Star," . . . *H. S. Oakeley.*

MADAME LEMMENS-SHERRINGTON AND
MISS FRANKLEIN.

Overture, "Masaniello," . . . *Auber.*

[For Description of Music, see Over.]

PART I.

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

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

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

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

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

Symphony, "Reformation." Mendelssohn. 1830.

Andante, D major.
Allegro con fuoco, D minor.
Allegro vivace (Scherzo), B flat,
and Trio, in G major.

Andante, G minor.
Andante con moto, G major
Allegro maestoso, D major.

I.

(From the "Times.")

The Symphony in D was composed in 1830 for the celebration of the anniversary of the Augsburg (or "Augustan") Confession, the confession of faith drawn up by Luther and Melancthon, and laid before the Emperor Charles V., at the Diet of Augsburg in 1530 (June 25), by the Elector of Saxe and other German Princes—the first political recognition of the reformed belief. In 1830, in commemoration of this event, there were special church services in the day, with illuminations and other popular rejoicings in the evening, all over Germany. The Roman Catholics, however, not merely stood aloof from this festival in honour of the triumph of their antagonists, but got up riotous demonstrations in several large towns, principally Berlin, Dresden, and Leipsic. Angry discussions, prognosticating still more serious consequences, almost everywhere threatened interference with the peaceable manifestations of the fête; and, doubtless in anticipation of something of the kind, Mendelssohn, whose symphony was to be given at Leipsic, withdrew it, in the hope of finding some other occasion for submitting it to the public when opinion as to its merits would not be influenced by religious or political differences. Two years later the new work was taken in hand by the directors of the Conservatoire Concerts in Paris, and, after several rehearsals, was about to be produced. Unforeseen circumstances, however, once again intervened, and the first performance of the *Reformation Symphony* was in Berlin (November, 1832), at one of the three concerts instituted by Mendelssohn himself in aid of the "Orchestral Widows' Fund" of that city. Since then, for thirty-five years, it has lain neglected among the MSS. of its composer. Mendelssohn's reasons for overlooking such a work, even could they be made known, ought to claim little consideration now. Of all the great musicians—and he is surely among the greatest—not one exhibited such reserve and self-denial about his own compositions. Now that he is gone, it is for his survivors to render him that justice which, with far-fetched punctiliousness, he too often denied himself. It is quite enough for them to know that for so many years he kept by him the "*Italian Symphony*," which at the most is inferior, if inferior to the "*Scotch Symphony*," to justify the lovers of his music in attaching small importance to the hyper-criticism he himself was wont to exercise in its regard. That any alterations he might have made in his pieces would have been alterations for the better, no one for an instant doubts. But he can make alterations no longer; and the world of music is only too grateful to take whatever he has left, satisfied that not a work from his pen exists that does not contain at least something too precious for oblivion. In no single instance, looking at what has already been selected

for publication from among his posthumous manuscripts, has this failed to be the case; and till an exception comes to light, we may fairly persist in believing that no such instance is at all likely to occur. One thing is certain—Mendelssohn left no instructions to his executors that his unpublished works should be destroyed. On the contrary, he carefully wrote out and dated every one of them. What, then, is to be done? Let us suppose a case that is by no means impossible. The MSS. might change hands. The careful guardians who hold them now might bequeath them to others less qualified to look upon them as a sacred trust. And it is not extravagant to suppose that they might possibly come into the possession either of persons indifferent to music, who would eventually dispose of them as useless lumber, or, still worse, of persons not indifferent to music, but indifferent to other considerations, who, without ideas of their own, would find in them an abundant supply of that in which they themselves were wanting. That half a dozen musical reputations might be built upon the contents of Mendelssohn's *reliquie* will, as things go, hardly be denied. But better times have come. The scruples of his survivors, whatever they were, would seem to be set at rest; and it affords us real pleasure to state, in correction of a widely-spread belief, that to Herr Carl Mendelssohn, the son, and another near relative of the illustrious master, we are exclusively indebted for the works that have recently been produced (the Trumpet Overture, the "Songs without Words," &c.), together with others about to be produced, the publishers having no further hand in the matter than belongs to them simply as publishers. It is well to state this, which we do on the best authority, inasmuch as it will go far to remove an entirely erroneous impression—an impression calculated to give pain and umbrage where neither are deserved.

To convey any clear impression of such a work without resorting copiously to the aid of examples in musical type, is impossible. Nor to ordinary readers would a technical description of its plan, divisions, and general development be of the slightest use. Mendelssohn himself insisted that the meaning of a musical composition could not be explained through the medium of any other language than its own, and that if that language expressed nothing to the hearer it would be to no purpose attempting to translate it into another. But now that the unburied work is the universal topic in musical circles, and, through the splendid performance at the Crystal Palace, November 30th last, may be said already to have established its claim to rank as one of the masterpieces of its composer, it would hardly suffice to inform the many who, not having been present, are curious about the result, that the symphony in D "is a very fine symphony, in three parts, composed for the occasion of the 300th anniversary of the Augsburg Confession." We shall, therefore, in as few words as practicable, endeavour to give some account of it, and to state the impression which two hearings, at the rehearsal and at the public performance, produced, not upon ourselves alone, but upon the great majority of those who attended either or both.

The symphony begins with a movement—*andante* (in D major)—the gravity of which at the outset proclaims the work in hand to be of serious import.

The opening phrase, led off by the violas, is immediately answered by the violoncellos, and carried on in that imitative style which we are accustomed to associate with the higher order of Church music. When this has been

developed, or rather in the course of its development, the wind instruments give out in unison a second theme in strongly marked contrast, which the

stringed instruments answer by a soft melodious strain, modulating in full

harmony to the dominant cadence. With this, twice repeated, the short introduction is brought to a pause. It may be stated here that the cadence, or response, in question formed part of a Roman Catholic Church service, that it caught Mendelssohn's attention at Dresden, and that, being much struck with it, he adopted the resolution of giving it a place in the symphony

* I have to acknowledge my obligation to Messrs Novello, Ewer, and Co., for having permitted me to make (expressly for this Concert-book), and to publish musical quotations of various portions of this symphony from a full score in their possession,—not up to this date published.
H. S. OAKELEY.
London, January 7, 1868.

which was then engrossing his thoughts. Those who choose to speculate upon his poetical intention may discover in this introductory prelude the earliest indication of what is to follow—the dawn of a new faith, striving against the mental incertitude that precedes conviction. Nevertheless, solemn and impressive, it suggests rather peace than conflict. Not so, however, the movement that follows—*allegro con fuoco* in (D minor). Here all is conflict, and that of the stormiest. The opening, in unison, for all the instruments except trombones—a conspicuous feature of the principal subject—bears a close affinity to, nay, immediately springs from, the unisonic preamble (already noticed) to the second theme of the introduction. Its frequent occurrence throughout the movement, either identically or in a modified shape, keeps attention incessantly awake to the fact that the Roman Catholic faith, as symbolised in its music for the Church, is still the predominant question.

The two important themes upon which this magnificent *allegro* is built, though forcibly contrasted, lend themselves readily to its almost evident design—that of a prolonged struggle between contending principles. The first (in D minor) has the breadth and vigour of Beethoven;

while the second (in A major),

the announcement of which again seems to spring from the unison passage in the introduction, reveals the fascinating individuality of Mendelssohn. Both are wrought out with masterly skill, in the midst of subsidiary matter which may be taken to represent the fierce and obstinate contest that is being waged. Just as the climax would seem to be at hand, it is arrested by the re-appearance (in D major) of the harmonised cadence (quoted above) from the Roman Catholic Church service—as it were the last lingering look back at a once cherished belief about to be abjured. After four bars, however, assigned as before to the stringed instruments, the prevalent character of the movement is resumed in a *coda*, or peroration, equal in interest to what has gone before. The preamble to this *coda* is a sort of a condensed epitome of the *allegro con fuoco*, in slower time, more sparingly instrumented, and soft instead of loud—as though the last reminder of the old faith had brought with it regret without conviction. The idea of this is altogether new, and as strikingly effective as it is new. The remainder of the *coda* is in the same style as the *allegro*, before the intervention of the Roman Catholic cadence. An exciting *crescendo* leads up to a *fortissimo* for the whole orchestra, and the movement proceeds in a more impassioned style, till, with a repetition of the unisonic preamble to a few bars of the opening theme, it ends, somewhat in the manner of the first movement of Beethoven's ninth symphony, which is in the same key. To say another word about it would be superfluous; enough that this first part of the *Reformation Symphony* is in all respects worthy its author. Equally so is the movement that follows (*allegro vivace*), consisting of a *scherzo* (in B flat),

Allegro vivace (Scherzo.)

FL. & CL. *p* *Ob.*

Wind. *Fag.*

cello.

The musical score for the Scherzo is in 3/4 time and B-flat major. It features woodwinds (Flute and Clarinet, Oboe), strings (Cello), and a Bassoon. The score is divided into two systems. The first system shows the woodwinds and strings playing a rhythmic pattern of eighth notes. The second system continues this pattern, with a *pp* dynamic marking and a *sf* (sforzando) marking.

with trio (in G).

Trio. *dolce.* *Fl.*

Ob. pp

Viola

Viol. *Viola tr*

pizz.

The musical score for the Trio is in 3/4 time and G major. It features woodwinds (Oboe, Flute) and strings (Viola, Violin). The score is divided into two systems. The first system shows the woodwinds playing a melodic line with trills, and the strings playing a rhythmic pattern. The second system continues this pattern, with a *pizz.* (pizzicato) marking for the strings.

Only Mendelssohn himself could explain what this movement signifies in the main design of his symphony—supposing that design (as is generally held) to have been in immediate connection with the rise, progress, and triumph of the Protestant faith. It little matters now, however; and when we say that it is difficult to decide which of its two divisions, the *scherzo* or the *trio*, is the more charming, we have said all that is requisite. The audience on the occasion under notice pronounced a decision emphatically favourable, by encoring the movement, which was accordingly repeated from beginning to end. It was hard to resist the influence of melody so frankly rhythmic and unobtrusively captivating.

The third and last section of the symphony consist of four movements, linked together so as virtually to constitute one organic whole. We know of nothing in music more speakingly pathetic than the opening (*andante*, in G minor),

Andante. *Viol. I.*

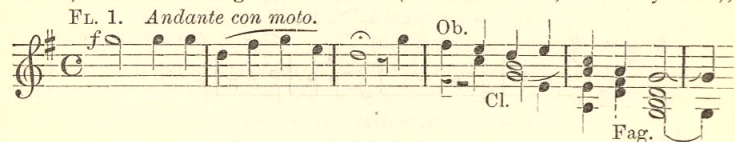
p dolce.

8

loco.

The musical score for the Andante is in 2/4 time and G minor. It features Violin I. The score is divided into two systems. The first system shows the violin playing a melodic line with a *p dolce.* (piano dolce) marking. The second system continues this pattern, with a *loco.* (loco) marking for the violin.

and we can easily understand how it may be intended to convey a feeling of despondency engendered by hesitating incertitude with respect to the most serious problem of life. In this movement the violins speak in eloquent tones that go straight to the heart, and stir it to its depths; and just as it pauses, with a brief and unexpected allusion to the second theme of the *allegro*, upon the major harmony of the key, the theme of the Lutheran choral, "Ein' feste Burg ist unser Gott" (*andante con moto*, in the key of G),



the first bars of which are heard from a single flute, unaccompanied, comes like a gleam of sunshine unexpectedly lighting up a chamber where before there had been utter darkness. Mendelssohn had recourse to the rough and popular version of this tune, not to that which appears three times in J. S. Bach's 371 *vierstimmige Choralgesänge*, and which Meyerbeer, overlooking the fact that the early French Protestants were not Lutherans, but Calvinists, has introduced in the *Huguenots*. How he has treated it; how, after the solitary flute has given out the first three bars, the oboes, clarionets, bassoons and other wind instruments alternately enrich the harmony, joined ultimately by the violas and violoncellos (divided), the violins taking no part until the variation that follows (*allegro vivace*, same key), in which to a triplet accompaniment of stringed instruments, the broken snatches of the theme are heard at intervals from clarinet, oboe, flute, &c., the whole culminating in the vigorous and brilliant preamble of the *finale*—*allegro maestoso* (D major) must

Allegro maestoso.

pesante.

be left to the imagination of the reader or to the appreciation of the hearer. In the final movement itself the most ingenious devices of counterpoint are brought to bear upon themes, the one more bold and striking than the other. Of these not the least important is the tune of "Ein' feste Burg," which, however, does not make its reappearance until the first subject, a fugal episode in the relative minor, and the second subject in the dominant major have been given out at length. From this point, however, the old Lutheran choral is heard struggling for mastery—now on one instrument, now on another (first on the bassoon, next on the clarinet), often seeming as if it would gain the victory, but as often temporarily, though never quite defeated. The second theme

first given out by the instruments of wood and brass alone, is of a jubilant character, as though to represent the inward conviction of one sure that in the end the truth must prevail. A fugue for stringed instruments occurs twice, the theme of which

may recall that of an episode in the chorus "Be not afraid," from *Elijah*. On the second appearance of this fugue, when the oboes join in the delivery of the theme, and it is much more elaborately worked, the choral "Ein' feste Burg," dispersed among wind instruments, makes head against it; but the fugue goes on as independently as if it had encountered no antagonist, and the combination of the two is one of the most interesting and masterly points of the *finale*. Others might be cited, but we must be content to name the episode at the close of the first part, after the peroration of the jubilant second theme, where, first in snatches from isolated instruments, then in full harmony for the whole of the "wind," it pursues its way, to the accompaniment of a new and striking figure for the violins and other "strings," *staccato*. To conclude, the working up of the whole, after the second delivery of the fugue, in combination with the choral, and the re-appearance of the second theme, in the ruling key of the movement, is in Mendelssohn's best manner.

The climax is put off with grand effect, and when at length it is reached, the leading phrase of "Ein' feste Burg ist unser Gott"

Musical score for the hymn "Ein' feste Burg ist unser Gott". The score is written for piano and includes three systems of music. The first system is marked "Tutti ff" and contains the lyrics "Ein' feste Burg ist un-". The second system contains the lyrics "ser Gott, Ein gu - te Wehr und". The third system contains the lyrics "Waf.....fen." and includes a section for Tromb. (Trombone) with a dynamic marking of "f". The score features long, sustained notes in the piano part, characteristic of the "crescendo" effect mentioned in the text.

being given out in lengthened notes by the entire orchestra, *fortissimo*, we feel that a noble effort has been nobly and thoroughly achieved.

Upon the relative position which the *Reformation Symphony* is entitled to hold by the side of its composer's other great works, we need not speculate here. That it will obtain very general acceptance, as among his best, we cannot reasonably doubt. Meanwhile, if first impressions count for anything, the enthusiasm exhibited by the audience at the Crystal Palace on the occasion of the first performance, may be regarded as a significant fact. It should never be forgotten that this symphony was completed in 1830; and that, as Mendelssohn was born in 1809, it was the work of one who had not yet attained his 22d year. But it did not require the *Reformation Symphony* to prove that in regard to precocious talent its composer stands forth as the most wonderful phenomenon of which the musical art can boast. The very idea of such a work being devised and planned out by a mere youth is extraordinary enough; the fact of its thoroughly successful accomplishment is

still more extraordinary. But now that we have got it it can speak for itself; and, or we are greatly deceived, it will speak to future times. Often as it has been our agreeable duty to praise the orchestra of the Crystal Palace, and Herr Manns, its admirable conductor, we have never been able to do so more unreservedly than now. What would Mendelssohn himself have said to such a performance?"

II.

MENDELSSOHN'S "REFORMATION SYMPHONY."

(From the Crystal Palace Programme of Nov. 30).

The composition which is to-day presented for the first time to the audience of the Crystal Palace Concerts derives its name of "*Reformation Symphony*" from its connection with the tercentenary festival of the Augsburg Protestant Confession, which was celebrated in Germany on June 25th, 1830. In the catalogue of the unpublished works of Mendelssohn, by Julius Rietz, of Dresden, one of his executors, appended to the second volume of Letters, the work is described as *Sinfonie zur Feier des Reformationsfestes*, D moll, 1830. *Aufgeführt in London and Berlin*—"Symphony for the ceremonial of the Reformation Festival, 1830. Performed in London and Berlin." In the latter part of this statement there would appear to be an inaccuracy; at least the writer has not succeeded in finding any trace of a performance in London. That it was composed with a view to the Reformation Festival there need be no doubt. It is proved by Herr Rietz's statement by the allusion in a letter of the composer himself quoted below, and by the use of the Lutheran Choral in the concluding movements. Whether the work was a "commission" or not, it was completed more than a month before the date for which it was intended, and before Mendelssohn started on the journey to Italy, which forms the subject of the delightful first volume of his *Letters*. On May 15th, 1830, just after his arrival at Goethe's house at Weimar, he writes to his sister Fanny: * "I will soon send you my Symphony. I am having it copied here, and will forward it to Leipsic—where it may perhaps be performed—with strict injunctions to them to give it into your hands as quickly as possible. Find out what will be the best name for it:—'Reformation Symphony,' 'Confession Symphony,' 'Symphony for a Church Festival,' 'Juvenile Symphony,' or anything you like. The MS. was doubtless duly despatched, but no performance took place. The revolutionary troubles had broken out in Germany, conflicts had taken place between Protestants and Catholics, and Mendelssohn preferred to postpone his work till its success should be endangered by no polemical or political difference. The accounts of the proceedings of the 25th June, 1830, in the *Allgemeine Zeitung*,

* Mendelssohn's beloved sister, Madame Hensel, who died in 1847, a few months before the composer, and who (with the exception of the then renowned Clara Wieck—now still more illustrious as Clara Schumann) was the greatest female musician of the age.—H. S. O.

and other papers of the day, show that they were almost entirely restricted to Church services and to mere official acts. No mention is made of any musical performance on the occasion. But when Mendelssohn arrived in Paris in the early part of 1832, an opportunity seemed to offer for the production of his Symphony, and we find it constantly mentioned in his letters. He had the score with him, and fully intended to have it published "if he could get any publisher to print it and pay for it" (January 21, 1832). A few lines further on, in the same letter, he announces that it is to be performed at the third concert of the Conservatoire, and that "seven or eight rehearsals were talked of; which would be very welcome." On the 13th February he is again "looking forward to the D Minor Symphony, which they are to take up next week;" "and which" says he, "I never dreamed that I should hear for the first time in Paris. The Symphony was not executed at the third concert, one by Onslow having taken its place; but a week or two later we find it again referred to as in rehearsal—that the band had insisted on repeating the slow movement, and that Habeneck (the conductor) had "made then a little speech, pointing out that there was one solo bar at the end which they must just be kind enough to wait for." He is anticipating his journey to London on the 8th of March, but still the prominent thought is that "he should hear his Symphony in the Conservatoire." This pleasure, however, he was doomed not to enjoy. The performance never arrived—the cholera came instead, and Mendelssohn was taken ill and had to keep the house, and Paris was emptied, and he came to London without having enjoyed the triumph of bringing his work before the public.

At length, however, Mendelssohn reached home after his long absence, and then the occasion which had so often approached, and as often retreated, actually arrived. This occasion was a series of concerts which he gave in Berlin, in November, 1832, for the benefit of the Orchestral Widow's Fund. At the first of these, three of his compositions were played, all apparently new to the Berlin audience; one was the Reformation Symphony, the others were the G minor Pianoforte Concerto, and the overture to *A Midsummer Night's Dream*. This, then, was the first and apparently the only time that the Symphony has been performed in public. Why a work so perfect in form and so dearly esteemed by its composer should have been laid on the shelf, it is hard to conjecture. Shortly after this Meyerbeer composed *The Huguenots*, in which a prominent feature is made of Luther's chorale, "Ein feste Burg," which forms the subject of the last movement of Mendelssohn's Symphony. Nothing was so likely to arouse Mendelssohn's fastidiousness as this; and it is said that one main reason of his suppressing the Symphony was his dislike to appear in competition with Meyerbeer. Another reason, equally strong, was probably his feeling that the work had been composed for a particular occasion and with particular feelings. These had passed, and he was every day growing and soaring; he would put by the work till an opportunity occurred of modifying or recasting some portions, and suiting them to his more advanced taste and intellect. We know that this was the case with the Italian Symphony, and that he delayed the publication of that charming work because, to his keen

and fastidious taste, some polish and some development were still wanting in the last movement. Honour to the man who thus respects his fame!

"He gave the people of his best,
His worst he kept, his best he gave."

To him may well be applied the words of the Poet Laureate on the Prince Consort—

" We have lost him, he is gone ;
We know him now : all narrow jealousies
Are silent ; and we see him as he moved ;
How modest, kindly, all-accomplished, wise ;
With what sublime repression of himself,
And in what limits, and how tenderly."

As long as such a man lives, he is, of course, the sole arbiter of the fate of his works. But when he is removed from the world, and takes his seat among the immortals, the case is surely changed. It becomes then a duty to cherish, and to study everything that he has left behind him. Every step in the ascent leading to that pinnacle of fame, from which he took his final upward flight, has its special interest and its peculiar lesson. The letters which a distinguished man leaves behind him may contain personal allusions or judgments which may make it desirable either entirely to suppress them, or at least to delay their publication. But such considerations cannot apply to artistic works. With them, the only danger possible is to the reputation of the artist; and in Mendelssohn's case this need not be feared. The publication of his earlier or immature compositions, especially if accompanied by dates, and, where possible, by such information as to the causes of their suppression, as many of his friends could furnish, would never detract from his fame. It would rather assist his humbler brethren to comprehend the secrets of that delicate fancy, that perfect knowledge, that unwearied labour, that consummate tact, and that exquisite taste which have enriched the world with the *Hebrides* Overture, the Scotch Symphony, the C minor Trio, and the Oratorio of *Elijah*.

The score from which the Symphony is played to-day contains the latest corrections and compressions of its author, which are dated 1832, and were made doubtless with the view to the intended performance in Paris. For this score the Company is indebted to Messrs. Novello & Co., whose property it is.

Felix Mendelssohn-Bartholdy was born on the 3d February 1809, and died on the 4th November 1847, at the age of 38. When he thus laid down

The laurel greener from the brows
Of him who uttered nothing base,

he had published seventy-two works of all descriptions. But he left behind him a still larger number in manuscript. Some of these have been published since, and are among the most delightful and favourite of his compositions. The music to *Athalie*, *Œdipus*, the *Lauda Sion*, the *finale* to *Lorley*, the *Son* and *Stranger*, the Italian Symphony, the F minor quartet, the B Flat quintet, and the overture to *Ruy Blas*, are all among the compositions which for some cause or other he had refused to make public. The last treasures that have

been brought forth from this storehouse are the trumpet Overture, the *Reformation Symphony*, and the eighth book of "Songs without words."

There remains, however, a mass of compositions of all descriptions and all dimensions, among which there must be much to interest all true lovers of music. The list of Herr Rietz, already mentioned, enumerates them in greater or less detail. There are 22 pieces of Sacred Music—Cantatas, Psalms, Motets, Te Deums, and the like, composed for the Academy or the Cathedral Choir at Berlin; 3 Secular Cantatas; 5 Operas and Operettas; a Symphony and several Marches for full orchestra; more than a dozen pieces for stringed orchestra only, including a Concerto for the Violin; a large number of compositions for the Piano, with and without accompaniment, including Concertos for one and two Pianos, a grand Sextet for Piano and Strings, a Sonata for Piano and Violin, and a Sonata for Piano Solo."

Recitative and } "L' Allegro," *Händel.* 1740.
Nightingale-Song,

Madame LEMMENS-SHERRINGTON.
Flute Obbligato—Mr ALFRED WELLS.

RECIT. First and chief on golden wing,
The cherub contemplation brings;
And the mute silence hist along,
Lest Philomel will deign a song,
In her sweetest, saddest flight,
Smoothing the rugged brow of night.

AIR. Sweet bird that shun'st the noise of folly,
Most musical, most melancholy!
Thee, chauntress of the woods among,
I woo, to hear thy even song.

Or missing thee, I walk unseen
On the dry smooth-shaven green,
To behold the wandering moon
Riding near her highest noon.

Milton

Recitative and } "Judas Maccabæus," *Händel.* 1746.
Battle-Song,

Mr NELSON VARLEY.

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

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

Dr P. Morell. 1746.

Pianoforte Concerto in E Flat, No. 5. *Beethoven.*

(Op. 73)

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

MADAME SCHUMANN.

(1.) (First Movement.)

(2.) (Second Movement.)

Adagio un poco mosso.
 VIOL: *con sordini.*

pp Tutti.
Basso pizz.

(3.) (Third Movement.)

RONDO—*Allegro.*

ff
ped. *
Sca.
tr.

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

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

The key which Beethoven has selected for this great composition is that of the Eroica Symphony, two of his noblest Quartets, a grand Pianoforte Trio, the Septett, and no less than four Pianoforte Sonatas. It is a singular thing that three consecutive compositions (consecutive in the order in which they were written though not in their Opus-numbers, which are often arbitrary) should be all in the same key, namely, the Sonata called "Les Adieux, l'Absence, et le Retour," Op. 81, this Concerto, Op. 73, and the so-called

Harp Quartett, Op. 74. The Egmont music occupied Beethoven at the close of the year, but with that exception the above were his only important works of 1809. The year before, however, he had produced the Pastoral and C minor Symphonies, the two Trios, Op. 70, and the Choral Fantasia, so that he had a right to repose—if a repose it can be called. *

The Concerto is dedicated to his friend and patron the Archduke Rudolph, who enjoys the distinction of having had no less than nine of Beethoven's finest and choicest works dedicated to him. The list is a truly remarkable one—The Mass in D; the Solo Sonatas, Op. 81, 106, and 111 (the last); the 4th and 5th Pianoforte Concertos; the great Trio, Op. 97; the Quartett-Fugue, Op. 133; and the splendid Sonata for Piano and Violin, Op. 96.

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 rule 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 as much one of the instruments of the orchestra as the violins or oboes, and although it has its passages for display—and most brilliant and effective ones they are—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 ærial 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 will be

* For these details the writer is indebted to Mr. Thayer's admirable *Chronologisches Verzeichniss der Werke Beethoven's*.

a long time before the wonderful structure here raised by the genius and knowledge of Beethoven is eclipsed.

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

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

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

There are no signs among the MSS. or sketch books of Beethoven that

he ever meditated a sixth Pianoforte Concerto. It is a remarkable fact that he should thus have stopped in one department of composition in the very zenith of his powers. In all others—Symphony, Mass, 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."—*From a Crystal Palace Programme, 1867.*

Aria,

"L'Addio,"

Mozart.

Miss LUCY FRANKLEIN.

Io ti lascio, o cara, Addio!
Vivi più felice e scordati di me.
Strappa pur del tuo core,
Quell' affetto, quell' amore;
Pensa, o Dio, che à te
Non lice il ricordarsi di me!

Metastasio.

Overture, "Le Nozze di Figaro," Mozart. 1786.

The Opera to which this overture is so brilliant and vigorous a prelude, was composed in six weeks, and was produced in 1786, the year before the production of "Don Giovanni." The latter from a musical, and "Le Nozze" from a dramatic point of view, are the two greatest of the twelve Operas composed by Mozart. Indeed few persons would dispute the assertion of one of his most recent biographers,* "Figaro's Hochzeit ist die erste komische Oper der Welt."

H. S. O.

* Mozart. Von Ludwig Rohl. Stuttgart 1863.

INTERVAL OF FIFTEEN MINUTES.

PART II.

Overture, "Leonora," No. 3. Beethoven, 1806.

(a). *Adagio*.

(b). *Allegro*.

(c). *Presto*.

Adagio Fl: &c.

VIOL. *p*

VIOL. *ff* *p*

Strings

FAG. *sf*

f

dolce. *pp* ⊕ Cl.

FAG. *sf* *p*

p

sf. p

Allegro
VIOL. I.
pp
Celli.
8va

Presto, due o tre Violini.
cres. poco a poco.

The following brief sketch or "Argument" of the Opera "Leonora" or "Fidelio," may help in some measure to interpret to those who hear tonight for the first time this glorious Overture (which is beyond question the finest in existence) some of the thoughts which were in the mind of the mighty master when he composed it. Those, on the other hand, who know the unrivalled Opera, will not object to be reminded by a quotation of some of the leading incidents of its story:—Don PIZARRO, the governor of a state prison in Spain, unjustly using the power at his disposal, has seized and immured in a dungeon Don Florestan, against whom he entertains a bitter enmity, falsely reporting his death to the minister of the king. Leonora, the faithful and devoted wife of Florestan, disguised in male attire, and assuming the name of Fidelio, seeks to gain admission into the fortress in

which her husband is incarcerated, and in order to carry out her project has paid particular attention to Marcellina, the daughter of Rocco, the gaoler to the fortress, who speedily conceives a warm affection for the supposed Fidelio, much to the discomfiture of Jacquino, a would-be lover of Marcellina. This of course favours the designs of Fidelio (Leonora), who soon persuades Rocco to allow her to accompany him to the dungeons of the prisoners on the occasions of his periodical visits. Rocco, anxious to secure the happiness of his daughter, desires to make "Fidelio" not only his son-in-law, but also assistant in his capacity of gaoler, and awaits only the permission of the governor to accomplish his wish. Pizarro receives a letter apprising him that Don Ferdinand da Zelva, minister of the Interior, has been informed that the prison under his control contains victims of arbitrary power, and that he is about to surprise him with a visit. Pizarro immediately determines to make all secure by putting Florestan to death, and directs Rocco to dig a grave in the dungeon of the prisoner, consenting to the union of "Fidelio" with Marcellina, and to his becoming the assistant of Rocco. Fidelio intercedes with Rocco for the prisoners, and, it being the birthday of the king, procures their admission into the garden to breathe the pure air, but fails to recognise her husband amongst them. Pizarro re-enters, and is indignant at the indulgence extended to the prisoners, who return to their cells; but becomes pacified by the departure of Rocco and Fidelio to dig the grave.

In act II, Florestan, in chains, and sitting on a stone, is bewailing his sad fate* and apostrophizing, as in a vision, his loved Leonora, when she descends with Rocco, recognises her husband, but is compelled to restrain her feelings and help Rocco in digging the grave, obtaining, after a time, his consent to give the famishing prisoner a small piece of bread, and while doing so she tries to instil hope of deliverance into his mind. Pizarro, disguised in a mantle, enters and bids Rocco send away Fidelio, and is in the act of stabbing his victim, when Fidelio, with a piercing shriek, rushes between them, confesses that she is Leonora, the WIFE of Florestan, and presenting a pistol at the head of Pizarro, bids him defiance. This is the great "situation" in the opera. At this juncture the sound of a trumpet is heard† announcing the arrival of the Minister, whom Pizarro is summoned to attend. The former eventually has justice done and fidelity rewarded by bidding Leonora with her own hands to remove her husband's chains and restore him to liberty.

* At the ninth bar ⊕ of the Adagio quoted on page 27, the composer introduces (in A flat) the opening phrase of the touching and exquisite strain he has written in this scene for Florestan, the original words of which commence:—

In des Lebens Frühlingstagen,
Ist das Glück von mir geflohn.

† This explains the trumpet-call introduced towards the end of the overture,—at first in the far distance, and a second time nearer at hand, as in the Opera when the Minister is rapidly approaching the prison.—H. S. O.

The subjoined concise account of the four Overtures to "Leonora," is from a Programme of one of the "Saturday Concerts" at the Crystal Palace.

"Leonora" is "Fidelio."—that is to say, it is an alternative title of Beethoven's opera, which in England is known by the latter name.

How the name came to be used at all is not easy to explain, for the opera appears to have been announced at each of the five original performances in 1805-6 (which were all that it attained to during more than seven years) as Fidelio. This is conclusively proved by Mr. Thayer, who gives the opera-bill and all the particulars in his *Chronologisches Verzeichniss* of Beethoven (a book, by the way, which every student of Beethoven ought to possess). At any rate, in England the name "Leonora" is usually attached to the three Overtures in C, and that of "Fidelio" to the 4th, in E, and to the opera itself. For four overtures the great master actually wrote to his one opera.* That before us to-day is the the third of the series—the third and also the greatest and most characteristic of all; and farther, perhaps the greatest *single piece* of music in the world—anticipating all that is grand, imaginative, beautiful, and touching in the realm of music, and irresistibly raising by turns all the deepest emotions of the mind.

The history of the four Overtures is briefly this:—

1. In C. Entitled by Beethoven on the MS., "Ouverture in C \sharp : Charakterische Ouverture." This was written in 1805, and appears to have been only tried through once, at the house of Prince Lichnowsky. It is said to have been considered by those who heard it as "trivial," and unworthy of the opera and the composer. It was performed at the Crystal Palace on May 16, 1857, and occasionally since.

2. In C. An entirely different work from the former, and, as it were, the first draught of that which is played to-day. It was composed directly after the rejection of No. 1, and was played at the first three representations of the opera, in November, 1805. After that it lay *perdu* till January 11, 1840, when Mendelssohn performed it at the Gewandhaus Concert, with the other three. At the Crystal Palace it was played on Oct. 29, 1858, and March 26, 1864.

3. Also in C. Written some time between November, 1805, and March, 1806, and played before the opera at the two performances in the latter month. It is said that the difficulty of the wind-instrument parts caused the alteration of the second Overture. Beethoven, however, did not confine himself to such modifications, but has recast the whole work, and while preserving its former shape and its principal subjects, has added fresh themes, compressed, chastened, strengthened, and in fact made a new work of it.

4. In E. This was written in or about 1814, when the opera, after its eight years' sleep, was again brought on the boards. But it does not appear

* In an article on "Music in England" in *The Contemporary Review* of last month, signed H. R. Haweis, the writer (who manifests some unusual discrimination regarding the subject) in making passing allusion to "the best opera in the world"—by Beethoven, remarks:—"The overture was written four times over, with the colossal irony of one who, although he would not stoop to win, yet knew how to compel the admiration of the world."

to have been ready for the first performance (Vienna, May 23d, 1814), since the overture then used was that of the "Ruins of Athens." The Overture No. 4 is entirely different from all the preceding ones—different in key, in subjects, and in character.

We conclude with the words of the great Robert Schumann, in a notice of the Gewandhaus Concert above referred to:—"Such are the great Four-Overtures. They are like a work of nature herself. First there is the mass of roots; then rises the mighty trunk; then it lays its great arms about, right and left; and lastly comes the branching foliage to crown the magnificent tree." "Might not the publishers unite in a uniform edition of the four works in a single volume? Such an edition would be valuable both to master and scholar—as a monument, on the one hand, of pains and conscientious care; on the other, of the enormous force of Beethoven's invention—creating and destroying, by turns, as if in mere sport: a man in whom nature, for once, with prodigal hand, united what she usually divides among a thousand intellects. To the mass of people it is all one whether Beethoven wrote four overtures to one opera, or some other composer four operas to one overture. But the artist is bound to follow up every track which will lead him to the secret work-chamber of the master, and in this study such an edition would greatly assist him, since it is not easy to find an orchestra to play all the four at once. We therefore venture to recommend it."

Bugle Song, "Blow, bugle, blow!" H. S. Oakeley.
Op. 12, No. 2.

Madame LEMMENS-SHERRINGTON.
Cornet Obligato—Monsr. BONNISEAU.
Bugle (echo)—Mr R. E. RICHARDSON.

The splendour falls on castle walls,
And snowy summits old in story;
The long light shakes across the lakes,
And the wild cataract leaps in glory;—
Blow, bugle, blow, set the wild echoes flying,
Blow bugle, answer echoes, dying, dying, dying.
O hark, O hear, how thin and clear,
And thinner, clearer, farther going,
O sweet and far from cliff and scar
The horns of Elfland faintly blowing;—
Blow, let us hear the purple glens replying,
Blow bugle, answer echoes, dying, dying, dying.

O love they die in yon rich sky,
 They faint on hill, on field, on river ;
 Our echoes roll from soul to soul,
 And grow for ever and for ever !—
 Blow, bugle, blow, set the wild echoes flying,
 And answer echoes, answer, dying, dying.
 (*Song from the "Princess."*) Alfred Tennyson.

Violin Fantasia, on themes in "Otello," Ernst.

Mr J. T. CARRODUS.

The composer of this Fantasia, Heinrich Wilhelm Ernst, who was born in 1814, and died last year, was not only one of the greatest of violinists, but also, as is manifested in this Fantasia, an effective scorer. Otello was composed by Rossini for the theatre of San Carlo, Naples, about 1820.

Cavatina, "Il Crociato in Egitto," Meyerbeer.

Madame LEMMENS-SHERRINGTON.

ANDANTINO.—Ah ! come rapida
 Fuggi la speme !
 Ah ! sempre piangere
 Il cor dovrà
 Per me risplendere
 Un raggio sereno
 Di pace amabile
 Mai si vedrà.

RECIT.—Ma il figlio ancor non vedo . . .
 Pur ascoso ei qui resta . . . qui spereva
 Stringerlo al core,
 E conforto qui trovare al mio dolore.

ALLEGRETTO.—L'aspetto adorabile
 D'un tenero oggetto
 M'innebbri l'anima
 D'un bal diletto

Oh ! ciel clemente !
 Deh ! fa che presto stringerlo
 Io posso al sen !
 Ai mesti gemiti
 Dia tregua almer.

Pianoforte Solos,

- | | |
|--------------------|---|
| (a) Gavotte | Sebastian Bach. |
| (b) Des Abends, | } Robert Schumann,
Op. 12, Nos. 1 & 7. |
| (c) Traumeswirren, | |

Madame SCHUMANN.

The quaint little *Gavotte* by the mighty master, Bach, forms one item from a "Suite de pièces" for pianoforte or clavichord, which was the instrument then in use. These Suites, which were much in vogue in the last century, consist of some half dozen or more movements, all in the same key, of which the first or "Prelude" is generally the most developed and important. Those by Bach and Händel are of course models of Art. The latter giant composed several "Suites," the best known of which is the one in E major, as it contains the "Air," with variations, to which the fanciful name of "The Harmonious Blacksmith" has (without authority) been ascribed. The *Gavotte* under notice is from the "Suites Anglaises" in D minor, No. 6, *Ex pede Herculem*;—even this little dance is not without traces of the master-mind which conceived the great *Prelude* and *Fugue* for Organ in E minor, or the *Mass* in B minor.

The two numbers from Schumann's *Fantaisiestücke* (1837) are amongst the most exquisite of the pianoforte works of the greatest instrumental composer since Beethoven. To the first of these pieces (*Eventide*) have been not inaptly applied Goethe's lines,—

. Nebelhüllen,
 Senkt die Dämmerung heran,
 Lispelt leise süßen Frieden,
 Wiegt das Herz in Kindesruh.

The key of this lovely musical poem is D flat. The transition *quasi* to F flat major (or as it is simplified by enharmonic change to E major), is effective and masterly. The second *morceau* "Traumeswirren" (*Entanglements in Dreamland*) is harder to understand and difficult verbally to interpret. The modulation from the key F major to D flat, and the extraordinary changes which follow—after the ways of dreams—in passing to the key of G flat, are in

the highest degree original, interesting, and fascinating. The following notice of a "Schumann Night" at St James' Hall, London, in the Spring of 1865, will not, it is hoped, be considered a quotation inapposite to this occasion:—

"The twenty-seventh of the seventh season of these excellent concerts (the Monday Popular), of Chamber music, will ever be memorable to musicians as the first occasion in this country of anything like adequate tribute and homage having been rendered to the genius of Robert Schumann, the latest and the most original of the great masters of instrumental music since Beethoven. His compositions have been, as we have often urged in these columns, recognised in Germany for upwards of ten years as possessing merit of the very highest order. In England, however,—partly in consequence of the public being unprepared to receive new musical impressions, (as is proved by the tardy appreciation of Bach and Beethoven), or to appreciate advance in invention, since it accepted so unconditionally and so entirely, every bar which was penned by Mendelssohn, and partly owing to the opposition, and even hostility, in respect to Schumann's music, displayed by some of the leaders of public opinion,—the intellectual and original musical thoughts of a great master have hitherto had little chance of being credited or understood. But this year, and in a special manner on the occasion under notice, the general and enthusiastic applause of a large audience—now not unaccustomed to hear the best classical music—gave evidence no less unmistakable than satisfactory of the advance in taste during the last few years. The recognition of Schumann as one of the greatest of composers, tardy though it be, whilst gratifying to those who like ourselves have from the first maintained the consummate excellence of his music, proves the force and truth of a remark recently made concerning real talent,—'True genius has a secret which enables it to proclaim itself in spite of obstacles, and to extort recognition even from the most sceptical.' At this concert the pianoforte was taken by Madame Clara Schumann, 'the Empress of Pianistes,' whose performance of the music of her rarely gifted husband would, in any case, be listened to with reverence as being without doubt *traditional*; but when that music is so admirably, and it may be said without depreciation of other great players, so unapproachably expounded, the occasions on which this grand *artiste* interprets the composer's original and recondite ideas, must ever possess the greatest interest. . . . Madame Schumann was received with the greatest enthusiasm, and was twice recalled after her solo."—*Abridged from "the Guardian," May 17, 1865.*

Song, "The Maid of Athens," G. B. Allen.

MR NELSON VARLEY.

MAID of Athens, ere we part,
Give, oh, give me back my heart!
Or, since that has left my breast,
Keep it now, and take the rest!
Hear my vow before I go,

Ζών μου, σάς αγαπώ

By those tresses unconfined,
Woo'd by each Ægean wind;
By those lids whose jetty fringe
Kiss thy soft cheeks' blooming tinge;
By those wild eyes like the roe,

Ζών μου, σάς αγαπώ.

By that lip I long to taste;
By that zone encircled waist;
By all the token-flowers that tell
What words can never speak so well;
By love's alternate joy and woe,

Ζών μου, σάς αγαπώ

Maid of Athens! I am gone;
Think of me, sweet! when alone.
Though I fly to Istambol,
Athens holds my heart and soul:
Can I cease to love thee? No!

Ζών μου, σάς αγαπώ

Duett,

"The Evening Star,"

H. S. Oakeley.

Op. 8, No. 3.

MADAME LEMMENS-SHERRINGTON and
MISS FRANKLEIN.

Star that bringest home the bee,
And sett'st the weary labourer free!
If any star shed peace, 'tis thou
That send'st it from above,
Appearing when Heaven's breath and brow
Are sweet as hers we love.

Come to the luxuriant skies,
Whilst the landscape's odours rise,
Whilst far off lowing herds are heard,
And songs when toil is done,
From cottages whose smoke, unstirr'd,
Curls yellow in the sun.

Star of love's soft interviews,
 Parted lovers on thee muse ;
 Their remembrancer in Heaven
 Of thrilling vows thou art,
 Too delicious to be riven,
 By absence, from the heart.

Overture,

"Masaniello,"

Auber.

Daniel François Esprit Auber, son of a wealthy printseller in Paris, was born at Caen, in 1784, and is now therefore in his 85th year, eight years older than Rossini. *Masaniello* or *La Muette de Portici*, was the twelfth opera produced by the popular French composer, and was first performed at the Paris *Academie Royale de Musique* in 1828. On the death of his preceptor Cherubini, Auber was appointed successor to that great master as director of the renowned *Conservatoire*. The music of Auber is essentially French,—light, but hardly frivolous, and as sparkling as champagne. The overture with which the Reid Concert of 1868 closes is *facile princeps* of those its composer has written, and has attained a *popularity* which perhaps is only surpassed by the overtures to *Guillaume Tell* or *Der Freischütz*. It is unnecessary to say more concerning music, which so obviously and unrestrainedly tells its own story to every one who gives it a hearing.

H. S. O.