

The
Reid Concert.

1871.

LIBRETTO, &c.,

OF THE

Reid Concert,

MONDAY EVENING,

7.45.

FEBRUARY 13, 1871.

Principal Artistes.

MADAME LEMMENS-SHERRINGTON,
Soprano.

HERR STOCKHAUSEN, *Baritone.*

MADAME NORMAN-NERUDA, *Violin.*

AND

MR CHARLES HALLE,

SOLO PIANIST,

AND

CONDUCTOR.

THE ORCHESTRA.

FIRST VIOLINS.

Mr C. A. SEYMOUR, *Principal.*
Herr BAUERKELLER,
Mr R. CLEMENTI,
Mons F. ROSA,
Herr DOEHLER,
" TH. HAAG,
" S. JACOBY,
Mr S. ILES,
M. KETTENUS,
Mr AMBR. LEE,
" H. NUTTALL,
M. RISEGARI,
AND
Mr A. C. MACKENZIE, } *Edinr.*
Herr Ad. KÜCHLER.

SECOND VIOLINS.

Mr V. NICHOLSON, } *Principals.*
" L. GOODWIN,
" G. BENTLEY.
" S. W. BOWLING.
" F. W. BUCK.
" HAMER HAYES.
" J. HARRISON.
M. E. HOCHSTETTER.
Mr J. H. JONES.
" J. R. OPENSHAW.
" S. PYCROFT.
" F. VETTER.

VIOLAS.

Mons. BAETENS, } *Prin-*
Herr OTTO BERNHARDT, } *cipals.*
" BREITBARTH.
Mr COLCHESTER.
" J. DRAKE.
" LOCKWOOD.
Herr LUDWIG.
Mr F. PRAEGER.

VIOLONCELLOS.

M. VIEUXTEMPS, *Principal.*
Mr R. THORLEY.
" A. AVISON.
Mons. A. COIGNOU.
Mr L. LIVERSIDGE.
Herr C. REIMERS.
Mr T. G. TURNER.

DOUBLE BASSES.

Herr F. NEUWIRTH, *Principal.*
Mr F. BRAZILIER,
" IANSON,
" KLI EGL,
" H. LAVIGNE,
" W. STRUGNELL,
" H. THORLEY,
AND
Mr J. WALLACE, *Edinburgh.*

FLUTES.

Mr E. DE JONG.
" R. CHARLTON.

OBOES.

Mr A. LAVIGNE.
" J. T. JENNINGS.

CLARINETS.

Herr W. GROSSE.
" J. GLADNEY.

BASSOONS.

Signor M. RASPI.
Mr W. WALTERS.

HORNS.

Herr WILLMANN.
" F. BAHR.
Mr JONES.
" G. BATLEY.

TRUMPETS.

Mr J. KELSALL.
" F. BANKS.

TROMBONES.

Mr H. RUSSELL.
" GERMAN.
" J. JENKINS.

KETTLE DRUMS.

Mr TH. BATLEY.

BASS DRUM AND CYMBALS.

Mr F. J. BATLEY.

HARP.

Mr A. LOCKWOOD.

Programme.

PART I.

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



Overture, . . . "Olympia," . . . *Spontini.*

Recit. and Air, . . . { "Deh! per questo,"
(Clemenza di Tito.) } . . . *Mozart.*

MADAME LEMMENS-SHERRINGTON.

Serenade, and Allegro giojoso, in D major, . . . *Mendelssohn.*

Pianoforte (MR CHARLES HALLE) and Orchestra.

Recit. and Air, . . . { "Tyrannic Love,"
"Ye verdant Hills,"
("Susannah.") } . . . *Händel.*

HERR STOCKHAUSEN.

Symphony, in C minor, No. 5, . . . *Beethoven.*

Allegro con brio.

Andante con moto.

Scherzo, e Trio.

Finale, con Marcia trionfale.

AN INTERVAL OF FIFTEEN MINUTES.

Programme.

PART II.

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

Air, with Variations, { "Ah! vous dirai-je-Maman?"
(Toréadore.) } . . . *Adolfe Adam.*

MADAME LEMMENS-SHERRINGTON.

(*Flute obligato*) MR DE JONG.

Solo, Violin, . . . Air varié, . . . *H. Vieuxtemps.*

MADAME NORMAN-NERUDA.

Orchestral Pieces,

(a) *Ballet des Sylphes,* . . . *H. Berlioz.*

(b) *Dance des Bacchantes,* . . . *Gounod.*

Scena ed Aria, . . . { "Wo berg' ich mich,"
(Euryanthe.) } . . . *Weber.*

HERR STOCKHAUSEN.

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

MADAME LEMMENS-SHERRINGTON.

Solos, Pianoforte,

(a) *Gavotte in B minor,* . . . *Bach.*

(b) *Novelette in F,* . . . *Schumann.*

MR CHARLES HALLE.

Overture, . . . "Jubilee," . . . *Weber.*



PART I.

Introduction, Pastorale, Minuet, and March.

GENERAL REID.

*The following spirited words are adapted 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.

Overture, "Olympia," Spontini.

The Opera "Olympia," to which this brilliant Overture in D major is the prelude, was produced at Paris in 1819, just before the composer quitted that capital for Berlin, where he was appointed General Music-Director. Gasparo Spontini, who was born at Jena, in Italy, in 1784, and died there in 1851, is perhaps the most gifted of the successors of Gluck, whose style he not only polished and adorned, but endowed it with vigour and action, and has altered it to suit the requirements of the modern stage—has added to it, in fact, dramatic action. His management of full and massive instrumentation is noteworthy.

Aria, "La Clemenza di Tito," Mozart.

MADAME LEMMENS-SHERRINGTON.

Deh! per questo istante solo
Ti ricorda il primo amor:
Che morir mi fa di duolo
Il tuo sdegno, il tuo rigor.

Di pietade indegno, è vero,
Sol spirar io deggio orror:
Pur saresti men severo
Se vedessi questo cor.

Disperato io vado a morte,—
Ma il morir non mi spaventa:
Il pensiero mi tormenta
Che fui teco un traditor.

Ah! for a moment only,
Recall thy love again,
I seem to die of sorrow
Beneath thy stern disdain.

Unworthy of thy pity,
I merit scorn alone:
Yet, less severe thine anger
Could all my heart be known.

I go to die, despairing,—
It is not death I fear,
But that I perish here,
A traitor to thy throne.

Serenade, and { For Pianoforte } Mendelssohn.
Allegro gioioso. { with Orchestra } Op. 43.

Pianoforte—Mr CHARLES HALLE.

The fact that Mendelssohn spent more than twelve years upon the composition of his great Symphony in A minor, is no proof of his inability to produce rapidly when occasion demanded; and the circumstances under which the present piece was written would as strongly attest his spontaneity, as do those of the larger work evidence his all but endless care and painstaking. A singer obtained his promise to play at her benefit concert, to take place in Leipzig, on the 2d of April 1838, which promise he gave without considering what he should play. Upon reflecting, he decided that he had nothing of length and character appropriate to the occasion, and therefore set about the present piece on the 31st March, which was written and copied in time for rehearsal on the morning of the next day but one.

(a) *Andante*. (B minor.)

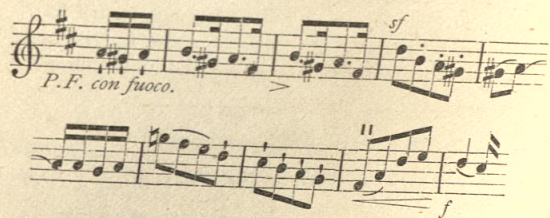
The composer in this piece, as in other instances, makes the pianoforte commence alone, and takes the hearers by surprise when he subsequently first introduces his orchestra. The theme thus opens:—



and its beauty is enhanced by the charming effect of the alternation of the pianoforte with the other instruments during its melodious course.

Allegro gioioso. (D.)

The Serenade has closed; its sweet implorings have died away with the night breezes, and the dreamy stillness is broken by a joyous outburst, bright as the first beams of morning, and gladsome as the heart they quicken; and it is all but individual to Mendelssohn to give expression to that bounding wild delight, that resistless rush of joy through the entire system, whose source is as much physical as mental, which is the particular privilege of youth and health, and has rarely found a rendering in verse or in music; and thus begins the flow of his exuberant ecstasy:—



The opening of the second subject is, in some sort, a development of the first; but its poignancy lies—for joy may be as poignant as grief—in the fourfold repetition of a chord in the approach to the close of the melody. The bravura (arpeggio) passage that follows is subordinate to a song which



floats upon it deriving as much charm from this brilliant undercurrent, as it reflects upon it. Following upon this, there is an episodic theme—



which is felicitously intertwined in the sequel, and gives rise to some pretty effects of dialogue between the pianoforte and the orchestra.

Recit. and Air . . . "Susannah," . . . Handel.

HERR STOCKHAUSEN.

RECIT. Tyrannic love! I feel thy cruel dart,
Nor age protects me from thy burning smart!
What! seated with the elders of the land
To guide stern justice's unrelenting hand,
Shall I submit to feel the raging fires?
Youth pleads a warrant for his hot desires,
But when his blood should scarce attempt to flow,
I feel the purple torrents fiercely flow.
Love conquers all: alas! I find it so.
Bear me resistless down the rapid tide,
No faithful pilot shall my vessel guide;
No friendly star her gentle light supplies,
But pitchy clouds involve the darkened skies,
The tempest howls, the foaming surges roar,
While I unhappy quit the safer shore!

AIR. Ye verdant hills, ye balmy vales,
Bear witness of my pain;
How oft have Shinar's flow'ry dales
Been taught my am'rous strain.
The wounded oaks in yonder grove
Retain the name of her I love.

*In vain would age his ice bespread
To tame each gay desire,
Though seventy winters hoar my head,
My heart is still on fire.
By mossy fount and grot I rove,
And gently murmur songs of love.

Oh! sweetest of thy lovely race,
Unveil thy matchless charms;
Let me adore that angel-face,
And die within thy arms.
My ceaseless pangs thy bosom move,
And grant the just returns of love.

"Susannah," an Oratorio of full dimensions, containing no less than forty-three "numbers," was commenced on the 11th July 1748, and finished on the 9th of the next month. The sixty-three years which Handel had at that time attained had apparently not brought with them any of the usual infirmities of advanced age.* He had just before produced "Solomon," a still longer and far more important work, in forty-four days,—viz., between the 5th of May and 19th of June—so that his hand was well in.

"Susanna is the sixteenth of his nineteen oratorios, and was composed between "Solomon" and "Theodora."

The piece selected this evening occurs in the part of the "First Elder."

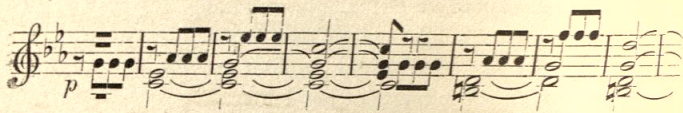
Symphony, No. 5, in C Minor, Beethoven.

(Op. 67.)

- (a) *Allegro con brio.*
- (b) *Andante con moto.*
- (c) *Scherzo e Trio.*
- (d) *Finale, con Marcia trionfale.*

I.

This glorious work is a companion work to the Sinfonia Pastorale, inasmuch as they were both first played at the same concert, which was given by Beethoven at the Theater an der Wien, Dec. 22, 1808; as they are both dedicated to the same two noblemen, who have won distinction, by their support of the great composer, and as they were both first printed in April 1809.



The first four notes of the above are cited often as the "subject of the movement," and so, in some sort, they truly are, for they appear in the early sketches as the germ from which the complete idea has been evolved, they constitute the rhythmical nucleus of the second subject, and they flit about the whole composition, either in a chief or a subordinate part, so constantly as to prove their ceaseless presence in the artist's mind; nay, Dr Marx proposes, but goes extremely far, if not quite out of bounds for his proposi-

tion, that the strain in the Scherzo hereafter quoted (example 2, page 15) is even a development of this idea. It must still be perceived that, however the extended theme and even the entire movement may have sprung from these four notes, there is a long continuous melody, of which the two first phrases here extracted, and which, though divided between the several responsive instruments, so as strongly to mark its origination in the first four notes, is too clearly a connected whole to admit of dismemberment into separate entreties. Beethoven's reply to an inquiry as to the signification of these paramount four notes, was epigrammatically, "Fate knocks at the door;" as has been said, the second subject is an offshoot from the same idea, springing out of which, and indeed supported by it, is a melody of exquisite tenderness.



The first part of the movement is singularly concise both in the approach and sequel to the second theme. Not so the second part, wherein the hearer is again and again amazed at the ever new aspects under which the subject is from time to time presented, at the manifold nature of the one thought which is the centre of so many distinct ideas. Neither is the subject, nor the artist's power over it, exhausted here; for after the reprisal of the First Part, a Coda of as great interest as length resumes the obviously much-loved labour, and develops many new beauties.

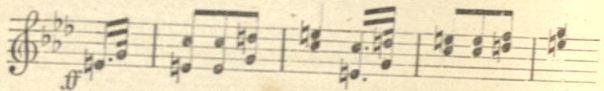
[The second movement (b) contains some of the saddest strains Beethoven has ever expressed in his divine music,—strains which could only be produced by one who had suffered long and deeply. But in portraying the most earnest longings and aspirations, the great master does not here depict misery or despair; on the contrary, throughout this most exquisite *Andante*, resignation and hope continually shine forth.]

The long theme of this movement comprises two chief consequent but distinct ideas. The loveliness of the first seizes on our inmost sympathy, which it holds fast enchained for ever;—



The charming dalliance with the close of the foregoing, and the sweet phrase that rises from it, are evident to every perception. The second strain of the theme introduces the other chief idea with a change of key, whose effect is

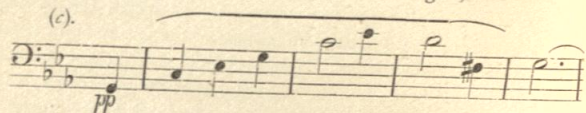
wonderfully brightened by the silvery tone of the trumpets—(a burst of hope and comfort)—to which this new melodic incident is assigned; and the splendour of this brightness pales away in the mysterious passage, rendered more so by its orchestral distribution, that *crawls* back into the original key.



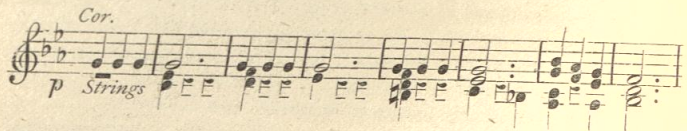
The theme is inconclusive, whence results an admirable effect of continuity in its recommencement. Then there is a variation upon the whole of the preceding, which ends as inconclusively; and then a second variation, in still shorter notes, in which the original matter is amplified. Then follows a very copious Coda, presenting many attractive features, that spring all out of the opening idea, and comprising a recurrence of the first phrase, when it is canonically imitated, with the answer throughout but one quaver in arrear of the theme.

Allegro. (C minor and major).

The form of the Scherzo (c) is more extended in the present than in any of the previous examples by the master; and more even than its greater length, its non-separation into first and second strains with a repeat of each, gives to it a character of continuity and importance. It begins,



and the second idea, which is the subject of Dr Marx's extreme speculation, and the feature that recurs with conspicuous prominence in the subsequent movement, is thus initiated.



The Trio—for it is defined as such by the music, if not by the superscription, is a fughetto upon the subject (notice the extraordinary effect of the lead of double basses when their desks are shaken by the thunder of the gigantic composer),



which passage was impracticable here, and had at best a confused performance, until our English players upon Italian strung double-basses, consented to tune down their third string for the G in the first bar, and made musicians wish

more than ever for the extended compass and the richer tone yielded by the fourth string of German use. The Scherzo, at its repetition *Da Capo*, is distinguished by entire reorchestration; and the old form thus loses much of its formalism, while the matter gains fresh interest from its new colouring.

Allegro Presto. (C.)

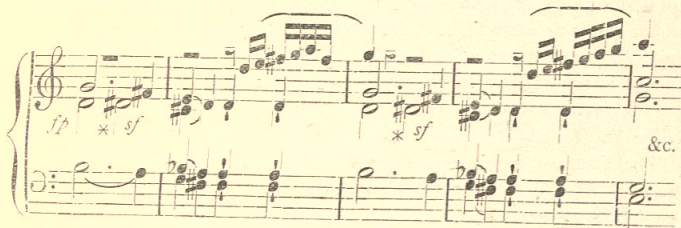
“The anxious uncertainty embodied in the connecting passage between the Scherzo (d) and the Finale is wonderfully dispelled by the glorious effulgence with which this movement—a triumphal march—opens, after perhaps the most magnificent crescendo ever imagined,



and which shines ceaselessly through its amplitude of unclouded grandeur, like the six month's sun of a polar day—ceaselessly, save for the retrospect of a bygone care in the recurrence from the Scherzo, that for a brief while represses the exultation, only, as it were, to swell its mighty force. There is no composition, of such length as this, wherein one character is so thoroughly maintained, wherein every successive idea, while differing from the context in all its technical elements, confirms rather than contrasts the impression we receive from all the others. Consequent upon the triumphal initial strain is a thought as glowing and as majestic—to which special reference is made hereafter—when a modification of it becomes the starting-point of the noble and long-sustained Coda. This begins the second subject: continuous



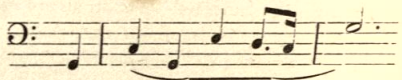
of which, but yet a self-existent organism of beauty, is the majestic thought that derives singular vigour from the emphatic harmony against the dotted note of the chief melody at the second half-bar.



“The repetition of the First Part, and the elaboration of its themes in

* N.B.—This marvellous D sharp.

the Second, pass over too rapidly for the hearer's contentment, though every note be satisfactory to the full. Then, with a poetical purpose, which infinitely various as may be its interpretation, cannot but penetrate every hearer, and with a technical design most admirable in its application, the frequently noticed strain recurs from the Scherzo to relieve the long prevalent tone of jubilation. The recapitulation of the First Part is followed by a Coda almost unique in length, and not to be exceeded in excitement. It begins, as has been hinted, with this development of a section of the first subject :



later the Presto excites more and more our enthusiasm, and beginning with an allusion to the second of the above extracts from the second subject, is a worthy completion of the masterpiece of whose worth itself is the only standard.—*In part from a Philharmonic programme, 1869.*

II.

The "C minor Symphony" is not only the best known, and therefore the most generally enjoyed, of Beethoven's nine Symphonies, but it is very probably a more universal favourite than any other work of the same class. It is, perhaps, the only one of the nine which is sufficiently well known to have broken the barriers of a repulsive nomenclature, and to have become familiar, outside of a certain more or less initiated circle, by its technical name. Certainly the number of ordinary music-goers who attach as definite an idea to the "C minor Symphony" as they do to the "Eroica," the "Pastoral," or the "Choral" of Beethoven, is far greater than those who do so to his "B flat," his "A major," or his "D major" Symphonies. In this respect, perhaps, the only Symphony which can be said to approach it is Mozart's "G minor."† It is the work which would naturally occur to any one who was asked to play or to name a characteristic specimen of Beethoven. In fact, it is that which Mendelssohn chose to introduce Beethoven to old Goethe, as he sat "in the dim corner of his room at Weimar like a Jupiter tonans with the fire flashing from his aged eyes. It affected him very much. First he said 'That causes no emotion, its only astonishing and grandiose.' Then he kept grumbling on, and after some time began again :—'How big it is—quite wild! enough to bring the house about one's ears! and what must it be with all the people playing at once?' And at dinner, in the middle of something else, he began about it again."

The C minor Symphony, though now known and fixed as "No. 5," was not always so. In the programme of the first concert at which it was performed—22nd Dec. 1808, in the Vienna Theatre—it is not only preceded by the Pastoral Symphony, but is given as No. 6, while the Pastoral—

* Played in Edinburgh by Mr Halle's orchestra on Saturday last.

† Played do. do. do. on Friday last.

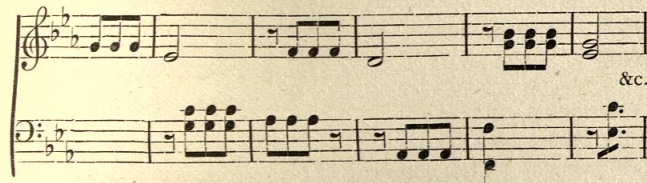
now No. 6—is designated as No. 5. And the same thing was done in Vienna as late as 1813.* The two were composed, or completed, together, during the summer of 1808,—as the two latter and almost greater twins Nos. 7 and 8 were in that of 1813, and as the third pair (Nos. 9 and 10) would have been in 1817 had they ever come to the birth—had Beethoven's offer to Ries for the Philharmonic Society been carried out. But there is no doubt that the C minor has the priority of the two. True, the autograph manuscript, in the possession, like many of Beethoven's finest autographs, of Herr Paul Mendelssohn, of Berlin, who inherited them from his brother Felix—bears neither date nor number, and has simply the words,

"Sinfonie da L. v. Beethoven,"

scrawled on it in red chalk. But that of the Pastoral Symphony is numbered 6th both in Italian and German, in Beethoven's own hand. And the score and parts of each, published in April 1809, are so numbered.

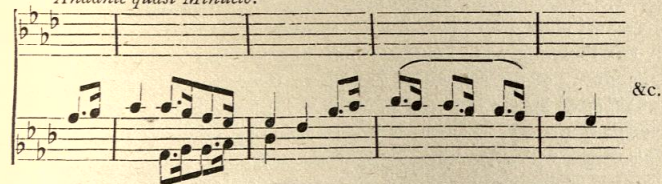
There is no doubt that the C minor Symphony had occupied the mind of its composer longer than the Pastoral. The actual composition of the first two movements appears to date from 1805, the time when Beethoven was also at work on the Pianoforte Concerto in G major, † and we have the authority of Mr Thayer ‡ for the fact that the themes of both the *Allegro con brio* and the *Andante* were noted down as early as 1800 or 1801. As the first Symphony, so different in its gentle grace to the vigorous abruptness of the No. 5, was written in 1800, this is very remarkable. Not less so is the form in which the themes appear in those early notes, and which I am glad to be able to present to my readers. That of the opening movement is as follows :—

Sinfonie Allegro presto



The second movement (*Andante*) appears first as a slow minuet :—

Andante quasi Minueto.



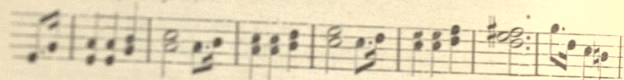
with the present second subject as a Trio :—

* See the note to page 148 of the 1st volume of the latest edition of Schindler's Biography of Beethoven.

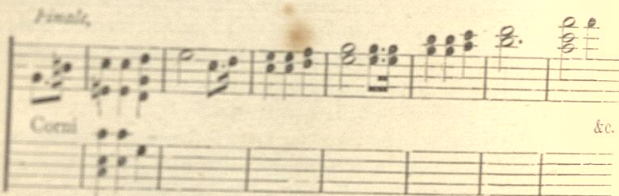
† Nottebohm in the new Thematic Catalogue, page 61.

‡ *Chronologisches Verzeichniss*, page 75.

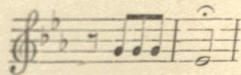
Quasi Trio. (in A flat).



though Beethoven appears to have been uncertain whether to use it thus of as the Finale to the work :-



There is a strange charm in thus witnessing the germs of a great work. Let any one play over these simple themes, and compare them with the perfect form to which they were brought by the incessant care and labour of the master, and then take comfort. For certainly if a vast genius like Beethoven was compelled to proceed in so elaborate and slow a manner—so completely the reverse of that flash of impromptu which one is apt erroneously to think the real method of genius—no smaller mind need be ashamed of altering and re-writing its work. Beethoven is said to have explained the intention of the opening theme just referred to.



by saying *So pocht das Schicksal an die Pforte*—"That is how fate knocks at the door," and it is a fitting text for a movement so full of the struggle of life—of conflicts, and victories, and laments, and triumphs, and every emotion that can affect the spirit of man—except happiness. One has neither the obligation nor the temptation, as in the case of some of the other Symphonies, to attach any definite meaning to the music, or to construct any picture out of it. It is enough that it touches one's deepest and most sombre feelings, and carries one along unresistingly on its tremendous current. That the actual notes above quoted were those of a bird which Beethoven heard in the Prater is quite possible; but, like the four notes which form the groundwork of the Allegro of the Violin Concerto, and were suggested by the repeated knocks of a man shut out of his house in the dead of the night, the fact only shows how vast is the transmuting power of the imagination. This theme, with a few others in the works of Haydn, Mozart, and Beethoven, has been finely compared to the magic ball of the fairy story, which opens at the word of command and produces whole kingdoms and nations, with cities, villages, mountains, rivers, armies, and myriads of people.—*Abridged from a Crystal Palace programme.*

PART II.

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

- (a) *Adagio.*
- (b) *Allegro.*
- (c) *Presto.*



(b.) *Allegro*
VIOL. I.
Celli.
8va

(c.) *Presto, due o tre Violini.*
cres. poco a poco.....

The following brief sketch or "Argument" of the Opera "Leonora" or "Fidelio," may help to interpret to those who hear to-night, perhaps 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 bemoaning his sad fate* and apostrophising, 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.

The subjoined remarks are abridged from a recent Crystal Palace programme:— "The third and greatest of the four overtures Beethoven wrote for

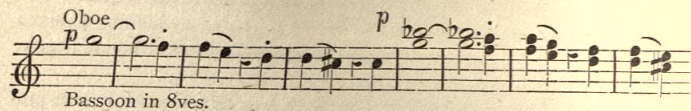
* At the ninth bar ⊕ of the Adagio quoted on page 17, the composer introduces (in A flat) the opening phrase of the touching and exquisite strain he has written in this scene for Florestan, the original words of which commence:—

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

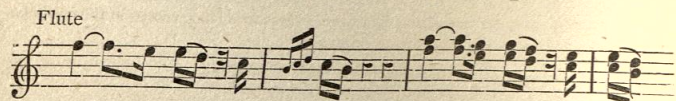
† This explains the trumpet-call introduced towards the end of the overture.—at first in the far distance, and a second time nearer at hand, as in the Opera when the Minister is rapidly approaching the prison. H. S. O.

his opera (which we hear this evening), is a revision of the second overture, with such important alterations as to make it virtually a new work. In the interval which elapsed between the first appearance of the opera in November 1805 and its reproduction in the following March, Beethoven had made large alterations in the work—involving its reduction from three Acts to two, at the same time re-writing the Overture. Others may have prompted the alterations in the Opera, but it can hardly be doubted that the re-writing of the Overture was his own act and deed. The reason usually assigned that the wind instrument parts were too difficult can hardly be accepted, since Beethoven was little in the habit of consulting the convenience either of singers or players, and the wind instrument parts in the revised Overture are at least as difficult as they were in the old one, if not more so. Be this as it may, Beethoven has not confined himself to any mere modifications, but has recast the whole work, and while preserving its original shape and principal subjects, has alternately compressed and developed his former labour, added fresh themes, chastened, strengthened, and, in fact, made a new Overture of it, a far larger, grander, and mellow work than before. It is impossible, and it would be out of place in a mere programme for the concert room, to enter at length into these differences; but to any person interested in music, and in the processes by which these great works are produced, the task is one of the greatest interest, and the opportunity all but unique. In preserving the first draft of his composition, Beethoven has admitted us, as it were, into his very workroom. All who have eyes to see and ears to hear, may behold him there, engaged in the actual heat and labour of composition and revision; here pruning and there compressing; rejecting old materials; snatching up new ones; erasing ineffective passages, extending and enforcing effective ones; laying in here a brilliant spot, and there a trenchant line; elaborating, altering, fusing all in the glowing fire of his genius, till the result was that wonderful work of art, of which the world may well be proud.

“The third overture is much longer than the second—638 bars in place of 530. Amongst the changes and additions may be mentioned—an episode of more than fifty bars in length on the following exquisite theme



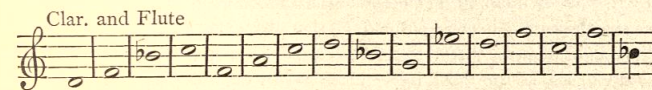
which is almost a repetition of a previous passage in the flutes and oboes, at the very end of the Introduction.



“Another most interesting and characteristic addition is nearer the end of the Overture, immediately preceding the famous scale passage of the Violins which

ushers in the Coda. Florestan's air, though retained in No. 3, is quite differently treated as in No. 2; no change is made in the *tempo* of the movement; and a certain three notes, though discarded *from the air*, are made to serve as the basis of a new passage of 20 bars, length and most masterly effect.

“The last of the additions which we can mention is the melody which now appears after each of the two trumpet calls:—



and which is taken note for note from the Opera, where it occurs in the same place. On the repetition of this heavenly melody (in the key of G flat) after he second trumpet call, Beethoven indulges in a practice of which (if not the inventor) he was very fond, and which he uses nowhere with better effect than in this very Overture. I allude to his way of hurrying a phrase up to a climax by shortening the value of the notes. The present passage is one example of it:—*



A still finer one is found earlier in the *Allegro*:—†



“But indeed one might go on quoting, until the whole Score were transferred to the programme. Every bar offers some wonderful example of power or beauty, and the whole is surely the greatest work in the art. Taken as pure music—as a piece of construction and strict adherence to musical ‘form,’—the ‘Leonora No. 3’ may not perhaps be so remarkable as the same great master's Overture to ‘Coriolan,’ that miracle of stern heroic grandeur and compression, though not wanting in softer and more graceful lines. But is there not an interest higher even than musical symmetry?—the interest awakened by variety and complexity, and by wild passion and longing and suspense and rapture, such as that of which this great composition is so full from beginning to end—which animates every note from the colossal unison at the opening to the fiery speed of its close.

“The only accusation that might be brought against the Overture (if the

* Small Score, p. 46. Large Score, p. 35.

† Small Score, p. 19, Large Score, p. 14 (compared with Scores of 2nd Overture, pp. 28 and 17).

writer may with great diffidence be allowed to express his opinion) appears to be that it is too vast, not only for an operatic prelude, but for the subject of the story on which the Opera is based. Instead of foreshadowing the personal griefs and joys, however momentous, of Leonora and Florestan, the anxieties of a gaoler, the perplexities of a clownish lover, the sufferings of a few prisoners, and the villainy of a petty commandant—a story which surely owes its vitality more to its connection with Beethoven's music than to any intrinsic force of its own—instead of shadowing forth such comparatively petty occurrences as these, the 'Overture to Leonora' might be a fitting prelude to any of the most tremendous events or most terrible catastrophes that have occurred in history. The grief and the joy are the grief and joy not of private persons, but of whole nations, the conflicts are the 'battles of shaking' of the Hebrew Prophet. The retreat from Moscow, the French Revolution itself, contain nothing more sustained, more impetuous, more mournful, more stirring, more pathetic, more triumphant, than this wonderful musical picture. As one illustration of what is meant, take the well-known trumpet-call, which being played off the stage, while the whole action of the orchestra is suspended, has so thrilling and mysterious an effect. Who can connect this passage in the Overture with the distant signal of the arrival of the governor in the Opera? Heard in the Overture, during the sudden pause which succeeds the tremendous hurry and rush of the instruments up the scale, it has all the effect of a summons to a vanquished nation to lay down its arms: there is a forlorn, desolate, *dead-of-night* effect about it that is overpowering, such as might be realised by starving, wounded soldiers within the walls of the conquered city, trembling between the relief and the dishonour of the approaching surrender. And in the same way the whole Overture appears to be lifted far above even the greatness of the Opera which follows it—lifted from the particular to the universal, from the individual to the national, from the simple to the complex, from the petty to the tremendous, from a misfortune to a catastrophe."

Referring to a memorable performance at the Gewandhaus, Leipsic, of the four Overtures, the great Schumann writes:—

"It ought to be printed in golden letters what the Leipsic orchestra performed last Thursday: *all four Overtures to 'Fidelio' one after the other.* Thanks, ye Viennese of 1805, that the first one did not take hold of you, until Beethoven in a God-like '*furor*' hurled out one after another. If ever he seemed powerful to me, it was on that evening when we could overhear him better than ever in his workshop,—moulding, rejecting, altering,—ever hot and glowing, in the midst of his labour. Most gigantic did he show himself perhaps in the second onset. The first Overture would not please; hold, thought he, hear the second and go wild,—and he set himself to work anew, and let the thrilling drama itself pass before them, and sang the great sorrows and the great joys of his noble lovers once again. It is demoniacal, this second Overture; in some of its details even bolder than the third, the well-known mighty one in C. For even this did not content him; so he put it aside, and only retained single pieces from it, out of which, in a more calm,

artistic way, he formed the third,"—the one we hear to-night. "Later followed that easier and more popular one in E major, with which *Fidelio* is commonly opened in the theatre. Such is the great Four Overture-work. In the same way that Nature fashions her productions, we see in it first the tangled roots, out of which in the second the gigantic trunk rears itself, spread out its arms to the left and to the right, and finally concludes with light and graceful foliage and blossoms."

This "Emperor" of Overtures was in the programme of the Reid Concert of 1868. An opportunity is now given of hearing it played by a considerably larger orchestra.

Air, with variations (Toréadore), . . . Adam.

MADAME LEMMENS-SHERRINGTON.

(Flute obbligato—M. DE JONG.)

Ah! vous dirai-je, Maman,
Ce qui cause mon tourment?
Depuis que j'ai vu Clitandre
Me regarder d'un air tendre,
Mon cœur dit à chaque instant
Peut on vivre sans amant?

Orchestral Pieces,

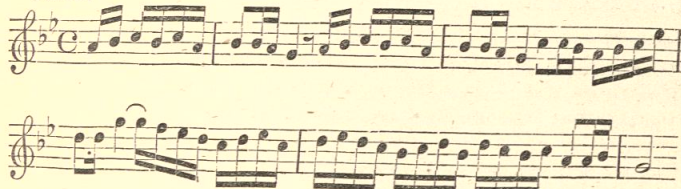
(a) Ballet des Sylphes, . . . Hector Berlioz.

Theme.



(b) Dance des Bacchantes, . . . Gounod.

Theme.



Scena ed { "Wo berg' ich mich" } Weber.
Iria, (Euryanthe)

HERR STOCKHAUSEN.

Wo berg' ich mich? wo fänd'ich Fas-
sung wieder? Where hide myself? How nerve my-
self again?
Ha! toller Frevelwahn, du warst es ja, What wild delirium's evil sway
Das sie als leichte Beute sah! Could see in her an easy prey?
Ihr Felsen stürzt auf mich hernieder, Fall on me rocks for all's in vain.
Du Wiederhall, ruf' nicht das Ach! Thou echo, answer not the cry
Des hoffnungslosen Strebens nach! Of hopeless striving, let it die.
Nie wird sie mein! O ew'ger Qualen She never will be mine—oh thought
Hyder! of pain.

(Andante).

Schweigt glüh'nden Schnens wilde Away all evil thoughts and wild,
Triebe,
Ihr Auge sucht den Himmel nur; Before her heavenly loveliness
In ihr wohnt Unschuld, Anmuth, All innocence, affection mild,
Liebe,
Ganz Wahrheit ist sie, ganz Natur! All truth she is and gentleness.
Was soll mir ferner Gut und Land? What without her are wealth or land?
Die Welt ist arm und öde ohne sie! Empty and poor the world must be,
Mein ihre Huld? Mein wird sie nie! Her grace she will not give to me,
Vergiss Unseliger entflieh! Forget most wretched one and flee.
Sie liebt ihn! (*Recit.*) Und sollte leben? She lovès him—and such life
Ich schmachtend beben? Endure I shamefully—
Im Stanbe Siegs ihm zugesteh'n? Shall I oppose him in the dust of strife?
O nein! Er darf nicht leben; No! he shall die.
Ich mord' ihn unter tausend Weh'n! I'll murder him—T'will not avail,
Doch Hölle, du kannst sie mir auch Not hell can make my cause prevail,
nicht geben
Sie liebt ihn! Ich muss untergeh'n. She loves him still—and I must fail.

(Andante).

So weih' ich mich den Rach'gewalten, So turn I to the vengeful powers
Sie locken mich zu schwarzer That! That lure me to dark deeds,
Geworfen ist der Unheils Saat, Sown are the bitter unblest seeds,
Der Todeskeim muss sie entfalten? Grow must the deadly flowers.

(Vivace Feröce).

Zertrümm're, schönes Bild! Perish sweet image, then
Fort, letzter, süsser Schmerz! Away last gentle pain,
Nur sein Verderben fullt die Brust! Only destruction fills the heart.

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

MADAME LEMMENS-SHERRINGTON.

Ange aux yeux de flammes Angel all discerning,
Tu sais nos secrets Thou, whose fiery eyes
Tu lis dans nos âmes Pierce the heart's hid yearning,
Dis moi ses regrets. Tell me all his sighs.
Sur l'onde enfiurie Say, while braving danger
Cherchant le péril On the wrathful sea,
Loin de sa patrie From his home a ranger,
A qui pense-t'il? Where in thought is he?

Quand ses blanches voiles When his white sails shimmer,
Flottent dans les airs, Fluttering to the gale,
Quand l'or des étoiles When the gold star-glimmer
Brille sur les mers, Lights the waters pale,
Quand seul il admire When he gazes lonely
L'onde sans péril, O'er the stormless sea,
St son cœur soupire If his heart sigh only,
A qui rêve-t'il? Of whom then dreams he?

Quand l'orage gronde When the storm-cloud mutters
Au sein de la nuit, On the breast of night,
L'on entend sous l'onde And the deep wave utters
Un funeste bruit, Voices of affright;
Si, dans la tempête, If, in fear and wonder,
Un affreux péril Peril strange he see,
Plane sur sa tête 'Mid the threat'ning thunder,
Pour qui tremble t'il? For whom trembles he?

(Emile de Girardin.)

Pianoforte Solos.

(a) Gavotte in B minor, . . . Sebastian Bach.

(b) Novelette in F, . . . Robert Schumann.

Mr CHARLES HALLE.

Overture, . . . "Jubilee," . . . Weber.

Adagio—Presto assai—Andante. (E.)

The celebration of the fiftieth anniversary of the King of Saxony's accession took place September 20, 1818, and Weber's friend in the intendency, Morlacchi, advised him to prepare a Cantata in honour of the occasion. Weber, loyal to the king as zealous to his country, and anxious to prove his own powers, received this welcome proposal at the end of July, persuaded Kind (the author of "Der Freischütz") to furnish him with a poem, and completed the Cantata before the 28th of August. Its performance in the Jubilee Concert, was, however, not allowed; the Overture alone was permitted to be played before a selection of Italian ephemera, and this permission was obtained with difficulty by the supporter of Weber and the German interest.

August III. succeeded his brother on the throne of Saxony. His constant care to improve the condition and advance the interests of his people won him their love, and made the Jubilee an occasion of festivity throughout the country. The solemnity and the joyousness of this celebration are presented in the introductory Adagio and the principal movement of the Overture; its nationality is set forth in the concluding Andante, which is an arrangement of "God save the King," the national song of Saxony. This fine tune, whether, as some allege, the composition of Henry Carey, in the reign of George II.; or, as others assume, of Dr John Bull, in the time of James I.; or, as may also be supposed, one of the primitive anthems of the days of Elizabeth, is probably of purely English production. Its performance at Drury Lane Theatre by the gentlemen of the Chapel Royal, September 30, 1745, when public anxiety was painfully excited by the Rebellion of the Young Pretender, first brought it into general notice, and its universal popularity dates from that time. It has been adopted as the national air in Hanover, Brunswick, Prussia, Saxony, Weimar, Sweden, Russia (until 1833), and the Federal Cantons of Switzerland, and it is sung as the song of United Germany, "Heil dir im Siegeskranz," though its English name and origin are seldom disputed.

An Overture containing the theme of our National Anthem makes an appropriate termination to the Reid Concert of 1871. H. S. O.