



University Music Class Room.

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SIX HISTORICAL CONCERTS.

Five of String Quartet Music,

One of Choral Music.

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CONCERT IV.

WEDNESDAY, FEBRUARY 13, 1895

(GENERAL JOHN REID'S BIRTHDAY).

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PRELIMINARY.

MINUET and MARCH composed by General REID, the Founder of the Chair of Music in the University of Edinburgh.

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## PART I.

QUARTET for two Violins, Viola, and Violoncello, in A minor, Op. 132 (composed in 1825, published in 1827), by *L. van Beethoven* (1770-1827).

- (a) { *Assai sostenuto.*  
*Allegro.*
- (b) *Allegro ma non tanto.*
- (c) { *Molto adagio.*  
*Andante.*  
*Molto adagio.*  
*Andante.*  
*Molto adagio.*
- (d) { *Alla marcia, assai vivace.*  
*Più allegro, &c.*  
*Allegro appassionato.*

The A minor Quartet, Op. 132, is one of the five that belong to the master's third and last style. The other four Quartets are Op. 127, in E flat major, Op. 130, in B flat major, Op. 131, in C sharp minor, and Op. 135, in F major. Along with these five Quartets has to be mentioned the Grand Fugue, Op. 133, the original last movement of Op. 130. Lenz calls these works significantly the master's *testamentum mysticum*. To characterise the three in the main successive styles, it was said in the programme of one of the earlier concerts that during the first period Beethoven was a composer, during the second a poet, and during the third a seer; that during the first form predominated over the idea, during the second form and idea were on an equal footing, and during the third the idea reigned supreme.

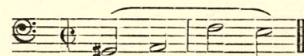
The third style differs from the earlier ones in various ways. We can no longer speak of four movements, for where there used to be movements there are now often complexes of movements. Also the structure of the several divisions shows a new state of matters, the old forms being either wholly discarded or so much enlarged, enriched, and otherwise modified, as to be hardly recognisable. And the texture has undergone even a greater change than the structure; it has become closely and reconditely contrapuntal. There is also much in this style that is declamatory and in the nature of recitative. But to describe, as Lenz does, the whole style as a recitative and declamatory style, is going too far.

Among the Quartets that form Beethoven's *testamentum mysticum*, the one in A minor is, in one respect, the most easily comprehensible, owing to two superscriptions of the third division of the work. Over the *Molto adagio* we find: "Hymn of thanksgiving to the Deity by a convalescent, in the Lydian mode"; and over the *Andante*: "Feeling new strength." Connecting this with the character of the other divisions, and the fact that Beethoven was seriously ill in 1824.

one comes to the conclusion that in the first division are depicted the complaints, efforts, hopes, and despair of the sufferer; in the second, more joyous thoughts and visions, mixed with sad recollections, at the commencement of recovery; in the third, thankfulness for and pleasure in the regained vigour; and in the last, the return to active life with its struggles and disappointments.

I. *Assai sostenuto* and *Allegro* :

The fretfulness and feverishness of the first division can hardly leave us in doubt as to the correctness of the surmise that it depicts the complaints, efforts, hopes, and despair of the sufferer. The form may be described as a greatly enlarged, enriched, and modified first-movement sonata form. No. 1 *a* is the motive of the eight opening *Assai sostenuto* bars. No. 1 *b* and *c* are the principal contrasting motives (parts of the first and second subjects) of the *Allegro*, which, however, is twice interrupted by an *Adagio* bar. The motive *a* is not confined to the *Assai sostenuto*, but plays a most important part in the construction of the *Allegro*, is, in fact, the fundamental motive.

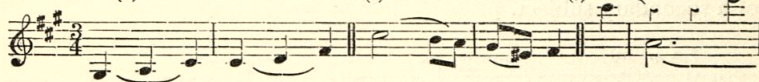
No. 1. (a) *Assai sostenuto.*(b) *Allegro.*

(c)

II. *Allegro ma non tanto* :

More joyous thoughts and visions, mixed with sad recollections, at the commencement of recovery. The form is that of the scherzo. No. 2, *a* and *b*, give the motives of the first section, *c* and *d* those of the second section (the trio).

No. 2. (a)



(b)



(c)



(d)

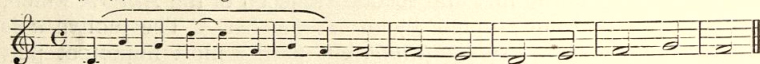
III. *Molto adagio*, *Andante*, *Molto adagio*, *Andante*, and *Molto adagio* :

There are five movements in this division—three of them are *Molto adagio*, the second and third being variations of the first; two of them are *Andante*, which intervene between the three slow movements, the second being a modified repetition of the first.

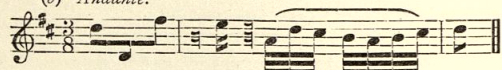
(a) *Molto adagio*.—"Hymn of thanksgiving to the Deity by a convalescent, in the Lydian mode." It consists of a chorale of four lines, with introductory and intervening symphonies. The introductory symphony (the small notes) and the first line of the chorale are given in No. 3 a.

(b) *Andante*.—"Feeling new strength." The principal motive is given in No. 3 b.

No. 3. (a) *Molto adagio*.



(b) *Andante*.



(c) *Molto adagio*.—This is a repetition of the chorale with a complicated accompaniment woven out of the motive of the symphony.

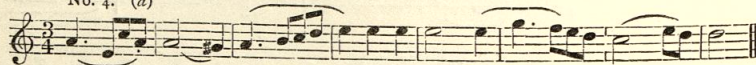
(d) *Andante*.—A modified repetition of the first *Andante*.

(e) *Molto adagio*.—A second repetition of the chorale with a still more complicated contrapuntal and imitative accompaniment woven out of the same material.

IV. *Alla marcia assai vivace*, *Più allegro*, and *Presto* :

*Alla marcia assai vivace*: Joyous and confident return to active life. *Più allegro* and *Presto*: Disillusion. *Allegro appassionato*: The struggle. This last movement is in a rondo-like form. No. 4 a gives the most important part of the principal subject; b, part of a secondary subject.

No. 4. (a)



(b)



PART II.

QUARTET for two violins, viola, and violoncello, in D major, Op. 44, No. 1 (composed in 1838), by *F. Mendelssohn* (1809-1847).

- (a) *Molto allegro vivace*.
- (b) *Menuetto* (un poco allegretto).
- (c) *Andante espressivo ma con moto*.
- (d) *Presto con brio*.

Mendelssohn's six string quartets (Op. 12, 13, 44, and 80) and four string quartet movements (Op. 81) could not be spoken of as his *testamentum mysticum*. In them all is as clear as daylight. Nor need we look in them for sublime revelations. They deal with more familiar matters. We cannot number them with the composer's masterpieces, and still less can we rank them with those of Haydn, Mozart, and Beethoven. But, although contents and texture are not always what the classics have taught us to expect, although the orchestra would often be a more appropriate medium, the best of these quartets are so full of the master's peculiar sweetness, delicacy, sprightliness, and spiritedness, that they cannot fail to be a source of delight to the hearer.

PART III.

QUARTETS for two violins, viola, and violoncello, in A minor, Op. 41, No. 1 (composed in 1842), by *R. Schumann* (1810-1856).

- (a) { *Introduzione* (andante espressivo).  
Allegro.
- (b) *Scherzo* (*Presto*).
- (c) *Adagio*.
- (e) *Presto*.

In Schumann, too, we shall not find the ideal quartet style, *that* passed away with the classics. But among the post-Beethoven composers, he is the one who produced the best quartets—unfortunately

only three (Op. 41). What gives them superiority over other works of the period comes from the composer's striking originality, glowing imagination, intense feeling, and, along with these, the rare qualities of "artistic moderation and freedom and sureness of motion on the chosen territory." The words within inverted commas are by Moritz Hauptmann, a severe critic in such matters.

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PERFORMERS:—

Professor NIECKS, . . . .	<i>First Violin.</i>
Mr J. F. GUYER, . . . .	<i>Second Violin.</i>
Mr COLIN M'KENZIE, . . . .	<i>Viola.</i>
Mr GRANT T. M'NEILL, . . . .	<i>Violoncello.</i>

DATES AND PROGRAMMES OF THE CONCERTS:—

*November 14.*—Quartet for two violins, viola, and violoncello, in B flat major, Op. 1, No. 1, by Joseph Haydn. Quartet in C major, Op. 33, No. 3, by Joseph Haydn. Quartet in C major, by W. A. Mozart. Quartet in D minor, Op. 76, No. 2, by Joseph Haydn.

*December 12.*—Quartet in C major, Op. 76, No. 3 (The Emperor), by Joseph Haydn. Quartet in F major, by Mozart. Quartet in C minor, Op. 18, No. 4, by Beethoven.


*January 16, 1895.*—Quartet in E minor, Op. 59, No. 2, by Beethoven. Quartet in A minor, Op. 29, by Schubert. Quartet in E flat major, by Cherubini.

*February 13.*—Quartet in A minor, Op. 132, by Beethoven. Quartet in D major, Op. 44, No. 1, by Mendelssohn. Quartet in A minor, Op. 41, by Schumann.

**February 27** (Choral and Organ Concert).—The motet "Dies sanctificatus," and parts of the mass "Iste Confessor," by Palestrina. "Magnificat," by Durante. The motet, "I wrestle and pray," and the chorus, "Glory to God," from the *Christmas Oratorio*, by J. S. Bach. Organ Solos by Andrea Gabrieli, Frescobaldi, and Dietrich Buxtehude.

*March 27.*—Quartets by Brahms, Smetana, and Boccherini.

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 The date of the last Concert has been changed from the 20th to the 27th of March, the annual Joachim Concert being announced to take place on the former day.

FREDERICK NIECKS,  
*Reid Professor of Music.*