



University Music Class Room,
EDINBURGH.

FOUR HISTORICAL CONCERTS.



CONCERT III.

WEDNESDAY, JANUARY 21, 1903.

**Vocal Music for Four and Fewer Voices, with and without
Pianoforte Accompaniment, interspersed with Piano-
forte Solos.**

Performers :—

Miss MARIE FILLUNGER,	<i>Soprano.</i>
Miss FLORENCE CHRISTIE,	<i>Alto.</i>
Mr LOUIS GODFREY,	<i>Tenor.</i>
Mr FOXTON FERGUSON,	<i>Bass.</i>
Mr DONALD FRANCIS TOVEY,	<i>Solo Pianist and Accompanist.</i>
Miss DOROTHY WOOD,	<i>Accompanist.</i>

INTRODUCTION TO THE PROGRAMME.

The programme following these preliminary remarks illustrates the use of four and fewer voices, with and without pianoforte accompaniment, in various styles and by various composers. As a contrast to the eighteenth and nineteenth century homophony (melody with chordal harmony), a specimen of sixteenth century polyphony (genuine contrapuntal harmony—perfect melodic equality of the parts) has been included. The placing of the Palestrina excerpts beside the Mendelssohn part-songs brings out the contrast most forcibly. But it is more or less strongly felt in connection with all the other compositions in the programme, not excepted that by Haydn, which no doubt is more contrapuntal and even fugal, but obviously far from having parts of equal melodic importance.

The programme, however, is more particularly intended to illustrate an interesting, little-cultivated speciality of song composition—namely, cycles of songs for more than one voice. With cycles of songs for one voice Beethoven and Schubert have made us familiar. It was Schumann who introduced cycles of songs for more than one voice. His contributions to this class of composition are the *Spanisches Liederspiel* (Spanish Song-Play), Op. 74, the *Minnespiel* (Love-Play), Op. 101, and the *Spanische Liebeslieder* (Spanish Love-Songs), Op. 138—all composed in 1849, although the latter two were not published in that year, but respectively in 1852 and 1857. Schumann was not mistaken when he wrote, on April 22, 1849, to Fr. Kistner, the Leipzig publisher, that he believed the form of the *Spanisches Liederspiel* to be something original, and the whole of the most exhilarating effect. Moreover, the originality is not merely in the form, it is also in the peculiar

romantic tone and the Spanish local colouring—in the warmth and glow of the emotional life and its pictorial presentation. “Schumann’s imagination,” as Heinrich Reimann so well expresses it, “transports us here still more vividly than Geibel’s poems to the gardens of Andalusia, with their southern splendour of colour, with their jasmine hedges exhaling intoxicating perfumes, and with the proud men who are ready for every adventure, be it a clandestine rendezvous or a daring ride on the secret paths of the border mountains.” We learn from the composer that he was very happy when working at this composition; and every note of it confirms the statement. To characterise the *genre*, we may say that it presents a series of lyrics in a more or less dramatic frame-work, adumbrated, however, rather than embodied, suggested rather than fully set forth. The word *Spiel* (play) in the title indicates of course the author’s intention and an important characteristic of the composition. The dramatic frame-work, slight as it is, adds a zest, and at the same time serves as a bond of union to the variety of characters and moods. Originally this cycle contained the songs “Flutenreicher Ebro” and “Hoch, hoch sind die Berge,” now incorporated in the *Spanische Liebeslieder*; but Schumann rejected these slow songs in order to concentrate the effect of the whole. Afterwards he added the Contrabandist, which he informs the publisher might be inserted between or appended to the remaining nine numbers, although the Contrabandist does not strictly belong to the action.

Brahms, like Schumann, wrote three works of this kind—the *Liebeslieder, Walzer*, Op. 52 (1867), and the *Neue Liebeslieder, Walzer*, Op. 65 (1875), both for pianoforte à quatre mains and four voices *ad libitum*, and *Zigeunerlieder*, Op. 103 (1888), for four voices and pianoforte accompaniment. The last is the one that keeps closest to the Schumann lines. Hanslick said of it that it was a little novel, the events of which are not told, the persons of which are not named, and which we nevertheless perfectly understand and never forget. It is otherwise with the Love-Songs. They differ by the waltz measure maintained throughout, by the way in which the voices alternate, and by the lesser emotional intensity and dramatic and novelistic interest. The first set contains as many as eighteen waltzes; the second set fourteen and a finale (*Zum Schluss*). To avoid, in the circumstances, monotony was not an easy task, which, however, the

composer brilliantly accomplishes by variety in form (length and structure of the waltzes), *tempo*, rhythm, harmony, etc. The "and voices *ad libitum*" should be taken with a large grain of salt. No doubt the melody and harmony of the voices are contained in the pianoforte parts, but the master conceived the waltzes for both voices and pianoforte. That Brahms wrote love-songs surprised nobody; that he wrote waltzes surprised many. Those, however, who knew him well were not, at least need not have been astonished. They could have noticed with what rapt attention he listened to Viennese dance music. Indeed, both the man and the composer showed as time went on that the natural and social atmosphere of Austria, and especially of her capital, had not left him uninfluenced. To this not a few of his later works bear witness. Brahms appreciated the waltzes of Strauss, father and son, and his own waltzes remind us of Schubert's waltzes and *ländler*. However, they are as little like Schubert's as they are like Strauss's. They are less simple than those of the former, and more aristocratic than those of the latter. But this does not carry us far in characterising them. At any rate, we have here the grave and pondering Brahms in a serene and free and easy mood.



Programme.

FIRST PART.

1. JOSEPH HAYDN (1732-1809) :—
Abendlied zu Gott (Evening Song to God), words by Gellert.
For four vocal parts and pianoforte accompaniment.
2. JOHANN CARL GOTTFRIED LOEWE (1796-1869) :—
Gesang der Geister über den Wassern (Song of the Spirits over the Waters.—"The soul of man is like unto water"). The words by Goethe. For four vocal parts and pianoforte accompaniment. Op. 88.
3. WOLFGANG AMADEUS MOZART (1756-91) :—
Ave verum corpus. For four vocal parts and pianoforte accompaniment (the original accompaniment is for string quartet).
4. LUDWIG VAN BEETHOVEN (1770-1827) :—
Fantasia in G minor, Op. 77, for pianoforte.
5. ROBERT SCHUMANN (1810-56) :—
Spanisches Liederspiel. A cycle of songs from the Spanish, for one and several voices (soprano, alto, tenor, and bass), with pianoforte accompaniment. Op. 74.
 - (a) *Erste Begegnung* [First Meeting]: "Von dem Rosenbusch, o Mutter, von den Rosen komm' ich" [From the rose-bush, O mother, from the roses I come], duet for soprano and alto.
 - (b) *Intermezzo*: "Und schläfst du mein Mädchen?" [Sleepest thou, my maiden?], duet for tenor and bass.

- (c) *Liebesgram* (Love's sorrow): "Dereinst, dereinst, o Gedanke mein, wirst ruhig sein" [Some day, some day, O my thought, thou wilt be at rest], duet for soprano and alto.
- (d) *In der Nacht* (In the Night): "Alle gingen, Herz, zur Ruh', alle schlafen, nur nicht du" [All are gone to rest, heart, all are sleeping, but thou alone], duet for soprano and tenor.
- (e) *Es ist verrathen* (It is betrayed): "Dass Ihr steht in Liebesgluth, Schlaue, lässt sich leicht gewahren" [That you are with passion burning, sly ones, can be easily seen], quartet.
- (f) *Melancholie* (Melancholy): "Wann, wann, erscheint der Morgen?" [When, when, will the morning appear that delivers my life from these bonds!], for soprano.
- (g) *Geständniss* (Confession): "Also lieb' ich euch, Geliebte" [So do I love you, dear ones], for tenor.
- (h) *Botschaft* (Message): "Nelken wind' ich und Jasmin, und es denkt mein Herz an ihn" [I'm wreathing pinks and jasmine, and my heart is thinking of him], for soprano and alto.
- (i) *Der Contrabandiste* (The contrabandist): "Ich bin der Contrabandiste" [I am the contrabandist], for bass.
- (j) *Ich bin geliebt* (I am loved): "Mögen alle böse Zungen immer sprechen was beliebt" [Let all evil tongues say what they like], quartet.

SECOND PART.

6. GIOVANNI PIERLUIGI PALESTRINA (1526[?]-94):—

Benedictus and Osanna from the *Missa brevis* (in the third book of the master's masses, Rome 1570), the former for three, the latter for four voices.

7. FELIX MENDELSSOHN-BARTHOLDY (1809-47):—

Three vocal quartets for soprano, alto, tenor, and bass. Op. 48, Nos. 2, 3, and 4.

- (a) *Die Primel* (The Primrose).
 (b) *Frühlingsfeier* (Spring Festival).
 (c) *Lerchengesang* (Song of the Lark).

8. TWO GERMAN FOLK-SONGS, arranged for four voices by Julius J. Maier.

- (a) *Schwesterlein*.
 (b) *Die Vöglein, die singen*.

9. FREDERICK CHOPIN (1810-49):—

Two pieces for the pianoforte.

- (a) *Etude in C sharp minor, Op. 25, No. 7*.
 (b) *Impromptu in F sharp major, Op. 36*.

10. JOHANNES BRAHMS (1833-97):—

Neue Liebeslieder, Walzer (New Love Songs, Waltzes) for pianoforte à quatre mains (and four voices *ad libitum*). The words from Daumer's "Polydora." Op. 65. Fourteen numbers and finale (*Zum Schluss*).



DATES AND PROGRAMMES OF THE FOUR HISTORICAL CONCERTS.

November 12, 1902.—"A Recital of French Violin Music, from Senaillé to Rode, interspersed with French Chansons." (Mr MAURICE SONS, Violinist, Miss MARION RICHARDSON, Vocalist, and Mr A. SCOTT JUPP, Accompanist.)

December 10, 1902.—"A Recital of British-Irish Harpsichord and Pianoforte Music." (Miss FANNY DAVIES, Pianist.)

January 21, 1903.—"Vocal Music for Four and Fewer Voices, with and without Pianoforte Accompaniment, interspersed with Pianoforte Solos."

February 25, 1903.—"A Concert of Chamber Music for different combinations of bow and wind instruments, with and without pianoforte (First and second violin, viola, violoncello, double bass, clarinet, bassoon, horn, trumpet, and piano): Mozart's Trio for piano, viola, and clarinet; Beethoven's Septet, Op. 20; Schubert's Octet, Op. 166; and Saint-Saëns's Septet, Op. 65."

FREDERICK NIECKS,

Reid Professor of Music.