03-04

University Music Class Room,

EDINBURGH.

FOUR HISTORICAL CONCERTS.

CONCERT I.

WEDNESDAY, NOVEMBER 18, 1903.

A Recital of Original Pianoforte Duets

(from the second half of the 18th century to the present day),

INTERSPERSED WITH

Songs by Adolf Jensen.

Performers :—

MR ARTHUR DACE,
MR FRANCIS GIBSON, } - - - *Pianists*

MISS MARION RICHARDSON, - - *Vocalist*

INTRODUCTION TO THE PROGRAMME.

Compared with the age of the keyboard instruments, four-hand (*à quatre mains*) playing is very young. Less than a century and a half embraces its whole history. Before 1765 we hear nothing of two performers on one instrument, although the playing of two performers on two, and even of more performers on more harpsichords, was common enough. The earlier J. S. Bach, for instance, wrote concertos for two, three, and four harpsichords, and the still earlier Couperin (le Grand) an Allemande for two (in the second book of his *Pièces*, the first of the ninth Order). Can it really be that it took so long to make the discovery of a device that seems to us so simple and obvious? Perhaps the small compass, and consequent narrowness of the keyboard, was an obstacle in the way? But, then, the usual compass of five octaves (now it is seven and more) did not begin to be extended till about the end of the 18th century, when the first stage of the popularity of pianoforte duet playing was already past. However, speculation is of no avail. We had better be satisfied with ascertained facts. From April 1764 to July 1765, Leopold Mozart was in London for the purpose of exhibiting his children as infant prodigies — Maria Anna being then 14, and Wolfgang, who became the great Mozart, 8 years old. From advertisements, we learn that the children often played duets on one instrument, and a letter of the father contains the following words: "In London, Wolfgang composed his first piece for four hands. Till then nobody had written a four-hand sonata." Here we have a definite statement, one made by a well-informed and honest man. And this statement is supported by the negative fact that no duets of this kind of an earlier date are known to exist. For the older contemporaries of Mozart that wrote duets wrote them subsequently to 1765; indeed, were incited thereto by his example. As Mozart's early works of this kind are lost, the earliest existing duets are those of older contemporaries. Of these were first in the field the English historian Charles Burney (1726-1814), who published two sets of "Duets for two Performers on one Pianoforte" (1777 and 1778), and Johann Christian Bach, the London Bach (1735-82), the last-born of Johann Sebastian's sons, who followed close on the heels of Burney. J. C. Bach was intimate with the Mozarts, and fond of the boy. Seated

at the clavier, he and little Wolfgang on his knees, would improvise sonatas and fugues—one of them beginning, the other falling in, the first resuming, the second continuing, and so on. Of J. C. Bach we have one four-hand sonata in print and seven in manuscript. The brother's example may have induced Johann Christoph Friedrich Bach (1732-95), the Bückeburg Bach, Johann Sebastian's third son, to compose the sonata published a few years ago.

By the year 1783, four-hand pianoforte duets had become popular, as we can gather from a notice of Haydn's *Il maestro e lo Scolare, variazioni a quattro mani*, in Cramer's *Magazin der Musik* of that year, where we read: "To the fashionable pieces belong now-a-days those for two performers on one pianoforte. . . . Many more or less known and celebrated masters have composed such."

Among the early composers of four-hand duets were, besides those already named :—

Johann Jakob Küffner (1713-1786).
Joseph Haydn (1732-1809).
Christian H. Müller, (1734-82).
G. W. Wolf (1735-92).
J. G. Albrechtsberger (1736-1809).
J. B. Wanhal (1739-1813).
L. Koželuch (1748-1813).
Abbé F. X. Sterkel (1750-1817).
Muzio Clementi (1752-1832).
F. A. Hoffmeister (1754-1812).
D. G. Türk (1756-1813).
Ignaz Pleyel (1757-1831).
Abbé J. Gelineck (1758-1825).
Louis Adam (1758-1848).
J. L. Dussek (1760-1812).
G. F. Pollini (1763-1847).
Daniel Steibelt (1765-1823).

The music of most of these composers is no longer either played or remembered. And even in the case of excellent masters like Clementi and Dussek, whose two-hand music receives still some little attention, the four-hand music has fallen into almost entire neglect. Haydn's contribution, *Il Maestro e lo Scolare* (1778) is neither quantitatively nor qualitatively considerable enough to make him notable in this connection. In giving an outline sketch of the history of the four-hand pianoforte literature, one may therefore, after noting in passing the boy Mozart and the two Bachs—Burney and others being negligible quantities—at once proceed to the

mature Mozart, who is really the first great master that occupied himself seriously and to excellent purpose in this way. We have of him five sonatas, a set of variations, a fugue, an Adagio and Allegro, and a fantasia, compositions written in the years 1780-91. The master that has next to be mentioned is Mozart's pupil J. N. Hummel (1778-1837), who, if he had written nothing else than the brilliant Grande Sonate in A flat major, would deserve a place of honour, but there are also another sonata, a notturno, and more. Beethoven has written little for four hands, and nothing of importance—a useful and pleasing pupils' sonata, two sets of variations, and three marches. Of Weber (1786-1826) we have twice six pieces of his youth, Op. 3 and 10, and the charming characteristic *Huit Pièces*, Op. 60, with which Romanticism enters the domain of four-hand literature. And then we come to the greatest, the most voluminous and most poetic, of the composers of pianoforte duets among the great masters—Franz Schubert. Indeed, we may say that from him dates the efflorescence of this branch of musical literature. Among his works, which are too many to be mentioned in detail, there are sonatas, overtures, divertissements, a fantasia, a large number of wonderful marches, &c., &c. Another leading romanticist, Robert Schumann (1810-56), although a less voluminous contributor, has greatly enriched the literature by four books of pieces full of exquisite beauty in colour, feeling, and humour—*Bilder aus Osten*, Op. 66, *Zwölf Clavierstücke*, Op. 85, *Ballscenen*, Op. 109, and *Kinderball*, Op. 130. Henceforth the producers of good four-hand pianoforte music become so numerous that I shall have to confine myself to the bare mention of a few of them—Moscheles, Reinecke, Raff, Volkmann, Brahms, Rubinstein, A. Jensen, Dvořák, Nicodé, H. Hofmann, and Moszkowski.

In the above slight sketch only original four-hand compositions have been taken into account. It is unnecessary to point out that the larger bulk of the four-hand literature of the 19th century consists of arrangements of all sorts of instrumental and vocal music.

Adolf Jensen (1837-79), seven of whose songs are interspersed between the instrumental pieces of the programme, although not in width, depth, and power the compeer of a Schubert and a Schumann, was nevertheless a genuine master of song—sweet, refined, subtle, often emotionally transcendental, and not without a note of his own. His weak health and early death robbed the world of much that would have been valuable possessions.

Programme.

JOHANN CHRISTOPH FRIEDRICH BACH (1732-95):

Sonata in A major.

(*a*) Allegro con spirito.
(*b*) Allegretto.

WOLFGANG AMADEUS MOZART (1756-91):

From Sonata in F major (1786), the last two movements.

(*a*) Adagio.
(*b*) Allegro.

Three Songs by Adolf Jensen (1837-79)—

(*a*) "O lass dich halten, gold'ne Stunde" (O let me hold thee, golden hour). Op. 35, No. 3.

(*b*) "Wie Lenzeshauch hast du mich stets erquickt" (Like a breath of Spring hast thou refreshed me). Op. 9, No. 1.

(*c*) "Klinge, klinge, mein Pandero" (Sound, sound, my Pandero). Op. 21, No. 1.

JOHANN NEPOMUK HUMMEL (1778-1837):

From Grande Sonate, Op. 92, in A flat major, the opening

Grave and Allegro comodo.

CARL MARIA VON WEBER (1786-1826):

From *Huit Pièces*, Op. 60.

(*a*) Adagio, No. 3.
(*b*) Allegro (All' Ungarese), No. 4.

Two Songs from Adolf Jensen's "Dolorosa." Op. 30, Nos. 1 and 4:

(*a*) "Was ist's, o Vater, das ich verbrach?" (What have I done, O father?).

(*b*) "Denke, denke, mein Geliebter, meiner alten Lieb' und Treu" (My dear one, O remember my constant love and faith).

FRANZ SCHUBERT (1797-1828):

Fantasie in F minor, Op. 103.

Allegro molto moderato—Largo—Allegro vivace—Tempo primo.

ROBERT SCHUMANN (1810-56):

From *Bilder aus Osten* (Oriental Pictures), Op. 66.

No. 1. Lebhaft.
No. 4. Nicht Schnell.

From Twelve Pianoforte Pieces, Op. 85.

No. 9. Am Springbrunnen (At the Fountain).

Two Songs by Adolf Jensen.

(*a*) "Murmelndes Lüftchen" (Murmuring breeze). Op. 21, No. 4.

(*b*) "Am Ufer des Flusses, des Manzanares" (On the bank of the river, of the Manzanares). Op. 21, No. 6.

ANTON RUBINSTEIN (1829-94):

From *Bal Costumé*, Op. 103.

No. 4. Marquis et Marquise, 18th century.

JOHANNES BRAHMS (1833-97):

Ungarische Tänze, No. 2, in D minor.

HEINRICH HOFMANN (*b.* 1842):

From Waldmärchen, Op. 79.

No. 4. Waldtraut.
No. 7. Irrlichter.

PHILIPP SCHARWENKA (*b.* 1847):

"Brautreigen," Op. 42, No. 3.

MORITZ MOSZKOWSKI (*b.* 1854):

Spinnerlied, Op. 33, No. 4.

DATES AND PROGRAMMES OF THE FOUR HISTORICAL CONCERTS.

November 18, 1903.—A Recital of Original Pianoforte Duets, interspersed with Songs by Adolf Jensen. Performers: Mr ARTHUR DACE, Mr FRANCIS GIBSON, and Miss MARION RICHARDSON.

December 16, 1903.—A Concert of Wind-Instrument Music. Performers: THE QUEEN'S HALL WIND-INSTRUMENT QUINTET.

January 20, 1904.—A Liszt Pianoforte Recital, illustrative of the different classes of the Master's Music for Pianoforte Solo. Performer: Mr PAUL DELLA TORRE.

February 4, 1904.—The Waltz from the 18th to the 20th century. Performers: An Orchestra of Thirty Players from THE SCOTTISH ORCHESTRA, conducted by Professor NIECKS.

FREDERICK NIECKS,
Reid Professor of Music.