



University Music Class Room,

EDINBURGH.

FOUR HISTORICAL CONCERTS.

CONCERT III.

WEDNESDAY, JANUARY 23, 1907.

- (1) SCHUMANN'S *Orchestral and Melodramatic Music to Byron's Manfred.*
- (2) MENDELSSOHN'S *Orchestral and some of the Melodramatic Music to Shakespeare's A Midsummer Night's Dream.*

Performers :

Mrs TOBIAS MATTHAY, *Reciter*
ABOUT FIFTY MEMBERS OF THE SCOTTISH ORCHESTRA.
Mr HENRI VERBRUGGHEN, *Leader*
Mr MATTHEW SHIRLAW, *Organ*
Professor NIECKS, *Conductor*

PREFATORY NOTE.

OF Beethoven's music to Goethe's *Egmont*, Mendelssohn's to Shakespeare's *A Midsummer Night's Dream*, and Schumann's to Byron's *Manfred*, one may say, without fear of contradiction, that they are by far the highest achievements in this department. Meyerbeer's music to his brother Michael Beer's *Struensee*, Bizet's to Daudet's *L'Arlésienne*, Grieg's to Ibsen's *Peer Gynt*, and other successes, do not invalidate the statement. What, no doubt, explains the extraordinarily happy result in the first-mentioned three instances, is the meeting at the right psychological moment of three great composers and three great poets and plays.

The two works to be performed to-night will be given without the vocal portions, which, indeed, are of less importance than the orchestral and melodramatic.

Mendelssohn (1809-47) composed his delightful Overture to *A Midsummer Night's Dream*, a work of genius, at the age of seventeen (1826), and the rest of the music in 1843. In the incidental music occur again the principal themes of the overture, which is representative of the several classes of characters in the play—the fairies, the lovers, the Court of Duke Theseus, and the hempen home-spuns, the Athenian tradesmen. The *entr'actes* may be numbered with the composer's most beautiful inspirations.

Schumann (1810-56) wrote his music to *Manfred* in 1848 (the overture) and 1849. The Overture is one of his grandest works, a powerful soul-picture, full of gloom and weirdness, a summary of the emotional contents of the play; and the rest is extremely fine, and notable especially for its melodramatic portions.

Programme.

PART I.

ROBERT SCHUMANN:

Music to Byron's Dramatic Poem "Manfred."

1. OVERTURE.
2. APPEARANCE OF A MAGIC FIGURE.—"O God! if it be thus, and thou art not a madness and a mockery." (Melodramatic.)
3. RANZ DES VACHES.—"Hark! the note, the natural music of the mountain reed." (Melodramatic.)
4. ENTR'ACTE.
5. CALLING OF THE WITCH OF THE ALPS.—"Beautiful Spirit! with thy hair of light." (Melodramatic.)
6. INVOCATION OF ASTARTE.—"Shadow! or Spirit! Whatever thou art." (Melodramatic.)
7. MANFRED'S ADDRESS TO ASTARTE.—"Hear me, hear me, Astarte." (Melodramatic.)
8. MANFRED'S SOLILOQUY.—"There is a calm upon me." (Melodramatic.)
9. MANFRED'S ADDRESS TO THE SETTING SUN.—"Glorious orb." (Melodramatic.)
10. MANFRED'S APPROACHING END, DEATH, AND REQUIEM. (Melodramatic.)

Programme.

PART II.

FELIX MENDELSSOHN BARTHOLDY:

Music to Shakespeare's "A Midsummer Night's Dream."

1. OVERTURE.
 2. SCHERZO. (After the first act.)
 3. FAIRIES' MARCH.
 4. INTERMEZZO. (After the second act.—"Hermia seeks Lysander, and loses herself in the wood.")
 5. NOTTURNO. (After the third act.)
 6. WEDDING MARCH. (After the fourth act.)
 7. DANCE OF THE CLOWNS.
 8. FINALE. (The blessing of the house—Partly melodramatic.)
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DATES AND PROGRAMMES OF THE FOUR
HISTORICAL CONCERTS.

November 7, 1906.—A J. S. Bach Recital on the Harpsichord and the Pianoforte, by Madame WANDA LANDOWSKA.

December 12, 1906.—Beethoven Trios Recital (Op. 1, No. 1, in E flat major; Op. 70, No. 1, in D major; and Op. 97, in B flat major), by Messrs ERNST DENHOF (Pianoforte), HENRI VERBRUGGHEN (Violin), and JAMES MESSEAS (Violoncello).

January 23, 1907.—Instrumental Music to Schumann's *Manfred* and Mendelssohn's *Midsummer Night's Dream*, played by a selection from the Scottish Orchestra, conducted by Professor NIECKS.

February 13, 1907.—German Song Recital, by Miss MARY MÜNCHHOFF. Accompanist, Mr A. SCOTT JUPP.

FREDERICK NIECKS,
Reid Professor of Music.