

PREFACE TO THE PROGRAMME.



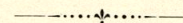
THE branch of quartets for pianoforte, violin, viola, and violoncello is one of the poorer ones in the department of chamber music. It cannot compare with the far richer branch of trios for pianoforte, violin, and violoncello, and still less can it compare with the immense wealth of string quartets. To be sure, many composers of various rank have written pianoforte quartets, but the great classics, who have so liberally contributed to the string quartet branch, have unfortunately neglected to do as much for the other. Of Haydn not a single pianoforte quartet is in the chamber concert *répertoire*. Of Beethoven we have four, but one is an arrangement of the Quintet for pianoforte and wind instruments, Op. 16, and the other three are posthumously published works composed at the age of fifteen. In short, the only one of the three great classics who made a weighty contribution to this branch of chamber music is Mozart, to whom we are indebted for two lovely pianoforte quartets, respectively in G minor and E flat major. Of the other great masters of chamber music, Schubert wrote nothing for the instruments in question; Mendelssohn only the three quartets Op. 1, 2, and 3, composed in his boyhood, during the years 1822-1825; and Schumann no more than a single one, but that a very precious work. Of the supreme masters of chamber music Brahms was the most prolific in pianoforte quartets, for he gave to the world as many as three—Op. 25, in G minor, Op. 26, in A major, and Op. 60, in C minor. Indeed, one may say, without much fear of reasonable contradiction, that only three masters—Mozart, Schumann, and Brahms—wrote first class pianoforte quartets, works of real genius, works full of living, indivi-

dual power as well as of clever craftsmanship, works that not merely are heard of for a day and then forgotten, but that live on and make for immortality.

Who in this generation remembers the pianoforte quartets by E. A. Förster, J. F. Reichardt, F. A. Hoffmeister, Danzi, Dussek, Steibelt, C. M. von Weber, J. B. Cramer, Pleyel, Wanhal, Krommer, Eberl, Prince Louis Ferdinand, Tomaschek, Abbé Vogler, Ferdinand Ries, Böhner, Jadin, Grund, Czerny, Kuhlau, Hummel, Kalkbrenner, F. Schneider, Marschner, N. H. Reber, and others?

If we consider the output of pianoforte quartets in more recent times we find ourselves in a happier situation, as we meet with a not inconsiderable number of highly estimable, praiseworthy, and enjoyable works, although few, if any, can be said to be of nearly the same rank as the works of Mozart, Schumann, and Brahms, the masters represented on to-night's programme. The pianoforte quartets we are most likely to think of first of all are those by Dvořák, Op. 81 and 87, Saint-Saëns, Op. 41, Rubinstein, Op. 66, Raff, Op. 202 (2), and Rheinberger. But notable are also René Boisdeffre, Alexis de Castillon, Fauré, Goetz, Gernsheim (3), Kiel (3), Vincent d'Indy, Mackenzie, C. H. H. Parry, and Villiers Stanford (2).

PROGRAMME



WOLFGANG AMADEUS MOZART (1756-1791):

Quartet in G minor (composed in 1785).

- (a) Allegro, ♩ .
- (b) Andante, $3/8$.
- (c) Allegro (Rondo).

ROBERT SCHUMANN (1810-1856):

Quartet in E flat major, Op. 47 (composed in 1842, published in 1845).

- (a) Sostenuto assai, ♩ .
- (b) Molto vivace (Scherzo), $3/4$.
- (c) Andante cantabile, $3/4$, middle movement ♩ .
- (d) Vivace (Finale), $3/4$.

JOHANNES BRAHMS (1833-1897):

Quartet in A major, Op. 26 (published in 1863).

- (a) Allegro non troppo, $3/4$.
- (b) Poco adagio, ♩ .
- (c) Poco allegro (Scherzo), $3/4$.
- (d) Allegro (Finale), ♩ .

DATES AND PROGRAMMES OF THE FOUR
CONCERTS.

November 6, 1907.—A Recital of Organ Music, from Frescobaldi to Reger. Performer: Sir WALTER PARRATT, M.V.O., Mus.D.

November 27, 1907.—A Concert of Quartets for Pianoforte, Violin, Viola, and Violoncello (Mozart, Schumann, and Brahms). Performers: Messrs PHILIP E. HALSTEAD, HENRI VERBRUGGHEN, D. E. NICHOLS, and JAMES MESSEAS.

February 6 (Thursday), 1908.—A Concert of Music for the Organ with other instruments and a voice. Performers: Mr MATTHEW SHIRLAW, Mus.B., Organist, and a small band from the SCOTTISH ORCHESTRA.

February 26, 1908.—A Recital, illustrative of the development of the modern Sonata (from Domenico Scarlatti to Mozart). Performer: Madame WANDA LANDOWSKA (Harpsichord and Pianoforte).

FREDERICK NIECKS,
Reid Professor of Music.