



University Music Class Room,
EDINBURGH.

FOUR HISTORICAL CONCERTS.

CONCERT IV.

WEDNESDAY, FEBRUARY 23, 1910.

**A Recital of String Quartets by
Ludwig van Beethoven.**

Performers :

Mr HENRI VERBRUGGHEN,	<i>First Violin</i>
Mr GUY MAGRATH,	<i>Second Violin</i>
Mr D. E. NICHOLS,	<i>Viola</i>
Mr JAS. MESSEAS,	<i>Violoncello</i>

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BEETHOVEN'S STRING QUARTETS.

The assertion that Beethoven is the master of masters of instrumental music has in it nothing of partiality or exaggeration, and it holds good as much of string quartet as of symphony. Haydn and Mozart were men possessed of intelligence, imagination, and idealism, besides musical craftsmanship. They were unquestionable geniuses in their art. But there was something in Beethoven they lacked—his great, powerful mind, which manifested itself in a profound intellectuality, a lofty morality, sublime idealism, and heroic virility. In music worth having, the music is the man, and consequently the greater the man the greater the music. Now Beethoven is one of the few greatest men whom one may almost count on the fingers of one's hands, one of the company to which belong Dante, Michelangelo, Shakespeare, and Goethe. Measure, then, how great his greatness was.

Beethoven composed sixteen string quartets: Op. 18, Nos. 1-6; Op. 59, Nos. 1-3; and Op. 74, 95, 127, 130, 131, 132, and 135. To these may be added a Great Fugue, in B flat, Op. 133. The master's works have been variously divided into three periods or styles, and in no case is such a division so applicable and significant as in the present one. Applying this system to the quartets, we find that the first six quartets, Op. 18, represent the first style, and the last five, Op. 127-135, the third. Of the second style, the three quartets, Op. 59, are the most characteristic. But what distinguishes these styles? The first might be called the traditional style, the second the eminently personal style, and the third the mystical style. That is to say, in his first style Beethoven was still influenced by his predecessors, more especially Mozart; in his second style he displayed his individuality in all its maturity, fulness, vigour, and freshness; and in his third he became more absorbed, more transcendent, more intellectual, more spiritual and less sensuous, more aloof from the concerns of this world. 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, or, as in Op. 131 and 135, an uninterrupted series 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 a not less great change than the structure; it has become to a large extent closely and reconditely contrapuntal and even fugal. But be it noted such means are used, not for the display of craftsmanship, but for the expression of poetic ideas. There is nothing of the pedantic and merely ingenious in Beethoven's fugues. Speaking generally, one may say that the four parts of his quartets were from the beginning more individual than Haydn's and Mozart's, and became more and more so in the course of his development. When occupied with the composition of his C sharp minor quartet, Beethoven remarked to a friend: "You will find a new manner of part-writing [*Stimmführung*]; and, Heaven be thanked! there is less lack of imagination than there ever was." The quartets of the last period are masterpieces of the sublimest order and full of the divinest beauties; but, being revelations of a seer, their meaning cannot be grasped in its entirety at a first hearing. Listen with reverence, and the impression will be an event in your lives.



In Memory

OF

GENERAL JOHN REID,

Founder of the Chair of Music in the University
of Edinburgh

(Born on February 13, 1727).

MINUET AND MARCH,

BY GENERAL REID.

Played on the Organ by Mr MATTHEW SHIRLAW, Mus.B., F.R.C.O

Programme

OF

Three String Quartets by Ludwig van Beethoven.

(1770-1827.)

I. IN D MAJOR, Op. 18, No. 3 (published in 1801.)

- a. *Allegro*, ♩ .
- b. *Andante con moto*, 2/4.
- c. *Allegro*, 3/4.
- d. *Presto*, 6/8.

II. IN F MAJOR, Op. 59, No. 1, the first of the three quartets dedicated to the Russian Excellence Monsieur le Comte de Rasoumoffsky (begun on May 26, 1806, known in Vienna in 1807, published in 1808).

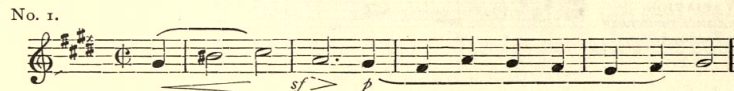
- a. *Allegro*, ♩ .
- b. *Allegretto, vivace e sempre scherzando*, 3/8.
- c. *Adagio molto e mesto*, 2/4.
- d. *Allegro*, 2/4.

III. IN C SHARP MINOR, Op. 131 (begun in 1825, ready for the press in autumn 1826, published in April 1827).

The audience are requested to read before the performance the description of Beethoven's third style on page 3, and the following analytical notes.

Beethoven divides this work into seven numbered parts, which, however, are continuous.

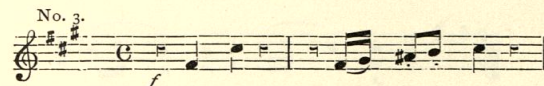
No. 1. *Adagio ma non troppo e molto espressivo*. (A sad, meditative Fugue.)



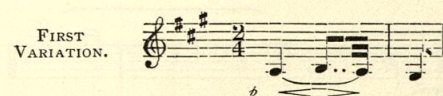
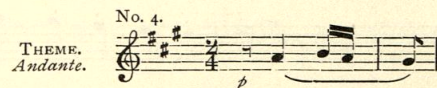
No. 2. *Allegro molto vivace*. (A hopeful, hearty, and active movement, with sonata-form features. The following quotation gives the principal subject, which is also the germ of all the other thematic material.)



No. 3. *Allegro moderato*. (A short intermezzo of only eleven bars—recitative-like and with a cadenza.)



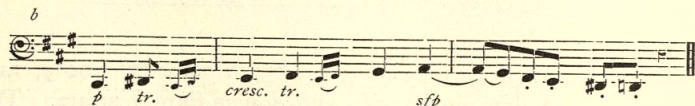
No. 4. *Andante ma non troppo e molto cantabile, etc.* (A lovely theme, a dream of the time of innocence, with six lovely variations and a coda. The variations are of course evolutionary, not ornamental variations.)



SECOND
VARIATION.
Più mosso.



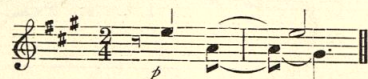
THIRD
VARIATION.
*Andante moderato
e tusinghiero.*



FOURTH
VARIATION.
Adagio.



FIFTH
VARIATION.
Allegretto.



SIXTH
VARIATION.
*Adagio ma non
troppo e semplice.*



CODA.
Allegretto.



No. 5. *Presto.* (An extremely gay and humorous
scherzo with trio.)

No. 5. *a*



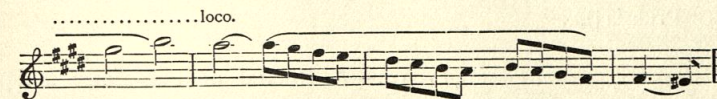
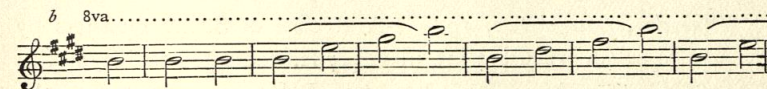
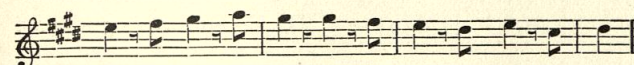
No. 6. *Adagio quasi un poco andante.* (A short lament.)

No. 6.



No. 7. *Allegro.* (A movement full of life and energy,
in free sonata form. Besides the principal subjects
quoted, there are allusions to No. 1.)

No. 7. *a*



DATES AND PROGRAMMES OF THE FOUR
HISTORICAL CONCERTS.

Wednesday, November 3, 1909.—A Recital of String Quartets by Joseph Haydn (Op. 1, No. 1; Op. 20, No. 6; Op. 33, No. 3; Op. 54, No. 1; Op. 64, No. 5; Op. 77, No. 1). Performers: Messrs HENRI VERBRUGGHEN, GUY MAGRATH, D. E. NICHOLS, and JAS. MESSEAS.

Thursday, December 2, 1909.—A Recital of String Quartets by W. A. Mozart (in B flat [1773], in G [1782, dedicated to Haydn], in C [1785, dedicated to Haydn], and in F [1790, dedicated to the King of Prussia]).

Wednesday, January 26, 1910.—A Recital of Pianoforte and Vocal Music by R. Schumann. Performers: Miss FANNY DAVIES and Miss JEAN WATERSTON.

Wednesday, February 23, 1910.—A Recital of String Quartets by L. van Beethoven (Op. 18, No. 3, in D major; Op. 59, No. 1, in F major; and Op. 131, in C sharp minor). Performers: Messrs HENRI VERBRUGGHEN, GUY MAGRATH, D. E. NICHOLS, and JAS. MESSEAS.

FREDERICK NIECKS,
Reid Professor of Music.