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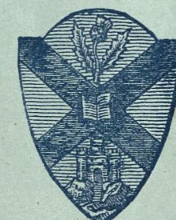
THE REID ORCHESTRAL CONCERTS

SECOND SEASON



FIFTH CONCERT
SATURDAY, 16th FEB. 1918

PROGRAMME
WITH NOTES BY D. F. T.

PRICE SIXPENCE

University of Edinburgh.

REID ORCHESTRAL CONCERTS

SECOND SEASON

FIFTH CONCERT

IN

THE M'EWAN HALL,

ON

SATURDAY, 16TH FEBRUARY 1918

at Three o'clock

Solo Pianist and Conductor

PROFESSOR DONALD FRANCIS TOVEY

Solo Violin—MISS EMILY BUCHANAN

Solo Flute—MR ALFRED PICTON

Concert under the direction of

PATERSON & SONS, 27 George Street, Edinburgh

PROGRAMME

1. MARCH, - - - - - - *General Reid*

2. ORCHESTRAL DANCES, - - - - - *Mozart*

   Six Menuets (Köchel's Catalogue, No. 599).
   Two Contredanses, Les filles malicieuses (Köchel 610).
   La Bataille (Köchel 535).

3. SONATA in C major for Flute and Figured Bass, - *General Reid*

   Flute Solo—Mr ALFRED PICTON.

   Allegro moderato.
   Largo affettuoso.
   Presto.

4. THIRD BRANDENBURG CONCERTO in G major, for Nine-part String-Orchestra, - - - - - - - *J. S. Bach*

   Allegro.
   [Solo Interlude *leading to*]
   Vivace.

5. SONATA in G minor for Violin and Pianoforte, - - *Claude Debussy*

   Violin - Miss EMILY BUCHANAN.
   Pianoforte - Professor TOVEY.

   Allegro vivo.
   Intermède. Fantasque et léger.
   Finale. Très animé.

6. CONCERTO in A major (Köchel's Catalogue, No. 488), for Pianoforte and Orchestra, - - - - - - *Mozart*

   Solo Pianoforte—Professor TOVEY.

   Allegro.
   Andante.
   Presto.

7. OVERTURE to *Egmont*, Op. 84, - - - - - - *Beethoven*

   Sostenuto ma non troppo ; leading to *Allegro ;* leading to *Allegro con brio.*

STEINWAY CONCERT GRAND PIANOFORTE.

NOTES BY D. F. T.

1. MARCH, - - - - - - *General Reid*

General Reid's March, known as "The Garb of Old Gaul," from a choral song the words of which were afterwards written for it, is one of twelve military marches which he wrote, and which he commissioned "the celebrated Mr Winter" (conductor of the Covent-Garden Opera and composer of an opera, *Das unterbrochene Opferfest*, famous in its day) to score for military band. Perhaps some day we may be able to produce Winter's scoring; we possess the band-parts, but at present not the full instrumental forces. The twelve marches are all much alike; General Reid's will ordains that one of them should be given at the Reid Concert on or shortly after his birthday, and this we duly execute. More interest, however, attaches to his request that also one of his "solos" should be performed. Six of these, it may be remembered, I had the delight of discovering last year, and I shall never cease to rejoice in the opportunity of proving by them that General Reid's music is that of a scholar and a gentleman, with none of the pompous amateur-professionalism that characterises the "Introduction, Pastorale and Menuet" orchestral arrangement which has been for some eighty years foisted on the University and the public in his name.

2. ORCHESTRAL DANCES, - - - - - *Mozart*

   Six Menuets (Köchel's Catalogue, No. 599).
   Two Contredanses, Les filles malicieuses (Köchel 610).
   La Bataille (Köchel 535).

None of these dances are among those given at the Reid Concerts last year. Several years would pass before we should need to repeat ourselves in selecting such groups from Mozart's store of practical and public dance-music. Popular music cannot show this inexhaustible invention of melody and orchestration oftener than it can get Mozart for its composer: but need it ever be alien to such purity of spirit? Nobody complained at the time that Mozart's dances were too good or too learned for their purpose. And they were not written for Archdukes, but, as might be, for Waverley Carnavals. Whenever and wherever musicians find themselves listened to, they make music accordingly, as may be found in many a quite unacademic resort in this city.

3. SONATA in C major for Flute and Figured Bass, - *General Reid*

Flute Solo—Mr ALFRED PICTON.

Allegro moderato.
Largo affettuoso.
Presto.

Of the six flute sonatas by General Reid known to me (the title-page shows that there are at least another half-dozen) this is the second. The first was given last year at the inaugural concert of the Reid Orchestra, representing its composer properly for the first time within living memory, if indeed he had ever been fairly treated at all. In its middle movement the public heard the true version of what had been hitherto known in a pompously garbled form as the "Pastorale" of General Reid's famous "Introduction, Pastorale, and Minuet": tunes torn from three different sonatas, heavily orchestrated in a style neither distinguished nor natural, and with many details of bass and harmony "corrected" in accordance with a scholarship now far more obsolete than that of the 18th century which General Reid possessed in no contemptible degree.

It is true that he commissioned Winter to score his military marches; and I know no record of his professing a knowledge of even the ordinary orchestra. The military band would in any case hardly be a subject for an 18th-century General's musical experiments: the opportunities for individual style (especially with the bands of those days) were negligible and the effects of any miscalculation grotesque; so that General Reid was well advised to entrust such a task to someone familiar with its routine. The openness with which he avowed this should go far to remove all doubts as to his having written his own basses and figuring in these sonatas. Such doubts have been suggested to me; but General Reid's music was not written very late in his life, and goes back to traditions older than its own date, and I do not see how he could have acquired his old Italian style of melody without acquiring the harmonies and basses which it implies. I even think that the "celebrated Mr Winter" would have written less good basses, and that, like General Reid's later traducers, he would have committed blunders of scholarship under the impression that he was setting a more professional stamp on Reid's work. Again, it must be remembered that in the 18th century anyone who could write music at all could not only write a figured bass but, which is much more difficult, read from one. "Thorough-bass" was a young ladies' accomplishment; if my recollection does not deceive me, it is mentioned in *Sandford and Merton* casually in connexion with Miss Matilda, who plays divinely on the harpsichord while good Harry Sandford shocks the gentry by falling asleep, just before his heroic encounter with Master Mash. Richardson, too, makes Clarissa Harlowe compose a song, which he produces,

figured bass and all, without (as far as I remember) any indication either that Clarissa had any trouble with the "thorough-bass" or that her author had much difficulty in procuring a song not more idealised than the language of his characters.

At all events, it will be agreed that General Reid's own music gives a more attractive idea of the taste of his day than the orchestral arrangements hitherto foisted on him have given of the taste of the Age of Steam.

4. THIRD BRANDENBURG CONCERTO in G major, for Nine-part String-Orchestra, - - - - *J. S. Bach*

Allegro.
[Solo Interlude *leading to*]
Vivace.

This work is a *Concerto Grosso*, which term does not always imply the same thing but does here very fitly describe a concerto in which there is no actual solo, but nevertheless a clear contrast between the style of a *tutti ritornello* and the style of solo passages. This is effected by the grouping of the instruments. In the present instance the *tutti ritornello*, a long single sentence (the melody of which I here give in full), is scored in three-part harmony, which soon coalesces into two parts and finally into octaves; thus attaining a climax of resonance.

No. 1—

The orchestra then breaks up into nine parts, plus the bass and *continuo* (or unwritten harmonic filling out by a keyed instrument). These nine parts (three violins, three violas, and three violoncellos) discuss the figures of the *ritornello* (I have lettered these figures in my quotation) and allow themselves at increasingly long intervals to coalesce again into *tutti* outbreaks of this or that clause, thereby marking climaxes in various related keys. There is plenty of clearly-marked variety in their possible groupings, more indeed than in any polyphonic concerto with a single solo or even such a quartet of solos as the Second Brandenburg Concerto with its flute, oboe, violin, and sopranino trumpet. For you may have the violins coalesced into *tutti* while the violas and 'cellos are divided; and in one very impressive Leviathan-like passage

the 'cellos are disporting themselves in a vigorous solo style, though, for the sake of clearness, they are playing in unison. To judge by what passes for orthodoxy on the subject of Bach's scoring you would believe that he never considered how to make things clear, but only how to keep his contrapuntal schemes complete and methodical. This is not so: often it is only the theorists who think that a passage is unintelligible unless they can hear "the subject," whereas all that really matters is the mass of harmony and the balance of the musical sentence as a rhythmic whole; and hardly less often Bach's method of scoring is as carefully balanced as Mozart's or Wagner's; only you must not be guided by modern editorial marks of expression, which take no account of the axioms of Bach's art-forms (*e.g.*, this distinction between solo and tutti), the instruments for which he wrote, and the acoustics of the places where the music was to be played.

From the many episodes which diversify this very large first movement I quote the surprising fresh start which is made, about in the middle, by the first theme treated in a new combination suggestive of the opening of a triple fugue.

No. 2—

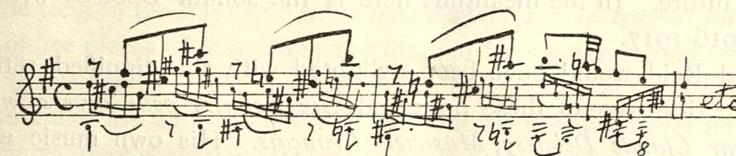
Surprises are still in store, up to what seems the final *ritornello*, which is expanded in its last phrase by the interruption of just one more dispersal of the strings into their thrice-threefold division.

Some time after Bach had produced the Brandenburg Concertos he used this movement as the introduction to a Church Cantata (*Ich liebe den Höchsten*), and turned the nine parts into fourteen, by adding two horns, two oboes, and a *taille* or alto oboe. He also greatly lightened and cleared the bass, and gave very complete figuring for the guidance of the *continuo* player. This figuring should be used without reservation; and, speaking generally, performances of Bach's concerted music without a filled-out *continuo* are a mistake excusable only on the ground that most of the published fillings-out are worse than nothing at all. The improvements in the bass should also be adopted, but with careful rejection of those particular alterations that result only from the additional wind-parts. It is unfortunately impossible to use these magnificent wind-parts in performances of the concerto as such, for Bach did not arrange the finale for them.

After the first movement there are two queer-looking *adagio* chords forming a half-close on the dominant of E minor. Handel has familiarised everybody

with the effect of a half-close in such a key, by way of prelude to a quick movement in the relative major: but the chords as they stand here seem to mean nothing, and are therefore generally omitted. It is as certain as any human inference can be that Bach here extemporised a slow movement or instrumental recitative on the harpsichord, and that these two chords represent its close, as joined in by the orchestra. By great good fortune Bach happens to have written a derelict slow movement in his maturest style which exactly fits this place, except that its last chords are on the dominant of G, a trivial discrepancy which can be easily remedied by altering the orchestral chords to suit it. The last of his six great sonatas for cembalo and violin went through extraordinary vicissitudes in three successive versions, during which it borrowed an aria from a church cantata and a gavotte and courante from a clavier partita. During these changes it shed a beautiful little *adagio* which had never had any other home and which is undoubtedly wanted here. It has just the ruminating character which an idealised extemporisation should have, though it conceals a close-knit form something like a three-part Round that should change its key at each entry, or like a ground-bass that every now and then goes to a new key and sometimes rises to the surface. In No. 3 I give its three principal themes in the combination to which they attain in the course of their exposition. Other counter-subjects arise later.

No. 3—



The finale is a kind of gigue in binary form with the second part just three times as long as the first. For the sake of clearness in all its wheeling dance, the basses are never divided; but the upper strings, without sharply marking the line between tutti and solo, bring out every variety of combination, division, and unison.

5. SONATA in G minor for Violin and Pianoforte, - *Claude Debussy*

Violin - Miss EMILY BUCHANAN.
Pianoforte - Professor TOVEY.

Allegro vivo.
Intermède. Fantasque et léger.
Finale. Très animé.

If the conditions of the present orchestral concert are not all that could be wished for the softest and subtlest of chamber-music the temptation is nevertheless irresistible to follow the representation of General Reid's very delicate and classic taste by producing the latest and most delicate example of the taste of our own time. A further incentive lies in the fact that it is merely local and temporary accident that has prevented the Reid Orchestra from properly representing modern music in these its first two years. Modern composers insist upon the cor anglais, the bass clarinet, at least two harps, three instead of two representatives of each wood-wind instrument, and several other luxuries which (though Edinburgh has not been aware of the fact) could soon have been assembled here in peace-time and, let us hope, will be assembled here in a not too distant future. In the meantime here is the sonata Debussy wrote in the winter of 1916-1917.

General Reid would have been delighted with the dignified 18th-century copper-plate title-page of these projected *Six Sonates pour divers instruments composées par Claude Debussy, Musicien Français.* His own music would not seem incongruous with it. But a very few bars of Debussy's sonatas would draw from him the remark with which Corelli pacified Handel when Handel showed impatience because Corelli could not read a passage in *Il Trionfo del Tempo* where Handel had taken the violin five positions higher than Corelli had ever played in his life: "This music is in the French style, which I do not understand."

There are signs that these sonatas are in a style which will not be readily understood by those whose admiration of Debussy set so marked a fashion some six or eight years ago. Writers on music would be well advised never to build quasi-scientific harmonic theories on the style of any living master under ninety years of age; not even if he names his works after Nietzsche, claims his inspiration from theosophy, or even writes a harmony-book himself. It is neither art nor science that will suffer when the composer leaves in the lurch all the theories with which his propagandists have laboured to explain and justify his genius. When the explanation goes into questions of "harmony" the results are

peculiarly untrustworthy, for there is no subject more at the mercy of cranks of the order of circle-squarers aud perpetual-motion-finders; no subject in which good men of science are more victimised by musicians whose historic sense is untrained, or in which musicians otherwise good are more tempted to run away with popular fallacies as to the scope and character of scientific methods.

The Debussy whose sharply defined and exclusive harmonic idiosyncrasies were acclaimed some eight years ago as a new musical system which renders classical tonality as obsolete as the Ecclesiastical Modes,—that Debussy, charming and mature artist as he already was, could not have kept one of these sonatas going for a dozen consecutive bars. Debussy, having once used his native logical sense to push a new æsthetic resource to its uncompromised conclusions, has, at the same time and ever since, retained his native *savoir vivre* and is now sadly disconcerting many a revolutionary theorist by declining to remain bound by the limits of devices which no longer interest him specially either as novelties or as principles.

Accordingly, in these sonatas we shall find every variety of harmonic method that can be reconciled with the broad general conception that chords are treated as pure unanalysed sensations instead of being, as in classical music, produced by simultaneous threads of melodic design. That is to say, Debussy is primarily interested in the mere sound of a chord, and not in the meaning of its individual notes as determined by the way in which they arrived together at the moment. At the same time he no longer takes the exclusively impressionist view that he took in the days of "*Et la lune descend sur le temple qui fut*" and other pianoforte pieces of that date; the logic of facts is too strong to allow him to confine himself to the logic of a convention however novel: and he no longer attempts to make his chords deny the fact that they would never have become recognisable as mere sensations if they had not been made familiar by centuries of existence as intellectual phenomena of classical counterpoint.

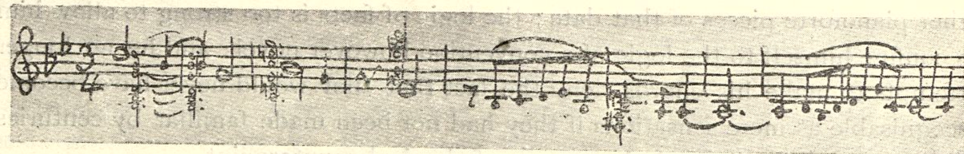
Three of the projected six sonatas are now in being: the first, for violoncello and pianoforte, was given at one of the New Reid Concerts in 1916: the second, for flute, viola, and harp, will be given at a Reid Concert as soon as harps are a normal part of our resources; and the third, for violin, we are now to hear. As may be expected, the three sonatas agree in differing widely from anything that has usually been implied in the term sonata-form either in Bach's sense or Beethoven's. Those admirers of Debussy who pinned their faith on his remaining for ever bound to the narrowest formulas of his middle period have not concealed their disappointment at the impossibility of classifying these sonatas: the three works hardly agree more with each other as to form (beyond being in three movements of which the second is called an intermezzo) than they agree with other sonatas. And, what is always worst of all for contemporary appreciation, they are extremely terse. This

means that they are short and full of all sorts of different things which no listener can fully grasp at a single hearing, least of all that listener whose admiration for Debussy is based on his early method of a slow *crescendo* and *diminuendo* on a single "chord of the ninth" floating up and down a "whole-toned scale," distributed in uniform two-bar phrases, each delivered twice and built up into pieces of ample length for the making of a cumulative impression.

These sonatas are going to make impressions of a much less elementary order; an order perhaps none the less classical for owing nothing to classical forms. I cannot hope to aid the listener by an analysis that must take longer to read than the violin-sonata takes to play: so I will give no account of its harmonic or instrumental style—beyond pointing out that when the violin executes a *portamento* (sometimes within two notes only a semitone apart) it is by the direction of the composer. There is also a certain amount of work done by transformation of themes, which might easily be described in terms that would make the sonata seem impressively complex. But it is no disrespect to Debussy to say that this is little more than *camouflage* of the same kind as his 18th-century copper-plate title-page. His work will never depend on anything of the kind: it depends on the old paradox of the mood which is expressed so precisely that no other paraphrase, definition, or external form can represent it at all.

Here is the theme of the first movement.

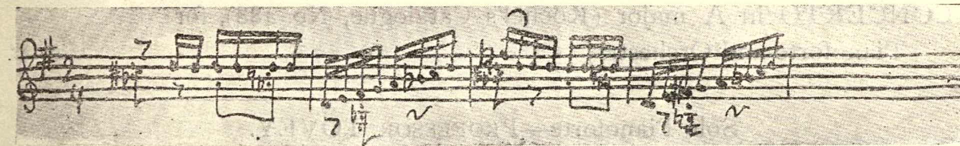
No. 1—



Beginning quietly it shows a capacity for bursting into energy and, more than once, into passion. After its second outburst it subsides into a deep reverie; and then, beginning with an extremely high note, the middle portion of the movement slowly unfolds the tale of its romantic dreams in a broad and clear sequence, beginning in a distant key (E major:—keys are by no means obsolete in these latest of Debussy's works) and working back until the first theme returns over the continued flow of the middle part. The first theme is brought into alternation with some of the others, so that it seems on the point of returning to dreams; but on the last page it fires up and the movement ends in great passion.

The *Intermède* is plaintively comic in a style midway between the exquisite grace of *La Danse de Puck* and the sooty humours of *Minstrels.* After a grotesquely shrill and angry introduction the violin calms down and delivers the main theme—

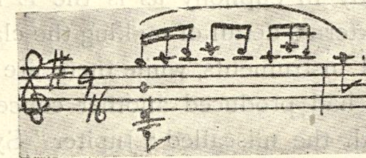
No. 2—



of which the chattering rhythm pervades many of the episodes with their contrasts of mystery, complaint, gruffness, and scolding. The strange little creature finally runs down and curls itself up with the sweetest temper in the world.

The finale begins with a distant tinkling vibration, partly like that which in *Pelléas et Mélisande* illustrates the scene where Mélisande lets down her long hair from the window, and partly like some of the sounds in *Poissons d'Or*. This subsides to a lower octave and a gray monotony, through which the violin gently gives out a version of the theme of the first movement. Then there is a short *crescendo* which the violin crowns with a triumphant theme, the main theme of the finale. Beginning thus—

No. 3—



it promptly runs away and is soon lost in the thickets of *L'Isle Joyeuse.* From this, however, it easily finds its way back again, and the real central episode begins *le double plus lent* very deliberately in B minor; returns to the original tempo with bubbling sounds like some passages in *Poissons d'Or*, to which the violin adds a new warbling note; and then settles down in B flat major to a rich transformation of Ex. 3 (*expressif et soutenu*), with a slow swinging theme below it and very dark tone-colour. From this there is an exciting *crescendo* with a climax (marked *mordant* for the violin) which subsides abruptly into the main theme (Ex. 3) in the tonic, G major. From this point to the end that theme is transformed in various new rhythms and combinations, including a ground-bass *sourdement agité*, and coming to a final climax in which the six first notes of the first movement (Ex. 1) are tossed about in G major and quick semiquavers over a chord of C and under a violin shake on the high A. Then with a last allusion to Ex. 3 the sonata ends in triumph.

6. CONCERTO in A major (Köchel's Catalogue, No. 488), for Pianoforte and Orchestra, - - - - - - *Mozart*

Solo Pianoforte—PROFESSOR TOVEY.

Allegro.
Andante.
Presto

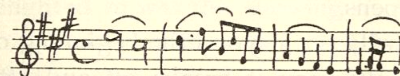
The three months of June, July, and August 1788 are famous in musical history for the creation of Mozart's three greatest symphonies: but they are not more wonderful than the single month of March 1786, in which the two pianoforte concertos in A major and C minor were written. These works are in no way lower than the symphonies, nor are they less sharply contrasted with each other. The pathos of the C minor concerto is even more profound than that of the G minor symphony, though the texture is less concentrated. The A major concerto is, with the additional element of pathos in its remarkable slow movement, as eminently a study in euphony as is the E flat symphony, which it further resembles in the external detail of making the clarinets reveal themselves as Mozart's favourite wind instruments, while there are no oboes at all. Before the year was out Mozart had produced another concerto (in C major) which well bears comparison with the miscalled "Jupiter" Symphony, which it fully equals in triumphant majesty and, as an eight-part canonic passage in the development of its first movement shows, could easily have equalled in contrapuntal display if the conditions of concerto style had rendered this desirable.

As there is no rule without an exception to prove it, I am not ashamed to admit that the first eight and a-half pages of the score of this A major concerto completely tally with that orthodox account of classical concerto form which I have taken such pains to refute every time I discuss a classical concerto. And if a single concerto, and that a work which the text-books have not selected as specially typical, can establish a form as "normal" in points wherein all the other classical examples differ from it and from each other so radically that these points can hardly be identified at all; then perhaps Mozart did here produce an orthodox first movement—as far as the middle of the ninth of its twenty-two pages. At that point, however, things begin to happen which cannot be found in any other concerto.

However, it is perfectly true that of the five themes (or more, according as you take broad phrases or single clauses) which the orchestra gives in its opening

tutti, the solo takes up the first four quite faithfully in their order, making No. 1 the First Subject:—

No. 1—



continuing the *forte* orchestral sequel (which I do not quote) as a regular transition leading to the dominant; transposing to that key (with the aid of only two extra bars) the exquisitely graceful and gallant theme which the orchestra had already in the first instance marked off by a formal preparatory half-close:—

No. 2—

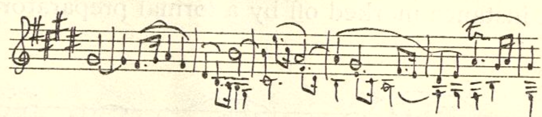
and following it with the next theme, a somewhat more dramatic paragraph in which three bars with rustling inner movement tinged with minor harmony are answered by a spirited major close which in its turn gives way to a plaintively quizzical question and answer in the "relative minor" (F sharp in the tutti, C sharp when we have it in the solo statement), and only expanding the continuation of this into a longer and more "brilliant" passage to prepare for a big re-entry of the orchestra, instead of passing on to the formal little orchestral cadence-theme with which the first *tutti* had closed.

But quickly upon this big re-entry of the orchestra there comes the inevitable shock to orthodoxy. And I may as well point out here that neither I nor anyone else would have any interest in confuting the orthodox accounts of a classical form if the only question was a matter of terms or technicalities, or of the practice of this period or composer as distinguished from that of another period or composer. But the question is much more important. The objection to the "orthodox" accounts is that they describe bad and inartistic forms, and they induce composers by no means always in stages of raw studentship to produce these bad forms, or, just as often, to revolt from the study of classical music because it is identified in their minds with what they instinctively feel to be bad forms. Now in the present instance if Mozart had not at this point some stroke of genius in preparation,—if his only intention was to write a development on the preceding themes and return to a regular recapitulation—his form would be thoroughly orthodox, but also thoroughly bad;—at all events no better than Spohr's concerto-form and considerably less good than the best of so modest a master as Viotti, who (as Joachim and Brahms agreed) was quite capable of intelligent experiments. How, for example, can Mozart, as far as we have followed him here, give point to the principle on which all his other

concertos execute their recapitulations, viz.: that the solo recapitulates not its own version of the First and Second Subject but a fusion of its version with that of the original *tutti?* Here the two are as nearly as possible identical. Well, let us see what happens.

The orchestra has hardly got beyond the beginning of its resumption of the first *forte* of the opening *tutti* when it breaks off, and after a half-bar's silence softly gives out a quite new theme which brings a deeper and graver mood to add to the perfect grace of the whole work.

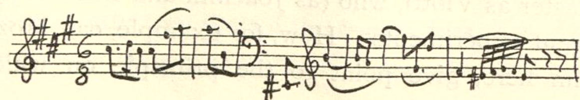
No. 3—



The pianoforte takes this up in a florid variation, and with the aid of another new episodic theme in semiquaver movement works out a broad development in dialogue with the orchestra. Thus when the recapitulation is reached the old themes return with complete freshness. And, what is perhaps more remarkable though less obvious, the development had none of the looseness of effect that in ordinary sonatas is apt to result from basing it mainly or entirely on "episodes." The episode was here a thing of absolute dramatic necessity. And after the now inevitably and rightly regular recapitulation Mozart triumphantly vindicates his principle of making the solo refer more closely to the orchestra than to its own exposition of the themes. For when he comes to the last climax of pianoforte passages it is the pianoforte who breaks off and, after a half-bar's silence gives out Ex. 3 in its original simplicity and gravity. Afterwards the orchestra too has its say. And the poor pianoforte player has the appalling task of making a cadenza that shall not set the Mozart-lover's teeth on edge. (Mozart has written a cadenza for this concerto, but a more than usually perfunctory and inadequate one. It is extremely doubtful whether he would have wished any of his written cadenzas to first movements to be adopted permanently as representing his way of extemporising, and it is quite certain that he could not wish to be represented by the one he wrote for this place; though, like all his cadenzas, it conveys at least one useful hint). Finally the orchestra rounds off the movement with its little cadence-theme which has not been heard since the end of the first tutti.

The slow movement (Mozart's only composition in the key of F sharp minor) is of the most touching melancholy. Its first theme—

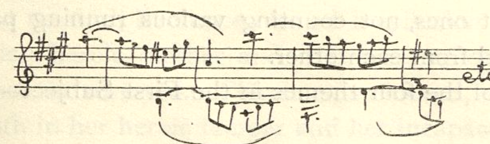
No. 4—



is stated by the pianoforte alone and shows in its second bar a feature of late 18th-century style which is familiar to us, but not therefore necessary intelligible without explanation. One of the most impressive of the effects the 18th-century opera-singer delighted in was the showing of an unerring aim in skips from one extreme of the voice to the other, especially when the notes were selected as being opposed to each other in harmony and so specially difficult to judge accurately. It was, as it ought still to be, the highest boast of the player of an instrument that "he made his instrument sing": Mozart had an unrivalled reputation for that quality in his pianoforte playing. Hence, though there is not the slightest difficulty in playing the low E sharp in Ex. 3 with the left hand and the next B with the right,—though even with one hand the risk of the skip in this slow tempo would be quite unnoticeable, yet the whole point of the phrase is that the skip is conceived as an enormous change of vocal register. The pianoforte is a supernatural singer with a compass of five octaves. Not more, in Mozart's time; but five octaves is more compatible with a vocal style than seven and a half.

The orchestra introduces another theme—

No. 5—



which the pianoforte takes up in a chromatic variation. This leads to A major in which key we have a lighter and perhaps happier episode. I say "perhaps," because the childlike new themes are full of prophecy of poor Donna Elvira when her affectionate simplicity is bringing her back into the power of Don Juan. Here, however, there is no sardonic or comic background. The main themes soon return, and, by the way, the pianoforte part is written in a skeletonic way which Mozart certainly must have filled out with ornamentation. I claim to be an absolute purist in *not* confining myself to the written text. With Beethoven the case is already different, but even Beethoven absent-mindedly sent the score of his C minor concerto to the publisher after it had been performed, and the publisher returned it rather angrily, pointing out that the pianoforte part had never been written at all. This is the extreme case which may serve to show that the autograph score of a Mozart concerto is not always the best place to look for the pianoforte part as he would have it played.

The most difficult point is nearly the end where the mood is almost that of Wordsworth's—

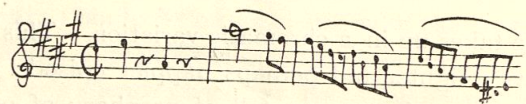
> "Roll'd round in earth's diurnal course
> With rocks, and stones, and trees."

Here there is no doubt that Mozart intends to use the effect of a singer's display of the extreme compass of his voice; and whatever ornamentation one attempts must show this instead of disguising it.

Mozart's treatment of rondo-form in concertos contains features which he uses elsewhere, and the finale of the present concerto is remarkably like the finales of the great A major violin sonata, the two pianoforte quartets, and that most wonderful neglected masterpiece the sonata in F for four hands. The essential feature in the concerto-finale is that the solo player states the theme and the orchestra gives a counter-statement to which it appends a long string of other themes, none of which are destined to become "second subjects" or to re-appear until the last stages of the work, where they all troop in and make a triumphant end. Mozart was delighted with the effect, in other works than concertos, of this string of themes in the tonic and the resulting delay before any new key is established. He then establishes his new key rather abruptly and enjoys another luxurious string of themes in it. Richard Strauss, one of the greatest Mozart-lovers of modern times, has produced some of the essence of this effect in the structure of *Till Eulenspiegel.* I cannot quote more than three of the themes of the present finale: but there are no less than ten perfectly definite and important ones, not counting various running passages that could easily be distinguished from each other.

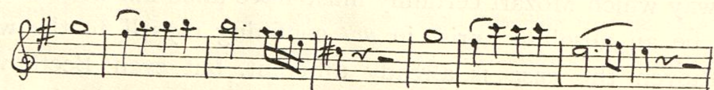
Here is the first of the four themes in the First Subject—

No. 6—



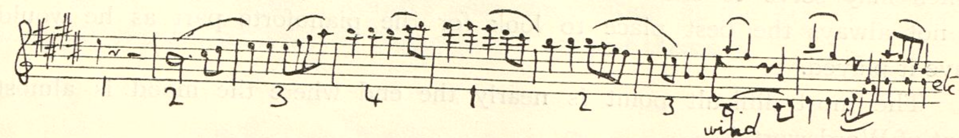
I do not quote the two transition themes which the pianoforte gives out after the orchestra has had its say. From the Second Subject I quote its first theme—

No 7—



(which in the Recapitulation is given in the major); and its irrepressible third theme—

No. 8—



which figures largely in the Coda.

The middle episode contains at least two more themes, one in F sharp minor and the other in D major; and when the time comes for returning to the tonic it is not the main theme but the transition-themes that turn up. The main theme is thus all the more welcome with its train of accessories when it turns up and makes a big Coda towards the end of which Ex. 8 sails in with a grandiose subdominant colouring that adds to its glorious effrontery.

7. OVERTURE to *Egmont*, Op. 84, - - - - - *Beethoven*

Sostenuto ma non troppo ; leading to *Allegro ;* leading to *Allegro con brio.*

The overture to *Egmont* is, like most of Beethoven's overtures, not a mere descriptive concert piece, but designed with definite reference to a drama on the stage. Like the overture to *Coriolanus*, it does not deal with the whole play, though I am unable to find (as Wagner found in *Coriolanus*) any one scene which covers the ground of the whole overture. But a comparison is possible. Wagner was right in saying that, while the political themes of Shakespeare's *Coriolanus* were not musical, Beethoven found inspiration in the conflict of the hero with the not less heroic mother and wife who vanquish his pride. With *Egmont* the balance is reversed. Clärchen is, indeed, a figure of eminently musical pathos, both in her heroic temper and her incapacity to move mountains by it; and if Goethe could have done for her what Turgeniev did for the sparrow that died of heroic rage in the successful effort to frighten a big dog away from her helpless young, then Beethoven could have given more development to the feminine note in this overture. What Beethoven can do for it he does with noble poetic power in the second subject of the *Allegro*, where fierce reminiscences of the introduction alternate with pleading notes, and yield to a glorious remote modulation.

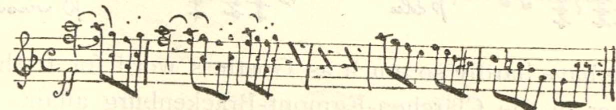
No. 1—

For the rest, we have hardly so much as Goethe's word for it that there is any nobility whatever in the Clärchen-Egmont-Brackenburg affair. What inspires Beethoven's overture is not the rather sketchy individual characters of the play, but just that "political" aspect that can furnish so little of musical import in *Coriolanus.* The scene of the drama is in Brussels; and the deliverance of the Netherlands will remain one of the sublimest themes for music when the present

tyranny shall have joined itself to Duke Alva's in one fore-shortened perspective of ancient days. History tells us that when Egmont was on the scaffold Alva took the precaution to drown his farewell speech in the fanfares of a military band. Whether Goethe is alluding to this fact, I cannot say; but it is a fine irony of poetic justice that Duke Alva's fanfares have come down to us as the Symphony of Victory with which Beethoven, following Goethe's behest, sends Egmont to his death. This symphony ends the overture as well as the play; and its meaning is fully explained in the last scene. To Egmont, asleep in prison, appears a vision of Freedom, with the face and form of Clärchen. She shows him that his death will achieve freedom for the provinces. She acknowledges him victor, and offers him a crown of laurel. She holds it hovering over his head. A distant drum is heard, and at its first faintest sound the vision disappears. The sound grows louder. Egmont awakes; daylight is glimmering in the prison. Egmont feels in vain for the crown—

"The wreath has vanished! Fair vision, the light of day hath banished thee! Yes, it was they; they were become one, the two sweetest joys of my heart. Divine Freedom borrowed the form of my love: . . . She came to me with blood-stained feet, the swaying folds of her garment stained with blood. It was my blood and the blood of many a noble. No, it was not shed in vain. March on, brave nation! The goddess of Victory leads you! And as the sea breaks through your dykes, so break, so tear down the tyrants' rampart and whelm the drowning tyrrany away from the ground it arrogates to itself!" (The drums approach). "Hark! Hark! How often this sound called me to march in freedom to the field of battle and victory! How blithely my comrades trod the path of danger and glory! I, too, march from this dungeon to an honourable death: I die for the Freedom for which I lived and fought, and for which I suffer in sacrifice." (The background is filled with Alva's soldiers.) "Yes, bring them together! Close your ranks, you scare me not. I am used to stand spear against spear, and, surrounded by menacing death, to feel with redoubled pulse the courage of life." (Drums.) "Thy enemies encompass thee on every side! Swords flash: Friends, raise your courage! Behind you are your parents, wives, children! And *these*" (pointing to Alva's guards) "are driven by the empty word of their ruler, not by their own spirit. Guard your possessions! And to save all that you hold most dear, fall joyfully, as I show you the way."

No. 2—



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