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UNIVERSITY HALL . . ANN ARBOR

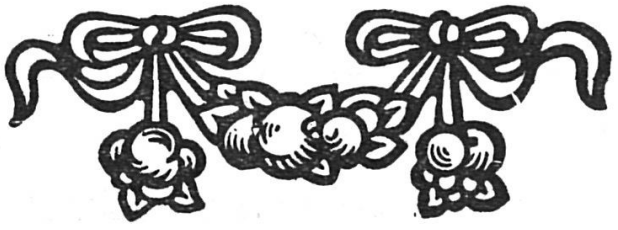
Boston Symphony Orchestra

Thirty-second Season, 1912–1913

Dr. KARL MUCK, Conductor

Programme

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE



FRIDAY EVENING, JANUARY 31

AT 8.00

PUBLISHED BY C. A. ELLIS, MANAGER

Owing to Dr. MUCK'S illness, Mr. OTTO URACK, Assistant Conductor of the Boston Symphony Orchestra, will conduct.

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FRIDAY EVENING, JANUARY 31

AT 8.00

PROGRAMME

Brahms . . . . . Symphony No. 2, in D major, Op. 73

I. Allegro non troppo.
II. Adagio non troppo.
III. Allegretto grazioso, quasi andantino.
IV. Allegro con spirito.

Weber . . . . . Overture to "Euryanthe"

Saint-Saëns . . . Concerto in B minor for Violin and Orchestra, No. 3, Op. 61

I. Allegro non troppo.
II. Andantino quasi allegretto.
III. Molto moderato e maestoso: Allegro non troppo.

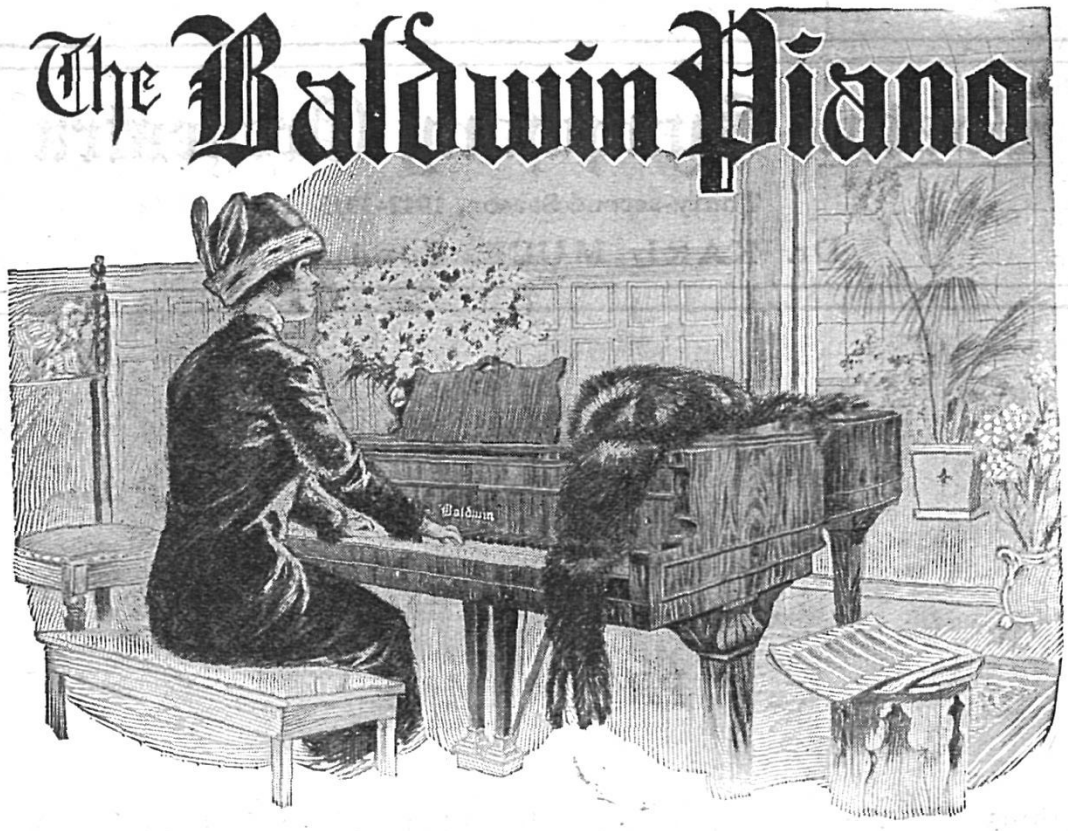
Glazounoff . . . . . Ouverture Solennelle, Op. 73

SOLOIST

Mr. SYLVAIN NOACK

There will be an intermission of ten minutes after the symphony

The Baldwin Piano



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CINCINNATI

SYMPHONY NO. 2, IN D MAJOR, OP. 73 . . . . . JOHANNES BRAHMS

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

Chamber music, choral works, pianoforte pieces, and songs had made Brahms famous before he allowed his first symphony to be played. The symphony in C minor was performed for the first time at Carlsruhe on November 4, 1876, from manuscript and with Dessoff as conductor. Kirchner wrote in a letter to Marie Lipsius that he had talked about this symphony in 1863 or 1864 with Mme. Clara Schumann, who then showed him fragments of it. But no one knew, it is said, of the existence of a second symphony before it was completed.

The second symphony, in D major, was composed probably at Lichtenthal in the summer of 1877, the year that saw the publication of the first. It was played by Brahms and Ignaz Brüll as a pianoforte duet (arranged by the composer) to invited guests at the pianoforte house of his friend Ehrbar in Vienna a few days before the date of the first performance, the announced date December 11. Through force of circumstances the symphony was played for the first time in public at the succeeding Philharmonic concert of December 30, 1877.* Richter conducted it. The second performance, conducted by Brahms, was

* Reimann, in his Life of Brahms, gives January 10, 1878, as the date, and says Brahms conducted. The date given in Erb's "Brahms" is December 24, 1877. Deiters and Miss May give December 30, 1877, but contemporaneous music journals, as the *Signale*, say December 20, 1877.

at the Gewandhaus, Leipsic, on January 10, 1878. The review written by Eduard Hanslick after the performance at Vienna may serve to-day those who are unwilling to trust their own judgment.

"It is well known that Wagner and his followers go so far as not only to deny the possibility of anything new in the symphonic form,—*i.e.*, new after Beethoven,—but they reject the very right of absolute instrumental music to exist. The symphony, they say, is now superfluous since Wagner has transplanted it into the opera: only Liszt's symphonic poems in one movement and with a determined poetical programme have, in the contemplation of the modern musical world, any vitality. Now if such absurd theories, which are framed solely for Wagner-Liszt household use, again need refutation, there can be no more complete and brilliant refutation than the long row of Brahms's instrumental works, and especially this second symphony.

"The character of this symphony may be described concisely as peaceful, tender, but not effeminate serenity, which on the one side is quickened to joyous humor and on the other is deepened to meditative seriousness. The first movement begins immediately with a mellow and dusky horn theme. It has something of the character of the serenade, and this impression is strengthened still further in the scherzo and the finale. The first movement, an Allegro moderato, in 3-4, immerses us in a clear wave of melody, upon which we rest, swayed, refreshed, undisturbed by two slight Mendelssohnian reminiscences which emerge before us. The last fifty measures of this movement expire in flashes of new melodic beauty. A broad singing Adagio in B major follows, which, as it appears to me, is more conspicuous for the skilful development of the themes than for the worth of the themes themselves. For this reason, undoubtedly, it makes a less profound impression upon the public than do the other movements. The scherzo is thoroughly delightful in its graceful movement in minuet tempo. It is twice interrupted by a Presto in 2-4, which flashes, spark-like, for a moment. The finale in D, 4-4, more vivacious, but always agreeable in its golden serenity, is widely removed from the stormy finales of the modern school. Mozartian blood flows in its veins.

"This symphony is a contrast rather than a companion to the first symphony of Brahms, and thus it appears to the public. The hearer is affected by the first as though he read a scientific treatise full of deep philosophical thought and mysterious perspectives. The inclination of Brahms to cover up or do away with whatever might look

like an 'effect' is carried to squeamishness in the symphony in C minor. The hearer cannot possibly grasp all the motives or the divisions of motives which, however, slumber there as flowers beneath the snow, or float as distant points of light beyond the clouds. It is true that the second symphony contains no movement of such noble pathos as the finale of the first. On the other hand, in its uniform coloring and its sunny clearness, it is an advance upon the first, and one that is not to be underestimated.

"Brahms has this time fortunately repressed his noble but dangerous inclination to conceal his ideas under a web of polyphony or to cover them with lines of contrapuntal intersection; and if the thematic development in the second symphony appears less remarkable than that in the first, the themes themselves seem more flowing, more spontaneous, and their development seems more natural, more pellucid, and therefore more effective. We cannot, therefore, proclaim too loudly our joy that Brahms, after he had given intense expression in his first symphony to Faust-like conflicts of the soul, has now in his second returned to the earth,—the earth that laughs and blossoms in the vernal months."

Yet some may prefer this short sketch by Hugues Imbert, one of the first in France to admire Brahms:—

"The second symphony, which was played at a Popular Concert in Paris, November 21, 1880, and at the Paris Conservatory Concert of December 19 of the same year, does not in any way deserve the reproach made against it by Victorin Joncières,—that it is full of brushwood. Nor should it incur the reproach made by Arthur Pougin,—that it is childish! It is true that the first movement contains some dissonances which, after a first hearing, are piquant and not at all disagreeable. The peroration, the last fifty measures of this Allegro, is of a pathetic serenity, which may be compared with that of the first movement of the two sextets for strings. The Adagio is built according to the plan of adagios in the last quartets of Beethoven—an idea, tinged with the deepest melancholy, is led about in varying tonalities and rhythms. The scherzo is one of the most delightful caprices imaginable. The first trio, with its biting staccati, and the second, with its rapid movement, are only the mother-idea of the scherzo, lightened and flung at full speed. Unity, which is unjustly denied Brahms, is still more strikingly observed in the finale, an admirable masterpiece."

Certain German critics in their estimate of Brahms have exhausted themselves in comparison and metaphor. One claims that, as Beetho-

ven's fourth symphony is to his "Eroica," so is Brahms's second to his first. The one in C minor is epic, the one in D major is a fairy-tale. When von Bülow wrote that Brahms was an heir of Cherubini, he referred to the delicate filigree work shown in the finale of the second. Felix Weingartner, whose "Die Symphonie nach Beethoven" (Berlin, 1898) is a pamphlet of singularly acute and discriminative criticism, coolly says that the second is far superior to the first: "The stream of nvention has never flowed so fresh and spontaneous in other works by Brahms, and nowhere else has he colored his orchestration so successfully." And after a eulogy of the movements he puts the symphony among the very best of the new classic school since the death of Beethoven,—"far above all the symphonies of Schumann."

This symphony was first played in Boston at a concert of the Harvard Musical Association, January 9, 1879. It was then considered as perplexing and cryptic. Mr. John S. Dwight probably voiced the prevailing opinion when he declared he could conceive of Sterndale Bennett writing a better symphony than the one by Brahms in D major.

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The second symphony was naturally more warmly received at first in Vienna than was its predecessor. "It was of 'a more attractive character,' more 'understandable,' than its predecessor. It was to be preferred, too, inasmuch as the composer had not this time 'entered the lists with Beethoven.' The third movement was especially praised for its 'original melody and rhythms.' The work might be appropriately termed the 'Vienna Symphony,' reflecting, as it did, 'the fresh, healthy life to be found only in beautiful Vienna.'" But Miss Florence

May, in her Life of Brahms,* says the second symphony was not liked: "The audience maintained an attitude of polite cordiality throughout the performance of the symphony, courteously applauding between the movements and recalling the master at the end; but the enthusiasm of personal friends was not this time able to kindle any corresponding warmth in the bulk of the audience, or even to cover the general consciousness of the fact. The most favorable of the press notices damned the work with faint praise, and Dörffel, whom we quote here and elsewhere, because he alone of the professional Leipsic critics of the seventies seems to have been imbued with a sense of Brahms's artistic greatness, showed himself quite angry from disappointment. 'The Viennese,' he wrote, 'are much more easily satisfied than we.' We make quite different demands on Brahms, and require from him music which is something more than 'pretty' and 'very pretty' when he comes before us as a symphonist. Not that we do not wish to hear him in his complaisant moods, not that we disdain to accept from him pictures of real life, but we desire always to contemplate his genius, whether he displays it in a manner of his own or depends on that of Beethoven. We have not discovered genius in the new symphony, and should hardly have guessed it to be the work of Brahms had it been performed anonymously. We should have recognized the great mastery of form, the extremely skilful handling of the material, the conspicuous power of construction, in short, which it displays, but

* "The Life of Johannes Brahms," by Florence May, in two volumes, London, 1905.

should not have described it as pre-eminently distinguished by inventive power. We should have pronounced the work to be one worthy of respect, but not counting for much in the domain of symphony. Perhaps we may be mistaken; if so, the error should be pardonable, arising, as it does, from the great expectations which our reverence for the composer induced us to form."

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, one bass tuba, kettledrums, and strings.

OVERTURE TO "EURYANTHE" . . . . . CARL MARIA VON WEBER

(Born at Eutin, in the grand duchy of Oldenburg, December 18, 1786; died at London, June 5, 1826.)

"Euryanthe," grand heroic-romantic opera in three acts, book founded by Helmina von Chezy on an old French tale of the thirteenth century, "Histoire de' Gérard de Nevers et de la belle et vertueuse Euryant de Savoye, sa mie,"—a tale used by Boccaccio ("Decameron," second day, ninth novel) and Shakespeare ("Cymbeline"),—music by von Weber, was produced at the Kärnthnerthor Court opera theatre, Vienna, October 25, 1823. The cast was as follows: Euryanthe,

ing to find her seat. The laughter turned into applause when Weber appeared in the orchestra, and the applause continued until the signal for beginning was given.

"The performance of the overture," says Max von Weber, "was not worthy of the usually excellent orchestra; indeed, it was far inferior to that at the dress rehearsal. Perhaps the players were too anxious to do well, or, and this is more probable, perhaps the fault was in the lack of sufficient rehearsal. The ensemble was faulty,—in some places the violins actually played false,—and, although a repetition was demanded by some, the impression made by the poetic composition was not to be compared with that made later in Berlin, Dresden, and the Gewandhaus concert in Leipsic." Yet Max von Weber says later that Count Brühl wrote the composer, January 18, 1824, that the overture played for the first time in Berlin in a concert led by F. L. Seidel hardly made any impression at all. To this Weber answered, January 23: "That the overture failed is naturally very unpleasant for me. It must have been wholly misplayed, which I am led to believe from the remarks about its difficulty. The Vienna orchestra, which is in no way as good as that of Berlin, performed it *prima vista* without any jar to my satisfaction and, as it seemed, with effect."

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The overture begins E-flat, Allegro marcato, con molto fuoco, 4-4, though the half-note is the metronomic standard indicated by Weber. After eight measures of an impetuous and brilliant exordium the first theme is announced by wind instruments in full harmony, and it is derived from Adolar's phrase: "Ich bau' auf Gott und meine Euryanth'" (act i., No. 4). The original tonality is preserved. This theme is developed brilliantly until, after a crashing chord, B-flat, of full

orchestra and vigorous drum-beats, a transitional phrase for 'cellos leads to the second theme, which is of a tender nature. Sung by the first violins over sustained harmony in the other strings, this theme is associated in the opera with the words, "O Seligkeit, dich fass' ich kaum!" from Adolar's air, "Wehen mir Lüfte Ruh'" (act ii., No. 12). The measures of the exordium return, there is a strong climax, and then after a long organ-point there is silence.

The succeeding short largo, charged with mystery, refers to Eglantine's vision of Emma's ghost and to the fatal ring; and hereby hangs a tale. Eglantine has taken refuge in the castle of Nevers and won the affection of Euryanthe, who tells her one day the tragic story of Emma and Udo, her betrothed. For the ghost of Emma, sister of Adolar, had appeared to Euryanthe and told her that Udo had loved her faithfully. He fell in a battle, and, as life was to her then worthless, she took poison from a ring, and was thereby separated from Udo; and, wretched ghost, she was doomed to wander by night until the ring of poison should be wet with the tears shed by an innocent maiden in her time of danger and extreme need (act i., No. 6). Eglantine steals the ring from the scpulchre and gives it to Lysiart, who shows it to the court, and swears that Euryanthe gave it to him and is false to Adolar. The music is also heard in part in act iii. (No. 23), where Eglantine, about to marry Lysiart, sees in the madness of sudden remorse the ghost of Emma, and soon after reveals the treachery.

In "Euryanthe," as in the old story of Gérard de Nevers, in the tale told by Boccaccio, and in "Cymbeline," a wager is made over a woman's chastity, and in each story the boasting lover or husband is easily persuaded to jealousy and revenge by the villain bragging, in his turn, of favors granted to him.

In Boccaccio's story, Ambrose of Piacenza bribes a poor woman who frequents the house of Bernard Lomellin's wife to bring it about that a chest in which he hides himself is taken into the wife's bedchamber to

be left for some days "for the greater security, as if the good woman was going abroad." At night he comes out of the chest, observes the pictures and everything remarkable in the room, for a light is burning, sees the wife and a little girl fast asleep, notices a mole on the wife's left breast, takes a purse, a gown, a ring, and a girdle, returns to the chest, and at the end of two days is carried out in it. He goes back to Paris, summons the merchants who were present when the wager wa laid, describes the bedchamber, and finally convinces the husband by telling him of the mole.

So in Shakespeare's tragedy Iachimo, looking at Imogen asleep, sees "on her left breast a mole cinque-spotted."

In "Gérard de Nevers" the villain Lysiart goes as a pilgrim to the castle where Euryanthe lives. He makes love to her and is spurned. He then gains the help of an old woman attendant. Euryanthe never allows her to undress her wholly. Asked by her attendant the reason of this, Euryanthe tells her that she has a mole in the form of a violet under her left breast and she has promised Gerhard—the Adolar of the opera—that no one should ever know of it. The old woman sees her way. She prepares a bath for Euryanthe after she has bored a hole in the door, and she stations Lysiart without.

This scene would hardly do for the operatic stage, and therefore Mme. von Chezy invented the melodramatic business of Emma's sepulchre, but in her first scenario the thing that convinced the lover of Euryanthe's unfaithfulness was a blood-stained dagger, not a ring. The first scenario was a mass of absurdities, and von Weber with all his changes did not succeed in obtaining a dramatic and engrossing libretto.

Weber wished the curtain to rise at this episode in the overture, that there might be a "pantomimic prologue": "Stage. The interior of Emma's tomb; a statue of her kneeling near her coffin, over which is a canopy in the style of the twelfth century; Euryanthe praying by the coffin; Emma's ghost as a suppliant glides by; Eglantine as an eavesdropper." There was talk also of a scene just before the close of the opera in which the ghosts of the united Emma and Udo should appear. Neither the stage manager nor the eccentric poet was willing

to introduce such "sensational effects" in a serious opera. Yet the experiment was tried, and it is said with success, at Berlin in the Thirties and at Dessau.

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, and strings. The opera is dedicated to His Majesty the Emperor of Austria.

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A life of von Weber by Georges Servières, a volume in the series "Les Musiciens Célèbres," was published at Paris in 1907 by "Librairie Renouard, Henri Laurens, Éditeur." Servières, after speaking of Mme. von Chezy's foolish libretto, says: "In spite of the corrections and the revisions which the composer demanded, the piece was still absurd, and it is surprising that Mme. von Weber, who showed such intelligence in pointing out to her husband the scenes to be discarded in the libretto of 'Der Freischütz,' did not dissuade him from the choice of this foolish poem."

Servières says of the overture: "It is perhaps the most perfect of Weber's symphonic works. Brilliance, conciseness, contrasts of orchestral color, dramatic accent and fiery passion,—all the qualities of Weber's nature are here marked in the highest degree, and yet, aside from the chivalric theme in triplets of the first eight measures and the fugato in the strings which follows the mysterious largo, it is formed only from themes of the score. At first the virile accents of Adolar expressing his faith in Euryanthe, in the rhythm of a warlike march, then as an idea to be sung, the melodious allegro of his air, 'O Seligkeit!' all emotional in its tenderness. The three themes are then blended, interlaced, until a call repeated on a pedal-point of the dominant, with traversing and dissonant chords, prepares the modulation in B major and the vaporous theme of Emma's apparition. There is nothing more delicious, both in harmony and in orchestration, than the fifteen measures of this largo. The compact development established by von Weber on a two-voiced fugato represents the sombre weavings of the criminal couple, Lysiart and Eglantine. The crescendo leads to a tutti in which the chivalric theme seems, like a flashing sword, to cut asunder the fatal intrigue; then, with a leap from C major to E-flat, it brings back, with the tonality of the overture, the themes of confidence and love which have been previously heard."

Concerto in B minor for Violin, No. 3, Op. 61.

Camille Saint-Saëns

(Born at Paris, October 9, 1835; still living there.)

This concerto was composed in 1880. It was played for the first time at a Châtelet concert in Paris, January 2, 1881, by Sarasate, to whom it is dedicated.

The concerto is in three movements. The first, Allegro non troppo, B minor, 2-2, opens with a pianissimo, tremolando B minor chord (strings and kettledrums). The solo violin enters almost immediately with the first theme, while wood-wind and horns give forth soft staccato chords. The violin exposes the theme, and then has passage-work accompanied by the orchestra. After a forte tutti passage on the first theme, there is a recitative for solo violin, a sort of prelude to the second theme, which is announced (E major) by the solo instrument, and is developed a little against a simple accompaniment. Fragments of the first theme appear in the strings. There is a short free fantasia, in which the first theme is worked out,—for the most part by the orchestra against running passages in the violin,—and there is a return to the key of B minor. The solo violin then has the recitative passage that introduced the second theme, and proceeds to the second theme itself, which is now in B major. This theme is developed, and in the coda the first theme is developed in a new way.

The second movement, Andantino quasi allegretto, B-flat major, 6-8, opens with sustained harmony in strings and a chord or two in the wood-wind. A melody in Siciliano* rhythm is sung by the solo violin, and the closing figure of each phrase of the melody is echoed twice by

* The Siciliana, or Siciliano, is an idyllic dance of Sicily frequently performed at weddings. It has been described as follows: "The peasants dance to a flute, or a tambourine with bells: those who are above the peasants in the social scale have an orchestra of two or three violins. Sometimes the music is furnished by a bagpipe or guitar. The ball is opened by a man, who, taking his cap in hand, bows low to the woman; she then rises noisily and dances with all her might, the couple holding each other by means of a handkerchief. After a time the man makes another profound bow and sits down, while the woman continues pirouetting by herself; then she walks round the room and chooses a partner, and so it goes on, man and woman alternately dancing and choosing. The married couples dance by themselves, until toward the end of the evening, when they all dance together." It has also been described as a sort of passe-pied danced to a lively measure of 6-8. A dancing master, Gawlikoski, about 1850, in Paris, gave the name of this dance to a form of waltz, and the dance was in fashion for a year or two. Walther, in his "Music Lexicon" (Leipsic, 1732), classed the Siciliana as a Canzonetta: "The Sicilian Canzonetten are after the manner of a gigue, 12-8 or 6-8."

other instruments, with a final flute arpeggio to each period. The melody is repeated by the oboe, and the solo violin takes part in the echo and the arpeggio. After episodic passages in the violin, the second theme, a more emotional melody, is given out by the solo instrument, forte, over a figure in strings and wind. There are subsidiary themes in the violin, and there is a return of the Siciliano melody in B-flat major as an orchestral tutti; the violins play the melody in octaves against repeated chords in the wood-wind and the horns. The solo violin sings the second phrase of the theme, and proceeds to the second theme. The movement closes with a short coda, with arpeggios in harmonics of the solo instrument and lower clarinet tones.

The third movement opens with a short and slow introduction, Molto moderato e maestoso, in B minor, 4-4, a sort of recitative for the solo violin with orchestral accompaniment. The main body of the movement, Allegro non troppo, B minor, 2-2, begins with the first theme in the solo violin over an accompaniment of repeated chords in the bassoons and the horns. There are then sustained harmonies in oboes and clarinets with pizzicato arpeggios for the strings. This theme is followed immediately by a second, cantabile, also played and developed by the solo instrument. A third theme, in D major, is announced and developed by the violin. The first theme is worked out in a rather long orchestral tutti, and then a fourth theme appears, a quiet song in G major, given out pianissimo in harmony by muted violins and violas in four parts, and afterward sung by the solo violin against a flowing contrapuntal accompaniment in the wood-wind and first violins. Then the muted violins and violas proceed with the second verse of the theme in high harmonies. The solo instrument follows against like harmonies in the strings and soft arpeggios in the flute. The working-out is long and elaborate. The first theme returns in B minor, and the third part of the movement begins. The development is here somewhat shorter; the flute and oboe hint at the second theme; the third theme comes in for a moment in the solo violin, in C major, and the fourth theme fortissimo in the trumpets and trombones in four-part harmony against contrapuntal figures in the strings in octaves. The theme is now in B major, and the proclamation of

it by the brass is followed by a development by the solo violin over tremulous harmonies in violins and violas (divided) and syncopated staccato notes in the wood-wind and in the 'cellos *pizz.* The coda, of a free nature, is based for the most part on the third theme.

Mr. Otto Neitzel, in his Life of Saint-Saëns (1899), describes the concerto as follows: "The first and the third movements are characterized by sombre determination, which in the Finale, introduced by an instrumental recitative, appears with intensified passion. The middle movement is in strong contrast, and over it the spring-sun smiles. There is toward the end a striking effect produced by lower clarines tones and the solo violin with octave harmonics. A hymn serves at an appeasing episode in the stormy passion of the Finale; it reappears in the brass; warring strings try to drive it away; it is a thoughtfully conceived and individual passage both in rhythm and in timbre."

The concerto is scored for solo violin, two flutes (one of which is interchangeable with piccolo), two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, kettledrums, and strings.

ENTR'ACTE.

SIXTY YEARS OF THE MUSIC HALLS

(London *Daily Chronicle*, July 1, 1912.)

BY RICHARD WHITEING.

Their Majesties go to a music-hall this evening. It will be a kind of consecration ceremony, lifting the institution to a level with the theatre in the pride of place. A good deal has passed since royalty was associated with that kind of entertainment, and then it was only by way of its effigies on a public-house sign. 'Tis sixty years since, or more, that one of the earliest music-halls was opened at a house called "The King and Queen,"—you may see it yet as a tavern, though not as a hall, on Paddington Green. It was the dawn of the music-hall as a place still attached to the public-house, while involving no obligation to call for drinks. Halls of the older kind survive in the North to this

day. Many a Lancashire mill hand takes his pleasure in tap-rooms where they sing. The payment at the doors marked a rise in the scale of being.

"The King and Queen" had a stage, and the artists reached it at the back instead of from the auditorium, as in the days before the flood. Before that they sat with the customers, and shared their drinks. But there were still no boxes, no stalls. It was just a go-to-meeting sort of place, with forms for seats, and plank tables wide enough to hold a pot or a glass. But a hall it was, built *ad hoc*, and not a mere glorified back room. Moreover, they sang in costume The "celebrated Mrs. Taylor" appeared in a cocked hat as Dick Turpin, and fired pistols from her belt. Of her method it may be sufficient to say that she toiled, though she probably had no time to spin, and no doubt brought up a family in a most commendable way. Mr. Reuben Hyams sang ballads:—

"Beautiful star in heaven so bright,
Shining with thy silver light," etc.

No dying duck could have cadenced it more tenderly in its closes. One yearned for a better world. An innuendo man—comic—told us of the haps and mishaps of the married state, and rollicking blades in front nudged slow-witted companions for the point of the joke. The wickedness of it would not have hurt a fly. The turns were sheer sentiment—simple, primitive, the liberal helpings in that line of the youth of the world, or sheer fun. The performers had Hogarth's "Laughing Audience" before them in flesh and blood, or the "Crying" one by the same sure hand.

If you liked a particular song, you could still buy it in broadsheet at any general shop in the neighborhood. You may buy such things now, but only as precious survivals stored by the Quaritches of the trade. I have one of them before me as I write, the paper a fine yellow in different shades, some of them stains. "London Printed at the Catnach Press by W. Fortey, Monmouth Court, Seven Dials Oldest and Cheapest House in the World for Ballads 4000 Sorts." "Oldest" even then; mark that! and old still in the time of Queen Anne,—the song of the moment on the event of the moment, murder or morning's execution. My sheet has four songs, all for the low price of one halfpenny. You won't get them for less than twopence now,—the collector is abroad. Love and war are their imperishable themes. "The Drummer Boy of Waterloo," "The Minstrel Boy," "Coming Thro' the Rye," and "Auld Lang Syne."

"O comrades! comrades!" Edwin cried,
And proudly beamed his eye of blue,
"Go tell my mother Edwin died
A soldier's death at Waterloo!"

They abounded in "literals," especially when they were on a theme of the day when there was no time for proofs. In one that I had the line "Let maxims like mine bear the sway" read, "Let museums," etc. In another, "The Lass that loves a Sailor," the lass had lost an "l." The purely topical ones were done in a rush to catch the market. The poet came in hot and hot with the news of crime or scandal, and polished it off at the counter while he drank out his shilling in beer or gin.

Concurrently with this there was Evans's or The Cider Cellars for the smarter set of dissipation. Evans's reached its highest just before its fall in its new and stately hall at Covent Garden, now the National Sporting Club. Its repertory has never been matched for quality, both as literature and music, before or since. Its sixpenny book of songs would be worth many a sixpence now for words or settings. You had "Jock o' Hazeldean," the gems of Moore, of Bishop, of Arne, and even a bit of Horace in the original, with the "Integer Vitæ." It was the rigor of the game,—choir boys for the women's parts, blinking in the gaslight of our midnight sitting, and, if it was Saturday, to be recognized next morning carolling, as at heaven's gate, the anthem at Westminster Abbey or St. Paul's. You supped on steak or chop and potatoes in their jackets, and, if you were a swell, you might be favored by a pinch from the snuff-box of Paddy Green, the proprietor. Will no one revive it now? One single touch of it now would be worth all the best of to-day.

The Canterbury was a great advance on The King and Queen. It was the same thing quadrupled not only in size, but in the style of the entertainment,—Mr. Morton, the founder, was an educationist in his way. It was of the 'All 'Ally still, as everything of the kind ever has been, with the sole exception of Evans's. But Evans's had to die, while the others flourished, and that made the difference. Mr. Morton believed in selections from opera, and, as he had the tuneful Italian programme to choose from, the public rallied to him. It was a great sight, the whole strength of the company in a scene from "Trovatore" or "Rigoletto" or the "Barbiere," choruses and all. They were not costumed for the parts, and of course there was no scenery.

Green and Miss Russell and Miss Fitzhenry were the names to conjure with in that day. They sang quite well enough, and they looked decidedly classy—a new thing at music halls—in their evening dress. The nigger business was in the hands of the great Macney, almost its

creator in this country, who lifted it far above clowning into art of a kind. It has not kept at that level. The eccentric turn was done by Mr. Charles Sloman, "the great English improvisatore," who made doggerel verses at sight on persons in the audience. If he drank with you, you were entitled to boast that you had met one of the literati. Between the turns you went upstairs and looked at the pictures, if you liked. They were not good pictures, as a rule, but the public felt good in looking at them, and thought what a fine thing it was to have had their lot cast in the spacious times of great Victoria.

It was still something done in cast-iron—as distinguished from Paddy Green's. But, of course, this is only a question of the point of view. One does not grow old with impunity. There are many ways of getting the sense of a better world: one with the help of Pavlova's satin-shod toe to point to it, and with limelight for the suggestion of its glories; another to hear perfect voices quiring perfect things,—"Gather ye rosebuds" or "Drink to me only with thine eyes."

THE EDUCATIONAL VALUE OF THE SECOND-RATE COMPOSER.

(From the London *Times* of October 19, 1912.)

In a recent issue of the *Music Student*, an interesting and ably conducted journal that has in many ways met a real and long-felt want, there appeared two articles printed side by side, in all probability merely by accident, but nevertheless connected more closely than might at first sight be obvious. The one was a brief account of the lately discovered "Jena" Symphony attributed to Beethoven; the other, a paper by the editor, Mr. Percy Scholes, on "The Education of the Amateur," containing excellent and much-needed remarks on "the dull things that find a place in examination syllabuses," and the great influence, direct and indirect, that such syllabuses have on instrumental teaching in this country. Though Mr. Scholes developed his theme on quite different lines, it may perhaps not be illegitimate to make a connection between it and the "Jena" Symphony as the starting-point for a consideration of an educational problem of some importance. Is there not perhaps, in the earlier stages of music-teaching, too much use of the inferior work of the great composers, too little search among the really artistic work of the (comparatively) second-rate men?

Even if, for the sake of argument, we admit the genuineness of the "Jena" Symphony, it is still, almost in every bar, thoroughly unworthy even of the contemporary Beethoven, but it had the advantage of advertisement hitherto denied to equally bad mature works, such as "Wellington's Victory" or "Der glorreiche Augenblick," or not a few more, and some excitement was created by its appearance. High personages, not known as regular concert-goers, extended official patronage; but they may very well be pardoned if they have not felt sufficiently interested to pursue the subject further. Acquaintance with what a great man has very willingly let die is all very well for the learned, to whom it is interesting and quite harmless: to others it is neither. We often introduce impressionable children to the name of Beethoven, either through the two sonatinas that we may charitably hope are spurious or still worse things that unquestionably are so, or through genuine work written with the little finger of the composer's left hand. Many never advance further in technique, and then we complain if, as adults, they lack discriminating judgment. Would it not be educationally far better if at this stage they played no Beethoven at all, but only listened to others playing, in some form or other, things that he would himself have not been ashamed to own? Otherwise, the result is too often either hypocrisy—and there is a vast amount attaching to great names in music as elsewhere—or frankness like that of a recent local examination candidate: "This music would not please people nowadays. It is what one would term classical."

Mozart is, perhaps, the greatest sufferer of all. He was obliged, not infrequently, to earn his daily bread by supplying music designed

to satisfy others rather than himself; and, unfortunately, the great bulk of his easier piano compositions come under this category. In numberless school-rooms and places where they teach, the first movement of the C major solo "Sonata facile"—surely one of the most Sahara-like pages in music—is the earliest representative of Mozart's genius; and it is little wonder if many of us find it very hard to get rid of the idea that he habitually wrote in stiff and square phrases of four bars, used the barest minimum of harmonies, and diverged into scales whenever he did not know what else to do. Early memories of this kind seem to confuse the technical judgment even of cultivated musicians. It is otherwise hard to account for the extraordinary persistence of forgeries under Mozart's name, or for the vogue, even at the present day, of such garbled productions as the E-flat Violin Concerto. Or, again, how much unthinking detraction of Mendelssohn may not be due to over-familiarity in childhood with the fourth and ninth "Songs without Words," mixed, perhaps, with an oratorio air or two; and a course of the easiest nocturnes and waltzes may well lead to a lifelong blindness to the fact that Chopin was a full-grown man with good red blood in his veins. Some other great composers fare better, Bach best of all. Some of his purest and most perfect work is among his easiest. But, after allowing for a fair number of obvious exceptions here and there, the fact remains that the characteristic music of the great composers is not a convenient medium for elementary practice; indeed, if we reflect upon the matter, it would be odd if it were. This does not mean that children should not know it. They should, infinitely more than, as a rule, they do at present. But in the main it should be not as performers, but as listeners,—listeners over and over again.

The composers who have taken honors in the second class, or may perhaps sometimes, as Jowett said of Browning, have deserved "a shady first," form a large multitude if we include among them (as we have every right to do) all who have at any time possessed sufficient mental and emotional endowment to produce really sincere and living work, of whatever shape or size. But English musical education is very apt to run, with fatal easiness, in deep grooves. Not a few teachers save themselves from all expenditure of time or trouble by faithful adherence, from year's end to year's end, to the syllabuses of examinations for which their pupils are very possibly never intended to enter; many others never think of penetrating beyond the catalogue of their

favorite publishing firm. There are no doubt difficulties in their way, and two reforms are pressing. Every teacher would welcome with open arms a catalogue that would include, under one cover and without anything else, lists of all the technically suitable and really high-standard music sold by all London publishers, whether on their own behalf or as agents for foreign firms. (The publishers might perhaps jointly appoint an independent committee to fix the artistic standard, and thus safeguard themselves against attack from the composers excluded.) And there is also the question of finance. Some publishers find it apparently quite feasible, and no doubt also profitable, to issue new music at low prices. The rest will have, at any rate in this department of their business, to follow suit sooner or later, let us hope sooner. Every teacher knows only too well the hampering effect of this divergence. To take merely one example, Ingelbrecht's "La Nursery," a collection of delightful children's duets on a quite *fin-de-siècle*, and also quite sane harmonic basis, would surely have a large sale in this country, were its price more adapted to those of its older rivals.

After all, we are living in the twentieth century; and in musical as in other education an anachronistic policy is of little avail. The foundations of all musical performance, all musical appreciation, are, of course, in the past, and it is vital that we see to their solidity; but why need we continue to galvanize dust-covered composers who never had the faintest claim even to the second rank? To some it may sound sheer blasphemy; but what really is, in the year 1912, the function of a composer like Czerny, or many another purveyor of "studies"? Technique, of course, we want, and in far more varied and interesting forms than we usually get it. For the rest, we want music, not a bastard hybrid. There is a great place in musical education for really artistic work in the language of, let us say, the last thirty years. We need all due balance and proportion, but it is extraordinary how many lists may be looked through before we meet a single piece that speaks the tongue of to-day. Very many who consciously aim at composing "teaching music" seem to consider it a point of honor to talk in the style current in their own childhood. The fallacy may deceive a contemporary, but not a junior, if he or she has any artistic wits. It is not, indeed, paradoxical to say that the really good second-class up-to-date composer is the most important figure in musical education. There is not, for the teacher's purpose, enough of the really great music, contemporary or not, to go round; and the really good second-class composers of the past, indispensable though they are, cannot supply quite the same stimulus.

But, second-class, we said; certainly not third or fourth. There is no one connected with musical education who does not receive frequent

gifts from composers and publishers who could be performing far more useful and self-respecting functions in any other profession. The evil is probably on the decline in this country, but there is still ample scope for drastic reform, in high as well as low quarters. If there are any signs that an advocacy of the educational claim of the second-rate composer is leading any weak-minded people, children or adults, towards this slippery slope, the course of action is clear. No risks must be run. We must pin our faith to the French suites of Bach and the "Kinderscenen" of Schumann till the danger is past.

OUVERTURE SOLENNELLE IN D MAJOR, OP. 73.

ALEXANDER GLAZOUNOFF

(Born at St. Petersburg, August 10, 1865; now living in St. Petersburg.)

This overture was first performed at a "Russian Symphony Concert" in St. Petersburg in October or November, 1900. The conductors of these concerts were then Rimsky-Korsakoff, Glazounoff, and Liadoff. For about ten years the concerts had been given with pomp and ceremony in a brilliant hall and with the assistance of the Court Opera orchestra; but the audiences had been extremely small. An enthusiastic band of two hundred or more was faithful in attendance and subscription. Many important works were produced at these concerts, and various answers were given to the stranger that wondered at the small attendance. The programmes were confined chiefly to orchestral compositions, and, when—I quote from "A. G.'s" letter to the *Signale* (Leipsic), January 2, 1901—a new piano concerto or vocal composition was introduced, "the pianist or singer was not a celebrity, but a plain, ordinary mortal." This practice of selection was, of course, repugnant to the general public. "A. G." added that the conductors were distinguished musicians, celebrated theorists, delightful gentlemen,—everything but capable conductors; that Rimsky-Korsakoff and Glazounoff, acknowledged masters of instrumentation, killed their own brilliant works when they put down the pen and took up the stick. Probably the partisan spirit shown in the programmes contributed largely to the failure of the concerts, which were named Russian, but were only the amusement of a fraction of Russian composers, members of the Musical Left, or the Young Russian School. Rubin-

stein's name never appeared on the programmes, Tschaikowsky's name was seldom seen, and many modern Russians were neglected. Pieces by Rimsky-Korsakoff, Glazounoff, Liapunoff, Liadoff, Cui, and others, were performed for the first time at these concerts, and awakened general interest; "but the public at large does not like politics or musical factions in the concert-hall, and it waits until the works are performed elsewhere." Yet the sincerity, enthusiasm, devotion, of this band of composers and their admirers were admired throughout Russia.

At the concerts during the fall and the early winter of 1900 this overture by Glazounoff, a symphony in E-flat in five movements by Scriabine, a "Scherzo-Phantasie" by Akimenko, and a prelude to the ballet "Wild Swans" by Sokoloff were produced; and at the concert of December 8 the thirty-fifth jubilee of Rimsky-Korsakoff's musical life was celebrated with great rejoicing.

Glazounoff's overture was then known as a "Festival Overture"; but, when it was published in 1901, it appeared as an "Ouverture Solennelle." It is dedicated "To the Artists of the Court Orchestra of His Majesty, the Emperor of All the Russias." The two alternating movements are an Allegro vivace and a Meno mosso. The structure is broad and simple. There is no programme; the music is absolute overture music in conventional form. The work is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, kettledrum, big drum, cymbals, triangle, and strings.

The overture was performed at London at one of Newman's Promenade Concerts, October 29, 1901. It was performed by the Chicago Orchestra, December 7, 1901.

The first performance in Boston was at a concert of the Boston Symphony Orchestra February 15, 1902, when Mr. Gericke conducted.

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The opera was completed without the overture on August 29, 1823. Weber began to compose the overture on September 1, 1823, and completed it at Vienna on October 19 of that year. He scored the overture at Vienna, October 16–19, 1823.

Weber wrote to his wife on the day after the first performance: "My reception, when I appeared in the orchestra, was the most enthusiastic and brilliant that one could imagine. There was no end to it. At last I gave the signal for the beginning. Stillness of death. The overture was applauded madly; there was a demand for a repetition; but I went ahead, so that the performance might not be too long drawn out."

But Max Maria von Weber, in the life of his father, gives a somewhat different account. A grotesque incident occurred immediately before the performance. There was a tumult in the parterre of the opera-house. There was laughing, screaming, cursing. A fat, carelessly dressed woman, with a crushed hat and a shawl hanging from her shoulders, was going from seat to seat, screaming out: "Make room for me! I am the poetess, I am the poetess!" It was Mme. von Chezy, who had forgotten to bring her ticket and was thus heroically attempt-

Mr. SYLVAIN NOACK, the second concert-master of the Boston Symphony Orchestra, was born in Rotterdam on August 21, 1881. Intending to become a pianist, he devoted the greater part of his attention to the pianoforte in Amsterdam until he was fourteen years old. In the mean time he also studied the violin. He finally decided to devote himself entirely to the latter instrument. His first teacher was André Spoor, concert-master of the Amsterdam Orchestra. When Mr. Noack was seventeen years old, he entered the Conservatory at Amsterdam, where he studied under Elderling, and at the same time became one of the first violins of the Concert Gebouw. Two years later he left the Conservatory, having won the first prize for violin, and in 1903 he was appointed teacher of violin in that institution and became second violin of the Conservatory Quartet. Two years later he went to Rotterdam, where he taught and did much work in chamber music, and in September, 1906, he became the first concert-master of the City Orchestra in Aix-la-Chapelle, in which city he also formed a quartet. Here he stayed until the fall of 1908, when he was engaged by Dr. Karl Muck to be the second concert-master of the Boston Symphony Orchestra. As a soloist, he made his début in Amsterdam with the Concert Gebouw Orchestra in 1898. In 1905 he travelled as a virtuoso in England and Germany with much success.

Mr. Noack played for the first time in Boston at a concert of the Boston Symphony Orchestra, November 20, 1909 (Saint-Saëns's Concerto in B minor, No. 3, Op. 61). On December 24, 1910, he played at a concert of this orchestra Lalo's Concerto, Op. 20. On April 20, 1912, he played at a concert of this orchestra Mozart's Concerto in D major, No. 4 (K. 218). Since his arrival in Boston he has played frequently in concerts of chamber music and those of a more miscellaneous nature.

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