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THIRTY-SIXTH  
SEASON  
1916-1917



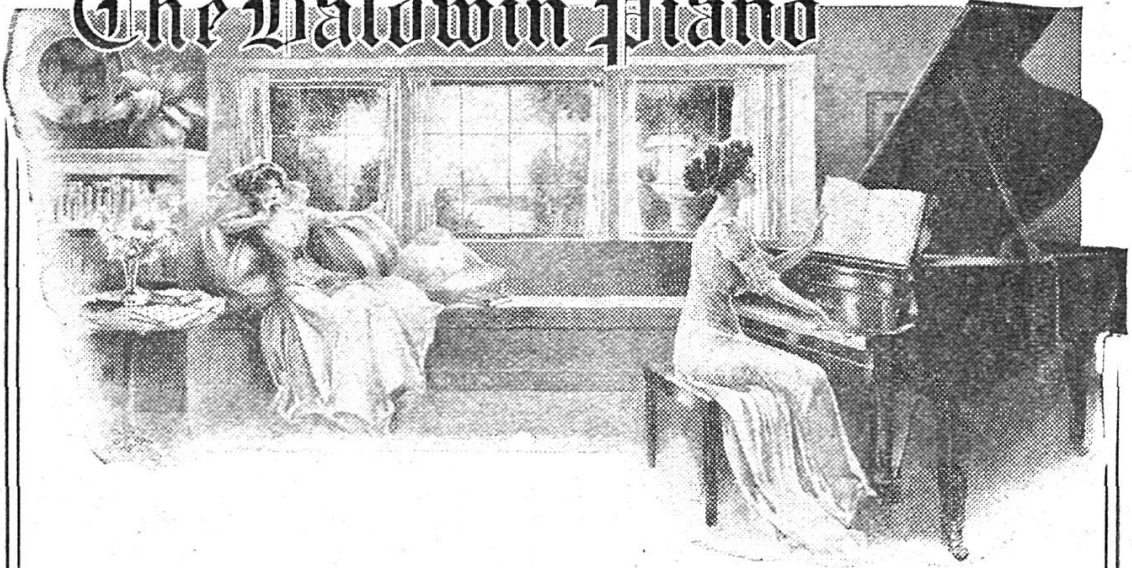
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# Boston Symphony Orchestra

Thirty-sixth Season, 1916-1917

Dr. KARL MUCK, Conductor

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## Programme

WITH HISTORICAL AND DESCRIPTIVE

NOTES BY PHILIP HALE



FRIDAY EVENING, JANUARY 26

AT 8.00

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### HORNS.

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Miersch, E.  
Hess, M.  
Hübner, E.

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Heim, G.  
Mann, J.  
Nappi, G.  
Kloepfel, L.

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Alloo, M.  
Belgiorno, S.  
Mausebach, A.  
Kenfield, L.

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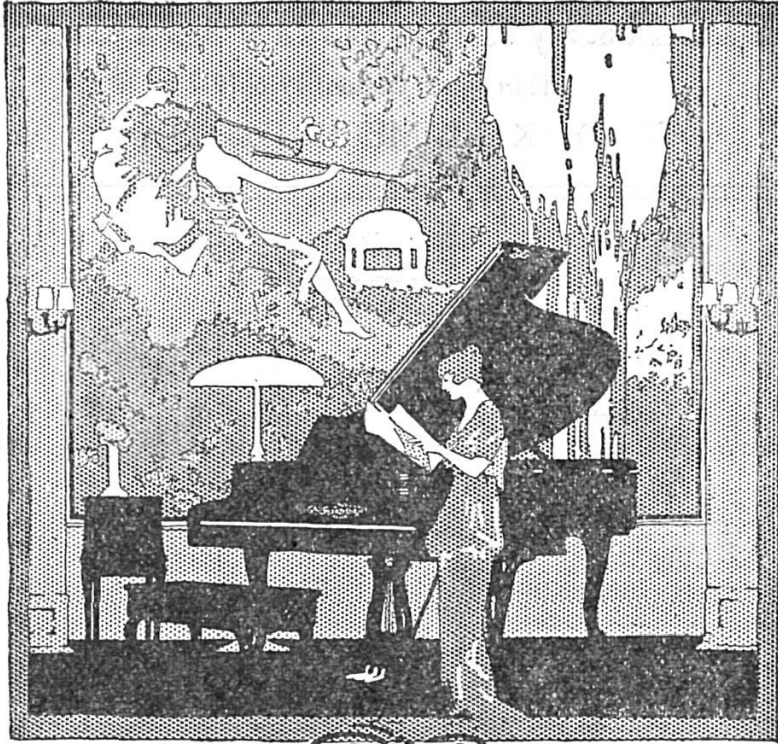
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# Boston Symphony Orchestra

Thirty-sixth Season, 1916-1917

Dr. KARL MUCK, Conductor.

FRIDAY EVENING, JANUARY 26

AT 8.00

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## PROGRAMME

Schumann . . . . . Symphony in E-flat major, No. 3, "Rhenish," Op. 97

- I. Lebhaft.
- II. Sehr mässig.
- III. Nicht schnell.
- IV. Feierlich.
- V. Lebhaft.

---

Brahms . . . . . Academic Festival Overture, Op. 80

Bizet . . . . . Suite, "L'Arlésienne," No. 1. Music to Alphonse  
Daudet's Play

- I. Prélude.
- II. Minuetto.
- III. Adagietto.
- IV. Carillon.

Wagner . . . . . Overture to "Tannhäuser"

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There will be an intermission of ten minutes after the symphony

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**The length of this programme is one hour and forty-five minutes**

SYMPHONY IN E-FLAT MAJOR, No. 3, "RHENISH," OP. 97.  
ROBERT SCHUMANN

(Born at Zwickau, June 8, 1810; died at Endenich, July 29, 1856.)

This symphony was sketched and orchestrated at Düsseldorf between November 2 and December 9, 1850. The autograph score bears these dates: "I. 23, 11, 18(50); II. 29, 11, 50; III. 1, 12, 50," and at the end of the symphony, "9 Dezbr., Düsseldorf." Clara Schumann wrote in her diary, November 16, 1850: "Robert is now at work on something, I do not know what, for he has said nothing to me about it." It was on December 9 that he surprised her with this symphony. Sir George Grove, for some reason or other, thought Schumann began to work on it before he left Dresden to accept the position of City Conductor at Düsseldorf; that Schumann wished to compose an important work for production at the lower Rhenish Festival.

The first performance of this symphony was in Geisler Hall, Düsseldorf, at the sixth concert of Der Allgemeine Musikverein, February 6, 1851. Schumann conducted from manuscript. The music was coldly received. Mme. Schumann wrote after the performance that "the creative power of Robert was again ever new in melody, harmony and form." She added: "I cannot say which one of the five movements is my favorite. The fourth is the one that at present is the least clear to me; it is most artistically made—that I hear—but I cannot follow it so well, while there is scarcely a measure in the other movements that remains unclear to me; and indeed to the

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layman is this symphony, especially in its second and third movements, easily intelligible."

The programme of the first performance gave these heads to the movements: "Allegro vivace. Scherzo. Intermezzo. Im Charakter der Begleitung einer feierlichen Zeremonie (In the character of an accompaniment to a solemn ceremony). Finale."

The symphony was performed at Cologne, February 25, 1851, in Casino Hall, when Schumann conducted; at Düsseldorf, "repeated by request," March 13, 1851, Schumann conductor; at Leipsic, December 8, 1851, in the Gewandhaus, for the benefit of the orchestra's pension fund, Julius Rietz conductor.

The first performance in England was at a concert given by Luigi Arditi in London, December 4, 1865.

The first performance in Boston was at a concert of the Harvard Musical Association, February 4, 1869.

The Philharmonic Society of New York produced the symphony, February 2, 1861.

The symphony was published in October, 1851.

Schumann wrote (March 19, 1851) to the publisher, Simrock, at Bonn: "I should have been glad to see a greater work published here on the Rhine, and I mean this symphony, which perhaps mirrors here and there something of Rhenish life." It is known that the solemn fourth movement was inspired by the recollection of the ceremony at Cologne Cathedral at the installation of the Archbishop of Geissel as Cardinal, at which Schumann was present. Wasielewski quotes the composer as saying that his intention was to portray in the symphony as a whole the joyful folk-life along the Rhine, "and I think," said Schumann, "I have succeeded." Yet he refrained from writing even explanatory mottoes for the movements. The fourth movement originally bore the inscription, "In the character of the accompaniment of a solemn ceremony"; but Schumann struck this out, and said: "One should not show his heart to people; for a general impression of an art work is more effective; the hearers then, at least, do not institute any absurd comparison." The symphony was very dear to him. He wrote (July 1, 1851) to Carl Reinecke, who made a four-handed arrangement at Schumann's wish and to his satisfaction: "It is always important that a work which cost so much time and labor should be reproduced in the best possible manner."

The first movement, Lebhaft (lively, animated), E-flat major, 3-4,

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begins immediately with a strong theme, announced by full orchestra. The basses take the theme, and violins play a contrasting theme, which is of importance in the development. The complete statement is repeated; and the second theme, which is of an elegiac nature, is introduced by oboe and clarinet, and answered by violins and wood-wind. The key is G minor, with a subsequent modulation to B-flat. The fresh rhythm of the first theme returns. The second portion of the movement begins with the second theme in the basses, and the two chief themes are developed with more impartiality than in the first section, where Schumann is loath to lose sight of the first and more heroic motive. After he introduces toward the end of the development the first theme in the prevailing tonality, so that the hearer anticipates the beginning of the reprise, he makes unexpected modulations, and finally the horns break out with the first theme in augmentation in E-flat major. Impressive passages in syncopation follow, and trumpets answer, until in an ascending chromatic climax the orchestra with full force rushes to the first theme. There is a short coda.

The second movement is a scherzo in C major, *Sehr mässig* (very moderately), in 3-4. Mr. Apthorp found the theme to be "a modified version of the so-called 'Rheinweinlied,'" and this theme of "a rather ponderous joviality" well expresses "the drinkers' 'Uns ist ganz cannibalisch wohl, als wie fünf hundert Säuen!' (As 'twere five hundred hogs, we feel so cannibalic jolly!) in the scene in Auerbach's cellar in Goethe's 'Faust.'" This theme is given out by the 'cellos, and is followed by a livelier contrapuntal counter-theme, which is developed elaborately. In the trio horns and other wind instruments sing a cantilena in A minor over a long organ-point on C. There is a pompous repetition of the first and jovial theme in A major; and then the other two themes are used in combination in their original form. Horns are answered by strings and wood-wind, but the ending is quiet.

The third movement, *Nicht schnell* (not fast), in A-flat major, 4-4, is really the slow movement of the symphony, the first theme, clarinets and bassoons over a viola accompaniment, reminding some of Mendelssohn; others of "Tu che a Dio spiegasti l' ali," in "Lucia di Lammermoor." The second theme is a tender melody, not unlike a refrain heard now and then. On these themes the *romanza* is constructed.

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The fourth movement, *Feierlich*, E-flat minor, 4-4, is often described as the "Cathedral scene." Three trombones are added. The chief motive is a short figure rather than a theme, which is announced by trombones and horns. This appears augmented, diminished, and afterward in 3-2 and 4-2. There is a departure for a short time to B major, but the tonality of E-flat minor prevails to the end.

Finale: *Lebhaft*, E-flat major, 2-2. This movement is said to portray a Rhenish festival. The themes are of a gay character. Toward the end the themes of the "Cathedral scene" are introduced, followed by a brilliant *stretto*. The finale is lively and energetic. The music is, as a rule, the free development of thematic material of the same unvaried character.

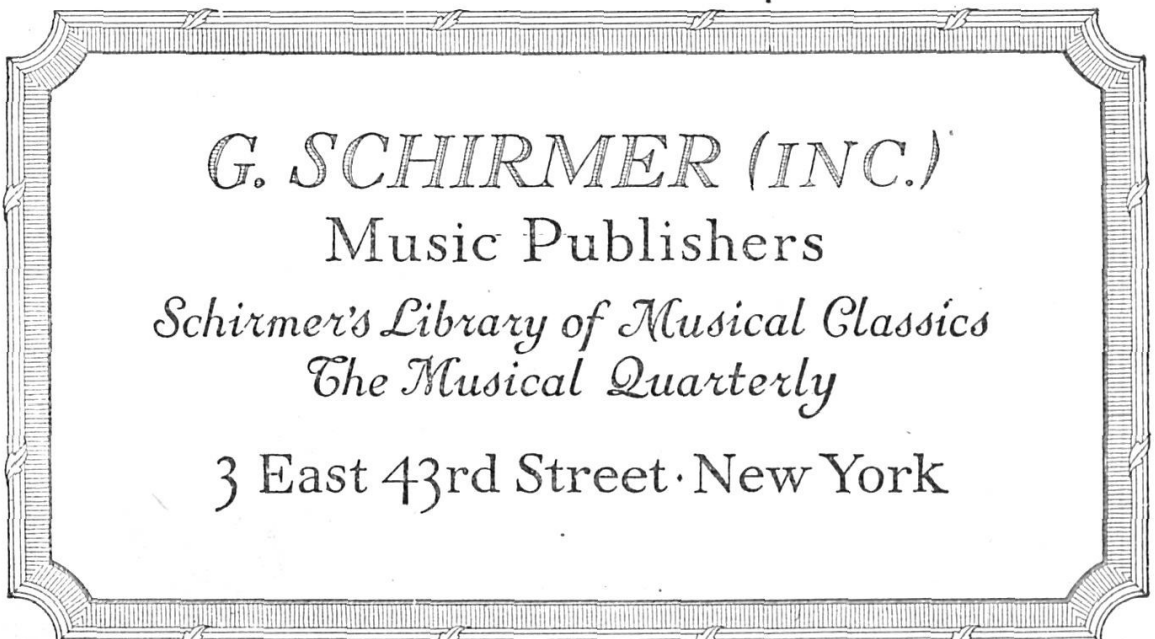
The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two valve horns, two plain horns, two trumpets, three trombones, kettledrums, and strings.

ACADEMIC FESTIVAL OVERTURE, OP. 80 . . . . . JOHANNES BRAHMS

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

Brahms wrote two overtures in 1880,—the "Academic" and the "Tragic." They come between the Symphony in D major and that in F major in the list of his orchestral works. The "Tragic" overture bears the later opus number, but it was written before the "Academic,"—as Reimann says, "The satyr-play followed the tragedy." The "Academic" was first played at Breslau, January 4, 1881. The university of that town had given him the degree of Doctor of Philosophy (March 11, 1879),\* and this overture was the expression of his thanks. The Rector and Senate and members of the Philosophical Faculty sat in

\* "Q. D. B. V. Summis auspiciis Serenissimi ac potentissimi principis Guilelmi Imperatoris Auguste Germanici Regis Borussicae, etc., eiusque auctoritate regia Universitatis Litterarum Vratislaviensis Rectore Magnifico Ottone Spiegelberg Viro Illustrissimo Joanni Brahms Holsato *artis musicae severioris in Germaniann ne principi* ex decreto ordinis philosophorum promotor legitime constitutus Petrus Josephus Elvenich Ordinis Philosophorum h. a. Decanus philosophiae doctoris nomen iura et privilegia honoris causa contulit collataque publico hoc diplomate declaravit die XI mensis Martii A. MDCCCLXXIX. (L.S.)"



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the front seats at the performance, and the composer conducted his work, which may be described as a skilfully made pot-pourri or fantasia on students' songs. Brahms was not a university man, but he had known with Joachim the joyous life of students at Göttingen,—at the university made famous by Canning's poem:—

Whene'er with haggard eyes I view  
 This dungeon that I'm rotting in,  
 I think of those companions true  
 Who studied with me at the U—  
 —niversity of Göttingen—  
 niversity of Göttingen;

the university satirized so bitterly by Heine.

Brahms wrote to Bernhard Scholz that the title "Academic" did not please him. Scholz suggested that it was "cursedly academic and boresome," and suggested "Viadrina," for that was the poetical name of the Breslau University. Brahms spoke flippantly of this overture in the fall of 1880 to Max Kalbeck. He described it as a "very jolly pot-pourri on students' songs à la Suppé," and, when Kalbeck asked him ironically if he had used the "Fox-song," he answered contentedly, "Yes, indeed." Kalbeck was startled, and said he could not think of such academic homage to the "leathery Herr Rektor," whereupon Brahms duly replied, "That is also wholly unnecessary."

The first of the student songs to be introduced is Binzer's "Wir hatten gebauet ein stattliches Haus":\* "We had built a stately house, and trusted in God therein through bad weather, storm, and horror." The first measures are given out by the trumpets with a peculiarly stately effect. The melody of "Der Landsvater"† is given to the second violins. And then for the first time is there any deliberate attempt to portray the jollity of university life. The "Fuchslid"‡ (Freshman song), "Was kommt dort von der Höh'?" is introduced

\* "Wir hatten gebauet." The verses of A. Binzer, to an old tune, were sung for the first time at Jena, November 10, 1810, on the occasion of the dissolution of the *Burschenschaft*, the German students' association founded in 1815 for patriotic purposes.

† "Der Landsvater" is a student song of the eighteenth century. It was published about 1750.

‡ "Was kommt dort" is a student song as old as the beginning of the eighteenth century.

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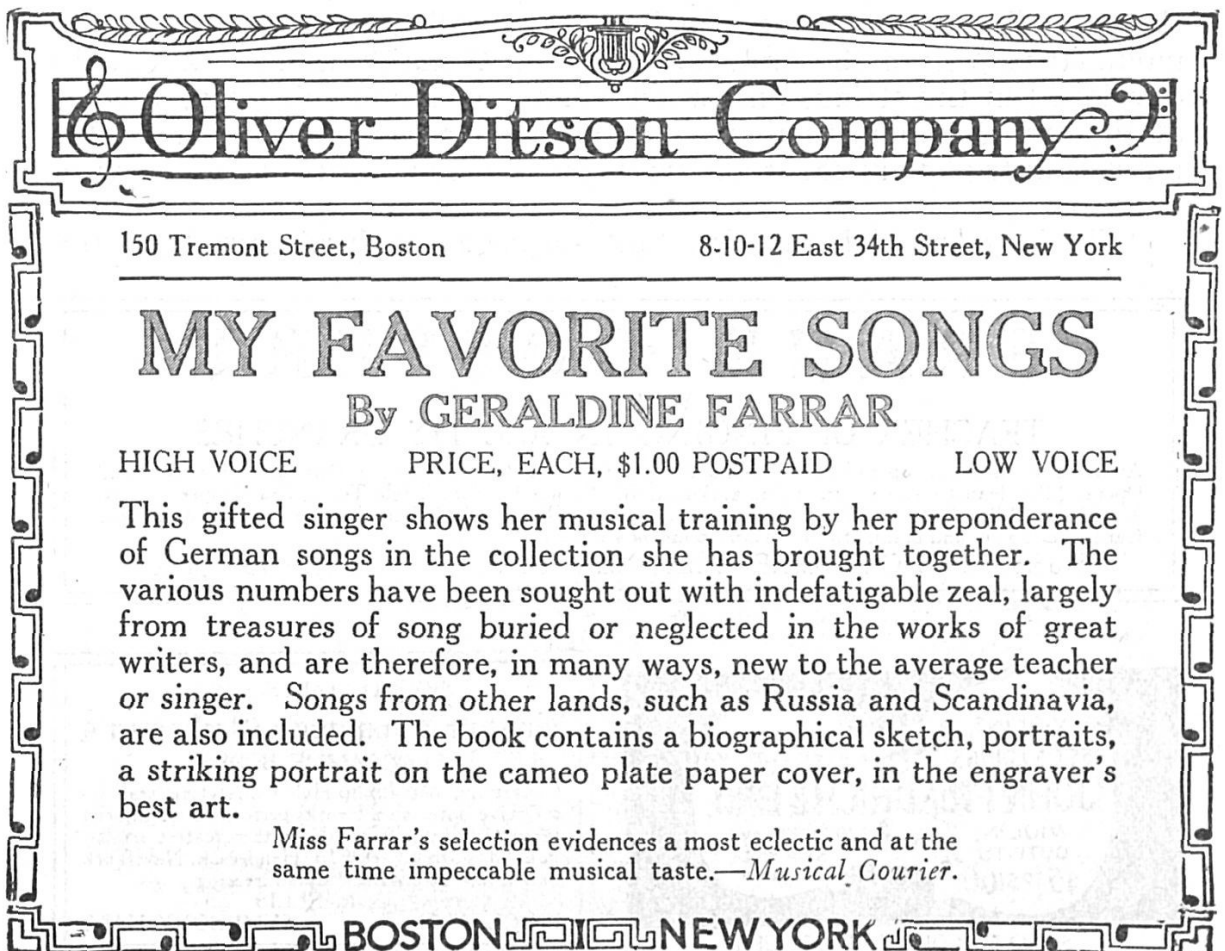
suddenly by two bassoons accompanied by 'celli and violas pizzicati. There are hearers undoubtedly who remember the singing of this song in Longfellow's "Hyperion"; how the Freshman entered the *Kneipe*, and was asked with ironical courtesy concerning the health of the leathery Herr Papa who reads in Cicero. Similar impertinent questions were asked concerning the "Frau Mama" and the "Mamsell Sœur"; and then the struggle of the Freshman with the first pipe of tobacco was described in song. "Gaudeamus igitur,"\* the melody that is familiar to students of all lands, serves as the finale.

The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, double-bassoon, four horns, three trumpets, three trombones, bass tuba, a set of three kettledrums, bass drums, cymbals, triangle, strings.

Bernhard Scholz was called to Breslau in 1871 to conduct the Orchestra Society concerts of that city. For some time previous a friend and admirer of Brahms, he now produced the latter's orchestral works as they appeared, with a few exceptions. Breslau also became acquainted with Brahms's chamber music, and in 1874 and in 1876 the composer played his first pianoforte concerto there.

When the University of Breslau in 1880 offered Brahms the honorary degree of doctor, he composed, according to Miss Florence May, three "Academic" overtures, but the one that we know was the one chosen by Brahms for performance and preservation. The "Tragic" overture

\* There are many singular legends concerning the origin of "Gaudeamus igitur," but there seems to be no authentic appearance of the song, as it is now known, before the beginning of the eighteenth century, when the song was popular at Jena and Leipsic.



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and the Second Symphony were also on the programme. "The newly-made Doctor of Philosophy was received with all the honor and enthusiasm befitting the occasion and his work." He gave a concert of chamber music at Breslau two days afterward, when he played Schumann's Fantasia, Op. 17, his two Rhapsodies, and the pianoforte part of his Horn Trio.

"In the Academic overture," says Miss May, "the sociable spirit reappears which had prompted the boy of fourteen to compose an A B C part-song for his seniors, the village schoolmasters in and around Winsen. Now the renowned master of forty-seven seeks to identify himself with the youthful spirits of the university with which he has become associated, by taking, for principal themes of his overture, student melodies loved by him from their association with the early Göttingen years of happy companionship with Joachim, with Grimm, with Meysenburg, and others."

Mr. Apthorp's analysis made for performances of this overture at Symphony Concerts in Boston is as follows: "It [the overture] begins, without slow introduction, with the strongly marked first theme, which is given out by the strings, bassoons, horns, and instruments of percussion, and developed at a considerable length, the development being interrupted at one point by a quieter episode in the strings. A first subsidiary in the dominant, G major, leads to an episode on Friedrich Silcher's 'Wir hatten gebauet ein stattliches Haus,' which is given out in C major by the brass instruments and wood-wind; the fine, stately effect of the high trumpets in this passage is peculiarly noteworthy. This episode is followed by some transitional passage-work on a new theme in C major, leading to a reminiscence of the first theme. The second theme, which might be called a new and somewhat modified version of the first, now enters in C major, and is extendedly developed in the strings and wood-wind. A second subsidiary follows at first in E major, then in G major, and a very short conclusion-passage in triplets in the wood-wind brings the first part of the overture to a close.

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Fuchs-Lied, 'Was kommt da von der Höh'?' in the bassoons, clarinets, and full orchestra.

"The third part begins irregularly with the first subsidiary in the key of the subdominant, F minor, the regular return of the first theme at the beginning of the part being omitted. After this the third part is developed very much on the lines of the first, with a somewhat greater elaboration of the 'Wir hatten gebauet' episode (still in the tonic, C major), and some few other changes in detail. The coda runs wholly on 'Gaudeamus igitur,' which is given out fortissimo in C major by the full orchestra, with rushing contrapuntal figuration in the strings."

SUITE NO. I, FROM "L'ARLÉSIENNE" . . . . . GEORGES\* BIZET

(Born at Paris, October 25, 1838; died at Bougival the night of June 2-3, 1875.)

When Léon Carvalho was manager of the Vaudeville Theatre, Paris, he wished to revive the melodrama, the dramatic piece with incidental and at times accentuating music. He chose as dramatist Alphonse Daudet, who happened to have a Provençal play ready for the Vaudeville. He chose as musician Bizet, whose "Djamileh,"† an opera in one act, produced at the Opéra-Comique on May 22, 1872, had been praised by only a few critics. The libretto and the incapacity of a Mme. Preilly,‡ a woman of society who longed for applause as a public singer, did woful injury to the composer. Bizet was accused of being a Wagnerite, and Wagner was not then in fashion.

\* Alexandre César Léopold Bizet is the name of the composer of "Carmen." The name Georges was given to him by his godfather; and as Georges he was always known to his family, his friends, and the world at large. Only in official papers, as a citizen of France, and in the archives of the Conservatory, was he named Alexandre César Léopold.

† "Djamileh" was produced for the first time in this country, it is believed, at the Boston Opera House, February 24, 1913. Djamileh, Mme. Weingartner; Haroun, Mr. Laffitte; Splendiano, Mr. Giaccone; Marchand d'Esclaves, Mr. Bourquin. Felix Weingartner conducted. It is stated that there was some sort of a performance at a music school exhibition in New York before the production in Boston.

‡ This Mme. Preilly was the Baroness de Presles (born de Pomeyrac). She made her début at the Opéra-Comique, Paris, on February 7, 1872, as Zerlina in "Fra Diavolo." "Her beauty, especially in the second act (where she disrobed before the looking-glass), gave her a chance of success." Soon after she appeared in "Djamileh," she went to the Bouffes, and still later to the Folies-Dramatiques. She became a widow, left the stage and married a brother of the painter Detaille. She was called the Voiceless Venus. There were rude songs about her. One of them is quoted in Georges Duval's "L'Année Théâtrale" (Vol. III.). Apropos of her appearance in Hervé's operetta "La Belle Poule" (Folies-Dramatiques, December 30, 1875), Duval writes:—

"Elle a des notes de fausset,  
Mais une corpulence auguste.  
—De fausset?  
—Judge.  
Lors Nazet:  
—Elle dit si faux! que c'est juste."



PERCY RECTOR  
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"L'Arlésienne," a piece in three acts, was produced at the Vaudeville on October 1, 1872.\* The cast was as follows: Balthazar, Parade; Frédéri, Abel; Mitifio, Régnier; Le Patron Marc, Colson; Francet, Cornaglia; L'Équipage, Lacroix; Rose Mamai, Mme. Fargueil; Mère Renaud, Mme. Alexis; L'Innocent, Miss Morand; Vivette, Jeanne Bartet. The play was not liked, and there were only fifteen performances according to Charles Pigot. Newspapers of the time say that the uninterrupted series of performances began October 1 and ended on the 21st of the month. Various objections were made against it: there was no action; it was "too literary"; it was too psychological, etc. The audience chattered or yawned during the prelude and the entr'actes. Good-natured dramatic critics asked why there was such "orchestral cacophony"; but the menuet-intermezzo pleased by its frank, gay rhythm. The music as a whole shared the fate of the piece. "Its character harmonizes happily with the general color of the work. . . . There is nothing distinguished in the score. . . . The composer seems to have wished to hide himself behind the dramatist. The melodrama thus loses in importance."

\* \* \*

The orchestra at the Vaudeville was singularly composed. According to Adolphe Jullien, it was made up of seven first violins, no second violins, two violas, five 'cellos, two double-basses, flute, oboe, cornet-à-pistons, two horns, two bassoons, drums, harmonium, piano. Charles Pigot gives a different list: two flutes, an oboe interchangeable with English horn, one clarinet, two bassoons, one saxophone, two horns, kettledrums, seven violins, one viola, five 'cellos, two double-basses, pianoforte.† Pigot says the harmonium was put in the wings to support the choruses in this particular piece, and it was played now by Anthony Choudens, now by Bizet, and now by Guiraud.‡ For this orchestra Bizet wrote his original score. The conductor was Constantin.§

After the failure of the piece Bizet chose certain numbers out of the twenty-seven, rescored them, and arranged them in the form of a suite. The first performance of this version was at a Pasdeloup concert on November 10, 1872. The first performance of this suite in Boston was

\* This date is given by contemporary journals. The date in the Archives of the Société des Auteurs is September 30.

† Ernest Reyner gave the same list of instruments in his review published in the *Journal des Débats*. Léopold Dauphin thinks that the orchestra numbered forty players.

‡ Ernest Guiraud was born at New Orleans (U. S. A.) in 1837; he died at Paris in 1892. Educated at the Paris Conservatory, he took the *prix de Rome* in 1859. He wrote operas, orchestral suites and overtures, pieces for solo instruments, songs, and a Treatise on Instrumentation. He taught at the Conservatory, and was a member of the Institute.

§ Titus Charles Constantin, born at Marseilles in 1835, died at Paris in 1891. A conductor of concert, theatre, and opera orchestras, he wrote some overtures and other pieces.

## Constance Murdy

### Russian Songs

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at a Philharmonic concert on April 2, 1881. After the death of Bizet a suite No. 2 was arranged by Guiraud from other numbers of the melodrama.

This suite is scored for two flutes, two oboes (the second of which is interchangeable with cor anglais in the first movement), two clarinets, two bassoons, alto saxophone, four horns, two trumpets, two cornets, three trombones, kettledrums, snare-drum, harp, strings.

"L'Arlésienne" was revived at the Odéon, Paris, on May 5, 1885, when Bizet's revised score was played by Colonne's orchestra. Edmond de Goncourt, in the "Journal des Goncourts," wrote about this first performance: "Public cold, icy cold. Mme. Daudet beats her fan about her with the angry rustling of the wings of fighting birds. Audience still cold, ready to titter and sneer at the piece. It applauds the music enthusiastically. Suddenly Mme. Daudet, who is leaning in a state of pitiful depression against the side of the box, exclaims: 'I'm going home to bed! it makes me sick to stay here.' Thank God, with the third act the piece goes, and its quality and the acting of Tessandier provoked loud applause in the last scenes."

The piece was performed with Bizet's music in Germany for the first time on September 8, 1899, at Bremen. "The Woman of Arles," a version by Charles H. Melster and Willy Schulz, was produced at the Broadway Theatre, New York, on March 22, 1897.

The first performance of this play in French and with Bizet's music in the United States was at the Boston Opera House, March 6, 1913.

\* \* \*

The plot of "L'Arlésienne" is the story of a young farmer of Carmague, Frédéri, the son of Rose Mamaï of Castelet. He is madly in love with a girl of Arles, a brunette who is irresistible in the farandole; and he would fain wed her. She is not seen in the drama.\* Frédéri is told at last that she is unworthy the love of any honest man; and he, thinking that contempt can kill passion, swears he will forget her. The baleful beauty of the woman haunts him day and night. The maiden Vivette, with whom he has grown up, wishes to console him; but, when he would woo her, the woman of Arles comes between them.

\* And so it is with the charming widow in the old farce, "Dunducketty's Picnic." Yet, when an English adaptation of "L'Arlésienne" was produced in London, this woman of Arles was introduced in the scene of the farandole, that the curiosity of the audience might be gratified. When "The Woman of Arles" was about to be produced in New York, a passionate press agent announced, with a marked display of hysteria, that Mrs. Agnes Booth would "impersonate the title-rôle."

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Thus tortured by jealousy, hatred, love, despair, on a night when the peasants are celebrating the Festival of Saint Eloi, and dancing the farandole to the sound of flute and tambourine, Frédéri hurls himself from the garret window of the farm-house and dashes his skull against the pavement of the court.

As a contrast to this furious passion, there is the pure love of the long-separated shepherd Balthazar and Mère Renaud. There is also the Innocent, the young brother of Frédéri, whose brain begins to work only as the tragedy deepens, and at last is awakened to full consciousness by the catastrophe.

#### PRELUDE.

The Prelude of the suite is the prelude of the dramatic piece. It is founded on three themes,—the Noël, the theme of the Innocent, the theme of Frédéri's insane passion. It opens Allegro deciso in C minor, 4-4, with a strongly marked theme given to the violins, violas, 'cellos, clarinets, bassoons, horns, English horn, saxophone. The tune, given out in unison, is an old Provençal Noël, or Christmas song, concerning which there is a dispute; for some, as Julien Tiersot, say that the tune is "The March of Turenne's Regiment"; that it became popular in Provence, and was adopted there as the national song, the "Marcho dei Réi"; while others, as the learned J. B. Weckerlin, say this title, "March of Turenne," was given by Castil-Blaze to a march published by him in 1855 or 1856, and that the tune was not used by the soldiers under Turenne.\* The tune in its original form, for Bizet made some rhythmic changes, may be found, with the words attributed to King René, in "Lou Tambourin," by F. Vidal, the younger, published at Avignon (pp. 258, 259). The words by René,† Comte d'Anjou et de Provence, first Duke of Lorraine, and King of Sicily (1408-80), are of course much earlier than the air, even if it had been left in Provence by Turenne's men:—

De matin,  
Ai rescountra lou trin,  
De tres grand Rèi qu'anavon en viàgi.

Or, as the French version has it:—

De bon matin  
J'ai rencontré le train  
De trois grands rois qui allaient en voyage,

\* But the air itself is by many years older than its title. Bizet used more than one Provençal melody in "L'Arlésienne." The theme of the farandole is that of the "Danso dei Chivau-Frus": "The flute weds itself to the pan, pan, pan of the tambourine." The lullaby of the Innocent is the old melody, "Er dóu Guet." (See "Lou Tambourin," by F. Vidal, the younger, pp. 246, 248.)

† Concerning King René as musician and patron of music, see Albert Jacquot's "La Musique en Lorraine" (Paris, 1882), pp. 4-7.

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De bon matin  
J'ai rencontré le train  
De trois grands rois dessus le grand chemin.

Venaient d'abord  
Des gardes du corps,  
Des gens armés avec trente petits pages,  
Venaient d'abord  
Des gardes du corps  
Des gens armés dessus leur justaucorps.

Sur un char  
Doré de toutes parts,  
On voit trois rois modestes comme d'anges;  
Sur un char  
Doré de toutes parts,  
On voit trois rois parmi les étendards.

This Noël is prominent as march and as chorus in the third act of the piece.


Variations follow the singularly frank and sonorous exposition of this theme.

I. C minor. A smooth and flowing variation for flute, clarinet, cor anglais, bassoons.

II. C minor: A livelier variation for full orchestra, at first pianissimo, sharply rhythmed, and with an effective use of the snare-drum.

III. C major. Variation for two horns and 'cellos, with counterpoint for the bassoon.

IV. C minor. Variation in march form for full orchestra.



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The second section of this Prelude is founded on the typical theme of the Innocent, which shadows him throughout the play. The theme is used at length in the melodrama of the first act, and is highly developed in the entr'acte, Act III., scene ii. Thus it accompanies significantly the speech of Balthazar: "They say he will never be cured, but I do not think so. It has seemed to me for some time that there is a stirring in that little brain, as in the cocoon of the silkworm when the butterfly is about to leave. This child is on the point of awaking." The air, *andante molto*, A-flat major, 4-4, is played by the alto saxophone, accompanied by muted strings, while at every second measure there is an ever-recurring sigh of the clarinet. The accompaniment is afterward strengthened by flutes and English horn.

The theme of *Frédéri* serves for the finale,—the theme that is used with thrilling effect when Balthazar exclaims at the end of the piece, "Go to the window: you will see whether one does not die of love!" In this Prelude it is introduced by first violins and violas. Later, violins, violas, and violoncellos play it feverishly against triplets in the wind instruments. The Prelude ends in G major.

#### MINUETTO.

*Allegro giocoso*, E-flat, 3-4. This is No. 17 of Act II. in the score of the play. It is known in the complete version as *Intermezzo*. It has also been entitled "*Menuet des Vieillards*" and "*Menuet-valse*." It is, as a matter of fact, an entr'acte, which is independent of the orchestral prelude to Act III.; and it is intended to serve as a halting-place between the exposition, which occupies three scenes, and the *dénouement*, which is more swiftly contrived. The Trio is said to characterize "the tender and resigned affection of Balthazar and Mère Renaud," but here is probably another instance of an imaginative commentator. In this Trio the melody is played by saxophone and clarinet, while violins ornament with arabesques. In the reprise of the Trio the air is played by violins and violoncellos, with the embroidery of flutes and clarinets.

#### ADAGIETTO.

This Adagietto,—it is an Adagio in the score for the play,—F major, 3-4, is for muted strings without double-basses. The scene is the Court of Castelet. The music is played during the conversation of Mère Renaud and Balthazar.



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## CARILLON.\*

E<sup>♯</sup> major, 3-4. The Carillon is the orchestral prelude to the fourth scene, the Court of Castelet. The courtyard of the old farm-house is in full festival dress for the betrothal of Frédéri and Vivette and for the Festival of Saint Eloi, the patron saint of husbandry.† There are garlanded May-poles, and above the gate is a huge bouquet of corn-flowers and poppies. There is a persistent chiming figure, G-sharp, E, F-sharp, for fifty-six measures, which is relieved only by counter-themes. This theme is first given to horns, harp, second violins.

Then comes the episode, "The Entrance of Mère Renaud," andantino, C-sharp minor, 6-8, a duet for flutes, after which oboes join flute. Mère Renaud enters, leaning on Vivette and Frédéri.

The Carillon is resumed, and it ends the suite.

\* "Carillon," formerly "quadrillon," a chiming with four bells. The term is now applied to a system of bells arranged for the performance of a tune, which itself is also called "carillon." The term is loosely used to denote any chiming where there is rhythm or accord. For curious information concerning carillons see Kastner's "Parémiologie Musicale de la Langue Française" (Paris, 1862), and J. D. Blavignac's "La Cloche" (Geneva, 1877), pp. 147-154. The old terms for sounding three bells were "treseler, tresiller, triboler." The most famous ancient carillon, or chime of bells, was that at Alost, in Belgium, which was constructed in 1485 or 1487. Next to it was an older one, that of Dunkirk, which, mounted in 1437, was restored in 1825 and again since then. And there was an old dance, "Le Carillon de Dunkerque," still seen at children's parties in France, a dance in rapid 2-4 or 6-8. The tune was set to ironical words of a scurvy nature. (See Desrat's "Dictionnaire de la Danse," Paris, 1895.)

† But some hagiologists say that Saint Eloi, or Eligius, was the patron of all artisans who use the hammer. Eloi, born at Châtelat or Catillac in 588, died in 659. He was the goldsmith, bishop, and treasurer of King Dagobert. A man far in advance of his period, he forbade feasting on Thursday, in honor of Jupiter, worshipping trees, lights, rocks, hanging talismans on men, women, and animals, shrieking during an eclipse to relieve the sun or moon, considering sneezing or flights and calls of birds as things of portent, or reckoning days as lucky or unlucky.



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"Tannhäuser und der Sängerkrieg auf Wartburg," romantic opera in three acts, book and music by Richard Wagner, was first performed at the Royal Opera House in Dresden, under the direction of the composer, on October 19, 1845. The cast was as follows: Hermann, Dettmer; Tannhäuser, Tichatschek; Wolfram, Mitterwurzer; Walther, Schloss; Biterolf, Wächter; Heinrich, Gurth; Reimar, Risse; Elisabeth, Johanna Wagner; Venus, Schroeder-Devrient; a young shepherd, Miss Thiele.

The first performance in the United States was at the Stadt Theatre, New York, April 4, 1859, and the cast was as follows: Hermann, Graff; Tannhäuser, Pickaneser; Wolfram, Lehmann; Walther, Lotti; Biterolf, Urchs; Heinrich, Bolten; Reimar, Brandt; Elisabeth, Mrs. Siedenburger; Venus, Mrs. Pickaneser. Carl Bergmann conducted. The *New York Evening Post* said that the part of Tannhäuser was beyond the abilities of Mr. Pickaneser: "The lady singers have but little to do in the opera, and did that little respectably."

\* \* \*

The coda of the overture was cut out, and the overture was connected with a new version of the first scene of the opera for the performance of the work in a translation by Charles Nuitter into French at the Opéra, Paris, March 13, 1861. Some consider therefore the overture in its original shape as a concert overture, one no longer authentically connected with the opera.

The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, cymbals, triangle, tambourine, strings.

It begins with a slow introduction, *Andante maestoso*, E major, 3-4, in which the pilgrims' chorus, "Beglückt darf nun dich, o Heimath, ich schauen," from the third act, is heard, at first played piano by lower wood-wind instruments and horns with the melody in the trombones against a persistent figure in the violins, then sinking to a pianissimo (clarinets and bassoons). They that delight in tagging motives so that there may be no mistake in recognition call the first melody the "Religious Motive" or "The Motive of Faith." The ascending phrase given to the violoncellos is named the "Motive of Contrition," and the persistent violin figure the "Motive of Rejoicing."

The main body of the overture, *Allegro*, E major, 4-4, begins even before the completion of the pilgrims' song with an ascending first theme (violas), "the typical motive of the Venus Mountain."

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 Right little peace one hath for it, God wot;  
 The scented dusty daylight burns the air,  
 And my heart chokes me till I hear it not.”

The first period of the movement is taken up wholly with bacchanalian music from the opening scene in the Venus Mountain; and the motive that answers the ascending typical figure, the motive for violins, flutes, oboes, then oboes and clarinets, is known as the theme of the bacchanal, “the drunkenness of the Venus Mountain.” This period is followed by a subsidiary theme in the same key, a passionate figure in the violins against ascending chromatic passages in the ’cellos. The second theme, B major, is Tannhäuser’s song to Venus, “Dir töne Lob!” The bacchanal music returns, wilder than before. A pianissimo episode follows, in which the clarinet sings the appeal of Venus to Tannhäuser, “Geliebter, komm, sieh’ dort die Grotte,” the typical phrase of the goddess. This episode takes the place of the free fantasia. The third part begins with the passionate subsidiary theme, which leads as before to the second theme, Tannhäuser’s song, which is now in E major. Again the bacchanalian music, still more frenetic. There is stormy development; the violin figure which accompanied the pilgrims’ chant returns, and the coda begins, in which this chant is repeated. The violin figure grows swifter and swifter as the fortissimo chant is thundered out by trombones and trumpets to full harmony in the rest of the orchestra.



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