Souvenir Programme

Beethoven Festival 1920

STATE

CONSERVATORIUM ORCHESTRA OF NEW SOUTH WALES

TOWN HALL

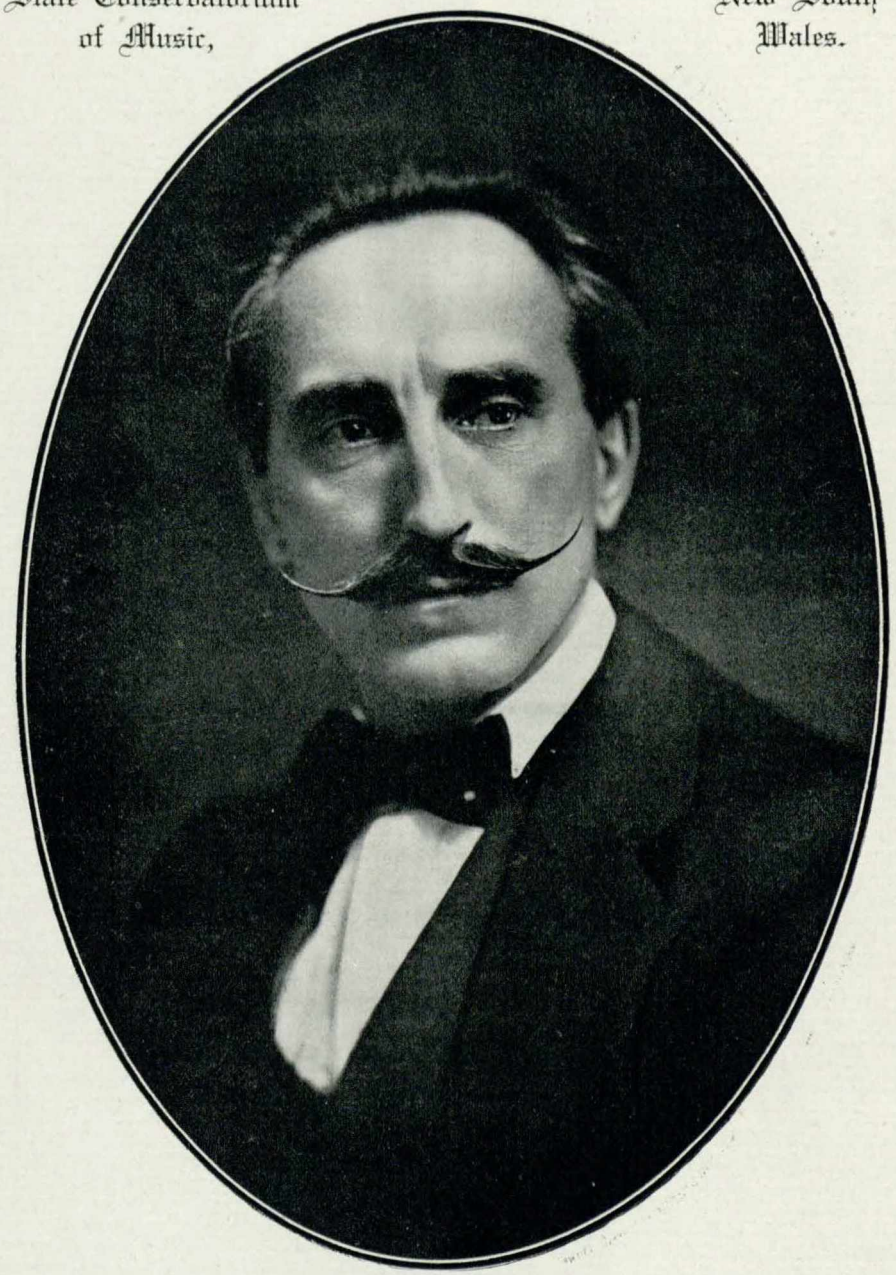
MELBOURNE

CONDUCTOR

HENRI VERBRUGGHEN

TOWN HALL, MELBOURNE.

State Conservatorium of Music, New South Wales.



HENRI VERBRUGGHEN.

Beethoven Festival, May 10th to 15th, 1920.

Under Direction of J. & N. TAIT

Programme compiled by H. F. TREHARNE.

Henri Verbrugghen.

THE name of the Director of the New South Wales State Conservatorium of Music is doubtless by this time familiar to music lovers, not only in Sydney and Melbourne, but throughout the whole of Australia and New Zealand. Many have come into touch with his arresting and charming personality, and to some the lot has fallen to be intimately associated with him in his good work. The consensus of opinion among these fortunate ones is that merely to *know* Mr. Verbrugghen is a musical education in itself.

The writer feels almost tempted to embark upon an enthusiastic appreciation of Mr. Verbrugghen and his work; but, after all, that is unnecessary, because, firstly, everyone who reads this notice will probably feel himself similarly impelled, and, secondly, the best way to appreciate the man is to show appreciation of his achievements. Consequently the following sketch of a musical career displaying a continuous *crescendo* of achievement extending over nearly forty years should need no apology.

Henri Verbrugghen was born at Brussels in 1873. He was the only child of a Belgian merchant, and it is of interest to note that both his parents are still living (in Belgium), and have been but recently delivered from the terrors of the German occupation. Madame Verbrugghen's musical talent found happy vent in a devoted appreciation of Beethoven's Chamber-Music. The home became the resort of many well-known artists, and thus the bias of the boy towards the great classical master was initiated. Henri took eagerly to the violin, and *La Réforme* of April, 1883, records his first public appearance as a soloist, when he played at a concert given by " Le Cercle Littéraire et Musical," with accuracy and feeling " such as are not always encountered among violinists of riper years. He draws out of his three-quarter size instrument a rich melodous tone and already phrases the melody with a refinement and finish which betokens the natural born musician." He was then but nine years of age. Later his parents desired to shape his education towards medicine rather than music, but music eventually won the day, and at thirteen young Verbrugghen entered the Brussels Conservatoire, and became a pupil, first, of Jeno Hubay, and afterwards of Ysaye, who took unusual interest in his musical development.

In 1888 Ysaye took his young pupil with him on a visit to London. The occasion was Ysaye's first appearance with the Philharmonic Society, but it also marks Mr. Verbrugghen's first introduction to Britain. Again, in the following year, our young violinist performed at several concerts in London with Jean Gerardy, the famous Belgian 'cellist. During his stay in England on this occasion he was offered an engagement to go on a world tour with Madame Amy Sherwin, which would have brought him to our shores in 1890; but parental consent was not forthcoming, and so Australia had to wait a quarter of a century longer for the advent of Verbrugghen !

On 3rd July, 1889, the young student (he was but fifteen years old) obtained the " Premier Prix " of the Conservatoire. At the examination he played as an " own-choice " piece Saint-Saëns' *Rondo Capriccioso*. The conservatorium examinations of those days seem to have been treated as matters of great national interest. They were held in public and detailed reports, with criticism (very candid, in some instances), appeared in all the papers. *La Fédération Artistique* of 7th July, 1889, devotes a special paragraph to the performance of " *le petit* Verbrugghen," and sums up as follows :—" In developing his splendid natural qualities by the continuation of studies so well begun, Henri Verbrugghen may aspire to become one of the foremost exponents of the art of violin-playing."

The next few years are marked by numerous public appearances which seem to have been veritable triumphs for the young artist. In view of the importance attaching to our Wednesday evening Lecture-Concerts, it is interesting to read in *La Fédération Artistique* for 19th March, 1893, that Mr. Verbrugghen took part in a public performance of the Jadasshon " Quintette for Piano and Strings." This concert appears to be the forerunner of those delightful chamber-music concerts which Sydney music-lovers now know so well.

In 1893 he went to Britain, and, in order to extend his knowledge of symphonic music, joined the Scottish Orchestra which had just been founded by Henschel in Glasgow. During the following winter he played under Lamoureux in Paris, where he also had an opportunity of joining Professor Delsart in quartet playing. During the summer of the same year he acted as leader to Jules Riviere at Llandudno. Here also, as Deputy Conductor for three successive summers, he gained his first experience in conducting, realising thereby that in the attainment of proficiency in this branch lay his true vocation. But the period when he had full scope for the development of his skill and the extension of his technical equipment as a conductor, was during his four years Directorship of Music at Colwyn Bay. Mr. Verbrugghen returned to the Scottish Orchestra to play under Wilhelm Kes, founder of the famous Concertgebow Orchestra in Amsterdam. From Kes he received much encouragement, and in 1902 he was appointed Leader and Deputy Conductor under Sir Frederick (then Dr.) Cowen, whose place he often filled. In the same year he became Leader and Assistant Conductor of the Queen's Hall Orchestra, a position he was obliged to relinquish after four seasons owing to the gradually extending scope of his work in Scotland.

During these busy years, however, Mr. Verbrugghen found time for many appearances as soloist. He was frequently praised for presenting unhackneyed works, and his technical dexterity and beautiful tone always came in for a full share of admiration. But the brightest flower in the garland of praise came from a writer in the *Bradford Observer*, who said :

" Mr. Verbrugghen is more than a dexterous performer; he uses his instrument like a poet." It was also during this period that the Verbrugghen Quartette came into existence, and it soon became famed for its interpretation of the Beethoven works; indeed Mr. Verbrugghen and his associates can claim the honor of being the first to give recitals of the complete series of Beethoven String Quartets in the provinces. Another record also stands to Mr. Verbrugghen's credit in that he was the first to give performances of the complete series of Beethoven's Violin Sonatas in London. In addition to his appearances as soloist and conductor in English and Scottish centres, he has also directed concerts with brilliant success in many of the continental cities, including Brussels, Berlin, Munich and Petrograd.

In 1913 Mr. Verbrugghen succeeded Dr. Coward as Conductor of the Glasgow Choral Union, and his vivid and inspiring method of handling choral works immediately met with success. In 1914 he was specially selected to conduct the entire Beethoven Festival in London, and the original and elevating performances established his position as a conductor of exceptional ability and a profound musical scholar. He also conducted the " Three B's " Festival in April, 1915, still further confirming this impression, and he was acclaimed by the press as the Beethoven Conductor *par excellence.*

The *Times,* 21st April, 1914, said " his performances were everywhere very precise, with carefully pointed, excellently thought out dymanic effects, and well controlled rhythm."

The *Daily Telegraph* (London) : " Unquestionably in the history of the Queen's Hall—which is, after all, the history of a generation of music in this country—no performance of that symphony could be regarded as at all comparable to the performance yesterday afternoon."

Daily News : " Mr. Verbrugghen showed that he is a thorough master of his business and of Beethoven's scores; that he has his band well in control, that he has plenty of fire and energy, and that his aim is to give a true interpretation of the music, and not to display his own cleverness by inventing new readings. His warmth of feeling is kept in due check by a keen sense of style which forbids modernisms, and mere hunting after effects."

The Scotsman : "Mr. Verbrugghen is one whose interpretation of the Beethoven repertoire must henceforth be accepted as authoritative in the fullest sense of the word."

Jewish World : "Mr. Verbrugghen is to Beethoven what Dr. Richter is to Wagner, the master-hand."

This brings us to the period of Mr. Verbrugghen's arrival in Australia, where, in less than five years he has stirred up a veritable musical revolution. But even his dearest enemies must admit that the sincerity of his purpose is beyond question, and that all he has done is in the interest of the highest development of the Art of Music. At present our brows are clouded with a shade of sadness and uncertainty. Are we to lose our big " *petit* Verbrugghen "? The answer is " in the lap of the gods ! " But if the worst should befall we shall still be the better for his having sojourned with us, and the example set by his career will be an inspiration to future generations of Australians.

A. G. S.

14th April, 1920.

Ludwig Van Beethoven.

EARLY in the eighteenth century the Prince Elector of Bonn, a small university town on the Rhine, near Cologne, appointed a new choir master to the Court Chapel. The new official was a young man of Flemish origin, a native of Antwerp, named Ludwig van Beethoven. Thus was imported into Germany that Belgian family, which half a century later gave to the world its greatest musician. For this Court capellmeister became the grandfather of the great Beethoven.

The above circumstance is of importance, as it enables us to account for some of those peculiarly non-German traits which are to be discerned in the great master's character, and although it would be ridiculous to disclaim him as a German musician, it is probable that his real greatness is in a large measure due to his inherited characteristics.

Beethoven was born in December, 1770. His father was a lazy, illiterate and intemperate tenor singer, who made the early years of his son's life extremely bitter and miserable.* The boy early displayed musical ability, which the father was determined to exploit to the uttermost. Thus at eleven years of age we find Beethoven playing the violin in the theatre orchestra, and at thirteen he became organist in the chapel. Before his seventeenth birthday his mother, whom he adored, died of consumption, and thereafter the cares of managing and maintaining the family devolved almost entirely on the youth, for his father was sunk so low as to be an encumbrance rather than a help. In spite of all this bitterness and penury, Beethoven always retained affectionate recollections for the surroundings of his childhood, and often referred to the beauties of his native town.

BEETHOVEN'S GRANDFATHER.

In 1792 Beethoven removed to Vienna, and never again saw his native heath. He had already made a short stay in Vienna in the early part of 1787, when he met Mozart, who however took but little notice of him. Beethoven's talent was slow in developing, and it is quite probable that at sixteen years of age there was nothing remarkable or out of the ordinary regarding his musical ability. This will perhaps explain Mozart's indifference.

* There has lately been some controversy on the subject of the father's character, but pending further evidence we here give expression to the opinion which has held sway for a century.

Beethoven's arrival in Vienna coincided with the stirring times immediately preceding the Revolution. Central Europe was gradually becoming an armed camp; and these outward manifestations of turmoil must have harmonised with the turmoil which was beginning to grow in the independent soul of the budding artist. His sympathies were slowly but irresistibly shown towards the claims of the revolution. To this democratic spirit we owe his first characteristic symphony, the " Eroica " (1803).

SILHOUETTE OF BEETHOVEN AT 16 YEARS.

By this time Beethoven was firmly established in the musical life of the city, and compositions flowed freely from his pen. However, his character had not yet reached its full development. The " refiner's fire " with its flames of adversity and tribulation, yea, even of tragedy, had yet to scorch more severely. Tragedy came about 1800, when deafness made its appearance. Beethoven was very sensitive about this misfortune, and for many years concealed it from all but his most intimate friends. Eventually, however, it became so pronounced that it could no longer be hidden, and the sufferer assumed that spirit of resignation to which he had several times referred in his correspondence.

Towards the end of his life he became so deaf that he was unable to hear the applause of the audience at his last concert. There is no doubt that the grim earnestness which creeps into his works from 1800 onwards has its origin in the state of mind induced by this terrible malady.

BEETHOVEN.

Beethoven's love affairs were fairly numerous, but appear to have been of the purest kind. Nevertheless, he was the victim, for he never married, and indeed only once did it seem likely that he would. This period was probably the happiest of his whole life; indeed it was the one bright spot in an otherwise gloomy and tragic existence. In 1806 he became betrothed to Theresa von Brunswick. They had known each other for some years before this and she had loved him from the first. It appeared as if the heavy clouds would be lifted from

the composer's life, and we have a musical record of the period in the *Fourth Symphony*, a veritable love-song. But now, here comes a mystery. The marriage never took place and in 1810 all thought of it was definitely abandoned. Beethoven's letters occasionally hint at obstacles to the wedding, but the prime cause has never come to light. The lovers' secret died with them. It may have been his deafness; it may have been the difference in their stations in life. Who knows?

THERESA VON BRUNSWICK.

Beethoven now gave himself up completely to his wild, unconventional moods, and thenceforward lived his own life in his own way. His output at this time comprises many of his greatest works, and the consciousness of power is apparent in everything that he writes. And with it all there came some semblance of prosperity. His fame became international and the fees paid by publishers and subscribers for his works began to show signs of becoming reasonable. The Congress of Vienna in 1814 gave Beethoven a chance to achieve a European reputation. During that year he took his place among the great ones of the land and assisted in the celebrations by the production of several *pieces d'occasion*, which attracted the attention of many who would probably otherwise never have noticed him.

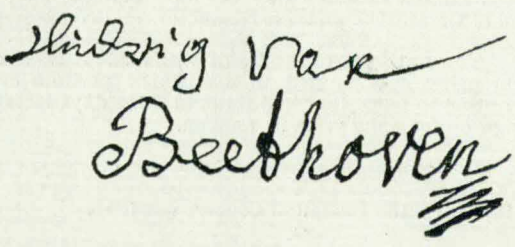
At this time Beethoven had thoughts of quitting Vienna, but three wealthy noble dilettanti arranged a pension for him to place him beyond the need of working for a mere livelihood. But it was too late—the musical greatness of Vienna had departed; the Revolution had done its work, and Politics, not Art, was now the absorbing topic. Soon, too, the pension became irregular and presently ceased altogether, and Beethoven was left lonely and almost friendless. Complete deafness also was now his lot, and his life might almost be described as an alternation of determination and resignation.

And as if this were not enough, he was now embarrassed by the care and trouble of trying to control and provide for his profligate and ne'er-do-well nephew, Carl, whose base ingratitude may well be considered as one of the principal contributing factors towards hastening the master's end. In spite of all, Beethoven, regarding himself in the light of a foster-father, to which numerous letters bear testimony, lavished sincere affection upon the unworthy fellow.

It only remains now to chronicle the sad chapter which covers the last eight or nine years of the great man's life. Tragedy is the dominant note of this period, yet, *de profundus*, the spirit of the master rises and blossoms forth into those sublime works the "Missa Solennis," the Ninth Symphony, and the later String Quartets, And by a supreme irony (or is it a supreme conquest?), Fate decrees that these works should be one—a splendid "Hymn of Peace"; and another—a grand "Pæan of Joy"!

Beethoven's health and fortune continued to ebb, and in 1826 he had serious intentions of going to England, indeed his Ninth Symphony was ostensibly written for the London Philharmonic Society. However, some friends in Vienna once more insisted that he should not leave them; and he remained. But the end was not far off. In November, 1826, he took a chill, which turned to pleurisy, and through the negligence of his nephew, medical attention was delayed. He lingered for three months till on 26th March, 1827, during a violent thunderstorm, he passed away, surrounded by a few friends who had been attracted to him during his last illness.

And thus the "comedy," as Beethoven himself called it, ended. To the last the spirit of resigning prevailed, and his final prayer may well have been "Dona nobis pacem."



Short History of the Conservatorium, with special reference to the Orchestra.

IN May 1912 a Committee including, *inter alia*, elected representatives of the prominent musical societies and elected representatives of the professional musicians, was appointed to prepare a scheme for the establishment and maintenance of an Academy of Fine Arts to embrace Music, Painting and Sculpture.

A sectional committee formed to draw up a scheme for a Conservatorium of Music, on 18th July, 1912, finally adopted a report to the full committee. That report placed on record the high appreciation expressed by the Committee of the Minister's efforts to bring to a head at last " this long debated project." The report continued, " The art community of this country has reached a stage of development which assures to any properly established Conservatorium an immense influence for good. The musical community of the State may fairly be described as one in which, while the raw material of art instinct and art ability is abundantly available, there is a lack of standards and an absence of authoritative influences towards them." Another paragraph of the report is prophetic. It is as follows :—" Into the confusion of defective standards and the bewilderment of an art community striving eagerly enough, but also hopelessly enough, to discern what is best, such an institution would come with all the force of authority. It would demonstrate the truth of things. It would dissipate the wrong ideas of musical art which fill this country, and in their place would set up right ideas." It was therefore urged that the Conservatorium be established on an impressive scale, and that it should not be, in any sense of the term, " a hole and corner affair." It was urged that the institution be housed with all the dignity befitting a great undertaking, and that the Director be appointed from a world range of candidature. A preference was expressed for a Director of ability in Opera and Orchestra. In this regard the Committee expressed the opinion that " an orchestra is an essential need of any community hoping for musical progress." Appendices to the report set out a series of resolutions adopted by the Committee and a financial statement of the proposed institution.

The report was adopted by the Government and steps were taken to advertise throughout the world for a Director. About 160 applications were received and were submitted to an advisory committee consisting of—

Professor Granville Bantock, M.A.	Sir Alexander C. Mackenzie.
Mr. Landon Ronald.	Mr. Arthur Mason.
Sir Hubert Parry.	Sir Henry J. Wood.

The Minister for Education, the Hon. Campbell Carmichael, was in London at the time applications closed, and availed himself of the opportunity of conferring with members of the Advisory Committee. The result was the recommendation of Mr. Henri Verbrugghen. It is interesting at this stage to recall the opinion expressed by one of the Selection Committee in regard to Mr. Verbrugghen. He said : " I fancy that this gentleman is the very man you are seeking," and Sir Henry Wood " considered that Mr. Verbrugghen's personality was extremely suitable for such a position. He was an exceptionally brilliant and fine orchestral conductor, both in opera and oratorio. He was an excellent trainer of orchestras and choirs. He was a violinist in the Belgian School, and Sir Henry Wood knew that his teacher, Ysaye, " *thought the world of him.*" Mr. Verbrugghen did not ask him for a testimonial, but he would have been the only candidate to whom he would have given one, and he considered him the most suitable of all the gentlemen known by him."

At the same time the Council in New South Wales had appointed Mr. Alfred Hill, Mr. Arundel Orchard and Mr. Hugh Ward to examine the applications quite independently of the London Committee, and in their report to the Council they strongly recommended the appointment of Mr. Verbrugghen, and the recommendation was adopted by the General Council.

Mr. Verbrugghen was selected for his special qualifications. He was the only applicant that had a workable scheme. He sprang from the ranks and his experience was beyond that of any other applicant. He was in the prime of life and had proved himself in every way the most suitable man for our position. And yet among the names of the applicants were some of the world's greatest conductors and composers, men like Humperdinck.

The outbreak of the Great War made it necessary to defer action, consequently it was not till early in 1915 that Mr. Verbrugghen was invited to accept the position of Director, and in August, 1915, he entered on duty. It might be interesting to know that had we been three days later in cabling Mr. Verbrugghen we would have lost him, as he was about to sign on for some years in London.

In the meantime the vexed question of whether the old Government House Stables should be converted into a restaurant or a Conservatorium of Music was settled—in this case art proving triumphant. The building work was proceeded with and in May, 1915, the Inaugural Concert was held.

The first Orchestral Concert under the Director was given on 8th April, 1916, to a full and enthusiastic audience. On 5th July, the second concert took place with an unmistakable gain in technical accomplishments, powers of expression, style, finish and quality of tone. The *Daily Telegraph* speaking of this concert said :—

" Those who attend these concerts are witnesses to the working of magic. Beautifully, naturally, and so unobtrusively, a great symphony orchestra is coming into existence under their very eyes. . . . We declare frankly that the State is wonderfully fortunate to have secured the services of a splendid artist like Mr. Henri Verbrugghen, a man of great musical learning, of extraordinary striving always towards the consummation of the noblest things in the divine art of music. Even in these few short months of effort he has done signal things with his String Quartet, and with his latest orchestral concert he has gained fresh laurels. . . With Beethoven's Second Symphony, the music grew more intense, more heroic. . . In such interpretation as Mr. Verbrugghen's, we realise this greatness in the grandest of all the grand masters."

The third concert was held on Saturday, 4th November, and the *Sun* expressed itself as follows :—

" The afternoon was full of interest, and everywhere there was ample evidence of how rapidly Mr. Verbrugghen is bringing into life a really valuable symphony orchestra."

The *Daily Telegraph* of the same concert remarks :—

" The great artistic attraction and educational influence of the Orchestra are becoming better known. . . . Such music in these days of tumult makes for renewal of serenity and sanity. In the midst of their titanic struggles we are told that the Germans throng their concert rooms, and we need not have a less living faith in the refreshing and fortifying power of music. From this point of view *one would welcome a weekly conc rt by the Verbrugghen Orchestra.* A consummation indeed devoutly to be wished, but difficult of realisation unless some music loving millionaire, as in Boston, Chicago, New York, and St. Louis, comes forward with the necessary financial endowment."

Each of these concerts and the final were repeated, making eight concerts for the year at which the Compositions performed comprised :—

Symphonies : Nos. 1, 2, and 3 (Beethoven) ; "The Clock" (Haydn); "Jupiter" (Mozart); "Unfinished" (Schubert); Suite in D, No. 4, and Motet, "Jesu Priceless Treasure" (Bach); Overture, "Land of the Mountain and the Flood" (Hamish McCunn); Andante from Scandinavian Symphony (Cowen); Four old Flemish Songs (Arthur de Greef); Sea Pictures, for Contralto and Orchestra (Elgar); Violin Concerto (Mendelssohn); Variations on a Theme Rococo for 'cello (Tschaikowsky); Aria "Cosi dunque tradisci," for baritone (Mozart); Aria, "Dove Sono," for soprano (Mozart).

This is a modest beginning for an orchestra which in the fourth year of its existence gave 132 concerts; visited two of the other States; and toured New Zealand.

In 1917 six concerts were given, which, with their repeats, made twelve for the year. The press in review of the year's work, says :—

" We can only wonder at the steady growth of the Orchestra, both in quality and bulk. The small 'Haydn' orchestra, with which Mr. Verbrugghen began his season of 1916, numbered some thirty-six players. At the last concert of the 1917 season, over seventy players were marshalled for the performance of Schubert's C Major Symphony. With the Orchestra increasing in numbers, Mr. Verbrugghen has been able to play works of larger dimensions, and thus to show the development of the symphony and the rise of other orchestral modes. No educational process could be more enjoyable."

In 1918 six concerts with repeats were planned, but the demand for more was so pronounced that it was necessary to give fifteen extra concerts, making twenty-seven for the year, culminating in notable renderings and repetitions of Beethoven's stupendous MASS IN D, and the NINTH SYMPHONY !

Then came the glorious 1919–20 season, with the momentous advent of the State Orchestra. Mr. Verbrugghen had proved to the Government and to the public that it was possible to organise successfully a first-class orchestra, and so he was able to bring about the consummation of his plans, and it is much to the credit of the New South Wales Government that they have made it possible for the Director and the State Orchestra to give the splendid series of concerts which have made 1919 memorable in the annals of our musical activities.

Seventy-four concerts have been given in Sydney; 61 in the city and 13 in the suburbs; 6 in country towns of New South Wales; 14 in the other States; 38 in New Zealand, making the grand total of 132 for the first year of the operations of the permanent orchestra.

The year terminated with a profit in spite of ten weeks idleness caused by the influenza outbreak, but it must be remembered that the orchestra has been free from all burden as regards the salary of a conductor, as Mr. Verbrugghen has not claimed the slightest remuneration for all his labour. It is a matter of common knowledge that in America the conductors of large orchestras receive from £3,000 to £6,000 for a season of seven months. It will be remembered that overtures were made to secure the services of Mr. Verbrugghen for one of the large American Orchestras at a salary of £5,000 for a seven months' engagement shortly after his return from America, and again on his return from New Zealand.

Towards this grand work the State has already done its duty, and the public has awakened to its responsibility, and shown appreciation of the efforts put forth.

They must now remain alive and continue to support this great combination by hearing the Orchestra at every possible opportunity. And it is not only in musical matters that the Orchestra is important; it is bound to have an influence upon our national life. Hearing the world's great masterpieces brilliantly rendered by such a well-equipped organisation, under the direction of a master-mind, must surely make for the uplifting and ennoblement of our ideals generally.

Finally, let us lavish all praise upon our State Orchestra, but let us not forget that after all it is the Conservatorium Orchestra, and that without the Conservatorium its establishment would still have been a problem for the future to solve.

H. F. T.

"Back to Beethoven."

DURING the visit to Melbourne of the New South Wales State Conservatorium Orchestra, the Conductor, Mr. Henri Verbrugghen, will give the public an opportunity of hearing what, in the opinion of many authorities, amounts to a revelation in the interpretation of Beethoven, and, further, in these days of modernism is likely to give a new lease of life to the Classics. Mr. Verbrugghen has played under all the greatest contemporary conductors, and early perceived that certain dynamic effects demanded by Beethoven and constantly insisted upon by conductors were never really obtained owing to certain technical difficulties very awkward for a body of players to overcome, though possible for specially gifted individuals, and he applied himself to the task of devising means whereby the adequate technical performance of the classics might become almost a matter of course.

Wagner and Bülow during the latter third of the 19th century had felt that the spacious halls and the fast growing bodies of strings used in modern orchestras made it imperative, in order to restore proper balance between the string and wing sections, to double the latter in certain parts, and Weingartner a few years ago issued a book embodying the details of these methods, based upon wide experience. At first Mr. Verbrugghen's orthodox tendencies urged him to perform Beethoven's orchestral works as originally played, but he soon found that in comparison with the more modern composers, especially Wagner, Tschaikowsky and Strauss, such methods made Beethoven seem pale in large halls; moreover, string instruments have increased in volume of tone during the last hundred years, thanks to different fittings and improvements in the bow, whereas the wind instruments have gradually gained in refinement and delicacy, and he therefore decided to adopt the doubling of the wood wind and horns, but with this important qualification, that, instead of doing so *en bloc* he used his second set of wind instruments in such manner as to remove certain existing technical difficulties and also to prepare and underline the dynamic contrasts and climaxes which are of paramount importance for the driving home of Beethoven's emotional message. But he went further still, and, in order to throw Beethoven's wonderful musical colour into relief, having added to the wind in the climaxes, he now took away from the strings where special *pianissimo* effects were required; he also readjusted the number of strings where single wind instruments sing the melody, thus, not only avoiding the necessity for the soloist of playing louder than was meant in order to be heard, but at the same time, restoring the *exact* balance between strings and wind which prevailed in Beethoven's own day, when the strings were about half as numerous as in the modern symphony orchestra.

This required very careful judgment and a great amount of patience and was truly a labour of love to which Mr. Verbrugghen applied himself for many years, with unquenchable ardour, but it was by no means all!

So far it was only a matter of technique, a question of physical ways and means, but, whilst realising that every thrill we experience when listening to music, every impression we receive, depends upon a definite technical achievement, he was also convinced in his artistic conscience that the emotional effect, the "message," the interpretation is the only thing which is of any actual value, he realized that the word "classic" is not synonymous with "dead," "uninteresting," and that the great classical masters were alive, that they were not less human than the moderns and that, if they are worth playing at all, they must be made to live, and, finally, he became convinced that, if he was to do really useful work, he must be guided by a profound knowledge of Beethoven's entire personality. For this purpose he read attentively all literary works bearing on the master's life and works, he made himself familiar with his personal character, his psychology; he analyzed his compositions and performed *himself* every work for chamber music written by Beethoven. As a concertmaster of many years' experience, he knew intimately all the orchestral scores, and now he felt ready to apply himself to the close study of the later pianoforte sonatas, the Ninth Symphony, the Missa Solennis (Beethoven's greatest work), and, last but not least, the five posthumous quartets. Aided by his intimate knowledge of his subject under every aspect, he gradually plumbed the depths of these mysterious and gigantic music poems. Here he acquired the conviction that many things which had become almost traditional in the performance of certain of Beethoven's works were radically wrong; a light was gradually thrown upon many obscure passages of the earlier works. It must be remembered that, not until his later period, did Beethoven give such minute directions regarding expression and dynamics as to make his intentions so clear as to be absolutely unmistakable; this, together with the firm conviction that Beethoven intended some day to prepare a new and more explicit edition of his earlier works forced Mr. Verbrugghen to the conclusion that much of his previous work had been quite beside the point, like that of many others and, aided by the result of his profound studies he set to work again but with a sure hand this time. This culminated in the idea of giving a Beethoven Festival at which all the symphonies and all the concertos would be performed.

For this bold scheme he enlisted the support and assistance of Mr. Daniel Mayer, who engaged the London Symphony Orchestra and the famous Leeds Philharmonic Choir, and the Festival of five concerts was given in Queen's Hall, London, in April, 1914.

Mr. Verbrugghen's methods were immediately recognised and approved by the members of the orchestra at the very first rehearsal; these men, many of whom had been playing these works for many years under the most famous conductors, declared that they were now hearing things in the symphonies for the first time.

The public were most enthusiastic, and after the performance of the Ninth Symphony at the last concert there was such a demonstration that it was decided and announced on the spot that another festival would be given the following year. The main features of the performances as chronicled by the press were a sense of exuberant life which was one of Beethoven's chief characteristics; strong dynamic contrasts and colour, powerful climaxes, and an absence of all suggestion of rigidity in the tempi, together with great firmness of rhythm and suavity of expression in the softer passages without suggestion of sentimentality. As one critic put it: "It is so natural and so simple that it is a wonder no one ever thought of it before, and, truly, it is taking us Back to Beethoven."

A. F. B.

The N.S.W. Conservatorium Choir.

THE New South Wales State Conservatorium has had its choir right from the inception of the Institution. The formation of a body of choralists was one of the first activities which Mr. Verbrugghen took up. Early in 1916, applications were invited, and there were over 300 candidates for membership; from this multitude the Director made a selection of fifty voices. Hence it will be seen that the name of "Select" which was given to the choir in those early days, and which is still sometimes used, was no mere empty title. Of the original fifty members, forty still retain their positions, and they all have very lively recollections of the assiduous and whole-hearted manner in which Mr. Verbrugghen laboured to bring them up to a high standard of efficiency. The work was hard for the choristers too, for the Director expected much of them, and "Perfection" was his watchword; but his explanations were always so illuminating, and his attitude towards the work so rational and artistic, while withal his demeanour was always so courteous and sympathetic, that the weekly rehearsal was simply two hours of delight. Those who were privileged to hear the choir on its first public appearance (December, 1916), when Bach's five-part unaccompanied motett "Jesu Priceless Treasure" was sung, entirely from memory, will doubtless agree that, after all, the labour was really worth while. Indeed Mr. Verbrugghen has more than once remarked that although bigger things have since been accomplished, the choir has never sung better than did those fifty original members on that memorable occasion.

The succeeding years have seen the enlargement of the choir until it now numbers 125. The repertoire is not large because the policy has been one of concentration on a few special works with a view to attaining as near perfection as possible. As a matter of fact, the Conservatorium Choir was not established to interfere in any way with the work being done by choral bodies, but rather as a part of the general art-scheme which lay at the foundation of Mr. Verbrugghen's conception of what a Conservatorium of Music should be; and thus the choir is part of the institution just as are the String Quartette and the Symphony Orchestra. In accordance with this idea there have been no performances of works merely because they were popular; indeed the tendency has been rather the other way. In a word, the *raison d'etre* of the choir is "educational."

It thus came to pass that at the end of 1918, after months of preparation, the choir took its part in the rendering of Beethoven's "Missa Solennis." As a matter of fact, this was only a "choral" item in the lists of classical orchestral concerts which Mr. Verbrugghen had planned for that year, and it was not surmised that such a work would prove a "popular" success; but its reception was so overwhelming that no less than six performances had to be given. The members of the choir anticipate with pleasure the prospect of singing the Mass in Melbourne, for they really love the work; and although it is realised that there are excellent choralists in Melbourne, yet it is felt that the performance of Beethoven's masterpiece by Mr. Verbrugghen's combined forces should be somewhat of an "event" in the musical annals of the southern capital.

Conservatorium Orchestra.

FIRST VIOLINS.

Mr. W. J. COAD
Mr. F. HOOGSTOEL } (Associate Principals).
Mr. C. MONK
Mrs. ALLMAN.
Mr. HAYDN BECK.
Miss M. BUCHANAN.
Mr. F. M. CARTER.
Mr. W. du BOULAY.
Miss F. FORSHAW.
Mr. J. F. HALL.
Mr. A. HAMMETT.
Mr. J. HICKEY.
Mr. W. HOUSTON.
Mr. J. MARSH.
Miss A. SHORT.
Miss D. THOMSON.

SECOND VIOLINS.

Miss J. CULLEN (Principal).
Miss D. BLAIR.
Miss J. EDWARDS.
Miss L. EASSON.
Miss E. FINCHAM.
Miss N. HENDERSON.
Miss N. HOLT.
Mr. W. MARSH.
Miss D. A. RICHARDS.
Miss R. SAWYER.
Mr. R. SCOTT.
Mr. W. SCOTT.
Mr. LEO SMITH.
Miss M. SMITH.
Miss V. WAREHAM.

VIOLAS.

Mr. D. E. NICHOLS (Principal).
Mr. P. FORAN.
Mrs. FYFE.
Mr. M. GOFLIN.
Mr. A. HILL.
Mr. W. KNIBB.
Mr. J. SOUTHWORTH.
Mr. J. WAUD.

'CELLOS.

Mr. J. MESSEAS (Principal).
Mr. HAROLD BECK.
Mr. G. BELL.
Miss F. BROWN.
Miss B. DELOITTE.
Mr. NIEL MARSH.
Mr. A. VERBRUGGHEN.
Mr. J. PERRYMAN.

DOUBLE BASSES.

Mr. A. MELLING (Principal).
Mr. F. C. CANE.
Mr. S. FELLOWS.
Mr. E. FLACK.
Mr. H. JONES.

FLUTES.

Mr. A. W. ARLOM (Principal).
Mr. R. IRVINE.
Mr. H. LASSAU.
Mr. J. BLOOR.

PICCOLO.

Mr. R. IRVINE.

OBOES.

Mr. J. H. BRINKMAN (Principal).
Mr. D. HUGHES.
Mr. F. GRAVES.
Mr. J. M. POST.

COR-ANGLAIS.

Mr. J. H. BRINKMAN.

CLARINETS.

Mr. J. CROSBY-BROWNE (Principal).
Mr. J. OWENS.
Mr. S. BABICCI.
Mr. C. S. JILEK.

BASS CLARINET.

Mr. S. BABICCI.

BASSOONS.

Mr. N. INGAMELLS (Principal).
Mr. B. WILLIAMS.
Mr. L. SCHIAVI.
Mr. P. LEATHERBY.

HORNS.

Mr. R. H. LAURENCE TOOLE (Principal).
Mr. A. CALETTI.
Mr. W. E. LEGO.
Mr. W. CHRISTIAN.

TRUMPETS.

Mr. F. C. BOWLES (Principal).
Mr. E. FELLOWS.
Mr. J. PHELOUNG.
Mr. A. TURNER.

TROMBONES.

Mr. B. W. CATEN (Principal).
Mr. W. FELLOWS.
Mr. E. J. DALY.

TUBA.

Mr. J. PERRYMAN.

HARP.

Miss W. CARTER.

TYMPANI.

Mr. C. S. PALMER.

PERCUSSION.

Mr. J. N. CHARLESWORTH (Senr.).
Mr. A. CHARLESWORTH (Junr.).
Mr. H. MORRIS.
Mr. H. PENN.

CHIEF LIBRARIAN.

Mr. W. H. GRESTY.

ASSISTANT LIBRARIAN.

Mr. W. CHRISTIAN.

Conductor : Mr. HENRI VERBRUGGHEN. *Assistant Conductor :* Mr. ALFRED HILL.

Conservatorium Choir.

SOPRANOS.

Miss ROSA ALBA.
Miss D. ALBERT.
Miss J. AULD.
Miss L. AHERN.
Miss G. BOWES.
Mrs. E. M BYRNE.
Miss H. E. BOYLE.
Mrs. G. W. BALL.
Miss C. CAMPBELL.
Miss P. CHAMBERLAIN.
Miss W. M. CAREW.
Mrs. COLECHIN.
Miss D. E. DOWNEY.
Miss N. DUGGAN.
Miss G. DAVIS.
Mrs. DOYLE.
Miss D. EWBANK.
Miss E. EDDY.
Miss E. EZOLD.
Miss E. FAIR.
Miss I. FOULCHER.
Miss E. FELGATE.
Mrs. R. M. FOWLESS.
Miss R. GOLDSMITH.
Miss D. HUXTABLE.
Miss M. HILTON.
Miss W. HOWARD.
Miss E. HILDEBRAND.
Miss B. HUXTABLE.
Miss E. KOTZE.
Miss I. KENNEDY.
Miss LYNN MILLS.
Miss V. McNAB.
Miss E. MARTIN.
Miss M. O'NEILL.
Mrs. PARSONS.
Miss M. PASHLEY.
Miss M. REYBURN.
Miss B. SOLOMONS.
Miss V. SMITH.
Miss D. TOPPIN.
Mrs. TEAGUE.
Miss B. WARREN.
Miss H. E. WEST.
Miss L. WEATHERBURN.
Miss L. WALLACE.
Mrs. P. WEATHERBURN.

ALTOS.

Miss F. BRAKELL.
Miss A. BAGOT.
Miss K. BYRNE.
Miss D. BOWES.
Miss M. BEEBY.
Miss M. BEALE.
Miss R. CHEAL.
Miss E. V. CARNE.
Miss J. A. CORLIS.
Miss M. CASEY.
Miss D. M. COHEN.
Miss E. EASTMENT.
Miss E. B. FLASHMAN.
Mrs. K. FENNER.
Miss A. GARRETT.
Miss D. A. GIBBES.
Miss E. HURLEY.
Miss G. HAWLEY.
Miss A. LANGBORNE.
Mrs. L. C. MOTE.
Miss M. MONGAN.
Miss E. OATES.
Miss F. O'BRIEN.
Miss D. PHILLIPS
Miss M. SELLORS.
Miss A. SMITH.
Miss M. SMITH.
Mrs. F. A. THURET.
Miss H. TELFER.
Miss L. TREVITT.
Miss JEAN THOMAS.
Miss E. WATTS.
Miss M. WATT.

TENORS.

Mr. R. BATTY.
Mr. N. FOX.
Mr. H. GRAY.
Mr. J. HAMMOND.
Mr. A. HAHN.
Mr. T. KENWARD.
Mr. L. R. LEWIN.
Mr. R. LAUGHLIN.
Mr. E. M. MANNALL.
Mr. W. H. M. PHILLIPS.
Mr. R. E. RAWLINSON.
Mr. S. SPENCER.
Mr. STARK.
Mr. W. THORMAN.
Mr. A. TIZARD.
Mr. P. TAYLOR.
Mr. F. H. WARNE.
Mr. P. WEATHERBURN.

BASSES.

Mr. J. COCHRAN.
Mr. M. COSGROVE.
Mr. H. COSGROVE.
Mr. H. CATHRO.
Mr. A. W. DICKINSON.
Mr. HERBERT FRY.
Mr. C. GARFIELD.
Mr. C. GRAHAM.
Mr. J. GEDDES.
Dr. G. HALLORAN.
Mr. E. J. KEENAN.
Mr. D. LEWIS.
Mr. L. C. MOTE.
Mr. F. McGEE.
Mr. S. P. MEALE.
Mr. J. A. MACKILLOP.
Mr. H. NORGROVE.
Mr. A. G. STEEL.
Mr. G. TRAILL.
Mr. A. G. THOMPSON.
Mr. F. A. THURET.
Mr. J. L. WALTERS.

Accompanists : Miss B. COLEMAN. Miss K. SHORT.

Conductor : Mr. HENRI VERBRUGGHEN. *Choir Superintendent :* Mr. A. G. STEEL.

Melbourne Beethoven Concerts.

FIRST CONCERT. Monday, 10th May, 1920, at 8 p.m.

SYMPHONY No. 1.
SYMPHONY No. 2.
"THE EMPEROR" CONCERTO (Mr. Laurence Godfrey Smith.)

SECOND CONCERT. Tuesday, 11th May, 1920, at 8 p.m.

OVERTURE, "EGMONT."
VIOLIN CONCERTO (Mr. Henri Verbrugghen).
SYMPHONY No. 3, "EROICA."

THIRD CONCERT. Wednesday, 12th May, 1920, at 8 p.m.

SYMPHONY No. 4.
PIANO CONCERTO No. 4 (Miss Myrtle Meggy).
SYMPHONY No. 5.

FOURTH CONCERT. Thursday, 13th May, 1920, at 8 p.m.

OVERTURE, "FIDELIO."
"RONDINO FOR WIND OCTET."
OVERTURE, "LEONORA," No. 3.
SYMPHONY No. 6.

FIFTH CONCERT. Friday, 14th May, 1920, at 8 p.m.

SYMPHONY No. 8.
PIANO CONCERTO No. 3 (Mr. Frank Hutchens).
SYMPHONY No. 7.

SIXTH CONCERT. Saturday, 15th May, 1920 (Matinee).

OVERTURE, "PROMETHEUS."

TRIPLE CONCERTO
- Mr. Henry Penn.
- Miss Jenny Cullen.
- Mr. James Messeas.

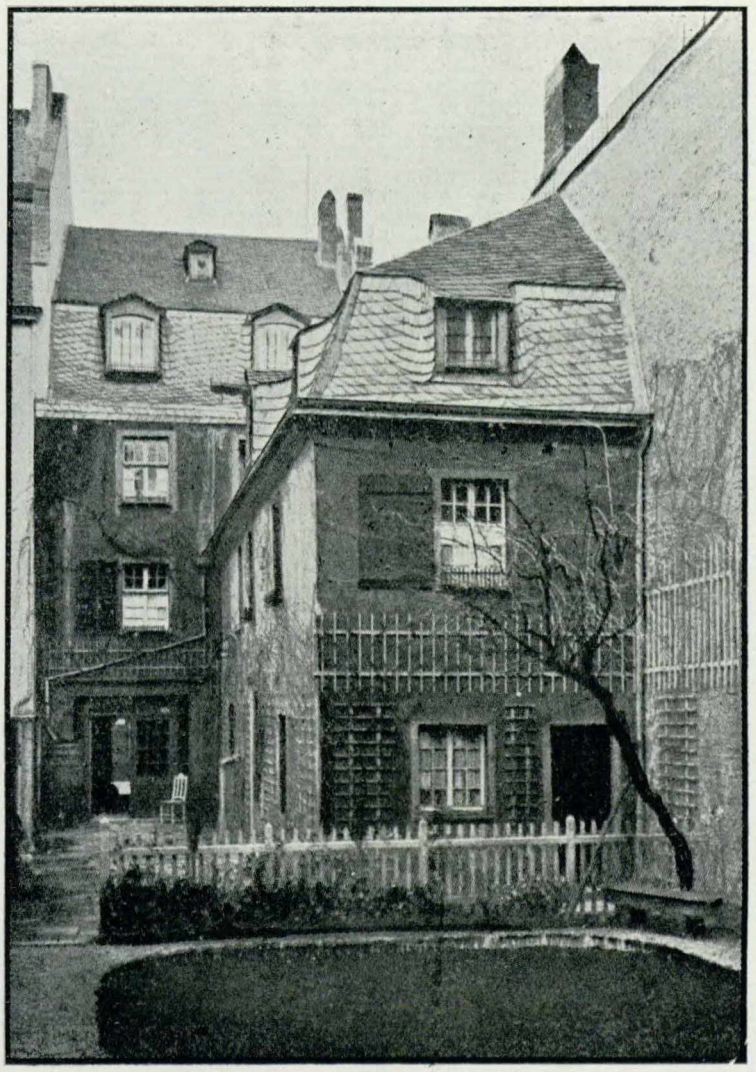
SYMPHONY No. 9
- Miss Dulcie Huxtable.
- Madame Verbrugghen.
- Mr. George English.
- Mr. Robert Romani.

SEVENTH CONCERT. Saturday, 15th May, 1920, at 8 p.m.

OVERTURE, "CORIOLANUS."

"MISSA SOLENNIS"
- Miss Dulcie Huxtable.
- Madame Verbrugghen.
- Mr. George English.
- Mr. Robert Romani.

Under Direction of J. & N. TAIT.



House where Beethoven was born.

The Beethoven-House at Bonn.

THE house at Bonn in which Beethoven was born and where he lived continuously till his removal to Vienna has been restored and preserved as a Beethoven Museum. We reproduce some photographs giving exterior and interior views of the house as it now appears. In outside appearance the house remains much as it was in Beethoven's day, but the inside is a veritable storehouse of relics. There is a certain appropriateness about the sentiment which places only a bust of the Master in the little garret where he first saw the light of day. Reverential wreaths have been lodged here by pilgrims to this musical shrine.

The photograph of the principal *salon* of the Museum shows many items of interest. First, there is the amazing number of portraits, not only of Beethoven himself, but of many who came into contact with his life. Then, occupying a prominent position is the English " Broadwood " piano which Beethoven used, while the glass case in the centre contains the four instruments used in the first performances of Beethoven's String Quartets, those private " rehearsals " which have had such stupendous results upon the development of the art of music.

Elsewhere in the house are other interesting relics of the great man, articles of clothing, chairs, and the desk at which he wrote, besides numerous manuscripts and original copies of his works.

Up to the outbreak of the war the Beethoven-House was a " Mecca " for musical pilgrims from all over the world, and here on important anniversaries were held select concerts and festivals devoted chiefly to the Master's Chamber Music. There can be no doubt that the whole scheme of the Beethoven-House is a most fitting and effective memorial to the world's Master Musician.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1. MR. JAMES MESSEAS was born in Amsterdam in 1880, of Spanish parents. He received his first musical training from his father, principal double bass in the Paleis voor Volksvlijt Orchestra at Amsterdam, and also from his uncle, violinist in Paris under Berlioz. After twelve months' study of the 'cello, he played Klengel's C Concerto in public (1890). The following year he went to Scotland, where he met Willie Benda, who was much interested, and gave him a scholarship at the Athenæum School of Music. Later he finished his studies with Julius Klengel in Germany. In 1902 he was back at the Athenæum, and became professor in the very room where he had been formerly a pupil. He joined Mr. Verbrugghen in his quartet, which soon became known all over Scotland and the north of England. He became principal 'cellist of the Harrogate Symphony Orchestra, and in 1915 was appointed Professor at the New South Wales Conservatorium of Music.

2. MR. LAURENCE GODFREY SMITH was born in the Fiji Islands. He studied for some years with Sydney Moss, in Sydney, and at the age of 18 went to Vienna, where he spent four years studying with the great Leschetizky. He played with great success in London, Paris, and Vienna, and after some years in Sydney he returned to the Continent, and spent two years travelling.

During the Great War he served in the Royal Field Artillery. On his return to Sydney last year he was appointed to the professional staff at the Conservatorium.

3. MISS JENNY CULLEN commenced her violin study at the age of 8, and came under the direction of Mr. Verbrugghen at the age of 13. She made such creditable progress with her instrument that, at the age of 18, she was appointed Senior Professor at the Athenæum School of Music, Glasgow, and one year later was elected to the position of second violinist of the famous Verbrugghen Quartet. In 1911 she went to Russia and played at the Summer Symphony Concerts, at Pavlosk, Petrograd. During 1915 she played under Mr. Verbrugghen's baton at the Three B's Festival, in London. The same year she left with the Verbrugghen Quartet Party for New South Wales to take up duties as Professor of the Violin at the State Conservatorium of Music, Sydney.

4. MISS MYRTLE MEGGY is a native of Sydney, where she gave her first recital at the age of 12. She was brought out by the late Sydney Moss, whose pupil she was for four years. At his death, as a living memorial, she was sent Home by his admirers and pupils to continue her studies. This she did in London under Miss Mathilde Verne, a favourite pupil of the late Madame Clara Schumann.

In 1906 Miss Meggy was engaged to tour throughout Canada, and in 1907 toured with Madame Albani through Australia, New Zealand, Tasmania, and India. She then returned to London, where she gave annual recitals, and played frequently with the Queen's Hall Orchestra, under Sir Henry Wood, and also appeared at all the important orchestral concerts in the provinces.

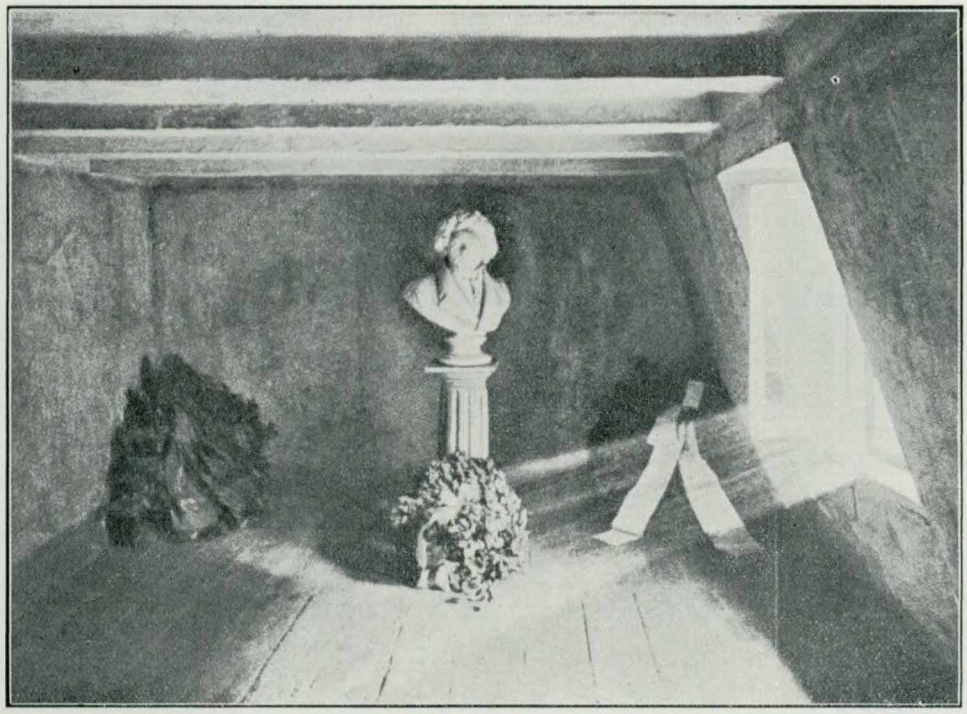
War troubles brought Miss Meggy home to Sydney in 1917, and she was at once appointed on the teaching staff of the Conservatorium of Music by Mr. Verbrugghen.

5. MR. HENRY PENN was born in London in 1895. He studied the piano at an early age from his brother Alfred, and then continued under Mr. J. D. Davis, composer. He entered the Royal Academy, studying the piano from O. Beringer, and composition from Paul Corder. The director, Sir Alex. Mackenzie, thought that Mr. Penn should study tympani as a second subject. This study has been very useful to him in Sir Thomas Beecham's Orchestra, and also in Mr. Verbrugghen's.

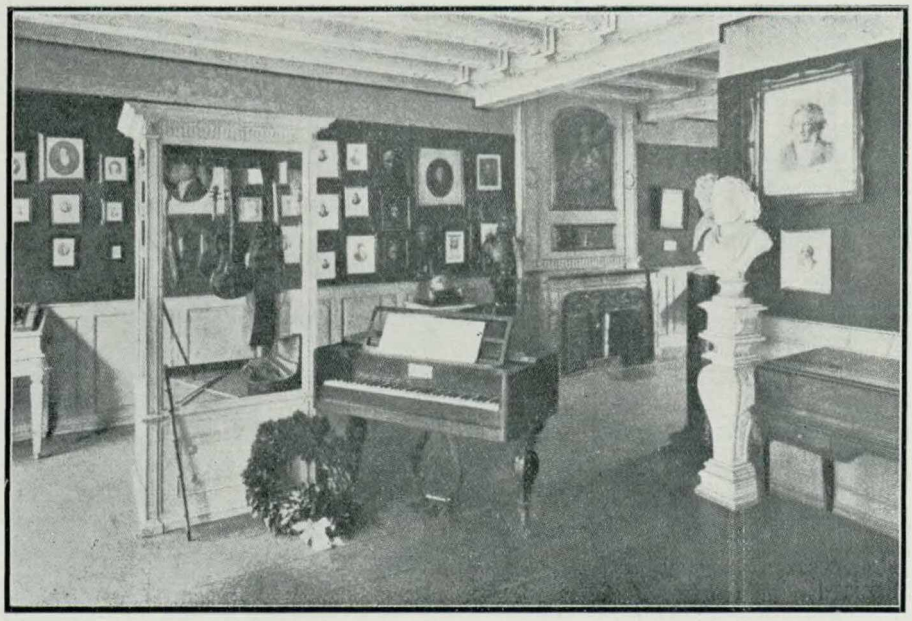
While studying under O. Beringer Mr. Penn gained the Thalberg Scholarship.

He travelled on the Continent with Beecham, and came to Australia in 1915. After touring with Madame Dolores he was appointed to the professorial staff of the State Conservatorium.

6. MR. FRANK HUTCHENS was born in Christchurch, New Zealand, in 1892. His musical talent was encouraged at an early age, particularly on a visit to Melbourne, when he played for Professor Laver. In 1905 he played for Paderewski, who advised his studying in London, whither he went that same year, and for the next six years was a student at the Royal Academy of Music under Tobias Mathay. He won the Sterndale Bennett and Thalberg Scholarships, and eventually the Chappel Gold Medal. He became a sub-professor, and later left for New Zealand and Australia. He has been on the Conservatorium staff since its inauguration.



Room in which Beethoven was born.



Beethoven's Study (at present a room in Beethoven's Museum).

FIRST CONCERT.

Monday, 10th May, 1920.

Programme.

NATIONAL ANTHEM.

1. Symphony No. 1 in C, Op. 21.

Adagio molto : Allegro con brio.
Andante cantabile con moto.
Menuetto e Trio.
Finale, Adagio : Allegro molto e vivace.

BEETHOVEN'S nine Symphonies present collectively one of the most instructive and interesting examples of rational development in the history of music. Every truly great composer is an innovator, and his artistic progress and power of expression can be more or less clearly traced in his successive works, but in none can the process of individual musical evolution be so clearly discerned as in the compositions of Beethoven. This is in great measure due to the comparatively slow working of his brain which conceived with labour, developed with pain, and perfected with infinite care. This has been made clear by his method of noting down his ideas and their growth in note books, which have been preserved to us, and form a monument to the art of taking pains.

Beethoven's first Symphony was introduced to the public in 1800, when he was thirty years old, but it had occupied his thoughts some five years. That this Symphony should be influenced by the works of Haydn and Mozart was inevitable. Their symphonies were the most advanced in this form of art of the period, but whereas the majority of musicians regarded them as the last word in symphonic form, Beethoven with the eye of genius evidently placed them in their true position as the foundations of possibilities. This is apparent in the very opening bars of the Introduction, each of which begins with an unprepared discord. This was sufficiently startling, but to begin a symphony in C, with what is known as the chord of the dominant seventh in F, and at the beginning of the fourth bar to be in the key of G Major, were regarded as such audacious defiance of classical law that it brought down on Beethoven's head the wrath of academic critics. This introduction is only twelve bars in length, but it possesses a distinction prophetic of the important development effected by Beethoven in this portion of symphonic form.

The *Allegro* has some prophetic features, the principal subject impresses in a decided manner the tonality of the movement. The first and second subjects foreshadow the " Prometheus " Overture. The entrance of the second subject is made distinctive by its being divided between the oboe and flute, which would seem to be paying each other compliments with old world courtesy, the strings apparently stalking about the scale, also taking part in the amiable conversation. Beethoven's originality peeps out later when the second subject fraternises with the bass strings and wanders through the tonalities of G Minor, B Flat, E Minor, and G Major. Attention may be called also to a new phrase which occurs in the *Codetta* in the exposition of the themes. The *Coda* foreshadows by its combination of themes Beethoven's subsequent development of this portion of the Symphony.

The melody of the principal theme of the second movement possesses a grace which endows it with life and endears it to the mind. It is very susceptible to contrapuntal treatment. Its continuation by the strings is no less elegant, and shortly afterwards there comes a muttered reiteration from the drum prophetic of the important part this instrument was to play in subsequent works, notably in the *Andante* of the fourth symphony, the *Finale* of the fifth pianoforte concertos and the opening of the violin concerto. As the music moves on its way there occur some delightful dialogue passage, between the bassoon, oboe and flute, emphasised by reiterated chords of sharply contrasted force from the strings, apparently prompted by Beethoven's lively sense of humour.

The most advanced portion of the first symphony is the third movement. In it Beethoven has burst the fetters of the old measure, and while preserving its rhythm has given us the humanity of the dancers in the spirit of the dance. How prophetic the movement is of Beethoven's later treatment is made clear by some of its phrases appearing in the *Scherzo* of the seventh symphony. The series of modulations which soon afterwards are heard commencing *pianissimo* and working up to the return of the first subject is another glimpse of Beethoven's freshness of outlook in 1800. So, too, is the character of the *Trio*, a veritable argument between the wood-wind and the strings.

As though alarmed by his innovations, Beethoven in the last movement returns to the orthodox manner of Haydn. The short introduction with its succession of false starts has a decided touch of Beethoven humour, but after this the influence of Haydn and Mozart prevail, and the lively subjects coquette in imitations and vaulting passages strictly in accordance with academic propriety. The *Coda*, however, is of considerable length, and causes the Symphony to leave the impression that the composer was a coming man.

2. Symphon No. 2, in D, Op. 36.

Adagio molto : Allegro con brio.
Larghetto.
Scherzo and Trio—Allegro.
Allegro molto.

BEETHOVEN'S second symphony is, to those acquainted with the life of the composer, a wonderful example of the triumph of mind over matter. Beethoven by now realised the extent and the meaning of his increasing deafness. Of his agony of mind and mental struggle against adverse fate there is no trace in the second symphony, which is remarkable for serenity, grace and happiness.

The Introduction, *Adagio molto*, is nearly three times as long as that of the first symphony, and contains a curious anticipation in an *arpeggio* in the chord of D Minor of a memorable passage in the ninth symphony. This second Symphony is a great advance on the first, an advance more in dimension and style, and in the wonderful fire and force of treatment, than in any really new ideas, such as its author afterwards introduced, and specially connected in our minds with the name of Beethoven.

The principal subject of the *Allegro* presents a curious combination of the influence of Haydn and Mozart and the coming Beethoven, the first three bars reflecting the style of the old masters, and the fourth bar dismissing it with semi-quaver passages for violins. The second is given out in thirds by clarinets, bassoons and horns. Presently it is subjected to terse development, ending in a series of *fortissimo* chords, which are succeeded by significant use of the semiquaver figure in the first bar of the principal subject. Subsequently this figure is combined with some downward scale passages, after which the animation of the music increases until the movement ends with robust insistence.

A greater contrast to the activity of the first movement could scarcely be provided than by the *Larghetto*, which is permeated by the spirit of indolent happiness. It opens with a melody of peculiar grace. It is continued in the same calm spirit by an auxiliary theme which in turn is followed by one of more animated character announced by the clarinets and bassoons. This leads to more vivacity and to some *fortissimo* chords and strong dynamic contrasts. The second subject is announced by the violins. It descends the scale with halting passages, which afterwards receive embellishment. The composer again indulges in fierce dynamic changes, after which the second violins give out another theme replete with gentle happiness. When the first melody returns its phrases are divided with charming effect by delicate ornamental passages played by the first violins.

A good many touches in the *Larghetto* bespeak the Beethoven of later years, but such evidences are yet more forth-coming in the *Scherzo*, particularly by the manner in which the first subject is given out in piecemeal fashion by different orchestral instruments, and by the emphatic full close with which it is ended in the eighth bar. The *Trio* is no less characteristic, and pure caprice would seem to have dictated the many sudden changes.

Vigorous determination dominates the principal theme of this movement. Its energy is effectively contrasted by a cantabile passage, in which the wood-wind plays an important part. It leads the way to the introduction of the second subject, which is divided between different instruments. After being duly impressed on the listener the principal theme returns, and is subsequently developed in the combination with the second subject. The section is closed by a *fortissimo* chord sustained by the full power of the orchestra, after which the *Coda* is commenced *pianissimo*. It is distinguished by sudden transitions from *pp* to *ff* and other devices which especially anticipate the coming giant of the Orchestra.

3. Concerto for Pianoforte and Orchestra, No. 5, in E Flat, Op 73, ("The Emperor.")

Soloist : MR. LAURENCE GODFREY SMITH.

Allegro con brio.
Adagio un poco mosso, leading into
Finale, rondo.

BEETHOVEN had troubles in 1809, his financial position became embarrassing, and one of his greatest friends, the Countess Erdödy, was seriously ill. Some years previously he had been engaged to give pianoforte lessons to the Countess, who was married to the Hungarian Count, Peter Erdödy, when she was only seventeen. Beethoven became greatly liked by the family, and for a time lived in their house. Reichardt, who was invited by Beethoven to dine with the Countess when she was about eight and twenty, and the mother of several children, says " she is very pretty, and so tender and delicate, but so cruelly an invalid she is seldom out of her bed for more than two or three months together; yet she is so bright and good, with her fine big children hanging about her, that I felt quite melancholy."

There was an attraction, a fascination about the young Countess, which was felt by most of those who knew her, so that it is not astonishing that her affectionate veneration for the man whose genius she so entirely appreciated was returned by a great liking on his part for her. It is not impossible, or indeed improbable, that the gentle spirit of this suffering woman may have floated by Beethoven as he penned the second movement of the Concerto in E Flat. It is scarcely necessary to add that the title " Emperor " by which the Concerto has become commonly known, did not emanate from the composer, but from the appreciation of its admirers.

The enthusiastic and delightful commentator on Beethoven, the late Sir George Grove, in his remarks on this work, says:—" The Concerto asserts its originality and dignity at the very commencement. Instead of beginning, as was the previous custom, with a long orchestral passage in which the themes are given out and developed before the entrance of the solo instrument—a plan which he followed in his first three concertos; or again, instead of opening, as does the G Major Concerto, with an unaccompanied passage for the pianoforte, Beethoven has devised a happy medium, which is very original and suited to the genius of the instrument, and starts the composition with the greatest *eclat.* The movement opens with a kind of prelude—the chord of E Flat is sounded by the full orchestra—which is succeeded by a passage of *arpeggi* and scales on that chord by the pianoforte; then the chord of A Flat is sounded and similarly followed; and, thirdly, the chord of B Flat. The passages for the pianoforte increase in brilliancy and boldness on each occasion, and at last end in the chord of the tonic (E flat) and in the principal theme of the movement. Thus the pianoforte at once makes itself felt as the mistress of the situation, and whatever may occur afterwards, no one can forget that he is listening to a concerto for the pianoforte. Among the many things which distinguish this and the Fourth Concerto from the three which preceded them, nothing is perhaps so obvious and immediately appreciable as this. Another fact may be mentioned which distinguishes the E Flat Concerto from the previous ones—namely, that in this work the entrance of the pianoforte is never marked in the score as ' solo,' as it invariably is in the others. If this is not the result of mere accident, it would seem to show that in this masterpiece Beethoven placed the pianoforte on the same level with the other members of the band—in fact, made it an orchestral instrument."

The first subject of the *Allegro* at once fixes itself in the memory of the listener by reason of its broad and emphatic character, and its treatment affords a striking example of the masterly manner in which Beethoven developed his themes; the turn in the first, and the first three notes of the second bar, constantly recurring in different parts of the scoring. Two accessory themes to this subject are heard before the second principal subject is given out by the strings, clarinets and bassoons. It enters diffidently and in the minor mode; but when the horns take it up they do so in the major mode, and play it *legato* while the violins execute over it some graceful arabesques. After a return to the first subject, a third accessory theme is announced by the wood-wind. This, being worked up to a climax and then subsiding, leads into the fourth auxiliary subject, which completes the thematic material of the movement. The subsequent development of these themes is as clear as it is powerful, and familiarity with the music increases admiration for the coherence and expressive force of the writing.

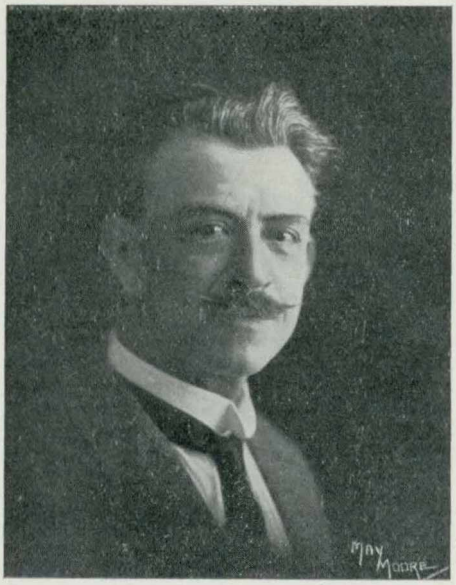
The second movement is based on a hymn-like melody, which might be an angel's song, so pure and tender is it in expression, and noble and stately in character. Its treatment is so simple and clear that no description is necessary; but attention may be called to an especially beautiful passage in which the pianoforte seems to croon with ineffable content over the delivery by the flute of the exquisite melody.

No break is made before the commencement of the *Rondo*, the principal subject of which rushes up the scale with the confident joyfulness of youth, and is continued by strains which further increase the exuberance of the music. The other themes contribute more or less to the vigour and spirit of the movement, which runs on with unflagging vivacity until the final chords are delivered with triumphant emphasis.

GOD SAVE THE KING!

Mr. Alfred Hill.

MR. ALFRED HILL, at the age of 14, toured New Zealand with Charles Harding's Grand Opera Company as first violinist. From 16 to 21, he studied at the Leipsic Conservatorium, Violin, Piano, Theory, and Composition. While at the Conservatorium, he wrote, *inter alia*, "A Scotch Sonata," "Sonatina for Violin and Piano," and a book of sketches, various songs, and other works, which were published by a Leipsic firm, and before leaving the Conservatorium, was awarded the Helbig Prize, which states that he was one of the most worthy and successful students of this famous old Conservatorium. For the next four years Mr. Hill conducted the Wellington Orchestral Society, and at the opening of the Wellington Exhibition, his Maori cantata "Hinemoa" was performed. After the Exhibition, he came to Sydney with Ovide Musin, with whom he played violin duets at the Ovide Musin Concerts, while Madame Musin sang some of his songs. He was appointed Conductor of the Sydney Liedertafel, and after five years was made a life member of the society. During the Duke and Duchess of Yorks' visit to Sydney, Mr. Hill was presented by the City Council with a baton in recognition of his musical work on that occasion. On Commonwealth Day, he conducted the massed bands and choir of 1,000 adults and 10,000 children. Returning to New Zealand, he composed more Maori music, including an opera "Tapu," a Maori symphony, a string quartette, and many songs, which have been sung by such artists as Watkin Mills, Kennerley Rumford, Madame Albani, and Miss Ada Crossley, in Australia and London.



Mr. Hill was commissloned by the New Zealand Government to form an orchestra and write an ode for the New Zealand Exhibition, both of which were great musical successes. On his return to Sydney, he was appointed Deputy Conductor of J. C. Williamson's Grand Opera Company. His own Opera, "A Moorish Maid," was very successful.

At present Mr. Hill is Professor of Harmony, Counterpoint, and Composition at the New South Wales State Conservatorium, and he is also Mr. Verbrugghen's assistant conductor of the State Orchestra. Besides these positions he is again Conductor of the Royal Apollo Society (which was the old Sydney Liedertafel).

SECOND CONCERT.

Tuesday, 11th May, 1920.

Programme.

PART I.

Conducted by MR. ALFRED HILL.

NATIONAL ANTHEM.

1. Overture, "Egmont," Op. 84.

THE Count of Egmont was more than a picturesque hero—he was a tragic figure. At a time when the designing brain, the silent counsel, and inflexible resolve were more than ever the weapons of successful statecraft, Egmont had but his *flair* for dramatic action, and a quick and generous impulse to steer him through dark and manifold dangers. His sympathies, on the one hand, with the aspirations of the Netherlands towards national freedom, and on the other, his loyalty to Spain and the Church, were conflicting forces to compass his ruin. His association with the Prince of Orange aroused suspicions which no disavowals of Egmont could allay, and the most gallant figure of Flemish chivalry went to the block at Brussels, in 1565—the man who had been for years the *beau sabruer* of the Spanish armies, and whose victories in France has brought fresh lustre to Philip's prestige. He died with all his distinguished courage, martyr to a cause, which, under every disadvantage, had to grapple with a terrible foe, as tenacious and brave as he was strong and brutal.

Egmont's death intensified the determination of his countrymen never to yield to the tyrant, and so his tragedy effected a purpose frustrated during his life, either by his unwillingness or his inability to calculate the cost of his actions.

Goethe's drama depicts the crisis which led to Egmont's fall; portrays the hero's death; and voices the undying passion for freedom thenceforward to animate the Dutch people. Beethoven has seized upon the prime emotions of the drama, and has expressed them in music of extraordinary force, presented with splendid art. The subject appealed specially to such a lover of liberty as Beethoven, himself of Flemish descent, and animated him to one of his noblest achievements. The emotions aroused in the composer by each varying phase of Egmont's character, and by the changing aspects of the great struggle in which he was involved, are presented in music at once direct, poignant, and immensely strong.

The opening *Sostenuto*—a most powerful utterance—does not fail to suggest the more intimate and tender humanity of the hero in a beautiful phrase whose various presentations leads to the *Allegro*. This is the most dramatic section of the overture, presenting, as it does, the critical developments leading to Egmont's death, and, in a passage of supernal beauty for the wind instruments, voicing strains which might fitly translate a hero's soul to the heavens.

But the end is not yet. Egmont's quenchless spirit dwells in the souls of his countrymen, and the concluding *Allegro con brio* blazes out in a great outpouring of triumphant tone—presage of ultimate and glorious victory.

2 Concerto for Violin and Orchestra in D, Op. 61.

Soloist: MR. HENRI VERBRUGGHEN.

Allegro
Larghetto, leading into
Rondo

THIS work was written in 1806, the year in which Beethoven became formally engaged to the Countess Theresa Brunswick (the " Immortal Beloved ") and which, therefore, may well be spoken of as the happiest of his life. His powers at this time were in full maturity, and it is natural to suppose were intensified by his confident state of mind. He had just finished the great " Leonora " Overture, No. 3, and had begun the C Minor Symphony. The bethrothal took place in May, and, before the year had closed, the world's store of beautiful things had been enriched by the Symphony in B flat, " Rassumoffsky " quartets, and the violin concerto.

A feature of the last-named is the way in which the part for the solo instrument is written into and mingles with those for the orchestra—a method now common in the best concerted music, but in 1806 an innovation affording one of those anticipations of the far future so indicative of genius. Another distinction is the simplicity of the themes. In the first movement there are three melodies that consist largely of figures formed of consecutive notes of the diatonic scale, and rhythmically as simple as a hymn tune, but to their tenderness and nobility is mainly due the serene beauty of this section. The four repeated notes, followed by a long one, heard on the drum at the opening of the movement, and which plays so important a part in the first number, are said to have had their origin in the endeavours of a belated neighbour of Beethoven to gain admittance to his house by energetic and rhythmic use of the knocker. If the story be true, it justifies the poet's line: " What great events from little causes rise." The significance and the variety of ways in which this simple figure is employed by Beethoven is one of the most prominent examples of his extraordinary power to create soul-stirring developments out of what at first appears to be ordinary and unpromising material. In this instance the figure heralds the first and second subjects, is constantly in attendance on them, and permeates the movement like some impending fate.

The *Larghetto* is one of those beautiful creations in sound that seem to protest against the vivisection of analysis. The thoughts and feelings that prompted such music as this claim the consideration due to sacred things. The strains go straight to the heart of everyone who loves the beautiful in music and to whom it has deep meaning.

In the *Rondo* the happiness of the composer expresses itself in more worldly fashion. A spirit of joviality takes possession of him, and under its influence his themes become almost rustic in their simplicity and homely vigour. Their skipping rhythm, suggestive of the dance, and many humourous touches, orchestral and metrical, indicate the master to be in a merry mood. This continues until, with two abrupt chords, the music comes to an end, only to dwell in the memory of the listener.

PART II.

Conducted by MR. HENRI VERBRUGGHEN.

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3. Symphony No. 3, in E Flat, Op. 55 ("The Eroica").

Allego con brio.
Marcia Funebre (Adagio Assai).
Scherzo and Trio (Allegro vivace).
Finale (Allegro molto). (In the form of Variations.)

THE subject of the work is generally believed to have been proposed by General Bernadotte, French Ambassador at Vienna, in the Spring of 1798, who suggested that Beethoven should write a symphony in honour of Napoleon Bonaparte. Some doubt is thrown on this by Sir George Grove, who says: " A soldier like Bernadotte was not likely to know or care about music; and it is therefore not improbable that the idea was due to Rudolph Kreutzer, the violin player, who filled the office of Secretary to the Legation." Be this as it may, it is plain to any student of Beethoven that the composer's political outlook, or rather his views of life, would cause him to assimilate at once the idea, particularly when it is remembered that at this period Bonaparte was regarded as the embodiment of the new world of freedom and hope, which was to be born of the Revolution.

Having accepted the subject, Beethoven, with the imagination and enthusiasm common to poetic temperaments, evidently endeavoured to express the greatness of an ideal man who should bring universal happiness to humanity. Manhood therefore, in the highest, widest, and noblest sense of the word is the keynote and vivifying force of the symphony, appropriately named " The Heroic." This is confirmed by Beethoven tearing off the name of Napoleon written on the original title-page, when he heard in May, 1804, that Napoleon had declared himself Emperor. " After all, then, he is nothing but an ordinary mortal ! He would trample all the rights of men under foot to indulge his ambition, and becomes a greater tyrant than anyone."

Whilst listening to such works, we feel that we are in the presence of something far wider and higher than the mere development of musical themes. The execution in detail of each movement and each succeeding work is modified more and more by the prevailing poetic sentiment. A religious passion and elevation are present in the utterances. A mental and moral horizon of the music grows upon us with each renewed hearing. The different movements—like the different particles of each movement—have as close a connection with one another as the acts of a tragedy, and a characteristic significance to be understood only in relation to the whole ; each work is in the full sense of the word a revelation. Beethoven speaks a language no one has spoken before, and treats of things no one has dreamt of before ; yet it seems as though he were speaking of matters long familiar, in one's mother tongue ; as though he had touched upon emotions one had lived through in some former existence. The warmth and depth of his ethical sentiment is now felt all the world over, and it will ere long be universally recognised that he has leavened and widened the sphere of men's emotions in a manner akin to that in which the conception of great philosophers and poets have widened the sphere of men's intellectual activity.

In 1807, this Symphony was announced in large type or posters as " Grand Heroic Symphony, composed by Beethoven, and performed for the first time in Leipsig ; (1) a fiery an splendid *Allegro* ; (2) a sublime and solemn Funeral March ; (3) an impetuous *Scherzando* ; (4) a grand Finale in the strict style."

The heroic character of the Symphony may be said to be declared by the two thundering chords of E flat, given out by the full force of the orchestra. They seem to declare as emphatically the firmness of purpose of the composer as they do the tonality of the work. With equal directness, the principal subject is given out directly by the 'cellos. It runs its course in five bars, and all its notes, save the last two, are contained in the chord of E flat, but, it has never been surpassed as a beautiful expression of calm strength, breadth of sentiment, and gracious dignity. It is this rare combination of simplicity and suggested power that causes Beethoven's music to appeal to succeeding generations. The remaining themes and their treatment may be said in their wide grasp and forceful indication of varied emotions to present an epitome of life as viewed by a man of deep feeling, who had known its vicissitudes, realised its potentialities, and fought for the ideal.

No composer has more impressively expressed the solemnity and dignity of death than Beethoven in the *Adagio* in C minor, and he never wrote anything which more clearly shows the seriousness and power of his mind. The desolation of separation so finely expressed in the first subject, the suggestion of the Christian hope of re-union murmured in the second principal theme, the haunting uncertainty expressed in the phrases for the 'cellos, the lightening of the gloom of doubt in what may be called the *Trio* section, and the wings of hope seem to be unfolded. The religious tone of the fugal episode, the rebellious passages uttered by the trumpets and horns, which appear to appeal against Fate, and the suggestion of the Irresistible in the march of the strings in the *Coda*, all combine to form a wonderfully vivid picture of Man and Death.

Like rays of sunlight admitted to a darkened room, the *Scherzo* dispels the gloom of the preceding movement. The music seems to bound along with irresistible elan, and to rejoice in the intensity of exuberant life. Of the *Trio* it has been said, " If ever horns talked like flesh and blood, and in human accents, they do it here." Anon there creeps in a spirit of awe, and there is engendered a peculiar feeling of infinitude in a *pianissimo* passage. The movement concludes with a return of the opening portion slightly varied.

From time to time, there has been much speculation concerning Beethoven's meaning of the final movement. Perhaps the late Sir George Grove got the nearest to the truth, when he said : " He must have written it because he had something to say about his hero which he had not said in the three other movements. Surely that " something " becomes gloriously evident in the *Poco Andante* near the close, which forms so grand a climax to the work ; and to which the pages that prelude it, with all their ingenuity and beauty, act as a noble introduction, rising step by step until they culminate in the very Apotheosis of the Hero."

The *Finale* is a series of variations, chiefly on an air which occurs in the *Finale* of Beethoven's " Prometheus " music. There is a second theme of robust character, so robust, as to have suggested to one writer a dance of Schythian warriors round the tomb of the hero of their tribe. This theme is treated fugally and with considerable elaboration. Subsequently, a new version of the original melody is introduced *Poco Andante*. It leads to a new theme of pleading expression, which gradually permeates the orchestra, and is worked up to lofty effects. The close of this *Andante* is particularly impressive, and by its march rhythm and other details recalls to mind the sentiment of the *Adagio*. The symphony closes with a short *Coda Presto*.

GOD SAVE THE KING !

THIRD CONCERT.

Wednesday, 12th May, 1920.

Programme

NATIONAL ANTHEM.

1. Symphony No 4 in B Flat, Op. 60.

Adagio, leading into Allegro vivace.
Adagio.
Menuetto (Allegro vivace) Trio : Un poco meno Allegro.
Allegro ma non troppo.

THE opposition of forces, which is the basis of all life, movement, and progress, exerts its influence mentally as greatly as physically, and is probably the reason why Beethoven's fourth Symphony presents such a remarkable difference in character to its predecessor and successor. In both these works Beethoven dealt with the deep things of life. Two-thirds of the fifth Symphony were written before the fourth was commenced, and it is in accordance with unconscious action of the mental creative faculties that the composer should seek to impress the lighter sides of evidence after having been engaged on the mighty third and fifth Symphonies. Apart from this there was another excellent reason why the spirit of happiness should permeate the fourth Symphony like the glint of sunlight through the foliage of wind-moved trees. The work was completed in 1806, and in the May of that year Beethoven was formally engaged to the Countess Theresa Brunswick sister of his valued friend Count Franz von Brunswick.

The gravity of the introductory *Adagio* is as the passing away of former grim experiences, and the opening phrase at once excites suspicion. It is immediately followed by a hesitating passage, which, as a rift in the clouds, anticipates the principal theme of the succeeding *Allegro*. Preceded by reiterated flourishes, delivered with the utmost emphasis, the *Allegro vivace* bursts in exuberantly with the principal subject and rushes onward with marked contrasts of *forte* and *piano* that intensify its virility. A transition passage momentarily checks its impetuosity, but its mysticism is suddenly brushed aside by an outburst from the full orchestra, followed by a series of syncopations, which leads to the secondary subjects. The first of these comes as a gay laugh from the bassoons. There follows a mystic passage in unison which, emerging triumphantly, is succeeded by a confidently happy little tune announced by the clarinet, and treated by the bassoon and subsequently by other instruments, by the device technically known as "a cannon in the octave." Some sharp transitions from *pianissimo* to *fortissimo* follow, as though some *sotto voce* remarks of the strings were sharply reproved by the full orchestra. A repetition of the syncopations previously mentioned closes the thematic exposition, which is directed to be repeated. After its second performance, Beethoven commences what is known as the working-out section, which is evolved from the thematic material, with the exception of a new subject, introduced by the strings.

The *Adagio* was described by the late Edgar F. Jacques as "One of the most exquisitely beautiful and also one of the most original pieces ever written." The second violins commence with a pulse-like figure, over which at the second bar the first violins give out a melody peculiarly suggestive of tranquil happiness. The pulse-like figure becomes a prominent feature, and is made to yield some remarkable effects, particularly when it is transferred to the drums. Another influential undercurrent which contributes to the emotional effect is a passage leading ultimately to the introduction of the second chief theme announced by the clarinet. This is tenderly received and treated by the wood-wind and woven into the music like some beautiful thought into a tender song of love. In this vein the music streams on with masculine sentiment and strength until after the repetition by the drum of the pulse-like figure, the movement ends with two *fortissimo* delivered chords which come like an emphatic declaration of faithfulness.

The third movement of the symphony is practically a *scherzo*, and for light-hearted gaiety and grace is one of the most charming ever written. The principal theme springs up the scale from the violins and is directly answered by the wood-wind, and with its derivatives the music dances along with the vivacity of exuberant life. The theme of the *Trio* introduces a yet more tender and playful element, which enhances the effect of the return of the first section after the usual manner.

The *Finale* begins with the brilliant passage for the strings which with a delightfully artless and happy strain forms the chief subjects of the movement. These are supplemented by two other themes, the first softly announced by the wood-wind, and the second theme consisting of two contrasting phrases. The first four bars of the last-named introduce a boisterous element, which plays a conspicuous role in the development of the *finale*, and contrasted with the tenderness of the other phrases, present two salient factors of Beethoven's temperament. Indeed, so instinct is this symphony with the personality of a strong nature that it might be described as a character-study—a portraiture in sound that is as convincing to-day as it was at the beginning of the last century.

2. Concerto for Pianoforte and Orchestra, No. 4 in G, Op. 58.

Soloist: MISS MYRTLE MEGGY.

Allegro moderato.
Andante con moto.
Rondo: Vivace.

BEETHOVEN never wrote a more fascinating work than his fourth pianoforte Concerto, which, although composed over a hundred years ago, seems by its perennial freshness to laugh at time, and ever grows more captivating with familiarity. It was written in 1805, but was not published until three years later, when it was dedicated to the Archduke of Austria. The work was first played at a remarkable concert which took place in the *Theater an der Wien* (Vienna), on 22nd December, 1808. The occasion was certainly one of the most memorable in the history of music, for it included the first performances of Beethoven's C minor and "Pastoral" Symphonies and the Choral Fantasia, the composer conducting and also playing the solo part of the Concerto. It is not surprising that the audience complained of the length of the programme and failed to appreciate the wealth of such a musical feast.

Instead of commencing his fourth Concerto with the usual orchestral *tutti*, Beethoven begins with a solo for the pianoforte, as though to proclaim the supremacy of the instrument. The first five bars contain the principal subject, which the orchestra immediately repeats *pianissimo*, as if acknowledging deferentially the pianoforte as mistress of the situation. Having sufficiently impressed this subject on the listener, the composer lets the violins announce the second chief theme. Throughout the movement this subject is avoided by the pianoforte, which, when it enters, does so with a version of the principal subject. This, growing more florid as it proceeds, greatly adds to the vivacity of the music, but the soloist stops on the violins re-introducing the second theme. The solo-instrument re-enters whilst the oboe is giving out the second subject, but only to weave round it some florid counterpoint. Presently it ushers in two episodic themes, which with other melodious phrases are developed and treats it so clearly and significantly that understanding can be confidently left to the ear of the listener without further explanation.

It is the slow movement that gives this Concerto peculiar distinction. Although no definite programme has been revealed by the composer, the music is so indicative of specific events as to stir the imagination in a remarkable manner. Schumann saw in the number the legend of Orpheus, who crossed the Styx to bring Eurydice back to mortal life. The peculiar significance of the music arises from its being written in the form of a duologue between the orchestra and the soloist, the former being the exponent of force and the latter of gentleness. Attention may be drawn to the beautiful passage which connects this movement with the final *Rondo*. The keynote of this is joy, jubilantly expressed in the principal theme. It is immediately taken up by the pianoforte, and succeeded by a second strain, which in like manner is echoed by the solo-instrument. A vigorous *tutti* follows, the last four bars forming episodical matter, which is treated at some length, ultimately leading to a passage in triplets for the pianoforte that conducts to the announcement of the second subject given out by the pianoforte over a pedal D on the 'cells. Presently a chromatic upward scale takes us to the orchestral restatement of the first subject and to a generous development of the foregoing material, until a brilliant *Coda* brings the romantic work to an emphatic conclusion.

It is to be noted that Saint Saëns *Cadenzas* are being played to-night.

3. Symphony No. 5 in C Minor, Op. 67.

Allegro con brio
Andante con moto
Scherzo and Trio (Allegro) leading into
Finale (Allegro); with return of the Scherzo, and final Presto.

BEETHOVEN'S Fifth Symphony is one of the masterpieces of musical expression which appear to deal with the elements of emotion in such true, consistent, and forceful manner that time cannot dim nor familiarity stale their absorbing interest to mankind. The thoughts that inspire a great composition must inevitably be far too complex to be comprehended even by the composer; countless memories and associations of past years must be revived and assist in the development of the central idea. There can be little doubt, however, that into this mighty Symphony Beethoven poured the recollections of his love for the young Countess Teresa von Brunswick, his "Immortal Beloved," to whom he was engaged to be married, but from whom he was divided by untoward circumstances. The perspicuity of the late Sir George Grove was never more illuminative than when he wrote the ensuing passage in reference to the sources of inspiration of Beethoven's Fifth Symphony :—

"The actual dates of the composition of the work seem to be as follows :—It was started in 1805; in 1806 it was laid aside for the B Flat—the pæan on the engagement; it was then resumed and completed in 1807 or early in 1808. It thus covered the time before the engagement itself, and a part of the period of agitation when the lovers were separated, and which ended in the final parting. Now, considering the extraordinary imaginative and disturbed character of the Symphony, it is impossible not to believe that the work—the first movement, at any rate—is based on his relations to the Countess, and is more or less a picture of their personality and connection. In the pastoral Symphony, Beethoven has shown that he could put all disturbing elements out of his mind, and take refuge in the calm of Nature; but, in composing a work the character of which is agitation almost from first to last, it is difficult to believe that he could keep clear of that which must have filled his mind on the least invitation. In fact, the first movement seems to contain actual portraits of the two chief actors in the drama."

I. (*Allegro con brio*, C Minor, 2—4 time). There is no introduction. The principal theme is announced at once by the strings and clarinets, the first four notes of which are the rhythmical foundation upon which the whole movement, and, indeed, with certain modifications, nearly the whole work, is constructed. Schindler declared that Beethoven had said of the portentious motive, "So Fate knocks at the door." One may well be cautious in accepting this statement, as also another in which Beethoven was said to have been inspired to the subject by the notes of a yellow-hammer which he heard on one of his rural walks. Czerny stated that this fact was well known to many of the composer's friends: but Czerny was not always a trustworthy authority. The second theme, in E Flat, is called out by the horn *fortissimo*. Note how the first four notes are drawn from the principal theme. Immediately following the phrase in the horn the strings bring forward a tranquil continuation, which, through a gradual *crescendo*, leads to a vigorous *coda* based on the first theme. The development is concerned with the opening phrase of the symphony for fifty-five measures, after which the horn figure of the second theme is worked out. In the Recapitulation the first four notes with the pause belonging to the principal theme are given to the full orchestra *ff*. The second subject appears in C Minor, and there is a lengthy *coda*, the material of which is taken from the opening theme.

II. (*Andante con moto*, A Flat Major, 3—8 time). This movement is a double theme and variations. The first theme is announced by the violoncellos and violas, the wood-wind, and, later, the strings continuing it. The second theme appears in the clarinets and bassoons with triplet accompaniment in the violas and *pizzicato* bass. There is a sudden modulation to C Major and the material is again presented *ff*, the triplets now appearing in the violas and violins.

The first variation is given out, in the original key, by the 'cellos and violas in a sixteenth-note figure, accompanied by *pizzicato* chords in the remaining strings. The variation in the second theme makes use of thirty-second notes commencing in the violas. The second variation also employs thirty-second notes in the lower strings, *pizzicato* accompaniment in the violins and double basses. This leads to a pause, followed by *pianissimo* chords in the strings, over which there comes a little duet between the clarinet and bassoon, with imitations in the other wood-wind instruments. The second theme is shouted forth martially by the full orchestra in C Major. Following this there arrives, after some preluding in the strings, a third variation, given out in A Flat Minor, by the wood-wind, with *pizzicato* harmony in all the strings save the first violins, which play a broken chord figure in thirty-second notes. The second theme is omitted. A *coda* (*Piu moto*) is introduced, its theme played first by the bassoon, and later by the violoncellos. The closing portion is built also on parts of the opening theme.

III. (*Allegro*, C Minor, 3—4 time). Although not so named on the score, this movement is a *Scherzo*. "It is," said Berlioz, "a strange composition. Its first measures, which are not terrible in themselves, provoke that inexplicable emotion which you feel when the magnetic gaze of certain persons is fixed upon you." The movement begins with a phrase for the basses, followed by one for all the strings and certain wind instruments, ending with a pause. This is repeated slightly modified. After a pause a new idea is announced by the horns *ff*. Note the indebtedness of this theme

to the first four notes which opened the principal subject of the first movement. There is much development of this material. The *trio* begins with a figure in the basses which reminded Berlioz of the "gambols of a frolicsome elephant." Towards the close of the *trio* there is a long *diminuendo* leading to a repetition of the first portion of the movement. This rehearsing of the first part brings forward certain modifications. The opening theme, *legato* at the beginning of the movement, is now *staccato*, and there are also other changes. At the end there is a long passage (note the persistent beat of the drum) joining this movement to the *Finale*.

IV. (*Allegro*, C Major, 4—4 time). The triumphal subject with which this movement begins is given to the whole orchestra. A piccolo, double bassoon, and three trombones appear in the movement for the first time in the Symphony. A transitional passage, with a new idea in the wood-wind and horns, leads to the second theme in G, a melody with a triplet figure in the first violins, with triplet accompaniment in the second violins and violas. There is another section of this subject, following an ascending and descending scale figure in the violins. This division of the theme is brought forward by the violas, reinforced by the clarinet, and then taken up by the full orchestra.

The development works out the second theme. After extended treatment of this there is a *crescendo*, a climax following which there is interpolated part of the *Scherzo*. The Recapitulation brings back the subjects as before, the second theme being now in C Major, and the movement is brought to its conclusion by a lengthy *coda*.

GOD SAVE THE KING!

FOURTH CONCERT.

Thursday, 13th May, 1920.

Programme.

NATIONAL ANTHEM.

1. Overture, "Fidelio," Op. 72.

BEETHOVEN only composed one opera, but he wrote four overtures to it in contradistinction to modern composers, who write many operas and no overtures. The opera itself is known as "Fidelio," but three of its overtures are called "Leonora No. 1," "No. 2," and "No. 3." This might be thought to indicate the order of their composition but it only signifies the order of their publication.

The overture played to-day was the fourth and last written, and was first heard at Vienna on 26th May, 1814. It was composed under the idea that an introduction of a somewhat lighter character was required.

The ear of the listener to this overture will require but little guidance, the principal themes being easily memorised, and their treatment clear and direct. The first four bars—*Allegro* (*forte*)—firmly establish the key of E, the figure employed forming part of the principal subject. This is followed by long notes on the horns (*Adagio*), which in turn are succeeded by a like passage for the wood-wind. After this has been repeated and the thematic material briefly treated there ensues a mysterious passage on a pedal C— which finally subsides to B. This prepares the way for the principal section of the work, in which the second subject duly appears, and, after being worked with the chief theme in orthodox manner, leads into a final *Presto*, with which the Overture concludes.

2. Rondino for Wind Octet in E-flat.

Oboes : MR. J. H. BRINKMAN, MR. F. GRAVES.
Clarinets : MR. J. CROSBY-BROWNE, MR. J. OWENS.
Bassoons : MR. N. INGAMELLS, MR. B. WILLIAMS.
Horns : MR. R. H. LAURENCE-TOOLE, MR. A. CALETTI.

THIS work is one of Beethoven's compositions which appeared after his death, without being designated as Opus or number. In his earlier years Beethoven showed a great partiality, which he afterwards completely lost, for wind instruments in chamber music. Some of these works were published many years later, but they all, there can be little doubt, date from the Bonn period or the very first years at Vienna. It is easy to see in them the influence of Mozart's Serenades and Divertimenti, alike in the choice of instruments and in the large number of movements which many of them possess. There is a trio for the curious combination of two oboes and English horn, three duos for clarinet and bassoon, and a sextet for clarinets, bassoons, and horns. Rather more interesting than these are a wind octet (with a very charming minuet), a sextet for strings and horns, and a serenade for flute, violin, and viola, but the best of all is the rondino for oboes, clarinets, bassoons, and horns to be played to-night, a delightful little work which should be heard oftener than it is.

It is worthy of note that Beethoven invariably places his compositions for wind instrument combinations in the key of E flat. This very pretty and delicate rondino is an outstanding example.

Opening with eight bars for the solo horn, lightly accompanied by bassoons and clarinets, the charming theme is unfolded and taken up in turn by the clarinet and oboe with delicate " Beethovenesque " mosaics and light variations, till we shortly hear a new subject given out by the solo oboe and in turn by the solo clarinet. A middle subject is now introduced on the solo horn, which is quite an idyll in delicate melody and harmonic construction, each of the instruments in turn contributing a new and beautiful melodic change on the original theme with an atmosphere of simplicity and grace ever present—a pastoral " *petite* "—a tone miniature of sylvan sounds that could well be wedded to a " Turner " or a Corôt. It is in one movement *Andante*, and the rhythmic changes and colouring throughout are enchanting. All the instruments supply their quota of charm. For the horns in particular there are graceful flowing passages, especially in the middle subject and also at the close, which culminate in a beautiful *pp*.

3. Overture, " Leonora No. 3."

BEETHOVEN only composed one opera, but he wrote four overtures to it, in contradistinction to modern composers, who write many operas and no overtures. The story of the overtures to Beethoven's opera is one of the most interesting and confusing pages in musical history. The opera itself is known as " Fidelio," but three of its overtures are called " Leonora No. 1," " No. 2," and " No. 3." This might be thought to indicate the order of their composition, but it only signifies their order of publication—" No. 2 " being the first composed, " No. 1 " the third, and that now to be heard being the second written. Beethoven desired his opera to be called " Leonora," but he was apparently overruled by managers of the theatre where the work was first performed on 20th November, 1805, in Vienna, owing to there having been produced just before an opera on the same subject entitled " Leonora " by Paer; but Beethoven managed to get his own way on the title-page of the pianoforte score of his opera, published by Breitkopf in 1810, and hence three of the Overtures bear a different name from that of the opera itself.

" Leonora No. 3 " might well be described as a tone-poem in overture form, for the music epitomises the beautiful story of a wife's determination to rescue her husband from the clutches of a despot, and her devotion crowned with success. The impressive opening of the introduction is derived from the first three notes of the husband's song in the dungeon, a version of which is heard shortly afterwards from the clarinets and basses. The remainder of this movement typifies the hopes and fears of the heroine. The principal subject, with which the *Allegro* commences, would seem to indicate the fervent feelings of Leonora on her discovery of the whereabouts of her husband, and the subsequent gathering vigour of the music significantly illustrates her increasing confidence and determination. The second principal theme is derived from the prisoner's song referred to above. The mind of the listener is then carried to Leonora's descent into the dungeon where she finds her husband, and the vividness of the picture is intensified by the distant trumpet-call, which heralds the Minister Fernando's opportune arrival. The ensuing hymn-like melody finely expresses the heartfelt thankfulness of Leonora. With excellent consistency it will be noticed that the intervals of the last-mentioned theme are suggestive of Leonora's hopeful confidence. The trumpet-call having been repeated and succeeded by the hymn-like melody, there follows a recapitulation of the principal subjects, the latter being made to prepare the way for the exciting passage for strings which precedes the final *Presto*, a pæan of triumphant joy.

4. Symphony No. 6 in F, Op. 68 (" The Pastoral.")

Allegro ma non troppo.
Andante molto moto, quasi Allegretto.
Allegro, leading into
Allegro—Allegretto.

CONSIDERING Beethoven's intense love for the country, and his habit of planning out his big works amidst sylvan surroundings, it is remarkable that his Sixth Symphony is the only orchestral composition specifically inspired by Nature, and avowedly expressive of impressions of her moods. Charles Neate, who for eight months in 1815 was constantly with Beethoven, says : " I never met anyone who so delighted in Nature, or so thoroughly enjoyed flowers, or clouds, or other natural objects. Nature was almost meat and drink to him; he seemed positively to exist upon it." The Countess Theresa also bears witness to Beethoven's strong predilection : " He loved to be alone with Nature, to make her his only confidante. When his brain was seething with conflicting ideas, Nature at all times soothed him. Often when his friends visited him in the country in the summer, he would suddenly leave them; and thus it came to pass that he was frequently at my brother's at Martonvásár." In this case, however, the fair Theresa may also be accounted amongst the attractions of the country; but Beethoven himself declared that " woods, trees, and rocks give the response which man requires . . . Every tree seems to say ' Holy, Holy.' "

It is well to recollect this love of the master when about to listen to his work, for insensibly the mind of the listener thereby becomes more in sympathy with his endeavour.

On the cover of some of Beethoven's early sonatas was advertised a "Grand Symphony" by Johann Heinrich Knecht, entitled "The Musical Portrait of Nature," published about 1784; and on the title-page of this work is a description, or programme, of each movement, which bears a strong resemblance to the programme adopted by Beethoven for his Pastoral Symphony. If, however, Beethoven got his first idea for his work from Knecht's composition, he did not adopt it without rigorous scrutiny of its artistic propriety, and his pros and cons are found dotted down in his sketch-books: "The hearers should be allowed to discover the situations—*Sinfonia caracteristica*, or a recollection of country life—A recollection of country life—All painting in instrumental music, if pushed too far, is a failure—*Sinfonia Pastorella.* Anyone who has an idea of country life can make out for himself the intentions of the author without titles. People will not require titles to recognise the general intention to be more a matter of feeling than a painting in sounds—Pastoral Symphony. No picture, but something in which the emotions are expressed that are aroused in man by the pleasures of the country, or in which some feelings of country-life are set forth."

The final result of these memoranda was that on the first performance of the work at the *Theater an der Wien* at Vienna, on 22nd December, 1808, the programme-book contained the following description:—

PASTORAL SYMPHONY (more an expression of feeling than a painting).

First piece.—Pleasurable feelings aroused on arrival in the country.

Second piece.—Scene by the brook.

Third piece.—Merrymaking of country folk, interrupted by—

Fourth piece.—A thunderstorm, succeeded by—

Fifth piece.—Feelings of thankfulness that the storm has passed, mingled with gratitude to God.

In these days, when composers demand so many different instruments, it is interesting to note that Beethoven only wrote for two flutes, a piccolo, two oboes, two clarinets, two horns, two bassoons, two trumpets, alto and tenor trombones, two drums, and the usual strings; and that the trumpets and trombones are only heard in the storm and the *Finale*, and the piccolo in the storm.

GOD SAVE THE KING!

FIFTH CONCERT.

Friday, 14th May, 1920.

Programme.

NATIONAL ANTHEM.

1. Symphony No. 8 in F Major, Op. 93.

I. Allegro vivace e con brio.
II. Allegretto Scherzando.
III. Tempo di Minuetto.
IV. Allegro vivace.

Music is verily the language of the soul—higher, finer, more delicate in its methods, and more ethereal in its results, than anything to which the tongue can give utterance; expressing what speech cannot speak, and affecting, as no mere talking can, the invisible player who manipulates the keyboard of the human intellect and whom we call "The Soul."

Beethoven wrote such music as few even among those calling themselves musicians can understand. Like the ocean we can feel its power, while at the same time we are conscious that explanation would be almost desecration. We do not want Beethoven's music explained, but would rather be left alone with that which we can only feel, but cannot understand while hampered with 'this mortal coil." Under the spell of such music, we can only explain the emotions it produces in us, and we can only do this in a fashion far from complete.

Fashions change in music as in other things, but Beethoven's music has in it that truth, which, being eternal, cannot change; and we cannot conceive a state of culture so advanced that these Symphonies shall be deemed old-fashioned. If ever that condition is reached, it will be reached not by progression but retrogression.

The fundamental mood which characterises the eighth symphony is a humorous one. The solitary instances of a display in the preceding symphonies have been here, as it were, summed up and concentrated into one representative picture.

It is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, two kettle-drums and strings.

I. The first movement—*Allegro vivace e con brio*, F major, 3–4 time—contains two subjects, both being gentle and calm in character. It begins without any introduction, with the presentation by the full orchestra, of the principal subject, twelve measures in length.

Following a modulatory passage, twenty five measures long, the second subject enters with a theme in the first and second violins. It seems to continually avoid the perfect cadence by modulating in a totally unexpected manner and finally disappearing, without conclusion, on the chord of the diminished seventh, as if the joyous song were interrupted by some sad idea.

The development concerns itself exclusively with a working out of the vigorous octave figure which closes the first division of the movement, and with the first five notes of the principal subject. The recapitulation brings the principal subject in the basses and bassoons *fff*. A lengthy *coda* follows the rehearing of the second subject and the movement closes *pp* with a final reference to the first five notes of the principle theme.

II. The symphony contains no slow movement, its place being taken by an *Allegretto Scherzando,* B flat major, 2–4 time. The theme of this is identical with that of a canon, "*ta, ta, ta, lieber Mälzel,*" which Beethoven improvised at a farewell dinner given—according to Schindler—in 1812 to Beethoven, previous to his departure for Linz. Mälzel, the inventor of the Metronome, was present, as were also Count Brunswick, Stephen von Breuning, and other friends. Beethoven was in a cheerful mood—" unbuttoned " as he expressed it—and he sang the soprano part of the canon, Mälzel taking the bass. Thayer doubted whether the canon really preceded in point of time the theme of the *Allegretto* in the symphony.

The wind instruments accompany, with added chords, repeated eight times *pianissimo* in each bar, the lightsome dialogue *a punta d'arco* of the violins and the basses. It is soft and ingenuous; graceful like the song of two children gathering flowers in a meadow on a beautiful spring morning.

III *Tempo di minuetto,* F major, 3–4 time. This movement is in the usual simple three-part form of the classical minuet, with all the cut and precise movement of the minuets of Haydn. It here takes the place of the *Scherzo* in quick triple time which Beethoven invented, and of which he made such ingenious and attractive use in all his other symphonic compositions.

The second part (*trio*) is in the same key. The subject heard in the two horns is accompanied by a *staccato* triplet figure in the violoncellos. The third part of the movement is an exact repetition of the first.

IV. *Allegro vivace,* F major, 2-2 time. The finale, which represents Beethoven in one of his most frolicsome moods, is a *Rondo.* It sparkles with life; its ideas being brilliant, new, and luxuriously developed. There are to be found diatonic progressions, in two parts and in contrary motion, serving the composer as means for a *crescendo* of immense extent and grand effect for its peroration.

After the principal subject has been repeated *ff* by the full orchestra, the second theme makes its appearance in the first violins, to be taken up later by the wood-wind. There is another return of the principal subject, followed by a development of the former material. This is succeeded in its turn by a recapitulation, closing with a lengthy *coda* the contents of which are drawn from the first and second themes—principally the first.

2. Concerto for Pianoforte and Orchestra No. 3 in C Minor, Op. 37.

Soloist : MR. FRANK HUTCHENS.

Allegro con brio.
Largo.
Rondo (Allegro).

IT is interesting to note that of the five Pianoforte Concertos by Beethoven this is the only one in the minor key. Beethoven would appear to have a particular fondness for C Minor, when we remember that many of his finest works are in that key, and in their dramatic intensity bear a striking resemblance to each other.

In this Concerto we observe a much fuller development of the composer's powers than in the former Concertos. He seems to have outgrown the influences of his predecessors. The opening theme announced by the orchestra reveals a note of breadth and intensity. It is developed at some length, to be followed by a more suave subject in E Flat Major, after which the first subject is repeated by the orchestra, and finally by the entrance of the solo instrument.

Throughout the first movement the themes are clearly defined, and the skill with which Beethoven uses the rhythm of the first subject will be clearly noticed.

In the second movement the pianoforte announces the theme—one of those rich, expressive melodies so full of repose. Later on it is taken up by the orchestra. Throughout the entire movement there is a delightful interchange of ideas between the orchestra and the pianoforte, and the movement closes with a suggestion of the phrase with which it opened.

The third movement in two-four time is light-hearted in character, maintaining a spirit of gaiety throughout and incidentally affording some brilliant passage work for the pianoforte. The *tempo* is increased towards the close, and the work ends in the happiest manner.

3. Symphony No. 7 in A Major, Op. 92.

Introduction leading into vivace.
Allegretto.
Scherzo and Trio.
Finale.

JUST as the great Shakespeare reflected the very elements of life in his greatest works, so the equally great Beethoven reflects the emotions, thoughts, and humours of his life in his most epoch-making and stupendous works. And surely in this wonderful work that we are to hear to-day, traces of many of life's influences can be easily detected. Beethoven had broken his engagement to the Countess Theresa. He had transferred his affections to Bettina Von Arnim, and later on to Amalie. He was experiencing the pleasure of triumphs and growing fame. He had just spent a glorious holiday at Teplitz, where he seems to have thoroughly enjoyed himself in the company of people of high society, of musical families, philosophers, poets, and artists. He was developing a fine sense of humour, and was fond of playing jokes on his friends. During this rollicking life Beethoven had his great masterpiece surging in his mind. Is it any wonder that, on its birth, it should show unmistakably that its pulse dances in consonance with the deepest thoughts and wildest joys of life s experiences ?

Beethoven, who very rarely mentioned his compositions either to blame or praise, makes an exception in the case of the 7th Symphony, for on two occasions he mentioned it. To Salmon he writes, " The Grand Symphony in A, one of my best," and in a letter to Neate, in London, he says : " Among my best works, which I can boldly say of the Symphony in A." Beethoven has granted no indication of its meaning, and some will not seek one, but will enjoy the splendid music he has produced, and the images it raises in our imagination without pre-occupation or restraint. But to those who wish to know what this work has meant to another, the following little programme will be interesting :—

" The A major Symphony leads us into the joyous autumn, the rejoicings of the gleaners and vine dressers, who celebrate the reception of the blessing contained in the sheaves, grapes, and fruit under the lindens and beeches, in the holiday to which they looked forward with joyous anticipation during the whole summer. True, in the midst of the merry scene, there wanders, *Allegretto*, a lonely youth. Tears fill his eyes, and a low lamentation for lost love forces its way from his breast; but a troupe of merry maidens approaches him, and, while the others pass on their way, one whispers sweet words of hope into his ears : ' Dry your tears; youth and hope beckon you. See ! how beautiful is nature !' and the alluring flutes, oboes, and shalms again summon all, *Scherzo*, to the merry dance. Suddenly, a brilliant ray of light meets all eyes. The sun bursts forth once again behind dark clouds on the horizon, hill-tops glow in the evening red, the breath of God trembles in the beech-tops, heads are uncovered, eyes turn to heaven, and four voices begin the evening hymn, which is repeated in chorus from the full hearts of the grateful people. Then, joy beckons again, and the dance melodies float out upon the air, *Finale*, and none stand idle. The ground trembles, joyous shouts sound through the merry din, old and young are borne off in the mazes. For a long time some hesitate, and enter on the second quarter, until the power of the rhythm and the wild frolic draws everything into the whirlpool of joy."

This noble work is preceded by a long introduction which, in significance and grandeur, surpasses all others by Beethoven. At once the romantic character of the symphony is indicated by the sudden and unexpected transition to F major, which occurs even in the first eight bars. This introduction has been compared to a vast and stately portico or hall leading to the great galleries, corridors and apartments of a magnificent palace. It commences in 4-4 time, with a short chord of A from the full orchestra, which drops as it were a placid and melodious phrase in the first oboe imitated successively in the clarinet, horn, and bassoon.

After the first eight bars, the theme is embellished with long scale passages of two octaves in length, suggesting, as it were, gigantic stairs leading up to the majestic building being approached.

Then follows an entirely new subject in the key of C major given out by the clarinets and the bassoons.

This theme soon gives place to further scales, and after several soaring passages in the strings, and a few measures of hesitant questionings in the violins and wood winds, the first flute announces a breezy, jaunty figure *vivace* in A major, 6–8 time.

There is scarcely a measure in the remainder of the first movement which does not throb with the same exhilarating rhythm; this theme, in fact, dominates the entire first movement.

The second movement, *Allegretto*, A minor, 2–4 time, is developed from a fundamental martial theme, and although this elegiac A minor plaint is presently relieved by a consoling phrase in A major (" Dry your tears; youth and hope beckon you "), the steady, relentless tread of the march-rhythm is ever present.

The third movement, *Presto*, F major, 3–4 time, opens with a limpid theme ; all is sunshine and rejoicing (" How beautiful is nature !"), and alluring flutes summon to the merry dance. In the midst of this gaiety " heads are uncovered, eyes turn to heaven, and four voices chant an evening hymn."

The last movement, *Allegro con brio*, A major, 2–4 time, is built upon a brisk theme, said to have been modelled upon a well known Irish folk song, " Nora Creina," which Beethoven had edited as a vocal work for Thompson, the Edinburgh music publisher.

The principal subjects having been presented, the exposition is repeated, and is followed by the development in which the principal subject largely figures. The recapitulation brings forward the material of the opening portion of the movement, and a remarkable *coda*, 124 measures long, succeeds it, culminating in an imposing climax which closes the work.

GOD SAVE THE KING !

2 3 4

1. MR. GEORGE ENGLISH, who is a native of Sydney, is at present a Tenor soloist at St. Paul's Cathedral, Melbourne. He holds several important appointments in that city, amongst which are the Mentone Choral Society and Girls' Guild Union Choir of 400 voices. Mr. English is the composer of several songs which are now included in Melbourne's concert programmes. He recently sung the Tenor parts in Berlioz's "Faust" with the Sydney Philharmonic, and has at different times sung the solos in Bach's Passion (St. Matthew), and Bach's Christmas Oratorios, &c.

2. MADAME HENRI VERBRUGGHEN was born in London, and on the distaff side is of Scottish descent (her mother's name being Gordon), whilst her father, though bearing a French patronymic, was of English birth.

At the age of fifteen, the late Charles Brighton (Impressario), accidentally heard her sing, and was so struck by the possibilities of the girl's voice and general aptitude, that he approached the parents with a view to having her properly trained for opera in Milan, and assured her a brilliant future under his agency and supervision. To this project, her father and mother eventually assented, on condition that their daughter should wait until she reached her eighteenth year, but these plans were frustrated by her marriage with M. Henri Verbrugghen, before reaching that age. Madame continued her musical studies with two excellent pupils of Marchesi, under her husband's guidance. Although her voice is powerful, sonorous, and well suited to opera and oratorio, her tastes incline to lieder and folk singing, and it is in these branches that she is most widely known both in Britain and Australia. It is, perhaps, owing to the Highland blood in her veins, that Madame has always evinced such a strong interest in the Celtic races and traditions ; her favourite study since early childhood being the folklore of the British peoples. It is not to be wondered at, that upon attaining maturity, she should have specialised in folk-song, a form of music for which her love of the antique and traditional has peculiarly fitted her.

3. MISS DULCIE HUXTABLE was born in Goulburn, New South Wales, and appeared on the concert platform at the early age of seven.

She studied with Mr. Nelson Illingworth. Under his guidance, she was able to win the Grace Bros. Singing Scholarship for twelve months' tuition at the New South Wales State Conservatorium, competing among seventy entries.

Her principal appearances have been in Alfred Hill's "Don Giovanni," performed in Sydney and Melbourne, with the Australian Opera Company, scenes from "Madame Butterfly," and "Faust," Arundel Orchard's "Dorian Gray," Bach's Magnificat, Beethoven's Ninth Symphony, and in the Mass in D, with the State Orchestra and Select Choir.

She has appeared on numerous Concert platforms, and during the War, gave her services gratuitously, entertaining the soldiers in camps, hospitals, and convalescent homes.

Miss Huxtable has been appointed deputy teacher at the State Conservatorium of Music during Mr. Illingworth's absence in America.

4. MR. ROBERT ROMANI, Operatic Basso, who recently arrived in Sydney from the Maoriland, was born in Christchurch, New Zealand, 16th September, 1893. He studied under New Zealand's well-known professors, including Madame Emily Briggs, Wanganui (pupil of Gustave Garcia) ; Madame Cyril Towsey, Auckland ; and finally with Madame Josephine Ottlee, Christchurch (Under-Professor to Alberto Randegger, R.A.M., London).

Mr. Romani is the possessor of a well-cultured, natural voice of exceptional quality and power, having a range covering three octaves. In his earlier career, he took keen interest in the Musical and Vocal Competitions held throughout New Zealand, and has won numerous laurels, including two Special Championship Gold Medals.

Of latter years, he has appeared in all the leading centres of New Zealand with great success as a concert artist, singing in both opera and oratorio, and has given a number of recitals.

Mr. Romani served as a volunteer in the New Zealand Expeditionary Forces.

SIXTH CONCERT.

Saturday, 15th May, 1920 (Matinee).

Programme.

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NATIONAL ANTHEM.

1. Overture, "Prometheus," Op. 43.

PROMETHEUS is the only example of ballet music by Beethoven. It contains an Overture, an Introduction, and sixteen other numbers. The music does not belong to the Master's great and strong works, but it contains, besides much charming music, some notable music illustrative of pantomimic scenes. It is a mine of dramatic instrumental music, and each number is a veritable symphonic dance.

As indicated by its title, the work is based upon the mythological story of the vivifying spirit of Prometheus, who ennobled men by the influence of art. This is illustrated in the ballet by two statues being vivified by the power of music, and their education being completed by the gods of other arts.

The overture, which shows the influence of Mozart, begins with a brief *adagio*, based on a melody given out by the oboe. This leads into the *allegro molto contrio*, which begins with the principal subject announced by the first violins.

The second principal subject enters in thirds on the wood-wind. Subsequently the violins introduce an episodic theme, and the basses introduce another of stronger character. The working out of these themes follows the usual course until the overture ends with a brilliant *coda*.

2. Triple Concerto for Pianoforte, Violin, Violoncello, and Orchestra, in C Major, Op. 56,

Soloists :

Piano : MR. HENRY PENN.
Violin : MISS JENNY CULLEN.
'Cello : MR. JAMES MESSEAS.

Allegro.
Largo leading into
Rondo alla polacca.

THE Triple Concerto in C Major for pianoforte, violin and violoncello was written in 1805, probably as a *piece d'occasion* for Prince Lobkowitz and his friends. It is the only concerto for this combination by any classical composer. In it Beethoven made an interesting, though not wholly successful, attempt to adapt the antique principle of Bach's *Concerto Grosso* to modern conditions.

Mozart wrote concertos for three pianos, and Bach wrote for two, three and four pianos; but here comes Beethoven with a new combination of instruments, supported by a symphonic substratum.

Its great technical difficulties have caused the work to be unjustly neglected. After the first performance at a (spiritual) concert in Vienna, like the *violin concerto, opus* 61, and the *Choral Fantasia*, it was never again played during Beethoven's lifetime. But the *Polacca* has been very much in favour as an arrangement for piano duet. The performance of the solo parts is more difficult than grateful. For instance, the great demands which Beethoven made on the 'cello is particularly apparent in this work, the passages in places being so high as to really require a 'cello with five strings, the extra being an E string. The principal subjects are all given to the 'cello.

The whole work calls for consummate artistry and faultless technique on the part of the whole combination.

3. Symphony No. 9 in D Minor Op. 125 (Choral).

Allegro ma non troppo, un poco maestoso.
Scherzo (molto vivace) and Trio (presto).
Adagio molto e cantabile—Andante moderato.

FINALE: With Solo voices and Chorus.

[NOTE:—The changes of time in this movement are so numerous as to make their nomenclature almost impossible. It should however be mentioned that during the orchestral introduction allusions are made to the *scherzo* and the *adagio*, as well as to the "Ode to Joy," which is to follow.]

Soloists:

Soprano: MISS DULCIE HUXTABLE.
Contralto: MADAME VERBRUGGHEN.
Tenor: MR. GEORGE ENGLISH.
Bass: MR. ROBERT ROMANI.

BEETHOVEN completed his seventh and eighth Symphonies in 1812. His ninth was not finished till the end of 1823 or the beginning of 1824, and its first performance took place in Vienna. That performance should, however, rightly, have been given in England, for the Philharmonic Society of London had purchased from Beethoven, for £50, exclusive rights over the Symphony for the first eighteen months of its career. It was not heard in England until 1825, when it was played at the Philharmonic Concert of the 21st March.

Until musicians began to quarrel about Wagner, the Choral Symphony was probably responsible for diversity of opinion on the largest scale ever provoked by any composition of an acknowledged master. Some thought the whole work a splendid failure, to be valued rather as an attempt than an achievement; others found the three instrumental movements sublime, but the choral portion ridiculous (Mendelssohn's sister wrote of it as a "burlesque"); some said it was by far the finest of Beethoven's Symphonies; others placed the C Minor, the A Major, and the "Eroica" far above it. Beethoven himself called it "the greatest Symphony I have yet written"; and Schumann wrote: "It seems as if we were at last beginning to understand that in this work the great man has given us of his greatest." The warmest admirers of the work are even unable to agree as to the poetic purpose of the first three movements. Sir George Grove writes: "It must here be said that no connection need be looked for between the first three movements of the Choral Symphony and the 'Ode to Joy' which inspired its Finale. The very title of the work—Beethoven's own—is conclusive on this point. It is not a Symphony on Schiller's 'Ode to Joy,' but it is a Symphony with Final Chorus of Schiller's 'Ode to Joy.'" And Sir George goes on to point out that, at the beginning of the last portion, Beethoven tries the themes of the three former movements one after another "to see if any of them will suit for a Finale, and rejects them all." Yet Wagner has written an elaborate analysis of the emotional contents of these very movements, connecting them closely with, and leading up to, Schiller's poem.

In Schiller's poem, which he set to the wonderful closing movement of his Ninth Symphony, he saw above all things the joy of Nature free from the thraldom of "Fashion." Let us look at the remarkable interpretation he gives to the poet's words:—

"Thy magic unites again
What fashion has sternly severed."

As we have seen above, Beethoven set the words to the melody only as a vocal text, in the sense of a general harmony between the character of the poem and the spirit of the melody. In doing so he almost entirely disregards what one is accustomed to understand by correct declamation, particularly in a dramatic sense; when the first three stanzas of the poem are sung he allows the verse "What fashion has sternly severed" to pass without any particular emphasis on the words. But then, after an unheard-of increase of dithyrambic exaltation, he takes up the words of this verse with full dramatic passion.

We may deem it certain that our civilisation, as far as it determines artistic Man, can only be reanimated by the spirit of music—of that music which Beethoven released from the fetters of Fashion. Let us then celebrate the great path-finder in the wilderness of degenerate paradise! But let us celebrate him worthily; for the world's benefactor takes precedence of the world's conqueror.

ODE TO JOY.

PRESTO.

Baritone Solo—
O friends, no more these sounds continue,
Let us raise a song of sympathy, of gladness,
O Joy, let us praise thee!

ALLEGRO ASSAI.

Baritone Solo—
Praise her, praise her, oh, praise to Joy.
Chorus—Bass—
Praise her, praise her!
Baritone Solo—
God descended Daughter of Elysium,
Ray of mirth and rapture blended,
Goddess, to thy shrine we come.
By thy magic is united
What stern custom parted wide,
All mankind are brothers plighted,
Where thy gentle wings abide.
Chorus—Soprano, Alto, Tenor, Bass—
By thy magic is united
What stern custom parted wide,
All mankind are brothers plighted,
Where thy gentle wings abide.
Quartet—
Ye to whom the boon is measur'd,
Friend to be of faithful friend,
Who a wife has won and treasur'd,
To our strain your voices lend;
Yea, if any hold in keeping
Only one heart all his own,
Let him join us, or else weeping,
Steal from out our midst, unknown.
Chorus—
Yea, if any hold in keeping
Only one heart all his own,
Let him join us, or else weeping,
Steal from out our midst, unknown.
Quartet—
Draughts of joy from cup o'erflowing,
Beauteous nature freely gives,
Grace to just and unjust showing,
Blessing everything that lives.
Wine she gave to us and kisses,
Loyal friend on life's steep road,
E'en the worm can feel life's blisses,
And the Seraph dwells with God.
Chorus—
Wine she gave to us and kisses,
Loyal friend on life's steep road,
E'en the worm can feel life's blisses,
And the Seraph dwells with God.
Tenor Solo—
Glad, glad, glad, as his suns, the suns,
His will sent plying as the suns,
As the suns his will sent plying
Through the vast abyss of space,
Brothers, run your joyous race,
Hero like to conquest flying,
On to conquest flying,
Brothers, run your joyous race,
On to conquest flying.
Chorus—Tenors I and II—
Brothers, run your joyous race,
Hero like to conquest flying,
On to conquest flying,
Joyous, joyous, on to conquest, flying.
Chorus—Soprano, Alto, Tenor, Bass—
Praise to Joy, the God descended,
Daughter of Elysium,
Ray of mirth and rapture blended,
Goddess, to thy shrine we come.
By thy magic is united
What stern custom parted wide,
All mankind are brothers plighted,
Where thy gentle wings abide.
By thy magic is united
What stern custom parted wide.
All mankind are brothers plighted,
Where thy gentle wings abide.
O ye millions, I embrace ye!
Here's a joyful kiss for all.
O ye millions, I embrace ye!
Here's a kiss, a kiss for all!
Brothers o'er yon starry sphere,
Sure there dwells a loving Father,
Brothers o'er yon starry sphere,
Sure there dwells a loving Father.

ANDANTE MAESTOSO.

O ye millions kneel before him,
World dost feel they Maker near?
Seek him o'er yon starry sphere,
O'er the stars enthron'd, adore Him!
O'er the stars enthron'd, adore Him!

ALLEGRO ENERGICO SEMPRE BEN MARCATO.

Praise to Joy, the God descended,
Daughter of Elysium,
Ray of mirth and rapture blended.
Goddess, to thy shrine we come.
O ye millions, I embrace ye!
Here's a joyful kiss for all.
God descended Daughter of Elysium,
O Goddess to thy shrine we come!
O ye Goddess to thy shrine we come
O ye millions, O ye millions,
I embrace ye, here's a kiss,
Here's a joyful kiss for all.
A kiss for all.
O ye millions, kneel before Him,
World, does feel thy Maker near?
Seek him o'er yon starry sphere,
Seek him o'er yon starry sphere,
Brothers, brothers!
O'er the stars enthron'd,
O'er the stars enthron'd, adore Him,
O'er the stars enthron'd, adore Him.

ALLEGRO MA NON TANTO.

Quartet—
Joy, thou daughter of Elysium,
Thy magic, by thy magic is united,
By thy magic is united,
What stern custom parted wide.
Chorus—
By thy magic is united,
What stern custom parted wide.
All mankind are brothers plighted,
Where thy gentle wings abide.
By thy magic is united,
What stern custom parted wide.
O ye millions I embrace ye!
Here's a joyful kiss for all,
A kiss for all!
Brothers, O'er yon starry sphere,
O'er yon starry sphere,
Sure there dwells a loving Father,
There dwells a loving Father.

PRESTISSIMO.

O ye millions, I embrace ye!
Here's a joyful kiss for all,
A kiss for all!
Praise her! Praise to Joy, the God descended,
Joy, the God descended,
Daughter of Elysium,
Joy, O Joy, the God descended,
God descended.

GOD SAVE THE KING!

SEVENTH CONCERT.

Saturday, 15th May, 1920.

Programme.

NATIONAL ANTHEM.

1. Overture, "Coriolanus."

THIS overture, one of the most forceful and characteristic utterances of Beethoven, was written in 1807 for a five-act tragedy by H. J. von Collin, an Austrian amateur. Without music type the mind of the listener will be most quickly attuned to the composer's intentions by the following extracts from Shakespeare's tragedy, "Coriolanus," the emotional elements of which, more than the incidents of Collin's drama, would appear to have inspired the master's pen.

ACT IV, SCENE 5.

Antium.

A Hall in Aufidius's House.

AUFIDIUS:

I know thee not:—thy name?

CORIOLANUS:

My name is Caius Marcius, who hath done
To thee particularly, and to all the Volces,
Great hurt and mischief; thereto witness may,
My surname, Coriolanus. The painful service,
The extreme dangers, and the drops of blood
Shed for my thankless country, are requited
But with that surname; a good memory,
And witness of the malice and displeasure
Which thou shouldst bear me. Only that name remains.
The cruelty and envy of the people,
Permitted by our dastard nobles, who
Have all forsook me, have devoured the rest;
And suffered me by the voice of slaves to be
Whoop'd out of Rome. Now, this extremity
Hath brought me to my hearth: not out of hope—
Mistake me not—to save my life; for if
I had fear'd death, of all the men i' the world
I would have 'voided thee; but in mere spite,
To be full quit of those my banishers,
Stand I before thee here.

Coriolanus's offer to fight against his countrymen is accepted, and he leads the army of the Volces to the gates of Rome. After vainly suing for peace, the Romans, as a last resource, send to Coriolanus his mother (Volumnia), his wife (Virgilia), and his son (Marcius) to plead with him. Coriolanus receives them coldly.

ACT V, SCENE 3.

VOLUMNIA:

Think with thyself,
How more unfortunate than all living women
Are we come hither; since that thy sight, which should
Make our eyes flow with joy, hearts dance with comforts,
Constrains them weep, and shake with fear and sorrow:
Making the mother, wife and child to see
The son, the husband, and the father, tearing
His country's bowels out . . . .
If it were so, that our request did tend
To save the Romans, thereby to destroy
The Volces whom you serve, you might condemn us
As poisonous of your honour. No; our suite
Is, that you reconcile them; while the Volces
May say, "This mercy we have show'd"; the Romans,
"This we receiv'd"; and each in either side
Give the all-hail to thee, and cry, "Be bless'd
For making up this peace!"

CORIOLANUS:

Behold, the heavens do ope,
The gods look down, and this unnatural scene
They laugh at. O my mother; mother! O!
You have won a happy victory to Rome;
But, for your son,—believe it, O! I believe it;—
Most dangerously you have with him prevail'd
If not most mortal to him.

Coriolanus's forebodings prove true. Thwarted in their designs, the Volces assassinate him on his return to Ausium.

According to Wagner "the opening phrases of the overture bring before us the figure of the man. Prodigious power, indomitable self-confidence, and eager defiance assert themselves in his rage, hate, revenge, and destructive spirit."

No less clearly suggestive at the pleadings of his mother is the beautiful second subject, and the subsequent portrayal of the fierce mental struggle which agitates Coriolanus until the tragedy of the story is told.

2. Beethoven's Mass in D ("Missa Solennis"), Op. 123.

In order to preserve the continuity and the devotional character of the performance, it is specially requested that there should be ABSOLUTE SILENCE between the various sections and movements, and that applause should be reserved till the CONCLUSION.

To receive an adequate impression of the spirit of the work, it is suggested that it be listened to as an entity, and that the attention should not be diverted to any particular section of performers.

Soloists :

Soprano : Miss DULCIE HUXTABLE.
Contralto : Madame VERBRUGGHEN.
Tenor : Mr. GEORGE ENGLISH.
Bass : Mr. ROBERT ROMANI.

"We are here in the presence of one of the greatest masterpieces in the whole realm of music. Only works like Bach's *Grand Mass in B Minor* and Wagner's *Parsifal* can be compared with it." With this declaration Vincent d'Indy, the eminent French composer and critic, commences his appreciation of Beethoven's "Missa Solennis," and there can be no doubt that those who are fortunate enough to have already become acquainted with the work will agree with him. This master-work, however, is so stupendous that no one can hope to realise its import to the full without some measure of preparation. It is not possible, surely, to treat the performance of the "Missa Solennis" merely as a casual happening ; it should be heralded as an "event," not merely because it involved a great expenditure of energy in its preparation, not merely because a great, or famous, or notorious person was the author of the work, nor because some other person, more or less great, has levelled this or that criticism at the work, but because it presents a message which no one claiming to be a responsible being can afford to ignore.

The *Mass in D* occupied Beethoven during the years 1818–1823. When first undertaken it was intended to be used as part of the ceremonial installation of his friend and patron, the Archduke Rudolph, as Archbishop of Olmutz. As the work progressed, however, Beethoven came under the spell of his subject. We are told that "whilst working at the Mass his entire being seemed to assume another form. He lapsed into a state of complete detachment from the affairs of this world." In the endeavour to give his ideas an adequate setting, the composer so elaborated his work that it grew to proportions which rendered it unsuitable for the purpose which suggested it. Indeed, it would seem that from the very first Beethoven had no intention of writing a mere *piece d'occasion*, for in a letter of 1818, he says :—

"My chief object in writing this *Grand Mass* was to awaken, and deeply to impress, religious feelings, both in singers and hearers."

Here are distinct pronouncements regarding the composer's frame of mind—*his* attitude towards his subject. With these before us, we should do wrong to regard the work in any other light than that of devout reverence for the utterances of the text. Beethoven had no intention of composing music which should be a mere diversion. He sought to bring Music's expressive powers to bear on some of the profoundest thoughts that can engage the mind of man, and in such a way as to emphasise their everlasting truth.

We may gather from the following extract, dated 1824, that Beethoven was personally impressed by the solemnity of his subject. He says :—

"Pray do not imagine that I am at all guided by self-interest. I am free from all petty vanity. In God-like Art alone dwells the impulse which gives me strength to sacrifice the best part of my life to the Celestial Muse."

That he adopted no half measures in his devotion to the "Celestial Muse" is abundantly evident when we examine the Mass in its structural or technical side. He goes practically to the limit of his resources, both vocal and instrumental, in order to present his subject with due impressiveness. His method of using his forces, however, is quite in accordance with the rational conception of what Beethoven himself called a "spiritual subject." The fact that he is using the machinery of opera does not induce him to write operatic music to the words of the Mass, as others had done. He welds his forces—instruments, *obbligati* voices, chorus—into one compact whole, where each contributes effectively to the desired result, but without any thought of individual display. There is no overture. The work opens with a few expressive bars of introduction to the *Kyrie*. There are no set "pieces" for the soloists, though there are numerous wonderfully expressive passages for the various "obbligati" voices (as Beethoven himself describes them) either singly or in groups, or in combination with the chorus. Probably we are able to observe here an elimination of that "self-interest" of which Beethoven speaks in his letter. There can be no idea of personal glory or display in such a work. All must combine on equal terms to set forth, with due regard to their solemnity, the momentous intimations of the text.

The work is a sublime hymn of prayer, Glory, Love, and Peace, to which the master attached the motto : " Coming from the heart, may it reach the heart." As such it should find a ready acceptance wherever a real devotion to, and appreciation of, the spirit of Christianity is to be found.

Nevertheless, it seems hardly possible to regard the " Missa Solennis " as service music. " Surely," as Vincent d'Indy has it, " this admirable art would be out of place in the church—out of proportion with the divine office. Indeed, the large orchestra demanded would hardly be seemly in a place of worship. No, not service music, but *religious* music in the very highest degree."

Let us now examine the Mass more closely :—

I.—" KYRIE."

Kyrie eleison.	Lord, have mercy upon us.
Christe eleison.	Christ, have mercy upon us.
Kyrie eleison.	Lord, have mercy upon us.

The work opens with an orchestral introduction extending to twenty-one bars. At once the prayerful attitude is apparent. It seems as if all humankind were imploring the Divine mercy, and the effect is heightened by the sudden diminution of sound at the end of each utterance of the word " *Kyrie.*" When the " *Christe* " is reached the *obbligati* voices become prominent, developing the yearning phrases for some bars until they are joined by the chorus, and we have a polyphonic web of eight simultaneous parts working up to a grand climax. A gradual subsidence to *pianissimo* prepares the way for a second outburst of the opening theme, now expanded somewhat. An expressive *Coda*, which underlines the supplicatory " *eleison* " in a remarkable manner, concludes the movement.

II.—" GLORIA."

(*a*) Gloria in excelsis.

Gloria in excelsis Deo ! et in terra pax hominibus bonæ voluntatis. Laudamus Te. Benedicimus Te. Adoramus Te. Glorificamus Te.	Glory be to God on high ! And peace on earth to men of good will. We praise Thee. We bless Thee. We adore Thee. We glorify Thee !

An ascending phrase of great vigour (confided to the altos) announces the " *Gloria.*" At " *et in terra pax* " the speed is arrested momentarily, after which the opening phrase breaks forth again to the words, " *laudamus te.*" Another halt in the rush of praise occurs at the words " *adoramus te,*" and then the basses begin the energetic fugal section " *glorificamus te.*" This works up to a conclusion, with plagal cadence, on the sub-dominant, after which *Meno Allegro* is marked, and then comes—

(*b*) Gratias agimus.

Gratias agimus Tibi propter magnam gloriam Tuam, Domine Deus, Rex Cœlestis, Deus Pater Omnipotens ! Domine fili unigenite, Jesu Christe ! Domine Deus, Agnus Dei, Filius Patris !	We give thanks to Thee for Thy great glory, O Lord God Heavenly King, God the Father Almighty; O Lord, the only begotten Son, Jesus Christ : O Lord God, Lamb of God, Son of the Father.

The *obbligati* voices, tenor leading, enter successively with an expressive theme. Presently this is taken up by the chorus and a climax is reached, during which the tenors and basses sing in octaves at " *propter magnam gloriam tuam,*" with remarkable effect. At once the mood of the opening is restored, the pace quickens, and while the orchestra reminds us of the " *Gloria* " theme, the chorus thunders forth " *Domine Deus, Rex Cœlestis, Pater Omnipotens.*" And again after a quieter section for the quartet, the choir vociferously renders " *Domine Deus, Agnus Dei, Filius Patris* " with a sudden *diminuendo* on the final syllable.

(*c*) Qui Tollis.

Qui tollis peccata mundi miserere nobis. Qui tollis peccata mundi suscipe deprecationem nostram. Qui sede ad dexteram Patris miserere nobis.	Thou who takest away the sins of the world, have mercy upon us. Thou who takest away the sins of the world, receive our prayer. Thou who sittest at the right hand of the Father, have mercy upon us.

A change to *Larghetto*, and a graceful orchestral introduction (played by the wood-winds) ushers in the " *Qui tollis,*" sung by the *obbligati* voices. Throughout this section the chorus generally has phrases somewhat in the nature of exclamations, though occasionally there is some exceedingly expressive part-writing for the voices, as in the eight bars immediately following the tenor and bass unisonal passages at " *qui sedes ad dexteram Patris.*" The final *miserere* (with the interpolated " Ah") is almost pathetic in its intensity.

(*d*) Quoniam Tu solus.

Quonian Tu solus Sanctus. Tu solus Dominus. Tu solus Altissimus, Jesu Christe, cum Sancto Spiritu in gloria Dei Patris. Amen.

For Thou alone art Holy. Thou alone art the Lord. Thou alone, O Jesu Christ, with the Holy Ghost, art Most High in the glory of God the Father. Amen.

This movement is commenced by the tenors with a vigorous theme. The sudden *piano*, combined with the drop of an octave, at the word "*sanctus*," is very striking, and also very characteristic of the composer. The second line of the text is given to the sopranos, and when the third is reached the whole choir comes in. In "*Cum Sancto*" is set in solid harmony for the voices accompanied by a moving figure for the strings. "*In gloria Dei Patris*" is treated fugally and fully developed, while a fitting conclusion is made to the whole section by a *Coda* founded on the original "*Gloria*" motive.

III.—"CREDO."

(*a*) Credo in Unum Deum.

Credo in Unum Deum, Patrem Omnipotentem, factorem cœli et terræ, visibilium et invisibilium. Et in Unum Dominum, Jesum Christum, Filium Dei unigenitum, et ex Patre natum ante onmia sæcula. Deum de Deo, Lumen de Lumine, Deum Verum de Deo Vero, genitum non factum, consubstantialem Patri; per quem omnia facta sunt. Qui propter nos homines, et propter nostram salutem descendit de cælis.

I believe in one God the Father Almighty, Maker of heaven and earth and of all things, visible and invisible: And in one Lord Jesus Christ, the only-begotten Son of God, born of His Father before all ages, God of God, Light of Light, True God of True God, begotten not made, consubstantial with the Father; By whom all things were made, Who for us men, and for our salvation, came down from heaven.

The "*Credo*" opens with an emphatic declaration of faith, quite uncompromising in the certainty of its accents. A diminution of tone will be noticed at the words "*et invisibilium.*" The vigorous "*Credo*" is, however, immediately resumed, and leads to another *diminuendo* at the words "*anteomnia sæcula.*" A fugal subject is set forth at "*consubstantialem Patri,*" but is quickly disposed of, and a distinct change of mood brings us to "*qui propter nos homines.*" Then the "*descendit de cœlis*" bursts forth with a note of triumph, and later on is most appropriately combined with the "*qui propter*" theme. The orchestra continues the idea expressed in "*descendit*" for some bars after the voices have ceased, and then a change to *Adagio* and the key of D minor leads to the next movement:—

(*b*) Et incarnatus.

Et incarnatus est de spiritu Sancto, ex Maria Virgine, et homo factus est. Crucifixus etiam pro nobis, sub Pontio Pilato passus et sepultus est.

And was incarnate by the Holy Ghost of the Virgin Mary, and was made man; And was crucified also for us, suffered under Pontius Pilate, and was buried.

This is first confided largely to the *obbligati* voices, but a change comes when the tenor, with decision, sings "*et homo factus est,*" an announcement at once endorsed by the chorus. At the word "*crucifixus*" the note of tragedy is struck, and the remainder of the movement is probably the most emotional musical commentary on the Passion ever penned by any man. Anguish of spirit and body is clearly indicated in the vocal phrases, and a very intimate meaning is given to the whole when the chorus twice repeats the words "*pro nobis*" immediately after the quartet. The treatment of the word "*passus*" is almost heartrending in its accents of agony. We may almost say that Beethoven is depicting for us the very moment of the Saviour's death. An interesting point is here noted by Canon Eckersley. He says: "We should take note how much further music can go than speech in giving a special meaning to words. It is safe to say that not the most eloquent orator could utter the words '*passus est,*" so as to convey the meaning here infused into them. The point is the more noteworthy because the result is attained chiefly by the instruments of the orchestra. As we listen to the broken phrases of the strings and bassoons, joined in afterwards by the clarinets, oboes and flutes, we cannot but feel that we are carried away to Calvary as sympathetic spectators of that awful scene."

(*c*) Et resurrexit.

Et resurrexit tertia die, secundum scripturas; et ascendit in cælum; sedet ad dexteram Patris; et iterum venturus est cum gloria judicare vivos et mortuos; cujus regni non erit finis.

And the third day He rose again according to the Scriptures; and ascended into Heaven; and sitteth on the right hand of the Father; and He shall come again with glory to judge both the living and the dead; Whose kingdom shall have no end.

The Resurrection is announced exultantly by the tenors, and recorded in four bars of unaccompanied modal harmony, *forte*, by the full choir. Then, beginning with the Ascension, we have the most joyous section of the whole work; in fact, the expression is almost jovial—a feature for which the lively orchestral accompaniment is largely responsible. At "*judicare*" a momentary shadow is cast over all, but at "*cujus regni*" brightness again prevails.

(*d*) Credo in Spiritum Sanctum.

Credo in Spiritum Sanctum, Dominum et vivificantem; qui ex Patre Filioque procedit; qui cum Patre et Filio simul adoratur et conglorificatur; qui locutus per prophetas. Et unam sanctam catholicam et apostolicam ecclesiam. Confiteor unum baptisma in remissionem peccatorum; et expecto resurrectionem mortuorum.

And I believe in the Holy Ghost, the Lord and Life Giver; Who procedeth from the Father and the Son; Who with the Father and the Son together is adored and glorified; who spake by the Prophets; and one Catholic and Apostolic Church. I confess one Baptism for the remission of sins; and I look for the Resurrection of the Dead.

The opening theme of the "*Credo*" recurs naturally for this movement, but it receives entirely different treatment, being combined with new material. The development leads to an outburst of sublime hopefulness at the phrase "*et expecto resurrectionem mortuorum.*"

(*e*) Et vitam.

Et vitam venturi sæculi. Amen.

And the life of the world to come. Amen.

A most elaborate and fully-developed double fugue is provided for this, the concluding movement of the "*Credo.*" Here we have a translation into music of the sense of elation and joyous anticipation such as a devout disciple might experience while contemplating the promised glories of the Life Everlasting.

IV.—"SANCTUS" and "BENEDICTUS."

(*a*) Sanctus.

Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth! pleni sunt cæli et terra gloria tua! Hosanna in excelsis!

Holy, Holy, Holy, Lord God of Hosts; heaven and earth are full of Thy Glory; Hosanna in the highest!

A few bars of introduction by strings and wood-wind, *Adagio*, joined later by the trombones (marking a clearly-defined rhythm) and the *Sanctus* is sung by the *obbligati* voices. At "*Pleni sunt cæli*" the chorus has a short but vigorous fugue, and then, after a pause, another one for the "*Hosanna.*"

An orchestral "Preludium" of thirty-one bars lead to :—

(*b*) Benedictus qui venit.

Benedictus qui venit in nomine Domine; Hosanna in excelsis!

Blessed is He that cometh in the Name of the Lord; Hosanna in the highest!

This is really a movement for solo violin, accompanied by chorus and orchestra; the instrument is prominent almost throughout. The voice parts, however, have an interest all their own, due to the adroit use of a "canon at the seventh below" for the phrase "*benedictus qui venit,*" and also to the contrapuntal treatment of the second appearance of the "Hosanna."

V.—"AGNUS DEI."

Agnus Dei, qui tollis peccata mundi, miserere nobis! Dona nobis pacem.

O Lamb of God, who takest away the sins of the world, have mercy upon us! Grant us peace.

As a fitting conclusion to these comments we cannot do better than paraphrase Vincent d'Indy's admirable interpretation of this *Agnus Dei* :—

"The *Agnus Dei* would be the most beautiful and genial page of the work had we not previously had the *Credo.* It is in this number, and in the prelude for the Consecration, that Beethoven's religious sentiment appears most clearly. The whole of the long opening—a prayer in which humanity implores the mercy of the Divine Lamb—is of a beauty yet unequalled in musical history. And if that prayer rises, so breathlessly, towards the altar of the Lamb, the victim of Hate, it is because it implores Him for peace; 'peace, *interior* and *exterior,*' wrote Beethoven. No more hateful thoughts, no more private struggles, no more deep discouragements; the theme of Peace has sprung forth luminous and calm, out of the undecided key of B Minor, and gives us back at last the tonality of D Major, that of Faith, that of Love, that in which Charity enwraps itself, in the *Ninth Symphony.* This theme is clad in a pastoral character, which gives the impression of a saunter through the fields . . . . for Peace is not a thing of cities, it is amongst the valley streams and forest trees that the anxious townsman seeks it; for Peace is not of the world, and so it is outside of the world that the heart of the artist goes to find it.

"A simple and altogether regular setting-out of a fugue prepares the blooming of the Flower of Peace, of this positive theme which, descending directly from Heaven, bears witness that the soul is at last able to enjoy the peace it so much desired.

" All of a sudden distant drums and trumpets announce, twice, the army of Hate, and the soul is again seized with fear; again it implores; it calls for the peace promised, but scarcely seen. But the soul cannot conquer without being vanquished itself. The theme of peace is transformed; a struggle is established in the human soul, during this extraordinary *Presto* of the orchestra, in which the peace motive fights against itself and is finally abolished in a victorious flourish. This struggle against inner Hatred, destroyer of all peace, realizes one of the most essential conditions of the Christian life. This episode is nothing else than a living commentary of the words, the poignant 'Have mercy on us! On us who are assailed on all sides by the demons of Hate.' Later we have the confident appeal, 'Give peace to our souls!' And it is, in fact, Peace which imposes itself once more. Beautiful and joyous Peace grows like a marvellous plant, and right at the top of its stem (whilst in the distance the drums beat the retreat of the spirits of Evil) blooms for the last time the radiant flowering of those four incomparable bars, which seem to exhale to the sky the perfume of the acts of grace of the grateful soul. Is there, in the whole of Music, anything more beautiful? And, to express Peace conquered with the help of God, can one imagine a more sublime homage from a human being to his Divine Creator ? "

" There is nothing in common between the passionate, proud, and believing hero, whose grace is so pointed in its violence, and the mediocre herd at his feet, nor the barbarians who tilt their peaky noses in his presence. He is alone of his kind. No one equals him, but he does not flatter himself. Over his shoulder he throws a look like a falcon at all that surrounds him, a look which turns in a circle over the heads of these poor people, as the hawk above the poultry. Let them turn, then, around his pedestal, or pass without seeing him. He—he has lived; he does live."

Thus spoke Saures in an address on the *Colleone* of Verochio, but the remarks could have been as well applied to the person of Beethoven.

Yes, truly, he lives, our great Beethoven. His masterpieces, brought forth in sorrow, after the Biblical law, have led him, through sadness and suffering, as he himself said, even to the possession of this earth—of the inward joy—up to the Peace of the ever happy souls of whom he sang with so much love in his sublime *Credo*.

May his example be profitable to us, and the worship of his Art cause sweet and gentle peace and fruitful charity to reign among us.

GOD SAVE THE KING!

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