



Patron :

HER MAJESTY THE QUEEN.



EIGHTY-SECOND SEASON.



PHILHARMONIC SOCIETY

FIFTH CONCERT

THURSDAY, MAY 24, 1894.



PRICE ONE SHILLING.

QUEEN'S HALL, LANGHAM PLACE.
 PHILHARMONIC SOCIETY

UNDER THE IMMEDIATE PATRONAGE OF

Her Most Gracious Majesty the Queen,

THEIR ROYAL HIGHNESSES THE PRINCE AND PRINCESS OF WALES,
 THEIR ROYAL HIGHNESSES THE DUKE AND DUCHESS OF YORK,
 THEIR ROYAL HIGHNESSES THE DUKE AND DUCHESS OF SAXE-COBURG-GOTHA,
 THEIR ROYAL HIGHNESSES THE DUKE AND DUCHESS OF CONNAUGHT
 AND STRATHEARNE,
 THEIR ROYAL HIGHNESSES THE PRINCE AND PRINCESS CHRISTIAN OF
 SCHLESWIG-HOLSTEIN,
 HER ROYAL HIGHNESS THE PRINCESS LOUISE (MARCHIONESS OF LORNE),
 HIS ROYAL HIGHNESS THE DUKE OF CAMBRIDGE,
 HER ROYAL HIGHNESS PRINCESS MARY ADELAIDE (DUCHESS OF TECK),
 HIS HIGHNESS THE DUKE OF TECK.

EIGHTY-SECOND SEASON, 1894.

Honorary Directors.

FRANCESCO BERGER, Esq.
 W. H. CUMMINGS, Esq.
 CHARLES GARDNER, Esq.
 ALBERTO RANDEGGER, Esq.

G. H. ROBINSON, Esq., Mus. Bac.
 FRANKLIN TAYLOR, Esq.
 JOHN THOMAS, Esq.

Conductor.

DR. A. C. MACKENZIE.

Hon. Treasurer and Orchestral Manager.

W. H. CUMMINGS, Esq.

Honorary Co-Treasurer.

CHARLES GARDNER, Esq.

Trustees.

GEORGE MOUNT, Esq.

JOHN THOMAS, Esq.

W. H. CUMMINGS, Esq.

Honorary Auditors.

J. HIGGS, Esq., Mus. B.

H. C. BANISTER, Esq.

ARTHUR O'LEARY, Esq.

Honorary Standing Counsel.

R. HORTON SMITH, Esq., Q.C.

Honorary Solicitor.

ARTHUR T. CUMMINGS, Esq.

Honorary Secretary.

FRANCESCO BERGER, Esq.

EIGHTY-SECOND



SEASON, 1894.

PHILHARMONIC SOCIETY

UNDER THE IMMEDIATE PATRONAGE OF

Her Most Gracious Majesty the Queen,

THEIR ROYAL HIGHNESSES THE PRINCE AND PRINCESS OF WALES,
 THEIR ROYAL HIGHNESSES THE DUKE AND DUCHESS OF YORK,
 THEIR ROYAL HIGHNESSES THE DUKE AND DUCHESS OF SAXE-COBURG-GOTHA,
 THEIR ROYAL HIGHNESSES THE DUKE AND DUCHESS OF CONNAUGHT
 AND STRATHEARNE,
 THEIR ROYAL HIGHNESSES THE PRINCE AND PRINCESS CHRISTIAN OF
 SCHLESWIG-HOLSTEIN,
 HER ROYAL HIGHNESS THE PRINCESS LOUISE, MARCHIONESS OF LORNE,
 HIS ROYAL HIGHNESS THE DUKE OF CAMBRIDGE,
 HER ROYAL HIGHNESS PRINCESS MARY ADELAIDE, DUCHESS OF TECK,
 HIS HIGHNESS THE DUKE OF TECK.

FIFTH CONCERT, THURSDAY, MAY 24, 1894.

AT
THE QUEEN'S HALL.

To commence at Eight o'clock precisely.

→ Programme. ←

PART I.

- SYMPHONY**, No. 8 (in F) *Beethoven.*
ARIA, "O del mio dolce ardor" (*Elena e Paride*) *Gluck.*
 MDLLE. LANDI.
FANTAISIE DE CONCERT, for Piano and Orchestra ... *Tschaikowsky.*
 (First time in England.)
 MADAME SOPHIE MENTER.

PART II.

- THREE PIECES** (1, Vorspiel; 2, Intermezzo; 3, Huldigungsmarsch)
 from Bjornson's Tragedy "Sigurd Jorsalfar" *Grieg.*
 (First time in England.)
 (Conducted by the COMPOSER.)
SONGS { *a.* "Reverie" *Saint-Saëns.*
 { *b.* "Melodie, "Si tu veux, Mignonne" *Massenet.*
 MDLLE. LANDI.
FANTAISIE, for Piano and Orchestra, "Zigeunerweisen" ... *Sophie Menter.*
 (Orchestrated by TSCHAÏKOWSKY.)
 (First time in England.)
 MADAME SOPHIE MENTER.
SCHERZO AND WEDDING MARCH from "A Midsummer Night's
 Dream" *Mendelssohn.*
 (First performed in England at a Philharmonic Concert, May 27, 1844.)

CONDUCTOR DR. A. C. MACKENZIE.

Analytical and Historical Programme.

PART I.

SYMPHONY, No. 8 (in F) Beethoven.

THIS work, which bears date October, 1812—the year of its immediate predecessor, No. 7 (in A)—is described by Herr von Lenz as a “problem for criticism,” because it shows the great composer of the “Eroica,” the “C minor,” and the “Pastoral,” not only halting in his onward course, but going back even as far as the point where he was content with the Minuet of Haydn and Mozart. The fact is certainly curious, but to speculate upon its cause would be vain; and, in any case, few would incline to do so with a disposition to grumble. Beethoven's whim put the world in possession of a masterpiece which will never lose its charm—a work which can be appreciated by all who hear it, for the simple reason that it speaks in a language all can understand. “The effect of this Symphony,” said one of its German critics, “is wholly gay and free from trouble. It excites in the mind of its hearers the most refreshing sensations, and not a false note disturbs his enjoyment.” This witness is true; and whether the work be a retrogression or not, the world should be thankful for so rich a treasure. The researches of Mr. Thayer, Beethoven's painstaking biographer, have shown that the Symphony gave its composer some trouble, notwithstanding its comparative smallness. First of all, an introduction was written in A major; then the key was changed to D, and a sketch made of the present *Allegro*; finally, the key of F was chosen, and the various materials, as we now have them, were collected with characteristic patience, if not with the rapidity and decision generally associated with ideas of genius. Beethoven was always the laborious worker he appears in this case, and nothing is more remarkable than the way in which his fancies were often changed ere they took their ultimate form.

Allegro vivace e con brio—F, $\frac{3}{4}$.

Some critics hold that this movement is the least successful part of the work, but even they must grant that it begins well: the full orchestra attacking the theme in a style which might have suggested to Mendelssohn the spirited opening bars of his “Italian” Symphony:—

Allegro vivace e con brio.

No. 1. *f Tutti.* *Wind. p dolce.* &c.

The second subject is far more striking, and its treatment far more characteristic. It is first announced by the violins in octaves, and in the key of D, modulating to that of C—

No. 2. *Vi. sempre p* *pizz.* *rit.* *a tempo.* &c.

The theme is then repeated by the "wind" in the new key; but, with true Beethovenish fancy, it avoids a close, and loses itself, so to speak, in a prolonged diminished seventh.

A tributary subject, shortly afterwards heard from the flute and oboe, runs thus—

No. 3. *p dolce.* &c.

Out of these materials the first part of the movement—a very concise one—is made; save that its closing bars present a new figure—

No. 4.

continued in the second part as an accompaniment to the first phrase of the leading theme, which is handed about from instrument to instrument with the happiest effect, and continues to pervade the orchestra in some form or other till the entire melody is given out by the basses in a grand *fff Tutti*. Thenceforward the movement proceeds with such varied treatment of its subjects as becomes Beethoven's prodigal imagination. The closing bars, wherein, after a short silence, the strings play in octaves the first six notes of the leading theme, can hardly escape admiring observation.

Allegretto scherzando—B flat, $\frac{3}{4}$.

This universally favourite movement is, according to Hector Berlioz, "one of those productions for which we can find neither model nor parallel: it has fallen from heaven in its entirety into the artist's thoughts; he writes it with one stroke of the pen and we are amazed at listening to it." The praises of Berlioz are not a bit too strong, but they would have taken another form had he known that the heaven-descended theme was invented at a supper-table for the purpose of an absurd "catch," and that from so ignoble a germ the entire movement sprang. But we do not think the less of Beethoven himself because he—the mightiest musical genius that ever lived—was the son of an obscure tenor singer, or of Schubert because his father struggled to get a living out of a

common school. The theme of the *Allegretto* (and of the "catch") is divided between the first violins and basses, which answer each other, accompanied *pp* and *staccato* by the "wind"—

No. 5.

Allegretto scherzando.

VI. I.

pp

sempre staccato.

pp

&c.

After a fashion common with him, Beethoven takes a single "figure" of this subject, and chiefly employs it till another melody appears on the scene in the orthodox (dominant) key—

No. 6.

Wind.

cres.

Str.

pp

cres.

Wind.

pp

The grace and beauty with which these materials are subsequently used have scarcely a parallel, and as the movement flows serenely on, the listener feels that, like Tennyson's "Brook," it might "go on for ever." But the composer has other intentions. With a waywardness beyond explanation, he stops his divine music in full career, and winds up with a common-place Italian cadence. It is as though a street band had played a Rossinian melody under his window, and made the enraged musician, after scribbling a Rossinian peroration, fling down his pen in disgust.

Tempo di Menuetto—F, $\frac{3}{4}$.

This movement will speak for itself, and demands neither remark nor quotation. Reference has already been made to the extraordinary fact that Beethoven, after having invented and developed the *Scherzo* as it is in the fifth and seventh Symphonies, here chose to go back to the old-fashioned Minuet. His reasons for doing so are as inexplicable as those for abruptly ending the *Allegretto* with an Italian cadence.

Allegro vivace—F, $\frac{6}{8}$.

What can be lighter or more trifling than the chief theme of this final movement—

No. 7.

pp Str.

But just as Haydn often means to be most scientific when he begins in the most bucolic manner, so Beethoven here determines to show his strongest points, and that speedily. The little theme above quoted dies away *ppp*, and then suddenly a roaring C sharp *ff* is heard from nearly the entire orchestra, followed by a "full" repetition of the subject. This master-stroke is wonderfully effective, but it only foreshadows one still greater. Meanwhile the second subject enters in the key of A flat—a cadence leading to the dominant key being "interrupted" in the master's well-known manner—

Passing over many interesting and remarkable episodes, we come once more to the *ff* C sharp, followed, as previously, by a repetition of the first subject, and the re-appearance of the second in D flat, after which the movement develops new resources. Two pauses separate snatches of the principal theme, and then the subjoined heralds a most impressive episode—

Eventually the chief *motive* recurs, and the *fortissimo* unison is five times heard; the first time as D flat, next, after an interval, as C sharp; and next as C sharp three times in close succession. But the most remarkable feature in the entire Symphony deserves quotation—

Having thus forced the movement into F sharp minor, speedily to bring it back again to F, Beethoven goes on with unflagging spirit to the end, leaving an impression that however much he may have kept his greatest powers in abeyance throughout the earlier portions of the work, in the *Finale* he exhibits his true proportions as the giant composer who "doth bestride the world like a Colossus."

ARIA, "O del mio dolce ardor" (*Elena e Paride*) Gluck.

MDLLE. LANDI.

O del mio dolce ardor,
 Bramato oggetto,
 L'aura che tu respiri,
 Alfin respiro.
 Ovunque il guardo io giro,
 Le tue vaghe sembianze.
 Amore in me dipinge;
 Il mio pensier si finge
 Le più liete speranze;
 E nel desio che così m'empie il petto.
 Cerco tè . . . chiamo tè . . .
 Spero e sospiro!

FANTAISIE DE CONCERT, for Piano* and Orchestra Tschaiïkowsky.

(First time in England.)

MADAME SOPHIE MENTER.

IN its complete form this work consists of two movements: first, a *Quasi Rondo* in G major; second, an *Andante cantabile* in G minor, entitled "Contrastes," with a continuation—*Allegro moderato*, G major—by way of *Finale*. The second movement is now omitted, and the *Quasi Rondo* ends with an appendix *Coda*, which may have been specially prepared for use on occasions when the first movement is taken alone.

A spirit of fantasy animates the *Rondo* from beginning to end. Though an approximation to the form after which it is named, the music is a law unto itself, and one may say of the work that the unexpected is generally happening.

Andante mosso—G major, C.

The theme of this leading section is set forth in the orchestra:—



. The Instrument used on this occasion is a New Scale Orchestral Concert Grand Pianoforte from the celebrated manufactory of Messrs. Steinway & Sons, New York and London.

and by it developed with as much regularity as though the first movement of a Concerto had opened. Throughout a part of the discussion the pianoforte has "divisions" in octaves—a succession of various figures, ending with brilliant scale passages of demisemiquavers. A reflection of this florid solo work is shortly found in an episode leading up to what may be termed a second subject—

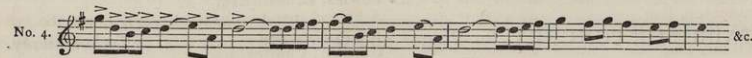
No. 2. Pfte. *leggiero*.

The pianoforte maintains the lead here assumed until the second theme makes its appearance, in the dominant key—



This is taken up by the orchestra in due form, attended by a brilliant pianoforte accompaniment, after which a sonorous *Codetta*, with abounding scale passages in octaves, ends the section in D major.

The next division of the movement is for the pianoforte alone, and marked *Lo stesso tempo, ma molto capriccioso e rubato*. It may pass for purely Fantasia work, and, as such, tells its own story, so far as there is one to tell. The dominating theme, which stands as below—



is treated at considerable length—the orchestra all the while remaining silent—and finally appears as the subject of a brief *Adagio molto sostenuto* in D major.

The first section is now repeated, with its second subject in the primary key instead of in the dominant, after which the *Codetta* with the scale passages is again entered upon, but now much lengthened and varied by the Appendix to which reference has already been made. The movement ends, as may be supposed, with a grand display of all the force at the composer's command.

EIGHTY-SECOND



SEASON, 1894.

PHILHARMONIC SOCIETY.

LIST OF GUARANTORS.

	£	s.	d.		£	s.	d.
Agnew, Philip Leslie, Esq. ...	25	0	0	Brought forward ...	610	12	0
Aitken, Samuel, Esq. ...	50	0	0	Curwen, J. S., Esq. ...	5	0	0
Alderson, E. Kynaston, Esq. ...	10	0	0	Cusins, <i>The late</i> Sir W. G. ...	10	0	0
Allon, Erskine, Esq. ...	5	0	0	Dale, C. J., Esq. ...	5	5	0
Ashdown, Edwin, Esq. ...	25	0	0	Davidson, Miss Margaret Laidlaw ...	5	5	0
Austin, Walter, Esq. ...	5	5	0	Dewar, Professor James ...	25	0	0
Baker, J. Percy, Esq., A.R.A.M. ...	5	5	0	Dickinson, Mrs. H. (Miss Ellen Edridge) ...	5	0	0
Baker, Henry J., Esq. ...	5	0	0	Dorrell, W., Esq. ...	15	0	0
Banister, H. C., Esq. ...	10	0	0	Duloup, L., Esq. ...	10	10	0
Barker, E. F., Esq. ...	5	5	0	Druce, Mrs. Carey (Miss Mary Travers) ...	10	0	0
Barnard, Miss Dora ...	2	2	0	Eayres, W. H., Esq. ...	5	5	0
Barnes, Edwin, Esq. ...	10	0	0	Enoch & Sons, Messrs. ...	10	10	0
Barnes, Miss Kate A. ...	10	10	0	Erard, Messrs. S. & P. ...	105	0	0
Barnett, John Francis, Esq. ...	10	0	0	Ernest, Herr Gustav ...	5	5	0
Barrett, W. Lewis, Esq. ...	10	10	0	Eyre, A. J., Esq. ...	5	5	0
Bassano, Madame ...	5	5	0	Faning, Eaton, Esq. ...	10	10	0
Behrens, Adolph, Esq., F.P.S. ...	21	0	0	Ferrari, Miss ...	10	0	0
Bending, Edwin, Esq. ...	5	5	0	Fisher, Shelley, Esq. ...	5	0	0
Bennett, G. J., Esq., Mus. Doc. ...	5	0	0	Foster, Myles B., Esq. ...	5	5	0
Bennett, Joseph, Esq. ...	35	0	0	Fowles, Ernest, Esq. ...	5	5	0
Berger, Francesco, Esq. ...	50	0	0	A Friend (per Francesco Berger, Esq.) ...	100	0	0
Berger, Madame Lascelles ...	20	0	0	Frost, Miss Annie ...	10	10	0
Beringer, Oscar, Esq. ...	10	10	0	Gardner, Charles, Esq. ...	50	0	0
Betjemann, G. H., Esq. ...	10	10	0	Gilbert, Alfred, Esq. ...	50	0	0
Betjemann, Gilbert R., Esq. ...	5	5	0	Goetz, Mrs., F.P.S. ...	50	0	0
Bigge, Mrs. Thomas Edward ...	10	0	0	Goldschmidt, Otto, Esq. ...	20	0	0
Birch, Ernest, Esq. ...	10	0	0	Görlitz, Hugo, Esq. ...	26	5	0
Bird, H. R., Esq. ...	10	10	0	Gosden & Son, Messrs. D. ...	10	10	0
Blagrove, Richard, Esq. ...	5	5	0	Griffin, Ralph, Esq., F.P.S. ...	21	0	0
Braine, Frank, Esq. ...	10	10	0	Grosvenor, Hon. Victoria ...	2	2	0
Bridge, Professor J. F., Mus. Doc. ...	10	10	0	Grove, Sir George, D.C.L. ...	10	0	0
Brown, H. F., Esq., F.P.S. ...	20	0	0	Grylls, Thomas J., Esq. ...	10	10	0
Bull, F. Kimber, Esq. ...	5	0	0	Hadfield, Mrs. M. ...	10	0	0
Burt, C. W., Esq. ...	5	0	0	Hammond, G. W., Esq. ...	5	0	0
Butterworth, A. E., Esq. ...	5	0	0	Hanlon, P. J., Esq., F.P.S. ...	20	0	0
Calkin, J. Baptiste, Esq. ...	5	5	0	Healey, W. B., Esq. ...	26	5	0
Campbell, Dr. F. J. ...	25	0	0	Higgs, James, Esq., Mus. B. ...	5	5	0
Carrodus, J. T., Esq. ...	10	10	0	Hopkins, Dr. E. J. ...	10	0	0
Cliffe, Frederic, Esq. ...	10	10	0	Hotine, Miss Jessie ...	5	5	0
Clinton, G. A., Esq. ...	15	15	0	Hunt, Rev. H. G. B., Mus. D., F.P.S. ...	5	0	0
Cobb, Gerard F., Esq., M.A. ...	5	0	0	Hyde, E. Francis, Esq., F.P.S. ...	100	0	0
Cobb, Oliver E. Fleet, Esq. ...	5	5	0	Jacoby, Herr Martin ...	5	0	0
Couldery, C. H., Esq. ...	5	0	0	Jefford, Robert, Esq. ...	10	10	0
Cummings, Norman P., Esq. ...	5	0	0	Jewson, Mrs. F. B. ...	10	0	0
Cummings, Arthur T., Esq. ...	25	0	0	Jones, A. Goddard, Esq. ...	10	0	0
Cummings, W. H., Esq., F.S.A. ...	50	0	0	Kemp, Stephen, Esq. ...	10	0	0
Carried forward ...	£610	12	0	Carried forward ...	£1,461	19	0

LIST OF GUARANTORS, SEASON 1894.—Continued.

	£	s.	d.		£	s.	d.
Brought forward	1,461	19	0	Brought forward	2,186	13	0
Keyser, Sir Polydore de	20	0	0	Robinson, Mrs. G. H.	20	0	0
Kjallmark, Henry W., Esq.	5	5	0	Robinson, Miss A. G.	10	10	0
Kuhe, Wilhelm, Esq.	10	10	0	Robinson, Henry R. A., Esq.	5	5	0
Lacy, F. St. John, Esq.	10	0	0	Rock, Madame Marianne	5	5	0
Lahee, Henry, Esq.	5	0	0	Rock, Miss Louise	5	5	0
Latham, Morton, Esq., M.A., Mus. Bac.	5	0	0	Roddey, General P. D.	10	10	0
Laumonier, Miss J. H., F.P.S.	5	0	0	Roc, M. T., Esq.	10	0	0
Law, Dr. W. T.	10	10	0	Rougemont, Irving F. de, Esq.	20	0	0
Law, Mrs. W. T.	10	10	0	Scripps, Mrs. J. D.	5	0	0
Lawson, Mrs. Frank	25	0	0	Scruton, H., Esq.	5	5	0
Longhurst, Dr. W. H.	5	0	0	Shakespeare, W., Esq.	50	0	0
Macirone, Miss	5	0	0	Sharman, Percy Victor, Esq.	10	10	0
Mackenzie, Dr. A. C.	100	0	0	Sharpe, Herbert F., Esq.	5	0	0
MacRorie, E., Esq.	50	0	0	Sinkins, Farley, Esq.	10	0	0
Mannering, E. H., Esq.	10	0	0	Smith, R. Horton, Esq., Q.C.	25	0	0
Mapleson, Alfred John, Esq.	15	15	0	Southgate, T. L., Esq.	10	10	0
May, Oliver, Esq.	10	10	0	Stainer, Professor Sir John, Mus. D.,			
Mee, Rev. J. H., Mus. Doc.	10	0	0	M.A.	50	0	0
Meen, Fountain, Esq.	5	5	0	Stainer, The Rev. W., L.H.D., F.P.S.	10	0	0
Mitchener, John, Esq.	10	0	0	Steinway & Sons, Messrs.	105	0	0
Mixer, H. Allen, Esq.	5	0	0	Sumner, Mrs. Morton, F.P.S.	5	0	0
Mounsey, Miss	7	7	0	Swann, Stretton, Esq.	5	0	0
Mountain, Thomas, Esq.	5	5	0	Taylor, Franklin, Esq.	50	0	0
Munck, Ernest de, Chev ^r	20	0	0	Thatcher, Captain H. W.	5	5	0
Mundella, Miss Emma	5	0	0	Thomas, John, Esq.	50	0	0
Needham, Dr. Joseph	5	5	0	Thomas, W. H., Esq.	5	0	0
Novello, Ewer & Co., Messrs.	100	0	0	Thompson, Arthur, Esq.	10	10	0
Noverre, C. E., Esq.	2	2	0	Thornthwaite, W., Esq.	5	0	0
O'Leary, Arthur, Esq.	5	5	0	Threlfall, T., Esq., F.P.S.	25	0	0
Oppé, Mrs. S. P.	20	0	0	Tietkens, Ernest A., Esq.	10	10	0
Ould, Charles, Esq.	5	0	0	Tree, Basil, Esq.	5	5	0
Palmer, Miss	5	0	0	Treherne, G. G. T., Esq.	10	0	0
Parris, G. J., Esq.	10	0	0	Trinity College, London	50	0	0
Pearce, Dr. C. W.	5	5	0	Turpin, Dr. E. H.	5	5	0
Pettit, Thomas, Esq.	5	0	0	Vert, N., Esq.	15	0	0
Pitts, W. E. Pitt, Esq.	25	0	0	Visetti, A., Esq.	20	0	0
Prescott, Henry W., Esq.	10	0	0	Visetti, Mrs.	20	0	0
Previté, J. W., Esq.	20	0	0	Webster, Sir Richard, M.P., Q.C.	21	0	0
Prout, Ebenezer, Esq., B.A.	10	10	0	Westrop, Miss Kate	5	0	0
Randegger, A., Cav ^r	50	0	0	His Honour Judge White, F. Meadows	50	0	0
Rawson, H. Stanhope, Esq.	10	10	0	Wilkes, H., Esq.	25	0	0
Regan, Charles, Esq.	5	0	0	Wilkes, Miss G.	25	0	0
Reynard, Mrs. Robert, F.P.S.	10	0	0	Woods, F. Cunningham, Esq., M.A.,			
Robinson, G. H., Esq., Mus. B.	50	0	0	Mus. B.	5	0	0
Carried forward	£2,186	13	0		£2,987	8	0

Additions to the above list will be duly announced, and further intending Guarantors are requested to communicate with the Honorary Treasurer, W. H. CUMMINGS, Esq., Sydcote, West Dulwich; or the Honorary Secretary, FRANCESCO BERGER, Esq., 6, York Street, Portman Square, W.

MEMBERS

(LIMITED TO SIXTY).

Those marked thus * are Directors for the present Season.

- | | | |
|---|---|--|
| <p>E. Aguilar, Esq.
Cav^e Luigi Arditì.
H. C. Banister, Esq.
Sir Joseph Barnby.
Edwin Barnes, Esq.
John Francis Barnett, Esq.
Dr. G. J. Bennett.
*Francesco Berger, Esq.
(<i>Hon. Secretary</i>).
Oscar Beringer, Esq.
H. R. Bird, Esq.
Richard Blagrove, Esq.
Jacques Blumenthal, Esq.
W. H. Brereton, Esq.
Professor J. F. Bridge, Mus. D.
A. Burnett, Esq.
J. Baptiste Calkin, Esq.
J. T. Carrodus, Esq.
Frederic Cliffe, Esq.
Frederic H. Cowen, Esq.</p> | <p>*W. H. Cummings, Esq.
(<i>Hon. Treasurer</i>).
William Dorrell, Esq.
Eaton Fanning, Esq.
John Foster, Esq.
Myles B. Foster, Esq.
Henry Gadsby, Esq.
Signor Manuel Garcia.
*Charles Gardner, Esq.
Dr. G. M. Garrett, M.A.
Alfred Gilbert, Esq.
Dr. F. E. Gladstone.
Otto Goldschmidt, Esq.
Sir Charles Hallé.
Georg Henschel, Esq.
James Higgs, Esq., Mus. B.
Dr. E. J. Hopkins.
Edward Howell, Esq.
W. S. Hoyte, Esq.
Henry Lahee, Esq.
Dr. C. Harford Lloyd, M.A.</p> | <p>Herr J. Ludwig.
Dr. A. C. Mackenzie.
Dr. G. C. Martin.
George Mount, Esq.
Arthur O'Leary, Esq.
Sir Herbert Oakeley, LL.D.,
Mus. D.
*Cav^e Alberto Randegger.
*G. H. Robinson, Esq., Mus. B.
W. Shakespeare, Esq.
Professor Sir John Stainer,
M.A., Mus. D.
Professor C. V. Stanford, M.A.,
Mus. D.
Sir Arthur S. Sullivan, Mus. D.
*Franklin Taylor, Esq.
*John Thomas, Esq.
Dr. E. H. Turpin.
F. Westlake, Esq.
T. H. Wright, Esq.</p> |
|---|---|--|

ASSOCIATES.

- | | | |
|--|---|--|
| <p>Erskine Allon, Esq.
Dr. G. B. Arnold.
Walter Austin, Esq.
Chevalier L. Emil Bach.
H. J. Baker, Esq.
F. W. W. Bampfylde, Esq.
W. L. Barrett, Esq.
W. E. Bendall, Esq.
Edwin Bending, Esq.
G. H. Betjemann, Esq.
Ernest Birch, Esq.
J. B. Boucher, Esq.
Frank Braine, Esq.
Dr. J. C. Bridge, M.A.
Dr. E. Bunnett.
A. E. Butterworth, Esq.
Dr. F. J. Campbell.
W. H. Carus, Esq.
Edward Chadfield, Esq.
G. A. Clinton, Esq.
J. Parry Cole, Esq.
Frederick Corder, Esq.
C. H. Coudery, Esq.
Dr. W. Creser.
Norman P. Cummings, Esq.</p> | <p>J. S. Curwen, Esq.
P. H. Diemer, Esq.
Charles Edwards, Esq.
F. G. Edwards, Esq.
L. A. Emanuel, Esq.
Herr Gustav Ernest.
A. J. Eyre, Esq.
J. T. Field, Esq.
Walter Fitton, Esq.
Ernest Fowles, Esq.
Dr. C. J. Frost.
Chev^e. Wilhelm Ganz.
George Gear, Esq.
G. W. Hammond, Esq.
C. J. Hargitt, Esq.
Battison Haynes, Esq.
W. Hodge, Esq.
F. E. W. Hulton, Esq., Mus. B.
Herr Martin Jacoby.
C. S. Jekyll, Esq.
Charles E. Jolley, Esq., Mus. B.
Stephen Kemp, Esq.
Ernest Kiver, Esq.
T. B. Knott, Esq.
Wilhelm Kuhe, Esq.</p> | <p>F. St. John Lacy, Esq.
C. Lawrence, Esq., Mus. B.
Signor Li Calsi.
Dr. H. Walmsley Little.
Edward Lloyd, Esq.
R. Harvey Löhr, Esq.
Dr. W. H. Longhurst.
Walter Mackway, Esq.
Tobias A. Matthey, Esq.
M. Maybrick, Esq.
Fountain Meen, Esq.
T. Mountain, Esq.
Chev^e. Ernest de Munck.
F. G. M. Ogbourne, Esq.
Thomas Oldaker, Esq.
Charles Old, Esq.
W. Frye Parker, Esq.
Dr. C. H. Hubert Parry.
Dr. C. W. Pearce.
Thomas Pettit, Esq.
Bantock Pierpoint, Esq.
J. Kellow Pye, Esq.
Herbert Sims Reeves, Esq.
Charles Regan, Esq.
Dr. W. John Reynolds.</p> |
|--|---|--|

ASSOCIATES—(Continued).

Henry R. A. Robinson, Esq.
H. R. Rose, Esq.
Dr. Gordon Saunders.
M. Emil Sauret.
W. de Manby Sergison, Esq.
Edward Sharp, Esq.
Herbert F. Sharpe, Esq.
F. J. Simpson, Esq., Mus. B.
Charlton T. Speer, Esq.
Reginald Steggall, Esq.

S. S. Stratton, Esq.
W. H. Thomas, Esq.
Arthur J. Thompson, Esq.
E. H. Thorne, Esq.
H. J. Timothy, Esq.
H. J. Trust, Esq.
J. Turpin, Esq., Mus. B.
L. C. Venables, Esq.
Dr. C. G. Verrinder.
Dr. Charles Vincent.

Robert Fountaine Virgoe, Esq.
Albert Visetti, Esq.
Frederick Walker, Esq.
T. A. Wallworth, Esq.
Walter Wesché, Esq.
W. Wiener, Esq.
C. L. Williams, Esq., Mus. B.
W. G. Wood, Esq.
F. Cunningham Woods, Esq.,
M.A., Mus. Bac.

FEMALE ASSOCIATES

(LIMITED TO SIXTY).

Mrs. F. E. L. Barnes.
Miss Kate A. Barnes.
Miss Emma Barnett.
Madame Bassano.
Madame Berger-Lascelles.
Mrs. Blake.
Mrs. Bowles.
Miss Mary Carmichael.
Madame Nettie Carpenter.
Miss Nellie Chaplin.
Madame Talbot Chérér.
Mrs. Chubb.
Miss Alice Clinton.
Mrs. Lamborn Cock.
Miss E. M. Cooper.
Mrs. Mary Davies.
Mrs. H. Dickinson (Miss Ellen
A. Edridge).
Mrs. Carey Druce (Miss Mary
Travers).

Miss Carlotta Elliot.
Mrs. M. Bucknall Eyre.
Miss Ferrari.
Miss Beata Francis.
Madame Frickenhaus.
Mrs. Alfred Gilbert.
Miss Edith Goldsbro'.
Mrs. H. Graves.
Mdle. Ida Henry.
Miss Margaret Hoare.
Mrs. F. B. Jewson.
Madame Agnes Larkcom.
Madame Emily Lawrence.
Mrs. Frank Lawson.
Miss Macirone.
Miss Marian McKenzie.
Miss H. M'Murdie.
Mrs. Julian Marshall.
Madame Mudie-Bolingbroke.
Miss Mounsey.

Miss Emma Mundella.
Mrs. Arthur O'Leary.
Miss Annette O'Leary.
Mrs. Pagden.
Miss Palmer.
Madame Dunbar Perkins.
Miss Oliveria Prescott.
Mrs. Regan.
Mrs. Sampson.
Madame Clara Samuell.
Miss Sophie Smith.
Lady Thompson.
Mdle. Gabrielle Vaillant.
Miss Kate Westrop.
Miss Maude Valérie White.
Miss Maud Willett.
Miss Hilda Wilson.
Miss Winthrop.
Miss Agnes Zimmermann.

HONORARY MEMBERS.

Herr Johannes Brahms.
Dr. Max Bruch.
Dr. Antonin Dvořák.
Herr Edvard Grieg.
Dr. Joseph Joachim.
Frau Sophie Menter.

Herr Moritz Moszkowski.
Pan Franz Ondricek.
M. Ignatz Jan Paderewski.
M. Anton Rubinstein.
Dr. Camille Saint-Saëns.
M. Basil Sapellnikoff.

Sefior Martin Meliton Sarasate.
Frau Clara Schumann.
Herr Johan Severin Svendsen.
Signor Guisepppe Verdi.
M. Charles Marie Widor.
M. Eugene Ysaÿe.

FELLOWS

(LIMITED TO ONE HUNDRED).

- John Franklin Adams, Esq.
Miss Gertrude Adams.
Mrs. Louisa Harriet Aston.
William Ringrose Atkins, Esq.
(*Cork*).
- Mrs. Beavington Atkinson.
Miss Elizabeth Mabel Bailey.
Rt. Hon. Arthur James Balfour.
Adolph Behrens, Esq. [M.P.
Mrs. Florence Bell (*Redcar*).
Mrs. Cordelia Frances Kemmis
Betty.
- Mrs. Amy Eliza Boursot (*née*
Critchett).
- Miss Esther Bright.
Henry Francis Brown, Esq.
Miss Ellen Burmester.
Mrs. Mary Eliza Alexandrine
Butterworth.
- Thomas Watt Cafe, Esq.
Rev. John Brooke Maher Camm,
M.A., Oxon. (*Bournemouth*).
Miss Violet Cater.
Mrs. Richard Knight Causton.
Miss Sophie Marianne Clutter-
buck.
- Mrs. Edith Cowper-Coles.
George Baynton Davy, Esq.
(*Fort William, N.B.*).
- Mrs. Ellen Deane.
James Ramsay Dow, Esq.
Col. William Pitt Draffen.
Mrs. William Pitt Draffen.
Mrs. Henry Drake.
Rev. Canon Robinson Duck-
worth, D.D.
Miss Martha Emerson.
Mrs. Josephine V. Eccles.
- E. Eshelby, Esq.
Thomas Eyre, Esq.
Miss Edith Helen Fergusson.
Robert Alexander Douglas
Fleming, Esq.
Miss Mabel Galsworthy.
Mrs. Emma Gardner.
Mrs. Angelina Goetz.
William Francis Grahame, Esq.,
B.A., T.C.D. (*Madras*).
Rev. Edward Ker Gray, LL.D.,
Cantab.
- Mrs. Robert James Gray.
Ralph Griffin, Esq.
Patrick John Hanlon, Esq.
Captain Thomas Bridges
Heathorn, R.A.
William Edgar Horne, Esq.
William Edward Horn, Esq.
Henry Pearse Hughes, Jun., Esq.
Rev. Henry George Bonavia
Hunt, Mus. D., Oxon.
E. Francis Hyde, Esq. (*New
York*).
- Mrs. Caroline l'Anson.
Miss Jeanne Hélène Laumonier.
Edwin Lawrence, Esq.
Alfred Henry Littleton, Esq.
Miss Lucy Fanny Locock.
Miss Edith Lodge.
Colin Mackenzie, Esq., F.R.G.S.
Mrs. Robertson Marsh.
Daniel Mayer, Esq.
Robert Milne, Esq.
Samuel Montagu, Esq.
Mrs. Samuel Montagu.
Miss Alice Clara Parker (*Pot-
ter's Bar*).
- Miss Elizabeth Duerdin Perrott.
Miss Georgiana Charlotte Place.
Miss Esther Florence Powell.
Mrs. Caroline Maria Preeston.
Mrs. Mary Ann Reynard.
Mrs. James Ridgway.
Miss Lydia Robins.
Arnold George Rogers, Esq.
Algernon Rose, Esq.
Alfred Seaward, Esq.
Mrs. Sutton Sharpe.
Miss Caroline Shearman.
William Sheepshanks, Esq.
Robert John Short, Esq.
Mrs. Mary Ann Emma South.
Miss Emma Marion South.
Miss Mary Frances South.
Mrs. Mary Spencer.
Rev. William Stainer, L.H.D.
Mrs. Alexander Robertson
Steele.
- Joseph Edward Street, Esq.
Mrs. Edith Jane Street.
Mrs. Morton Sumner.
Mrs. Friederica Frances Swin-
burne.
Herbert William Symes, Esq.
Mrs. Frances Ann Thomson.
Mrs. Kate Tarbutt.
Thomas Threlfall, Esq.
Hon. Mrs. William le Poer
Trench.
Beauchamp Charles Wain-
wright, Esq.
Miss Lilla Ward (*Tunbridge
Wells*).
William Webster, Esq.

PART II.

THREE PIECES (1, Vorspiel; 2, Intermezzo; 3, Huldigungsmarsch) from Björnson's Tragedy "Sigurd Jorsalfar" Grieg.

(First time in England.)
(Conducted by the COMPOSER.)

Björnson's drama, for which Grieg's orchestral pieces are written, is founded on an old Norse legend. It treats of *King Harald's* two sons, *Sigurd* and *Eystein*, who reign at the same time and are rivals for supremacy. Whilst *Sigurd* gains glory in the Crusades, *Eystein* passes laws in Norway and founds towns and churches. Each is put forward by his adherents as the superior, and the quarrel grows more and more bitter. The Kings struggle for superiority not from a mere thirst for glory, but because each brother desires recognition from the other, whom in his innermost heart he dearly loves. The fate of the brothers is sealed by a woman, *Borghild*, who loves *King Eystein* and is beloved by him. In order to clear herself of a scandalous accusation she has to undergo trial by fire before the people. Scathless she walks over the red-hot iron. After this divine judgment she no longer doubts that her lover will make her his wife. But as she awaits him and he does not come her thoughts grow bitter and revengeful. Then, before *Eystein's* messenger arrives with his offer of marriage, *Sigurd* forces himself into her presence, begging her to be his wife and thus to avenge herself on *Eystein*. Blinded by her anger she consents, so destroying the happiness both of herself and her lover.

The three orchestral pieces describe:—

I. IN THE ROYAL COURT. *Prelude.*

The two kings with their warriors and vassals are seated at wassail. Festivity prevails in the assembly.

II. *Borghild's* DREAM. *Intermezzo.*

Soft music introduces the act, and, on the rising of the curtain, it delineates the uneasy sleep of *Borghild*, whose imagination becomes more and more excited. Finally a cry of anguish escapes her: "Still I am walking over red-hot iron." She awakes, rises, and slowly advances with sad resignation.

III. TRIUMPHAL MARCH.

King Sigurd, filled with remorse at having destroyed his brother's happiness, by way of expiation sacrifices his thirst for glory, and decides to consecrate himself, in conjunction with his brother, to the welfare of his country. The brothers with their followers make their way to the "Thing" (a place where the laws are given). As they approach hand in hand, the people burst forth with shouts of joy: "Hail to the royal brothers! Long live Kings Eystein and Sigurd! Hail, Norway!"

FANTAISIE, for Piano and Orchestra, "Zigeunerweisen" ... Sophie Menter.

(Orchestrated by Tscháikowsky.)

(First time in England.)

MADAME SOPHIE MENTER.

WORKS of this class, being in the nature of rhapsody, and intended for the display of executive powers, are hardly open to analysis. In the present case all purposes will be served by an outline sketch, and the quotation of certain leading themes.

The piece begins with an Introduction (*Andante con moto*, F minor) in which, at the outset, the bass strings have a theme, lightly accompanied by wood-wind, triangle, and cymbals:—



Of this no after-use is made, but a subject (*Lento*) for oboe immediately following—



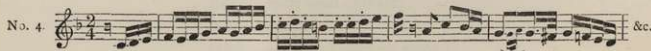
will be referred to later. These are the materials out of which, exclusively, the Introduction is constructed.

We now enter upon an *Allegro* in the same key. Here the pianoforte begins its share of the common task, starting with a short *Cadenza*, and then, without accompaniment, announcing the principal theme (*Andante*) with full harmony, choral-wise—



This subject is immediately dealt with; the *Allegro* resuming in 2-4, and the clarinet having the melody, the pianoforte attending with decorative passages. Next, the strings take up the melody, and so on, in very intelligible fashion, to the end of the section, which the solo instrument follows up with a brilliant *Cadenza*.

So far the staid and sober elements in Gipsy music have ruled, but now we pass to lighter and more fanciful characteristics. The pianoforte leads off (*Allegretto*) a theme founded on No. 2 above—



To this the orchestra presently adds a continuation of importance—



The two being subsequently worked out at length with much spirit and distinctive effect. This section also is closed by a *Cadenza*, leading to an *Andante* and a new theme for the clarinet, most brilliantly accompanied by the pianoforte—



Change upon change rapidly follows, but the materials employed are, for the most part, those which have already been introduced to us. Presently, however, a *Moderato* in F begins, and here a new subject is announced by the horns—



A continuation for violins runs as below—



The second part of the principal theme (No. 3) now comes back to be worked up with other passages amid constantly varying features of accompaniment, until the end is reached.

SCHERZO AND WEDDING MARCH from "A Midsummer
Night's Dream"

Mendelssohn.

(First performed in England at a Philharmonic Concert, May 27, 1844.)

1894.

LIST OF THE ORCHESTRA.

First Violins.

MM. Carodus, J. T., *Principal.*
 Bailey, H.
 Breeden, J. W.
 Gibson, H.
 Morley, H.
 O'Brien, E. J.
 Oldaker, T.
 Parfitt, E. W.
 Payne, A. W.
 Rendle, J. W.
 Roberts, E.
 Snewing, C.
 Sutton, W.
 Villin, A.

Second Violins.

Eayres, W. H., *Principal.*
 Carodus, R.
 Crooke, E.
 Earnshaw, J.
 Gunniss, J. W.
 Hann, E. H.
 Hann, Walter.
 Hayes, C. J.
 Jefford, R.
 Newton, C.
 Richardson, W.
 Ricketts, J.

Violas.

Blagrove, R., *Principal.*
 Bowie, W. R.
 Channell, H.
 Hann, W. H.
 Lawrence, T.
 Reynolds, T.
 Stehling, K. A.
 Waud, W. W.
 Wood, W. T.
 Wright, A.

Violoncellos.

MM. Howell, E., *Principal.*
 Boatwright, J.
 Elliot, G. T.
 Gill, C. H. A.
 Hambleton, J. E.
 Hann, W. C.
 Ould, C.
 Trust, H. T.
 Woolhouse, E.

Double-Basses.

White, A. C., *Principal.*
 Bishop, J.
 Carodus, E.
 Harper, C.
 Kendall, F.
 Maney, E. F.
 Ould, E.
 Silvester, W.
 Waud, J. H.
 Waud, J. P.
 Winterbottom, C.

Piccolo.

Tootill, A.

Flutes.

Barrett, W. L.
 Samson, R.

Oboes.

Malsch, W. M.
 Smith, H.

Cor Anglais.

Davies, E. V.

Clarinets.

Clinton, G. A.
 Spencer, J.

Bass Clarinet.

Augarde, E. J.

Bassoons.

Wotton, W. B.
 James, E. F.

Double Bassoon.

MM. Davis, W.

Trumpets.

Ellis, W.
 Morrow, W.
 Backwell, F. A.
 Solomon, J.

Horns.

Borsdorf, A.
 Mann, T. E.
 Clinton, C.
 Brain, A. E.

Trombones.

Hadfield, C.
 Geard, C.
 Matt, J.

Tuba.

Blake, F.

Drums.

Chaine, V. A.

Side Drum.

Baker, G.

Bass Drum and Cymbals.

Schroeder, J.

Triangle.

Baker, J.

Harp.

Lockwood, E.

*Organ.**Glockenspiel.*

Schroeder, J.

Librarian.

Mapleson, A.

CONDUCTOR - - - DR. A. C. MACKENZIE.