

CONCERTO FOR PIANOFORTE AND
ORCHESTRA No. 3, IN C SHARP
MINOR (Op. 80) *Xaver Scharwenka.*

(First performance in England.)

Pianist—PROFESSOR XAVER SCHARWENKA.

(Pianoforte by STEINWAY.)

I.—Maestoso.

Cadenza. Poco più animato.

Meno mosso.

Tempo primo.

II.—Adagio. Poco animato.

III.—Allegro non troppo. Meno mosso.

Tempo primo.

Professor Xaver Scharwenka, both as a composer and a pianist, is no stranger to the Saturday Concerts, at least to those among the audience who can carry their recollections back to the end of the seventies and the beginning of the eighties, at which period, during frequent visits to London, he was repeatedly heard here both as a composer and an executant, and was frequently seen among the audience. Attention was called to him in this country by Mr. Edward Dannreuther, who was the first to bring forward his first Pianoforte Concerto (Op. 32, in B flat minor) in England, viz., at the Saturday Concert of October 27th, 1877. It was probably the success which then attended its production, and which has since extended itself to both sides of the Atlantic, that soon led to his being invited to visit England. For the last seven years he has resided in America, and has only recently returned to his old sphere of work in Berlin. As far as we can judge from a perusal of the score of his new Concerto, he has been true to himself during that period, and has not allowed himself, as many other artists have done, to be denationalized. With his first Concerto he had already attained an individuality of style, influenced

though it may have been by Chopin, Henselt, and Liszt, which he has fully maintained in his new work, if indeed he has not also extended and matured it. Though, for purposes of reference, we have spoken of this Concerto as being laid out in three movements, it would be more correct to define its form as being couched in one continuous quick movement, interrupted by a slow movement, somewhat after the manner of Schubert's "Wanderer" Fantasia, and Liszt's Sonata, dedicated to Schumann. For there is a scarcely perceptible pause after the first movement, and none after the second. Leading themes used in the first movement, or variants of them, crop up again in what follows, and thus a sense of unity is imparted to the entire work and makes it appear as an organic whole.

I.—The first movement (*maestoso*) commences with the first principal subject, given out by the Orchestra in the following manner :—

No. 1. Orch.

Hrn. *f*

sempre marcatissimo.

sf

When this has been repeated *fortissimo e grandioso* by the Soloist, an alternative theme, similarly treated, immediately presents itself :—

No. 2. Str.

Str. *f*

Brass. *sf*

Its extension by the Soloist is complemented by the following melody allotted to the Violins, and brilliantly accompanied by sextuplets of semiquavers on the part of the Pianoforte :—

No. 3. Vln.

It is not till after a further reversion to the principal first subject (No. 1) that the second subject proper is reached, and this is effected only after due preparation by the interpolation of the following passage :—

No. 4. Vln. c. Vcl. 8. Pianoforte.

The second subject proper, which is given out by the Orchestra against an elaborate accompaniment (mostly demi-semi-quavers) for the Pianoforte, may be thus stated :—

No. 5. Vcl. &c.

It culminates in an impassioned passage for the Pianoforte, commencing :—

No. 6. Pianoforte.

On calming down, and duly prepared by :—

No. 7. Fl. & Cl. Pianoforte.

—the second half of the second subject, which may be thus sketched, is introduced :—

No. 8. Vcl. c. Vln. 3.

Near the beginning of the "working out" section, which is soon reached, a most elaborate Cadenza (*poco più animato*) for the Pianoforte is brought upon the scene. It might fairly be regarded as a comment upon all that has gone before, and starts thus with a reminiscence of No. 4. By way of a landmark we quote its few opening bars :—

No. 9. Pianoforte.

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What follows may be regarded as a further elaboration and recapitulation of what has gone before, and the movement, after quickening slightly in pace, is brought to a close (*più mosso*) in the key in which it commenced :—

II.—The second movement (*Adagio*) opens with the principal theme, given out by the Orchestra in the following manner :—

No. 10. Orch. Vln. ³

Hrn. *p*

piu cres. 12

Accompanied for the most part with quaver-triplets, this is at once taken up and extended by the Soloist. In its course appear modifications of several themes from the first movement with which we have now become familiar. First, we may specify No. 4, which eventually leads to the second subject, commencing :—

No. 11. Pianoforte.

p



The analogy of this to Nos. 8 and 6 is not far to seek. Later on there is more than one allusion to No. 5, and the slow movement is brought to a close in the key of G sharp; whether major or minor is left undecided, as the third of the chord is omitted. G sharp is enharmonically changed to A flat, and the Finale commences in the key of D flat, the enharmonic equivalent of C sharp major. This it does (*Allegro non troppo*) with a variant of the first few opening bars of No. 1:—



—and leading directly to a Mazurka-like theme, commencing:—



—and, after extension, followed by an alternative theme:—



The working-out of this material, after a half-close on the chord of F major, is followed (*meno mosso*) by an abridged version of the Cadenza (No. 9), leading to a new subject :—

No. 15. Pianoforte.

con espress.

Starting *Poco più lento, quasi Andante*, this is worked out at length, and is interrupted in its course by matter which has been made familiar. With a resumption of the *Allegro non troppo*, recapitulation and further elaboration ensue. The Cadenza-like passage and No. 15, now transposed to C sharp minor, are heard again, and with a glance at its opening subject (No. 1) the Concerto is brought to a vigorous end in the key in which it commenced.

[C. A. B.]

ARIA—

“NON PIÙ ANDRAI” (*Figaro*) *Mozart.*

MR. ANDREW BLACK.

Non più andrai, farfallone amoroso,
 Notte e giorno d'intorno girando,
 Delle belle turbando il riposo,
 Narcisetto, Adoncino d'amor.
 Non più avrai questi bei pennacchini,
 Quel capello leggiero e galante.
 Quella chioma, quell'aria brillante.
 Quel vermiglio donnesco color.
 Fra guerrieri, poffarbacco!
 Gran mustacchi, stretto sacco,
 Schioppo in spalla, spada al fianco,
 Collo dritto, muso franco;
 Un gran casco, un gran turbante,
 Molto onor, poco contante;
 Ed invece del fandango