

MUSIC HALL, BOSTON.

BOSTON SYMPHONY ORCHESTRA.

ARTHUR NIKISCH, Conductor.

Tenth Season, 1890-91.

PROGRAMME

OF THE

Fifteenth Rehearsal and Concert

FRIDAY AFTERNOON, FEBRUARY 6, AT 2.30.

SATURDAY EVENING, FEBRUARY 7, AT 8.00.

WITH HISTORICAL AND DESCRIPTIVE NOTES PREPARED BY

G. H. WILSON.

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FIFTEENTH REHEARSAL and CONCERT

Friday Afternoon, February 6, at 2.30.

Saturday Evening, February 7, at 8.00.

PROGRAMME.

Saint-Saens - - Symphonic Poem, "The Youth of Hercules"

Scharwenka - Concerto for Piano, No. 1, in B-flat minor, Op. 32
Allegro patetico; Adagio; Allegro animato.
Scherzo (Allegro assai).
Allegro non tanto, quasi adagio; allegro molto e passionato.

Wagner - - - - - Waldweben from "Siegfried"

Chadwick - - - - - Symphony No. 2, in B-flat, Op. 21
Andante non troppo; Allegro con brio.
Allegretto scherzando.
Largo e maestoso.
Finale.

Soloist, Mr. XAVER SCHARWENKA.

THE PIANOFORTE USED IS A BEHR BROS.

The Programme for the next Public Rehearsal and Concert will be found on page 475.

"On his entrance into life Hercules sees open before him two roads, that of pleasure and that of virtue. Insensible to the seductions of Nymphs and Bacchantes, the hero enters the road of struggles and combats, at the end of which he sees immortality." Such is the fable, which the pictorial French composer has adopted as the "motto" for his fourth and infrequently heard symphonic poem.

Concerto for Piano and Orchestra, No. 1, in B-flat minor, Op. 32. Xaver Scharwenka.

Allegro patetico ; Adagio ; Allegro animato.

Scherzo (Allegro assai).

Allegro non tanto, quasi adagio ; allegro molto e passionato.

Anticipating his artistic tour of the United States, Mr. Scharwenka was asked by one of the music papers of New York to prepare a bit of personal biography. We append the result in the translation of A. S. :—

"I feel somewhat embarrassed as I sit here writing a biographical sketch of myself, for I am certain nothing has ever occurred to me that can possibly interest your readers. I have never been an alderman, nor held a position under the government, never aspired to the office of general superintendent of any public art institution; nor have I ever desired to

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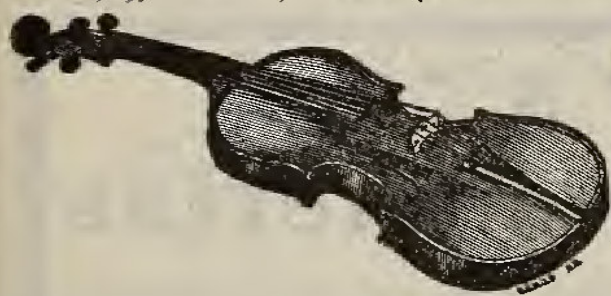
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AND CAMEL'S HAIR,**

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become superintendent of the police force. I have always paid my taxes promptly (when I could), have been vaccinated according to regulations, have served in the army from 1873 to 1874, in obedience to the law, and have been honored with some municipal positions of trust from time to time. I married in 1877; and here I beg of you not to consider the two sevens a mysterious omen, as my wife and *mother-in-law* are two excellent women. From this alliance evolved four Scharwenkas,—three daughters and one son. That I was born appears a matter of course, which fate also befell my three years younger brother, Philip, in 1847. So, if you now calculate by logarithm, you may be able to discover my age. After some investigation, it has become an established fact that I first saw the light in the little city of Samter, where I grew up to be the joy of my parents and the terror of the neighborhood. The old residents of the town still recall with horror the days when I covered the handsome pink and blue houses with black chalk drawings of locomotives, on which I figured as engineer playing the fiddle. In that way, I displayed an early inclination for music.

“I pass over the days of my childhood in silence, as I think it unwise to record anything which may become a bad example, only admitting that I was a terrible scapegrace, with a few moments of angelic quietude. At the age of four, I was already able to pick out simple tunes on the piano;



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and, as my playing was only monodigital (I used but the right hand second finger), I can assure you that *I never was guilty of a wrong fingering*, which must be a proof of my pedagogical talent. In the year 1854, we removed to Posen, where I entered the gymnasium (Latin College). Here it was that a great enthusiasm for music entered my soul. Here I had the constant society of the leader of a military band. Some little piano tuition received from the Cantor enabled me to play trios, etc., when, as a great Friday night treat, the band met at our residence. The musicians brought their instruments,—fagottos, oboes, clarinets, etc.; and I was very happy to play and handle them. At this time, I composed very diligently, having written clearly a sonata, which ended with some sort of a polka for a *finale*, and the introduction to which was represented by a moral. In 1865, my parents moved to Berlin; and here it was that my eyes were fully opened to the light by Kullak. Under his excellent supervision, I studied piano and composition. In 1869, I gave my first piano concert in the Academy which at that time brought forward but few novelties. During this year, various public performances followed. Since 1869 I have appeared in Berlin no less than one hundred and eighty-seven times. My concert tours have taken me all over Germany and through Russia, Austria, Hungary, Belgium, Sweden, Norway, and England.”

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In the year 1881, Mr. Scharwenka, who holds the appointment of court pianist to the Emperor of Austria, founded a conservatory in Berlin, which has prospered and become one of the leading institutions of musical learning in Europe. Scharwenka's published compositions number three score or more: they include much piano music, songs, chamber music, a symphony, and the concerto played to-day, first produced in 1877. A second piano concerto and portions of an opera, "Mataswintha," are to be numbered among his more ambitious works. Scenes from Mr. Scharwenka's opera were given a concert performance in New York a short time since, on the occasion of their composer's first public appearance in the United States. Though an unfamiliar name on Boston Symphony programmes, both Scharwenka's symphony and the B-flat piano concerto have been heard in New York.

The B-flat minor concerto, played once in this vicinity by Mme. Schiller, at Cambridge, with the Thomas orchestra, Feb. 12, 1878, is a virile and brilliant work. The composer has not held to a strict classic model as regards form, preferring the liberty of free expression and treatment of his ideas, adopted by many another modern composer; yet the general outlines of the concerto form are preserved. The piano and orchestra are equal agents in presenting the themes of the work, and in treating them.

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