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# Boston Symphony Orchestra.

Mr. WILHELM GERICKE, Conductor.

Fourteenth Season in Philadelphia.

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PROGRAMME

OF THE

# FIRST CONCERT

Monday Evening, November 7,

At 8.15 precisely.

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With Historical and Descriptive Notes by William F. Apthorp.

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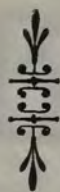
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# Boston Symphony Orchestra



Academy of Music,  
Philadelphia.

Eighteenth Season, 1898-99.

Fourteenth Season in Philadelphia.

Mr. WILHELM GERICKE, Conductor.

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FIRST CONCERT,  
MONDAY EVENING, NOVEMBER 7,  
AT 8.15 PRECISELY.

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PROGRAMME.

Karl Goldmark - - Overture in A major, "In the Spring," Op. 36

Scharwenka - Concerto for Pianoforte, No. 1, in B-flat minor, Op. 32

*Allegro patetico; Adagio; Allegro animato.*

*Scherzo (Allegro assai).*

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Johann Sebastian Bach - Prelude, Adagio, and Gavotte en Rondeau

(Arranged for STRING ORCHESTRA by SIGISMUND BACHRICH.)

- |   |     |
|---|-----|
| I. Preludio: Allegro (E major) - - - -        | 3-4 |
| II. Adagio (C major) - - - -                  | 3-4 |
| III. Gavotte en Rondeau: Moderato (E major) - | 2-2 |

Ludwig van Beethoven - - Symphony No. 5, in C minor, Op. 67

- |   |     |
|---|-----|
| I. Allegro con brio (C minor) - - - -       | 2-4 |
| II. Andante con moto (A-flat major) - - - - | 3-8 |
| III. Allegro (C minor) - - - -              | 3-4 |
| Trio (C major) - - - -                      | 3-4 |
| IV. Allegro (C major) - - - -               | 4-4 |

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OVERTURE, "IM FRUEHLING," Op. 36 . . . . . KARL GOLDMARK.

Karl Goldmark was born at Keszthély, Hungary, on May 18, 1832. He first studied the violin at the Musikverein at Oedenburg in 1842, then in Vienna of Leopold Jansa, and during the winter of 1847-48 at the Conservatorium of Joseph Böhm. He was also a pupil in the harmony class at the Vienna Conservatorium; but all his studies at that institution were cut short by the revolution of 1848, and in composition he was for the most part self-taught. The year 1858, which he spent in Pesth, was especially devoted to earnest self-directed studies in the works of Bach, Beethoven, and Robert Schumann. He found a firm friend in Joseph Hellmesberger, the elder, who had much of his chamber music and orchestral and choral work performed at his own concerts. For some time Goldmark was known mainly as a violinist, and his best known work was his suite for pianoforte and violin, Op. 11: indeed, so often did he play this composition in various German cities that one day a wag, seeing his name, "Karl Goldmark," on a hotel register, played him the trick of adding in his own hand, "*et suite.*" Goldmark's reputation as a composer first became universal through his well-known concert overture "Sakuntala," which, soon after its performance by the Philharmonic Society in Vienna in 1865, was given almost all over Europe and the United States. Ten years later his opera "Die Königin von Saba" placed his name upon the pinnacle of fame, and in its turn made the round of the musical world, excepting France, where foreign operas are hardly ever given until their composers have become recognizedly "classic." Ever since 1875 Goldmark has been recognized as the only thoroughly successful German opera composer since Richard Wagner: even Anton Rubinstein has not run him

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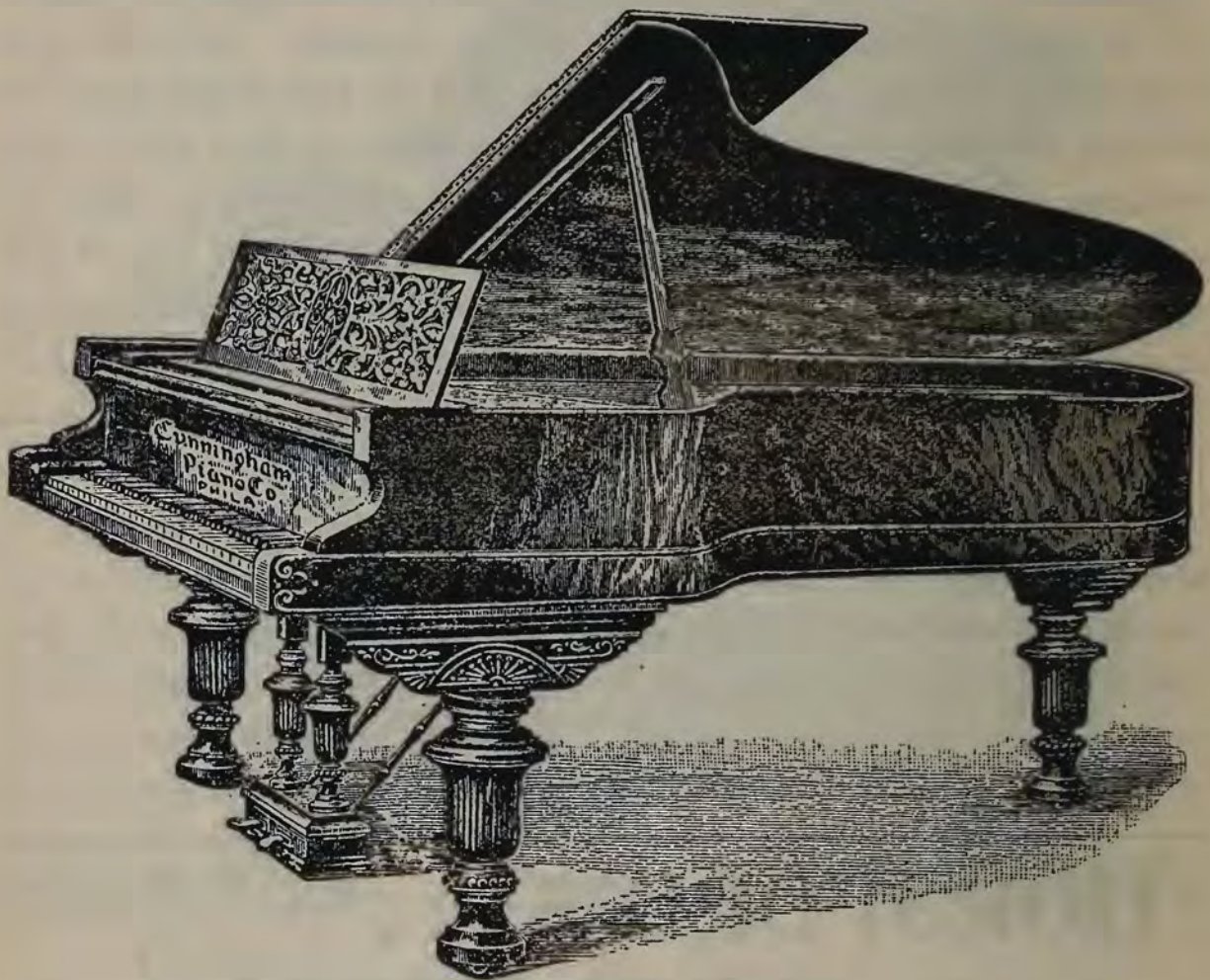
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very hard in this field. Still, Goldmark is not exclusively, nor even principally, an opera composer, although the most unquestionable element in his talent is probably his dramatic gift: his concert and chamber music have won distinguished recognition everywhere, and he certainly stands in the first rank among orchestral writers to-day. He is an elaborately careful and laborious composer, writing slowly, and subjecting his works to searching self-criticism before giving them to the world. He is of Hebrew blood, and has the conviction of the importance of details that belongs to his race. He is a brilliant master of orchestration, and delights in the most sumptuous orchestral coloring, perhaps to the extent of grazing monotony. The charge of a lack of elevation of style and nobility of inspiration has been brought against him; but in this matter he certainly does not stand far below many another of his famous contemporaries. His prevailing fault is a tendency toward the theatrical in musical effect.

The overture "Im Frühling" (In the Spring) begins rather like Mendelssohn's "Italian" symphony. The rhythm (9-8 time) is different, but the key (A major) is the same; and we hear a similar quivering accompaniment in triplets for two measures, against which the theme starts in on the violins in a very similar way. But here the resemblance stops, Goldmark's theme is buoyant and brilliant, but not wholly free from those syncopations in which the modern composer delights. After this theme has been played through in A major, it proceeds to make, as it were, four "false starts" in the following keys: in E major, A-flat major, D-flat major, and C major. In this last key it exhausts itself after four measures, and some soft harmonies in the horns, bassoons, and lower strings lead forthwith to the second theme in E major (dominant of the principal key). This gracefully swaying theme begins on the strings, the softer wind instruments chiming in toward the end of the first phrase. Soon the conclusion-theme

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comes in, also in  $\frac{3}{4}$ E major,—a flowing *cantabile* melody on the first and second violins in octaves (strengthened farther on by the oboes), against rising and falling *arpeggi* in the clarinets and violas, and sustained harmonies in the wind instruments and basses. With this conclusion-theme the first part of the overture ends.

The working out begins on a figure taken from the first theme, taken up in alternate measures by the strings and the flute (or oboe), against which other wind instruments assert a new rhythm. This working-out is carried on with considerable elaborateness, if not at great length, the composer having other things *in petto* than a long free fantasia. The first theme soon returns to usher in the third part in A major, this time *fortissimo* on the full orchestra. This third part bears quite the regular relation to the first, the most noteworthy modern innovations being certain striking changes in the instrumentation and in the register in which the several themes are introduced, and having nothing to do with the musical form. It leads to a long and brilliant *coda*, in which the working-out is pursued (as was often the case with Beethoven) on a wholly new plan. This *coda* soon changes the rhythm and *tempo* (*allegro*, 3-4, really 9-8, time) to *vivace non troppo*, 6-8 time. After a short slow interruption this *tempo* is accelerated to *allegro assai*, then to a *più mosso*, with which the work closes. So, unlike most of Beethoven's symphonic first movements, in which the free fantasia is dramatic and the *coda* idyllic, the *coda* in this overture is the most dramatic part of the work, and the most full of climax.

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Die Meistersinger.—Walther's Prize Song.  
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Tannhaeuser.—Act III., Duet: O Blessed Hour.  
Tannhaeuser.—Elizabeth's Prayer.  
Tristan and Isolde Vorspiel.  
Tristan and Isolde Potpourri.  
Tristan and Isolde.—Death of Isolde.  
Flying Dutchman Overture.  
Flying Dutchman.—Spinning Song. (Trans. by Liszt.)  
Flying Dutchman.—Act I., Aria: Through Waves that rage.  
Goetterdaemmerung Vorspiel.  
Goetterdaemmerung Trauermarsch.  
Lohengrin Introduction.  
Lohengrin Wedding March.  
Lohengrin.—Elsa's Dream.  
Lohengrin.—Solo and Chorus: Farewell, Dear Swan.  
Tannhaeuser.—The Shepherd and the Pilgrims.  
Tannhaeuser.—Wolfram's Appeal to Tannhaeuser.  
Tannhaeuser.—Elizabeth's Greeting.  
Tannhaeuser.—Elizabeth's Intercession for Tannhaeuser.  
Tannhaeuser.—Introduction to Act III.  
Tannhaeuser.—Tannhaeuser's Pilgrimage.  
Tannhaeuser.—Finale. The Defeat of Venus.  
Lohengrin.—Act III., Scene 3, March.  
Act III., Scene 2, Duo, Elsa and Lohengrin. Act II., Scene 2, Elsa's Balcony Song. Act III., Scene 3, Finale: The Swan, the Swan.  
Die Walkuere.—Siegmund's Love Song.  
Tannhaeuser Bacchanale.  
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"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; and, as my playing was only monodigital (I used but the right hand second

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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.”

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

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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.

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### ENTR'ACTE.

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Few people will probably hesitate to subscribe to these apparently self-evident statements of Mrs. Grundy's. Many of us have seen with regret how the unassuming pastoral beauty of Handel's "*Ombra mai fù*" can be vulgarized by resounding orchestral treatment, how an essentially refined and elegant scrap of melody and harmony can be lowered to the level of, say, Keller's "National Hymn," so that, as a certain musician once said, "the only practicable means of making it more vulgar still would be to add eight cornets to the eighteen violins." And they who have felt the vulgarity of the thing are, for the most part, content to explain it by the

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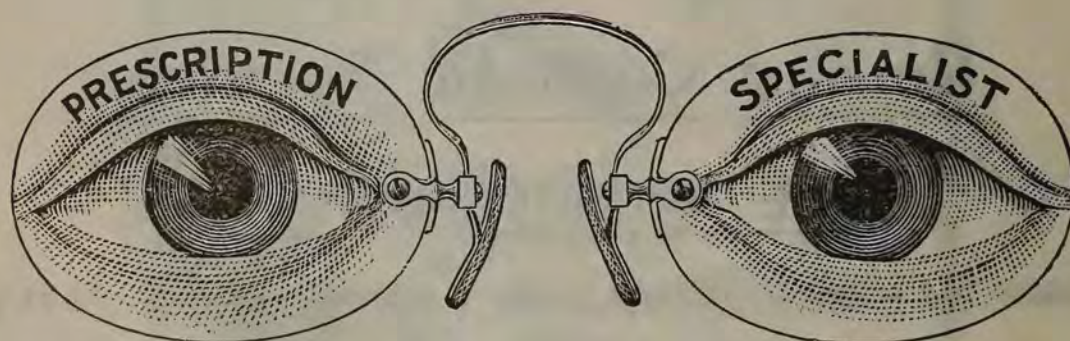
evident discrepancy between the character of the music and the portentous orchestral means of setting it forth. I, *moi qui vous parle*, have so explained it more than once. But is the explanation really the true one? — that is, true in the sense of showing this eighteen-violin-and-orchestra transcription of “*Ombra mai fù*” to be an example of the truth of a general proposition? I must own to having my doubts. Let me tell you why.

A musical experience upon which I look back with unmixed pleasure is that of once hearing the Dead-March in Handel’s *Saul* played on a single, unaccompanied guitar. Of course, due allowance must be made for a certain piquancy that almost inevitably attends such incongruities; where the discrepancy between the musical thought and the mechanical means of expression seems so preposterous as here, one is a little predisposed to make but inconspicuous demands upon the result, to be content with very little indeed. But, even making due allowance for this, I must say that the musical result in this particular case was of a nature to make no such allowance necessary. Speaking at once frankly and circumspectly, I can say with perfect truth that, in this particular instance, no jot nor tittle of the intrinsic grandeur and solemnity of Handel’s Dead-March was lost through the puniness of the instrumental medium. I can honestly say that I have never heard the march in question sound more impressive. Of course the performance was in private, not at a concert; but this circumstance made, upon the whole, little difference, save in ridding one of all preconceived repugnance at a seemingly preposterous experiment — for what is done in private has little influence upon that vague generality commonly known as the Cause of Art.

Now it seems to me that the inherent incongruity between such music as the Dead-March in *Saul* and such an instrument as a guitar is to the full as great as that between Handel’s “*Ombra mai fù*” and the portentous instrumental means employed in Herbeck’s arrangement of the same. Yet I am fully persuaded that not even the most private performance of the

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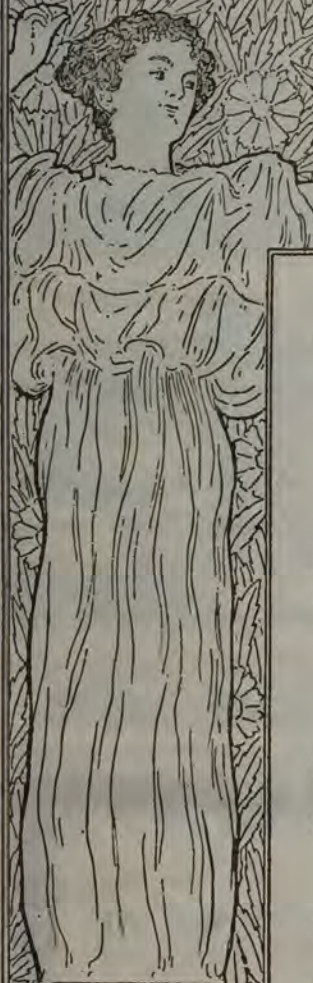
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latter could be made to sound otherwise than distastefully vulgar in my ears. How explain this? How account for the incongruity vanishing in one case, and not in the other?

It seems to me that the explanation must be sought for on some such lines as these. Playing the Dead-March in *Saul* on an unaccompanied guitar is something that falls wholly outside of normal musical conditions; and it is thus quite unamenable to the laws which govern normal musical performance. Herbeck's tremendous arrangement of the little pastoral air from *Serse*, on the other hand, does not overstep the limits of normal performance, and is consequently quite amenable to the laws governing the same. It pretends to be a concert piece, and, as such, claims distinctly to be judged by all the highest rules of musical good taste. The performance of the Dead-March in *Saul* on a guitar made no such pretension; any one would have hissed it off the symphony concert stage; but, in private, it could give pleasure of a very pure and intrinsically musical sort. Have you never derived profound and unalloyed musical enjoyment from hearing a nearly voiceless musician softly hum in your ear a noble phrase of melody—say, a theme from a Beethoven symphony or a Bach cantata? I often have. There was music, stripped absolutely naked of all save the simplest melodic and rhythmic relations and a certain soulfulness of accent. There was no thought of anything so eventful as a "performance;" yet the hushed, unpretentious humming had certain artistic merits which, combined with others, would have made a performance great. The playing of the Dead-March on a guitar was of the same sort.

Both of these things come properly in a class of things which the musical judge might characterize by the old legal phrase, "*De minimis non curat lex*"—which the late William D. Sohier once Englished by "The law does not fish for minnows." Such things, lying as they do wholly without the pale of normal performance, are to be judged by totally different standards from things which lie within that pale. And it is noticeable that, when

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once you have got to the level, into the peculiar atmosphere of these musical irregularities, you find it terribly hard to predict what will impress you favorably, or the reverse. I was taken to task only a day or two ago for advising a mandolinist to try his hand at some parts of the Finale of Beethoven's C minor symphony; a friend who had overheard me asked me if I had been really serious in my advice, or merely poking fun. I was quite serious. To be sure, I have never heard anything from that heroic movement played on a mandoline; but I can see no reason why that little instrument should not be able to do it quite as effectively as, say, a Chopin nocturne or Wieniawski's violin *Légende*. When you get beyond a certain point of incongruity, all sense of incongruity stops of itself, and the artistically permissible is bounded only by the physically possible. There is no artistic reason for stopping at one point rather than at another.

Note, moreover, still another difference between the two instances of musical incongruity I have mentioned — Herbeck's arrangement of "*Ombra mai fù*," and the Dead-March in *Saul* played on a guitar. In the one case the incongruity was that between a graceful, but rather tenuous musical idea and a portentous heaping-up of musical means; in the other case, between a grand, heroic musical idea and the puniest of instrumental means. The effect in the one case was irredeemably vulgar; in the other, essentially charming, it had even a certain ideal musical adequacy, you felt that it gave you all that was absolutely essential in the Dead-March in *Saul*, that what it failed to give you was merely a luxury, not a necessity of the music. It gave you enough to stimulate your imagination to supply the rest, and did not pretend to give you more than this. The Herbeck arrangement was vulgar by its material excessiveness, its tawdriness; the guitar Dead-March could not in any case be vulgar, simply because of its entire lack of assumption. And, if any one think I go too far in expressing willingness to listen to parts of the Finale of the fifth symphony played on a mandoline, let them consider the fact that the late Julius Eichberg —

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