

THE HISTORY OF  
THE PHILHARMONIC  
SOCIETY OF LONDON  
1813-1912  
BY MYLES BIRKET FOSTER



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THE PHILHARMONIC  
SOCIETY OF LONDON  
1813-1912





: : HISTORY OF THE : :  
PHILHARMONIC SOCIETY  
OF LONDON : 1813-1912

A RECORD OF A HUNDRED YEARS' WORK  
IN THE CAUSE OF MUSIC. COMPILED  
BY MYLES BIRKET FOSTER, F.R.A.M., &c.  
WITH 16 ILLUSTRATIONS    ⌘    ⌘    ⌘

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## PREFACE

IT has been impossible, in the available space of one volume, to do more than give an almost *bare* account of all the events that occurred during the hundred years of the existence of the Philharmonic Society; but in view of the unique nature of its centenary, the writer felt that even this poor record might do something, however small, to mark the event.

The complete number of Programmes, embracing as it does the contents of some seven hundred concerts, would fill a volume by itself.

To these Programmes are added Tables, showing the reader the nationalities of the composers, conductors, and performers. In the Index will be found, in addition to their names, a list of each composer's works performed at these concerts, the year of their first and last performance, and the number of times they were given, and similar information regarding the appearances of both players and singers.

The writer desires to thank very warmly his co-Directors of the Philharmonic Society and its able Honorary Secretary for their invaluable assistance in reading and furthering this work.

MYLES B. FOSTER.

LONDON, 1912.





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# THE PHILHARMONIC SOCIETY OF LONDON

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HER MAJESTY THE QUEEN.

HER MAJESTY QUEEN ALEXANDRA.

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## ERRATA

page	ls, line	9,	for	Salomon	read	Salmon
"	18	" 34	"	" A la "	"	" Alla "
"	25	" 14	"	" Sir "	"	" Su Griselda "
"	25	" 25	"	Messrs.	"	Mrs. SALMON
"	84	" 35	"	" De "	"	" Deh "
"	85	" 40	"	Comis	"	Gomis
"	86	" 6	"	" clair "	"	" claire "
"	90	" 15	"	E	"	Eh
"	115	" 31	"	" Misopingi "	"	" Mi sospingi "
"	127	" 19	"	" Le "	"	" La Rovine "
"	140	" 8,	<i>to be deleted.</i>			
"	161	" 25	<i>for</i>	" enchanteur "	"	" enchantée "
"	181	" 3	"	" thy place "	"	" the place "
"	186	" 25	"	" thought "	"	" sight "
"	187	" 19,	OVERTURE (or SUITE) in D.	J. S. Bach.		
"	215	" 26	<i>for</i>	" Qui "	<i>read</i>	" Que je suis "
"	223	" 8	"	" La "	"	" Le calme "
"	225	" 11	"	" Fuggi crudele "	"	" La ci darem "
"	291	" 15	"	B $\flat$ minor	"	C $\sharp$ minor
pages {	292, line 12	}	"	" Ardon "	"	" Ardor "
page 293, line 10	312	" 39 }	"	" Wood-nymph "	"	" Wood-nymphs "
" 300	" 38	"	"	Rossi	"	Rossini
" 314, lines 17 and 39	"	"	"	J. Schaller	"	F. Schaller

THE PHILHARMONIC  
SOCIETY OF LONDON  
1813-1912



# THE PHILHARMONIC SOCIETY OF LONDON

1813-1912

THE FIRST DECADE

1813-1822

**T**HE history of the Philharmonic Society of London, now celebrating its centenary, is practically, at any rate during the first sixty years of its existence, the history of English orchestral music and orchestral work of all nations introduced into England, during that long period of time.

It is difficult, in these days of musical plenty, when there is a superfluity of orchestral organisations, and a still greater number of good players in want of orchestral positions, to realise that in the year 1813 there was no permanent orchestral society in London open to the public, nor was there any society for the performance of Chamber-music; there was no band fit to play really orchestral works, by which is meant those Symphonies, Overtures, etc., which made their entire effect by means of the instruments and independent of voices. The opera and theatre bands were only employed in playing the weak Overtures and thin accompaniments of the Italian and English Opera in fashion in these days; as yet no German Opera was known over here: it is true there had been, at the King's Theatre, thanks to Mr. Ayrton, its Musical Director and one of this Society's original Directors, one or two benefit performances, which introduced "Cosi fan tutte" and "Il Flauto Magico," but the greatest of Mozart's Operas, "Il Don Giovanni," was unknown in England until Mr. Ayrton gave a splendid rendering of it in 1817; Beethoven's "Fidelio" first appeared at the same theatre in 1832.

The Concert of Antient Music, or "The King's Concerts" as they were termed, was really a private and amateur concern,



established by noblemen and others in 1776, which came to an end in 1848. They had an orchestra of strings, oboes, bassoons, and horns (four of each), two trumpets, one trombone, and drums. No music composed within the previous twenty years was to be performed, so that this rule excluded all the orchestral works of the (then) modern school.

In this state of orchestral starvation, the Philharmonic Society was founded to provide a pabulum. It is likely that the recollection of Salomon's orchestral concerts, in which sets of Haydn's Symphonies were the *pièces de résistance*, and which were held in London in 1791 and 1794 and up to the end of the eighteenth century, would stimulate the desire in musicians' minds for a permanent orchestral society.

Mr. Charles Neate, an original member,<sup>1</sup> wrote, not long before his death, describing the first meeting, held on Sunday, January 24, 1813, at Dance's house, to consider the formation of the Philharmonic Society. At this meeting were present François and J. B. Cramer, Henry Dance, Philip Antony Corri, and himself. A second meeting occurred shortly afterwards to select an orchestra, several of the best musicians in London giving their services gratuitously.

The preliminary announcement is too interesting to be omitted: "The want of encouragement, which has for many years past been experienced by that species of music which called forth the efforts, and displayed the genius of the greatest masters, and the almost utter neglect into which instrumental pieces in general have fallen, have long been sources of regret to the real amateur and to the well-educated professor: a regret which, though it has hitherto proved unavailing, has not extinguished the hope that persevering exertions may yet restore to the world those compositions which have excited so much delight, and rekindle in the public mind that taste for excellence in instrumental music which has so long remained in a latent state. In order to effect this desirable purpose, several members of the musical profession have associated themselves, under the title of THE PHILHARMONIC SOCIETY, the object of which is to promote the performance, in the most perfect manner possible, of the best and most approved instrumental music, consisting of Full Pieces, Concertantes for not less than three principal instruments, Sestetts, Quintetts and Trios; excluding Concertos, Solos and Duets; and requiring that vocal music, when introduced, shall have full orchestral accompaniments, and shall be subjected to the same restrictions."

<sup>1</sup> Mr. Neate claimed to be the only English pupil of Beethoven's.

Though these Rules were observed in most cases for a long time, Concertos were introduced from 1819 onwards, a Vocal Solo, "Dove Sono," from Mozart's "Le Nozze di Figaro" in 1816, and Vocal Duets in the same year !

Here are some of the Rules :

"The Society to consist of thirty Members and an unlimited number of Associates, from whom all future Members shall be chosen. Members and Associates to pay an annual subscription of three guineas.

"The subscription to the Concerts, eight in number,<sup>1</sup> to be four guineas ; and for resident Members in the families of subscribers, two guineas each. No tickets to be transferable.

"Seven Directors to be annually chosen from among the Members, for the management of the Concerts.

"No Member or Associate shall receive any emolument from the funds, all money received being appropriated only to the public purposes of the Society ; nor shall any Member or Associate receive any pecuniary recompense for assisting at the Concerts.

"There shall not be any distinction of rank in the orchestra, and therefore the station of every performer shall be absolutely determined by the leader of the night."

Of course, several modifications and changes have taken place since these Rules were planned, but the original objects of promoting the performance of the best works in the best manner available, and of running the Society *not* for pecuniary but for artistic results, have ever been the guiding principles of the Directors.

The results of the first season appear to have been most gratifying from both a pecuniary and an artistic point of view.

I append a list of the thirty Members and twenty-five Associates who originally formed the Society, the names of the Directors for the first season being in *italics* :

- |  |   |
|--|---|
| 1. Ashe, Andrew (flautist).                | 7. <i>Bishop, Sir Henry Rowley</i> (composer).    |
| 2. Ashley, Charles Jane ('cellist).        | 8. Blake, Benjamin (violinist).                   |
| 3. Attwood, Thomas (composer).             | 9. <i>Clementi, Muzio</i> (pianist and composer). |
| 4. <i>Ayrton, William</i> (mus. director). | 10. Cooke, Thos. Simpson (bass-singer).           |
| 5. Bartleman, James (bass-singer).         | 11. <i>Corri, Philip Anthony</i> .                |
| 6. Berger, Ludwig (pianist).               |   |

<sup>1</sup> The number was *eight* until 1856, and from 1861 to 1875, and 1878 to 1880, 1887 (one being a *matinée*) and 1895. In 1876-7 and 1897 there were *ten* concerts ; from 1881 to 1886, *six* concerts ; from 1888 to 1891, six concerts and a *matinée* ; from 1892 to 1894, and in 1896, there were *seven* concerts, and this number has prevailed to the present day, since the year 1898.

- |  |  |
|--|--|
| 12. <i>Cramer, J. Baptiste</i> (pianist).    | 23. <i>Potter, R. H.</i> (viola).            |
| 13. <i>Cramer, Franz</i> (violinist).        | 24. <i>Salomon, Johann P.</i> (violinist).   |
| 14. <i>Dance, Wm.</i> (violinist).           | 25. <i>Sherrington, W.</i> (viola).          |
| 15. <i>Graeff, —</i>                         | 26. <i>Shield, William</i> (composer).       |
| 16. <i>Griffin, Geo. Eugène</i> (pianist).   | 27. <i>Smart, Sir George T.</i> (conductor). |
| 17. <i>Hill, Henry, senr.</i> (double-bass). | 28. <i>Viotti, G. B.</i> (violinist).        |
| 18. <i>Horsley, William</i> (composer).      | 29. <i>Webbe, Saml., junr.</i> (composer).   |
| 19. <i>Knyvett, Wm.</i> (alto-singer).       | 30. <i>Yaniewicz, Felix</i> (violinist).     |
| 20. <i>Moralt, Joseph</i> (violinist).       |  |
| 21. <i>Neate, Charles</i> (pianist).         |  |
| 22. <i>Novello, Vincent</i> (composer).      |  |

Henry Dance undertook the Honorary Office of Secretary, and W. Ayrton that of Treasurer. The Associates were as follows :

- |  |   |
|--|---|
| 1. <i>Beale, John</i> (pianist).         | 14. <i>Meves, A. A. C.</i> (pianist).   |
| 2. <i>Bomtempo, J. D.</i> (pianist).     | 15. <i>Meyer, P.</i> (harpist).         |
| 3. <i>Brugier, —</i>                     | 16. <i>Meyer, C.</i> (harpist).         |
| 4. <i>Burrowes, J. F.</i> (composer).    | 17. <i>Mori, N.</i> (violinist).        |
| 5. <i>Cudmore, R.</i> (violinist).       | 18. <i>Naldi, G.</i> (bass-singer).     |
| 6. <i>Gattie, H.</i> (viola).            | 19. <i>Peile, —</i> (pianist).          |
| 7. <i>Hawes, W.</i> (bass-singer).       | 20. <i>Rawlins, T. A.</i> (violinist).  |
| 8. <i>Horn, C. E.</i> (tenor-singer).    | 21. <i>Saffery, —</i>                   |
| 9. <i>Hunter, —</i>                      | 22. <i>Smith, C.</i> (bass-singer).     |
| 10. <i>Kellner, E. A.</i> (bass-singer). | 23. <i>Spagnoletti, P.</i> (violinist). |
| 11. <i>Kramer, C.</i> (clarinettist).    | 24. <i>Vaccari, N.</i> (viola).         |
| 12. <i>Latour, J.</i> (composer).        | 25. <i>Welsh, T.</i> (bass-singer).     |
| 13. <i>Lord, —</i>                       |   |

to which were shortly added such well-known names as Cipriani Potter, Samuel Wesley, and the African violinist, Bridgetower.

At first, and until Spohr arrived on the scene in 1820, it was the custom, as unsatisfactory as it was curious, to divide the responsibility of what would have been in later times the conductor's duties between the principal violinist and a pianist, the former leading and, from time to time, beating time with his bow, whilst the gentleman "at the Piano," with the Full Score before him, corrected mistakes or filled up accidental omissions in the performance. This arrangement might work all right at rehearsal, but (as Mr. Hogarth observes<sup>1</sup>) "the leader could not execute his own part properly, and at the same time attend to, and beat time to the whole band; while his colleague at the pianoforte could scarcely exercise any influence on the 'going' of the performance without coming into collision with the leader."

<sup>1</sup> "The Philharmonic Society of London," Geo. Hogarth. London, 1862.

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FIRST PAGE OF GRAND SYMPHONY IN D, IN HAYDN'S AUTOGRAPH,  
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1813

It soon became clear that the person who was "at the Piano," and had possession of the Score, was the man best able to guide the orchestra, and, in the end, *he* must become the real conductor; the important title "Leader," becoming a mere name, finally vanished.

The 1st concert took place in the Argyll Rooms, Regent Street, on Monday, March 8, 1813, on which important occasion Salomon was the "Leader" and Clementi "at the Piano." Many of the original Members took part.

It is regrettable that the Programmes of these earliest years of the Society's concerts were so carelessly put together, and so meagre in detail. "Symphony, Beethoven," "Quartett, Haydn," etc., tells us too little. The great master had only given six Symphonies to the world at this time, it is true, but the vagueness of these and other statements are quite unsatisfactory. Quartetts, Quintetts, and other concerted pieces for solo instruments without the orchestra, were played for many years; in fact, in addition to being an Orchestral Society, the Philharmonic was a Chamber-music Society, for, during the year, there were as many examples of this style of composition as there were of Symphonies!

A Quintett by Boccherini figured in this 1st concert. He was a most facile writer, but not so strong in Chamber-music as his famous contemporary, Haydn. Puppo, the violinist, cleverly remarked, "Boccherini is the wife of Haydn." The fine but much-played "Anacreon" Overture of Cherubini also appeared in this concert.

At the 2nd, Mozart's "Zauberflöte" Overture delighted the audience, and his Sestett, "Sola, sola," from Don Giovanni, preceded the production of that Opera in England by four years.

At the 3rd concert, a Symphony by Pleyel, the most popular Symphonist of his day, was the attraction.

At the 4th, a negro violinist, George Augustus Polgreen Bridgetower, played. The great Braham and Mr. W. Hawes were amongst the male singers during this first year, and Miss Hughes and Mrs. Bianchi-Lacy amongst the female singers.

The other violinists were Spagnoletti, Salomon, F. Cramer, and Moralt; violas, Mountain, W. Griesbach, and Sherrington; violoncellos, Ashley, Crouch, and the well-known Robert Lindley, with Henry Hill,<sup>1</sup> senr., as double-bass;

<sup>1</sup> Henry Hill, senr., was the father of Henry Hill, the eminent viola-player and cultured musician, whose brother, William Ebsworth Hill,

flute, Mr. Ashe ; oboes, F. Griesbach and M. Sharp ; clarinets, Mahon, Oliver, and Kramer (the latter attached to His Majesty's Court at Brighton) ; bassoons, Holmes and Tully, and two horns, Joseph and Peter Petrides. The pianoforte solo parts in the Chamber-music were played by Ludwig Berger, J. B. Cramer, and Charles Neate.

The favourite composers appear to have been Haydn, Mozart, Gluck, Cherubini (five Overtures), Clementi, and A. Romberg. Beethoven is still looked at askance !

The remark made above that the earlier Programmes neither marked nor numbered Symphonies by Beethoven, applies also to those by Mozart and Haydn.

## PROGRAMMES FOR 1813

UNDER THE IMMEDIATE PATRONAGE OF  
H.R.H. GEORGE, PRINCE REGENT

1813

### FIRST CONCERT. MONDAY, MARCH 8

#### PART I

OVERTURE, "Anacreon" . . . . .	<i>Cherubini</i>
QUARTETT for two Violins, Viola and Violoncello . . . . .	<i>Mozart</i>
F. CRAMER, MORALT, SHERRINGTON and R. LINDLEY.	
VOCAL QUARTETT and CHORUS, "Nell' orro" . . . . .	<i>Sacchini</i>
MRS. MORALT, WM. HAWES, P. A. CORRI and KELLNER.	
SERENADE for Wind Instruments . . . . .	<i>Mozart</i>
MAHON, OLIVER, HOLMES, J. TULLY and the two PETRIDES.	
SYMPHONY . . . . .	<i>Beethoven</i>

#### PART II

SYMPHONY . . . . .	<i>Haydn</i>
CHORUS, "Placido e' il mar" (Idomeneo) . . . . .	<i>Mozart</i>
MRS. MORALT, MISS HUGHES, P. A. CORRI, C. SMITH, &c.	
QUINTETT for two Violins, Viola and two Violoncellos . . . . .	<i>Boccherini</i>
SALOMON, CUDMORE, SHERRINGTON, R. LINDLEY and C. ASHLEY.	
CHACONNE, JOMELLE and MARCH . . . . .	<i>Haydn</i>
Leader, MR. SALOMON.      Pianoforte, MR. CLEMENTI.	

was the father of the present members of the firm of violin-makers (now in Bond Street), who are acknowledged to be the best and most reliable authorities on all matters appertaining to that instrument. One of the sons, Mr. Arthur Frederick Hill, is Worshipful Master of the Musicians' Company, to which ancient corporation Mr. Hill's ancestors also belonged.



## SECOND CONCERT. MONDAY, MARCH 15

## PART I

OVERTURE, "Die Zauberflöte" <sup>1</sup>	Mozart
TRIO, "Venite, O Donne, meco"	Salieri
MISS HUGHES, MRS. MORALT and MR. KELLNER.	
QUARTETT for two Violins, Viola and Violoncello	Haydn
SALOMON, MORI, H. GATTIE and R. LINDLEY.	
NOTTURNO for Wind Instruments	Mozart
MAHON, OLIVER, F. GRIESBACH, M. SHARP, PETRIDES, HOLMES and J. TULLY.	
SYMPHONY	Haydn

## PART II

SYMPHONY	Beethoven
SESTETTO, "Sola, sola" (Don Giovanni)	Mozart
MISS HUGHES, MRS. MORALT, MISS BOLTON; P. A. CORRI, C. SMITH and NALDI.	
CONCERTANTE for Violin, Tenor, Oboe and Violoncello	Bach
F. CRAMER, SHERRINGTON, F. GRIESBACH and R. LINDLEY.	
FINALE, <sup>2</sup> "Zaira"	Winter
Leader, MR. F. CRAMER. Pianoforte, MR. J. B. CRAMER.	

## THIRD CONCERT. MONDAY, APRIL 19

## PART I

OVERTURE, "Les Deux Journées"	Cherubini
SEPTUOR for Strings, Horn, Clarinet and Bassoon	Beethoven
SPAGNOLETTI, VACCARI, R. LINDLEY, H. HILL, PETRIDES, C. KRAMER and HOLMES.	
QUARTETT, "Benedictus"	Haydn
MISS HUGHES; WM. HAWES, HOBBS and KELLNER.	
SYMPHONY	Pleyel

## PART II

SYMPHONY	Mozart
QUARTETT, "Dorina, mia Carina" (Le Nozze de Dorina)	Sarti
MRS. MORALT; P. A. CORRI, HOBBS and C. SMITH.	
QUINTETT for two Violins, two Violas and Violoncello	Romberg
VACCARI, WATTS, SPAGNOLETTI, MOUNTAIN and R. LINDLEY.	
FINALE, "Tamerlane"	Winter
Leader, MR. SPAGNOLETTI. Pianoforte, MR. CLEMENTI.	

<sup>1</sup> Also known as "Il Flauto Magico" and "The Magic Flute."

<sup>2</sup> FINALE is usually an OVERTURE, the final piece as opposed to the opening one.

## FOURTH CONCERT. MONDAY, MAY 3

## PART I

OVERTURE, "Numa Pompilius" . . . . .	<i>Paër</i>
QUINTETT for two Violins, two Violas and Violoncello . . . . .	<i>Beethoven</i>
BRIDGETOWER, F. CRAMER, MORALT, H. GATTIE and R. LINDLEY.	
TRIO, "Che ascoltai" . . . . .	<i>Cherubini</i>
MRS. MORALT ; BRAHAM and NALDI.	
QUINTETT for Pianoforte and Strings . . . . .	<i>Dussek</i>
C. NEATE, SALOMON, WATTS, R. LINDLEY and H. HILL, senr.	
SYMPHONY . . . . .	<i>Mozart</i>

## PART II

SYMPHONY . . . . .	<i>Clementi</i>
TRIO, "Tu mi dividi" . . . . .	<i>Bach</i>
MRS. MORALT, MISS ROVEDINO and LEDESMA.	
CONCERTANTE for Violin, Violoncello, Oboe and Bassoon . . . . .	<i>Haydn</i>
SALOMON, R. LINDLEY, F. GRIESBACH and HOLMES.	
FINALE, "Anacreon" . . . . .	<i>Cherubini</i>
Leader, MR. SALOMON. Pianoforte, MR. J. B. CRAMER.	

## FIFTH CONCERT. MONDAY, MAY 17

## PART I

OVERTURE, <sup>1</sup> "Demophoon" . . . . .	<i>Cherubini</i>
QUARTETT, "Benedictus" . . . . .	<i>Mozart</i>
MRS. MORALT ; C. EVANS, LEDESMA and C. SMITH.	
QUARTETT for two Violins, Viola and Violoncello . . . . .	<i>Viotti</i>
VIOTTI, VACCARI, SPAGNOLETTI and CROUCH.	
OVERTURE for Double Orchestra . . . . .	<i>Bach</i>

## PART II

SYMPHONY . . . . .	<i>Haydn</i>
QUARTETT, "Caro da voi" . . . . .	<i>Cherubini</i>
MRS. MORALT ; LEDESMA, C. SMITH and NALDI.	
QUARTETT for two Violins, Viola and Violoncello . . . . .	<i>Beethoven</i>
SPAGNOLETTI, MORI, VACCARI and C. NEATE.	
FINALE, "Iphigenia in Aulide" . . . . .	<i>Gluck</i>
Leader, MR. VIOTTI. Pianoforte, MR. CLEMENTI.	

<sup>1</sup> In 1869 Messrs. Choudens, of Paris, wrote pointing out that "Demophoon" was by Vogel, being apparently ignorant of Cherubini's Opera, the first he produced in Paris, on December 5, 1788. Vogel also wrote an Overture to the same subject, produced at these Concerts in 1814, and his name was wrongly printed "Pogel" !

## SIXTH CONCERT. MONDAY, MAY 31

## PART I

OVERTURE, "Ladoiska" . . . . .	<i>Cherubini</i>
QUARTETT for two Violins, Viola and Violoncello . . . . .	<i>Mozart</i>
F. CRAMER, BRIDGETOWER, MORALT and R. LINDLEY.	
TRIO, "Parte vanne" . . . . .	<i>Caruso</i>
MRS. ASHE; ROSQUELLAS and C. SMITH.	
FULL PIECE for Pianoforte, Wood Wind and Horns . . . . .	<i>Cramer—Mozart</i>
J. B. CRAMER, ASHE, F. GRIESBACH, M. SHARP, MAHON, OLIVER,	
J. and P. PETRIDES, HOLMES and J. TULLY.	
SYMPHONY . . . . .	<i>A. Romberg</i>

## PART II

SYMPHONY . . . . .	<i>Joseph Woelfl</i>
QUARTETT, "Lo! Star-led Chiefs" (Palestine) . . . . .	<i>W. Crotch</i>
MRS. VAUGHAN; EVANS, VAUGHAN and KELLNER.	
QUARTETT for two Violins, Viola and Violoncello . . . . .	<i>Haydn</i>
YANIEWICZ, WATTS, SPAGNOLETTI and R. LINDLEY.	
FINALE, "Prometheus" . . . . .	<i>Beethoven</i>
Leader, MR. F. CRAMER. Pianoforte, MR. J. B. CRAMER.	

## SEVENTH CONCERT. MONDAY, JUNE 14

## PART I

OVERTURE, "The Creation" . . . . .	<i>Haydn</i>
INTRODUCTION and CHORUS, "The Heavens are telling" (Creation) . . . . .	<i>Haydn</i>
QUARTETT for Pianoforte and Strings . . . . .	<i>Beethoven</i>
L. BERGER, YANIEWICZ, WATTS and NEATE.	
SYMPHONY . . . . .	<i>Clementi</i>

## PART II

SYMPHONY . . . . .	<i>Haydn</i>
TRIO, "O dolce, o caro istante" (Gli Orazzi) . . . . .	<i>Cimarosa</i>
(The singers not named.)	
QUARTETT for two Violins, Viola and Violoncello . . . . .	<i>Beethoven</i>
YANIEWICZ, GATTIE, MORALT and R. LINDLEY.	
FINALE, "L'Hotellerie Portugaise" . . . . .	<i>Cherubini</i>
Leader, MR. YANIEWICZ. Pianoforte, MR. CLEMENTI.	

## EIGHTH CONCERT. MONDAY, JUNE 21

## PART I

OVERTURE, "Le Jeune Henri" (à la Chasse) . . . . .	<i>Mehul</i>
QUARTETT, "Andro ramingo" (Idomeneo) . . . . .	<i>Mozart</i>
MRS. BIANCHI-LACY, MISS HUGHES, MRS. MORALT; LEDESMA.	
QUARTETT for two Violins, Viola and Violoncello . . . . .	<i>Romberg</i>
VACCARI, WATTS, MORALT and R. LINDLEY.	
SYMPHONY <sup>1</sup> . . . . .	<i>Beethoven</i>

<sup>1</sup> These unnumbered Symphonies must have been the first four.

## PART II

SYMPHONY . . . . .	<i>Mozart</i>
TRIO, "Pria di partir" (Idomeneo) . . . . .	<i>Mozart</i>
MRS. MORALT, MRS. BIANCHI-LACY ; LEDESMA.	
QUARTETT for two Violins, Viola and Violoncello . . . . .	<i>Haydn</i>
SALOMON, WATTS, W. GRIESBACH and R. LINDLEY.	
FINALE, <sup>1</sup> "Eliza" . . . . .	<i>Cherubini</i>
Leader, MR. VACCARI. Pianoforte, MR. J. B. CRAMER.	

1814

Most of last year's "Leaders" were again associated with either Clementi or J. B. Cramer "at the Piano."

At the 1st concert, a MS. Symphony by Ferdinand Ries, composed for the Society, had a first hearing. He was a better pianist than composer, his works lacking that quality which ensures long life, originality. Signora Catalani<sup>2</sup> made her debut. At the 2nd, the "Eroïca" Symphony of Beethoven was first heard, and Griffin's String Quartett "never performed in public" was played. The latter wrote works of some merit, much esteemed at the time, but deserted the creative part of his art for the more lucrative branch of teaching. Mrs. Dickons (Maria Poole) made her first appearance.

At the 4th concert Miss Stephens<sup>3</sup> sang. She was a pupil of Thomas Welsh, who also first appeared this year.

At the 5th, Ludwig Berger's Overture (MS.), composed expressly for that concert, and a Symphony (MS.) by Ferdinand Ries, were heard for the first time.

At the 6th concert was presented, for the first time in England, yet another MS. Symphony, by Bonifacio Asioli, who was at this time, and until the fall of the Empire, in Paris, attached to the suite of the Empress Marie Louise.

At the 7th, one more MS. Symphony! this one was by

<sup>1</sup> The full title was "Elisa, ou le Voyage au Mont Bernard." It was repeated on March 16, 1868, under the title "Eliza, ou le Voyage aux glaciers au Mont St. Bernard," and erroneously announced as *first time*!

<sup>2</sup> Signora Catalani was a brilliant dramatic soprano, who spent the fortune which she acquired on the stage in founding a school for young Italian girls who wished to join the musical profession. After her retirement, she herself taught in the school in Tuscany which she had endowed.

<sup>3</sup> Miss "Kitty" Stephens (whose nephew, Mr. C. E. Stephens, was Hon. Treasurer to the Society from 1880 until his death in 1892) had a pure, rich soprano voice, but could not enunciate clearly. In 1838, she married the Earl of Essex.



the distinguished Professor of Music at Oxford, scholar and writer, Dr. William Crotch. His Oratorio "Palestine" had added considerably to his reputation, and he was elected a Member this year.

For the 8th concert, Cherubini presented the Society with a new Overture. He was commissioned also to compose a new Symphony, Overture and vocal piece, of the prescribed order, for £200. Henry Dance, who looked back with pleasure to having helped to start the Society, was succeeded in the Secretaryship by the violoncellist, Charles Jane Ashley.

New subscribers had to be nominated by Members. Guiseppe Naldi, the Italian opera-singer, found that, in filling up the necessary nomination paper, his knowledge of our language was rather doubtful, and wrote, "take my English as he is, and interpretate if you do not understand."

## PROGRAMMES FOR 1814

### FIRST CONCERT. MONDAY, FEBRUARY 14

#### ACT I<sup>1</sup>

OVERTURE, "Don Giovanni" . . . . .	<i>Mozart</i>
QUARTETT, "Recordare" (Requiem) . . . . .	<i>Mozart</i>
MMES VAUGHAN and CATALANI; MESSRS. VAUGHAN and NALDI.	
QUARTETT for two Violins, Viola and 'Cello . . . . .	<i>Haydn</i>
MESSRS. SALOMON, MORI, CUDMORE and R. LINDLEY.	
QUARTETT, "Dove Sono" . . . . .	<i>Cimarosa</i>
MMES LACY and CATALANI; MESSRS. LEDESMA and NALDI.	
SYMPHONY (MS.) . . . . .	<i>Ferd. Ries</i>
(Composed for the Society: First performance.)	

#### ACT II

SYMPHONY . . . . .	<i>Haydn</i>
QUINTETT, "Che tremore" . . . . .	<i>Mozart</i>
MISS NALDI, MME CATALANI; MESSRS. LEDESMA, C. SMITH and NALDI.	
CONCERTANTE for Pianoforte, Flute, Oboe and Bassoon . . . . .	<i>Mozart</i>
MESSRS. C. NEATE, IRELAND, F. GRIESBACH and HOLMES.	
OVERTURE, <sup>2</sup> "Prometheus" . . . . .	<i>Beethoven</i>
Leader, MR. SALOMON. Pianoforte, MR. CLEMENTI.	

<sup>1</sup> The terms, PART I and II, used during 1813, are now altered to ACT I and II, and this quaint change continues throughout this decade, and up to 1838, when, during that year only, PART was resumed; then from 1839 until after the 1st concert of 1844, ACT was reverted to, but after that date (March 25) the latter term disappeared altogether from the Programmes.

<sup>2</sup> The term used until 1816 is FINALE, but this invariably meant an Overture or March used as a "Finale" to the concert. I have ventured, for greater lucidity, to modernise these expressions.

## SECOND CONCERT. MONDAY, FEBRUARY 28

## ACT I

- OVERTURE, "Les Deux Journées"<sup>1</sup> . . . . . *Cherubini*  
 QUINTETT for two Violins, two Violas and 'Cello . . . . . *Mozart*  
 MESSRS. F. CRAMER, MORI, MORALT, GATTIE and R. LINDLEY.  
 QUARTETT, "Te Dianina" . . . . . *Paesiello*  
 MMES LACY and MORALT; MESSRS. LACY and NALDI.  
 SYMPHONY, "Eroïca" . . . . . *Beethoven*

## ACT II

- SYMPHONY . . . . . *Haydn*  
 TRIO, "Soave sia il vento" (Cosi fan tutte) . . . . . *Mozart*  
 MMES MORALT and LACY, and MR. NALDI.  
 QUARTETT for two Violins, Viola and 'Cello . . . . . *Griffin*  
 MESSRS. VACCARI, H. GATTIE, R. H. POTTER and NEATE.  
 (First public performance.)  
 OVERTURE, "Demophon" . . . . . *Vogel*  
 Leader, MR. F. CRAMER. Pianoforte, MR. J. B. CRAMER.

## THIRD CONCERT. MONDAY, MARCH 14

## ACT I

- OVERTURE, "Idomeneo" . . . . . *Mozart*  
 QUARTETT for two Violins, Viola and 'Cello . . . . . *Romberg*  
 MESSRS. BEER, WATTS, SHERRINGTON and NEATE.  
 TRIO, "Ah taci ingiusto core" (Don Giovanni) . . . . . *Mozart*  
 MRS. DICKONS, MESSRS. C. SMITH and NALDI.  
 SYMPHONY . . . . . *Mozart*

## ACT II

- SYMPHONY . . . . . *Beethoven*  
 QUARTETT, "Dite almen" (La Villanella rapita) . . . . . *Mozart*  
 MRS. DICKONS, MESSRS. HOBBS, C. SMITH and NALDI.  
 SESTETT for Pfte., Harp, Oboe, Bassoon, Horn and  
 Double-Bass . . . . . *Ferd. Ries*  
 MESSRS. F. RIES, C. MEYER, F. GRIESBACH, HOLMES, SCHUNCKE  
 and H. HILL, senr.  
 OVERTURE, "Lodoiska" . . . . . *Cherubini*  
 Leader, MR. VACCARI. Pianoforte, MR. CLEMENTI.

## FOURTH CONCERT. MONDAY, MARCH 28

## ACT I

- OVERTURE, "Anacreon" . . . . . *Cherubini*  
 NOTTURNO for Wind Instruments . . . . . *Mozart*  
 TRIO, "Se al volto" (La Clemenza di Tito) . . . . . *Mozart*  
 MISS STEPHENS, MESSRS. BRAHAM and WELSH.  
 QUARTETT for two Violins, Viola and 'Cello . . . . . *Viotti*  
 MESSRS. VIOTTI, MORI, MORALT and R. LINDLEY.  
 SYMPHONY . . . . . *Mozart*

<sup>1</sup> Also known as "Der Wasserträger" and "The Water-carrier."

## ACT II

OVERTURE, "Faniska" . . . . .	<i>Cherubini</i>
TRIO, "Lov'd Scene" . . . . .	<i>T. Welsh</i>
MISS STEPHENS, MESSRS. BRAHAM and WELSH.	
QUINTETT for two Violins, Violas and two 'Cellos . . . . .	<i>Boccherini</i>
MESSRS. VIOTTI, MORI, MORALT, R. LINDLEY and C. J. ASHLEY.	
SESTETTO, "Sacro Pugnàl" . . . . .	<i>Cherubini</i>
(Singers unnamed.)	
GRAND MARCH . . . . .	<i>Haydn</i>
Leader, MR. VIOTTI. Pianoforte, MR. CLEMENTI.	

## FIFTH CONCERT. MONDAY, APRIL 18

## ACT I

OVERTURE (MS.) . . . . .	<i>Ludwig Berger</i>
(Composed expressly for this concert.)	
QUARTETT, "Non ti fidar" (Don Giovanni) . . . . .	<i>Mozart</i>
MMES MORALT and LACY; MESSRS. LEDESMA and NALDI.	
QUINTETT for Pfte., Oboe, Vln., 'Cello and Horn . . . . .	<i>J. S. Bach</i>
MESSRS. R. CUDMORE, F. GRIESBACH, SALOMON, R. LINDLEY and PETRIDES.	
SYMPHONY (MS.) . . . . .	<i>Ferd. Ries</i>
(First time of performance.)	

## ACT II

SYMPHONY . . . . .	<i>Haydn</i>
QUARTETT, "Perfido a quest' accesso" . . . . .	<i>Guglielmi</i>
MMES LACY and MORALT; MESSRS. HOBBS and LACY.	
QUARTETT for two Violins, Viola and 'Cello . . . . .	<i>Haydn</i>
MESSRS. SALOMON, CUDMORE, SHERRINGTON and R. LINDLEY.	
OVERTURE, "La Clemenza di Tito" . . . . .	<i>Mozart</i>
Leader, MR. SALOMON. Pianoforte, MR. CLEMENTI.	

## SIXTH CONCERT. MONDAY, MAY 2

## ACT I

OVERTURE, "Die Zauberflöte" . . . . .	<i>Mozart</i>
QUARTETT, "Ah, grazie si rendano" . . . . .	<i>Mozart</i>
MRS. DICKONS, MASTER BRADLEY, MESSRS. BRAHAM and KELLNER.	
TRIO for Violin, Viola and 'Cello . . . . .	<i>Beethoven</i>
MESSRS. SPAGNOLETTI, VACCARI and CROUCH.	
SYMPHONY (MS.) . . . . .	<i>Bonifacio Asioli</i>
(First Performance in England.)	

## ACT II

SYMPHONY . . . . .	<i>Haydn</i>
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SESTETT for two Violins, Viola, two 'Cellos and Double-Bass

*B. Romberg*

MESSRS. SPAGNOLETTI, MORI, FÉMY, CROUCH, NEIGHBOUR and  
BERNARD ROMBERG.<sup>1</sup>

SELECTION, "The Mount of Olives"

*Beethoven*

MRS. DICKONS, MESSRS. BRAHAM and KELLNER, with CHORUS.

Leader, MR. SPAGNOLETTI. Pianoforte, MR. CLEMENTI.

### SEVENTH CONCERT. MONDAY, MAY 16

#### ACT I

OVERTURE, "Demophoon" *Cherubini*

QUARTETT, "Placido e il mar" (Idomeneo) *Mozart*

MRS. LACY, MISS ROVEDINO, MESSRS. J. ELLIOTT and LACY.

QUARTETT for two Violins, Viola and 'Cello *Haydn*

MESSRS. F. CRAMER, MORI, MORALT and R. LINDLEY.

SYMPHONY (MS.) *Dr. W. Crotch*

(First time of performance.)

#### ACT II

SYMPHONY *Mozart*

TRIO, "Venite, O Donne, meco" *Salieri*

MRS. LACY, MISS ROVEDINO and MR. LACY.

QUINTETT (MS.) for Pianoforte, Vln., Viola, 'Cello and  
Double-Bass

*J. B. Cramer*

MESSRS. J. B. and F. CRAMER, MORALT, R. LINDLEY and  
H. HILL, senr.

OVERTURE, "Zaira" *Winter*

Leader, MR. F. CRAMER. Pianoforte, MR. J. B. CRAMER.

### EIGHTH CONCERT. MONDAY, MAY 30

#### ACT I

OVERTURE *Cherubini*

(Newly composed and presented to the Society.)

TRIO, "Io diro" *Fioravanti*

MMES DICKONS and ASHE and MR. NALDI.

QUARTETT for two Violins, Viola and 'Cello *Beethoven*

MESSRS. VACCARI, MORI, WATTS and R. LINDLEY.

SYMPHONY *Mozart*

#### ACT II

SYMPHONY (MS.) *Haydn*

QUINTETT, "Sento ho Dio" (Così fan tutte) *Mozart*

MMES LACY and ASHE, MESSRS. MARZOCCHI, C. SMITH and NALDI.

QUARTETT for two Violins, Viola and 'Cello *Haydn*

MESSRS. SPAGNOLETTI, WATTS, GATTIE and R. LINDLEY.

TRIO and CHORUS (The Mount of Olives) *Beethoven*

MRS. DICKONS, MESSRS. BRAHAM and KELLNER, with CHORUS.

Leader, MR. SPAGNOLETTI. Pianoforte, MR. CLEMENTI.

<sup>1</sup> B. Romberg's first appearance in England; a great 'cello-player and teacher.

1815

This year, Mr. W. Dance became Treasurer and Mr. W. Watts Secretary, the latter retaining his post until 1847.

Apparently the question of joining with the "Professional Concerts," a Society founded in 1785, had been raised, but all negotiations were, this year, broken off.

The Society purchased from Beethoven the right of first performance of three of his Overtures for seventy-five guineas, voted £200 for the trial of new works, and, as already mentioned, paid another £200 to Cherubini for three works.

The Beethoven Overtures were "King Stephen," "The Ruins of Athens" and "Overture in C." Each one had memoranda in Beethoven's own writing under the title: the first had, "*To Hungary's first benefactor*"; the second, "*Small Overture*"; the third one in C, "*Written for the first Wine month (October), for the name-day of the Emperor Francis.*"

The great event of the season occurred at the 3rd concert (March 13) when "Mr. Cherubini, who is just arrived in England," presided at a performance of his "Anacreon" Overture, and at the next concert at a first rendering of the Symphony, Overture and Vocal Trio, "Et incarnatus est," which he had written for the Society. On June 12 he was elected Associate, and on June 19 Member of the Philharmonic, and he had a wonderful reception at both the concerts in which he assisted. This was his second visit to England, having resided in London during 1784-5 as Composer to the King's Majesty. A MS. Sextett of Kalkbrenner, a MS. Overture by Fiorillo and a MS. Symphony, composed expressly by F. Ries, had a first hearing, and Camille Pleyel, junr., appeared as pianist, for the first time in this country, in his own Trio for Violin, 'Cello and Pianoforte.

The other first appearances in England were those of Charles Philippe Lafont, leading Violin to the Emperor of Russia, and the pianists, Sisto Perez and John Beale, the latter a pupil of J. B. Cramer.

It was, of course, only in Concertantes and Chamber-music that these artists could appear, the day of Concertos and solo pieces being yet a little way off!

It would be noticed by the reader of last year's Programmes, that, in the 6th concert, a Master Bradley sang; this year, in the 7th, another chorister, Master Julius Mayer, appeared amongst the singers, also John Jeremiah Goss, a well-known alto-singer, who took the position of principal alto at the Three Choirs' Festivals.

## PROGRAMMES FOR 1815

## FIRST CONCERT. MONDAY, FEBRUARY 13

## ACT I

- OVERTURE, "Don Carlos" . . . . . *Ferd. Ries*  
 QUARTETT for two Violins, Viola and 'Cello . . . . . *Haydn*  
 MESSRS. SALOMON, GATTIE, CUDMORE and R. LINDLEY.  
 QUARTETT, "Ah, Grazie si rendano" (*Tenor and Bass*  
*parts doubled*) . . . . . *Mozart*  
 MMES MORALT and SALOMON; MESSRS. BRAHAM and MAGRATH;  
 NALDI and KELLNER.  
 SYMPHONY (MS.) . . . . . *Joseph Woelfl*

## ACT II

- SYMPHONY . . . . . *Haydn*  
 QUARTETT for Pianoforte, Violin, Viola and 'Cello . . . . . *Mozart*  
 MESSRS. SISTO PEREZ, SALOMON, CUDMORE and R. LINDLEY.  
 TRIO, "Sotto mentita faccia" (Achille) . . . . . *Paër*  
 MESSRS. BRAHAM, LACY and KELLNER.  
 OVERTURE, "Colmal" . . . . . *Winter*  
 Leader, MR. SALOMON. Pianoforte, MR. CLEMENTI.

## SECOND CONCERT. MONDAY, FEBRUARY 27

## ACT I

- OVERTURE . . . . . *B. Romberg*  
 QUARTETT for two Violins, Viola and 'Cello . . . . . *Mozart*  
 MESSRS. F. CRAMER, MORI, GATTIE and R. LINDLEY.  
 QUARTETT, "Dite almen" (La Villanella Rapita) . . . . . *Mozart*  
 MRS. DICKONS, MESSRS. MAGRATH, KELLNER and NALDI.  
 SYMPHONY . . . . . *Beethoven*

## ACT II

- SYMPHONY . . . . . *Haydn*  
 QUINTETT for Pianoforte, Vln., Viola, 'Cello and Double-  
 Bass . . . . . *Dussek*  
 MESSRS. J. BEALE, F. CRAMER, GATTIE, R. LINDLEY and  
 H. HILL, senr.  
 SESTETT, "A la bella Despinetta" (Cosi fan tutte) . . . . . *Mozart*  
 MMES DICKONS and MORALT, MISS GRIGLIETTI, MESSRS. LEDESMA,  
 KELLNER and NALDI.  
 OVERTURE, "Calypso" . . . . . *Winter*  
 Leader, MR. F. CRAMER. Pianoforte, MR. J. B. CRAMER.

## THIRD CONCERT. MONDAY, MARCH 13

## ACT I

- OVERTURE, "Anacreon" . . . . . *Cherubini*  
 (Directed by the composer.)

- QUARTETT for two Violins, Viola and 'Cello . . . *A. Romberg*  
 MESSRS. MORI, W. GRIESBACH, R. ASHLEY and R. LINDLEY.  
 TRIO, "Se al volto" (La Clemenza di Tito) . . . *Mozart*  
 MRS. DICKONS, MESSRS. BRAHAM and NALDI.  
 SYMPHONY . . . . . *Beethoven*

## ACT II

- SYMPHONY, "La Reine de France" . . . . . *Haydn*  
 SESTETT (MS.) for Pfte., Vln., Viola, 'Cello, Oboe and Bassoon *Kalkbrenner*  
 MESSRS. KALKBRENNER, SPAGNOLETTI, GATTIE, R. LINDLEY,  
 F. GRIESBACH and HOLMES.  
 SESTETT, "Lo, Cherub Bands" (Palestine) . . . *Dr. W. Crotch*  
 MMES LACY and DICKONS; MESSRS. J. J. GOSS, BRAHAM,  
 MAGRATH and LACY.  
 OVERTURE, "Ulysse et Circé" . . . . . *B. Romberg*  
 Leader, MR. SPAGNOLETTI. Pianoforte, MR. CLEMENTI.

## FOURTH CONCERT. MONDAY, APRIL 3

## ACT I

- OVERTURE, "Tamerlane" . . . . . *Winter*  
 NOTTURNO for Wind Instruments . . . . . *Mozart*  
 MESSRS. MAHON, OLIVER, F. GRIESBACH, M. SHARP, PETRIDES,  
 MACINTOSH and J. TULLY.  
 QUINTETT, "Sento ho Dio" (Così fan tutte) . . . *Mozart*  
 MRS. LACY, MISS GRIGLIETTI, MESSRS. REYES, C. SMITH and  
 NALDI.  
 OVERTURE (MS.) composed for the Society . . . *Cherubini*  
 (First performance; directed by the composer.)

## ACT II

- CONCERTANTE for two Violins and 'Cello . . . . . *Viotti*  
 MESSRS. VIOTTI, MORI and R. LINDLEY.  
 SYMPHONY . . . . . *Haydn*  
 TRIO, "Et incarnatus est" . . . . . *Cherubini*  
 MRS. LACY, MESSRS. REYES and C. SMITH.  
 OVERTURE, "Le Nozze di Figaro" . . . . . *Mozart*  
 Leader, MR. VIOTTI. Pianoforte, MR. J. B. CRAMER.

## FIFTH CONCERT. MONDAY, APRIL 17

## ACT I

- OVERTURE, "Les Deux Journées" . . . . . *Cherubini*  
 QUINTETT (MS.) for Pfte., Vln., Viola, 'Cello and Double-  
 Bass . . . . . *Ferd. Ries*  
 MESSRS. F. RIES, VACCARI, H. GATTIE, R. LINDLEY and  
 H. HILL, senr.  
 (First time of performance.)  
 TRIO, "O lieti di" (*repeated at the 8th concert*) . . . *Sacchini*  
 MRS. SALMON, MESSRS. LEDESMA and NALDI.  
 SYMPHONY . . . . . *Haydn*

## ACT II

SYMPHONY . . . . .	<i>Mozart</i>
TRIO for Violin, Viola and 'Cello . . . . .	<i>Mozart</i>
MESSRS. VACCARI, SPAGNOLETTI and R. LINDLEY.	
QUARTETT, "Lo, Star-led Chiefs" (Palestine) . . . . .	<i>Dr. W. Crotch</i>
MRS. SALMON, MESSRS. LEONARD, MAGRATH and C. SMITH.	
OVERTURE, "Prometheus" . . . . .	<i>Beethoven</i>
Leader, MR. VACCARI. Pianoforte, MR. CLEMENTI.	

## SIXTH CONCERT. MONDAY, MAY 1

## ACT I

OVERTURE (MS.) . . . . .	<i>Joseph Woelfl</i>
CHORUS, "Placido è il mar" (Idomeneo) . . . . .	<i>Mozart</i>
MRS. MORALT, MESSRS. LEONARD, BRAHAM, NALDI and others.	
CONCERTANTE for two Violins, Viola and 'Cello . . . . .	<i>Viotti</i>
MESSRS. VIOTTI, MORI, MORALT and R. LINDLEY.	
(Arranged, from Viotti's Pianoforte Concerto in A minor, by himself.)	
SYMPHONY . . . . .	<i>Haydn</i>

## ACT II

SYMPHONY (MS.) composed for the Society . . . . .	<i>Cherubini</i>
(First time of performance.)	
TRIO for Pianoforte, Violin and 'Cello . . . . .	<i>C. Pleyel, junr.</i>
MESSRS. C. PLEYEL, junr., MORI and R. LINDLEY.	
QUARTETT, "Benedictus" . . . . .	<i>Mozart</i>
MRS. MORALT; MESSRS. LEONARD, BRAHAM and C. SMITH.	
OVERTURE, "Das unterbrochene Opferfest" . . . . .	<i>Winter</i>
Leader, MR. VIOTTI. Pianoforte, MR. J. B. CRAMER.	

## SEVENTH CONCERT. MONDAY, MAY 15

## ACT I

OVERTURE, "Idomeneo" . . . . .	<i>Mozart</i>
TRIO, "Soave sia il vento" (Così fan tutte) . . . . .	<i>Mozart</i>
MASTER JULIUS MAYER, MRS. LACY and MR. NALDI.	
QUINTETT for Pianoforte, Violin, Viola, 'Cello and Double-Bass . . . . .	<i>J. B. Cramer</i>
MESSRS. J. B. and F. CRAMER, MORALT, R. LINDLEY and H. HILL, senr.	
SYMPHONY (MS.) . . . . .	<i>Ferd. Ries</i>
(First performance; specially composed for the Society.)	

## ACT II

SYMPHONY . . . . .	<i>Mozart</i>
CONCERTANTE (Theme and Variations) for Vln., Flute, Oboe, Clar., Horns and Bassoon . . . . .	<i>Spagnoletti</i>
MESSRS. SPAGNOLETTI, ASHE, F. GRIESBACH, MAHON, PETRIDES and HOLMES.	
TRIO, "Sento fra palpiti" . . . . .	<i>Ferrari</i>
MASTER MAYER, MRS. LACY and MR. MAGRATH.	
OVERTURE (MS.) . . . . .	<i>Fiorillo</i>
(First time of performance.)	
Leader, MR. F. CRAMER. Pianoforte, MR. J. B. CRAMER.	



## EIGHTH CONCERT. MONDAY, MAY 29

## ACT I

OVERTURE (MS.) . . . . .	<i>Cherubini</i>
QUARTETT for Clarinet, Violin, Viola and 'Cello . . . . .	<i>Bochsa</i>
MESSRS. MÜLLER, VACCARI, GATTIE and R. LINDLEY.	
TRIO, "O lieti di" ( <i>also sung at the 5th concert</i> ) . . . . .	<i>Sacchini</i>
MRS. SALMON, MESSRS. BRAHAM and NALDI.	
QUARTETT for two Violins, Viola and 'Cello . . . . .	<i>Mozart</i>
MESSRS. YANIEWICZ, WATTS, GATTIE and R. LINDLEY.	

## ACT II

SYMPHONY . . . . .	<i>Haydn</i>
TRIO and CHORUS, "Most beautiful appear" (The Creation) . . . . .	<i>Haydn</i>
MRS. SALMON, MESSRS. BRAHAM and C. SMITH, with CHORUS.	
CONCERTANTE <sup>1</sup> for Violin, Flute and Bassoon . . . . .	<i>Lafont</i>
MESSRS. LAFONT, ASHE and HOLMES.	
OVERTURE, "Egmont" . . . . .	<i>Beethoven</i>
Leader, Mr. VACCARI. Pianoforte, Mr. CLEMENTI.	

## 1816

This year was particularly rich in works specially composed and presented to the Society. The interest of the musical world in London had been aroused and the concerts were well patronised.

Monsieur Baillot, Violinist in Napoleon's private band, who paid his first visit to England, took a large share in the performances. At the 1st concert, he performed in a Concertante of his own, and in a Mozart Quartett; and at the 6th and 7th concerts, in addition to playing in Quartetts and Quintetts, he officiated as Leader. He was, to quote Paul David (the popular music-master at Uppingham School), "the last representative of the great classical Paris school of violin-playing; he was unrivalled as interpreter of the best Chamber-music."

Ferdinand Ries composed a Symphony for the Society, which was played, for the first time, at the 3rd concert, as was a MS. Overture of Beethoven, probably one of the three referred to in 1814.

At the 4th, Beethoven's C minor Symphony (No. 5) was presented for the first time. It is scarcely necessary to enlarge upon this important production, for it is so well known, and likely to become even more so, as the Symphony in which Beethoven revealed himself and his own rugged strength,

<sup>1</sup> "Sinfonia Concertante" is the anomalous term employed.

having discarded the formalism which restricted his earlier works. It is orchestrally interesting as first employing trombones and double-bassoon in a Symphony.

A MS. Quartett for Clarinet and Strings by Robert Müller, and a MS. Overture by J. F. Burrowes, both composed for this Society, were heard for the first time.

At the 5th concert a MS. Motett, "Father of Light," by Samuel Wesley, was rendered, as well as a new MS. Pastoral Cantata, "La Primavera," composed for the Society by Cherubini. At the same concert a MS. Sestetto for Pianoforte, Flute and Strings by Cipriani Potter, composed for the Society, was introduced, the principal part being played by himself. He had produced, at the 2nd concert, a new MS. Overture, which was also written for the Philharmonic. Yet one more novelty was Ries's Bardic Overture (MS.) in the 1st concert, with six harpists, one of whom was Pierre Erard, a member of the great firm whose improvements and inventions for both harp and pianoforte are known to the world.

In the 6th concert a new Octett (MS.) of Ries's was played, besides a new Symphony, composed for the Society by Mr. Fémy (*ainé*), a Member. Monsieur Baudiot (principal Violoncellist to the King of France) introduced himself and a Quintett written by him, and Mr. Braham sang a Scena from Haydn's little-known Opera "Orfeo."

At the 7th concert a MS. Scena and Duet by Farinelli was sung.

Domenico Dragonetti, one of the greatest of players upon the double-bass, who first arrived in London in 1794 and was an intimate friend of Haydn's, played for the first time at these concerts during this season, and became from now onwards the inseparable companion of the violoncellist, Robert Lindley. For fifty-two years they read off the same desk together, not only at the Philharmonic but at the Opera, Provincial Festivals, etc. His dog, Carlo, always went with him into the orchestra, and he carried, as a mascot, a curiously dressed black doll!

Cipriani Potter, who is mentioned as playing the pianoforte part in a Sestett at the 5th concert, gave a number of truly fine works to the Society during his long connection with it. This was his first public performance. Beethoven wrote to F. Ries: "Potter has visited me several times; he seems to be a good man and has talent for composition." Of his nine Symphonies for full orchestra, there are six in the Philharmonic Library, also three Overtures and three Concertos.

He is now forgotten, save for the "Potter" Exhibition at the Royal Academy of Music.

M. Louis F. P. Drouët, the eminent flautist, made his first appearance in a Flute Concertante of his own writing. He was at this time solo Flautist to Napoleon, but had settled for a time in London and started a factory for the making of flutes in 1815.

To the multitude of new compositions, written for the Society this year, Klengel's MS. Quintett, first performed in the 1st concert with August Klengel taking the pianoforte part, must be added. He became Court Organist at Dresden during this year. It is probable that it was through Clementi, his teacher, to whom he was greatly attached, that this visit to London was arranged.

At the 8th concert, Kalkbrenner played the principal part in a Pianoforte Concertante written by himself.

Sir George Smart was "at the Pianoforte" in the 7th concert, the first out of some forty-nine appearances as Conductor, between this and the year 1844.

## PROGRAMMES FOR 1816

### FIRST CONCERT. MONDAY, FEBRUARY 26

#### ACT I

OVERTURE, "Anacreon" . . . . .	<i>Cherubini</i>
QUARTETT, "Oh che notte tetrà" . . . . .	<i>Cimarosa</i>
MESSRS. BEGRI, <sup>1</sup> ROVEDINO, LE VASSEUR and NALDI.	
CONCERTANTE for Violin . . . . .	<i>Baillot</i>
MR. BAILLOT.	
SYMPHONY . . . . .	<i>Haydn</i>

#### ACT II

OVERTURE, "Bardic" (MS.) (with six Harps) . . . . .	<i>F. Ries</i>
Harpists: MESSRS. P. and C. MEYER, HORN, CHALLONER, G. TAYLOR and P. ERARD.	
(First performance; composed for this Society.)	
QUARTETT for two Violins, Viola and 'Cello . . . . .	<i>Mozart</i>
MESSRS. BAILLOT, FÉMY, WATTS and PERCIVALL (of Bath).	
DUET, "Crudel perche finora" (Le Nozze di Figaro) . . . . .	<i>Mozart</i>
MRS. SALMON and MR. BRAHAM.	
QUINTETT (MS.) for Pfte., Vln., Viola, 'Cello and Double- Bass . . . . .	<i>Klengel</i>
MESSRS. KLENGEL, BAILLOT, WATTS, PERCIVALL and DRAGONETTI.	
(First performance; composed for this Society.)	
OVERTURE, "Prometheus" . . . . .	<i>Beethoven</i>
Leader, MR. WEICHSEL. Pianoforte, MR. CLEMENTI.	

<sup>1</sup> Begri is evidently Begrez, Italianised.



## SECOND CONCERT. MONDAY, MARCH 11

## ACT I

OVERTURE . . . . .	<i>B. Romberg</i>
DUET, " Oh che umore " <sup>1</sup> (Il Barbiere di Seviglia) . . . . .	<i>Paesiello</i>
MESSRS. BRAHAM and NALDI.	
QUARTETT for two Violins, Viola and 'Cello . . . . .	<i>Haydn</i>
MESSRS. WEICHSEL, GATTIE, WATTS and PERCIVALL.	
QUINTETT, " Sento ho Dio " (Così fan tutte) . . . . .	<i>Mozart</i>
MMES SALMON and LACY ; MESSRS. BEGRI, LE VASSEUR and NALDI.	
SYMPHONY . . . . .	<i>Beethoven</i>

## ACT II

SYMPHONY . . . . .	<i>Mozart</i>
DUET, " Qual Anelante Cervo " . . . . .	<i>Marcello</i>
MRS. SALMON and MR. BRAHAM.	
SEPTETT for Strings, Clarinet, Bassoon and Horn . . . . .	<i>Beethoven</i>
MESSRS. WEICHELL, LYON, PERCIVALL, DRAGONETTI, MÜLLER, HOLMES and PETRIDES.	
OVERTURE (MS.) . . . . .	<i>C. Potter</i>
(First performance ; composed for this Society.)	
Leader, MR. SPAGNOLETTI. Pianoforte, MR. CLEMENTI.	

## THIRD CONCERT. MONDAY, MARCH 25

## ACT I

OVERTURE, " Les Deux Journées " . . . . .	<i>Cherubini</i>
TRIO, " Sotto mento facia " (Achille) . . . . .	<i>Paër</i>
MESSRS. BRAHAM, LE VASSEUR and NALDI.	
QUARTETT for two Violins, Viola and 'Cello . . . . .	<i>B. Romberg</i>
MESSRS. MORI, WATTS, CUDMORE and PERCIVALL.	
SYMPHONY (MS.) . . . . .	<i>F. Ries</i>
(First performance ; composed for this Society.)	

## ACT II

SYMPHONY . . . . .	<i>Haydn</i>
ARIA, <sup>2</sup> " Dove sono " (Le Nozze di Figaro) . . . . .	<i>Mozart</i>
MISS STEPHENS.	
CONCERTANTE for Flute, &c. . . . .	<i>Drouët</i>
MONS. DROUËT.	
DUET, " Ma qual mai " (Don Giovanni) . . . . .	<i>Mozart</i>
MISS STEPHENS and MR. BRAHAM.	
OVERTURE (MS.) . . . . .	<i>Beethoven</i>
(First performance ; composed for this Society.)	
Leader, MR. MORI. Pianoforte, MR. CLEMENTI.	

<sup>1</sup> Produced some twenty years before Rossini's better-known Opera upon the same subject.

<sup>2</sup> The first vocal *solo* permitted.

## FOURTH CONCERT. MONDAY, APRIL 15

## ACT I

OVERTURE (MS.) . . . . .	<i>Cherubini</i>
TRIO, "Una bella Serenata" (Così fan tutte) . . . . .	<i>Mozart</i>
MESSRS. BEGRI, LEVASSEUR and NALDI.	
QUARTETT for two Violins, Viola and 'Cello . . . . .	<i>Haydn</i>
MESSRS. SPAGNOLETTI, WATTS, LYON and CUDMORE.	
TRIO, "Ah! taci ingiusto Core" (Don Giovanni) . . . . .	<i>Mozart</i>
MME FODOR, MESSRS. BEGRI and NALDI.	
SYMPHONY in C minor (No. 5) . . . . .	<i>Beethoven</i>
(First performance in England.)	

## ACT II

SYMPHONY, "Military" (No. 12) . . . . .	<i>Haydn</i>
RECIT. and ARIA, "Sir Griselda" (Griselda) . . . . .	<i>Paër</i>
QUARTETT (MS.) for Clarinet, Violin, Viola and 'Cello . . . . .	<i>Müller</i>
MESSRS. MÜLLER, CUDMORE, LYON and BINFIELD.	
(First performance; composed for this Society.)	
OVERTURE (MS.) . . . . .	<i>J. F. Burrowes</i>
(First performance; composed for this Society.)	
Leader, MR. SPAGNOLETTI, Pianoforte, MR. CLEMENTI.	

## FIFTH CONCERT. MONDAY, APRIL 29

## ACT I

OVERTURE, "Die Zauberflöte" . . . . .	<i>Mozart</i>
MOTETT (MS.), "Father of Light" . . . . .	<i>S. Wesley</i>
MESSRS. SALMON, MESSRS. J. J. GOSS, BRAHAM and C. SMITH.	
QUARTETT for two Violins, Viola and 'Cello . . . . .	<i>Haydn</i>
MESSRS. WEICHSEL, WATTS, H. SMART, senr., and CUDMORE.	
PASTORAL CANTATA, "La Primavera" (MS.) . . . . .	<i>Cherubini</i>
MMES SALMON and LACY; MESSRS. BRAHAM and C. SMITH.	
(First performance; composed for this Society.)	
SYMPHONY . . . . .	<i>Beethoven</i>

## ACT II

SYMPHONY (MS.) . . . . .	<i>Clementi</i>
(First performance; composed for this Society.)	
RECIT. and ARIA, "Ah, compir" . . . . .	<i>Guglielmi</i>
MRS. SALMON.	
Violin obbligato, MR. WEICHSEL,	
SESTETT (MS.) for Pianoforte, Flute and Strings . . . . .	<i>C. Potter</i>
MESSRS. C. POTTER, ASHE, SPAGNOLETTI, WATTS, CUDMORE and	
DRAGONETTI.	
(First performance; composed for this Society.)	
OVERTURE, "Anacraon" ( <i>By desire</i> ) . . . . .	<i>Cherubini</i>
Leader, MR. WEICHSEL. Pianoforte, MR. CLEMENTI.	

## SIXTH CONCERT. MONDAY, MAY 13

## ACT I

OVERTURE, "Lodoiska" . . . . . *Cherubini*QUARTETT, "Placido è il mar" (Idomeneo) . . . . . *Mozart*

MRS. SALMON, MISS HUGHES, MESSRS. BEORI and C. SMITH.

OCTETT (MS.) for Pianoforte, Strings, Clarinet, Bassoon  
and Horn . . . . . *F. Ries*MESSRS. RIES, WEICHSEL, WATTS, PERCIVALL, DRAGONETTI,  
MÜLLER, HOLMES and PETRIDES.SCENA, ——— (Orfeo) . . . . . *Haydn*

MR. BRAHAM.

QUARTETT for two Violins, Viola and 'Cello . . . . . *Haydn*

MESSRS. BAILLOT, FÉMY, J. J. CALKIN and BAUDIOT.

SYMPHONY (MS.) . . . . . *Fémy*  
(First performance; composed for this Society.)

## ACT II

SYMPHONY . . . . . *Mozart*DUET, "Qual Anelante Cervo" (*By desire*) . . . . . *Marcello*

MRS. SALMON and MR. BRAHAM.

QUINTETT for 'Cello, two Violins, Viola and Double-Bass . . . . . *Baudiot*

MESSRS. BAUDIOT, BAILLOT, WATTS, LYON and DRAGONETTI.

OVERTURE . . . . . *Haydn*

Leader, MR. BAILLOT. Pianoforte, MR. ATTWOOD.

## SEVENTH CONCERT. MONDAY, MAY 27

## ACT I

OVERTURE, "Le Jeune Henri" . . . . . *Mehul*ARIA, "Guardami e in questo" . . . . . *Zingarelli*

MME FODOR.

QUARTETT for two Violins, Viola and 'Cello . . . . . *A. Romberg*

MESSRS. MORI, WATTS, LYON and PERCIVALL.

TRIO, "Pria di partir" (Idomeneo) . . . . . *Mozart*

MME FODOR, MISS GOODALL and SIGNOR BEGRI.

SYMPHONY (MS.) . . . . . *Ries*

## ACT II

QUINTETT for two Violins, two Violas and 'Cello . . . . . *Beethoven*

MESSRS. BAILLOT, FÉMY, WATTS, LYON and PERCIVALL.

SYMPHONY . . . . . *Haydn*SCENA and DUET (MS.), "Al mio dolce e vivo ardore" *Farinelli* (or a)

MRS. ASHE and SIGNOR BEGRI.

OVERTURE, "Calypso" . . . . . *Winter*

Leader, MR. BAILLOT. Pianoforte, SIR GEORGE SMART.

## EIGHTH CONCERT. MONDAY, JUNE 10

## ACT I

OVERTURE, "Don Giovanni" . . . . .	<i>Mozart</i>
DUET, "La ci darem la mano" (Don Giovanni) . . . . .	<i>Mozart</i>
MRS. SALMON and MR. BRAHAM.	
CONCERTANTE for Pianoforte and Strings . . . . .	<i>Kalkbrenner</i>
MR. KALKBRENNER, &c.	
TRIO, "Quel labbro" (Sargino) . . . . .	<i>Paër</i>
MRS. LACY ; MESSRS. BRAHAM and LACY.	
SYMPHONY . . . . .	<i>Haydn</i>

## ACT II

SYMPHONY . . . . .	<i>Mozart</i>
QUARTETT for two Violins, Viola and 'Cello . . . . .	<i>Beethoven</i>
MESSRS. SPAGNOLETTI, WATTS, LYON and PERCIVALL.	
BRAVURA, "Sventurata in van mi lagno" . . . . .	<i>Sacchini</i>
MRS. SALMON.	
Flute obbligato, MR. NICHOLSON.	
OVERTURE, "Ulysse et Circe" . . . . .	<i>B. Romberg</i>
Leader, MR. WEICHSEL. Pianoforte, MR. CLEMENTI.	

## 1817

There were several things worthy of record during this season. Beethoven's "Fidelio" Overture was performed at the 1st concert for the first time in this country.

In the 2nd, Cipriani Potter played the principal part in a Pianoforte Quartett by Dussek, who, up to his death in 1812, was greatly renowned both as pianist and composer.

At the 3rd concert, Ferdinand Sor surprised the audience by his marvellous execution on the Spanish guitar, in a Concertante for that instrument.

At the 7th concert, Lord Burghersh (who succeeded to the title of Earl of Westmorland in 1841 and was greatly instrumental in founding the Royal Academy of Music) presented the Society with a new Symphony<sup>1</sup> of his own composition. A Concertante for Pianoforte, Harp and Horns, the joint composition of Kalkbrenner and Dizi, the harpist, had a first hearing.

Mr., afterwards Sir, Henry Rowley Bishop was "at the Piano" and the versatile Thomas Simpson Cooke ("Tom Cooke") made his first appearance. Between this year and 1845 he assisted on twenty-nine occasions, either as violinist,

<sup>1</sup> As it was only performed on this one occasion, he sent in 1834 for the Score and parts to be returned to him !



leader, bass-singer or "at the Piano," and the sisters De Lihu sang together.

In addition to the "Fidelio" Overture, Beethoven's great Symphony in A (No. 7),<sup>1</sup> and his beautiful *Cantata* "Adelaïda" were first heard, the song being rendered by Miss Goodall to Sir George Smart's accompaniment on the pianoforte; this being another relaxation of the Rules, which insisted upon *orchestral* accompaniment to all vocal items. Anfossi made his debut here as double-bass-player.

Some correspondence took place with Beethoven about his coming over to London, and the Directors (through F. Ries) made him an offer of three hundred guineas to come and direct two Symphonies to be composed by him for the Society. He replied by asking for four hundred and fifty guineas, of which one hundred and fifty were to be paid in advance: then, in August, the Directors repeated their first offer, but the matter fell through and Beethoven abandoned all idea of visiting England.

M. Logier, endeavouring to further his system of training the hands by means of an apparatus which he had invented, called a Chiroplast, invited Members of the Philharmonic Society and others to attend a demonstration of his method. The visit of the Directors and Members was followed by a newspaper article by M. Logier, in which he asserted that his system was approved by the Society. The matter was brought before a General Meeting of the Members on November 20, when the following statement was prepared and ordered to be published in the principal journals:

"A report being in circulation that this Society has examined into, and approved of, a new system of musical education, it is judged expedient to apprise the public that, although several Members of this body did attend an exhibition of some pupils instructed by a new method, and that, though they were pleased with the alacrity and diligent attention of the pupils, and manifested that feeling by the usual mode of applause, yet they in no way expressed their approbation of any part of the system that claims the merit of originality. On the contrary, they almost unanimously agreed in an opinion by no means favourable to either the principle or practice of the novel mode of instruction now attempted to be introduced."

Some rather personal abuse followed from the Logierian side, and here we may let the "little affair" rest,

<sup>1</sup> The Directors had to send to Germany for the band-parts.

## PROGRAMMES FOR 1817

## FIRST CONCERT. MONDAY, FEBRUARY 24

## ACT I

SYMPHONY . . . . . *Haydn*QUARTETT, "Andró ramingo" (Idomeneo) . . . *Mozart*

MRS. SALMON, MISS HUGHES, MISS GOODALL and MR. T. COOKE.

QUARTETT for two Violins, Viola and 'Cello . . . *Haydn*

MESSRS. WEICHSEL, C. REEVE, WATTS and R. LINDLEY.

ARIA, "Vittima sventurata" . . . . . *Pucitta*

MME CAMPORESE.

OVERTURE, "Fidelio" . . . . . *Beethoven*

(First performance in this country.)

## ACT II

SYMPHONY . . . . . *Mozart*SCENA, "Tu ch' accendi" (Tancredi) . . . *Rossini*

MRS. SALMON.

SEPTETT for Strings, Clarinet, Horn and Bassoon . . . *Beethoven*MESSRS. WEICHSEL, LYON, R. LINDLEY, ANFOSSI,<sup>1</sup> WILLMAN,  
PETRIDES and HOLMES.OVERTURE, "La Clemenza di Tito" . . . . . *Mozart*

Leader, MR. WEICHSEL. At the Pianoforte, SIR GEORGE SMART.

## SECOND CONCERT. MONDAY, MARCH 10

## ACT I

SYMPHONY . . . . . *Beethoven*ARIA, "Ah serena" . . . . . *Cimarosa*

MADAME FODOR.

QUARTETT for Pianoforte, Violin, Viola and 'Cello . . . *Dussek*

MESSRS. C. POTTER, WEICHSEL, WATTS and R. LINDLEY.

OVERTURE, "Lodoiska" . . . . . *Cherubini*

## ACT II

SYMPHONY . . . . . *F. Ries*SCENA, "Ovunque il passo volga" . . . . . *J. S. Mayer*

SIGNOR CREVELLI.

TRIO for Violin, Viola and 'Cello . . . . . *A. Romberg*

MESSRS. WEICHSEL, WATTS and R. LINDLEY.

OVERTURE, "Don Giovanni" . . . . . *Mozart*

Leader, MR. WEICHSEL. At the Pianoforte, MR. F. RIES.

<sup>1</sup> ANFOSSI, double-bass-player, is not to be confounded with PASQUALE ANFOSSI, the operatic composer, who died in 1797.

## THIRD CONCERT. MONDAY, MARCH 24

## ACT I

SYMPHONY in D (No. 2) . . . . . *Haydn*

QUARTETT, "Benedictus" . . . . . *Mozart*

MRS. LACY ; MESSRS. TERRAIL, BEGREZ and LACY.

QUINTETT for two Violins, two Violas and 'Cello . . . *A. Romberg*

MESSRS. SPAGNOLETTI, WATTS, LYON, CHALLONER and R. LINDLEY.

SCENA, "Deh parlate" (Il Sacrificio d' Abramo) . . . *Cimarosa*

MADAME CAMPORESE.

OVERTURE . . . . . *B. Romberg*

## ACT II

SYMPHONY in C . . . . . *Mozart*

ARIA, "Sventurata in van" . . . . . *Sacchini*

MRS. SALMON.

Flute obbligato, MR. NICHOLSON.

CONCERTANTE for Spanish Guitar and Strings . . . *Ferdinand Sor*

MESSRS. SOR, SPAGNOLETTI, CHALLONER and R. LINDLEY.

OVERTURE, "Prometheus" . . . . . *Beethoven*

Leader, MR. SPAGNOLETTI. At the Pianoforte, MR. ATTWOOD.

## FOURTH CONCERT. MONDAY, APRIL 14

## ACT I

SYMPHONY in E $\flat$  (No. 10) . . . . . *Haydn*

SCENA, "Ah cara Ismene" . . . . . *Cimarosa*

M<sup>LLE</sup> DE LIHU.

QUARTETT (MS.) for Pianoforte and Strings . . . *Griffin*

MESSRS. GRIFFIN, SPAGNOLETTI, WATTS and R. LINDLEY.

SCENA, "Ah, compir" . . . . . *Guglielmi*

MISS STEPHENS.

OVERTURE, "Les Deux Journées" . . . . . *Cherubini*

## ACT II

SYMPHONY, "Pastoral" (No. 6) . . . . . *Beethoven*

DUET, "Al campo andiamo" . . . . . *Portogallo*

M<sup>LLES</sup> DE LIHU.

TRIO for Violin, Viola and 'Cello . . . . . *Mozart*

MESSRS. WEICHEL, SPAGNOLETTI and R. LINDLEY.

OVERTURE, "Die Zauberflöte" . . . . . *Mozart*

Leader, MR. SPAGNOLETTI. At the Pianoforte, MR. GRIFFIN.

## FIFTH CONCERT. MONDAY, APRIL 28

## ACT I

SYMPHONY in B $\flat$  (No. 4) . . . . . *Haydn*

ARIA, "Ecco a te mi guida amore" . . . . . *Mayer*

(?) MADAME CAMPORESE.

SESTETT for Pianoforte and Strings . . . . . *F. Ries*

MESSRS. RIES, WEICHSEL, WATTS, LYON, R. LINDLEY and ANFOSSI.

(First time of performance.)

CONCERTANTE for Horn . . . . . *Puzzi*

SIGNOR PUZZI.

OVERTURE, "Egmont" . . . . . *Beethoven*

## ACT II

SYMPHONY in D . . . . . *Mozart*

ARIA, "Al desio" (Le Nozze di Figaro) . . . . . *Mozart*

MRS. SALMON.

QUARTETT for two Violins, Viola and 'Cello . . . . . *Haydn*

MESSRS. SPAGNOLETTI, WATTS, CHALLONER and R. LINDLEY.

OVERTURE, "Anacreon" . . . . . *Cherubini*

Leader, MR. MORI. At the Pianoforte, MR. KALKBRENNER.

## SIXTH CONCERT. MONDAY, MAY 12

## ACT I

SYMPHONY in C minor (No. 5) . . . . . *Haydn*

ARIA, "Pria che spunti" (Il Matrimonio Segreto) . . . . . *Cimarosa*

MR. BEGREZ.

QUINTETT for Pfte., two Violins, Viola and 'Cello (Double-Bass, *ad lib.*) . . . . . *Kalkbrenner*

MESSRS. KALKBRENNER, WEICHSEL, WATTS, LYON, R. LINDLEY  
(and ANFOSSI).

TRIO, "Benedictus" . . . . . *Cherubini*

MRS. LACY, MESSRS. BEGREZ and LACY.

OVERTURE, "Coriolanus" (Coriolan) . . . . . *Beethoven*

## ACT II

SYMPHONY in E . . . . . *Mozart*

ARIA, "Se fur sogno" (Agnese) . . . . . *Paër*

MR. LACY.

QUARTETT for two Violins, Viola and 'Cello . . . . . *Haydn*

MESSRS. MORI, GATTIE, WATTS and R. LINDLEY.

OVERTURE, "Ulysse et Circe" . . . . . *B. Romberg*

Leader, MR. J. D. LODER. At the Pianoforte, DR. CROTCH.



## SEVENTH CONCERT. MONDAY, MAY 26

## ACT I

SYMPHONY (MS.) . . . . . *Lord Burghersh*  
(First performance in England ; presented to this Society.)

CANTATA, " Adelaïda " . . . . . *Beethoven*

MISS GOODALL.

(Accompanied on the Pianoforte by SIR GEORGE SMART.)

CONCERTANTE (MS.) for Pianoforte, Harp and Horns *Kalkbrenner and*

MESSRS. KALKBRENNER, DIZI and the PETRIDES. *Dizi*

SCENA, " Dove sono " (Le Nozze di Figaro) . . . *Mozart*

MRS. SALMON.

OVERTURE, " La Clemenza di Tito " . . . . *Mozart*

## ACT II

SYMPHONY in C minor (No. 5) . . . . . *Beethoven*

SCENA, " Deh parlate " (Il Sacrificio d' Abramo) . . *Cimarosa*

MADAME CAMPORESE.

QUARTETT for two Violins, Tenor and 'Cello . . . *F. Ries*

MESSRS. J. D. LODER, T. COOKE, WATTS and R. LINDLEY.

OVERTURE in E . . . . . *Bishop*

Leader, MR. SPAGNOLETTI. At the Pianoforte, MR. BISHOP.

## EIGHTH CONCERT. MONDAY, JUNE 9

## ACT I

SYMPHONY, " Surprise " (No. 3) . . . . . *Haydn*

ARIA, " Parto " (La Clemenza di Tito) . . . . *Mozart*

MRS. SALMON.

Clarinet obbligato, MR. WILLMAN.

QUINTETT for Pianoforte and Strings . . . . . *F. Ries*

MESSRS. RIES, WEICHSEL, WATTS, R. LINDLEY and ANFOSSI.

ARIA, " Sento un interna voce " (Elizabetta) . . . *Rossini*

MADAME FODOR.

OVERTURE, " Demophoon " . . . . . *Vogel*

## ACT II

SYMPHONY in A (No. 7) . . . . . *Beethoven*

DUET, " Come ti piace " (La Clemenza di Tito) . . *Mozart*

MMES FODOR and SALMON.

QUINTETT for two Violins, two Violas and 'Cello . . *Mozart*

MESSRS. WEICHSEL, WATTS, LYON, LEFFLER and R. LINDLEY.

OVERTURE, " Fidelio " . . . . . *Beethoven*

Leader, MR. WEICHSEL. At the Pianoforte, MR. S. WEBBE, junr.

1818

The most important novelty in this year was the Septett by Hummel, produced at the 1st concert and never before heard in England. This work survived much longer than the majority of his compositions.

At the 2nd concert, a Vocal Trio was given a first hearing, from Spontini's Opera "Milton."<sup>1</sup> Unlike other of his works, the influence of Mozart is evident in this one-act Opera.

The Demoiselles De Lihu, who sang last year, appeared again, but only as duettists, in the 3rd concert, and made quite a sensation by their graceful and sympathetic singing.

At the 4th, another new Symphony (MS.), by Ries, was presented, and Beethoven's Quintett for Pianoforte, Woodwind and Horn. The very much-played "Anacreon"<sup>2</sup> Overture was not only performed at the 2nd concert, but also, "By Command," was repeated at the 7th and 8th!

At the 8th concert, a Scena by Mozart, "Ch'io scordi di te," was introduced, for the first time in this country, by Mrs. Salmon, having, in addition to what they termed "full accompaniments," an important Pianoforte Obbligato, which was played by Dr. William Crotch.

At the 6th concert, an important original Member presided "at the Pianoforte." This was Mr. Vincent Novello.

As editor and collector of sacred music, he will ever be held in gratitude by both amateur and professional musicians, and his research really started the foundation of that great firm of Novello, established in Frith Street, Soho, by his son, Joseph Alfred Novello, and now sustained and carried on by the family of Littleton and their co-Directors.

By lowering the then exorbitant price of music, thousands of people, to whom the masterpieces had been a sealed book, could now afford to enjoy and know them.

## PROGRAMMES FOR 1818

### FIRST CONCERT. MONDAY, FEBRUARY 23

#### ACT I

SYMPHONY in C . . . . . *Mozart*

ARIA, "Deh per questo" (La Clemenza di Tito) . . . *Mozart*

MRS. SALMON.

SEPTETT for Pfte., Flute, Oboe, Horn, Viola, 'Cello and

Double-Bass . . . . . *Hummel*

MESSRS. NEATE, IRELAND, F. GRIESBACH, C. TULLY, SPAGNOLETTI,

R. LINDLEY and DRAGONETTI

(First performance in this country.)

QUARTETT, "Placido è il mar" (Idomeneo) . . . *Mozart*

MRS. LACY, MISS GOODALL; MESSRS. ELLIOTT and LACY.

OVERTURE, "Fidelio" . . . . . *Beethoven*

<sup>1</sup> Dedicated to the Empress Josephine.

<sup>2</sup> From 1813 to 1904 it was performed fifty-three times.

## ACT II

SYMPHONY in E♭ . . . . .	<i>F. Ries</i>
ARIA, "Dove sono" . . . . .	<i>Mozart</i>
MISS STEPHENS.	
QUARTETT for two Violins, Viola and 'Cello . . . . .	<i>Haydn</i>
MESSRS. WEICHSEL, WATTS, LYON and R. LINDLEY.	
OVERTURE . . . . .	<i>B. Romberg</i>
Leader, MR. WEICHSEL. At the Pianoforte, MR. RIES.	

## SECOND CONCERT. MONDAY, MARCH 9

## ACT I

SYMPHONY in D, "The Clock" (No. 11) . . . . .	<i>Haydn</i>
TRIO, "E ver'—gli dissi" (Milton) . . . . .	<i>Spontini</i>
MRS. SALMON, MESSRS. BRAHAM and LACY. (First performance in this country.)	
QUINTETT for two Violins, two Violas and 'Cello . . . . .	<i>Beethoven</i>
MESSRS. SPAGNOLETTI, WATTS, CHALLONER, LYON and R. LINDLEY.	
SCENA, "Ombre sortite" (Teseo) . . . . .	<i>Handel</i>
MR. BRAHAM.	
OVERTURE, "Prometheus" . . . . .	<i>Beethoven</i>

## ACT II

SYMPHONY in G minor . . . . .	<i>Mozart</i>
ARIA, "Misero che adora" . . . . .	<i>Drouët</i>
MRS. SALMON.	
TRIO for Violin, Viola and 'Cello . . . . .	<i>Lindley</i>
MESSRS. WEICHSEL, WATTS and R. LINDLEY.	
OVERTURE, "Anacreon" . . . . .	<i>Cherubini</i>
Leader, MR. SPAGNOLETTI. At the Pianoforte, MR. GRIFFIN.	

## THIRD CONCERT. MONDAY, MARCH 30

## ACT I

SYMPHONY in E♭ (No. 8) . . . . .	<i>Haydn</i>
DUET . . . . .	<i>Mayer</i>
MLLES DE LIHU.	
QUARTETT for two Violins, Viola and 'Cello . . . . .	<i>Haydn</i>
MESSRS. MORI, WATTS, FÉMY and R. LINDLEY.	
OVERTURE, "Les Deux Journées" . . . . .	<i>Cherubini</i>

## ACT II

SYMPHONY in C minor (No. 5) . . . . .	<i>Beethoven</i>
SCENA . . . . .	<i>Zingarelli</i>
MLLE DE LIHU.	
SEPTETT for Strings, Clarinet, Horn and Bassoon . . . . .	<i>Beethoven</i>
MESSRS. WEICHSEL, R. ASHLEY, R. LINDLEY, DRAGONETTI, WILLMAN, C. TULLY and HOLMES.	
OVERTURE, "Calypso" . . . . .	<i>Winter</i>
Leader, MR. J. D. LODER. At the Pianoforte, MR. ATTWOOD.	

## FOURTH CONCERT. MONDAY, APRIL 13

## ACT I

SYMPHONY in D . . . . . *Mozart*SCENA, " Ah, perfido " . . . . . *Beethoven*

MISS GOODALL.

QUINTETT for Pianoforte, Clarinet, Oboe, Bassoon and

Horn . . . . . *Beethoven*

MESSRS. GRIFFIN, WILLMAN, F. GRIESBACH, HOLMES and PUZZI.

OVERTURE, " Tamerlane " . . . . . *Winter*

## ACT II

SYMPHONY (MS.) . . . . . *F. Ries*

(First time of performance.)

ARIA, " Riedi, agli amplessi " . . . . . *Liverati*

MRS. SALMON.

QUARTETT for two Violins, Viola and 'Cello . . . . . *Haydn*

MESSRS. SPAGNOLETTI, WATTS, LYON and R. LINDLEY.

CONCERTANTE for French Horn . . . . . *Puzzi*

SIGNOR PUZZI.

OVERTURE, " Die Zauberflöte " . . . . . *Mozart*Leader, MR. H. SMART, senr.<sup>1</sup> At the Pianoforte, SIR GEORGE SMART.

## FIFTH CONCERT. MONDAY, APRIL 27

## ACT I

SYMPHONY in D (No. 2) . . . . . *Beethoven*ARIA, " Se fur sogno " (Agnese) . . . . . *Paër*

MR. LACY.

TRIO for Violin, Viola and 'Cello . . . . . *Mozart*

MESSRS. WEICHSEL, MORI and R. LINDLEY.

QUARTETT, " Benedictus " . . . . . *Mozart*

MRS. LACY ; MESSRS. TERRAIL, ELLIOTT and LACY.

OVERTURE, " Les Abencerages " . . . . . *Cherubini*

## ACT II

SYMPHONY, " Grand," in E $\flat$  (No. 10) . . . . . *Haydn*SCENA, " Ecco a te " . . . . . *J. S. Mayer*

MISS STEPHENS.

QUARTETT for two Violins, Viola and 'Cello . . . . . *Haydn*

MESSRS. LODER, WATTS, CHALLONER and R. LINDLEY.

OVERTURE, " La Clemenza di Tito " . . . . . *Mozart*

Leader, MR. MORI. At the Pianoforte, MR. H. R. BISHOP.

<sup>1</sup> Henry Smart, the well-known blind organist and composer, was his son.

## SIXTH CONCERT. MONDAY, MAY 11

## ACT I

SYMPHONY in E $\flat$	Mozart
DUET, "Qual Anelante Cervo"	Marcello

MRS. SALMON and MR. BRAHAM.

SESTETT for Pianoforte and Strings	F. Ries
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MESSRS. F. RIES, WEICHSEL, WATTS, LYON, R. LINDLEY and  
DRAGONETTI.

ARIA, "Il mio tesoro" (Don Giovanni)	Mozart
MR. BRAHAM.	

OVERTURE (new)	B. Romberg
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## ACT II

SYMPHONY in C (No. 1)	Beethoven
ARIA (MS.)	Sor

MRS. SALMON.

(First time of performance.)

QUARTETT for two Violins, Viola and 'Cello	Mozart
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MESSRS. FÉMY, WATTS, LYON and R. LINDLEY.

OVERTURE, "Fidelio"	Beethoven
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Leader, MR. WEICHSEL. At the Pianoforte, MR. VINCENT NOVELLO.

## SEVENTH CONCERT. MONDAY, MAY 25

## ACT I

SYMPHONY in C	Mozart
DUET, "Prendero qual brunettino"	Mozart

MRS. SALMON and MR. BRAHAM.

QUARTETT for two Violins, Viola and 'Cello	Haydn
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MESSRS. WEICHSEL, REEVE, CHALLONER and R. LINDLEY.

ARIA, "Tu che accendi" (Tancredi)	Rossini
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MRS. SALMON.

OVERTURE, "Anacreon" (By command)	Cherubini
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## ACT II

SYMPHONY, "Grand," in D (No. 7)	Haydn
ARIA, "Deh per questo" (La Clemenza di Tito)	Mozart

MR. BRAHAM.

QUARTETT for two Violins, Viola and 'Cello	Beethoven
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MESSRS. SPAGNOLETTI, WATTS, MORI and R. LINDLEY.

OVERTURE, "Prometheus"	Beethoven
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Leader, MR. SPAGNOLETTI. At the Pianoforte, MR. F. RIES.



## EIGHTH CONCERT. MONDAY, JUNE 8

## ACT I

SYMPHONY in D . . . . . *F. Ries*  
 RECIT., "Ch' io scordi di te";<sup>1</sup> ARIA, "Non temer"  
 (Idomeneo) . . . . . *Mozart*

MRS. SALMON.

(First performance; with full accompaniments and Pfte. oblig.  
 by DR. CROTCH.)

QUINTETT for two Violins, two Violas and 'Cello . . . . . *Mozart*  
 MESSRS. WEICHSEL, MORI, SPAGNOLETTI, WATTS and R. LINDLEY.  
 TRIO, "Voli il piedi" (MS.) . . . . . *Benincori*  
 MLES DE LIHU and MISS GOODALL.  
 OVERTURE, "Les Deux Journées" . . . . . *Cherubini*

## ACT II

SYMPHONY in C minor (No. 5) . . . . . *Beethoven*  
 ARIA, "Ah, compir" . . . . . *Guglielmi*

MRS. SALMON.

Violin obligato, MR. SPAGNOLETTI.

QUINTETT for Pianoforte, Clarinet, Oboe, Horn and  
 Bassoon . . . . . *Mozart*  
 MESSRS. NEATE, WILLMAN, F. GRIESBACH, C. TULLY and HOLMES.  
 OVERTURE, "Anacreon" (*By command*) . . . . . *Cherubini*  
 Leader, MR. WEICHSEL. At the Pianoforte, DR. CROTCH.

## 1819

In this year the advisability of printing the Programmes with greater care and detail led to the inclusion of the words of the vocal pieces rendered, and made them more definite and more interesting.

Yaniewicz, who was an original Member and had only played in 1813, was invited again, but he wanted a hundred guineas for travelling eight hundred miles to play twice, and, apparently, this put a stop to further negotiations!

William Shield, a pupil of Avison and well known as the composer and arranger of many English Ballad Operas, who was, at this time, Master of the King's Musick, was re-elected a Director for 1820.

At the 1st concert, a MS. Symphony by Clementi had a first hearing; and at the 2nd, Heinrich J. Baermann (a great clarinettist) appeared for the first time, introducing his own Clarinet Fantasia. A Pianoforte Quintett by Ferdinand Ries, composed for these concerts, also had a first hearing.

<sup>1</sup> Also entitled "Ch' io mi scordi."

At the 4th concert, Beethoven's great Scena "Ah perfido" was changed to "Ah perfida," to allow Mr. Braham (who should have known better!) to sing what the composer intended for a dramatic soprano. As Mr. Hogarth<sup>1</sup> well puts it, "changing the subject from the passionate complaint of the forsaken Medea to that of some nameless *inamorato*, whining for the loss of his mistress." Other tenors of the period took this unpardonable liberty, but it would be impossible for such vandalism to occur at the present time. Dr. Crotch added orchestral accompaniments to his Motett, "Methinks I hear," and these were heard for the first time.

The date of this concert appears to have been changed from April 12 to April 19, at the request of the Earl of Scarborough!

At the 6th concert, Mr. J. B. Cramer played in a new Piano-forte Concerto of his composing.

At the 7th, a new MS. Trio, "La Solitudine," by Attwood, was produced, written for male voices; and at the 8th concert the movement, "Te ergo quæsumus," from Graun's "Te Deum," composed in 1756 for the victory at Prague, and sung first at the close of the Seven Years' War, in 1763.

## PROGRAMMES FOR 1819

### FIRST CONCERT. MONDAY, MARCH 1

#### ACT I

SYMPHONY, "Military" (No. 12)	. . . . .	<i>Haydn</i>
SCENA, "Berenice ovè sei"	. . . . .	<i>Jomelli</i>
MRS. SALMON.		
QUARTETT for two Violins, Viola and 'Cello	. . . . .	<i>Beethoven</i>
MESSRS. J. D. LODER, WATTS, CHALLONER and R. LINDLEY.		
OVERTURE, "Anacreon"	. . . . .	<i>Cherubini</i>

#### ACT II

SYMPHONY (MS.)	. . . . .	<i>Clementi</i>
(First time of performance.)		
ARIA, "Parto" (La Clemenza di Tito)	. . . . .	<i>Mozart</i>
(Singer unnamed.)		
QUARTETT for two Violins, Viola and 'Cello	. . . . .	<i>Krommer</i>
MESSRS. MORI, WATTS, MOUNTAIN and R. LINDLEY.		
DUET, "Il cor vi dono" (Così fan tutte)	. . . . .	<i>Mozart</i>
(Singer unnamed.)		
OVERTURE, "Fidelio"	. . . . .	<i>Beethoven</i>
Leader, MR. MORI. At the Pianoforte, MR. CLEMENTI.		

<sup>1</sup> "The Philharmonic Society," George Hogarth. London, 1862.



## SECOND CONCERT. MONDAY, MARCH 15

## ACT I

SYMPHONY, "Grand," in D . . . . . *Haydn*

ARIA, "Batti, batti" (Don Giovanni) . . . . . *Mozart*

MISS STEPHENS.

'Cello obbligato, MR. R. LINDLEY.

QUINTETT for Pianoforte, Violin, Viola, 'Cello and  
Double-Bass . . . . . *F. Ries*

MESSRS. F. RIES, J. D. LODER, WATTS, R. LINDLEY and  
DRAGONETTI.

CONCERTANTE for two Violins . . . . . *Viotti*

MESSRS. ROBBRECHTZ and MORI.

## ACT II

SYMPHONY in G minor . . . . . *Mozart*

SCENA, "Questo è forse" (Il Ritratto) . . . . . *Zingarelli*

MR. BRAHAM

FANTASIA for Clarinet and Orchestra . . . . . *Baermann*

HERR BAERMANN.

DUET, "As steals the morn" (Il Moderato) . . . . . *Handel*

MISS STEPHENS and MR. BRAHAM.

OVERTURE, "Die Zauberflöte" . . . . . *Mozart*

Leader, MR. J. D. LODER. At the Pianoforte, MR. F. RIES.

## THIRD CONCERT. MONDAY, MARCH 29

## ACT I

SYMPHONY in E $\flat$  . . . . . *Mozart*

DUET, "Fra gl' amplessi" (Così fan tutte) . . . . . *Mozart*

MISS GOODALL and MR. BEGREZ.

QUINTETT for two Violins, two Violas and 'Cello . . . . . *Beethoven*

MESSRS. MORI, WATTS, MOUNTAIN, LYON and R. LINDLEY.

ARIA, "Dove sei" (Rodelinda) . . . . . *Handel*

MRS. SALMON.

OVERTURE, "La Clemenza di Tito" . . . . . *Mozart*

## ACT II

SYMPHONY in D (No. 2) . . . . . *Beethoven*

QUARTETT for two Violins, Viola and 'Cello . . . . . *Haydn*

MESSRS. ROBBRECHTZ, WATTS, LYON and R. LINDLEY.

SCENA, "Sù Griselda" (Griselda) . . . . . *Paër*

MISS FANNY CORRI.

OVERTURE, "Egmont" . . . . . *Beethoven*

Leader, MR. MORI. At the Pianoforte, MR. ATTWOOD.

## FOURTH CONCERT. MONDAY, APRIL 19

## ACT I

SYMPHONY in G . . . . .	<i>Haydn</i>
SCENA, " Ah, perfida " . . . . .	<i>Beethoven</i>

MR. BRAHAM.

QUINTETT for two Violins, two Violas and 'Cello . . . . .	<i>Mozart</i>
MESSRS. WEICHSEL, WATTS, MOUNTAIN, CHALLONER and R. LINDLEY.	

MOTETT, " Methinks I hear " . . . . .	<i>Dr. Crotch</i>
MRS. SALMON, MESSRS. WELSH, BRAHAM, EVANS and LEETE. (First time with orchestral accompaniment.)	

OVERTURE, " Les Deux Journées " . . . . .	<i>Cherubini</i>
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## ACT II

SYMPHONY in C . . . . .	<i>Mozart</i>
SCENA, " Ah, compir " . . . . .	<i>Guglielmi</i>

MRS. SALMON.

Violin obbligato, MR. WEICHSEL.

TRIO (MS.) for Violin and two 'Cellos . . . . .	<i>R. Lindley</i>
MESSRS. WEICHSEL, R. LINDLEY and ELEY. (First time of performance.)	

OVERTURE, " Coriolanus " . . . . .	<i>Beethoven</i>
Leader, MR. WEICHSEL. At the Pianoforte, DR. CROTCH.	

## FIFTH CONCERT. MONDAY, APRIL 26

## ACT I

SYMPHONY in D . . . . .	<i>Mozart</i>
SCENA (MS.), " Sia luminoso " . . . . .	<i>F. Ries</i>

MR. BRAHAM.

(First performance ; composed for these Concerts.)

TRIO for Violin, Viola and 'Cello . . . . .	<i>Beethoven</i>
MESSRS. WEICHSEL, MORI and R. LINDLEY.	

CONCERTO for Pianoforte (with Grand Orchestra) . . . . .	<i>Mozart</i>
MR. BEALE.	

## ACT II

SYMPHONY in D minor . . . . .	<i>F. Ries</i>
DUET, " As I saw fair Clora " . . . . .	<i>Haydn</i>

MESSRS. BRAHAM and WELSH.

SEPTETT (MS.) for Clarinet, Strings and two Horns . . . . .	<i>H. J. Baermann</i>
MESSRS. BAERMANN, WEICHSEL, WATTS, R. ASHLEY, R. LINDLEY, C. TULLY and LEANDER.	

ARIA, " Di piacer " (La Gazza Ladra) . . . . .	<i>Rossini</i>
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MRS. SALMON.

OVERTURE, " Prometheus " . . . . .	<i>Beethoven</i>
Leader, MR. WEICHSEL. At the Pianoforte, SIR GEORGE SMART.	

## SIXTH CONCERT. MONDAY, MAY 10

## ACT I

SYMPHONY (MS.) . . . . . *F. Ries*  
 ARIA, "Cimentando i venti e l'onde" (L' Italiana in  
 Algeri) . . . . . *Rossini*

Mlle DE LIHU.

(Horn obbligato, SIGNOR PUZZI.)

QUARTETT<sup>1</sup> for two Violins, Viola and 'Cello . . . . . *Mozart*

MESSRS. F. CRAMER, W. GRIESBACH, LITOLFF and R. LINDLEY.

RECIT. and DUET, "Parto, ti lascio" . . . . . *J. S. Mayer*

Mlles DE LIHU.

CONCERTO (MS.) for Pianoforte . . . . . *J. B. Cramer*

MR. J. B. CRAMER.

(First time of performance.)

## ACT II

SYMPHONY in B $\flat$  (No. 9) . . . . . *Haydn*

QUINTETT, "Sento ho Dio" (Così fan tutte) . . . . . *Mozart*

Mlles DE LIHU, MESSRS. BEGREZ, HAWES and WELSH.

FANTASIA for Horn . . . . . *arranged by Puzzi*

SIGNOR PUZZI.

OVERTURE, "Calypso" . . . . . *Winter*

Leader, MR. F. CRAMER. At the Pianoforte, MR. J. B. CRAMER.

## SEVENTH CONCERT. MONDAY, MAY 24

## ACT I

SYMPHONY in E $\flat$  . . . . . *Haydn*

ARIA, "Deh se piacer" (La Clemenza di Tito) . . . . . *Mozart*

MISS GOODALL.

QUARTETT for two Violins, Viola and 'Cello . . . . . *Griffin*

MESSRS. WEICHSEL, WATTS, CHALLONER and R. LINDLEY.

TRIO (MS.), "La Solitudine" . . . . . *Attwood*

MESSRS. WELSH, BRAHAM and SALE.

OVERTURE, "Idomeneo" . . . . . *Mozart*

## ACT II

SYMPHONY in C (No. 1) . . . . . *Beethoven*

SCENA, "Son Regina" (Semiramide) . . . . . *Portogallo*

MISS FANNY CORRI.

SETTIMETTO<sup>2</sup> for Strings, Clarinet, Horn and Voce

Umana<sup>3</sup> . . . . . *Beethoven*

MESSRS. WEICHSEL, R. ASHLEY, R. LINDLEY, DRAGONETTI,

WILLMAN, C. TULLY and MACKINTOSH.

OVERTURE (MS.) . . . . . *J. Woelfl*

Leader, MR. WEICHSEL. At the Pianoforte, MR. GRIFFIN.

<sup>1</sup> Printed "Quintett" in the Programme!

<sup>2</sup> Septett.

<sup>3</sup> Possibly some form of bassoon; no definite information.

## EIGHTH CONCERT. MONDAY, JUNE 7

## ACT I

SYMPHONY in D . . . . .	<i>Mozart</i>
DUET, "Te ergo quæsimus" (Te Deum) . . . . .	<i>Graun</i>
MRS. SALMON and MR. WELSH.	
QUINTETT for Pianoforte, Clarinet, Oboe, Bassoon and	
Horn . . . . .	<i>Beethoven</i>
MESSRS. GRIFFIN, WILLMAN, F. GRIESBACH, MACKINTOSH and PUZZI.	
CANTATA, "Alexis" . . . . .	<i>Dr. Pepusch</i>
MR. BRAHAM.	
('Cello obbligato, MR. R. LINDLEY.)	
OVERTURE, "Egmont" . . . . .	<i>Beethoven</i>

## ACT II

SYMPHONY (No. 1) . . . . .	<i>Haydn</i>
SONG, "From mighty Kings" (Judas Maccabæus) . . . . .	<i>Handel</i>
MRS. SALMON.	
QUARTETT for two Violins, Viola and 'Cello . . . . .	<i>Haydn</i>
MESSRS. J. D. LODER, —, DANIELS and R. LINDLEY.	
DUET, "La Dove prendi" (Il Flauto Magico) . . . . .	<i>Mozart</i>
MISS GOODALL and MR. BRAHAM.	
OVERTURE, "Don Giovanni" . . . . .	<i>Mozart</i>
Leader, MR. J. D. LODER. At the Pianoforte, MR. F. RIES.	

## 1820

The event of the year 1820 was the arrival in England of Louis Spohr, in time for the 1st concert on March 6, upon which occasion he played his Concerto (for Violin) "Nello Stilo Drammatico," a work frequently heard in later years.

At the 2nd (and 6th) concert, he led his String Quartett, and it must have been at the 3rd (April 10) that he fluttered the Directorial dovescotes by producing a bâton and conducting! How Spohr effected this important but bloodless revolution is amusingly recounted in his Autobiography:

"I resolved, when my turn came to direct, to attempt to remedy this defective system! At the morning rehearsal on the day I was to conduct (Monday, June 19), I took my stand with a Score at a separate music-desk in front of the orchestra, drew my directing bâton from my coat-pocket, and gave the signal to begin. Quite alarmed at such novel procedure, some of the Directors would have protested against it; but when I besought them to grant me at least one trial, they became pacified. The triumph of the bâton, as a time-giver, was decisive, and no one was seen again seated at the pianoforte during the performance of Symphonies and Overtures."<sup>1</sup>

<sup>1</sup> Spohr also wrote that "notwithstanding the high price of admission the number of subscribers was so great, that hundreds who had subscribed their names could not obtain seats."

The work he conducted was his 2nd Symphony.<sup>1</sup>

At the 4th concert, he played in a Duet for Violin and Harp with Mme Spohr, and at the 8th, he led in his Nonett, and once again conducted his Symphony. At the General Meeting on July 1, he sent a message to the Members, requesting permission to dedicate this new Symphony to the Society, a great compliment from so distinguished a composer.

Further commissions were given to Beethoven this year, and a Pianoforte Concerto of his was introduced to England by Mr. Neate at the 5th concert.

King George IV, having succeeded his father on the throne, continued the gracious patronage which he had given to the Society since its foundation, as Prince Regent.

A Signor Bianchi sang for the first time: he was very probably a son of Francesco Bianchi, the Opera composer, who committed suicide in Hammersmith in 1810, and whose works have been long since forgotten.

After Spohr's bold move with a bâton, the musician so far described as "at the Pianoforte" was, for the future, styled "Conductor," the pianoforte itself was taken away and only replaced for Concertos and Chamber-music, etc., and the conductor stood, as at the present time, before a desk facing the orchestra.

As I have already stated, the title "Leader," although becoming more nominal every year, died hard; it was not until Costa became conductor, in the year 1846, that it entirely disappeared. Mr. Thomas Attwood, Organist of Saint Paul's Cathedral, and a pupil of Mozart, was Hon. Treasurer for this year only.

<sup>1</sup> Spohr made a stipulation that, in addition to the two hundred and fifty guineas he was to receive, he should be provided by the Society with the concert-room, lights, etc., free, for a benefit concert he intended to give in conjunction with his wife. This occurred the day after the last concert (June 20), the day on which Queen Caroline returned from Italy to appear before Parliament on an accusation of adultery. All London was split into two parties; the more numerous, consisting of the middle classes and the rabble, declared loudly in favour of the Queen. The programmes of his concert were covered over with posters, ordering a general illumination, and the mob, finding the house next to the concert-hall unilluminated, made a terrible uproar and flung volleys of stones, during Spohr's first duet with his wife (for harp and violin), a most upsetting disturbance, which did not cease until lights were lit, when the mob dispersed with loud cheers, and left the neighbourhood in peace once more.



## PROGRAMMES FOR 1820

## FIRST CONCERT. MONDAY, MARCH 6

## ACT I

SYMPHONY in D (No. 2)	Beethoven
QUARTETT, "Benedictus" (Requiem)	Mozart
MRS. SALMON, MISS FANNY CORRI, MESSRS. BRAHAM and WELSH.	
TRIO, "Pria di partir" (Idomeneo)	Mozart
MISS CORRI, MESSRS. BRAHAM and WELSH.	
CONCERTANTE for Pianoforte, on Swedish Airs	F. Ries
MR. F. RIES.	
ARIA, "Lieta quest' alma amante"	Sacchini
MRS. SALMON.	
(Clarinet obbligato, MR. SALMON.)	
SCENA, "Perche Adelaide disperata"	Mayer
MR. BRAHAM.	
CONCERTO for Violin, "Nello Stilo drammatico"	Spohr
MR. SPOHR.	

## ACT II

SYMPHONY in C	Haydn
SCENA, "Della Tromba"	Puccini
MISS CORRI.	
QUARTETT, "Benedictus" (Requiem)	Mozart
MISS CORRI, MASTER MARSHALL, MESSRS. BRAHAM and WELSH.	
OVERTURE, "La Clemenza di Tito"	Mozart
Leader, MR. F. CRAMER. At the Pianoforte, MR. F. RIES.	

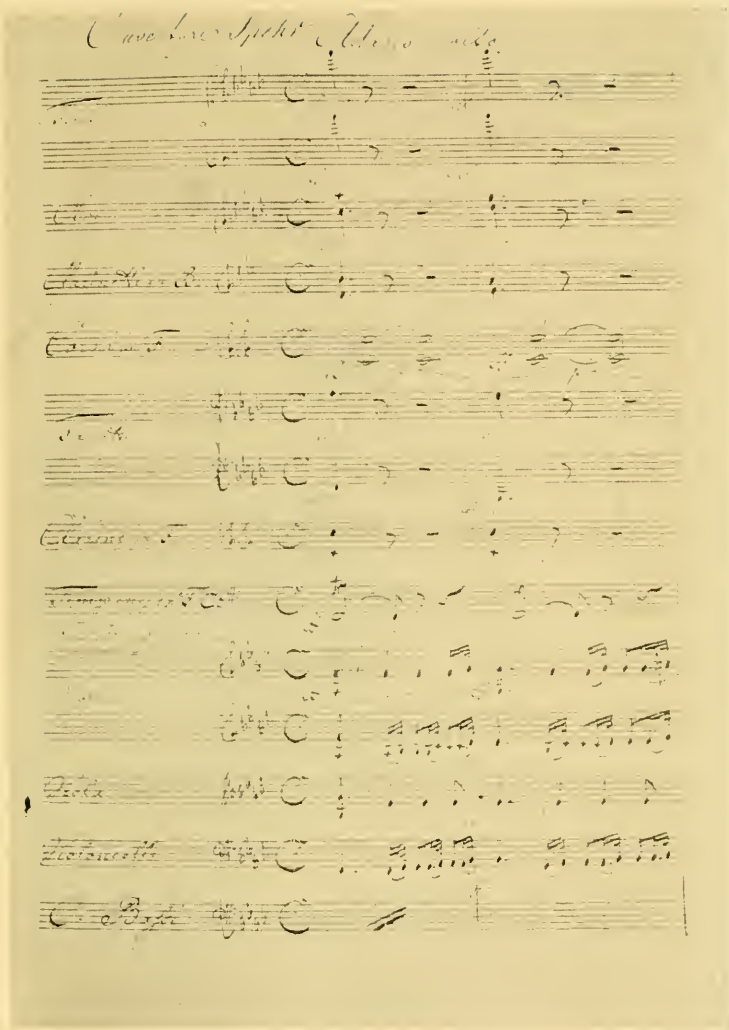
## SECOND CONCERT. MONDAY, MARCH 20

## ACT I

SYMPHONY in C minor (No. 5)	Haydn
ARIA, "Arder mai"	Mozart
MISS GOODALL.	
CONCERTO for Pianoforte	Mozart
MR. CIPRIANI POTTER.	
RECIT. and ARIA (MS.), "Dolce pietoso Amore"	M. de P. V. Garcia
MRS. SALMON.	
Violin obbligato, MR. SPAGNOLETTI.	
OVERTURE, "Egmont"	Beethoven

## ACT II

SYMPHONY in E $\flat$ (MS.)	F. Ries
(Composed for this Society.)	
ARIA, "Guardami, e in questo"	Zingarelli
SIGNOR BIANCHI.	
QUARTETT for two Violins, Viola and 'Cello	Spohr
MESSRS. SPOHR, WATTS, T. S. COOKE and R. LINDLEY.	
OVERTURE, "Les Deux Journées"	Cherubini
Leader, MR. SPAGNOLETTI. At the Pianoforte, MR. J. B. CRAMER.	



FIRST PAGE (AUTOGRAPH) OF SPOHR'S OVERTURE COMPOSED  
FOR THE SOCIETY





## THIRD CONCERT. MONDAY, APRIL 10

## ACT I

- SYMPHONY in C . . . . . *Mozart*  
 QUARTETT, "Benedictus" . . . . . *Haydn*  
 MISS STEPHENS, MESSRS. C. S. EVANS, BRAHAM and SALE.  
 QUINTETT for two Violins, two Violas and 'Cello . . . . . *Mozart*  
 MESSRS. F. CRAMER, W. GRIESBACH, MOUNTAIN, DANIELS and  
 R. LINDLEY.  
 ARIA, "Pari a te" . . . . . *Manfroce*<sup>1</sup>  
 MR. BRAHAM.  
 OVERTURE, "Medée" . . . . . *Cherubini*

## ACT II

- SYMPHONY (MS.) . . . . . *Spohr*  
 (First performance in England; *conducted* by the Composer.)  
 SONG, "On mighty pens" (The Creation) . . . . . *Haydn*  
 MISS STEPHENS.  
 TRIO for Pianoforte, Violin and 'Cello . . . . . *Hummel*  
 MESSRS. J. BEALE, SPAGNOLETTI and R. LINDLEY.  
 OVERTURE, "Fidelio" . . . . . *Beethoven*  
 Leader, MR. SPOHR. Conductor, MR. ATTWOOD.

## FOURTH CONCERT. MONDAY, APRIL 24

## ACT I

- SYMPHONY, "Eroïca" (No. 3) . . . . . *Beethoven*  
 TRIO, "Mi lasci, O madre amata" (Il Ratto di Proserpina) . . . . . *Winter*  
 MRS. SALMON, MISS GOODALL and MR. BEGREZ.  
 QUARTETT for two Violins, Viola and 'Cello . . . . . *Mayseder*  
 MESSRS. MORI, WATTS, MOUNTAIN and R. LINDLEY.  
 RECIT. and AIR, "From mighty Kings" (Judas Maccabæus) . . . . . *Handel*  
 MRS. SALMON.  
 OVERTURE (MS.) . . . . . *Cherubini*  
 (Composed for this Society.)

## ACT II

- SYMPHONY (Letter V) . . . . . *Haydn*  
 ARIA, "Non più di fiori" (La Clemenza di Tito) . . . . . *Mozart*  
 MISS GOODALL.  
 Clarinet obbligato, MR. WILLMAN.  
 DUET for Harp and Violin . . . . . *Spohr*  
 MME and MR. SPOHR.  
 OVERTURE in D . . . . . *B. Romberg*  
 Leader, MR. J. D. LODER. Conductor, SIR GEORGE SMART.

<sup>1</sup> Called "Manfroggi" also, in 1826.

## FIFTH CONCERT. MONDAY, MAY 8

## ACT I

SYMPHONY in C (No. 1) . . . . . *Mozart*

RECIT., "Deeper and deeper still"; AIR, "Waft her,  
Angels" (Jephtha) . . . . . *Handel*

MR. BRAHAM.

QUINTETT for two Violins, two Violas and 'Cello . . . *A. Romberg*

MESSRS. SPAGNOLETTI, W. GRIESBACH, LYON, DANIELS and

R. LINDLEY.

CONCERTO for Pianoforte . . . . . *Beethoven*

MR. NEATE.

(First performance in this country.)

## ACT II

SYMPHONY in C minor (No. 5) . . . . . *Beethoven*

SCENA, "Berenice ove sei" . . . . . *Jomelli*

MISS STEPHENS.

TRIO for two 'Cellos and Double-Bass . . . . . *Corelli*

MESSRS. R. and W. B. LINDLEY<sup>1</sup> and DRAGONETTI.

TRIO, "Soave sia il vento" . . . . . *Mozart*

MISS STEPHENS and GOODALL, and MR. SALE.

OVERTURE, "Fernand Cortez" . . . . . *Spontini*

Leader, MR. MORI. Conductor, MR. F. RIES.

## SIXTH CONCERT. MONDAY, MAY 22

## ACT I

SYMPHONY in E $\flat$  . . . . . *Mozart*

SCENA, "Non paventar" (Il Flauto Magico) . . . . . *Mozart*

MISS FANNY CORRI.

QUARTETT for two Violins, Viola and 'Cello . . . . . *Spohr*

MESSRS. SPOHR, WATTS, MOUNTAIN and R. LINDLEY.

OVERTURE, "Prometheus" . . . . . *Beethoven*

## ACT II

SYMPHONY in D (No. 11) . . . . . *Haydn*

TRIO, "Qual silenzio" . . . . . *Attwood*

MESSRS. EVANS, VAUGHAN and SALE.

SEPTETT for Strings, Clarinet, Horn and Bassoon . . . . . *Beethoven*

MESSRS. MORI, SPAGNOLETTI, R. LINDLEY, DRAGONETTI,

WILLMAN, PUZZI and MACKINTOSH.

ARIA, "Fellon la pena avrai" . . . . . *Rossini*

MRS. SALMON.

OVERTURE, "Anacreon" . . . . . *Cherubini*

Leader, MR. F. CRAMER. Conductor, MR. C. POTTER.

<sup>1</sup> W. B. Lindley was R. Lindley's son.

## SEVENTH CONCERT. MONDAY, JUNE 5

## ACT I

SYMPHONY in F, "Pastoral" (No. 6)	Beethoven
QUARTETT, "Recordare" (Requiem)	Mozart
MISS GOODALL, MESSRS. EVANS, BRAHAM and WELSH.	
TRIO (Violoncello obbligato)	R. Lindley
MESSRS. R. LINDLEY, J. D. LODER and CROUCH.	
CONCERTO for Pianoforte	F. Ries
MR. F. RIES.	

## ACT II

SYMPHONY in B $\flat$ (No. 4)	Haydn
QUARTETT for two Violins, Viola and 'Cello	Mozart
MESSRS. J. D. LODER, WATTS, CHALLONER and R. LINDLEY.	
RECIT., "Ma qual mai"; DUET, "Fuggi crudel" (Don Giovanni)	Mozart
MISS GOODALL and MR. BRAHAM.	
OVERTURE, "Tamerlane"	Winter
Leader, MR. SPAGNOLETTI. Conductor, MR. WELSH.	

## EIGHTH CONCERT. MONDAY, JUNE 19

## ACT I

SYMPHONY	Spohr
QUARTETT, "Dite almen" (La Villanella rapita)	Mozart
MISS F. CORRI; MESSRS. WELSH, VAUGHAN and SALE.	
QUINTETT for two Violins, two Violas and 'Cello	Mozart
MESSRS. MORI, WATTS, MOUNTAIN, W. GRIESBACH and R. LINDLEY.	
ARIA, "Finche solco il mare"	Hasse
MR. WELSH.	
CONCERTO for Pianoforte in C	Mozart
MR. C. POTTER.	

## ACT II

SYMPHONY in E $\flat$ (No. 8)	Haydn
ARIA, "Trusto Ciel" (Tancredi)	Rossini
MISS F. CORRI.	
NONETT for Strings, Flute, Oboe, Clarinet, Horn and Bassoon	Spohr
MESSRS. SPOHR, W. GRIESBACH, R. LINDLEY, DRAGONETTI, IRELAND, F. GRIESBACH, WILLMAN, ARNULL and MACKINTOSH.	
QUARTETT, SEMI-CHORUS and TERREMOTO, "Nelle tue man"	Haydn
MISS F. CORRI, MESSRS. EVANS, VAUGHAN, WELSH, TERRAIL, ELLIOTT and SALE.	
Leader, MR. SPOHR. Conductor, SIR GEORGE SMART.	

1821

Mr. W. Dance succeeded Mr. Attwood as Treasurer ; he had previously served in 1815.

At the 2nd concert, Mr. Cipriani Potter played Mozart's Pianoforte Concerto in D for the first time in this country, and a MS. Overture by Spohr, composed for the Society, received a first hearing.

There were two first appearances at the 3rd concert ; the great flautist, Jean Louis Tulou, and the eminent violinist, Raphael George Kiesewetter (the Edler von Wiesenbrunn) ; but later on, in the 8th concert, a much more important first appearance occurred, when the great Ignaz Moscheles, described in the Programme as "Mr. Moscheles of Vienna," played for the first time in this country, choosing a MS. Concerto of his own.

His arrival created quite a big sensation. The late Edward Dannreuther spoke of him as "the foremost pianist after Hummel and before Chopin." Three years later (in 1824) Mendelssohn was receiving lessons from Moscheles.

Six Symphonies by Beethoven and five by Mozart were played this year, and the latter composer was also represented by *eleven* vocal items.

Amongst new compositions was a Septett, written for harp, wood-wind, horn and double-bass, composed expressly for the 7th concert by Robert Nicholas Charles Bochsa, who himself played the harp part.<sup>1</sup>

For fully a quarter of a century, after his very successful first appearance on June 11, Moscheles passed his time and built up his fame in England, and it was not until 1846 that he left this country, at the invitation of Mendelssohn, to take up the important post of first Pianoforte Professor at the newly founded Leipzig Conservatorium. He made one last appearance at the Philharmonic Concerts, so late as 1861, when he played his G minor Concerto with almost as much vigour and fire as in the earlier days of his notable career.

At this early date the Directors were asked to arrange their dates so as not to clash with the Banquet of the Royal Society of Musicians ! This Institution was founded in 1738, and is, at the present time, still doing its charitable work for musicians and their orphans.

The wonderful advance in speed of travel and the facilities

<sup>1</sup> Bochsa eloped with the wife of Sir Henry Bishop in 1839.

for getting about nowadays are illustrated in a quaint way. Who would, in the twentieth century, refuse, as Attwood did in 1821, to become a Director, because he had gone to live in the country—viz. Norwood !

Another case was that a letter from the Society to Kiese-wetter, who was at Vienna, could not reach him for some days, because of the quantity of ice on the Elbe.

The Society, it may be noted, was anything but democratic in those days, for the Directors objected to the nomination of one new Subscriber, because he had a confectioner's shop in Bishopsgate Street, his sponsor, Mr. Joseph Calkin, assuring these very select gentlemen that the worthy citizen *never* served behind a counter !

Prince Esterhazy sent the Society a MS. Symphony, through the medium of Baron Neumann ; it was never performed.

## PROGRAMMES FOR 1821

### FIRST CONCERT. MONDAY, FEBRUARY 26

#### ACT I

SYMPHONY in A (No. 7) . . . . .	<i>Beethoven</i>
RECIT., "Ma qual mai" ; DUET, "Fuggi crudel" (Don Giovanni) . . . . .	<i>Mozart</i>
MISS GOODALL and MR. BEGREZ.	
FANTASIA for Pianoforte . . . . .	<i>Hummel</i>
MR. NEATE.	
RECIT., "Ch' io mi scordi" ; ARIA, "Non temer" (Idomeneo) . . . . .	<i>Mozart</i>
MRS. SALMON.	
Violin obbligato, MR. MORI.	
OVERTURE (MS.), "Don Carlos" . . . . .	<i>F. Ries</i>

#### ACT II

SYMPHONY in E $\flat$ (No. 8) . . . . .	<i>Haydn</i>
RECT. and ARIA, "Fra un' istanto" . . . . .	<i>Rossini</i>
MR. BEGREZ.	
QUARTETT for two Violins, Viola and 'Cello . . . . .	<i>Beethoven</i>
MESSRS. MORI, WATTS, MOUNTAIN and R. LINDLEY.	
TRIO, "Mi lasci" (Il Ratto di Proserpina) . . . . .	<i>Winter</i>
MRS. SALMON, MISS GOODALL and MR. BEGREZ.	
OVERTURE, "Les Abencerages" . . . . .	<i>Cherubini</i>
Leader, MR. SPAGNOLETTI. Conductor, SIR GEORGE SMART.	



## SECOND CONCERT. MONDAY, MARCH 12

## ACT I

SYMPHONY in B $\flat$ (No. 4) . . . . .	<i>Beethoven</i>
ARIA, " Tutto è silenzio " (Agnese) . . . . .	<i>Paër</i>
MISS GOODALL.	
CONCERTO for Pianoforte in D . . . . .	<i>Mozart</i>
MR. C. POTTER.	
(First performance in this country.)	
DUET, " Qual anelante Cervo " . . . . .	<i>Marcello</i>
MISS STEPHENS and MR. VAUGHAN.	
OVERTURE (MS.) . . . . .	<i>Spohr</i>
(Composed for this Society.)	

## ACT II

SYMPHONY in G minor . . . . .	<i>Mozart</i>
RECIT. and AIR, " Ecco a te " . . . . .	<i>Mayer</i>
MISS STEPHENS.	
QUARTETT for two Violins, Viola and 'Cello . . . . .	<i>Haydn</i>
MESSRS. SPAGNOLETTI, W. GRIESBACH, MOUNTAIN and R. LINDLEY.	
RECIT. and TRIO, " My soul with rage " (The Mount of Olives) . . . . .	<i>Beethoven</i>
MISS GOODALL ; MESSRS. VAUGHAN and NELSON.	
OVERTURE (MS.) in D . . . . .	<i>B. Romberg</i>
Leader, MR. J. D. LODER. Conductor, MR. F. RIES.	

## THIRD CONCERT. MONDAY, MARCH 26

## ACT I

SYMPHONY in D (No. 7, " Grand ") . . . . .	<i>Haydn</i>
ARIA, " Parto, ma tu ben mio " (Tito) . . . . .	<i>Mozart</i>
MADAME CAMPORESE.	
Clarinet obbligato, MR. WILLMAN.	
CONCERTO for Flute . . . . .	<i>Tulou</i>
MR. TULOU.	
SCENA, " Tutto è vano " (Torvaldo e Dorliska) . . . . .	<i>Rossini</i>
MRS. SALMON.	
OVERTURE in D . . . . .	<i>A. Romberg</i>

## ACT II

SYMPHONY, " Jupiter " . . . . .	<i>Mozart</i>
ARIA, " Languirò vicino a quelle " (Achille) . . . . .	<i>Paër</i>
MR. BRAHAM.	
CONCERTO for Violin . . . . .	(?)—
MR. KIESEWETTER.	
DUET, " Amor ! possenti nomè " (Armida) . . . . .	<i>Rossini</i>
OVERTURE, " Anacreon " . . . . .	<i>Cherubini</i>

Leader, MR. MORI. Conductor, MR. H. R. BISHOP.

## FOURTH CONCERT. MONDAY, APRIL 9

## ACT I

SYMPHONY in C minor (No. 5) . . . . . *Beethoven*DUET, "M' era noto il tuo dolore" (Il Seraglio) . . . . . *Mozart*

MME ROSALIE CORRI and MR. BEGREZ.

QUINTETT for Pianoforte and Strings . . . . . *F. Ries*MR. F. RIES, MESSRS. KIESEWETTER, MOUNTAIN, R. LINDLEY  
and DRAGONETTI.RECIT. and AIR (MS.), "Soft-blowing Zephyrs" (Liber-  
ation of Germany) . . . . . *Winter*

MISS GOODALL.

'Cello obbligato, MR. R. LINDLEY.

OVERTURE, "Les Deux Journées" . . . . . *Cherubini*

## ACT II

SYMPHONY in D . . . . . *Mozart*ARIA, "Oh quanto l' anima" . . . . . *Mayer*

MME ROSALIE CORRI.

SEPTETT for Strings, Clarinet, Horn and Bassoon . . . . . *Beethoven*

MESSRS. J. D. LODER, MOUNTAIN, R. LINDLEY, DRAGONETTI,

WILLMAN, PUZZI and MACKINTOSH.

TRIO, "Most beautiful appear" (The Creation) . . . . . *Haydn*

MISS GOODALL, MESSRS. BEGREZ and SALE.

OVERTURE,<sup>1</sup> "Le Jeune Henri" . . . . . *Mehul*

Leader, MR. KIESEWETTER. Conductor, MR. F. RIES.

## FIFTH CONCERT. MONDAY, APRIL 30

## ACT I

SYMPHONY in C (No. 1) . . . . . *Beethoven*SCENA, "Se fur sogno" (Agnese) . . . . . *Paër*

MR. KELLNER.

Horn obbligato, MR. PUZZI.

QUARTETT for two Violins, Viola and 'Cello . . . . . *Mayseder*

MESSRS. KIESEWETTER, H. SMART, senr., MOUNTAIN and

R. LINDLEY.

SCENA, "Deh, parlate" (Il Sacrificio d' Abramo) . . . . . *Cimarosa*

MISS MORI.

OVERTURE, "Calypso" . . . . . *Winter*

## ACT II

SYMPHONY (MS.) in D minor . . . . . *F. Ries*SCENA, "Ah! s' è colpa un primo affetto" . . . . . *Pacini*

MRS. SALMON.

FANTASIA for Flute . . . . . *Tulou*

MR. TULOUE.

DUET, "Graceful Consort" (The Creation) . . . . . *Haydn*

MRS. SALMON and MR. KELLNER.

OVERTURE, "Die Zauberflöte" . . . . . *Mozart*

Leader, MR. H. SMART, senr. Conductor, SIR GEORGE SMART.

<sup>1</sup> Though usually styled thus, the *full* title was "Le Chasse du Jeune Henri."

## SIXTH CONCERT. MONDAY, MAY 14

## ACT I

SYMPHONY in D (No. 2) . . . . . *Beethoven*

ARIA, " Il mio tesoro " (Don Giovanni) . . . . . *Mozart*

MR. BRAHAM.

SEPTETT for Pfte., Flute, Oboe, Horn, Viola, 'Cello and  
Double-Bass . . . . . *Hummel*

MESSRS. NEATE, IRELAND, F. GRIESBACH, PUZZI, LYON,  
R. LINDLEY and DRAGONETTI.

ARIA, " Batti, batti " (Don Giovanni) . . . . . *Mozart*

MADAME CAMPORESE.

'Cello obbligato, Mr. R. LINDLEY.

OVERTURE, " Coriolanus " . . . . . *Beethoven*

## ACT II

SYMPHONY in E♭ . . . . . *Mozart*

TRIO, " Benedictus " . . . . . *Cherubini*

MME CAMPORESE; MESSRS. BRAHAM and SALE.

QUARTETT for two Violins, Viola and 'Cello . . . . . *A. Romberg*

MESSRS. MORI, WATTS, DANIELS and R. LINDLEY.

RECIT., " Non paventar "; ARIA, " Infelice " (Il  
Flauto Magico) . . . . . *Mozart*

MME ROSALIE CORRI.

OVERTURE, " Don Giovanni " . . . . . *Mozart*

Leader, MR. SPAGNOLETTI. Conductor, MR. H. R. BISHOP.

## SEVENTH CONCERT. MONDAY, MAY 28

## ACT I

SYMPHONY in F (No. 6), " Pastoral " . . . . . *Beethoven*

ARIA, " Deh per questo istante " (Tito) . . . . . *Mozart*

MISS GOODALL.

QUARTETT for two Violins, Viola and 'Cello . . . . . *Mozart*

MESSRS. SPAGNOLETTI, W. GRIESBACH, MOUNTAIN and R. LINDLEY.

TRIO, " Pria di partir " (Idomeneo) . . . . . *Mozart*

MRS. SALMON, MISS GOODALL and MR. BEGREZ.

OVERTURE, " Lodoiska " . . . . . *Cherubini*

## ACT II

SYMPHONY in D . . . . . *Mozart*

AIR, " From mighty Kings " (Judas Maccabæus) . . . . . *Handel*

MRS. SALMON.

SEPTETT (MS.) for Harp, Wood-Wind, Horn and Double-  
Bass . . . . . *Bochsa*

MESSRS. BOCHSA, IRELAND, F. GRIESBACH, WILLMAN, MACKINTOSH,  
PUZZI and DRAGONETTI.

ARIA, " Pria che spunti " (Il Matrimonio Segreto) . . . . . *Cimarosa*

MR. BEGREZ.

OVERTURE, " Egmont " . . . . . *Beethoven*

Leader, MR. KIESEWETTER. Conductor, SIR GEORGE SMART.

## EIGHTH CONCERT. MONDAY, JUNE 11

## ACT I

SYMPHONY in F . . . . .	<i>F. Ries</i>
TRIO, "O dolce e caro istante" (Gli Orazzi e Curiazzi)	<i>Cimarosa</i>
MME ROSALIE CORRI, MISS STEPHENS and MR BEGREZ.	
CONCERTO (MS.) for Pianoforte . . . . .	<i>Moscheles</i>
MR. IGNAZ MOSCHELES.	
ARIA, "Voi che sapete" (Le Nozze di Figaro) . . . . .	<i>Mozart</i>
MISS STEPHENS.	
OVERTURE in D . . . . .	<i>B. Romberg</i>

## ACT II

SYMPHONY in C . . . . .	<i>Haydn</i>
SCENA, "Son Regina" . . . . .	<i>Portogallo</i>
MME R. CORRI.	
CONCERTO for Violin . . . . .	<i>Polledro</i>
MR. KIESEWETTER.	
DUET, "Come ti piace" (La Clemenza di Tito) . . . . .	<i>Mozart</i>
MESSRS. P. A. CORRI and BEGREZ.	
OVERTURE, "Prometheus" . . . . .	<i>Beethoven</i>
Leader, MR. MORI. Conductor, MR. F. RIES.	

1822

An interesting episode this year was the connection which this Society had with the formation of one of our greatest schools of music. Thomas Forbes Walmisley called a meeting of the Society to consider plans for the establishment of a Royal Academy of Music, and to hear the report of a Committee chosen by the Philharmonic Society to consider the matter; the report was signed by Sir Henry Bishop, J. F. Burrowes, Henry Hill, senr., Carl Kramer, F. L. Latour, Charles Neate, Vincent Novello, Cipriani Potter and T. F. Walmisley, and the Committee recommended Plan B drawn up by the last-named professor. This happened on April 13, but evidently the foundation was diverted into the hands of noble amateurs, because so soon afterwards as July 20, Lord Burghersh forwarded to the Directors *his* Rules for the establishment of the R.A.M., which had been agreed upon at a meeting of noblemen and gentlemen, at the Thatched House Club, on July 5. Cipriani Potter, one of the above Committee, gave the first lesson in the Institution (to Mr. Kellow Pye), and several other Members of the Philharmonic Society became professors there.

That the "prodigy" idea is not a new one is proved by the violinist, Samuel Daniels, recommending to the Society a wonderful player of nine years of age!



Mr. J. D. Loder was, owing to a serious breakdown of the nervous system, unable to help the Society this year, having, by doctor's orders, to stay at Exeter for his health.

At the 1st concert, Henry Field, called Field "of Bath" to distinguish him (if the need existed) from his more distinguished namesake, "Russian" Field, played a Concerto by Hummel, which was new to this country.

At the 2nd, there was nothing of importance.

At the 3rd concert, Jacques F. Mazas made his first appearance in this country, playing his own Barcarolle variée for Violin. He was also leader at the 6th concert, when his MS. Overture to "Corinne au Capitole" was given.

An interesting novelty was rendered at the same concert, in the shape of a Concerto for Pianoforte, with Chorus, by Steibelt. Its first performance on the Continent took place fully twelve years after Beethoven's Choral Fantasia was produced, but, with that great exception, it was new ground in musical form. The Concerto was in E♭, and the vocal part is described as "with characteristic Bacchanalian Rondo and Chorus." A MS. Overture in C minor by J. Woelfl was also performed.

The 5th concert was rich in works performed for the first time in this country, and introduced the first lady pianist to the Society, Mrs. Lucy Anderson (*née* Philpot). Her performance of Hummel's B minor Concerto was the beginning of a career as pianist which has but rarely been equalled by any other lady player in Europe.

At the 4th concert, Kiesewetter played, but refused to arrange terms with the Secretary until he had observed whether the talent market was glutted or not!

Mme Caradori, possessed of a sweet but not very strong voice, made her debut at the concert on April 15. As Miss Stephens had to sing at the Opera, Sir George Smart recommended her as a substitute. She was a general favourite, modest and unassuming, and she pleased all her audiences.

At the 5th, amongst the works new to England were an Overture, "Don Mendoza," by A. Romberg; a new Symphony by Kalkbrenner; and the Hummel Concerto, played by Mrs. Anderson. And yet another new Symphony by Ries was played at the 6th concert; whilst at the 7th a MS. Symphony by Boelsa was heard for the first time, which had been composed for and played at the Amateur Concerts. Most courteously the Directors of the Amateur Concerts placed the whole of their interesting library at the disposal of the Philharmonic Society.

The 8th concert, ending with the well-worn "Anacreon"

Overture, concluded the first decade. Below will be found the Programmes, followed by certain Tables of Statistics.

## PROGRAMMES FOR 1822

### FIRST CONCERT. MONDAY, FEBRUARY 25

#### ACT I

SYMPHONY in D . . . . .	<i>Mozart</i>
QUARTETT, "O voto tremendo" and "March" (Idomeneo)	<i>Mozart</i>
MISS GOODALL; MESSRS. TERRAIL, BEGREZ and SALE.	
CONCERTO for Pianoforte . . . . .	<i>Hummel</i>

MR. HENRY FIELD.

(First performance in this country.)

RECIT., "Ma qual mai"; DUET, "Fugge crudel" (Don Giovanni) . . . . .	<i>Mozart</i>
MISS GOODALL and MR. BEGREZ.	
OVERTURE, "L'Hôtellerie Portugaise" . . . . .	<i>Cherubini</i>

#### ACT II

SYMPHONY in B♭ (No. 9) . . . . .	<i>Haydn</i>
RECIT. ed ARIA, "Ah, s'è colpa" . . . . .	<i>Pacini</i>
MRS. SALMON.	
QUARTETT for two Violins, Viola and 'Cello . . . . .	<i>Mayseder</i>
MESSRS. MORI, WATTS, GUYNEMER and R. LINDLEY.	
TRIO, "Mi lasci" (Il Ratto di Proserpina) . . . . .	<i>Winter</i>
MRS. SALMON, MISS GOODALL and MR. BEGREZ.	
OVERTURE, "Fidelio" . . . . .	<i>Beethoven</i>
Leader, MR. H. SMART, senr. Conductor, SIR GEORGE SMART.	

### SECOND CONCERT. MONDAY, MARCH 11

#### ACT I

SYMPHONY in A (No. 7) . . . . .	<i>Beethoven</i>
QUARTETT, "Recordare" (Requiem) . . . . .	<i>Mozart</i>
MME CAMPORESE; MESSRS. TERRAIL, SAPIO and NELSON.	
TRIO for two 'Cellos and Double-Bass . . . . .	<i>Corelli</i>
MESSRS. R. and W. LINDLEY and DRAGONETTI.	
ARIA, "Il mio tesoro" (Don Giovanni) . . . . .	<i>Mozart</i>
MR. L. SAPIO	
OVERTURE, "Don Carlos" . . . . .	<i>F. Ries</i>

#### ACT II

SYMPHONY in D minor . . . . .	<i>Haydn</i>
ARIA, "Felice non sarei" (La Primavera Felice) . . . . .	<i>Paër</i>
MME CAMPORESE.	
QUARTETT for two Violins, Viola and 'Cello . . . . .	<i>Rode</i>
MESSRS. SPAGNOLETTI, GUYNEMER, LYON and R. LINDLEY.	
DUET, "Il tuo destino" (Mitridate) . . . . .	<i>Nasolini</i>
MME CAMPORESE and MR. L. SAPIO.	
OVERTURE, "Proserpina" . . . . .	<i>Winter</i>
Leader, MR. MORI. Conductor, MR. F. RIES.	



## THIRD CONCERT. MONDAY, MARCH 25

## ACT I

SYMPHONY in C . . . . .	<i>Mozart</i>
QUARTETT, "Placido è il mar" (Idomeneo) . . . . .	<i>Mozart</i>
MRS. SALMON, MISS GOODALL; MESSRS. BEGREZ and SALE.	
CONCERTO for Pianoforte in E $\flat$ (MS.) (with Bacchanalian Rondo and <i>Chorus</i> ) . . . . .	<i>Steibelt</i>
MR. NEATE and CHORUS.	
TRIO, "Pria di partir" (Idomeneo) . . . . .	<i>Mozart</i>
MRS. SALMON, MISS GOODALL and MR. BEGREZ.	
OVERTURE in C minor (MS.) . . . . .	<i>Woelfl</i>

## ACT II

SYMPHONY (Letter A) . . . . .	<i>Haydn</i>
AIR, "Non, je ne veux pas chanter" . . . . .	<i>Nicolo</i>
MRS. SALMON.	
BARCAROLLE for Violin, with Variations . . . . .	<i>Mazas</i>
MR. MAZAS.	
DUET, "By thee with bliss"; CHORUS, "For ever blessed" (Creation) . . . . .	<i>Haydn</i>
MRS. SALMON, MR. SALE and CHORUS.	
OVERTURE, "Leonora" . . . . .	<i>Beethoven</i>
Leader, MR. SPAGNOLETTI. Conductor, MR. CIPRIANI POTTER.	

## FOURTH CONCERT. MONDAY, APRIL 15

## ACT I

SYMPHONY in E $\flat$ . . . . .	<i>Spohr</i>
TRIO, "Che ascoltai" . . . . .	<i>Cherubini</i>
MME CARADORI; MESSRS. BEGREZ and BELLAMY.	
CONCERTO for Pianoforte in C . . . . .	<i>Beethoven</i>
MR. CIPRIANI POTTER.	
RECIT. ed ARIA, "Ah! se perdo" . . . . .	<i>Naumann</i>
MME CARADORI.	
OVERTURE in D . . . . .	<i>A. Romberg</i>

## ACT II

SYMPHONY in C (No. 6) . . . . .	<i>Mozart</i>
TRIO, "Se al volto" (La Clemenza di Tito) . . . . .	<i>Mozart</i>
MME CARADORI; MESSRS. BEGREZ and BELLAMY.	
QUARTETT for two Violins, Viola and 'Cello . . . . .	<i>Mayseder</i>
MESSRS. KIESEWETTER, H. SMART, senr., MOUNTAIN and BROOKS.	
ARIA, "Non mi dir" (Don Giovanni) . . . . .	<i>Mozart</i>
MADAME CARADORI.	
OVERTURE, "Les Deux Journées" . . . . .	<i>Cherubini</i>
Leader, MR. H. SMART, senr. Conductor, MR. H. R. BISHOP.	

## FIFTH CONCERT. MONDAY, APRIL 29

## ACT I

SYMPHONY in D (No. 2) . . . . . *Beethoven*

SONG, "Oft on a plat" (L' Allegro ed il Pensieroso) . . . . . *Handel*

MR. VAUGHAN.

CONCERTO for Pianoforte in B minor . . . . . *Hummel*

MRS. ANDERSON.

(First performance in this country.)

TRIO, "Soave sia il vento" (Così fan tutte) . . . . . *Mozart*

MRS. SALMON, MISS GOODALL and SIGNOR ANGRISANI.

OVERTURE, "Don Mendoza" . . . . . *A. Romberg*

(First performance in this country.)

## ACT II

SYMPHONY (MS.) . . . . . *Kalkbrenner*

(First performance in this country.)

AIR, "Come, thou favour'd of the Lord" (The Deluge) . . . . . *Bochsa*

MRS. SALMON.

QUARTETT for two Violins, Viola and 'Cello . . . . . *Beethoven*

MESSRS. MAZAS, GUYNEMER, MOUNTAIN and BROOKS.

SEXTETT, "Sola, sola" (Don Giovanni) . . . . . *Mozart*

MRS. SALMON, MISS GOODALL, MASTER COLES, MESSRS. VAUGHAN,

NELSON and ANGRISANI.

OVERTURE, "Zaira" . . . . . *Winter*

Leader, MR. KIESEWETTER. Conductor, SIR GEORGE SMART.

## SIXTH CONCERT. MONDAY, MAY 13

## ACT I

SYMPHONY in C minor (No. 5) . . . . . *Haydn*

DUET, "Ah, perdona" (La Clemenza di Tito) . . . . . *Mozart*

MME CAMPORESE and MR. SAPIO.

CONCERTO for Violin . . . . . *Mayseder*

MR. KIESEWETTER.

ARIA, "Sento mancar mi" . . . . . *Mozart*

MME RONZI DE BEGNIS.

OVERTURE (MS.), "Corinne au Capitole" . . . . . *Mazas*

(First performance in England.)

## ACT II

SYMPHONY (MS.) . . . . . *F. Ries*

(First time of performance.)

ARIA, "Parto" (La Clemenza di Tito) . . . . . *Mozart*

MADAME CAMPORESE.

Clarinet obbligato, MR. WILLMAN.

SEPTETT for Strings, Clarinet, Horn and Bassoon . . . . . *Beethoven*

MESSRS. KIESEWETTER, MOUNTAIN, CROUCH, DRAGONETTI,

WILLMAN, PUZZI and MACKINTOSH.

DUET, "In questo lieto istante" (La Vestale) . . . . . *Pucitta*

MME RONZI DE BEGNIS and MR. SAPIO.

OVERTURE, "Prometheus" . . . . . *Beethoven*

Leader, MR. MAZAS. Conductor, MR. F. RIES.

## SEVENTH CONCERT. MONDAY, MAY 27

## ACT I

- SYMPHONY in B $\flat$  (No. 4, "Grand") . . . . . *Haydn*  
 TRIO, "Qual silenzio" . . . . . *Attwood*  
     MESSRS. BEGREZ, VAUGHAN and KELLNER.  
 SEXTETT for Pianoforte and Strings . . . . . *F. Ries*  
     MESSRS. F. RIES, J. D. LODER, WATTS, DANIELS, R. LINDLEY  
     and DRAGONETTI.  
 RECIT. e DUETTO, "Per pietà" (La Ginevra in Scozia) . . . . . *J. S. Mayer*  
     MISS GOODALL and MR. KELLNER.  
 OVERTURE, "Egmont" . . . . . *Beethoven*

## ACT II

- SYMPHONY (MS.) . . . . . *Bochsa*  
 AIR, "Non più di fiori" (La Clemenza di Tito) . . . . . *Mozart*  
     MME CAMPORESE.  
     Clarinet obbligato, MR. WILLMAN.  
 QUARTETT for two Violins, Viola and 'Cello . . . . . *Spohr and Mayseder*  
     MESSRS. MORI, WATTS, GUYNEMER and R. LINDLEY.  
 QUINTETT, "Perche mentir" (Il Flauto Magico) . . . . . *Mozart*  
     MME CAMPORESE, MISS GOODALL; MESSRS. BEGREZ, VAUGHAN  
     and KELLNER.  
 OVERTURE, "Così fan tutte" . . . . . *Mozart*  
     Leader, MR. J. D. LODER. Conductor, MR. CIPRIANI POTTER.

## EIGHTH CONCERT. MONDAY, JUNE 10

## ACT I

- SYMPHONY in E $\flat$  . . . . . *Mozart*  
 AIR, "Now Heaven in fullest glory shone" (The  
     Creation) . . . . . *Haydn*  
     MR. ZUCHELLI.  
 CONCERTO for Pianoforte (MS.) . . . . . *Moscheles*  
     MR. IGNAZ MOSCHELES.  
     (First performance in this country.)  
 DUET, "Quel sepolcro" (Agnese) . . . . . *Paër*  
     MME. CARADORI and MR. ZUCHELLI.  
 OVERTURE in D . . . . . *B. Romberg*

## ACT II

- SYMPHONY in C minor (No. 5) . . . . . *Beethoven*  
 SCENA, "Ogetto amabile" . . . . . *Rossini*  
     MISS HONORIA ASHE.  
     (First performance in London.)  
 CONCERTO for Violin . . . . . *Maurer*  
     MR. KIESEWETTER.  
 RECIT., "E Susanna"; ARIA, "Dove sono" (Le Nozze  
     di Figaro) . . . . . *Mozart*  
     MADAME CARADORI.  
 OVERTURE, "Anacreon" . . . . . *Cherubini*  
     Leader, MR. SPAGNOLETTI. Conductor, MR. H. R. BISHOP.

## 1813-1822

A TABLE showing the Number and Nationality of the Composers and their various forms of Composition during the First Decade of the Society's existence.

The (?) denotes the impossibility of gaining accurate information.

Nationality.	Composers.	Symphonies.	Overtures.	Concertos.	Chamber Music.	Miscellaneous.	Vocal.	Total of Compositions.
Austria	6	(?)44	18	(?)21	(?)34	—	(?)130	(?)247
British Empire	11	5	8	3	11	—	56	83
France	10	3	4	11	6	2	13	39
German Empire	20	22	41	38	36	27	146	310
Hungary and Bohemia	3	1	1	14	6	4	4	30
Italy	33	7	21	6	6	3	205	248
Portugal	1	—	—	—	—	—	2	2
Spain	2	—	—	1	—	—	4	5

A TABLE showing the Number and Nationality of the Solo Players and Singers, and their various forms of Instruments and Voices, and the Conductors during the First Decade.

Nationality.	Piano-forte or Harp.	Strings.	Wood-Wind.	Brass.	Organ.	Male Voices.	Female Voices.	Conductors.
Africa	—	1	—	—	—	—	—	—
Austria	1	1	—	—	—	—	—	L. 1 <sup>1</sup>
Belgium	1	1	—	—	—	1	—	—
British Empire	17	35	11	2	1	21 4 being boys	11	L. 4; P. 9; C. 1
France	2	6	2	—	—	2	3	L. 2
German Empire	8	6	3	2	—	1	1	L. 2; P. 3; C. 1
Hungary and Bohemia	1	—	—	—	—	—	—	P. 1
Italy	1	6	—	1	—	9	7	L. 3; P. 1
Poland	—	1	—	—	—	—	—	L. 1
Spain	2 (one being Guitar)	—	—	—	—	1	—	—

<sup>1</sup> P = "At the Pianoforte," i.e. prior to the establishment of a Conductor, and L = Leader, whilst C is Conductor.

The Index (at the end of this Volume) will indicate the first and last appearances of artists, and the first and last performances of works, also the number of each during these one hundred years.

## THE SECOND DECADE

1823-1832

1823

THE second decade opened under the immediate patronage of King George IV, who, as Prince Regent, became Patron in 1813. The terms used for each part of the concert Programmes are still Act I and II, and the leader's name is still printed, although Mr. H. R. Bishop wrote this year objecting to the confusion of leader *and* conductor, and maintaining that a conductor should be, in all matters, *supreme*.

The supremacy of Mozart in the vocal section, although still upheld (this season, with fifteen items), was gradually being challenged by the brilliance of Rossini and his appeal to the vanity of the *prima donna*.

It became quite usual to find six or seven Symphonies by Beethoven each year, four or five by Haydn and three or four by Mozart. Cherubini up to the present time supplied the majority of the Overtures, but now his place was taken by Weber, who, during most of this second decade, was distinctly the favourite.

At the 4th concert, Mr. Neate introduced a Fantasia for pianoforte and orchestra by Karl Czerny, the well-known teacher and a most prolific composer, and at the 5th, a new purchase, made through Ferdinand Ries, of a MS. Overture in C by Beethoven, was heard for the first time. On the title page is written, in his own handwriting, "Written for the opening of the Josephstädter Theatre, at the end of September, 1822, by Ludwig van Beethoven, and performed on October 3, 1822." The Society received it on January 24, 1823. At the same concert a new Symphony (MS.) by Clementi was given, and Herr Friedrich Grund played a Violin Concerto by Sophr, making his first appearance in this country.



At the 6th concert, the MS. Overture by Cherubini, composed for the Society, was repeated, whilst at the 8th, a Trio by Corelli for two 'cellos and a double-bass introduced a son of Robert Lindley just come of age, William Lindley, who played in this popular work with his father and Dragonetti; it became such a favourite at these concerts that it was repeated eleven times. The great Finale to Act I of Don Giovanni was given, with a chorus in addition to the seven soloists. There were no new singers of any note, who appeared during this season.

## PROGRAMMES FOR 1823

### FIRST CONCERT. MONDAY, FEBRUARY 17

#### ACT I

SYMPHONY in C (No. 1)	<i>Beethoven</i>
TRIO, " Quello di Tito e il volto " (La Clemenza di Tito)	<i>Mozart</i>
MRS. SALMON; MESSRS. SAPIO and KELLNER.	
QUARTETT for two Violins, Viola and 'Cello	<i>Haydn</i>
MESSRS. MORI, WATT, H. SMART, senr., and R. LINDLEY.	
SONG, " In native worth " (The Creation)	<i>Haydn</i>
MR. SAPIO.	
OVERTURE, " Lodoiska "	<i>Cherubini</i>

#### ACT II

SYMPHONY, " The Military " (No. 12)	<i>Haydn</i>
SCENA, " Deh, parlate " (Il Sacrificio d' Abramo)	<i>Cimarosa</i>
MRS. SALMON.	
CONCERTO for Horn	<i>Bellotti</i>
MR. PUZZI.	
DUET, " In questo lieto istante "	<i>Pucitta</i>
MRS. SALMON and MR. SAPIO.	
OVERTURE, " Le Nozze di Figaro "	<i>Mozart</i>
Leader, MR. SPAGNOLETTI. Conductor, MR. J. B. CRAMER.	

### SECOND CONCERT. MONDAY, MARCH 3

#### ACT I

SYMPHONY in G	<i>Haydn</i>
TRIO, " Mi lasci " (Il Ratto di Proserpina)	<i>Winter</i>
MME RONZI DE BEGNIS, MISS GOODALL and MR. BEGREZ.	
CONCERTO for Pianoforte in E♭	<i>Mozart</i>
MR. CIPRIANI POTTER.	
ARIA, " Sento mancarmi l' anima "	<i>Mozart</i>
MME RONZI DE BEGNIS.	
OVERTURE, " Tamerlane "	<i>Winter</i>



## ACT II

- SYMPHONY in C minor (No. 5) . . . . . *Beethoven*  
 TRIO, "Cosa sento" (Le Nozze di Figaro) . . . . . *Mozart*  
     MME RONZI DE BEGNIS; MESSRS. BEGREZ and KELLNER.  
 SONATA for 'Cello and Double-Bass (No. 9) . . . . . *Corelli*  
     MR. R. LINDLEY and MR. DRAGONETTI.  
 QUARTETT, "Cielo il mio labbro" (Bianca e Faliero) . . . . . *Rossini*  
     MADAME RONZI DE BEGNIS, MISS GOODALL, MESSRS. BEGREZ  
     and KELLNER.  
 OVERTURE, "Fidelio" . . . . . *Beethoven*  
     Leader, MR. MORI. Conductor, MR. H. R. BISHOP.

## THIRD CONCERT. MONDAY, MARCH 17

## ACT I

- SYMPHONY in E♭ . . . . . *Mozart*  
 DUET, "Come ti piace" (La Clemenza di Tito) . . . . . *Mozart*  
     MMES CAMPORESE and CARADORI.  
 SEXTETT, Violoncello obbligato . . . . . *B. Romberg*  
     MR. R. LINDLEY.  
 QUARTETT, "Non ti fidar" (Don Giovanni) . . . . . *Mozart*  
     MMES CAMPORESI and CARADORI; MESSRS. SAPIO and DE BEGNIS.  
 OVERTURE, "Coriolanus" . . . . . *Beethoven*

## ACT II

- SYMPHONY in E♭ . . . . . *F. Ries*  
 ARIA, "Palpita" (La Donna del Lago) . . . . . *Rossini*  
     MME CAMPORESE.  
 CONCERTO for Violin . . . . . *Vaccari*  
     MR. N. VACCARI.  
 TRIO, "Mandina amabile" (La Villanella rapita) . . . . . *Mozart*  
     MME CARADORI; MESSRS. SAPIO and DE BEGNIS.  
 OVERTURE, "Anacreon" . . . . . *Cherubini*  
     Leader, MR. HENRY SMART, senr. Conductor, SIR GEORGE SMART.

## FOURTH CONCERT. MONDAY, APRIL 7

## ACT I

- SYMPHONY in D (No. 2) . . . . . *Beethoven*  
 QUINTETT, "Sento ho Dio" (Così fan tutte) . . . . . *Mozart*  
     MME RONZI DE BEGNIS, MISS M. TREE; MESSRS. BEGREZ,  
     PLACCI and DE BEGNIS.  
 FANTASIA for Pianoforte and Orchestra . . . . . *Karl Czerny*  
     MR. NEATE.  
 SCENA, "Dove sono" (Le Nozze di Figaro) . . . . . *Mozart*  
     MISS M. TREE.  
 OVERTURE, "Les Deux Journées" . . . . . *Cherubini*

## ACT II

SYMPHONY in E $\flat$  (No. 10, "Grand") . . . . . *Haydn*

ARIA, "Batti, batti" (Don Giovanni) . . . . . *Mozart*

MME RONZI DE BEGNIS.

'Cello obbligato, MR. R. LINDLEY.

QUARTETT for two Violins, Viola and 'Cello . . . . . *Mayseder*

MESSRS. SPAGNOLETTI, W. GRIESEBACH, DANIELS and R. LINDLEY.

QUINTETT, "Oh! guardate che accidente" (Il Turco in Italia) . . . . . *Rossini*

MME RONZI DE BEGNIS, MISS M. TREE; MESSRS. BEGREZ,

PLACCI and DE BEGNIS.

OVERTURE, "Egmont" . . . . . *Beethoven*

Leader, MR. MORI. Conductor, MR. CIPRIANI POTTER.

## FIFTH CONCERT. MONDAY, APRIL 21

## ACT I

SYMPHONY in G minor . . . . . *Mozart*

SEXTETT, "Alla bella despinetta" (Così fan tutte) . . . . . *Mozart*

MMES SALMON and CARADORI, MISS GOODALL; MESSRS. SAPIO,

PLACCI and DE BEGNIS.

FANTASIA for Flute . . . . . *Nicholson*

MR. CHARLES NICHOLSON.

SCENA, "Gran' Dio" (Romeo e Giulietta) . . . . . *Guglielmi*

MME CARADORI.

OVERTURE<sup>1</sup> in C (MS.), for the opening of the Josephstädter Theatre (1822) . . . . . *Beethoven*

(First performance in this country.)

## ACT II

SYMPHONY (MS.) . . . . . *Clementi*

(First time of performance.)

ROMANCE, "Non, je ne veux pas chanter" . . . . . *Nicolo*

MRS. SALMON.

CONCERTO for Violin . . . . . *Spohr*

MR. GRUND.

QUARTETT, "Mi manca la voce" (Mosè in Egitto) . . . . . *Rossini*

MRS. SALMON, MISS GOODALL; MESSRS. SAPIO and PLACCI.

Harp obbligato, MR. CHALLONER.

OVERTURE in D . . . . . *A. Romberg*

Leader, MR. J. D. LODER. Conductor, MR. CLEMENTI.

<sup>1</sup> Afterwards known as "Die Weihe des Hauses" (Op. 124).

## SIXTH CONCERT. MONDAY, MAY 5

## ACT I

SYMPHONY in F (No. 6), "Pastoral" . . . . .	<i>Beethoven</i>
ARIA, "Una voce al cor mi parla" (Sargino) . . . . .	<i>Paër</i>
MISS GOODALL.	
Clarinet obbligato, Mr. WILLMAN.	
CONCERTO for Pianoforte . . . . .	<i>Kalkbrenner</i>
MR. KALKBRENNER.	
SCENA, "Berenice, ove sei?" (Lucio Vero) . . . . .	<i>Jomelli</i>
MME CAMPORESE.	
OVERTURE (MS.) . . . . .	<i>Cherubini</i>
{Composed for this Society.}	

## ACT II

SYMPHONY in D (No. 11), "The Clock" . . . . .	<i>Haydn</i>
DUET, "Ah, se puoi così lasciarmi" (Mosè in Egitto) . . . . .	<i>Rossini</i>
MME CAMPORESE and Mr. SAPIO.	
QUARTETT for two Violins, Viola and 'Cello . . . . .	<i>Beethoven</i>
MESSRS. MORI, WATTS, W. GRIESBACH and R. LINDLEY.	
SEXTETT, "Eccovi il Medico" (Così fan tutte) . . . . .	<i>Mozart</i>
MME CAMPORESE, MISSES CAREW and GOODALL; MESSRS. SAPIO, KELLNER and DE BEGNIS.	
OVERTURE, "Die Zauberflöte" . . . . .	<i>Mozart</i>
Leader, Mr. SPAGNOLETTI. Conductor, Sir GEORGE SMART.	

## SEVENTH CONCERT. MONDAY, MAY 19

## ACT I

SYMPHONY in B $\flat$ (No. 4) . . . . .	<i>Beethoven</i>
ARIA, "Madamina" (Don Giovanni) . . . . .	<i>Mozart</i>
SIGNOR DE BEGNIS.	
QUINTETT for two Violins, two Violas and 'Cello . . . . .	<i>A. Romberg</i>
MESSRS. SPAGNOLETTI, WATTS, MOUNTAIN, W. GRIESBACH and R. LINDLEY.	
QUINTETT, "Quanto a quest' alma" (La Donna del Lago) . . . . .	<i>Rossini</i>
OVERTURE, "Alruna" . . . . .	<i>Spohr</i>

## ACT II

SYMPHONY (No. 6) . . . . .	<i>Mozart</i>
ARIA, "Una voce poco fa" (Il Barbiere di Siviglia) . . . . .	<i>Rossini</i>
MME RONZI DE BEGNIS.	
FANTASIA for Clarinet . . . . .	<i>Baermann</i>
MR. WILLMAN.	
SEXTETT, "Sola, sola" (Don Giovanni) . . . . .	<i>Mozart</i>
MMES DE BEGNIS and CARADORI, MISS CAREW; MESSRS. CURIONI, DE BEGNIS and SALE.	
OVERTURE, "Zaira" . . . . .	<i>Winter</i>
Leader, Mr. MORI. Conductor, Mr. J. B. CRAMER.	

## EIGHTH CONCERT. MONDAY, JUNE 2

## ACT I

SYMPHONY in A (No. 7)	<i>Beethoven</i>
DUET, "Scendi nel piccol' legno" (La Donna del Lago)	<i>Rossini</i>
MRS. SALMON and MR. BEGREZ.	
QUARTETT for two Violins, Viola and 'Cello	<i>Spohr</i>
MESSRS. MORI, WATTS, LYON and R. LINDLEY.	
CANON, "Perfida Clori"	<i>Cherubini</i>
MMES CAMPORESE and SALMON, and MR. BEGREZ.	
OVERTURE, "Calypso"	<i>Winter</i>

## ACT II

SYMPHONY in D (No. 7, "Grand")	<i>Haydn</i>
ARIA, "Parto" (La Clemenza di Tito)	<i>Mozart</i>
MME CAMPORESE.	
Clarinet obbligato, MR. WILLMAN.	
TRIO for two 'Cellos and Double-Bass	<i>Corelli</i>
MESSRS. R. and W. LINDLEY and DRAGONETTI.	
RECIT. ed ARIA, "Di tanti palpiti" (Tancredi)	<i>Rossini</i>
MME RONZI DE BEGNIS.	
FINALE to ACT I, "Don Giovanni"	<i>Mozart</i>
MMES SALMON, DE BEGNIS and CAMPORESE; MESSRS. PLACCI,	
BEGREZ, KELLNER, DE BEGNIS and CHORUS.	
Leader, MR. HENRY SMART, seor. Conductor, MR. CIPRIANI POTTER.	

1824

At the 2nd concert (on March 8), Beethoven's Pianoforte Concerto in C minor was played, for the first time in this country, by Cipriani Potter, who was at this time a Professor of the Pianoforte at the Royal Academy of Music, and, at the close of this decade, was to succeed Dr. Crotch as Principal of that Institution.

A MS. Overture by Clementi had a first hearing at the 3rd concert, and a Pianoforte Concerto by Kalkbrenner at the 8th.

Amongst the performers who made first appearances at these concerts, we find Mesdames Pasta and Vestris at the 5th, and Signor Manuel di Popolo-Vicenti Garcia at the 2nd and subsequent concerts. The latter was the father of the centenarian inventor of the laryngoscope, and father and son conducted vocal studies on a true scientific basis, resulting in the formation of the very best modern school of voice-production. Mme Vestris was an actress-manageress of several theatres, and was famed for the charming style of both her acting and her singing. She was of English birth and a granddaughter of the famous engraver, Bartolozzi. After her first husband's death, she married Charles Mathews, the *younger* actor of that well-known name.

Mme Pasta's first visit to London in 1817 was somewhat of a failure, her voice unmanageable and uneven, but when, after further study, she returned to England in this year (1824), she made an immense success at the Opera, and her first appearance at these concerts was equally distinguished.

Baldassare Centroni, a distinguished oboist, made his debut at the 3rd concert, performing one of his own Fantasias for the Oboe, and at the 6th concert, Mme Marie Szymanowska, a Polish pianist, played a Hummel Concerto. Although the great Goethe was so far gone over her beauty as to set her playing above that of Hummel, Mendelssohn, during his visit to the poet at Weimar in 1821, wrote his opinion as follows : "those who say *that*, think more of her pretty face than her *un-pretty* playing." She died in St. Petersburg in 1831, of cholera.

The Overture to Weber's "Der Freischütz" at the 1st concert, was the first work by this great composer ever played at the Philharmonic.

## PROGRAMMES FOR 1824

### FIRST CONCERT. MONDAY, FEBRUARY 23

#### ACT I

SYMPHONY in E $\flat$ (No. 3), "Eroica" . . . . .	Beethoven
OCTETT, "Misericordias Domini" . . . . .	Mozart
MME CARADORI, MISS CAREW; MESSRS. TERRAIL, EVANS, VAUGHAN, ELLIOTT, NELSON and WELSH.	
CONCERTANTE for two 'Cellos . . . . .	R. Lindley
MESSRS. R. and W. LINDLEY.	
DUET, "Ti veggio" (Il Ratto di Proserpina) . . . . .	Winter
MME CARADORI and MISS CAREW.	
OVERTURE, <sup>1</sup> "Der Freischütz" . . . . .	Weber

#### ACT II

SYMPHONY in C . . . . .	Haydn
RECIT., "In quali eccessi"; ARIA, "Mitradi" (Don Giovanni) . . . . .	Mozart
MME CARADORI.	
CONCERTO for Violin . . . . .	Mayseder
MR. KIESEWETTER.	
TRIO, "The flocks shall leave the mountains" (Acis and Galatea) . . . . .	Handel
MME CARADORI; MESSRS. VAUGHAN and WELSH.	
OVERTURE, "Die Zauberflöte" . . . . .	Mozart
Leader, MR. F. CRAMER. Conductor, MR. J. B. CRAMER.	

<sup>1</sup> "Der Freischütz, or the seventh bullet," was first produced in London by Wm. Hawes, at the English Opera House, on July 23, 1824. Shocking to relate, several English ballads were inserted into the performance!



## SECOND CONCERT. MONDAY, MARCH 8

## ACT I

SYMPHONY in G minor . . . . . *Mozart*

ARIA, "Madamina" (Don Giovanni) . . . . . *Mozart*

MR. DE BEGNIS.

CONCERTO for Pianoforte in C minor . . . . . *Beethoven*

MR. C. POTTER.

(First performance in this country.)

DUET, "Amor ! possente nome !" (Armida) . . . . . *Rossini*

MRS. SALMON and MR. MANUEL DI POPOLO-VICENTI GARCIA.

OVERTURE, "Les Deux Journées" . . . . . *Cherubini*

## ACT II

SYMPHONY in B $\flat$  (No. 4) . . . . . *Beethoven*

RECIT. and SONG, "From mighty Kings" (Judas  
Maccabæus) . . . . . *Handel*

MRS. SALMON.

QUARTETT for two Violins, Viola and 'Cello . . . . . *Mayseder*

MESSRS. MORI, WATTS, LYON and R. LINDLEY.

TRIO and QUARTETT, "Quanto a quest' Alma" (La  
Donna del Lago) . . . . . *Rossini*

MRS. SALMON, MISS GOODALL; MESSRS. GARCIA and DE BEGNIS.

OVERTURE, "Egmont" . . . . . *Beethoven*

Leader, MR. SPAGNOLETTI. Conductor, SIR GEORGE SMART.

## THIRD CONCERT. MONDAY, MARCH 22

## ACT I

SYMPHONY in B $\flat$  (No. 4, "Grand") . . . . . *Haydn*

DUET, "Ah ! guarda Sorella" (Così fan tutte) . . . . . *Mozart*

MME CARADORI and MISS CAREW.

QUINTETT for Flute, Oboe, Clarinet, Horn and Bassoon . . . . . *Reicha*

MESSRS. NICHOLSON, CENTRONI, WILLMAN, PUZZI and MACKINTOSH.

PRAYER, "Dal' tuo stellato soglio" (Mosé in Egitto) . . . . . *Rossini*

MME CARADORI, MISSES STEPHENS and CAREW; MESSRS. BEGREZ,

HORNCASTLE, PHILLIPS and DE BEGNIS.

Harp obbligato, MR. G. HOLST.

OVERTURE (MS.) . . . . . *Clementi*

(First time of performance.)

## ACT II

SYMPHONY in F (No. 6), "Pastoral" . . . . . *Beethoven*

SONG, "Heart, the seat of soft delight" (Acis and  
Galatea) . . . . . *Handel*

MISS STEPHENS.

QUINTETT for two Violins, two Violas and 'Cello . . . . . *Beethoven*

MESSRS. ESCUDERO, WATTS, R. ASHLEY, DANIELS and R. LINDLEY.

SEXTETT, "Sola, sola" (Don Giovanni) . . . . . *Mozart*

MISS STEPHENS, MME CARADORI, MISS CAREW; MESSRS. BEGREZ,

PHILLIPS and DE BEGNIS.

OVERTURE, "Le Nozze di Figaro" . . . . . *Mozart*

Leader, MR. MORI. Conductor, MR. CLEMENTI.



## FOURTH CONCERT. MONDAY, APRIL 5

## ACT I

SYMPHONY in D . . . . .	<i>Spohr</i>
QUARTETT, "Cielo il mio labbro" (Bianca e Faliero) . . . . .	<i>Rossini</i>
MRS. SALMON, MISS GOODALL; MESSRS. GARCIA and PLACCI.	
TRIO for Pianoforte, Violin and 'Cello . . . . .	<i>Mayseder</i>
MESSRS. C. NEATE, MORI and R. LINDLEY.	
SCENA, "Ah, perfida!" . . . . .	<i>Beethoven</i>
SIGNOR GARCIA.	
OVERTURE, "Faniska" . . . . .	<i>Cherubini</i>

## ACT II

SYMPHONY in E $\flat$ . . . . .	<i>Mozart</i>
RECIT. and AIR, "If guiltless blood" (Susanna) . . . . .	<i>Handel</i>
MRS. SALMON.	
QUARTETT for two Violins, Viola and 'Cello, in D minor . . . . .	<i>Mozart</i>
MESSRS. F. CRAMER, W. GRIESBACH, R. ASHLEY and R. LINDLEY.	
TRIO, "Se al volto" (La Clemenza di Tito) . . . . .	<i>Mozart</i>
MRS. SALMON, MISS GOODALL and MR. DE BEGNIS.	
OVERTURE, "Fidelio" . . . . .	<i>Beethoven</i>
Leader, MR. J. D. LODER. Conductor, MR. H. R. BISHOP.	

## FIFTH CONCERT. MONDAY, APRIL 26

## ACT I

SYMPHONY (No. 3), "The Surprise" . . . . .	<i>Haydn</i>
ARIA, "Mentre ti lascio" . . . . .	<i>Mozart</i>
MR. DE BEGNIS.	
FANTASIA for Oboe . . . . .	<i>Centroni</i>
MR. CENTRONI.	
SCENA, "Sommo Ciel" . . . . .	<i>Zingarelli</i>
MADAME PASTA.	
OVERTURE, "Tamerlane" . . . . .	<i>Winter</i>

## ACT II

SYMPHONY in A (No. 7) . . . . .	<i>Beethoven</i>
QUARTETT, "Don Basilio" (Il Barbiere di Siviglia) . . . . .	<i>Rossini</i>
MME VESTRIS; MESSRS. BEGREZ, HENRY PHILLIPS and DE BEGNIS.	
QUARTETT for two Violins, Viola and 'Cello . . . . .	<i>Mayseder</i>
MESSRS. SPAGNOLETTI, OURY, LYON and R. LINDLEY.	
TRIO, "Cruda Sorte" (Ricciardo e Zoraide) . . . . .	<i>Rossini</i>
MNES PASTA and VESTRIS, and MR. BEGREZ.	
OVERTURE, "La Clemenza di Tito" . . . . .	<i>Mozart</i>
Leader, MR. KIESEWETTER. Conductor, MR. POTTER.	

## SIXTH CONCERT. MONDAY, MAY 10

## ACT I

- SYMPHONY in A . . . . . *Haydn*  
 QUINTETT, "Sento ho Dio" (Cosi fan tutte) . . . . . *Mozart*  
 MME RONZI DE BEGNIS, MISS STEPHENS; MESSRS. GARCIA,  
 DE BEGNIS and H. PHILLIPS.  
 CONCERTO for Pianoforte . . . . . *Hummel*  
 MME SZYMANOWSKA.  
 DUET, "Ricciardo! che veggo" (Ricciardo e Zoraide) . . . . . *Rossini*  
 MME DE BEGNIS and MR. GARCIA.  
 OVERTURE (MS.) . . . . . *Beethoven*

## ACT II

- SYMPHONY in C (No. 6), "Jupiter" . . . . . *Mozart*  
 DUET, "Qual' anelante cervo" . . . . . *Marcello*  
 MISS STEPHENS and MR. GARCIA.  
 QUARTETT for two Violins, Viola and 'Cello . . . . . *Haydn*  
 MESSRS. KIESEWETTER, OURY, LYON and R. LINDLEY.  
 QUARTETT, "Mi manca la voce" (Mosé in Egitto) . . . . . *Rossini*  
 MMES DE BEGNIS and MARINONI; MESSRS. GARCIA and  
 H. PHILLIPS.  
 Harp obbligato, MR. G. HOLST.  
 OVERTURE, "Faust" . . . . . *Spohr*  
 Leader, MR. F. CRAMER. Conductor, MR. J. B. CRAMER.

## SEVENTH CONCERT. MONDAY, MAY 24

## ACT I

- SYMPHONY in D . . . . . *Mozart*  
 QUARTETT, "Andrò ramingo" (Idomeneo) . . . . . *Mozart*  
 MMES DE BEGNIS and SALMON; MISS GOODALL and MR. VAUGHAN.  
 QUARTETT for two Violins, Viola and 'Cello . . . . . *Beethoven*  
 MESSRS. MORI, WATTS, LYON and R. LINDLEY.  
 ARIA, "Sento mancarmi l' anima" . . . . . *Crescentini*  
 MADAME RONZI DE BEGNIS.  
 OVERTURE in D . . . . . *B. Romberg*

## ACT II

- SYMPHONY in C minor (No. 5) . . . . . *Beethoven*  
 TRIO, "Benedictus" . . . . . *Cherubini*  
 MME DE BEGNIS; MESSRS. VAUGHAN and WELSH.  
 CONCERTO for Flute . . . . . *Guillou*  
 MR. GUILLOU.  
 DUET, "As steals the morn" (Il Moderato) . . . . . *Handel*  
 MRS. SALMON and MR. VAUGHAN.  
 OVERTURE, "Prometheus" . . . . . *Beethoven*  
 Leader, MR. SPAGNOLETTI. Conductor, SIR GEORGE SMART.

## EIGHTH CONCERT. MONDAY, JUNE 7

## ACT I

SYMPHONY in E $\flat$  . . . . . *Spohr*TRIO, "Qual Silenzio" . . . . . *Attwood*

MESSRS. WELSH, HORNCASTLE and DE BEGNIS.

CONCERTO for Pianoforte (MS.) . . . . . *Kalkbrenner*

MR. KALKBRENNER.

(First performance in England.)

DUET, "Se tu m' ami" (Aureliano in Palmira) . . . . . *Rossini*

MME DE BEGNIS and MISS PATON.

OVERTURE, "Anacreon" . . . . . *Cherubini*

## ACT II

SYMPHONY in C (No. 1) . . . . . *Beethoven*DUET, "Io di tutto" . . . . . *Mosca*

MME and MR. DE BEGNIS.

QUARTETT for two Violins, Viola and 'Cello . . . . . *Spohr*

MESSRS. SPAGNOLETTI, WATTS, MOUNTAIN and R. LINDLEY.

ARIA, "Tu che accendi" (Tancredi) . . . . . *Rossini*

MISS PATON.

OVERTURE, "Jeune Henri" . . . . . *Mehul*

Leader, MR. MORI. Conductor, MR. ATTWOOD.

1825

This year is a memorable one in the history of the Society, for at the 3rd concert, on March 21, was performed, for the first time in England, Beethoven's Choral Symphony, the immortal No. 9. It was described in the Programme as a "New Grand Characteristic Sinfonia (MS.) with Vocal Finale, the principal parts of which to be sung by Mme Caradori, Miss Goodall, Mr. Vaughan and Mr. Phillips; (composed expressly for this Society)." At a Directors' Meeting on November 10, 1822, it was resolved to offer Beethoven fifty pounds for a MS. Symphony, to be delivered in the following March, all rights reverting to the composer after eighteen months from the date of receiving the work. The money was sent at once, but the Symphony did not come until long after the time agreed upon, and not until it had already been played at the Kärnthnerthor Theatre in Vienna, at a concert for Beethoven's benefit at which he made his last public appearance. Before the Society could use the work, it was published in Vienna and dedicated (on the printed Score) to Friedrich Wilhelm III, King of Prussia. On the title page of the MS. Score which the great composer sent to the Society, he has written, "Geschrieben für die Philharmonische Gesellschaft in London."



7th Movement

Erstmalig in London  
am 1. März 1824  
in der Musikgesellschaft  
aufgeführt.  
Herrn v. Bockholt



Sir George Smart, who conducted the first English performance, wrote, a week before that occasion, that he thought he could *grasp* the work, but advised a postponement, in the hope that Beethoven himself might be induced to come and conduct it.

One can imagine how little this monumental masterpiece could really be "grasped" at first hearing, whether by the conductor, the orchestra or the vocalists.

The performance was, naturally, not over successful; a work so unusual, not only in design but detail, and cram full of difficulties, would be only partially comprehended by either performers or audience. As an example, the great double-bass-player, Dragonetti, wrote that had he seen Beethoven's No. 9 before fixing his fees, he would have charged double! The "Harmonicon" gave the following criticism of the new work: "In the present Symphony we discover no diminution of Beethoven's creative talent; it exhibits many perfectly new traits, and in its technical formation shows amazing ingenuity and unabated vigour of mind. But, with all the merits that it unquestionably possesses, it is at least twice as long as it should be; it repeats itself, and the subjects, in consequence, become weak by reiteration. The last movement, a chorus, is heterogeneous; and though there is much vocal beauty in parts of it, yet it does not, and no habit will ever make it, mix up with the first three movements. This Chorus is a Hymn to Joy, commencing with a Recitative and relieved by many *solis* passages. What relation it bears to the Symphony we could not make out; and here, as well as in other parts, the want of intelligible design is too apparent."

But some years later Spohr confessed in his Autobiography: "I could never prevail upon myself to like the latest works of Beethoven. Indeed, the much-admired Ninth Symphony I am compelled to place in this category. The first three movements of this work, in spite of occasional flashes of genius, I consider much inferior to those in the eight preceding Symphonies, while the fourth movement seems to me so monstrous, so devoid of taste, so trivial in the setting of Schiller's ode, that I have never been able to understand how a genius like Beethoven's could ever fall so low. Were there no others, this instance is sufficient to confirm the correctness of the opinion I had already formed in Vienna, that Beethoven was wanting in æsthetic culture and in the sense of the beautiful." Poor, unfortunate Spohr!

The conductor, Sir George Smart, visiting Dresden to

arrange about the production at Covent Garden of Weber's "Oberon," extended his travels as far as Vienna so as to consult Beethoven himself as to the proper *tempi* and other information. In any case, the poor masterpiece was allowed to remain on the shelf for twelve years! In 1837, it was revived under better conditions. In Leipzig, it was first heard in 1826, when it was played from the band-parts alone, the conductor never having seen the Score!

J. B. Cramer was asked to conduct a concert this year, but replied that his eyesight was too bad for a "Conductor," but that his hearing was excellent as one of the "Audience."

Three new Overtures were introduced, one being the "Euryanthe" of Weber. Beethoven's Concerto for Piano-forte in G was heard for the first time, being played by Cipriani Potter, to whom fell the distinction of introducing several great pianoforte works to English audiences. A String Quartett by Mayseder was given twice, *by particular desire*. Whereas only five vocal numbers by Mozart were sung, there were eleven by Rossini!

Gustave Vogt, an eminent oboist, made his first appearance.

## PROGRAMMES FOR 1825

### FIRST CONCERT. MONDAY, FEBRUARY 21

#### ACT I

- SYMPHONY in B ♯ (No. 4) . . . . . *Beethoven*  
 TRIO, "Ah! taci ingiusto core" (Don Giovanni) . . . . . *Mozart*  
 MME RONZI DE BEGNIS; MESSRS. SAPIO and DE BEGNIS.  
 QUINTETT for two Violins, two Violas and 'Cello . . . . . *Mozart*  
 MESSRS. F. CRAMER, OURY, MORALT, LYON and R. LINDLEY.  
 SCENA, "Deh, parlate" (Il Sacrificio d' Abramo) . . . . . *Cimarosa*  
 MME DE BEGNIS.  
 OVERTURE, "Euryanthe" . . . . . *C. M. von Weber*  
 (First performance in this country.)

#### ACT II

- SYMPHONY in D (No. 11), "The Clock" . . . . . *Haydn*  
 SCENA, "In native worth" (The Creation) . . . . . *Haydn*  
 MR. SAPIO.  
 POT-POURRI for Violin . . . . . *Spohr and Mayseder*  
 MR. MORI.  
 DUET, "Far calzette" . . . . . *Mosca*  
 MME and MR. DE BEGNIS.  
 OVERTURE in D . . . . . *B. Romberg*  
 Leader, MR. KIESEWETTER. Conductor, SIR GEORGE SMART.

## SECOND CONCERT. MONDAY, MARCH 7

## ACT I

SYMPHONY in D . . . . . *Mozart*  
 SONG, "Haste, nor lose the favouring hour" (Der  
 Freischütz) . . . . . *Weber*

MR. H. PHILLIPS.

CONCERTO for Oboe . . . . . *Vogt*

MR. GUSTAVE VOGT.

TRIO, "The flocks shall leave the mountains" (Acis) . . . *Handel*  
 MISS STEPHENS; MESSRS. SAPIO and PHILLIPS.

CONCERTO for Pianoforte in G . . . . . *Beethoven*

MR. CIPRIANI POTTER.

(First time of performance in England.)

## ACT II

SYMPHONY in C minor (No. 5) . . . . . *Beethoven*

ARIA, "Il mio tesoro" (Don Giovanni) . . . . . *Mozart*

MR. SAPIO.

INTROD. and VARIATIONS for Horn . . . . . *Schuncke*

MR. SCHUNCKE.<sup>1</sup>

SCENA, "Softly sighs" (Der Freischütz) . . . . . *Weber*

MISS STEPHENS.

OVERTURE, "Preciosa" . . . . . *Weber*

Leader, MR. MORI. Conductor, MR. ATTWOOD.

## THIRD CONCERT. MONDAY, MARCH 21

## ACT I

SYMPHONY in E $\flat$  (Letter T) . . . . . *Haydn*

TRIO, "Tutte le mie speranze" (Davide Penitente) . . . *Mozart*

MME CARADORI, MISS GOODALL and MR. VAUGHAN.

QUARTETT for two Violins, Viola and 'Cello . . . . . *Mozart*

MESSRS. SPAGNOLETTI, OURY, MORALT and R. LINDLEY.

SONG, "Why does the God of Israel sleep?" (Samson) . . *Handel*

MR. VAUGHAN.

QUINTETT for Flute, Oboe, Clarinet, Horn and Bassoon . . *Reicha*

MESSRS. NICHOLSON, VOGT, WILLMAN, PLATT and MACKINTOSH.

RECIT. and ARIA, "Per pietà" (Così fan tutte) . . . . . *Mozart*

MME CARADORI.

OVERTURE, "Les Deux Journées" . . . . . *Cherubini*

## ACT II

SYMPHONY (MS.) with Vocal Finale, "Choral Symphony" . *Beethoven*

MME CARADORI, MISS GOODALL; MESSRS. VAUGHAN, PHILLIPS  
and CHORUS.

(First performance; composed expressly for this Society.)

Leader, MR. F. CRAMER. Conductor, SIR G. SMART.

<sup>1</sup> This is announced as his first appearance, but both Christof and Gotthilf Schuncke were engaged in 1814.

## FOURTH CONCERT. MONDAY, APRIL 11

## ACT I

SYMPHONY in E $\flat$  . . . . . *Mozart*

RECIT., "Deeper and deeper still"; AIR, "Waft her,  
angels" (Jephtha) . . . . . *Handel*

MR. SAPIO.

CONCERTO for Pianoforte . . . . . *Weber*

MR. NEATE.

(First performance in this country.)

ARIA, "Gratias agimus Tibi" . . . . . *Guglielmi*

MISS STEPHENS.

Clarinet obbligato, MR. WILLMAN.

OVERTURE, "Olimpia" . . . . . *Spontini*

(First performance in this country.)

## ACT II

SYMPHONY in F, "Pastoral" (No. 6) . . . . . *Beethoven*

ARIA, "Largo al factotum" (Il Barbiere di Siviglia) . . . . . *Rossini*

MR. REMORINI.

CONCERTO for Violin . . . . . *Mayseder and B. Romberg*

MR. KIESEWETTER.

DUET, "Ah se de' mali miei" (Tancredi) . . . . . *Rossini*

MISS STEPHENS and MR. SAPIO.

OVERTURE, "Anacreon" . . . . . *Cherubini*

Leader, MR. SPAGNOLETTI. Conductor, MR. H. R. BISHOP.

## FIFTH CONCERT. MONDAY, APRIL 25.

## ACT I

SYMPHONY in C minor (No. 5, "Grand") . . . . . *Haydn*

SCENA, "Tu consoli" . . . . . *Garcia*

MR. MANUEL DI POPOLO-VICENTI GARCIA.

QUARTETT for two Violins, Viola and 'Cello . . . . . *Mayseder*

MESSRS. MORI, WATTS, MORALT and R. LINDLEY.

ARIA, "Al più dolce, e caro oggetto" (L' Inganno  
Felice) . . . . . *Rossini*

MME CARADORI-ALLAN.

OVERTURE . . . . . *A. Romberg*

## ACT II

SYMPHONY in D (No. 2) . . . . . *Beethoven*

ARIA, "Agitato di smania funesta" (I Fuorusciti) . . . . . *Paër*

MR. DE BEGNIS.

FANTASIA for Violoncello . . . . . *B. Romberg*

MR. R. LINDLEY.

TRIO, "Quel sembiante, e quello sguardo" (L' Inganno  
Felice) . . . . . *Rossini*

MME CARADORI-ALLAN; MESSRS. GARCIA and DE BEGNIS.

OVERTURE, "Zaira" . . . . . *Winter*

Leader, MR. J. D. LODER. Conductor, MR. CLEMENTI.



## SIXTH CONCERT. MONDAY, MAY 9

## ACT I

SYMPHONY in D . . . . . *Mozart*

DUET, "All' idea di quel metallo" (Il Barbiere di  
Seviglia) . . . . . *Rossini*

MESSRS. CURIONI and PHILLIPS.

CONCERTO for Pianoforte . . . . . *Moscheles*

MR. PEILE.

ARIA, "Di piacer" (La Gazza Ladra) . . . . . *Rossini*

MISS PATON.

OVERTURE, "L' Alcade de la Vega" . . . . . *Onslow*

(First performance in this country.)

## ACT II

SYMPHONY in E $\flat$  (No. 8) . . . . . *Haydn*

ARIA, "Madamina" (Don Giovanni) . . . . . *Mozart*

MR. DE BEGNIS.

SEPTETT for Strings, Clarinet, Horn and Bassoon . . . . . *Beethoven*

MESSRS. J. D. LODER, MORALT, R. LINDLEY, ANFOSSI,

WILLMAN, SCHUNCKE and MACKINTOSH.

DUET, "Ricciardo che veggo" (Ricciardo e Zoraide) . . . . . *Rossini*

MISS PATON and MR. CURIONI.

OVERTURE, "Fidelio" . . . . . *Beethoven*

Leader, MR. KIESEWETTER. Conductor, MR. CIPRIANI POTTER.

## SEVENTH CONCERT. MONDAY, MAY 23

## ACT I

SYMPHONY in E $\flat$ , "Eroïca" (No. 3) . . . . . *Beethoven*

ARIA, "Dammi un segnale" . . . . . *Mosca*

MME CARADORI-ALLAN.

FANTASIA for Harp . . . . . *Labarre*<sup>1</sup>

MR. THEODORE LABARRE.<sup>1</sup>

ARIA, "Ave Maria" . . . . . *Cherubini*

MADAME PASTA.

Corno Inglese obbligato, MR. VOGT.

OVERTURE, "Lodoiska" . . . . . *Cherubini*

## ACT II

SYMPHONY in B $\flat$  (No. 9) . . . . . *Haydn*

ARIA, "Tu che accendi" (Tancredi) . . . . . *Rossini*

MME PASTA.

QUARTETT for two Violins, Viola and 'Cello . . . . . *Mayseder*

MESSRS. KIESEWETTER, OURY, MORALT and R. LINDLEY.

(Repeated by particular desire.)

DUET, "Dunque io son" (Il Barbiere di Seviglia) . . . . . *Rossini*

MME CARADORI-ALLAN and MR. PHILLIPS.

OVERTURE, "Egmont" . . . . . *Beethoven*

Leader, MR. SPAGNOLETTI. Conductor, MR. CIPRIANI POTTER.

<sup>1</sup> Also printed *La Barre*.



## EIGHTH CONCERT. MONDAY, JUNE 8

## ACT I

SYMPHONY in A (No. 7)	<i>Beethoven</i>
QUARTETT, "Cielo il mio labbro" (Bianca e Falliero)	<i>Rossini</i>
MMES CARADORI-ALLAN and GARCIA; MESSRS. GARCIA and DE BEGNIS.	
CONCERTO for Pianoforte	<i>Moscheles</i>
MR. IGNAZ MOSCHELES.	
ARIA, "Gran' Dio"	<i>Guglielmi</i>
MME CARADORI-ALLAN.	
OVERTURE, "Der Freischütz"	<i>Weber</i>

## ACT II

SYMPHONY in C (No. 6), "Jupiter"	<i>Mozart</i>
ARIA, "Alma invitta" (Bianca e Falliero)	<i>Rossini</i>
MADAME GARCIA.	
CONCERTANTE for Flute, Oboe, Horn and Bassoon	<i>Tulou</i>
MESSRS. NICHOLSON, VOGT, PLATT and MACKINTOSH.	
ARIA, "Suoni la tromba"	<i>Garcia</i>
MR. GARCIA.	
OVERTURE, "Die Zauberflöte"	<i>Mozart</i>
Leader, MR. MORI. Conductor, MR. ATTWOOD.	

1826

Weber came to London this year, and his advent was naturally a great event in the history of the Philharmonic Society. He was the conductor of the 3rd concert on April 3. The special purpose of his visit was to produce his Opera "Oberon" at Covent Garden Theatre, then used as an "English Opera-house." While preparing this work, he was invited by the Directors of the Philharmonic Society to conduct one of the concerts, and this he did on April 3, that being his first public appearance in London. The concert-room was crowded to the doors with a brilliant assembly of people not only distinguished in music, but well known in art and literature. Weber had a grand reception, and showed, by expressive gestures, how pleased and gratified he was. He had a clear and graceful mode of conducting. The Programme included four of his compositions: Mr. Sapio sang the big Scena for tenor from "Der Freischütz"; the Overture to that Opera was played, and the Overture to "Euryanthe," while Mme Caradori-Allan sang his Italian Scena, "La Dolce Speranza."

When Weber arrived in this country, he was far gone in the fatal lung disease which had invaded the latter part of his short life, and which was probably aggravated by our severe climatic conditions. During the night of June 4, he died in Sir George Smart's house in Great Portland Street (where

Nelson's Hotel now stands). His career was cut short at the early age of forty, and in the full vigour of his mental faculties ; but the post-mortem examination of the doctors proved that his could only have been a short life, under the best of conditions. At the 8th concert, about a week after his death, Handel's Dead March in "Saul" was played (as the Programme announced) "as a tribute to departed genius," and on June 21, he was buried in the vaults beneath the Roman Catholic Chapel at Moorfields. Sir George Smart was chief mourner, and some two thousand persons were present, whilst Mozart's Requiem Mass was performed by a large choir and orchestra. His coffin was removed to Dresden in 1844.

The new work at the 1st concert was an Introduction and Variations for Violin and Orchestra by Mayseder, played by Kiesewetter.

At the 5th concert, the flautist, Mr. Anton Bernard Fürstenau, introduced himself with a Flute Concerto of his own composition, and a still more interesting first appearance was that of the violinist, Charles Auguste de Beriot, who, at the same concert, played a Concerto (of the mixed-authorship sort) by Rode and himself.

Next year we shall find that the musical world, mourning the loss of Weber, is to sustain a far greater bereavement.

## PROGRAMMES FOR 1826

### FIRST CONCERT. MONDAY, FEBRUARY 27

#### ACT I

SYMPHONY in D . . . . .	<i>A. Romberg</i>
QUARTETT, "Dite almen" (La Villanella rapita) . . . . .	<i>Mozart</i>
MME CARADORI-ALLAN; MESSRS. CURIONI, DE BEGNIS and H. PHILLIPS.	
CONCERTO for Pianoforte . . . . .	<i>Mozart</i>
MR. J. B. CRAMER.	
ARIA, "Va lusingando" . . . . .	<i>Rossini</i>
MR. CURIONI.	
OVERTURE, "Faust" . . . . .	<i>Spohr</i>

#### ACT II

SYMPHONY in C (No. 1) . . . . .	<i>Beethoven</i>
ARIA, "Sento mancarmi l' anima" . . . . .	<i>J. S. Mayer</i>
MME CARADORI-ALLAN.	
INTROD. and VARIATIONS for Violin . . . . .	<i>J. Mayseder</i>
MR. KIESEWETTER. (First time in England.)	
DUET, "Far calzette" . . . . .	<i>Mosca</i>
MME CARADORI-ALLAN and MR. DE BEGNIS.	
OVERTURE, "Les Deux Journées" . . . . .	<i>Cherubini</i>
Leader, MR. F. CRAMER. Conductor, MR. J. B. CRAMER.	

## SECOND CONCERT. MONDAY, MARCH 13

## ACT I

SYMPHONY (No. 11), "Clock," in D . . . . . *Haydn*

ARIA, "Il mio tesoro" (Don Giovanni) . . . . . *Mozart*

MR. L. SAPIO.

CONCERTANTE for Clarinet, Horn and Bassoon . . . . . *Crussell*

MESSRS. WILLMAN, PLATT and MERCKE.

DUET, "Ti veggo" (Il Ratto di Proserpina) . . . . . *Winter*

MISS GOODALL and MME CORNEGA.

OVERTURE, "Anacreon" . . . . . *Cherubini*

## ACT II

SYMPHONY in B $\flat$  (No. 4) . . . . . *Beethoven*

TRIO, "O dolce e caro istante" . . . . . *Cimarosa*

MISS GOODALL, MME CORNEGA and MR. SAPIO.

ARIA, "Una voce poco fà" (Il Barbiere di Siviglia) . . . . . *Rossini*

MME CORNEGA.

Leader, MR. SPAGNOLETTI. Conductor, MR. H. R. BISHOP.

## THIRD CONCERT. MONDAY, APRIL 3

## ACT I

SYMPHONY in E $\flat$  . . . . . *A. Romberg*

DUET, "Graceful Consort" (The Creation) . . . . . *Haydn*

MME CARADORI-ALLAN and MR. PHILLIPS.

CONCERTO for Pianoforte . . . . . (?) *L. Schuncke*

MR. LUDWIG SCHUNCKE.

SCENA, "Thro' the Forests" (Der Freischütz) . . . . . *Weber*

MR. L. SAPIO.

OVERTURE, "Euryanthe" . . . . . *Weber*

## ACT II

SYMPHONY in A (No. 7) . . . . . *Beethoven*

SCENA, "La dolce speranza" . . . . . *Weber*

MME CARADORI-ALLAN.

QUARTETT for two Violins, Viola and 'Cello . . . . . *Haydn*

MESSRS. MORI, OURY, MORALT and R. LINDLEY.

TRIO, "Ah taci, ingiusto core" (Don Giovanni) . . . . . *Mozart*

MME CARADORI-ALLAN; MESSRS. SAPIO and PHILLIPS.

OVERTURE, "Der Freischütz" . . . . . *Weber*

Leader, MR. KIESEWETTER. Conductor, MR. C. M. VON WEBER.

## FOURTH CONCERT. MONDAY, APRIL 17

## ACT I

SYMPHONY in F (No. 6), "Pastoral" . . . . .	<i>Beethoven</i>
ARIA, "Ecco pietosa" . . . . .	<i>Rossini</i>
MME VIGO.	
CONCERTANTE for two Violoncellos . . . . .	<i>R. Lindley</i>
MESSRS. R. and W. B. LINDLEY.	
DUET, "O gracious Heaven!" (The Mount of Olives) .	<i>Beethoven</i>
MME CARADORI-ALLAN and MR. BEGREZ.	
OVERTURE, "Jessonda" . . . . .	<i>Spohr</i>

## ACT II

SYMPHONY in G minor . . . . .	<i>Mozart</i>
ARIA, "Parto" (La Clemenza di Tito) . . . . .	<i>Mozart</i>
MME CARADORI-ALLAN.	
Clarinet obbligato, MR. WILLMAN.	
QUARTETT for two Violins, Viola and 'Cello . . . . .	<i>Spohr</i>
MESSRS. SPAGNOLETTI, OURY, MORALT and R. LINDLEY.	
TRIO, "Pria di partir" (Idomeneo) . . . . .	<i>Mozart</i>
MMES CARADORI-ALLAN and VIGO, and MR. BEGREZ.	
OVERTURE, "Prometheus" . . . . .	<i>Beethoven</i>
Leader, MR. MORI. Conductor, MR. ATTWOOD.	

## FIFTH CONCERT. MONDAY, MAY 1

## ACT I

SYMPHONY in E $\flat$ (Letter T) . . . . .	<i>Haydn</i>
QUARTETT, "Stupefatto" . . . . .	<i>Weigl</i> <sup>1</sup>
MME PASTA; MESSRS. CURIONI, PHILLIPS and DE BEGNIS.	
CONCERTO for Flute . . . . .	<i>Fürstenau</i>
MR. A. B. FÜRSTENAU.	
TRIO, "O nume benefico" (La Gazza Ladra) . . . . .	<i>Rossini</i>
MME PASTA; MESSRS. PHILLIPS and DE BEGNIS.	
OVERTURE, "Oberon" . . . . .	<i>Weber</i>

## ACT II

SYMPHONY in C minor (No. 5) . . . . .	<i>Beethoven</i>
RECIT., "Tranquillo io son"; ARIA, "Ombra adorata" (Romeo e Giuletta) . . . . .	<i>Zingarelli</i>
MME PASTA.	
CONCERTO for Violin . . . . .	<i>Rode and De Beriot</i>
MR. C. A. DE BERIOT.	
DUET, "O Statua gentilissima" (Don Giovanni) . . . . .	<i>Mozart</i>
MESSRS. CURIONI and DE BEGNIS.	
OVERTURE in D . . . . .	<i>A. Romberg</i>
Leader, MR. J. D. LODER. Conductor, SIR GEORGE SMART.	

<sup>1</sup> Spelt "Wiegl"; without title to the Vocal Quartett.

## SIXTH CONCERT. MONDAY, MAY 15

## ACT I

SYMPHONY in D (No. 2)	<i>Beethoven</i>
SONG, "In native worth" (The Creation)	<i>Haydn</i>
MR. L. SAPIO.	
CONCERTO for Harp (MS.)	<i>Dizi</i>
MR. F. J. DIZI.	
DUET, "Amor! possente nome" (Armida)	<i>Rossini</i>
MISS M. A. PATON and MR. SAPIO.	
OVERTURE, "The Ruler of the Spirits" <sup>1</sup>	<i>Weber</i>

## ACT II

SYMPHONY in E♭	<i>Mozart</i>
RECIT., "Le notte fuggi"; AIR, "Si lo sento" (Faust)	<i>Spohr</i>
MISS M. A. PATON.	
QUARTETT for two Violins, Viola and 'Cello	<i>Haydn</i>
MESSRS. BELLON, OURY, MORALT and R. LINDLEY.	
TRIO, "My soul with rage" (Mount of Olives)	<i>Beethoven</i>
MISS PATON; MESSRS. SAPIO and PHILLIPS.	
OVERTURE, "Lodoiska"	<i>Cherubini</i>
Leader, MR. F. CRAMER. Conductor, MR. J. B. CRAMER.	

## SEVENTH CONCERT. MONDAY, MAY 29

## ACT I

SYMPHONY (MS.)	<i>Cipriani Potter</i>
(First performance.)	
DUET, "Sei gia Sposa" (La Donna del Lago)	<i>Rossini</i>
MME CARADORI-ALLAN and MR. A. CURIONI.	
CONCERTO for Pianoforte in G minor	<i>Moscheles</i>
MR. IGNAZ MOSCHELES.	
TRIO, "Mandina amabile" (La Villanella rapita)	<i>Mozart</i>
MME CARADORI-ALLAN; MESSRS. CURIONI and PELLEGRINI.	
OVERTURE, "Der Berg-geist"	<i>Spohr</i>

## ACT II

SYMPHONY in F (No. 8)	<i>Beethoven</i>
SCENA, "Deh, parlate" (Il Sacrificio d' Abramo)	<i>Cimarosa</i>
MME CARADORI-ALLAN.	
QUINTETT for two Violins, two Violas and 'Cello	<i>Beethoven</i>
MESSRS. KIESEWETTER, OURY, MORALT, R. ASHLEY and R. LINDLEY.	
DUET, "Son io desto" (Nina)	<i>Paesiello</i>
MESSRS. CURIONI and PELLEGRINI.	
OVERTURE, "Jubilee"	<i>Weber</i>
Leader, MR. SPAGNOLETTI. Conductor, MR. CIPRIANI POTTER.	

<sup>1</sup> "Der Beherrscher der Geister."



## EIGHTH CONCERT. MONDAY, JUNE 12

## ACT I

DEAD MARCH in "Saul" . . . . .	<i>Handel</i>
(As a tribute to Departed Genius. <sup>1</sup> )	
SYMPHONY in G . . . . .	<i>Haydn</i>
ARIA, "Lascia amor" (Orlando) . . . . .	<i>Handel</i>
MR. HENRY PHILLIPS.	
CONCERTO for Flute . . . . .	<i>Nicholson</i>
MR. CHARLES NICHOLSON.	
ARIA, "Ah! che non serve" . . . . .	( <i>Manfrotti</i> ) <i>Manfroce</i>
MME CANZI.	
Violin obbligato, MR. KIESEWETTER.	
OVERTURE, "Egmont" . . . . .	<i>Beethoven</i>

## ACT II

SYMPHONY in C, "Jupiter" . . . . .	<i>Mozart</i>
ARIA, "Frenar vorrei" . . . . .	<i>Cimarosa</i>
MISS BACON.	
QUINTETT for two Violins, two Violas and 'Cello . . . . .	<i>Beethoven</i>
MESSRS. DE BERIOT, OURY, MORALT, LYON and R. LINDLEY.	
TRIO, "Cosa sento" (Le Nozze di Figaro) . . . . .	<i>Mozart</i>
MME CANZI; MESSRS. CURIONI and PHILLIPS.	
OVERTURE, "Die Zauberflöte" . . . . .	<i>Mozart</i>
Leader, MR. KIESEWETTER. Conductor, SIR GEORGE SMART.	

## 1827

In this year, the Directors were informed by Moscheles that the immortal Beethoven was ill and in poverty, suffering from dropsy: the Master reminded Moscheles that, some years before, the Society handsomely offered to give a concert for his benefit. At that time he did not require the help, but now he begged the Directors to renew their offer. He also signed a letter, written (on his behalf) by Schindler to Sir George Smart (Sir Smart he calls him), most pathetically appealing for this same assistance.

After reading these letters, a General Meeting was immediately summoned on February 28, William Dance in the chair, when it was moved by Charles Neate, seconded by Jean Latour and unanimously carried, "That this Society do lend the sum of One Hundred Pounds to its own Members, to be sent, through the hands of Mr. Moscheles, to some confidential friend of Beethoven, to be applied to his comforts and necessities during his illness." In a touching letter of thanks to Moscheles, he says: "May Heaven soon restore me to health,

<sup>1</sup> Weber.

and I will then prove to the generous English how much I appreciate the sympathy which they have shown for my sad condition." He encloses metronomic indications of *tempi* for the movements of his 9th Symphony, for the guidance of the Philharmonic Society. Numberless times during the day when he received the gift, he exclaimed, "May God reward them a thousandfold!" The great composer died on March 26, during a violent thunderstorm. In another letter to Moscheles, dated March 18 (only eight days before his death), he writes: "The noble liberality of the Philharmonic Society, which almost anticipated my request, has touched me to my inmost soul. I beg you, therefore, dear Moscheles, to be my organ in conveying to the Society my heartfelt thanks for their generous sympathy and aid. Say to these worthy men, that if God restores me to health, I shall endeavour to prove the reality of my gratitude by my actions. I therefore leave it to the Society to choose what I am to write for them. A Symphony (the 10th) lies fully sketched in my desk, and likewise a new Overture and some other things—I will strive to fulfil every wish of the Society, and never shall I have begun any work with so much zeal as on this occasion."

Both L. Schlesinger and the great Liszt, here described as "Mr. Liszt," made their first appearances, playing, in both cases, a Concerto of Hummel. How this custom arose is a puzzle, but for some time it seemed as necessary a tradition to begin your career with the Philharmonic Society by playing a Hummel Concerto as it became the fashion and test of a *prima donna* to make her first venture as Marguerite in Gounod's "Faust."

L. Schlesinger was a pupil of Ferdinand Ries and a pianist of considerable note, but he paled beside Liszt, or rather, what Liszt was to become.

At the 4th concert, Robert Lindley and his son gave a Duet Concertante for two Violoncellos, composed by Bernard Romberg.

At the 6th concert, a MS. Flute Fantasia by Nicholson was given a hearing. It had the fantastic title of "Au clair de la lune." At the same concert, a MS. Overture by Schloesser was played for the first time.

Liszt appeared at the 7th concert.

An interesting work at the 5th concert was a MS. Overture by John Goss, the Organist of St. Luke's, Chelsea, and in the next decade to succeed his master, Attwood, as Organist of St Paul's Cathedral. The "Harmonicon" says of this Overture: "This composition, which does honour to the

English school, is in F minor, is full of the most undeniable proofs of the author's skill, and shows that his genius wants nothing but encouragement."

At a General Meeting of October 30, a law was enacted which gave rise to much discussion ; it was as follows :

"Within three months after the death of any Member, there shall be transferred to his legal personal representatives so much of the Society's stock in the public funds then standing in the names of the Trustees as shall be equal to one share, the whole being divided into as many shares as there shall have been Members living on the day before such death shall happen." This was passed by fifteen votes to six, but was repealed, by twelve votes to one, in 1830. The idea that Members of a Society like the Philharmonic could have any claim whatever to the fund created by excess of yearly income over yearly expenditure proceeded from an entirely mistaken idea of the nature of that fund. The fund arose from moneys paid by the public to the Society for a special object, that object being to provide for them a certain class of musical entertainment. The concerts have always been carried on for artistic and not for monetary profit.

Mme Stockhausen and Signor Filippo Galli were the new singers.

## PROGRAMMES FOR 1827

### FIRST CONCERT. MONDAY, FEBRUARY 19

#### ACT I

SYMPHONY in E $\flat$ (No. 3), "Eroica" . . . . .	<i>Beethoven</i>
ARIA, "A rispettarmi apprenda" (Mosé in Egitto) . . . . .	<i>Rossini</i>
MR. ZUCHELLI.	
CONCERTO for Pianoforte . . . . .	<i>Hummel</i>
MR. SCHLESINGER.	
SCENA, "Si lo sento" (Faust) . . . . .	<i>Spohr</i>
MISS PATON.	
OVERTURE, "Der Freischütz" . . . . .	<i>C. M. von Weber</i>

#### ACT II

SYMPHONY in C . . . . .	<i>Haydn</i>
SCENA, "Yes ! even love" (Oberon) . . . . .	<i>C. M. von Weber</i>
MR. BRAHAM.	
QUARTETT, "Brillante," for two Violins, Viola and 'Cello . . . . .	<i>Mayseder</i>
MESSRS. MORI, OURY, MORALT and R. LINDLEY.	
TRIO, "Cosa sento" (Le Nozze di Figaro) . . . . .	<i>Mozart</i>
MISS PATON ; MESSRS. BRAHAM and ZUCHELLI.	
OVERTURE, "Idomeneo" . . . . .	<i>Mozart</i>

Leader, MR. SPAGNOLETTI. Conductor, MR. H. R. BISHOP.

## SECOND CONCERT. MONDAY, MARCH 5

## ACT I

SYMPHONY in E $\flat$	Mozart
SCENA, "Ah, perfido"	Beethoven

MR. SAPIO.

FANTASIA, Clarinet Obbligato	Baermann
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MR. WILLMAN.

AIR, "Now heaven in fullest glory shone" (Creation)	Haydn
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SIGNOR ZUCHELLI.

OVERTURE, "Oberon"	C. M. von Weber
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## ACT II

SYMPHONY (No. 5)	Haydn
AIR, "Parto, ma tu ben mio" (La Clemenza di Tito)	Mozart

MISS STEPHENS (Clarinet obblig., MR. WILLMAN.)

CONCERTO (MS.) for Violin (never performed in this country)	Maurer
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MR. KIESEWETTER.

{ RECIT. and AIR, "Oh, ruddier than the cherry" } (Acis and Galatea)	Handel
{ and TRIO, "The flocks shall leave" }	

MISS STEPHENS; MR. SAPIO and SIGNOR ZUCHELLI.

OVERTURE, "Egmont"	Beethoven
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Leader, MR. F. CRAMER. Conductor, MR. J. B. CRAMER.

## THIRD CONCERT. MONDAY, MARCH 19

## ACT I

SYMPHONY in C minor (No. 5)	Beethoven
TRIO, "Benedictus"	Cherubini

MISS STEPHENS; MR. BRAHAM and MR. PHILLIPS.

QUINTETT for two Violins, two Violas and Violoncello	Mozart
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MESSRS. F. CRAMER, OURY, MORALT, LYON and R. LINDLEY.

SCENA, "Qual nume" (Il Ritatto)	Zingarelli
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MR. BRAHAM.

OVERTURE, "Euryanthe"	C. M. von Weber
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## ACT II

SYMPHONY in D	Mozart
AIR, "De se piacer" (La Clemenza di Tito)	Mozart

MISS STEPHENS.

SEPTETT for Pfte., Flute, Oboe, Horn, Viola, Violoncello and Double-Bass	Hummel
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MRS. ANDERSON; MESSRS. NICHOLSON, LING, PLATT, MORALT, R. LINDLEY and DRAGONETTI.

TRIO, "Mandina amabile" (La Villanella)	Mozart
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MISS STEPHENS; MR. BRAHAM and MR. PHILLIPS.

OVERTURE, "Tamerlane"	Winter
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Leader, MR. KIESEWETTER. Conductor, SIR G. SMART.



## FOURTH CONCERT. MONDAY, APRIL 2

## ACT I

SYMPHONY in B $\flat$	<i>Beethoven</i>
DUET, " Ebbene a te ferisci " (Semiramide)	<i>Rossini</i>
MESDAMES CARADORI-ALLAN and CORNEGA.	
DUET CONCERTANTE for two Violoncellos	<i>B. Romberg</i>
MESSRS. R. and W. LINDLEY.	
TRIO, " Tremate, empi, tremate "	<i>Beethoven</i>
MME CARADORI-ALLAN ; SIGNOR CURIONI and MR. PHILLIPS.	
OVERTURE, " Anacreon "	<i>Cherubini</i>

## ACT II

SYMPHONY, " Jupiter "	<i>Mozart</i>
SCENA, " Sento mancarmi l'anima "	<i>Crescentini</i>
MME CARADORI-ALLAN.	
SEPTETT for Violin, Viola, Violoncello, Double-Bass,	
Clarinet, Horn and Bassoon	<i>Beethoven</i>
MESSRS. SPAGNOLETTI, MORALT, R. LINDLEY, DRAGONETTI,	
WILLMAN, PLATT and MACKINTOSH.	
QUARTETT, " Benedictus " (Requiem)	<i>Mozart</i>
MMES CARADORI-ALLAN and CORNEGA ; SIGNOR CURIONI	
and MR. PHILLIPS.	
OVERTURE, " Jessonda "	<i>Spohr</i>
Leader, MR. MORI. Conductor, MR. ATTWOOD.	

## FIFTH CONCERT. MONDAY, APRIL 23

## ACT I

SYMPHONY (No. 1)	<i>Haydn</i>
TRIO, " L' usato ardir " (Semiramide)	<i>Rossini</i>
MMES CARADORI-ALLAN and CORNEGA ; SIGNOR GALLI.	
CONCERTO for Violin	<i>Mayseder</i>
MR. KIESEWETTER.	
AIR, " Non più andrai " (Le Nozze di Figaro)	<i>Mozart</i>
SIGNOR GALLI.	
OVERTURE (MS.)	<i>J. Goss</i>

## ACT II

SYMPHONY (No. 7)	<i>Beethoven</i>
AIR, " Ah ! che forse "	<i>Bonfichi</i>
MME CARADORI-ALLAN.	
CONCERTO for Pianoforte in E $\flat$	<i>Moscheles</i>
MR. MOSCHELES.	
QUARTETT, " L' Inverno "	<i>Comis</i>
MMES CARADORI-ALLAN and CORNEGA ; MR. BEGREZ,	
SIGNOR GALLI.	
OVERTURE, " Jubilee "	<i>C. M. von Weber</i>
Leader, MR. LODER. Conductor, MR. POTTER.	



## SIXTH CONCERT. MONDAY, MAY 7

## ACT I

SYMPHONY in G minor . . . . . *Mozart*

SCENA, "Through the forests" (Der Freischütz) . . . . . *C. M. von Weber*

MR. SAPIO.

FANTASIA (MS.) for Flute, "Au clair de la lune" . . . . . *C. Nicholson*

MR. NICHOLSON.

TRIO, "Se al volto" (La Clemenza di Tito) . . . . . *Mozart*

MISS PATON; MR. SAPIO and MR. TAYLOR.

OVERTURE (MS.) (never performed before) . . . . . *Schloesser*

## ACT II

SYMPHONY in D (No. 2) . . . . . *Beethoven*

SCENA, "Per pietà" (Così fan tutte) . . . . . *Mozart*

MISS PATON.

QUARTETT for two Violins, Viola and Violoncello . . . . . *Beethoven*

MESSRS. MORI, OURY, MORALT and W. LINDLEY.

DUET, "Crudel perche" (Le Nozze di Figaro) . . . . . *Mozart*

MISS PATON and MR. SAPIO.

OVERTURE, "Zauberflöte" . . . . . *Mozart*

Leader, MR. F. CRAMER. Conductor, MR. J. B. CRAMER.

## SEVENTH CONCERT. MONDAY, MAY 21

## ACT I

SYMPHONY (No. 10) . . . . . *Haydn*

RECIT. and AIR, "Deeper and deeper still" (Jephtha) . . . . . *Handel*

MR. BRAHAM.

CONCERTO for Pianoforte . . . . . *Hummel*

MR. LISZT.

TRIO, "Quel semblante" (L'Inganno Felice) . . . . . *Rossini*

MME CARADORI, MR. BEGREZ and SIGNOR GALLI.

OVERTURE, "Les Deux Journées" . . . . . *Cherubini*

## ACT II

SYMPHONY, "The Pastoral" (No. 6) . . . . . *Beethoven*

DUET, "Claudio, Claudio!" (Eliza e Claudio) . . . . . *Mercadante*

MR. BEGREZ and SIGNOR GALLI.

CONCERTINO for Violin . . . . . *De Beriot*

MR. DE BERIOT.

SCENA . . . . . *Guglielmi*

MME CARADORI.

OVERTURE, "Zaire" . . . . . *Winter*

Leader, MR. KIESEWETTER. Conductor, MR. BISHOP.

## EIGHTH CONCERT. MONDAY, JUNE 4

## ACT I

SYMPHONY (No. 8) . . . . . *Beethoven*TRIO, "Pria di partir" (Idomeneo) . . . . . *Mozart*

MME CARADORI-ALLAN, MME STOCKHAUSEN and SIGNOR CURIONI.

QUARTETT for two Violins, Viola and Violoncello . . . . . *Mozart*

MESSRS. KIESEWETTER, OURY, MORALT and R. LINDLEY.

SCENA, "Ch' io perdessi" . . . . . *Sapienza*

MME STOCKHAUSEN.

OVERTURE, "Der Beherrscher der Geister" . . . . . *C. M. von Weber*

## ACT II

SYMPHONY in D . . . . . *Mozart*ARIA, "Chi sa dir" (La Sciava in Bagdad) . . . . . *Pacini*

SIGNOR CURIONI.

CONCERTO for Pianoforte . . . . . *Cramer*MR. J. BEALE.<sup>1</sup>SCENA, "Grazie ti rendo" . . . . . *Federici*

MME CARADORI-ALLAN.

OVERTURE, "Fidelio" . . . . . *Beethoven*

Leader, MR. MORI. Conductor, SIR G. SMART.

1828

There is but little to note in this year, and practically nothing of artistic value.

Sir George Smart consented to conduct the Choral Symphony of Beethoven at a Trial<sup>2</sup> on January 31. He wrote that he had had a long conversation with Beethoven about the Symphony, and desired to obtain the effects which the Master had pointed out to him; this would require the whole evening at the very least. As a consequence, most unfortunately, this performance never took place!

J. Henry Griesbach had a new Overture (MS.) played, and Rossini contributed by far the greatest number of vocal items. A curious novelty was presented at the 5th concert, when the

<sup>1</sup> Entered as "W." Beale in error; he was a bass-singer.

<sup>2</sup> New compositions used to be *tried* first, and, after hearing them, the Directors decided whether they should be introduced at a concert or not.

Directors allowed a Concertante for an Æol-Harmonica and two Guitars to be performed! This Æol-Harmonica, which the Germans named *Wind-Harmonika*, was the precursor of the harmonium.

The convivial meeting of Directors and friends seems to be already in full swing, as a Dinner is announced for June of this year.

Charles Lucas, a Royal Academy student and destined to become its Principal later on, sent up a Symphony, warmly supported by Cipriani Potter, and Xavier Schnyder von Wartensee dedicated a Symphony to the Society, but neither work was performed.

It is interesting to note that Mr. James Turle, a young assistant to Greateorex at Westminster Abbey, desired to become an Associate. Miss Ann Childe, an Academy student, who afterwards married the bass-singer, Arthur Seguin, sang in the 3rd and 6th concerts, by permission of the R.A.M. authorities.

## PROGRAMMES FOR 1828

### FIRST CONCERT. MONDAY, FEBRUARY 25

#### ACT I

SYMPHONY in E $\flat$  (No. 8) . . . . . *Haydn*

DUET, "Ebbene e te" (Semiramide) . . . . . *Rossini*

MES CARADORI-ALLAN and BRAMBILLA.

QUARTETT for two Violins, Viola and 'Cello . . . . . *Beethoven*

MESSRS. SPAGNOLETTI, W. GRIESBACH, MORALT and R. LINDLEY.

SCENA, "Ah! perfida" . . . . . *Beethoven*

MR. SAPIO.

OVERTURE in D . . . . . *B. Romberg*

#### ACT II

SYMPHONY in C (No. 1) . . . . . *Beethoven*

ARIA, "Il bracio mio conquise" . . . . . *Nicolini*

MME CARADORI-ALLAN.

CONCERTO for Violin . . . . . *Kreutzer and De Beriot*

MR. OURY.

TRIO, "Mi lasci" (Il Ratto di Proserpina) . . . . . *Winter*

MES CARADORI-ALLAN and BRAMBILLA and MR. SAPIO.

OVERTURE, "Preciosa" . . . . . *Weber*

Leader, MR. F. CRAMER. Conductor, MR. CLEMENTI.

## SECOND CONCERT. MONDAY, MARCH 10

## ACT I

SYMPHONY in D (No. 7, "Grand") . . . . . *Haydn*

DUET, "Segui, o cara" (Faust) . . . . . *Spohr*

MME CARADORI-ALLAN and MR. PELLEGRINI.

CONCERTO for Pianoforte . . . . . *Cramer and Mozart*

MR. J. B. CRAMER.

ARIA, "Parto" (La Clemenza di Tito) . . . . . *Mozart*

MME CARADORI-ALLAN.

Clarinet Obbligato, MR. WILLMAN.

OVERTURE, "Egmont" . . . . . *Beethoven*

## ACT II

SYMPHONY in C . . . . . *Mozart*

DUET, "Dunque io son" (Il Barbiere di Seviglia) . . . . . *Rossini*

MME CARADORI-ALLAN and MR. PELLEGRINI.

QUINTETT for two Violins, two Violas and 'Cello . . . . . *Beethoven*

MESSRS. MORI, WATTS, MORALT, LYON and R. LINDLEY.

SCENA, "Per pietà" (Così fan tutte) . . . . . *Mozart*

MADAME KLINGNER.

OVERTURE, "Proserpina" . . . . . *Winter*

Leader, MR. WEICHSEL. Conductor, MR. J. B. CRAMER.

## THIRD CONCERT. MONDAY, MARCH 24

## ACT I

SYMPHONY in C minor (No. 5) . . . . . *Beethoven*

RECIT. ed ARIA, "Deh, parlate" (Il Sacrificio d'

Abramo) . . . . . *Cimarosa*

MISS ANN CHILDE.<sup>1</sup>

QUINTETT for two Violins, Viola, 'Cello and Double-Bass . . . . . *Onslow*

MESSRS. WEICHSEL, WATTS, OURY, R. LINDLEY and DRAGONETTI.

TRIO, "Cruda sorte" (Ricciardo e Zoraide) . . . . . *Rossini*

MME PUZZI, MISS CHILDE and MR. BRAHAM.

OVERTURE, "Anacreon" . . . . . *Cherubini*

## ACT II

SYMPHONY in E $\flat$  (No. 10, "Grand") . . . . . *Haydn*

RECIT. and ARIA, "Ciel, che profonda" . . . . . *Paër*

MR. BRAHAM.

Violin and Viola Obbligati, MESSRS. SPAGNOLETTI and OURY.

FANTASIA for Oboe . . . . . *Vogt*

MR. GUSTAVE VOGT.

DUET, "Ah, perdona" (La Clemenza di Tito) . . . . . *Mozart*

MME PUZZI and MR. BRAHAM.

OVERTURE, "Der Freischütz" . . . . . *Weber*

Leader, MR. SPAGNOLETTI. Conductor, MR. H. R. BISHOP.

<sup>1</sup> Mrs. Seguin.

## FOURTH CONCERT. MONDAY, APRIL 14

## ACT I

SYMPHONY in E $\flat$	<i>Spohr</i>
DUET, " Ah, se de' mali " (Tancredi)	<i>Rossini</i>
MISS BACON and MR. CURIONI.	
QUARTETT for two Violins, Viola and 'Cello	<i>Mozart</i>
MESSRS. F. CRAMER, W. GRIESBACH, MORALT and R. LINDLEY.	
ARIA, " E fia ver " (Ariodante)	<i>Méhul</i>
MME SCHUTZ.	
OVERTURE, " Leonora "	<i>Beethoven</i>

## ACT II

SYMPHONY in B $\flat$ (No. 4, " Grand ")	<i>Haydn</i>
ARIA, " Dove sono " (Le Nozze di Figaro)	<i>Mozart</i>
MISS BACON.	
CONCERTO for Pianoforte in E	<i>Moscheles</i>
MR. MOSCHELES.	
DUET, " Ah, se puoi " (Mosè in Egitto)	<i>Rossini</i>
MME SCHUTZ and MR. CURIONI.	
OVERTURE, " Jubilee "	<i>Weber</i>
Leader, MR. MORI. Conductor, SIR GEORGE SMART.	

## FIFTH CONCERT. MONDAY, APRIL 28

## ACT I

SYMPHONY in F (No. 6), " Pastoral "	<i>Beethoven</i>
DUET, " Di Capricci " (Corradino)	<i>Rossini</i>
MADAME CARADORI-ALLAN and MR. ZUCHELLI.	
CONCERTANTE for Æol-Harmonica and two Guitars	<i>Schulz</i>
MESSRS. SCHULZ.	
SCENA, " La Pietà " (Edoardo e Christina)	<i>Rossini</i>
MME BRAMBILLA.	
OVERTURE (MS.)	<i>J. Henry Griesbach</i>
(First time of performance.)	

## ACT II

SYMPHONY in E $\flat$	<i>Mozart</i>
DUET, " Lasciami " (Tancredi)	<i>Rossini</i>
MMES CARADORI-ALLAN and BRAMBILLA.	
FANTASIA for Violin	<i>De Beriot</i>
MR. DE BERIOT.	
AIR, " A me il Ciel " (Cenerentola)	<i>Rossini</i>
MR. ZUCHELLI.	
OVERTURE, " Les Deux Journées "	<i>Cherubini</i>
Leader, MR. SPAGNOLETTI. Conductor, MR. ATTWOOD.	



## SIXTH CONCERT. MONDAY, MAY 12

## ACT I

SYMPHONY in A (No. 7)	. . . . .	<i>Beethoven</i>
DUET, "Se, un istante" (Eliza e Claudio)	. . . . .	<i>Mercadante</i>
MME STOCKHAUSEN and MR. DE BEGNIS.		
FANTASIA for Pianoforte	. . . . .	<i>Weber</i>
MR. NEATE.		
ARIA, "Ah ! che forse"	. . . . .	<i>Pacini (and Bonfichi)</i>
MISS CHILDE.		
OVERTURE, "Jessonda"	. . . . .	<i>Spohr</i>

## ACT II

SYMPHONY in G minor	. . . . .	<i>Mozart</i>
SCENA, "Unabitato luogo" (Elena e Malvina)	. . . . .	<i>Soliva</i>
MME STOCKHAUSEN.		
QUARTETT for two Violins, Viola and 'Cello	. . . . .	<i>Mayseder</i>
MESSRS. OURY, WATTS, GUYNEMER and R. LINDLEY.		
TRIO, "Io dirò se nel gestire"	. . . . .	<i>Fioravanti</i>
MME STOCKHAUSEN, MISS CHILDE and MR. DE BEGNIS.		
OVERTURE, "Tamerlane"	. . . . .	<i>Winter</i>
Leader, MR. J. D. LODER. Conductor, MR. NEATE.		

## SEVENTH CONCERT. MONDAY, MAY 26

## ACT I

SYMPHONY (No. 12), "Military"	. . . . .	<i>Haydn</i>
AIR, "A rispettarmi" (Mosè in Egitto)	. . . . .	<i>Rossini</i>
MR. ZUCHELLI.		
CONCERTO for Flute	. . . . .	<i>Nicholson</i>
MR. CHARLES NICHOLSON.		
SCENA, ——— (Der Freischütz)	. . . . .	<i>Weber</i>
MADAME SCHUTZ.		
OVERTURE (MS.)	. . . . .	<i>Pixis</i>

## ACT II

SYMPHONY in B ♯ (No. 4)	. . . . .	<i>Beethoven</i>
ARIA, "Deh ! se piacer mi vuoi" (La Clemenza di Tito)	. . . . .	<i>Mozart</i>
MME CARADORI-ALLAN.		
CONCERTANTE, "Military," for Violin and 'Cello	. . . . .	<i>A. Bohrer</i>
MESSRS. ANTON and MAXIMILIAN BOHRER.		
DUET, "Bell' imago" (Semiramide)	. . . . .	<i>Rossini</i>
MME SCHUTZ and MR. ZUCHELLI.		
OVERTURE, "Faust"	. . . . .	<i>Spohr</i>
Leader, MR. MORI. Conductor, MR. CIPRIANI POTTER.		

## EIGHTH CONCERT. MONDAY, JUNE 9

## ACT I

SYMPHONY in F (No. 8) . . . . .	<i>Beethoven</i>
TRIO, "Cosa sento" (Le Nozze di Figaro) . . . . .	<i>Mozart</i>
MME STOCKHAUSEN ; MESSRS. BEGREZ and DE BEGNIS.	
CONCERTO for Pianoforte . . . . .	<i>Pixis</i>
MR. JOHANN PETER PIXIS.	
SONG, "Revenge ! 'Timotheus cries" (Alexander's Feast) . . . . .	<i>Handel</i>
MR. HENRY PHILLIPS.	
OVERTURE, "The Ruler of the Spirits" <sup>1</sup> . . . . .	<i>Weber</i>

## ACT II

SYMPHONY in C . . . . .	<i>Mozart</i>
SCENA, "Quelle horrible destiné" (Mosè in Egitto) . . . . .	<i>Rossini</i>
MME STOCKHAUSEN.	
QUINTETT for two Violins, two Violas and 'Cello . . . . .	<i>Beethoven</i>
MESSRS. MORI, WATTS, J. D. LODER, LYON and R. LINDLEY.	
QUARTETT, "Cara da voi dipende" . . . . .	<i>Cherubini</i>
MME STOCKHAUSEN ; MESSRS. BEGREZ, PHILLIPS and DE BEGNIS.	
OVERTURE in D . . . . .	<i>A. Romberg</i>
Leader, MR. WEICHSEL. Conductor, DR. CROTCH.	

1829

And now we come to an event having considerable influence not only upon the concerts, but over English musical taste, namely, the advent during this season of Felix Mendelssohn-Bartholdy.

At the 7th concert, May 25, he conducted his C minor Symphony (No. 1),<sup>2</sup> of which the Society possesses the Autograph Full Score, dated March 31, 1824, in which he substituted, for the Minuet and Trio, a Scherzo in G minor, originally belonging to his E♭ Octett, but which he scored and added to the Symphony for this performance.<sup>3</sup>

His reception by the Society is best told in his letter to his favourite sister, Fanny Hensel : " When I entered the Argyll Rooms for the rehearsal of my Symphony (May 24) and found the whole orchestra assembled and about two hundred listeners, chiefly ladies, strangers to me, and when, first, Mozart's Symphony in E♭ was rehearsed, after which my own was to follow, I felt not exactly afraid, but nervous and excited. During the Mozart numbers, I took a little walk in Regent

<sup>1</sup> " Der Beherrscher der Geister " is the German title.

<sup>2</sup> In reality it was No. 13.

<sup>3</sup> The copyright of this Scherzo was purchased by Messrs. Novello, Ltd., in 1909.



*Sinfonia*

*Allergo molto*

Flauti

Oboe

Clarinetti

Fagotti

Trombe

Tromboni

Tubi

Cornetti

Bassoni

Violoncelli

Contrabbassi

Megrimos

FIRST PAGE OF MENDELSSOHN'S C MINOR SYMPHONY (AUTOGRAPH).  
DEDICATED TO THE SOCIETY

Street and looked at the people ; when I returned, everything was ready and waiting for me. I mounted the orchestra and pulled out my white stick, which I have had made on purpose (the maker took me for an alderman, and would insist on decorating it with a crown). The first violin, François Cramer, showed me how the orchestra was placed—the furthest rows had to get up so that I could see them—and introduced me to them all, and we bowed to each other ; some, perhaps, laughed a little, that this small fellow with the stick should now take the place of their regular powdered and be-wigged conductor—then it began. For the first time it went very well and powerfully, and pleased the people much, even at rehearsal. After each movement the whole audience and the entire orchestra applauded (the musicians showing their approval by striking their instruments with their bows and by stamping their feet) ; after the Finale they made a great noise, and as I had to make them repeat it because it was badly played, they set up the same noise once more ; the Directors came to me in the orchestra, and I had to go down and make a great many bows. Cramer was overjoyed, and loaded me with praise and compliments. I walked about the orchestra, and had to shake at least two hundred hands. . . .

“ But the success at the concert last night (May 25) was beyond what I could ever have dreamed. It began with my Symphony : old François Cramer led me to the pianoforte like a young lady, and I was received with immense applause. The Adagio was encored—I preferred to bow my thanks and go on, for fear of tiring the audience ; but the Scherzo was so vigorously encored that I felt obliged to repeat it, and after the Finale they continued applauding, while I was thanking the orchestra and shaking hands and until I had left the room.”

Mendelssohn wrote a day or two afterwards to the Hon. Secretary : “ I deeply feel the honour of which the Philharmonic Society has deemed me worthy, in performing a Symphony of my composition at the last concert, an honour which I can never forget.

“ I know that my success, obtained through the brilliant execution of the orchestra, is due much less to my talent than to the indulgence shown to my youth ; but, encouraged by a reception so flattering, I shall labour to justify the hopes entertained of me, to which I undoubtedly owe the kind feeling shown to me.” This was written in French. The Symphony was published with a Dedication to the Philharmonic Society of London, and at the General Meeting on November 29, he was unanimously elected an Honorary Member.



At the 8th concert, two great singers made their first appearance—Mlle Sontag, who had heard of the concerts from Sir George Smart, and her great rival, Mme Malibran, a daughter of the elder Garcia. In Act II, they sang together. Having offered their services free, these two ladies received the thanks of the Society, accompanied by “an elegant piece of plate.”

Two works by Spohr had a first hearing: at the 1st concert, a Double Quartett for Strings, and at the 8th, a Symphony in E♭.

The Duchess of Kent, Queen Victoria's mother, came “privately” to the 6th concert.

It is quaint to read that T. F. Walmisley wished that his son (Thomas Attwood Walmisley), who was too young for evening concerts, but very fond of music, should be allowed to attend rehearsals!

M. D'Artôt made his first appearance in England at the 3rd concert.

## PROGRAMMES FOR 1829

### FIRST CONCERT. MONDAY, FEBRUARY 23

#### ACT I

SYMPHONY in C minor (No. 5) . . . . . *Beethoven*

ARIA, “Ah! si per voi” (Otello) . . . . . *Rossini*

MR. DONZELLI.

DOUBLE QUARTETT for four Violins, two Violas and two

‘Cellos

*Spohr*

MESSRS. WEICHEL, WATTS, MORALT, R. LINDLEY; OURY,

A. GRIESBACH, LYON and W. LINDLEY.

(First time at these Concerts.)

DUET, “Fuggi crudele” (Don Giovanni) . . . . . *Mozart*

MME STOCKHAUSEN and MR. DONZELLI.

OVERTURE, “Le Colporteur” . . . . . *Onslow*

#### ACT II

SYMPHONY in E♭ (Letter T) . . . . . *Haydn*

RECIT., “Ch' io mi scordi”; ARIA, “Non temer”

(Idomenoo)

*Mozart*

MME STOCKHAUSEN.

Pianoforte Obligato, MR. J. B. CRAMER.

CONCERTO for Violin . . . . . *Kreutzer and Tolbecque*

MR. A. J. TOLBECQUE.

TRIO, “Tremate, empi, tremate” . . . . . *Beethoven*

MME STOCKHAUSEN; MESSRS. DONZELLI and PHILLIPS.

OVERTURE, “Calypso” . . . . . *Winter*

Leader, MR. F. CRAMER. Conductor, MR. J. B. CRAMER.

## SECOND CONCERT. MONDAY, MARCH 9

## ACT I

- SYMPHONY in E $\flat$  (No. 3), "Eroica" . . . . . *Beethoven*  
 DUET, "A che quei tronchi accenti?" (Zelmira) . . . . . *Rossini*  
     MME CARADORI-ALLAN and MR. BEGREZ.  
 SEXTETT for Pianoforte, Flute, Clarinet, Horn, Bassoon  
     and Double-Bass . . . . . *Onslow*  
     MRS. ANDERSON; MESSRS. NICHOLSON, WILLMAN, PLATT,  
     MACKINTOSH and DRAGONETTI.  
 SCENA, "Tu m' abbandoni, ingrato" . . . . . *Spohr*  
     MME CARADORI-ALLAN.  
 OVERTURE, "The Ruler of the Spirits" . . . . . *Weber*

## ACT II

- SYMPHONY in D . . . . . *Mozart*  
 DUET, "Son io desto" (Nina) . . . . . *Paesiello*  
     MESSRS. BEGREZ and PELLEGRINI.  
 QUARTETT for two Violins, Viola and 'Cello . . . . . *Haydn*  
     MESSRS. MORI, WATTS, MORALT and R. LINDLEY.  
 TRIO, "Cosa sento" (Le Nozze di Figaro) . . . . . *Mozart*  
     MME CARADORI-ALLAN; MESSRS. BEGREZ and PELLEGRINI.  
 OVERTURE, "Les Abencerages" . . . . . *Cherubini*  
     Leader, MR. SPAGNOLETTI. Conductor, MR. H. R. BISHOP.

## THIRD CONCERT. MONDAY, MARCH 23

## ACT I

- SYMPHONY in F (No. 6), "Pastoral" . . . . . *Beethoven*  
 SCENA, "Through the forests" (Der Freischütz) . . . . . *Weber*  
     MR. SAPIO.  
 INTROD. and THÈME VARIÉ for Clarinet . . . . . *Josef Küffner*  
     MR. WILLMAN.  
 SCENA, "Si, lo sento" (Faust) . . . . . *Spohr*  
     MISS PATON.  
 OVERTURE (MS.), "Der Vampyr" . . . . . *Marschner*

## ACT II

- SYMPHONY in D (No. 7, "Grand") . . . . . *Haydn*  
 ARIA, "Qui sdegno non s' accende" (Il Flauto Magico) . . . . . *Mozart*  
     MR. H. PHILLIPS.  
 CONCERTO for Violin . . . . . *Kreutzer*  
     MR. ALEXR. J. MONTAGNY D'ARTÔT.  
 DUET, "Ella, oh ciel" (Torvaldo e Dorliska) . . . . . *Rossini*  
     MISS PATON and MR. H. PHILLIPS.  
 OVERTURE, "Don Mendoza" . . . . . *A. Romberg*  
     Leader, MR. MORI. Conductor, SIR GEORGE SMART.

## FOURTH CONCERT. MONDAY, APRIL 6

## ACT I

SYMPHONY in A (No. 7)	. . . . .	<i>Beethoven</i>
DUET, "All' idea di quel metallo" (Il Barbiere di Seviglia)	. . . . .	<i>Rossini</i>
MESSRS. DONZELLI and DE BEGNIS.		
CONCERTO for Horn	. . . . .	<i>Belloli</i>
MR. PUZZI.		
SCENA, "Salvo alfin" —	. . . . .	<i>Pacini</i>
MLLE BLASIS.		
OVERTURE, "Pietro von Abano"	. . . . .	<i>Spohr</i>

## ACT II

SYMPHONY in C	. . . . .	<i>Mozart</i>
ARIA, "Il mio tesoro" (Don Giovanni)	. . . . .	<i>Mozart</i>
MR. DONZELLI.		
QUARTETT for two Violins, Viola and 'Cello	. . . . .	<i>Beethoven</i>
MESSRS. SPAGNOLETTI, WATTS, MORALT and R. LINDLEY.		
TRIO, "Quel sembiante" (L' Inganno Felice)	. . . . .	<i>Rossini</i>
MLLE BLASIS; MESSRS. DONZELLI and DE BEGNIS.		
OVERTURE, "Lodoiska"	. . . . .	<i>Cherubini</i>
Leader, MR. WEICHSEL. Conductor, MR. ATTWOOD.		

## FIFTH CONCERT. MONDAY, APRIL 27

## ACT I

SYMPHONY in C (Letter R)	. . . . .	<i>Haydn</i>
RECIT. and AIR, "Now Heaven in fullest glory" (The Creation)	. . . . .	<i>Haydn</i>
MR. ZUCHELLI.		
CONCERTO for Pianoforte	. . . . .	<i>Hummel</i>
MR. L. SCHLESINGER.		
DUET, "Ricciardo! che veggo?" (Ricciardo e Zoraide)	. . . . .	<i>Rossini</i>
MME CAMPORESE and MR. CURIONI.		
OVERTURE, "Die Zauberflöte"	. . . . .	<i>Mozart</i>

## ACT II

SYMPHONY in D (No. 2)	. . . . .	<i>Beethoven</i>
ARIA, "Bell' raggio" (Semiramide)	. . . . .	<i>Rossini</i>
MME CAMPORESE.		
CONCERTANTE for Violin and 'Cello	. . . . .	<i>Lindley</i>
MESSRS. WEICHSEL and R. LINDLEY.		
TRIO, "Cruda sorte" (Ricciardo e Zoraide)	. . . . .	<i>Rossini</i>
MME CAMPORESE; MESSRS. CURIONI and ZUCHELLI.		
OVERTURE, "Fidelio"	. . . . .	<i>Beethoven</i>
Leader, MR. J. D. LODER. Conductor, DR. CROTCH.		

## SIXTH CONCERT. MONDAY, MAY 11

## ACT I

SYMPHONY in B $\flat$  (No. 4) . . . . . *Beethoven*  
 ARIA, "Fra tantè angoscie" . . . . . *Carafa*

MR. BORDOGNI.

CONCERTO for Pianoforte . . . . . *Cramer*

MR. J. B. CRAMER.

ARIA (La Clemenza di Tito) . . . . . *Mozart*

MME STOCKHAUSEN.

OVERTURE . . . . . *A. Romberg*

## ACT II

SYMPHONY in C . . . . . *Mozart*

RECIT., "For behold"; SONG, "The people that  
 walked" (Messiah) . . . . . *Handel*

MR. H. PHILLIPS.

(Additional accompaniments by Mozart.)

CONCERTO for Violin . . . . . *Rode and Mayseder*

MR. TH. HAUMAN.

TRIO . . . . . *(unnamed)*

MME STOCKHAUSEN; MESSRS. BORDOGNI and PHILLIPS.

OVERTURE in C . . . . . *Beethoven*

Leader, MR. MORI. Conductor, MR. CIPRIANI POTTER.

## SEVENTH CONCERT. MONDAY, MAY 25

## ACT I

SYMPHONY in C minor (No. 1), MS. . . . . *F. Mendelssohn*  
 (First performance; conducted by the composer.)

AIR, "So reizend hold" (Die Zauberflöte) . . . . . *Mozart*

MR. ROSNER.

CONCERTANTE for Pianoforte and Harp . . . . . *Kalkbrenner and Dizi*

MRS. ANDERSON and MR. DIZI.

RECIT., "Misera me"; ARIA, "Ho spavento" (Atalia) . . . . . *Weber*

MISS PATON.

OVERTURE, "Euryanthe" . . . . . *Weber*

## ACT II

SYMPHONY in E $\flat$  . . . . . *Mozart*

ARIA, "Non più di fiori" (La Clemenza di Tito) . . . . . *Mozart*

MADAME WRANIZKIJ.

Corno di Bassetto Obbligato, MR. WILLMAN.

CONCERTO for Violin . . . . . *Kreutzer and De Beriot*

MR. A. J. OURY.

SONG, "If guiltless blood" (Susanna) . . . . . *Handel*

MISS PATON.

DUET, "Amor! possente nome!" (Armida) . . . . . *Rossini*

MME WRANIZKIJ and MR. ROSNER.

OVERTURE, "Anacreon" . . . . . *Cherubini*

Leader, MR. F. CRAMER. Conductor, MR. J. B. CRAMER.

## EIGHTH CONCERT. MONDAY, JUNE 8

## ACT I

SYMPHONY in E ♭ . . . . .	<i>Spohr</i>
SCENA, " Del mio pianto " . . . . .	<i>Mercadante</i>
Mlle SONTAG.	
FANTASIA for Flute . . . . .	<i>Nicholson</i>
MR. CHARLES NICHOLSON.	
ARIA, " Nacqui all' affano " (La Cenerentola) . . . . .	<i>Rossini</i>
MME MALIBRAN-GARCIA. <sup>1</sup>	
OVERTURE, " Der Freischütz " . . . . .	<i>Weber</i>

## ACT II

SYMPHONY in B ♭ (No. 9) . . . . .	<i>Haydn</i>
DUET, " Ebbene a te ferisci " (Semiramide) . . . . .	<i>Rossini</i>
Mlle SONTAG and MME MALIBRAN-GARCIA.	
FANTASIA for Violin . . . . .	<i>De Beriot</i>
MR. CHARLES A. DE BERIOT.	
RECIT. and AIR, " Rolling on foaming billows " (The Creation) . . . . .	<i>Haydn</i>
MR. H. PHILLIPS.	
OVERTURE, " Egmont " . . . . .	<i>Beethoven</i>
Leader, MR. SPAGNOLETTI. Conductor, SIR GEORGE SMART.	

1830

On the evening of February 6th, at about ten o'clock, the Argyll Rooms<sup>2</sup> were completely destroyed by fire. In a few hours the whole place was reduced to ashes. A great quantity of valuable property was consumed, but fortunately the Library of the Society was saved. Mr. D'Almaine, Mr. Frederick Beale, Mr. Robert Cocks, Mr. Ford and Mr. Sherrington were immediately on the spot, and, by their exertions, the precious contents of the Library were conveyed to the warehouse of Mr. Cocks, who took temporary charge of them. Shortly afterwards, Mr. Joseph Calkin, the Librarian, finding the works rather inaccessible there, had the Library removed to his own house. The entire damage to the books and parts

<sup>1</sup> *Née* GARCIA. After her separation from Malibran in 1827 she styled herself as above.

<sup>2</sup> The original Argyll Rooms, where the Philharmonic Society commenced their concerts in 1813, were in Argyll Street, Oxford Street, but in 1818, as the western end of the concert-room fell within a line required for constructing the new thoroughfare, Regent Street, the owner of the rooms was awarded a compensation of £23,000, and he built new rooms at the Regent Street end of Argyll Place, and it was *this building* which was burnt down.



by the fire and water, etc., he reported to be not more than £29 15s. 9d.

The Directors immediately proposed to Mr. Laporte, the lessee of the Italian Opera House (the King's Theatre) that they should engage the concert-room belonging to that theatre for the forthcoming season, and there the Society remained until 1833.

At the 1st concert, Mendelssohn's ever delightful Overture to "A Midsummer Night's Dream" was performed for the first time, the parts having been copied from the MS. Score presented by the composer to Sir George Smart. As Mr. Hogarth, a chronicler of the Society to whom I am greatly indebted, writes:

"Its exquisite lightness and beauty, truly Shakespearian fancy, and novelty of effect, excited a strong sensation, and the audience expressed their delight by the most vehement applause."

At the 3rd concert, Hummel's Concerto in E, entitled "Les Adieux à Paris," was performed with great effect by Mr. Neate.

At the 6th, Mendelssohn's Symphony was repeated, Sir George Smart conducting it this time.

The 7th concert introduced Mr. Preumayr, the bassoon-player, who played a Military Concertino by Cremont. The great basso Lablache also appeared at this concert, Mr. Louis Ponchard having made his debut at the previous concert of May 17, as tenor-singer.

At the 1st concert, Mme Louise Dulcken, who appeared at fourteen different concerts of the Society, played for the first time. She was a younger sister of Ferdinand David, and, after her performance of the Concerto by Herz at this concert, became one of the leading pianists and teachers in London. Queen Victoria took lessons from her.

At the 2nd concert, the first performance in England of the Overture to Rossini's grandest Opera, "William Tell," was given, the work having only been produced in August, 1829.

An amusing confession in one of Julius Stockhausen's letters to the Directors was to the effect that he had asked Beethoven (a little while before that master became so ill) to convert one of his Pianoforte Sonatas into a Symphony! Beethoven's reply, if he ever wrote one, would be of interest.

George Onslow, the composer, was made an Honorary Member.

## PROGRAMMES FOR 1830

## FIRST CONCERT. MONDAY, MARCH 1

## ACT I

SYMPHONY in C minor (No. 5) . . . . . *Beethoven*

DUET, " Dove vai ? " (William Tell) . . . . . *Rossini*

MESSRS. DONZELLI and SANTINI.

CONCERTO for Pianoforte . . . . . *Heinrich Herz*

MME DULCKEN.

SCENA, " Si, lo sento " (Faust) . . . . . *Spohr*

MISS PATON.

OVERTURE (MS.), " A Midsummer Night's Dream " . . . *Mendelssohn*  
(First performance at these Concerts.)

## ACT II

SYMPHONY in D . . . . . *Mozart*

ARIA, " Languir per una bella " (L' Italiano in Algeri) *Rossini*

MR. DONZELLI.

QUARTETT for two Violins, Viola and 'Cello . . . . . *Haydn*

MESSRS. MORI, WATTS, MORALT and R. LINDLEY.

TRIO, " Se al volto " (La Clemenza di Tito) . . . . . *Mozart*

MISS PATON ; MESSRS. DONZELLI and SANTINI.

OVERTURE, " Jubilee " . . . . . *Weber*

Leader, MR. WEICHSEL. Conductor, SIR GEORGE SMART.

## SECOND CONCERT. MONDAY, MARCH 15

## ACT I

SYMPHONY in F (No. 6), " Pastoral " . . . . . *Beethoven*

RECIT., " Claudio ritorno " ; DUET, " E fia ver " (Elisa e Claudio) . . . . . *Mercadante*

MESSRS. BEGREZ and SEGUIN.

FANTASIA for Flute (MS.) . . . . . *Nicholson*

MR. C. NICHOLSON.

ARIA, " Alfin goder mi è dato " (L' ultimo Giorno di Pompei) . . . . . *Pacini*

MME BLAIS.

OVERTURE, " Pietro von Abano " . . . . . *Spohr*

## ACT II

SYMPHONY in C minor (No. 5, " Grand ") . . . . . *Haydn*

DUET, " Che al mio bene " (Medea) . . . . . *Johann S. Mayer*

MME BLAIS and MR. BEGREZ.

QUINTETT for two Violins, two Violas and 'Cello . . . . . *Mozart*

MESSRS. SPAGNOLETTI, ELIASON, MORALT, PENSON and R. LINDLEY.

QUARTETT, " Cielo il mio labbro " (Bianca e Faliero) . . . *Rossini*

MME BLAIS and CAWSE ; MESSRS. BEGREZ and SEGUIN.

OVERTURE, " William Tell " . . . . . *Rossini*  
(First performance in this country.)

Leader, MR. F. CRAMER. Conductor, MR. H. R. BISHOP.

## THIRD CONCERT. MONDAY, MARCH 29

## ACT I

SYMPHONY in B $\flat$ (No. 4)	Beethoven
ARIA, " Qui sdegno " (Il Flauto Magico)	Mozart
MR. HENRY PHILLIPS.	
CONCERTO for Pianoforte in E	Hummel
MR. C. NEATE.	
DUET, " Calma, o bella " (Der Berg-geist)	Spohr
MISS PATON and MR. PHILLIPS.	
OVERTURE, " Euryanthe "	Weber

## ACT II

SYMPHONY in E $\flat$	Mozart
RECIT., " Misera me " ; ARIA, " Ho spavento " (Atalia)	Weber
MISS PATON.	
QUARTETT for two Violins, Viola and 'Cello	Onslow
MESSRS. WEICHSEL, WATTS, MORALT and R. LINDLEY.	
TRIO, " Coraggio, orsù " (Fidelio)	Beethoven
MLLES PATON and SPECHI, and MR. PHILLIPS.	
OVERTURE, " Faniska "	Cherubini
Leader, MR. J. D. LODER. Conductor, MR. CIPRIANI POTTER.	

## FOURTH CONCERT. MONDAY, APRIL 19

## ACT I

SYMPHONY in C	Mozart
SCENA, " Vicin, mi sta " (Euryanthe)	Weber
MR. SAPIO.	
NOTTURNO for two Oboes, two Clarinets, two Horns and two Bassoons	Mozart
MESSRS. COOKE, SHARP, WILLMAN, POWELL, PLATT, RAE, MACKINTOSH and J. TULLY.	
SCENA, " Deh, calma " (Matilda von Guise)	Hummel
MME STOCKHAUSEN.	
OVERTURE, " Der Berg-geist "	Spohr

## ACT II

SYMPHONY in D (No. 7, " Grand ")	Haydn
SCENA, " Pace ardente " (Euryanthe)	Weber
MR. H. PHILLIPS.	
QUINTETT for two Violins, two Violas and 'Cello	Beethoven
MESSRS. OURY, WATTS, MORALT, PENSON and R. LINDLEY.	
DUET, " Bella Ninfa " (Jessonda)	Spohr
MME STOCKHAUSEN and MR. SAPIO.	
OVERTURE, " Leonora "	Beethoven
Leader, MR. SPAGNOLETTI. Conductor, DR. W. CROTCH.	

## FIFTH CONCERT. MONDAY, MAY 3

## ACT I

SYMPHONY in F (No. 8)	<i>Beethoven</i>
TRIO, " Sen fugge l' ombra intorno " (Zelmira)	<i>Spohr</i>
MME MÉRIC-LALANDE ; MISSES CHILDE and H. CAWSE.	
CONCERTO for Harp	<i>Bochsa</i>
MISS A. WINDSOR.	
ARIA, " A rispettarmi apprenda "	<i>Carafa</i>
MR. SEGUIN.	
OVERTURE in D	<i>A. Romberg</i>

## ACT II

SYMPHONY in G minor	<i>Mozart</i>
SCENA, " Ah ! non fia " (Amazilia)	<i>Pacini</i>
MME MÉRIC-LALANDE.	
ADAGIO and Characteristic RONDO for Pianoforte (MS.)	<i>Potter</i>
MR. CIPRIANI POTTER.	
TRIO, " Io rendo al vostro amor " (William Tell)	<i>Rossini</i>
MME MÉRIC-LALANDE ; MISSES CHILDE and H. CAWSE.	
OVERTURE, " Der Freischütz "	<i>Weber</i>
Leader, MR. MORI. Conductor, MR. T. ATTWOOD.	

## SIXTH CONCERT. MONDAY, MAY 17

## ACT I

SYMPHONY, " The Military " (No. 12)	<i>Haydn</i>
DUET, " Bell' imago " (Semiramide)	<i>Rossini</i>
MME MALIBRAN and MR. H. PHILLIPS.	
QUARTETT for two Violins, Viola and 'Cello	<i>Mozart</i>
MESSRS. MORI, W. GRIESBACH, MORALT and R. LINDLEY.	
AIR, " Suspendez à ces Murs " (Les Abencerages)	<i>Cherubini</i>
MR. LOUIS PONCHARD.	
OVERTURE, " Oberon "	<i>Weber</i>

## ACT II

SYMPHONY (No. 1) in C minor (MS.)	<i>Mendelssohn</i>
DUET, " Entro del tempio " (Jessonda)	<i>Spohr</i>
MR. PONCHARD and MR. H. PHILLIPS.	
ADAGIO and RONDO for Flute	<i>Drouët</i>
MR. LOUIS DROUËT.	
ARIA, " Non più di fiori " (La Clemenza di Tito)	<i>Mozart</i>
MADAME MALIBRAN.	
Corno di Bassetto Obbligato, MR. WILLMAN.	
OVERTURE, " Egmont "	<i>Beethoven</i>
Leader, MR. WEICHSEL. Conductor, SIR GEORGE SMART.	



## SEVENTH CONCERT. MONDAY, MAY 31

## ACT I

SYMPHONY in D (No. 2)	<i>Beethoven</i>
ARIA, "Largo al factotum" (Il Barbiere di Seviglia)	<i>Rossini</i>
Mr. F. LABLACHE.	
CONCERTO for Pianoforte	<i>Mozart</i>
Mr. J. B. CRAMER.	
DUET, "Ah, si tu" (William Tell)	<i>Rossini</i>
MME STOCKHAUSEN and Mr. DONZELLI.	
OVERTURE, "Lodoiska"	<i>Cherubini</i>

## ACT II

SYMPHONY in E $\flat$	<i>Spohr</i>
DUET, "Parlar, spiegar" (Mosè in Egitto)	<i>Rossini</i>
MESSRS. DONZELLI and LABLACHE.	
CONCERTINO for Bassoon, "Militaire"	<i>Cremont</i>
Mr. F. C. PREUMAYR.	
SCENA, "Mi sospinge" (Zelmira)	<i>Spohr</i>
MME STOCKHAUSEN.	
OVERTURE, "Die Zauberflöte"	<i>Mozart</i>
Leader, Mr. F. CRAMER. Conductor, Mr. J. B. CRAMER.	

## EIGHTH CONCERT. MONDAY, JUNE 14

## ACT I

SYMPHONY in A (No. 7)	<i>Beethoven</i>
DUET, "Svenami" (Gli Orazzi e Curiazzi)	<i>Cimarosa</i>
MME MALIBRAN and Mr. DONZELLI.	
SEPTETT for Pfte., Flute, Clarinet, Horn, Viola, 'Cello and Double-Bass	<i>Hummel</i>
MRS. ANDERSON; MESSRS. NICHOLSON, WILLMAN, PLATT, MORALT, R. LINDLEY and DRAGONETTI.	
ARIA, "Papucci" (La Schiava di Bagdad)	<i>Pacini</i>
Mr. F. LABLACHE.	
OVERTURE, "Les Deux Journées"	<i>Cherubini</i>

## ACT II

SYMPHONY in E $\flat$ (No. 10, "Grand")	<i>Haydn</i>
SCENA, "Ombra adorata" (Romeo e Giulietta)	<i>Zingarelli</i>
MME MALIBRAN.	
CONCERTO for Violin	<i>De Beriot</i>
Mr. C. A. DE BERIOT.	
ARIA, "Pria che spunti" (Il Matrimonio Segreto)	<i>Cimarosa</i>
Mr. DONZELLI.	
OVERTURE, "Coriolanus"	<i>Beethoven</i>
Leader, Mr. SPAGNOLETTI. Conductor, Mr. H. R. BISHOP.	



1831

King William IV (who had now succeeded King George) and Queen Adelaide graciously became Patrons of the Society.

At the 2nd concert, Miss Paton reappeared as Mrs. Wood, having married Joseph Wood, the tenor-singer, shortly after her divorce from her first husband, Lord William Lennox, with whom she had had a most unhappy marriage.

At the 3rd concert, the most remarkable occurrence of the season took place in the performance of a selection from Spohr's Oratorio, "The Last Judgment," a work then new to this country, having only last season been heard for the first time in England at the Norwich Festival, with an English version of the words by Mr. Edward Taylor. This formed the first "Act" of this concert, and the soloists were Mr. and Mrs. W. Knyvett, Mr. Vaughan and Mr. Edward Taylor. There was a select but weak Chorus.

Excepting the "Hymn of Praise" ("Lobgesang") of Mendelssohn in 1841, and the "Woman of Samaria" of Sterndale Bennett in 1875, and Rubinstein's "Paradise Lost" in 1882, all Sacred Cantatas, and Brahms's "German Requiem" heard in 1873 and 1876, this is the only case of anything in the nature of an Oratorio being given by this Society. It was, certainly, an unsuitable choice, but we must bear in mind that the Sacred Harmonic and kindred choral societies did not then exist, and such performances were so rare in London, that the Directors naturally saw an opportunity of presenting the Subscribers with a great work hitherto unknown to this country.

At the 4th concert, a Vocal Quartett (MS.), "Ecco che più," composed for this Society by Cherubini, was sung.

The celebrated tenor-singer Rubini<sup>1</sup> appeared at the 6th concert, and at the 7th, the great Hummel, who was received with all the respect due to his reputation, paid his first visit to England and played his "Fantaisie Caractéristique" (on an Indian air in "Oberon").

Hummel, quite a great pianist and composer of his time, was the chief exponent in a school of pianists who possessed

<sup>1</sup> Though Giovanni Battista Rubini had made much success on the Continent and was hailed in Paris as "The King of Tenors," yet his first appearance in England only took place this year. He had too great a tendency to the use of the "head-voice," though they say the transition was effected in a smooth and almost imperceptible manner. Both in London and Paris he created quite a furore whenever he sang.

a more brilliant technique than that of the Clementi school, and he was undoubtedly greater as a pianist than as a composer.

At the 8th concert, George Onslow's Sextett, for Pianoforte, Wood, Horn and Double-Bass, proved very effective. Spohr's Overture to "The Alchymist" had a first hearing also.

Already, though the change to the Opera House concert-room had been so recently effected, there were murmurs of complaint from the subscribers, and anonymous letters pointing out the uncomfortable nature of the seating and the disgraceful sanitary conditions in strong terms. The authorities at the King's Theatre invited the Society to send a Committee to consult with the stage-manager and practically promised any sort of alteration, if, by the improvement, they could keep the concerts in their theatre.

The Chevalier von Neukomm placed his Symphony in E♭ at the disposal of the Society, and it was performed in the 1st concert. Spagnoletti, who was asked to lead it, agreed to, if he might first see what the work was like, "never having heard of the gentleman before" !

For several years the Chevalier studied music with Haydn, who treated him more like a son than a pupil ; then he succeeded Dussek as Pianist to Prince Talleyrand. Though destitute of anything that could be reckoned "genius," he must have been remarkably diligent, for his compositions number something like a thousand works. Prince Talleyrand was to have attended the 1st concert, but was too ill to come.

What with his duties as Professor at Oxford and Principal of the Royal Academy of Music (which he resigned in 1832), to which must be added Lecturer at the Royal Institution, Dr. Crotch could never find time to attend or assist at the Society's concerts, so he resigned his membership this year.

We have a proof, in a letter from G. H. Egęstorff, that the art of writing music to recitation, brought to such perfection by Mr. Stanley Hawley, is not so modern or so novel as we have imagined, for Mr. Egęstorff offered the Directors a Poetical Recitation with Orchestral Accompaniment. Verily, there is nothing new under the sun !

Franęois J. Dizi, the harpist, gave the Directors a new Symphony by George Onslow, it having been sent from Paris in the Ambassador's post-bag.

## PROGRAMMES FOR 1831

## FIRST CONCERT. MONDAY, FEBRUARY 21

## ACT I

- SYMPHONY in E $\flat$  (No. 3), "Eroica" . . . . . *Beethoven*  
 DUET, "Calma, o bella" (Der Berg-geist) . . . . . *Spohr*  
     MME STOCKHAUSEN and MR. PHILLIPS.  
 SEPTETT ("Military") for Pfte., Vln., 'Cello, Double-  
     Bass, Flute, Clar. and Trumpet . . . . . *Hummel*  
     MRS. ANDERSON; MESSRS. MORI, R. LINDLEY, DRAGONETTI,  
     NICHOLSON, WILLMAN and T. HARPER, senr.  
 SCENA, "Ah, dove mai" (Euryanthe) . . . . . *Weber*  
     MR. H. PHILLIPS.  
 OVERTURE, "Euryanthe" . . . . . *Weber*

## ACT II

- SYMPHONY in G (Letter V) . . . . . *Haydn*  
 SCENA, "Mi sospinge" (Zelmira) . . . . . *Spohr*  
     MME STOCKHAUSEN.  
 DOUBLE QUARTETT, four Violins, two Violas, 'Cello  
     and Double-Bass (Op. 65) . . . . . *Spohr*  
     MESSRS. MORI, SPAGNOLETTI, MORALT, R. LINDLEY; WATTS,  
     A. GRIESBACH, LYON and DRAGONETTI.  
 TRIO, "Tremate, empi, tremate" . . . . . *Beethoven*  
     MME STOCKHAUSEN; MESSRS. CURIONI and PHILLIPS.  
 OVERTURE, "Don Giovanni" . . . . . *Mozart*  
     Leader, MR. F. CRAMER. Conductor, MR. J. B. CRAMER.

## SECOND CONCERT. MONDAY, MARCH 7

## ACT I

- OVERTURE, "Faust" . . . . . *Spohr*  
 SCENA, "Che sento" (Faust) . . . . . *Spohr*  
     MR. F. LABLACHE.  
 QUARTETT for two Violins, Viola and 'Cello (No. 4) . . . . . *Beethoven*  
     MESSRS. TOLBECQUE, W. GRIESBACH, MORALT and R. LINDLEY.  
 DUET, "Bell' imago" (Semiramide) . . . . . *Rossini*  
     MRS. WOOD<sup>1</sup> and MR. LABLACHE.  
 SYMPHONY IN D (No. 2) . . . . . *Beethoven*

## ACT II

- SYMPHONY in C (No. 6), "Jupiter" . . . . . *Mozart*  
 RECIT., "In quali eccessi"; ARIA, "Mi tradi" (Don  
     Giovanni) . . . . . *Mozart*  
     MRS. WOOD.  
 NOTTURNO for two Oboes, two Clarinets, two Bassoons  
     and two Horns . . . . . *Mozart*  
     MESSRS. G. COOKE, G. IRWIN, WILLMAN, POWELL, MACKINTOSH,  
     J. TULLY, PLATT and RAE.  
 DUET, "Parlar, spiegar" (Pietro l' Eremita) . . . . . *Rossini*  
     MESSRS. JAMES BENNETT and F. LABLACHE.  
 OVERTURE, "Egmont" . . . . . *Beethoven*  
     Leader, MR. MORI. Conductor, MR. H. R. BISHOP.

<sup>1</sup> Née Miss Paton.

## THIRD CONCERT. MONDAY, MARCH 21

## ACT I

SELECTION (with Overture), "The Last Judgment"

An Oratorio by *Spohr*

Translated from the original German and adapted by MR. E. TAYLOR.

MRS. KNYVETT; MESSRS. KNYVETT, VAUGHAN, E. TAYLOR  
and a CHORUS.

(Twenty-one numbers were given.)

OVERTURE (MS.), "A Midsummer Night's Dream" . . . *Mendelssohn*

## ACT II

SYMPHONY in E $\flat$  . . . . . *Von Neukomm*RECIT., "E Susanna"; ARIA, "Dove sono" (Le  
Nozze di Figaro) . . . . . *Mozart*

MRS. W. KNYVETT.

ADAGIO and AIR (with Variations) for Clarinet . . . *Joseph Beer*

MR. WILLMAN.

TRIO, "Cosa sento" (Le Nozze di Figaro) . . . . . *Mozart*

MRS. KNYVETT; MESSRS. VAUGHAN and E. TAYLOR.

OVERTURE, "The Ruler of the Spirits" . . . . . *Weber*

Leader, MR. WEICHSEL. Conductor, SIR GEORGE SMART.

## FOURTH CONCERT. MONDAY, APRIL 11

## ACT I

SYMPHONY in F (No. 6), "Pastoral" . . . . . *Beethoven*DUET, "Dove vai" (William Tell) . . . . . *Rossini*

MESSRS. SAPIO and H. PHILLIPS.

CONCERTO for Pianoforte (Op. 64) . . . . . *Moscheles*

MR. EDOUARD SCHULZ.

CAVATINA, "Il mio ben" (Nina) . . . . . *Paesiello*

MISS CRAMER.

OVERTURE in D (Op. 60) . . . . . *A. Romberg*

## ACT II

SYMPHONY in G minor . . . . . *Mozart*RECIT., "And God said"; AIR, "With verdure clad"  
(The Creation) . . . . . *Haydn*

MME STOCKHAUSEN.

TRIO for two 'Cellos and Double-Bass (No. 11) . . . *Corelli*

MESSRS. R. LINDLEY, BROOKS and DRAGONETTI.

QUARTETT (MS.), "Ecco che più" . . . . . *Cherubini*

MME STOCKHAUSEN, MISS CRAMER; MESSRS. SAPIO and PHILLIPS.

OVERTURE, "Semiramide" . . . . . *Rossini*

Leader, MR. SPAGNOLETTI. Conductor, MR. ATTWOOD.



## FIFTH CONCERT. MONDAY, APRIL 25

## ACT I

SYMPHONY in E $\flat$ (No. 8)	<i>Haydn</i>
RECIT., "Ah! perfida"; ARIA, "Per pietà"	<i>Beethoven</i>
MR. BRAHAM.	
QUINTETT in E $\flat$ for two Violins, two Violas and 'Cello	<i>Beethoven</i>
MESSRS. MORI, WATTS, MORALT, A. GRIESBACH and R. LINDLEY.	
SCENA, "Deh calma" (Matilda von Guise)	<i>Hummel</i>
MME STOCKHAUSEN.	
OVERTURE, "Der Templar und die Jüdin"	<i>Marschner</i>

## ACT II

SYMPHONY in A (No. 7)	<i>Beethoven</i>
ARIA, "Qui sdegno" (Il Flauto Magico)	<i>Mozart</i>
MR. SANTINI.	
FANTASIA for Horn, "La Tyrolienne"	<i>Michael Costa</i>
MR. PUZZI.	
DUET, "Fuggi crudel" (Don Giovanni)	<i>Mozart</i>
MME STOCKHAUSEN and MR. BRAHAM.	
OVERTURE, "Oberon"	<i>Weber</i>
Leader, MR. J. D. LODER. Conductor, MR. T. COOKE.	

## SIXTH CONCERT. MONDAY, MAY 9

## ACT I

SYMPHONY in E $\flat$	<i>Mozart</i>
ARIA, "Madamina" (Don Giovanni)	<i>Mozart</i>
MR. F. LABLACHE.	
QUINTETT for two Violins, two Violas and 'Cello	<i>Mozart</i>
MESSRS. SPAGNOLETTI, A. GRIESBACH, MORALT, DANIELS and R. LINDLEY.	
SCENA, "Deh, parlate" (Il Sacrificio d' Abramo)	<i>Cimarosa</i>
MISS RIVIÈRE. <sup>1</sup>	
OVERTURE, "Jessonda"	<i>Spohr</i>

## ACT II

SYMPHONY in C minor (No. 5)	<i>Beethoven</i>
ARIA, "Il mio tesoro" (Don Giovanni)	<i>Mozart</i>
MR. RUBINI.	
FANTASIA for Flute	<i>Böhm</i>
MR. THEOBALD BÖHM.	
TRIO, "Quel sembiante" (L' Inganno fortunato)	<i>Rossini</i>
MISS RIVIÈRE; MESSRS. RUBINI and LABLACHE.	
OVERTURE, "Der Freischütz"	<i>Weber</i>
Leader, MR. F. CRAMER. Conductor, MR. H. R. BISHOP.	

<sup>1</sup> Miss Ann Rivièrè married Mr. H. R. Bishop this year, and appeared in the next season and onwards as Mrs. H. R. Bishop.



## SEVENTH CONCERT. MONDAY, MAY 23

## ACT I

- SYMPHONY in C minor . . . . . *Spohr*  
 TRIO, " Ad Te levavi " . . . . . *Cherubini*  
     MISS H. CAWSE ; MESSRS. HORNCastle and E. TAYLOR.  
 CHARACTERISTIC FANTASIA for Pianoforte (on an Indian  
     Air in " Oberon ") . . . . . *Hummel*  
     MR. J. N. HUMMEL.  
 RECIT. and QUARTETT, " Alziam gli evviva "  
     (Euryanthe) . . . . . *Weber*  
     MISSES INVERARITY and H. CAWSE ; MESSRS. HORNCastle,  
     E. TAYLOR and CHORUS.  
 OVERTURE, " Anacreon " . . . . . *Cherubini*

## ACT II

- SYMPHONY in C minor (No. 5, " Grand ") . . . . . *Haydn*  
 SCENA, " Non mi dir " (Don Giovanni) . . . . . *Mozart*  
     MISS INVERARITY.  
 FANTASIA for Violin . . . . . *Mayseder*  
     MR. H. G. BLAGROVE.  
 QUARTETT, " Over the dark blue waters " (Oberon) . . . . . *Weber*  
     MISSES INVERARITY and H. CAWSE ; MESSRS. HORNCastle  
     and E. TAYLOR.  
 OVERTURE, " Fidelio " . . . . . *Beethoven*  
     Leader, MR. MORI. Conductor, SIR GEORGE SMART.

## EIGHTH CONCERT. MONDAY, JUNE 6

## ACT I

- SYMPHONY in B ♯ (No. 4) . . . . . *Beethoven*  
 ARIA, " Non paventar " (Il Flauto Magico) . . . . . *Mozart*  
     MME STOCKHAUSEN.  
 SEXTETT for Pfte., Flute, Clarinet, Horn, Bassoon and  
     Double-Bass . . . . . *Onslow*  
     MRS. ANDERSON, MESSRS. NICHOLSON, WILLMAN, PLATT,  
     MACKINTOSH and DRAGONETTI.  
 TRIO, " Or che la sorte " (William Tell) . . . . . *Rossini*  
     MESSRS. RUBINI, LABLACHE and E. SEGUIN.  
 OVERTURE, " Der Alchymist " . . . . . *Spohr*  
     (First time of performance.)

## ACT II

- SYMPHONY (No. 6) . . . . . *F. Ries*  
 DUET, " Segui, o cara " (Faust) . . . . . *Spohr*  
     MME STOCKHAUSEN and MR. LABLACHE.  
 QUARTETT for two Violins, Viola and 'Cello . . . . . *Haydn*  
     MESSRS. MORI, WATTS, MORALT and R. LINDLEY.  
     (By desire.)  
 SCENA, " Vicin mi sta ! " (Euryanthe) . . . . . *Weber*  
     MR. RUBINI.  
 OVERTURE, " Les Deux Journées " . . . . . *Cherubini*  
     Leader, MR. WEICHEL. Conductor, MR. H. R. BISHOP.

1832

At the 1st concert, Mr. John Field "of St. Petersburg" made his first appearance, after an absence in Russia of thirty years. He was very well received and his Concerto in E $\flat$ , with the playing of which he renewed his English acquaintance, proved to be a model of melodious symmetry of a somewhat antiquated type. He was a pupil of Clementi, and somewhat like his master as a pianist, while his compositions for the pianoforte, more particularly his Nocturnes, gained immense popularity.

On March 10 Clementi died at Evesham, and his remains were interred in Westminster Abbey after a public funeral, the musical details of which were carried out by the Philharmonic Society. The Chevalier Neukomm wrote an "Elegy on the Death of Clementi" and offered it to the Directors; he also wrote a song for Mr. Phillips, "Oft from the steep," which that singer described as "very fine." It was sung at the 2nd concert, at which was also introduced Neukomm's Fantasia Concertante for Wood-Wind, Horn, Trumpet and Double-Bass; this work was so successful that it was repeated at the last concert of the season.

Haydn's Symphony (marked "Letter Q"), known as the "Oxford" Symphony, having been performed when he was granted the honorary degree of Doctor of Music in 1791, was given at the 2nd concert.

At the 4th concert, Mr. Ignaz Moscheles undertook the conductorship for the first time, when his Symphony in C (No. 1) was performed. The Andante and the Minuet and Trio were much applauded, but really Symphonies were not in his "line," and this was, I fancy, the only work of the kind produced by him in public.

At the 6th concert, Mendelssohn's MS. Overture<sup>1</sup> "The Isles of Fingal" was played for the first time. This characteristic piece of writing was suggested by a visit to Staffa and the wild, desolate country of the north-west coast of Scotland. It created quite a sensation, and has been repeated twenty-eight times since. At a General Meeting of the Society on June 7, Sir George Smart read a letter from Mendelssohn, requesting the Society's acceptance of the Score of this Overture, and it was resolved, as an expression of gratitude, to present the generous composer with a "piece of plate." Mlle Leopoldine Blahetka played a Concertstück for Piano-

<sup>1</sup> It was also named "The Hebrides," "Fingal's Cave" and "The Lonely Island" (Die einsame Insel).

forte of her own composition. Beethoven thought highly of her, when she was quite a child. Mme Cinti-Damoreau, who came over this year with a French operatic company, sang at this concert. She was a pretty woman, with too small a voice for Covent Garden.

At the 7th concert, Mendelssohn made his debüt at these functions as a pianist. He pleased the audience so greatly in the performance of his G minor Concerto that, by general request, it was repeated at the 8th concert, and received again with equal delight and enthusiasm.

At this 8th concert, a Symphony by Onslow, dedicated to the Philharmonic Society, was performed for the first time in this country. Cipriani Potter, who conducted the 7th concert, was appointed Principal of the Royal Academy of Music, in succession to Dr. William Crotch.

Mme Schröder-Devrient, who came over this year and created an intense sensation by her singing in "Fidelio," sang in this concert, and a Concertante for four Violins by Maurer (which was revived with success in a recent Promenade Concert by Sir Henry J. Wood) was given a first hearing. Maurer demanded, in addition to a high fee, free lodgings for two months and an interpreter ! so Moscheles wrote.

At the General Meeting on November 5, the following resolution was passed unanimously : " That Mr. Mendelssohn-Bartholdy be requested to compose a Symphony, an Overture and a vocal piece for the Society, for which he be offered the sum of one hundred guineas.

" That the copyright of the above compositions shall revert to the author after the expiration of two years ; the Society reserving to itself the power of performing them at all times : it being understood that Mr. Mendelssohn have the privilege of publishing any arrangement of them as soon as he may think fit after their first performance at the Philharmonic Concerts."

This was forwarded to Mendelssohn at Berlin, and he wrote to Mr. Watts, the Secretary, in reply : " I beg you will be so kind as to express my sincerest acknowledgments and my warmest thanks for the gratifying manner in which the Society has been pleased to remember me. I feel highly honoured by the offer the Society has made, and I shall compose, according to the request, a Symphony, an Overture and a vocal piece, under the conditions mentioned in the resolution. When they are finished, I hope to be able to bring them over myself, and to express in person my thanks to the Society. I beg that you will let me know whether my compositions are expected to be ready for the next season, or whether the arrangements

for it are complete already without them. At all events, I shall lose no time, and I need not say how happy I shall be in thinking that I write for the Philharmonic Society."

The works were the "Italian" Symphony, an Overture in C and the Scena "Infelice."

The temporary and unsatisfactory occupation of the rooms at the King's Theatre ceased with this 8th concert, and already Mr. John Raphael (representing the lessees) offered the Hanover Square Rooms to the Society. Here they moved in 1833 and stayed until 1869.

John Parry, junr. (J. Orlando Parry), so closely connected in after-years with the German Reeds' entertainments at the Gallery of Illustration, appeared as a baritone-singer. He had been studying the harp with Bochsá, and used to accompany himself on that instrument.

Thus the second decade closed, and the short but brilliant connection between the Society and Mendelssohn developed and became strong and firm.

## PROGRAMMES FOR 1832

### FIRST CONCERT. MONDAY, FEBRUARY 27

#### ACT I

SYMPHONY in C (No. 1)	. . . . .	<i>Mozart</i>
SCENA, "Sento mancar mi l' anima "	. . . . .	<i>Mayer</i>
MRS. WOOD.		
CONCERTO for Pianoforte	. . . . .	<i>Field</i>
MR. JOHN FIELD.		
DUET, "Sei già sposa " (La Donna del Lago)	. . . . .	<i>Rossini</i>
MRS. WOOD and MR. WINTER.		
OVERTURE, "The Ruler of the Spirits "	. . . . .	<i>Weber</i>

#### ACT II

SYMPHONY in B $\flat$ (No. 4)	. . . . .	<i>Beethoven</i>
ARIA, "Eccomi a voi "	. . . . .	<i>Donizetti</i>
MR. MARIANI.		
CONCERTO for Violin	. . . . .	<i>Bohrer</i>
MR. ANTON BOHRER.		
CAVATINA, "Che vidi ! amici " (Zelmira)	. . . . .	<i>Rossini</i>
MR. BERNARD WINTER.		
OVERTURE, "Les Abencerages "	. . . . .	<i>Cherubini</i>

Leader, MR. F. CRAMER. Conductor, MR. J. B. CRAMER.



## SECOND CONCERT. MONDAY, MARCH 12

## ACT I

SYMPHONY in C minor (No. 5) . . . . . *Beethoven*  
 SONG, "Oft from the steep" . . . . . *Chevalier Neukomm*

MR. H. PHILLIPS.

SEXTETT for Strings . . . . . *Mayseder*  
 MESSRS. TOLBECQUE, WATTS, MORALT, LYON, ROUSSELLOT  
 and DRAGONETTI.

SCENA, "Ah! un ombra di speranza" (Pietro von  
 Abano) . . . . . *Spohr*

MRS. H. R. BISHOP.

OVERTURE, "Oberon" . . . . . *Weber*

## ACT II

SYMPHONY in G (Letter Q), "The Oxford" . . . . . *Haydn*

RECIT., "Crudele? ah, no!" ; ARIA, "Non mi dir"  
 (Don Giovanni) . . . . . *Mozart*

MME STOCKHAUSEN.

SEPTETT (Fantasia Concertante), MS., for Wood-Wind,  
 Horn, Trumpet and Double-Bass . . . . . *Neukomm*

MESSRS. NICHOLSON, G. COOKE, WILLMAN, MACKINTOSH, PLATT.

T. HARPER, senr., and DRAGONETTI.

(Composed for this Society.)

TRIO, "Coraggio" (Fidelio) . . . . . *Beethoven*

MES STOCKHAUSEN and H. R. BISHOP, and

MR. JOHN PARRY, junr.

OVERTURE, "Tamerlane" . . . . . *Winter*

Leader, MR. SPAGNOLETTI. Conductor, SIR GEORGE SMART.

## THIRD CONCERT. MONDAY, MARCH 26

## ACT I

SYMPHONY in D minor (No. 2) . . . . . *Spohr*

QUARTETT, "Recordare" (Requiem) . . . . . *Mozart*

MRS. H. R. BISHOP, MISS CAWSE ; MESSRS. CURIONI and GIUBILEI.

CONCERTO for Pianoforte in C (MS.) . . . . . *Moscheles*

MR. MOSCHELES.

RECIT., "In quali eccessi" ; ARIA, "Mi tradi" (Don  
 Giovanni) . . . . . *Mozart*

MRS. H. R. BISHOP.

OVERTURE, "Don Carlos" . . . . . *F. Ries*

## ACT II

SYMPHONY in C (No. 1) . . . . . *Beethoven*

DUET, "Son io desto" (Nina) . . . . . *Paesiello*

MESSRS. CURIONI and GIUBILEI.

AIR, "From mighty Kings" (Judas Maccabæus) . . . . . *Handel*

MRS. WOOD.

TRIO for two 'Cellos and Double-Bass . . . . . *Corelli*

MESSRS. R. LINDLEY, CROUCH and DRAGONETTI.

OVERTURE, "Idomeneo" . . . . . *Mozart*

Leader, MR. WEICHSEL. Conductor, MR. H. R. BISHOP.



## FOURTH CONCERT. MONDAY, APRIL 9

## ACT I

- SYMPHONY in C (No. 1) . . . . . *Moscheles*  
 ARIA, " Deh, per questo " (La Clemenza di Tito) . . . . . *Mozart*  
 MADAME PUZZI.  
 FANTASIA for Clarinet . . . . . *Baermann*  
 MR. WILLMAN.  
 CANTATA, " David's Lament " . . . . . *Chevalier Neukomm*  
 MR. BRAHAM.  
 'Cello Obbligato, MR. R. LINDLEY.  
 OVERTURE, " Egmont " . . . . . *Beethoven*

## ACT II

- SYMPHONY in C (Letter R) . . . . . *Haydn*  
 ARIA, " Dove sono " (Le Nozze di Figaro) . . . . . *Mozart*  
 MME STOCKHAUSEN.  
 CONCERTO for Violin . . . . . *Beethoven*  
 MR. EDWARD ELIASON.  
 TRIO, " O dolce e caro istante " (Gli Orazzi ed i Curiazzii) . . . . . *Cimarosa*  
 MMES STOCKHAUSEN and PUZZI, and MR. BRAHAM.  
 OVERTURE, " Die Zauberflöte " . . . . . *Mozart*  
 Leader, MR. MORI. Conductor, MR. IGNAZ MOSCHELES.

## FIFTH CONCERT. MONDAY, APRIL 30

## ACT I

- SYMPHONY in F (No. 6), " Pastoral " . . . . . *Beethoven*  
 TRIO, " Pria di partir " (Idomeneo) . . . . . *Mozart*  
 MME DE MERIC, MISS BRUCE, and MR. BEGREZ.  
 QUINTETT for Pianoforte and Strings . . . . . *J. B. Cramer*  
 MESSRS. J. B. CRAMER, F. CRAMER, MORALT, R. LINDLEY  
 and DRAGONETTI.  
 ARIA, " Non più di fiori " (La Clemenza di Tito) . . . . . *Mozart*  
 MADAME DE MERIC.  
 Corno di Bassetto Obbligato, MR. WILLMAN.  
 OVERTURE, " Les Deux Journées " . . . . . *Cherubini*

## ACT II

- SYMPHONY in D (No. 7, " Grand ") . . . . . *Haydn*  
 SCENA, " Deh, parlate " (Il Sacrificio d' Abramo) . . . . . *Cimarosa*  
 MISS JANE SHIRREFF.  
 QUARTETT for two Violins, Viola and 'Cello . . . . . *Beethoven*  
 MESSRS. MORI, W. GRIESBACH, MORALT and R. LINDLEY.  
 QUARTETT, " Andrò ramingo " (Idomeneo) . . . . . *Mozart*  
 MME DE MERIC, MISSES SHIRREFF and BRUCE, and MR. BEGREZ.  
 OVERTURE, " Der Berg-geist " . . . . . *Spohr*  
 Leader, MR. J. D. LODER. Conductor, MR. T. COOKE.

## SIXTH CONCERT. MONDAY, MAY 14

## ACT I

- SYMPHONY in A (No. 7) . . . . . *Beethoven*  
 ARIA, " Qui sdegno " (Die Zauberflöte) . . . . . *Mozart*  
     MR. H. PHILLIPS.  
 CONCERTSTÜCK for Pianoforte . . . . . *Mlle Blahetka*  
     Mlle LEOPOLDINE BLAHETKA.  
 ARIA, " Una voce poco fà " (Il Barbiere di Seviglia) . . . . . *Rossini*  
     MME CINTI-DAMOREAU.  
 OVERTURE, " The Isles of Fingal " (MS.) . . . . . *Mendelssohn*

## ACT II

- SYMPHONY in G minor . . . . . *Mozart*  
 ARIA, " Tacqui allor " (L' Esule di Roma) . . . . . *Donizetti*  
     MR. DONZELLI.  
 QUINTETT for two Violins, Viola, 'Cello and Double-  
     Bass . . . . . *Onslow*  
     MESSRS. ANTON BOHRER, WATTS, MORALT, R. LINDLEY and  
     DRAGONETTI.  
 ARIA (Con Variazioni) . . . . . *Rode*  
     MME CINTI-DAMOREAU.  
 OVERTURE . . . . . *B. Romberg*  
     Leader, SIGNOR SPAGNOLETTI. Conductor, MR. ATTWOOD.

## SEVENTH CONCERT. MONDAY, MAY 28

## ACT I

- SYMPHONY in C (No. 6), " Jupiter " . . . . . *Mozart*  
 ARIA (Euryanthe) . . . . . *Weber*  
     HERR ANTON HAITZINGER.  
 CONCERTO for Pianoforte in G minor (MS.) . . . . . *Mendelssohn*  
     MR. FELIX MENDELSSOHN-BARTHOLDY.  
     (First performance in England.)  
 SCENA, " Mi sospingo " (Azor and Zemira) . . . . . *Spohr*  
     MISS INVERARITY.  
 OVERTURE, " Euryanthe " . . . . . *Weber*

## ACT II

- SYMPHONY in G (Letter V) . . . . . *Haydn*  
 ARIA, " Vedrò mentre io sospiro " (Le Nozze di Figaro) . . . . . *Mozart*  
     MR. PELLEGRINI.  
 FANTASIA for Flute . . . . . *Nicholson*  
     MR. CHARLES NICHOLSON.  
 AIR, " Dies Bildniss " (Die Zauberflöte) . . . . . *Mozart*  
     HERR HAITZINGER.  
 OVERTURE, " Proserpina " . . . . . *Winter*  
     Leader, MR. WEICHSEL. Conductor, MR. CIPRIANI POTTER.

## EIGHTH CONCERT. MONDAY, JUNE 18

## ACT I

SYMPHONY (dedicated to the Philharmonic Society) . . . *Onslow*  
(First performance in this country.)

ARIA, "Parto ; ma tu, ben mio" (La Clemenza di Tito) . . . *Mozart*

MME SCHRÖDER-DEVRIENT.

Clarinet Obbligato, MR. WILLMAN.

SEPTETT (Fantasia Concertante) for Wood-Wind, Horn,  
Trumpet and Double-Bass . . . . . *Neukomm*

MESSRS. NICHOLSON, G. COOKE, WILLMAN, MACKINTOSH,

PLATT, T. HARPER, senr., and DRAGONETTI.

ARIA, "Inveir col sesso imbelles" . . . . . *Pacini*

MR. TAMBURINI.

CONCERTO for Pianoforte in G minor . . . . . *Mendelssohn*

MR. MENDELSSOHN.

## ACT II

SYMPHONY in F (No. 8) . . . . . *Beethoven*

DUET, "Di capricci" (Corradino) . . . . . *Rossini*

MME CINTI-DAMOREAU and MR. TAMBURINI.

CONCERTANTE for four Violins . . . . . *Ludwig W. Maurer*

MESSRS. MORI, SEYMOUR, TOLBECQUE and A. GRIESBACH.

AIR, "Entendez-vous ?" (Le Concert à la Cour) . . . . . *Auber*

MME CINTI-DAMOREAU

OVERTURE, "A Midsummer Night's Dream" . . . . . *Mendelssohn*

Leader, MR. SPAGNOLETTI. Conductor, MR. J. B. CRAMER.

## 1823-1832

A TABLE showing the Number and Nationality of the Composers and their various forms of Composition during the second decade of the Society's existence.

Nationality.	Composers.	Symphonies.	Overtures.	Concertos.	Chamber Music.	Miscellaneous.	Vocal.	Total of Compositions.
Austria .	4	1	—	2	1	4	6	14
Belgium .	2	—	—	7	—	2	1	10
British Empire .	6	2	8	2	3	6	4	25
France .	4	—	7	3	—	2	14	26
German Empire .	12	5	14	11	1	15	40	86
Hungary and Bohemia	2	—	—	—	1	—	1	2
Italy .	13	—	—	2	—	1	60	63
Spain .	1	—	—	—	—	—	1	1

A TABLE showing the Number and Nationality of the Solo-Players and Singers, and their various forms of Instruments and Voices, and the Conductors, during the second decade.

Nationality.	Piano-forte or Harp.	Strings.	Wood-Wind.	Brass.	Organ.	Male Voices.	Female Voices.	Conductors.
Austria .	1	—	1	—	—	1	1	1
Belgium .	—	2	—	—	—	—	—	—
British Empire .	4	6	4	3	—	7	12	7
France .	1	4	2	—	—	1	2	—
German Empire .	10	4	3	—	—	—	6	2
Hungary and Bohemia	2	—	—	—	—	—	—	1
Italy .	—	—	1	—	—	14	6	1
Poland .	1	—	—	—	—	—	—	—
Spain .	—	1	—	—	—	1	1	—

## THE THIRD DECADE

1833-1842

1833

THE third decade opened on Monday, February 25, at the Hanover Square Rooms, the concert-room of which was noted for its excellent acoustic properties. Here the Society remained until 1869. The Concert of Antient Music and the Annual Benefit Concert of the Royal Society of Musicians were also held in these rooms until 1848, and several letters point to the difficulties encountered, by these dates clashing with the dates arranged for the Philharmonic Society's concerts. The rooms were first opened on February 1, 1775, with one of a series of subscription concerts given by John Christian Bach (eleventh son of John Sebastian Bach) and Charles F. Abel, two of the original freeholders.

On Mendelssohn's arrival in the spring, he wrote to the Society's Secretary on April 27: "I beg you will inform the Directors of the Philharmonic Society that the Scores of my new Symphony and Overture are at their disposal, and that I shall be able to offer them a vocal composition in a short time hence, which will complete the three works they have done me the honour to desire me to write for the Society. But as I have finished two new Overtures since last year, I beg to leave the choice to the Directors as to which they would prefer for their concerts; and in case they should think both of them convenient for performance, I beg to offer them this fourth composition as a sign of my gratitude for the pleasure and honour they have again conferred upon me." The Directors replied with thanks for his liberal offer, and asked that the Symphony might be heard at the 6th concert, on May 13; they also requested him to play a solo and conduct the whole concert.

Commissions to write works for the concerts were also given to J. B. Cramer, H. R. Bishop, C. Potter, J. H. Griesbach,



the Chevalier Neukomm, Ignaz Moscheles, Attwood, William Horsley, Vincent Novello, John Goss and Tom Cooke.

The first Honorary Members were elected this year—viz. Auber, Hummel, Le Sueur, Mendelssohn, Meyerbeer and Onslow.

At the 2nd concert, Mr. Cramer's new work appeared, a Quintett for Pianoforte and Strings; Mr. Moscheles' novelty, a grand Septett for Pianoforte, Strings, Clarinet and Horn, appeared at the 4th, and at the 6th concert, Mendelssohn's new Symphony in A major, known as the "Italian";<sup>1</sup> at the same concert, which he directed, he also played Mozart's Pianoforte Concerto in D minor.

At the 7th concert, Hummel's (MS.) Pianoforte Concerto in F was produced (Mr. Hummel playing the solo part), and a Fantasia Drammatica by the Chevalier Neukomm was given, whilst, in Act II, Mr. Cipriani Potter's new Symphony in A minor proved very effective, and was described in the newspapers as one of the most masterly productions of this composer.

At the 8th concert, Mendelssohn's Overture in C, known as the "Trumpet" Overture (composed for the Society), was first played. Most likely the "Melusine" was the other Overture offered as a choice; the latter was heard in 1834.

Miss Elizabeth Masson sang at the 2nd concert, a mezzo-soprano-singer of great charm and refinement, and an excellent linguist. At the time of her death in 1865, the "Athenæum" critic said: "As a singer this lady was never rated as high as she deserved to be." Her voice had been thoroughly trained under Madame Pasta, and her reading of music was intelligent, expressive and finished. In the ten appearances she made at these concerts, Miss Masson frequently rescued from neglect forgotten airs of the great Masters.

A new star appeared (at the 3rd concert) in the firmament of famous singers, Miss Clara Anastasia Novello, the gifted daughter of Vincent Novello. She possessed a voice of

<sup>1</sup> The Symphony evidently cost him a lot of anxious thought. It is an immense advance upon the C minor one. He wrote to Pastor Bauer (on April 6): "My work, about which I had recently many doubts, is finished; and now, when I look it over, I find that, quite contrary to my expectations, it satisfies myself. I believe it has become a good composition; but be that as it may, at all events I feel that it shows progress, and that is the main point." A wonderfully modest review of a work which by its originality, exquisite finish, and its suggestion of Italian skies and scenes, marked so great an advance on his earlier work, that the difference was considered as immense (proportionately) as between Beethoven's Symphony in D and the "Eroica."

exceptional purity and brilliance, with an impressive style, which placed her above all contemporary sopranos, especially in rendering the music of Handel and Mendelssohn. In 1843 she married Count Gigliucci.

Mr. W. Sherrington became Hon. Treasurer in the place of Mr. W. Dance.

### PROGRAMMES FOR 1833

#### FIRST CONCERT. MONDAY, FEBRUARY 25

##### ACT I

SYMPHONY in E $\flat$	Mozart
ARIA, "Lascia amor" (Orlando)	Handel
MR. H. PHILLIPS.	
CONCERTO for Clarinet	Spohr
MR. WILLMAN.	
ARIA, "Pria che spunti" (Il Matrimonio Segreto)	Cimarosa
MR. DONZELLI.	
OVERTURE, "Oberon"	Weber

##### ACT II

SYMPHONY in D (No. 11), "The Clock"	Haydn
ARIA, "Ah, che i giorni" (Der Alchymist)	Spohr
MRS. WOOD.	
QUINTETT for two Violins, two Violas and 'Cello	Beethoven
MESSRS. MORI, WATTS, MORALT, SEYMOUR and R. LINDLEY.	
DUET, "Come frenar" (La Gazza Ladra)	Rossini
MRS. WOOD and MR. PHILLIPS.	
OVERTURE, "Demophoon"	Vogel

Leader, MR. SPAGNOLETTI. Conductor, MR. J. B. CRAMER.

#### SECOND CONCERT. MONDAY, MARCH 11

##### ACT I

SYMPHONY in E $\flat$ (No. 1)	Spohr
RECIT. ed ARIA, "Morirò! ma vendicata" (Teseo)	Handel
MISS ELIZABETH MASSON.	
QUINTETT (MS.) for Pianoforte and Strings	J. B. Cramer
MESSRS. J. B. and F. CRAMER, MORALT, R. LINDLEY and DRAGONETTI.	
(First performance; composed for this Society.)	
DUET, "Bella Ninfa" (Jessonda)	Spohr
MISS MASSON and MR. HORNCastle.	
OVERTURE, "Euryanthe"	Weber

##### ACT II

SYMPHONY in A (No. 7)	Beethoven
ARIA, "Per pietà" (Così fan tutte)	Mozart
MME DE MÉRIC.	
CONCERTINO for Violin	Wolf
MR. HENRY WOLFF.	

- TRIO, "Tremate, empi, tremate" . . . . . *Beethoven*  
 MME DE MÉRIC; MESSRS. HORNCastle and E. TAYLOR.  
 OVERTURE, "L'Hôtellerie Portugaise" . . . . . *Cherubini*  
 Leader, MR. F. CRAMER. Conductor, SIR GEORGE SMART.

## THIRD CONCERT. MONDAY, MARCH 25

## ACT I

- SYMPHONY in D . . . . . *Mozart*  
 SCENA, "The Last Man" . . . . . *W. H. Callcott*  
 MR. H. PHILLIPS.  
 FANTASIA for Flute . . . . . *Nicholson*  
 MR. C. NICHOLSON.  
 ARIA, "Per pietà" (Così fan tutte) . . . . . *Mozart*  
 MISS CLARA NOVELLO.  
 OVERTURE, "The Matins of Wallersee" . . . . . *Chelard*

## ACT II

- SYMPHONY in F (No. 6), "Pastoral" . . . . . *Beethoven*  
 SONG, "With verdure clad" . . . . . *Haydn*  
 MRS. W. KNYVETT.  
 QUARTETT for two Violins, Viola and 'Cello (No. 5) . . . . . *Beethoven*  
 MESSRS. SPAGNOLETTI, A. GRIESBACH, MORALT and ROUSSELOT.  
 TRIO, "Soave sia il vento" (Così fan tutte) . . . . . *Mozart*  
 MISS CLARA NOVELLO, MRS. W. KNYVETT and MR. H. PHILLIPS.  
 OVERTURE, "Prometheus" . . . . . *Beethoven*  
 Leader, MR. WEICHSEL. Conductor, MR. H. R. BISHOP.

## FOURTH CONCERT. MONDAY, APRIL 15

## ACT I

- SYMPHONY in C minor (No. 5) . . . . . *Beethoven*  
 ARIA, "Il mio tesoro" (Don Giovanni) . . . . . *Mozart*  
 MR. JAMES BENNETT.  
 GRAND SEPTETT (MS.) for Pianoforte, Strings, Clarinet  
 and Horn . . . . . *Moscheles*  
 MESSRS. MOSCHELES, MORI, MORALT, R. LINDLEY, DRAGONETTI,  
 WILLMAN and PLATT.  
 (First performance; composed for these Concerts.)  
 RECIT., "Ah, non so"; ARIA, "Mia speranza" . . . . . *Mozart*  
 MRS. H. R. BISHOP.  
 OVERTURE, "Preciosa" . . . . . *Weber*

## ACT II

- SYMPHONY in D (No. 2) . . . . . *Haydn*  
 ARIA, "Tutto un concerto" (Euryanthe) . . . . . *Weber*  
 MADAME DE MÉRIC.  
 CONCERTANTE for four principal Violins . . . . . *Maurer*  
 MESSRS. MORI, SEYMOUR, C. A. PATEY and A. GRIESBACH.  
 TRIO, "Qual canna al suol" (Jessonda) . . . . . *Spohr*  
 MMES DE MÉRIC and BISHOP and MR. JAMES BENNETT.  
 OVERTURE, "La Clemenza di Tito" . . . . . *Mozart*  
 Leader, MR. MORI. Conductor, MR. MOSCHELES.

## FIFTH CONCERT. MONDAY, APRIL 29

## ACT I

SYMPHONY in C minor (No. 3) . . . . . *Spohr*ARIA, " Per questa bella mano " . . . . . *Mozart*

MR. JOHN PARRY, junr.

CONCERTO for Harp . . . . . *Hummel*

MR. T. H. WRIGHT.

DUET, " Che al mio bene " (Medea) . . . . . *J. S. Mayer*

MRS. WOOD and MR. BRAHAM.

OVERTURE, " Der Freischütz " . . . . . *Weber*

## ACT II

SYMPHONY in D (No. 2) . . . . . *Beethoven*RECIT., " Per pietà " ; ARIA, " Ah, perfida " . . . . . *Beethoven*

MR. BRAHAM.

CONCERTO for Violoncello . . . . . *Kummer*

MR. KNOOP.

ARIA, " Si lo sento " (Faust) . . . . . *Spohr*

MRS. WOOD.

OVERTURE, " Zaira " . . . . . *Winter*

Leader, MR. J. D. LODER. Conductor, MR. T. COOKE.

## SIXTH CONCERT. MONDAY, MAY 13

## ACT I

SYMPHONY in D (No. 7, " Grand ") . . . . . *Haydn*ARIA, " O cara immagine " (Il Flauto Magico) . . . . . *Mozart*

MR. RUBINI.

CONCERTO for Pianoforte in D minor . . . . . *Mozart*

MR. F. MENDELSSOHN-BARTHOLDY.

ARIA, " Deh, vieni, non tardar " (Le Nozze di Figaro) . . . . . *Mozart*

MME CINTI-DAMOREAU.

OVERTURE, " Bibiana " . . . . . *J. P. Pixis*

## ACT II

SYMPHONY in A (No. 2), " Italian " (MS.) . . . . . *Mendelssohn*  
(First performance ; composed for this Society.)DUET, " Ricciardo, che veggio ! " (Ricciardo e Zoraide) . . . . . *Rossini*

MME CINTI-DAMOREAU and MR. RUBINI.

CONCERTO for Violin . . . . . *De Beriot*

MR. CH. DE BERIOT.

AIR, " En vain j'espère " (Robert le Diable) . . . . . *Meyerbeer*

MME CINTI-DAMOREAU.

OVERTURE, " Jubilee " . . . . . *Weber*

Leader, MR. WEICHSEL. Conductor, MR. F. MENDELSSOHN-BARTHOLDY.



## SEVENTH CONCERT. MONDAY, MAY 27

## ACT I

- SYMPHONY in C (No. 1) . . . . . *Beethoven*  
 ARIA, "O colpo impensato" (La Gazza Ladra) . . . *Rossini*  
     MR. TAMBURINI.  
 CONCERTO for Pianoforte in F (MS.) . . . . . *Hummel*  
     MR. J. N. HUMMEL.  
     (First performance ; composed for this Society.)  
 DUET, "Se la vita" (Semiramide) . . . . . *Rossini*  
     MME PASTA and MR. TAMBURINI.  
 FANTASIA DRAMMATICA (MS.) . . . . . *Chevalier Neukomm*  
     (First performance ; composed for this Society.)

## ACT II

- SYMPHONY in A minor (MS.) . . . . . *C. Potter*  
     (First performance ; composed for this Society.)  
 ARIA, "Bell' raggio" (Semiramide) . . . . . *Rossini*  
     MADAME PASTA.  
 DUET for 'Cello and Double-Bass . . . . . *Corelli*  
     MESSRS. R. LINDLEY and DRAGONETTI.  
 ARIA, "Se amore soltanto" . . . . . *Mayer and Rossini*  
     MME PUZZI.  
     Horn Obbligato, MR. PUZZI.  
 OVERTURE, "Anacreon" . . . . . *Cherubini*  
     Leader, MR. MORI. Conductor, MR. C. POTTER.

## EIGHTH CONCERT. MONDAY, JUNE 10

## ACT I

- SYMPHONY in B $\flat$  (No. 4) . . . . . *Beethoven*  
 ARIA, "Mentre ti lascio" . . . . . *Mozart*  
     MR. ZUCHELLI.  
 CONCERTO for Pianoforte . . . . . *Herz*  
     MR. HEINRICH HERZ.<sup>1</sup>  
 ARIA, "Non più di fiori" (La Clemenza di Tito) . . . *Mozart*  
     MADAME MALIBRAN.  
     Corno di Bassetto Obbligato, MR. WILLMAN.  
 OVERTURE in C, "Trumpet" . . . . . *Mendelssohn*  
     (First performance ; composed for this Society.)

## ACT II

- SYMPHONY in G minor . . . . . *Mozart*  
 ARIA, "Sento un interna voce" (Elisabetta) . . . *Rossini*  
     MME CINTI-DAMOREAU.  
 CONCERTO<sup>2</sup> for Violin (No. 1) . . . . . *De Beriot*  
     MR. CH. DE BERIOT.  
 DUET, "Vanne, se alberghi in petto" (Andronico) . . *Mercadante*  
     MMES CINTI-DAMOREAU and MALIBRAN.  
 OVERTURE, "Egmont" . . . . . *Beethoven*  
     Leader, MR. WEICHSEL. Conductor, MR. H. R. BISHOP.

<sup>1</sup> He was better known as Henri Herz, being, owing to his long stay in Paris, more of a Parisian than a Viennese.

<sup>2</sup> Called "Concertino" on May 21, 1827.



1834

Henry Rowley Bishop carried out his commission of last year by composing a Sacred Cantata, "The Seventh Day." It was fairly well received, but never performed again, and it by no means showed Bishop at his best. As a composer of English Operas he was, and ever will be, best known. The Cantata was performed at the 1st concert; at the 2nd, an Italian Dramatic Cantata, entitled "Rosalba," was the result of the Directors' invitation to Mr. Vincent Novello. It was written for six voices, and his daughter, Clara, took the principal soprano part.

At the 3rd concert, W. Horsley's Motett "Exultabo Te" had a hearing; several sacred works seem to be creeping into these orchestral concerts. At the same concert, Moscheles' "Concerto Fantastique" was played, for the first time, by the composer, and the first performance was given of the graceful, captivating Overture to "Melusine,"<sup>1</sup> and J. Henry Griesbach's contribution was an Overture to "Belshazzar's Feast" (MS.).

At the 5th concert, Mme Giulia Grisi made her first appearance. She came to England for the first time this year, appearing in Opera about a month before she sang at this concert. "A pure, brilliant, powerful, flexible soprano . . . one of the finest we have ever heard," was the verdict of "The Times" critic. At the same concert, an "Overture, et March Triomphale," by Ferdinand Ries was given, and Beethoven's splendid Violin Concerto was played by Mr. Mori.

At the 6th concert, Mendelssohn's MS. Scena "Ah! ritorna, età del oro," was introduced by Mme Caradori-Allan.

At the 7th, the great violinist, Henri Vieuxtemps, made his first appearance, visiting London at the same time as De Beriot, and also meeting Paganini there. Mlle Aline Bertrand, a young harpist, and Mr. Nicolas Ivanoff<sup>2</sup> (or

<sup>1</sup> The full title was "Melusine," or "The Mermaid and the Knight." The title was changed to "Melusina" in 1846. The Society's MS. copy, with many emendations in Mendelssohn's writing, differs from later printed editions of the Score.

<sup>2</sup> Chorley (in his "Musical Recollections") speaks well of Ivanoff's nice tone and neat execution, but quotes Moscheles as complaining of his sickly, sentimental style and frequent use of head-voice, which became so nauseating that some wag circulated a joke about him, declaring that his real name was "I've enough"!

Ivanhoff), an Italianised Russian tenor, appeared at the same concert.

The Secretary, Mr. Watts, must have received a shock on being addressed by a Miss Jacobine Mayer, who sought an engagement to play, as "My lord" !

The patriotism of Mr. Vincent Novello is evident in his request that "Rosalba," his new Cantata, should be sung by English artists only.

At the 8th concert, Mme Grisi sang again, and Mrs. Anderson played Beethoven's E♭ Concerto, "The Emperor," for the first time at these concerts.

## PROGRAMMES FOR 1834

### FIRST CONCERT. MONDAY, MARCH 3

#### ACT I

SYMPHONY in E♭ (No. 1) . . . . . *Spohr*

ARIA, "A rispettarmi" . . . . . *Carafa*

MR. ZUCHELLI.

QUINTETT for Pianoforte and Strings (No. 2). . . . . *J. B. Cramer*

MESSRS. J. B. CRAMER, MORI, MORALT, R. LINDLEY and

DRAGONETTI.

CANTATA, "The Seventh Day" . . . . . *H. R. Bishop*

MRS. H. R. BISHOP, MISS CLARA NOVELLO ; MESSRS. HAWKINS,

HORNCASTLE and E. TAYLOR, with CHORUS.

(First performance ; composed for this Society.)

#### ACT II

SYMPHONY in A (No. 7) . . . . . *Beethoven*

TRIO, "Pria di partir" (Idomeneo) . . . . . *Mozart*

MISS CLARA NOVELLO, MRS. H. R. BISHOP, and MR. HORNCASTLE. †

CONCERTO for Violin . . . . . *R. Kreutzer*

MR. V. R. MASONI.

QUARTETT, "Il cor e la mia fè" (Fidelio) . . . . . *Beethoven*

MRS. H. R. BISHOP, MISS CLARA NOVELLO ; MESSRS. HORNCASTLE

and ZUCHELLI.

OVERTURE, "Les Deux Journées" . . . . . *Cherubini*

Leader, Mr. MORI. Conductor, Mr. J. B. CRAMER.

### SECOND CONCERT. MONDAY, MARCH 17

#### ACT I

SYMPHONY in F (No. 8) . . . . . *Beethoven*

DUET, "Ne giorni tuoi felici" . . . . . *Paisiello*

MME CARADORI-ALLAN and MISS CLARA NOVELLO.

NONETT for Strings, Wood-Wind and Horn . . . . . *Spohr*

MESSRS. MORI, MORALT, R. LINDLEY, DRAGONETTI, NICHOLSON,

G. COOKE, WILLMAN, MACKINTOSH and PLATT.

- DRAMATIC CANTATA, "Rosalba" . . . . . *V. Novello*  
<sup>1</sup> MISS CLARA NOVELLO, MRS. H. R. BISHOP; MESSRS. HORNCastle,  
 JAMES BENNETT and J. ALFRED NOVELLO.  
 (First performance; composed for this Society.)
- OVERTURE, "The Ruler of the Spirits" . . . . . *Weber*
- ACT II
- SYMPHONY in D . . . . . *Mozart*  
 QUARTETT, "Che diro?" . . . . . *Mozart*  
 MISS CLARA NOVELLO; MESSRS. JAMES BENNETT, CHAPMAN  
 and J. ALFRED NOVELLO.
- FANTASIA for Clarinet . . . . . *Weber*  
 MR. WILLMAN.
- ARIA, "Gran Dio!" (Romeo e Giulietta) . . . . . *Guglielmi*  
 MME CARADORI-ALLAN.
- OVERTURE, "Faniska" . . . . . *Cherubini*  
 Leader, MR. F. CRAMER. Conductor, SIR GEORGE SMART.

## THIRD CONCERT. MONDAY, APRIL 7

- ACT I
- SYMPHONY in C (No. 6), "Jupiter" . . . . . *Mozart*  
 ARIA, "D'una madre disperata" (Il Crociato in Egitto) *Meyerbeer*  
 MISS MASSON.
- CONCERTO for Pianoforte (MS.), "Fantastique" . . . . . *Moscheles*  
 MR. IGNAZ MOSCHELES.
- MOTETT, "Exultabo Te" . . . . . *W. Horsley*  
 THE CHORUS.  
 (First performance; composed for this Society.)
- OVERTURE, "Melusine," or "The Mermaid and the  
 Knight" (MS.) . . . . . *Mendelssohn*  
 (First time of performance.)

- ACT II
- SYMPHONY in G (Letter Q), "Oxford" . . . . . *Haydn*  
 AIR, "Holy and great is Thy Name" (Mount Sinai) *Chevalier Neukomm*  
 MRS. W. KNYVETT.
- CONCERTO for Violin, "Dramatic" . . . . . *Spohr*  
 MR. HENRY WOLFF.
- DUET, "By thee with bliss"; CHORUS, "For ever  
 blessed" (The Creation) . . . . . *Haydn*  
 MRS. W. KNYVETT, MR. BRADBURY and CHORUS.
- OVERTURE, "Belshazzar's Feast" (MS.) . . . . . *J. Henry Griesbach*  
 Leader, MR. WEICHSEL. Conductor, MR. IGNAZ MOSCHELES.

<sup>1</sup> Described for *six* voices: only these five names appear in the Programme. It is probable that MR. CHAPMAN was the sixth.

## FOURTH CONCERT. MONDAY, APRIL 21

## ACT I

SYMPHONY in F (No. 6), "Pastoral" . . . . .	<i>Beethoven</i>
ARIA, "Sorgete" (Maometto Secondo) . . . . .	<i>Rossini</i>
MR. TAMBURINI.	
FANTASIA for Flute . . . . .	<i>Nicholson</i>
MR. CHARLES NICHOLSON.	
ARIA, "Sol può dir" . . . . .	<i>F. Fesca</i>
MME STOCKHAUSEN.	
OVERTURE, "Oberon" . . . . .	<i>Weber</i>

## ACT II

SYMPHONY in G (Letter V) . . . . .	<i>Haydn</i>
ARIA, "Vivi tu" (Anna Bolena) . . . . .	<i>Donizetti</i>
MR. RUBINI.	
AIR VARIÉ for Violin . . . . .	<i>Ghys</i>
MR. JOSEPH GHYS.	
TRIO, "Ti parli l' amore" (Otello) . . . . .	<i>Rossini</i>
MME STOCKHAUSEN ; MESSRS. RUBINI and TAMBURINI.	
OVERTURE, "Le Rovine di Paluzzi" . . . . .	<i>A. Romberg</i>
Leader, MR. WEICHSEL. Conductor, MR. H. R. BISHOP.	

## FIFTH CONCERT. MONDAY, MAY 5

## ACT I

SYMPHONY in G minor . . . . .	<i>Mozart</i>
SONG, "Now Heaven in fullest glory" (The Creation) . . . . .	<i>Haydn</i>
MR. HENRY PHILLIPS.	
INTRODUCTION, VARIATIONS and RONDO for Pianoforte . . . . .	<i>Herz</i>
MR. HEINRICH HERZ.	
ARIA, "Di piacer" (La Gazza Ladra) . . . . .	<i>Rossini</i>
MLLE GRISI.	
OVERTURE et MARCHE TRIOMPHALE . . . . .	<i>F. Ries</i>

## ACT II

SYMPHONY in D . . . . .	<i>A. Romberg</i>
ARIA, "Da qual di" (Anna Bolena) . . . . .	<i>Donizetti</i>
MR. NICHOLAS IVANHOFF.	
CONCERTO for Violin . . . . .	<i>Beethoven</i>
MR. MORI.	
DUET, "Forse un di" (La Gazza Ladra) . . . . .	<i>Rossini</i>
MLLE GRISI and MR. IVANHOFF.	
OVERTURE, "Der Freischütz" . . . . .	<i>Weber</i>
Leader, MR. SPAGNOLETTI. Conductor, MR. CIPRIANI POTTER.	

## SIXTH CONCERT. MONDAY, MAY 19

## ACT I

SYMPHONY in G minor . . . . .	<i>Cipriani Potter</i>
DUET, " Bella Ninfa " (Jessonda) . . . . .	<i>Spohr</i>
MME CARADORI-ALLAN and MR. W. F. DE C. VRUGT.	
CONCERTO for Pianoforte . . . . .	<i>Moscheles</i>
MR. IGNAZ MOSCHELES.	
ARIA, " La Vendetta " (Le Nozze di Figaro) . . . . .	<i>Mozart</i>
MR. ZUCHELLI.	
OVERTURE, " Faust " . . . . .	<i>Spohr</i>

## ACT II

SYMPHONY in D (No. 2) . . . . .	<i>Beethoven</i>
SCENA, " Ah ! ritorna, età del oro " (MS.) . . . . .	<i>Mendelssohn</i>
MME CARADORI-ALLAN.	
(Composed for this Society.)	
CONCERTANTE for Wood-Wind, Horn, Trumpet and Double-Bass . . . . .	<i>Chevalier Neukomm</i>
MESSRS. NICHOLSON, G. COOKE, WILLMAN, MACKINTOSH, PLATT, T. HARPER, senr., and DRAGONETTI.	
SCENA, " Languirò vicino a quelle " (Achille) . . . . .	<i>Paër</i>
MR. VRUGT.	
OVERTURE, " Anacreon " . . . . .	<i>Cherubini</i>
Leader, MR. J. D. LODER. Conductor, MR. T. COOKE.	

## SEVENTH CONCERT. MONDAY, JUNE 2

## ACT I

SYMPHONY in E $\flat$ (No. 3), " Eroïca " . . . . .	<i>Beethoven</i>
ARIA, " Come lieto " . . . . .	<i>Pacini</i>
MR. IVANHOFF.	
FANTASIA for Harp . . . . .	<i>Bertrand</i>
MME ALINE BERTRAND.	
DUET, " Calma, o bella " (Der Berg-geist) . . . . .	<i>Spohr</i>
MME STOCKHAUSEN and MR. PHILLIPS.	
OVERTURE, " Der Berg-geist " . . . . .	<i>Spohr</i>

## ACT II

SYMPHONY in A (No. 2), " Italian " . . . . .	<i>Mendelssohn</i>
DUET, " Non fuggir " (William Tell) . . . . .	<i>Rossini</i>
MESSRS. IVANHOFF and PHILLIPS.	
AIR VARIÉ for Violin . . . . .	<i>De Beriot</i>
MR. HENRI VIEUXTEMPS.	
SCENA, " Si lo sento " (Faust) . . . . .	<i>Spohr</i>
MME STOCKHAUSEN.	
OVERTURE, " Fidelio " . . . . .	<i>Beethoven</i>
Leader, MR. F. CRAMER. Conductor, MR. MOSCHELES.	



## EIGHTH CONCERT. MONDAY, JUNE 16.

## ACT I

SYMPHONY in D (No. 11), "The Clock" . . .	<i>Haydn</i>
SONG, "Oh ! 'tis a glorious sight" (Oberon) . . .	<i>Weber</i>
MR. BRAHAM.	
CONCERTO for Pianoforte in E ♭ . . .	<i>Beethoven</i>
MRS. ANDERSON.	
SCENA, "Dal asilo" . . .	<i>Michael Costa</i>
Mlle GRISI.	
OVERTURE, "Egmont" . . .	<i>Beethoven</i>

## ACT II

SYMPHONY in C minor (No. 5) . . .	<i>Beethoven</i>
ARIA, "Come per me sereno" (La Sonnambula) . . .	<i>Bellini</i>
MME CARADORI-ALLAN.	
CONCERTO for Violin . . .	<i>Pietro Rovelli</i>
MME ELISE FILIPOWICZ.	
ARIA, "Tanti affetti" (La Donna del Lago) . . .	<i>Rossini</i>
Mlle GRISI.	
OVERTURE, <sup>1</sup> "Jubilee" . . .	<i>Weber</i>
Leader, MR. WEICHSEL. Conductor, MR. CHARLES NEATE.	

1835

The production of Spohr's new characteristic Sinfonia, "Der Weihe der Töne," translated as "Ode to Sound,"<sup>2</sup> opened the season of 1835 in brilliant fashion. Its subject (I quote Mr. Hogarth) was suggested by Pfeiffer's "Ode to Music"; the composer having attempted to illustrate, by musical sounds, the various descriptions and images contained in that poem. The full programme of the Symphony was as follows :

"*First Movement* : The deep silence of Nature before the creation of sound—the awakening of life after it—the voice of Nature—the uproar of the elements.

"*Second Movement* : Cradle-song—the Dance—the Serenade.

<sup>1</sup> The more modern custom of beginning and ending the season with the National Anthem was not in vogue at this time, but this "Jubilee" Overture was the next best thing, since it concluded with "God save the King." It was written for the fiftieth anniversary of the accession of Frederick Augustus I of Saxony, and was first played on September 20, 1818, at the Court Theatre, Dresden.

<sup>2</sup> Also translated "The Power of Sound" and "The Consecration of Sound."

“*Third Movement* : Martial music—March to battle—Return of the conquerors.

“*Fourth Movement* : Funeral dirge—Consolation in grief.”

This Symphony, though much too lengthy, contains many strong points, and several passages of great beauty. It met with much criticism, and the apparent absurdity, as it was then thought, of endeavouring to represent, *by means of sound*, the deep silence preceding the creation of sound, was made the subject of considerable sarcasm by the critics. However, the work held its own for a considerable period of time, and was, in the end, regarded as being one of Spohr's greatest achievements.

J. B. Cramer repeated his Concerto, first heard in 1828, which has a last movement by Mozart !

The excellent violinist, Henry Gamble Blagrove, first appeared as soloist at this 1st concert, and played, with success, a Concerto by Molique.

At the 2nd concert, the novelty was an Air and Variations for Bassoon by Mr. Baumann, played by the composer.

Mr. John Mackintosh, the principal bassoon-player in the Society since 1815, retired this year, his place being taken by James Denman.

At the 3rd concert, Miss Mary Postans made her debut. She was a student at the Royal Academy of Music until 1831. At the end of this season she married Mr. Alfred Shaw, a fairly well-known artist. She had a fine contralto voice, and Mendelssohn, writing to the Directors of the Philharmonic Society in 1839, spoke of her and of Miss Clara Novello as “the best concert-singers we have had in this country (Germany) for a long time.”

Mr. W. Sherrington, retiring from the office of Hon. Treasurer this year, received a handsome present from the Society.

At the 4th concert, a Symphony by Maurer was played for the first time, but it was not so successful as his Concertante for four Violins, played in 1832.

J. D. Loder was to have played, but was unable to on account of a penalty of £30 hanging over him, if he failed to attend a jury !

Mlle Marietta Brambilla, the eldest of five sisters, all of whom were excellent singers, appeared at this 4th concert. The late Mr. Julian Marshall related that a Cardinal (who shall be nameless) said of her : “She has the finest eyes, the sweetest voice and the kindest nature in the whole world, and if she is discovered to possess any other merits, the safety

of the Holy Church will necessitate her excommunication" !

At the 5th concert, a MS. Overture, "Joan of Arc," by Moscheles had a first hearing, and at the 6th, Beethoven's String Quartett (No. 1), which was new to these concerts. But the event of the concert—I would venture to say, of the season—was the first appearance of a Royal Academy student of seventeen years of age, named William Sterndale Bennett. It was destined that, in later years, he should become conductor to this Society, Principal of the Academy and Professor at Cambridge. He played his own Concerto for Pianoforte in E $\flat$  (No. 2), which had been produced at an Academy concert the previous year.

At the 7th concert, Mr. Adrien François Servais played a Violoncello Concerto of his own composing; and at the 8th, Mr. Heinrich Herz played a MS. Concerto of his own for Pianoforte, in D minor, which he dedicated to the Society.

Mr. Ayrton offered the Society an autograph set of twelve Symphonies by Haydn, and suggested that Mr. Joseph Calkin, the Society's Librarian, should submit a valuation of them with a view to their purchase. As the only autograph Symphonies by Haydn in the Library are those in C minor and D minor,<sup>1</sup> probably the bargain was never struck. The serious question of Haydn's autograph being genuine or not was introduced.

## PROGRAMMES FOR 1835

### FIRST CONCERT. MONDAY, FEBRUARY 23

#### ACT I

SYMPHONY in F, "Ode to Sound" (No. 4) . . .	<i>Spohr</i>
(First time of performance.)	
ARIA, "Non mi dir" (Don Giovanni) . . .	<i>Mozart</i>
MME STOCKHAUSEN.	
CONCERTO for Pianoforte (No. 5) . . .	<i>Cramer and Mozart</i>
MR. J. B. CRAMER.	
CANTATA, "Napoleon's Midnight Review" . . .	<i>Chevalier Neukomm</i>
MR. BRAHAM.	
OVERTURE, "The Isles of Fingal" . . . . .	<i>Mendelssohn</i>

<sup>1</sup> The Autographs of Haydn, owned by the Society, are both headed, "di me Giuseppe Haydn, 791, Londra. In nomine Domini," and, on the last page, "Laus Deo."

## ACT II

SYMPHONY in D (Op. 7)	Mozart
MOTETT, "Gloria in Excelsis"	W. Horsley

## THE CHORUS.

CONCERTO for Violin	Molique
MR. H. G. BLAGROVE.	

DUET, "Fra gl' amplessi" (Così fan tutte)	Mozart
MME STOCKHAUSEN and MR. BRAHAM.	

OVERTURE, "Egmont"	Beethoven
Leader, MR. F. CRAMER. Conductor, SIR GEORGE SMART.	

## SECOND CONCERT. MONDAY, MARCH 9

## ACT I

SYMPHONY in A (No. 7)	Beethoven
ARIA (MS.), "Non v' è più barbaro"	Stuntz <sup>1</sup>

## MISS MASSON.

QUARTETT for two Violins, Viola and 'Cello in A	Beethoven
MESSRS. MORI, TOLBECQUE, MORALT and R. LINDLEY.	

ARIA, "Casta Diva" (Norma)	Bellini
MME CARADORI-ALLAN.	

OVERTURE, "Oberon"	Weber
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## ACT II

SYMPHONY in C minor (No. 5)	Haydn
AIR, "Now heaven in fullest glory" (The Creation)	Haydn

## MR. E. SEGUIN.

INTROD. and AIR VARIÉ for Bassoon	Baumann
MR. FR. BAUMANN.	

TRIO, "Corraggio, orsù" (Fidelio)	Beethoven
MME CARADORI-ALLAN, MISS MASSON and MR. E. SEGUIN.	

OVERTURE, "Ulysses and Circe"	B. Romberg
Leader, MR. MORI. Conductor, MR. C. POTTER.	

## THIRD CONCERT. MONDAY, MARCH 23

## ACT I

SYMPHONY in C minor (No. 5)	Beethoven
SCENA, "Ah, perfida"	Beethoven

## MR. SAPIO.

CONCERTO for Pianoforte in G minor	Moscheles
MR. IGNAZ MOSCHELES.	

RECIT. and ARIA, "Se pietà nel col serbate" (Gli Orazzi e Curiazzi)	Cimarosa
MISS POSTANS.	

OVERTURE, "The Ruler of the Spirits"	Weber
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<sup>1</sup> Whether by Theodore or Josef Hartmann Stuntz is uncertain; probably the latter, as he was considered a very talented composer of vocal music. He lived 1793 to 1859.



## ACT II

SYMPHONY in E $\flat$ . . . . .	<i>Mozart</i>
ARIA, "Tu m' abbandoni" (——) . . . . .	<i>Spohr</i>
MISS CLARA NOVELLO.	
SONATA for 'Cello and Double-Bass . . . . .	<i>Corelli</i>
MESSRS. R. LINDLEY and DRAGONETTI.	
QUARTETT, "Placido è il mar" (Idomeneo) . . . . .	<i>Mozart</i>
MISSES CLARA NOVELLO and POSTANS; MESSRS. SAPIO and GIUBILEI.	
OVERTURE, "Jessonda" . . . . .	<i>Spohr</i>
Leader, MR. WEICHSEL. Conductor, MR. T. COOKE.	

## FOURTH CONCERT. MONDAY, APRIL 6

## ACT I

SYMPHONY . . . . .	<i>Maurer</i>
(First performance.)	
ARIA, "Il pensier" (Orfeo) . . . . .	<i>Haydn</i>
MR. JOHN PARRY, junr.	
CONCERTO for Violin . . . . .	<i>Beethoven</i>
MR. MORI.	
ARIA, "Elena, o tu ch' io chiamo" (La Donna del Lago)	<i>Rossini</i>
MLLE MARIETTA BRAMBILLA.	
OVERTURE, "Leonora" . . . . .	<i>Beethoven</i>

## ACT II

SYMPHONY in C (No. 6), "Jupiter" . . . . .	<i>Mozart</i>
SCENA, "Ah, un ombra di speranza" (Pietro von Abano) . . . . .	<i>Spohr</i>
MRS. H. R. BISHOP.	
QUINTETT for Clarinet and Strings . . . . .	<i>Mozart</i>
MESSRS. WILLMAN, J. D. LODER, WATTS, MORALT and R. LINDLEY.	
TRIO, "Soave sia il vento" (Cosi fan tutte) . . . . .	<i>Mozart</i>
MRS. H. R. BISHOP, MLLE BRAMBILLA and MR. J. PARRY, junr.	
OVERTURE, "Euryanthe" . . . . .	<i>Weber</i>
Leader, MR. J. D. LODER. Conductor, MR. H. R. BISHOP.	

## FIFTH CONCERT. MONDAY, APRIL 27

## ACT I

SYMPHONY in B $\flat$ (No. 4) . . . . .	<i>Beethoven</i>
ARIA, "O cara immagine" (Die Zauberflöte) . . . . .	<i>Mozart</i>
MR. G. B. RUBINI.	
CONCERTO for Pianoforte in A minor . . . . .	<i>Hummel</i>
MR. CHARLES NEATE.	
TRIO, "Ti parli l' amore" (Otello) . . . . .	<i>Rossini</i>
MLLE G. GRISI; MESSRS. RUBINI and LABLACHE.	
OVERTURE (MS.), "Joan of Arc" . . . . .	<i>Moscheles</i>



## ACT II

SYMPHONY in E $\flat$  (No. 8) . . . . . *Haydn*

ARIA, "Va sbramando" (Faust) . . . . . *Spohr*

MR. F. LABLACHE.

CONCERTANTE for Wood-Wind, Horn, Trumpet and  
Double-Bass . . . . . *Chevalier Neukomm*

MESSRS. NICHOLSON, G. COOKE, WILLMAN, MACKINTOSH, PLATT,

T. HARPER and DRAGONETTI.

ARIA, "Tanti affetti" (La Donna del Lago) . . . . . *Rossini*

M<sup>LLE</sup> GRISI.

OVERTURE, "Der Freischütz" . . . . . *Weber*

Leader, MR. MORI. Conductor, MR. MOSCHELES.

## SIXTH CONCERT. MONDAY, MAY 11

## ACT I

SYMPHONY in F (No. 6), "Pastoral" . . . . . *Beethoven*

AIR, "Vedrò mentre" (Le Nozze di Figaro) . . . . . *Mozart*

MR. TAMBURINI.

CONCERTO for Pianoforte in E $\flat$  (No. 2) . . . . . *Sterndale Bennett*

MR. WM. STERNDALÉ BENNETT.

DUET, "Quel sepolcro" (Agnese) . . . . . *Paër*

M<sup>ME</sup> FINCKLOHR and MR. TAMBURINI.

OVERTURE, "Anacreon" . . . . . *Cherubini*

## ACT II

SYMPHONY in G minor . . . . . *Mozart*

SCENA, "Si lo sento" (Faust) . . . . . *Spohr*

M<sup>ME</sup> STOCKHAUSEN.

QUARTETT for Strings (No. 1) . . . . . *Beethoven*

MESSRS. ELIASON, WATTS, MORALT and R. LINDLEY.

(First performance at these concerts.)

ARIA, "Bell' raggio" (Semiramide) . . . . . *Rossini*

M<sup>ME</sup> FINCKLOHR.

OVERTURE, "Jubilee" . . . . . *Weber*

Leader, MR. F. CRAMER. Conductor, SIR GEORGE SMART.

## SEVENTH CONCERT. MONDAY, MAY 25

## ACT I

SYMPHONY in E $\flat$  . . . . . *Spohr*

SCENA, "Fern von ihm" . . . . . *Weber*

M<sup>ME</sup> CARADORI-ALLAN.

FANTASIA for Violoncello . . . . . *Servais*

MR. ADRIËN FRANÇOIS SERVAIS.

SCENA, "Stolto me" (Faust) . . . . . *Spohr*

MR. H. PHILLIPS.

OVERTURE, "A Midsummer Night's Dream" . . . . . *Mendelssohn*

## ACT II

SYMPHONY in D (No. 2)	<i>Beethoven</i>
DUET, "Tutto apprendi" (William Tell)	<i>Rossini</i>
MME CARADORI-ALLAN and MR. IVANHOFF.	
CONCERTO for Violin in B minor	<i>De Beriot</i>
MR. CH. DE BERIOT.	
ARIA, "Vivi tu" (Anna Bolena)	<i>Donizetti</i>
MR. IVANHOFF.	
OVERTURE, "Fidelio"	<i>Beethoven</i>
Leader, MR. WEICHSEL. Conductor, MR. H. R. BISHOP.	

## EIGHTH CONCERT. MONDAY, JUNE 8

## ACT I

SYMPHONY in E $\flat$ (No. 3), "Eroica"	<i>Beethoven</i>
DUET, "Fuggi crudele" (Don Giovanni)	<i>Mozart</i>
MLLE GRISI and MR. RUBINI.	
DOUBLE QUARTETT for four Violins, two Violas and two 'Cellos	<i>Spohr</i>
MESSRS. MORI, TOLBECQUE, ELIASON, WATTS; MORALT, LYON; R. LINDLEY and ROUSSELOT.	
ARIA, "Di mia patria" (Marino Faliero)	<i>Donizetti</i>
MR. RUBINI.	
OVERTURE, "Les Deux Journées"	<i>Cherubini</i>

## ACT II

SYMPHONY (MS.)	<i>C. Potter</i>
QUARTETT, "A te, o cara" (I Puritani)	<i>Bellini</i>
MLLE GRISI, MRS. E. SEGUIN; MESSRS. RUBINI and LABLACHE.	
CONCERTO for Pianoforte in D minor (MS.)	<i>H. Herz</i>
MR. HEINRICH HERZ.	
(First performance; composed and dedicated to this Society.)	
ARIA, "Ah! vendicar potrò" (Fidelio)	<i>Beethoven</i>
MR. F. LABLACHE.	
OVERTURE, "Die Zauberflöte"	<i>Mozart</i>
Leader, MR. J. D. LODER. Conductor, MR. CIPRIANI POTTER.	

## 1836

The novelty at the 1st concert was Mendelssohn's Overture, "Meeres-stille,"<sup>1</sup> first performed at Berlin in 1832.

Mr. W. Dance entered upon his third period as Hon. Treasurer, having already served in 1815 and from 1821 to 1832. He now began four more years of these arduous duties, at a time when the affairs of the Society were not so prosperous

<sup>1</sup> The full title was "Meeres-stille und glückliche Fahrt," i.e. "A calm sea and prosperous voyage," illustrating a poem of Goethe's, which Beethoven set for Chorus and Orchestra.

as formerly. In fact, the end of this decade marks a period of very low water. Another misfortune was that, this season, the Society was for the first time deprived of the services of the singers of the Italian Opera.

The Programme of the 5th concert (April 25) contained this announcement : "The Directors, anxious to afford the Subscribers all the advantages in their power, applied for Mr. Laporte's permission to engage the principal vocal performers of the King's Theatre, which has been refused." Since that time great difficulties have been placed in the way by succeeding managers of the Opera-houses ; before this occurred, all the "stars" from Italy and elsewhere regularly appeared at the Philharmonic Concerts.

Some of us of to-day might say : What a golden opportunity to bring forward and develop British talent and to encourage British singers ! It will, however, on inspection of the Tables at the end of any decade in this short history, be apparent to everyone that British artistes, if not British art, have been well supported by this Society at all times.

At the 2nd concert, the composer, Michael Wm. Balfe,<sup>1</sup> sang a solo for bass from "William Tell" and also in a Trio of Mozart's.

At the 3rd concert, Weber's Concertstück was introduced by Mme Duleken.

Mr. Grane, of Exeter Hall, which until recently was the home of May meetings and rantings, religious and otherwise, was approached with a view to holding either rehearsals or trials there. In reply he expressed the pious hope that there was no *immoral tendency* in Beethoven's Mass in D or in the Symphonies to be played !

At the 4th concert, Mozart's C minor Concerto was first played at these concerts by Cipriani Potter, and Sterndale Bennett played his new Concerto, also in C minor, and not then published, at the 5th concert. On the same occasion, Lachner's new Symphony, in E♭, was performed for the first time, and Miss Charlotte Ann Birch, a soprano with a beautiful mellow voice, trained at the Royal Academy of Music, made her first appearance with such acceptance, that, from now until 1854, when her increasing deafness compelled her to retire, we find her name introduced a dozen or more times in the Society's Programmes.

Mr. Charles Lucas made his debut as 'cellist at the 4th concert.

<sup>1</sup> Mr. Balfe offered gladly to give the Score of "William Tell," or any work of his respected master, Rossini, to the Society.

At the 6th concert, a Grand Fantasia for Pianoforte by Mr. Sigismund Thalberg first brought forward that wonderful *singer* on the pianoforte. The "Musical World" critic pointed out, what was then a novelty, in his so dividing a melody between the two hands that a bass could be played with the left, whilst an accompaniment was going on in the right, giving the effect of three separate hands. It was his playing, and certainly not his compositions, that electrified the audiences of that day.

At the 8th concert, Bishop, still bent on introducing sacred works, had a *Cantata*, "The Departure from Paradise," sung by Mme Malibran-De Beriot, and the Norwegian violinist, Ole Borneman Bull, appeared at the same concert. Spohr wrote of him: "He sacrifices too many of the noble qualities of the violin to his tricks . . . his performance, when he does not execute his tricks, is monotonous." On the other hand, he was greatly influenced by Paganini, and, inspired by that extraordinary executant, brought his technique to a wonderful pitch of perfection. He played his favourite show-piece, "Polacca Guerriera," written by himself. Mr. Thalberg appeared again, and played his 2nd Caprice. Many letters passed, this year, between the Secretary and Mr. Cornelius Ward, who had invented some improved drums, in which there were undoubted improvements in the mode of tuning, the drummer using the eye to determine the pitch, instead of having to tap the parchment. He was anxious that the Society should use these drums, and complained of the intrigues and opposition which he encountered from the more conservative tympanists. Sir George Smart told Mr. T. P. Chipp (the player of the "Tower Drums") that the Society had resolved to use *his* newly invented drums: this led to more letters from Mr. Ward!

### PROGRAMMES FOR 1836

#### FIRST CONCERT. MONDAY, FEBRUARY 22

##### ACT I

SYMPHONY in A (No. 7)	. . . . .	<i>Beethoven</i>
SCENA, "Di primavera" (Des Falkner's Braut)	. . . . .	<i>Marschner</i>
MRS. H. R. BISHOP.		
CONCERTO for Pianoforte in E♭	. . . . .	<i>Beethoven</i>
MR. MOSCHELES.		
DUET, "Ah, facciamò" (Jessonda)	. . . . .	<i>Spohr</i>
MMES SEGUIN and BISHOP.		
OVERTURE, "Meeres-stille"	. . . . .	<i>Mendelssohn</i>
(First time of performance.)		



## ACT II

SYMPHONY in B ♯ (No. 9)	. . . . .	<i>Haydn</i>
ARIA, " O Salutaris Hostia "	. . . . .	<i>Cherubini</i>
MRS. ALFRED SHAW. <sup>1</sup>		
QUARTETT for two Violins, Viola and 'Cello	. . . . .	<i>Haydn</i>
MESSRS. MORI, WATTS, MORALT and R. LINDLEY.		
QUARTETT, " Andrò ramingo " (Idomeneo)	. . . . .	<i>Mozart</i>
MMES BISHOP, SEGUIN and SHAW, and MR. HORNCASTLE.		
OVERTURE, " Euryanthe "	. . . . .	<i>Weber</i>
Leader, MR. F. CRAMER. Conductor, SIR GEORGE SMART.		

## SECOND CONCERT. MONDAY, MARCH 7

## ACT I

SYMPHONY in C (No. 6)	. . . . .	<i>Mozart</i>
DUET, " Vieni, i lor tormenti " (Euryanthe)	. . . . .	<i>Weber</i>
MME CARADORI-ALLAN and MR. BALFE.		
CONCERTO for Pianoforte in G	. . . . .	<i>Beethoven</i>
MRS. ANDERSON.		
ARIA, " Firmo rimanti " (William Tell)	. . . . .	<i>Rossini</i>
MR. BALFE.		
OVERTURE, " Oberon "	. . . . .	<i>Weber</i>

## ACT II

SYMPHONY in C minor (No. 5)	. . . . .	<i>Beethoven</i>
ARIA, " Non mi dir " (Don Giovanni)	. . . . .	<i>Mozart</i>
MME CARADORI-ALLAN.		
CONCERTO for Clarinet	. . . . .	<i>Weber</i>
MR. WILLMAN.		
TRIO, " Quello di Tito " (La Clemenza di Tito)	. . . . .	<i>Mozart</i>
MME CARADORI-ALLAN ; MESSRS. BRIZZI and BALFE.		
OVERTURE, " Tamerlane "	. . . . .	<i>Winter</i>
Leader, MR. MORI. Conductor, MR. H. R. BISHOP.		

## THIRD CONCERT. MONDAY, MARCH 21

## ACT I

SYMPHONY in D	. . . . .	<i>Cipriani Potter</i>
ARIA, " Io l' amai " (I Normanni a Parigi)	. . . . .	<i>Mercadante</i>
MR. CARTAGENOVA.		
CONCERTSTÜCK for Pianoforte	. . . . .	<i>Weber</i>
MME DULCKEN.		
ARIA, " Casta Diva " (Norma)	. . . . .	<i>Bellini</i>
MME CELLEONI-CORTI.		
OVERTURE, " The Ruler of the Spirits "	. . . . .	<i>Weber</i>

<sup>1</sup> Née Miss Postans.



## ACT II

SYMPHONY in B ♭ (No. 4)	. . . . .	<i>Beethoven</i>
ARIA, "Che vidi" (Zelmira)	. . . . .	<i>Rossini</i>
MR. BERNARD WINTER.		
CONCERTINO for Violin	. . . . .	<i>Spohr</i>
MR. H. G. BLAGROVE.		
DUET, "Anna, tu piangi" (Maometto Secondo)	. . . . .	<i>Rossini</i>
MME CELLEONI-CORTI and MR. CARTAGENOVA.		
OVERTURE, "Die Zauberflöte"	. . . . .	<i>Mozart</i>
Leader, MR. WEICHSEL. Conductor, MR. CIPRIANI POTTER.		

## FOURTH CONCERT. MONDAY, APRIL 11

## ACT I

SYMPHONY in D minor (No. 2)	. . . . .	<i>Spohr</i>
SCENA, "Pace, ardenti" (Euryanthe)	. . . . .	<i>Weber</i>
MR. M. W. BALFE.		
CONCERTO for Pianoforte in C minor	. . . . .	<i>Mozart</i>
MR. C. POTTER.		
SCENA, "Ah, ritorna"	. . . . .	<i>Mendelssohn</i>
MME CARADORI-ALLAN.		
OVERTURE, "Egmont"	. . . . .	<i>Beethoven</i>

## ACT II

SYMPHONY in C (No. 1)	. . . . .	<i>Haydn</i>
SONG, "Make haste to deliver me"	. . . . .	<i>Chevalier Neukomm</i>
MRS. ALFRED SHAW.		
Clarono <sup>1</sup> Obbligato, MR. WILLMAN.		
TRIO for two 'Cellos and Double-Bass	. . . . .	<i>Corelli</i>
MR. R. LINDLEY, MR. C. LUCAS and MR. DRAGONETTI.		
ARIA, "Batti, batti" (Don Giovanni)	. . . . .	<i>Mozart</i>
MME CARADORI-ALLAN.		
'Cello Obbligato, MR. R. LINDLEY.		
OVERTURE, "Le Prince de Hombourg"	. . . . .	<i>Marschner</i>
Leader, MR. J. D. LODER. Conductor, MR. MOSCHELES.		

## FIFTH CONCERT. MONDAY, APRIL 25

## ACT I

SYMPHONY in E ♭	. . . . .	<i>F. Lachner</i>
(First time of performance.)		
AIR, "Ave Maria"	. . . . .	<i>Cherubini</i>
MISS BIRCH.		
CONCERTO for Pianoforte in C minor (MS.)	. . . . .	<i>Sterndale Bennett</i>
MR. W. STERNDALÉ BENNETT.		
SCENA, "Ah, sorrída, amico" (Jessonda)	. . . . .	<i>Spohr</i>
MR. JAMES BENNETT.		
OVERTURE, "Faniska"	. . . . .	<i>Cherubini</i>

<sup>1</sup> What instrument this may be I have not discovered, but in 1837 J. Lebrun sent the Directors a bass-clarone of his invention. It might be this ?

## ACT II

SYMPHONY in D . . . . .	<i>Mozart</i>
SCENA, " Ah, perfido " . . . . .	<i>Beethoven</i>
MRS. H. R. BISHOP.	
CONCERTO for Violin, " Military " . . . . .	<i>Lipinski</i>
MR. KARL JOSEF LIPINSKI.	
TRIO, " Qual canna al suol " (Jessonda) . . . . .	<i>Spohr</i>
MRS. H. R. BISHOP, MISS BIRCH and MR. JAMES BENNETT.	
OVERTURE, " Preciosa " . . . . .	<i>Weber</i>
Leader, Mr. F. CRAMER. Conductor, Mr. T. COOKE.	

## SIXTH CONCERT. MONDAY, MAY 9

## ACT I

SYMPHONY in F (No. 6), " Pastoral " . . . . .	<i>Beethoven</i>
ARIA, " O cara immagine " (Die Zauberflöte) . . . . .	<i>Mozart</i>
MR. NICOLAS IVANHOFF.	
GRAND FANTASIA for Pianoforte . . . . .	<i>Thalberg</i>
MR. SIGISMUND THALBERG.	
DUET, " Dove vai " (William Tell) . . . . .	<i>Rossini</i>
MESSRS. IVANHOFF and H. PHILLIPS.	
OVERTURE, " Pietro von Abano " . . . . .	<i>Spohr</i>

## ACT II

SYMPHONY in D (No. 11), " The Clock " . . . . .	<i>Haydn</i>
ARIA, " Non più di fiori " (La Clemenza di Tito) . . . . .	<i>Mozart</i>
MME MALIBRAN-DE BERIOT.	
Corno di Bassetto Obbligato, MR. WILLMAN.	
QUARTETT for two Violins, Viola and 'Cello . . . . .	<i>Haydn</i>
MESSRS. MORI, WATTS, MORALT and R. LINDLEY.	
SCENA, " Ah che invan " (Pietro von Abano) . . . . .	<i>Spohr</i>
MR. H. PHILLIPS.	
OVERTURE, " Der Freischütz " . . . . .	<i>Weber</i>
Leader, MR. MORI. Conductor, SIR GEORGE SMART.	

## SEVENTH CONCERT. MONDAY, MAY 23

## ACT I

SYMPHONY in E ♭ (No. 3), " Eroica " . . . . .	<i>Beethoven</i>
ARIA, " Mentre ti lascio " . . . . .	<i>Mozart</i>
MR. WILLIAM MACHIN.	
SEPTETT for Wood-Wind, Horn, Trumpet and Double-Bass . . . . .	<i>Chevalier Neukomm</i>
MESSRS. NICHOLSON, G. COOKE, WILLMAN, DENMAN, PLATT, T. HARPER, senr., and DRAGONETTI.	
RECIT., " Ei parte " ; ARIA, " Per pietà " (Così fan tutte) . . . . .	<i>Mozart</i>
MISS MASSON.	
OVERTURE, " Jessonda " . . . . .	<i>Spohr</i>

## ACT II

- SYMPHONY in F . . . . . *Mozart*  
 ARIA, "Quando il core" . . . . . *Persiani*  
     MME MALIBRAN-DE BERIOT.  
 QUARTETT for two Violins, Viola and 'Cello in B ♭  
     (No. 13) . . . . . *Beethoven*  
     MESSRS. H. G. BLAGROVE, GATTIE, DANDO and C. LUCAS.  
 TRIO, "Coraggio, orsù" (Fidelio) . . . . . *Beethoven*  
     MME MALIBRAN-DE BERIOT, MISS MASSON and MR. MACHIN.  
 OVERTURE, "Anacreon" . . . . . *Cherubini*  
     Leader, MR. WEICHSEL. Conductor, MR. H. R. BISHOP.

## EIGHTH CONCERT. MONDAY, JUNE 6

## ACT I

- SYMPHONY in F (No. 8) . . . . . *Beethoven*  
 ARIA, "Che accenti" (Otello) . . . . . *Rossini*  
     MR. IVANHOFF.  
 CAPRICE for Pianoforte (No. 2) . . . . . *Thalberg*  
     MR. SIGISMUND THALBERG.  
 RECIT., "Bella mia"; ARIA, "Resta, o cara" . . . . . *Mozart*  
     MISS CLARA NOVELLO.  
 OVERTURE, "Les Deux Journées" . . . . . *Cherubini*

## ACT II

- SYMPHONY in E ♭ . . . . . *Mozart*  
 CANTATA, "The Departure from Paradise" . . . . . *H. R. Bishop*  
     MME MALIBRAN-DE BERIOT.  
     (First performance; composed for this Society.)  
 INTROD. and POLACCA GUERRIERA for Violin . . . . . *Ole B. Bull*  
     MR. OLE BORNEMANN BULL.  
 DUET, "In mia man" (Norma) . . . . . *Bellini*  
     MME MALIBRAN-DE BERIOT and MR. IVANHOFF.  
 OVERTURE, "Leonora" . . . . . *Beethoven*  
     Leader, MR. J. D. LODER. Conductor, MR. CIPRIANI POTTER.

## 1837

This year the newly crowned Queen Victoria became Patroness of the Society and remained so, graciously helping it by her presence on many occasions, and by her constant support and encouragement, throughout the whole of her long and wonderfully beneficent reign.

As the 2nd clarinet, Mr. Philip Powell, left for America, Mr. T. Cooke recommended Mr. Henry Lazarus to the post. Many of us remember his rich, beautiful tone and his excellent phrasing. Mr. Lazarus soon became principal clarinet, when Mr. Willman died in 1840, not only at these concerts, but at the Opera and elsewhere.

Mr. Nicholson having died, Mr. J. Clinton wished to succeed him as 1st flute.

Mr. Vermeuden, the energetic Secretary of the "Dutch Society for the Encouragement of Music," began most courteously to send the publications of that body to the Directors.

At the 1st concert, Onslow's new Symphony in A had a first hearing, and Mr. Henry Hill, senr., presented the Society with the Score and parts of Onslow's first Symphony.

At the 2nd, Mr. Henry Phillips sang the air "O God, have mercy" from Mendelssohn's "St. Paul," only recently published in London. At the same concert, a new MS. Overture by Ferdinand Ries, "L'Apparition," was played for the first time in this country.

At the 3rd concert, the novelty was Potter's "Cymbeline" Overture, which became very popular in London.

The principal occurrence of the season took place at the 4th concert, when Beethoven's 9th or Choral Symphony was revived after a lapse of twelve years. This time it was better understood and appreciated both by players and listeners; the choral part was sung with good effect by soloists and chorus, and its beauties were recognised and listened to with warm expressions of pleasure. Mr. Turle sent some good boys from the Abbey,<sup>1</sup> and Mr. Hawes sent the "young gentlemen" of the Chapel Royal to assist in the Chorus. The translation used was that by John Oxenford. Whether it showed ignorance of the difficulties of the solo voice parts, or merely illustrated the conceit at those times to be found in the tenor-singer, one cannot say, but Mr. Frederick William Horncastle wrote that it was "most *unreasonable* for the Quartett to be asked to rehearse *twice*!"

At the 5th concert, the brothers Leopold and Moritz Ganz<sup>2</sup> played the violin and 'cello respectively.

At the 6th concert, Mozart's Introduction and Fugue for Full Orchestra was announced as for the first time in this country, and Mme Schroeder-Devrient bade her farewell to the concerts.

At the 7th, Mme Pasta also made her last appearance, and Sterndale Bennett's delightful Overture, "The Naiades," was played for the first time.

At the 8th concert, Mr. Thalberg, now an established favourite in this country, played another of his Fantasias, and was elected an Honorary Member of the Society.

<sup>1</sup> At fifteen shillings apiece, including rehearsals.

<sup>2</sup> Wilhelm Ganz, who has been settled in London since 1850, is of the same musical family.



Mr. J. Th. Kroff, a tenor, made his first appearance. He wrote to assure the Directors "I will sing with all *myn heard*."

Mr. Anglois, a double-bass-player, of whom little appears to be known, played a Concerto of his own for that instrument. A Concerto for double-bass is rather trying as a rule, and it requires a Bottesini to make such an operation a pleasant one.

It must strike the reader, who looks through the Programmes of these earlier years in the history of the Society, that there were comparatively few novelties, and that the same old things (e.g. "Anacreon" Overture, etc., etc.) were repeated again and again *ad nauseam* !

## PROGRAMMES FOR 1837

### FIRST CONCERT. MONDAY, FEBRUARY 27

#### ACT I

- SYMPHONY in A . . . . . *G. Onslow*  
 (First performance in London.)  
 DUET, "Qual desio, qual pensiero" . . . . . *Jules Benedict*  
 MESSRS. CATONE and RONCONI.  
 Horn Obbligato, MR. PUZZI.  
 CONCERTO for Pianoforte in C minor . . . . . *Beethoven*  
 MR. IGNAZ MOSCHELES.  
 RECIT., "Giunse alfin" ; ARIA, "Deh vieni" (Le Nozze  
 di Figaro) . . . . . *Mozart*  
 M<sup>L</sup>LE VIRGINIA DE BLAIS.  
 OVERTURE, "A Midsummer Night's Dream" . . . . . *Mendelssohn*

#### ACT II

- SYMPHONY in D (No. 2) . . . . . *Beethoven*  
 ARIA, "Cara immagine" (Il Flauto Magico) . . . . . *Mozart*  
 MR. CATONE.  
 QUINTETT for two Violins, two Violas and 'Cello in E  $\flat$  . . . . . *Mozart*  
 MESSRS. H. G. BLAGROVE, WATTS, DANDO, LYON and R. LINDLEY.  
 TRIO, "Fia grata al ciel" (Fidelio) . . . . . *Beethoven*  
 M<sup>L</sup>LE DE BLAIS ; MESSRS. CATONE and RONCONI.  
 OVERTURE, "The Ruler of the Spirits" . . . . . *Weber*  
 Leader, MR. F. CRAMER. Conductor, SIR GEORGE SMART.

### SECOND CONCERT. MONDAY, MARCH 13

#### ACT I

- SYMPHONY in C (No. 6), "Jupiter" . . . . . *Mozart*  
 AIR, "O God, have mercy" (St. Paul) . . . . . *Mendelssohn*  
 MR. H. PHILLIPS.  
 CONCERTO for Pianoforte in E  $\flat$  . . . . . *Beethoven*  
 M<sup>R</sup>S. ANDERSON.



- RONDO, "Il cielo, la terra" (Il Trionfo del Amor  
fraterno) . . . . . *Winter*  
Mrs. ALFRED SHAW.  
OVERTURE (MS.), "L'Apparition" . . . . . *F. Ries*  
(First performance in this country.)

## ACT II

- SYMPHONY in G (Letter V) . . . . . *Haydn*  
CANTATA, "Der Wachtel-schlag" (The Quail) . . . . . *Beethoven*  
MME CARADORI-ALLAN.  
QUARTETT for Strings in G (No. 2, Op. 18) . . . . . *Beethoven*  
MESSRS. MORI, WATTS, TOLBECQUE and R. LINDLEY.  
TRIO, "Soave conforto" (Zelnira) . . . . . *Rossini*  
MMES CARADORI-ALLAN and A. SHAW, and MR. H. PHILLIPS.  
OVERTURE in D . . . . . *A. Romberg*  
Leader, MR. WEICHSSEL. Conductor, MR. T. COOKE.

## THIRD CONCERT. MONDAY, APRIL 3

## ACT I

- SYMPHONY in A (No. 7) . . . . . *Beethoven*  
AIR, "Tears of sorrow" (The Crucifixion) . . . . . *Spohr*  
MR. M. W. BALFE.  
ADAGIO and ALLEGRO for Clarinet . . . . . *Weber*  
MR. WILLMAN.  
SCENA, "Si, lo sento" (Faust) . . . . . *Spohr*  
MRS. WOOD.  
OVERTURE (MS.), "Cymbeline" . . . . . *C. Potter*  
(First time of performance.)

## ACT II

- SYMPHONY in G minor . . . . . *Mozart*  
CANTATA, "Ombra del caro bene" . . . . . *Haydn*  
MISS ELIZABETH MASSON.  
QUARTETT for Strings in F (Op. 80) . . . . . *Haydn*  
MESSRS. J. D. LODER, WATTS, TOLBECQUE and R. LINDLEY.  
TRIO, "Esci omai" (Le Nozze di Figaro) . . . . . *Mozart*  
MRS. WOOD, MISS MASSON and MR. BALFE.  
OVERTURE, "Lodoiska" . . . . . *Cherubini*  
Leader, MR. MORI. Conductor, MR. CIPRIANI POTTER.

## FOURTH CONCERT. MONDAY, APRIL 17

## ACT I

- SYMPHONY in D minor (No. 9), "The Choral" . . . . . *Beethoven*  
MRS. H. R. BISHOP, MISS M. B. HAWES; MESSRS. HORNCastle  
and PHILLIPS, with CHORUS.

## ACT II

- OVERTURE, "Die Zauberflöte" . . . . . *Mozart*  
SONG, "Ye guardian Saints" (Palestine) . . . . . *Dr. W. Crotch*  
MR. H. PHILLIPS.

PART OF CONCERTO for Pianoforte in A minor (arranged for Harp)	Hummel
Harp Solo, MR. LABARRE.	
DUET, "Ti veggo" (Il Ratto di Proserpina)	Winter
MRS. H. R. BISHOP and MISS M. B. HAWES.	
CAPRICCIO for Pianoforte	Rosenhain
MR. JACOB ROSENHAIN.	
QUARTETT and CHORUS, "Alziam gli evviva" (Eury- anthe)	Weber
MRS. H. R. BISHOP, MISS HAWES; MESSRS. HORNCastle and PHILLIPS, with CHORUS.	
Leader, MR. J. D. LODER. Conductor, MR. IGNAZ MOSCHELES.	

# FIFTH CONCERT. MONDAY, MAY 1

## ACT I

SYMPHONY in E $\flat$	Mozart
RECIT. and AIR, "Holy and great" (Mount Sinai)	Chevalier Neukomm
MISS CHARLOTTE ANN BIRCH.	
CONCERTO for Violoncello	M. Ganz
MR. MORITZ GANZ.	
SCENA, "Non più di fiori" (La Clemenza di Tito)	Mozart
MRS. WOOD.	
Corno di Bassetto Obbligato, MR. WILLMAN.	
OVERTURE, "Der Freischütz"	Weber

## ACT II

SYMPHONY (No. 3), "Surprise"	Haydn
ARIA, "S' altro che lagrime" (La Clemenza di Tito)	Mozart
MR. JAMES BENNETT.	
CONCERTANTE for Violin and 'Cello	L. Ganz and Bohrer
MESSRS. LEOPOLD and MORITZ GANZ.	
TRIO, "Mi lasci" (Il Ratto di Proserpina)	Winter
MRS. WOOD, MISS BIRCH and MR. JAMES BENNETT.	
OVERTURE, "Leonora"	Beethoven
Leader, MR. F. CRAMER. Conductor, MR. H. R. BISHOP.	

# SIXTH CONCERT. MONDAY, MAY 15

## ACT I

SYMPHONY in C minor (No. 5)	Beethoven
CANTATA, "Napoleon's Midnight Review"	Chevalier Neukomm
MR. H. PHILLIPS.	
CONCERTO for Pianoforte in G minor (No. 1)	Mendelssohn
MME DULCKEN.	
SCENA, "Deh parlate" (Il Sacrificio d' Abramo)	Cimarosa
MISS CLARA NOVELLO.	
INTRODUCTION and FUGUE for Full Orchestra	Mozart
(First performance in this country.)	

ACT II

SYMPHONY in A, "Italian" . . . . .	<i>Mendelssohn</i>
SCENA, "Wie nahte mir der Schlummer" (Der Frei- schütz) . . . . .	<i>Weber</i>
MME SCHROEDER-DEVRIENT.	
FANTASIA for Horn . . . . .	<i>Michael Costa</i>
MR. PUZZI.	
TRIO, "Coraggio" (Fidelio) . . . . .	<i>Beethoven</i>
MME SCHROEDER-DEVRIENT, MISS CLARA NOVELLO and MR. PHILLIPS	
OVERTURE, "Oberon" . . . . .	<i>Weber</i>
Leader, MR. MORI. Conductor, MR. CIPRIANI POTTER.	

SEVENTH CONCERT. MONDAY, MAY 29

ACT I

SYMPHONY in E ♯ (No. 3), "Eroïca" . . . . .	<i>Beethoven</i>
ARIA, "Ah, ch' io l' adoro" (Il Crociato in Egitto) . . . . .	<i>Meyerbeer</i>
MRS. A. SHAW.	
TRIO for two 'Cellos and Double-Bass . . . . .	<i>Corelli</i>
MESSRS. R. LINDLEY, CROUCH and DRAGONETTI.	
RECIT. ed ARIA, "Sommo Ciel" (Romeo e Giulietta) . . . . .	<i>Zingarelli</i>
MME PASTA:	
OVERTURE (MS.), "The Naiades" . . . . .	<i>Sterndale Bennett</i>
(First time of performance.)	

ACT II

SYMPHONY in C	Haydn
DUET, "Vorre" (Otello)	Rossini
MMEs PASTA and A. SHAW.	
QUARTETT for Strings (No. 1 of set dedicated to Haydn)	Mozart
MESSRS. ELIASON, DANDO, TOLBECQUE and R. LINDLEY.	
ARIA, "Oh, qual di pene" (Jessonda)	Spohr
MR. M. W. BALFE.	
OVERTURE, "Ulysses and Circe"	B. Romberg
Leader, MR. WEICHEL. Conductor, MR. H. R. BISHOP.	

EIGHTH CONCERT. MONDAY, JUNE 12

ACT I

SYMPHONY in F (No. 6), "Pastoral" . . . . .	<i>Beethoven</i>
ARIA, "Ciel pietoso" . . . . .	<i>Lindpaintner</i>
MR. J. TH. KROFF.	
FANTASIA for Pianoforte on "Mosè in Egitto" . . . . .	<i>Thalberg</i>
MR. SIGISMUND THALBERG.	
RECIT. and ARIA, "Ciel pietoso" (Zelmira) . . . . .	<i>Rossini</i>
MME FANNY EKERLIN.	
OVERTURE, "Anacreon" . . . . .	<i>Cherubini</i>

## ACT II

SYMPHONY in E ♭ . . . . .	<i>Spohr</i>
RECIT., "Don Ottavio, son morta"; ARIA, "Or sai chi l' onore" (Don Giovanni) . . . . .	<i>Mozart</i>
MME SCHROEDER-DEVRIENT and MR. KROFF.	
CONCERTO for Double-Bass . . . . .	<i>Anglois</i>
MR. ANGLOIS.	
DUET, "Der Liebe holdes Glück" (Die Zauberflöte) . . . . .	<i>Mozart</i>
MME SCHROEDER-DEVRIENT and MR. KROFF.	
OVERTURE, "Euryanthe" . . . . .	<i>Weber</i>
Leader, MR. J. D. LODER. Conductor, SIR GEORGE SMART.	

1838

The eminent firm of Broadwood and Sons, who have given a helping hand to so many British musicians, sent Sterndale Bennett this year to Leipsig, and he writes to the Directors that he is bringing back a Symphony and a new Overture (probably <sup>1</sup> the "Wood Nymphs").

Mr. Antonio James Oury, who left England for a nine years' tour with his wife, wrote from Paris to Mr. Tom Cooke that the Society should do its utmost to secure the presence and a performance of the works of Berlioz, whom he describes as "the living Beethoven"!

Ferdinand Ries, who was for so long associated with the Society as solo pianist, composer and "At the Pianoforte," died at Frankfort on January 13 of this year.

There was some idea of performing the Overture<sup>2</sup> from Weber's "Sylvana" this year, but the only copy procurable in England was at the Surrey Theatre, where the Opera was produced, under Elliston's management, in 1828, and for some reason this Overture was never played at the Society's concerts.

Mr. J. Th. Kroff, the tenor referred to in last year's notes, should have assisted at the 4th concert, in the Choral Symphony (now quite a favourite work with the audience), but he contracted a very bad cold, and returned to the Secretary "the *sing-parts* destined for him."

F. Weichsel made his farewell appearance last year, and now the versatile Mr. Tom Cooke offered to take his place as one of the leaders!

<sup>1</sup> In Grove's Dictionary, the "Wood Nymphs" is supposed to have been written 1840-1, but it was performed at these concerts in 1839!

<sup>2</sup> This Overture was used by Weber as a Prelude to the music he wrote for the wedding of Prince John of Saxony.



At the 1st concert, Mrs. Anderson gave the first London performance of Mendelssohn's D minor Concerto for Pianoforte, played last year at Birmingham by the composer, and Mr. Henry Blagrove introduced a second Concertino for Violin by Joseph Mayseder.

At the 3rd concert, Mr. Moscheles played his Concerto "Pathétique," and at the 4th, the Choral Symphony was once more performed, the only change from last year's "cast" being that Mr. Michael W. Balfe took Mr. Henry Phillips's place, as bass in the Quartett. At the same concert Mr. G. Hausmann and Mr. Heinemeyer made first appearances, the former introducing to England his Concerto Dramatique for Violoncello, and the latter his Concertino for Flute, in which he introduced Haydn's "Hymn to the Emperor."

At the 6th concert, Mr. Theodor Döhler played his Fantasia for Pianoforte on themes from "William Tell." He was a pupil of Benedict, and a composer of what used to be called "*pièces de salon*"—as Dannreuther ably put it—"a vendor of the sort of ware for which the epithet 'elegant' seems to have been invented."

Mr. Auguste Pott made his debut with a Violin Concerto by Lipinski, who, it will be remembered, played his "Military" Concerto at these concerts in 1836.

At the 7th concert, Spohr's Symphony, "Der Weihe de Töne," was repeated, and the brothers José Maria and A. Ribas played their Duet Concertante for Flute and Oboe.

Sterndale Bennett, returned from his German experiences at Leipzig, appeared at the 8th concert, and delighted everyone with his new (fourth) Concerto in F minor, in which he played the pianoforte part.

During this year, the terms PART I and II were used, instead of ACT.

## PROGRAMMES FOR 1838

### FIRST CONCERT. MONDAY, MARCH 5

#### PART I

SYMPHONY in E ♭ (No. 3), "Eroïca" . . . . .	Beethoven
QUARTETT, "Decisa è la sua sorte" (William Tell) . . . . .	Rossini
MRS. H. R. BISHOP; MESSRS. HOBBS, PHILLIPS and STRETTON.	
CONCERTO for Pianoforte in D minor (MS.) . . . . .	Mendelssohn
MRS. ANDERSON.	
RECIT. and DUET, "Ne giorni tuoi felice" (L' Olimpiade) . . . . .	Paesiello
MRS. H. R. BISHOP and MILE PLACCI.	
OVERTURE, "Euryanthe" . . . . .	Weber



## PART II

- SYMPHONY in C (No. 6) . . . . . *Mozart*  
 ARIA, "Parto, ma tu ben mio" (La Clemenza di Tito) *Mozart*  
     M<sup>LE</sup> CLELIA PLACCI.  
     Clarinet Obbligato, Mr. WILLMAN.  
 CONCERTINO for Violin (No. 2) . . . . . *Mayseder*  
     Mr. H. G. BLAGROVE.  
     (First performance in this country.)  
 DUET, "She blooms a flow'ret" (Jessonda) . . . *Spohr*  
     Mr. HOBBS and Mr. H. PHILLIPS.  
 OVERTURE, "Faniska" . . . . . *Cherubini*  
     Leader, Mr. F. CRAMER.   Conductor, Sir GEORGE SMART.

## SECOND CONCERT. MONDAY, MARCH 19

## PART I

- SYMPHONY in F (No. 8) . . . . . *Beethoven*  
 DUET, "Quel sepolcro" (Agnese) . . . . . *Paër*  
     Miss BIRCH and Mr. E. SEGUIN.  
 CONCERTO for Clarinet . . . . . *Mozart*  
     Mr. WILLMAN.  
 RECIT. and DUET, "Svenami" (Gli Orazzi e Curiazzi) . *Cimarosa*  
     Mrs. SHAW and Mr. L. SAPIO.  
 OVERTURE, "The Isles of Fingal" . . . . . *Mendelssohn*

## PART II

- SYMPHONY in E  $\flat$  (No. 8) . . . . . *Haydn*  
 TRIO, "Tremate" . . . . . *Beethoven*  
     Miss BIRCH; Mr. L. SAPIO and Mr. E. SEGUIN.  
 QUARTETT for Strings . . . . . *Beethoven*  
     Messrs. J. D. LODER, WATTS, TOLBECQUE and R. LINDLEY.  
 QUINTETT ——— (Der Opferfest) . . . . . *Winter*  
     Miss BIRCH, Mrs. SHAW; Messrs. SAPIO, J. PARRY, junr.,  
     and E. SEGUIN.  
 OVERTURE, "Der Vampyr" . . . . . *Marschner*  
     Leader, Mr. MORI.   Conductor, Mr. H. R. BISHOP.

## THIRD CONCERT. MONDAY, APRIL 2

## PART I

- SYMPHONY (No. 2) . . . . . *Mozart*  
 TRIO, "Lontani canti" (Joseph) . . . . . *Mehul*  
     Miss WOODYATT; Messrs. MANVERS and E. SEGUIN.  
 CONCERTO for Pianoforte, "Pathétique" . . . *Moscheles*  
     Mr. IGNAZ MOSCHELES.  
 DUET, "Saper vorrei" . . . . . *Haydn*  
     Miss MASSON and Mr. MANVERS.  
 OVERTURE, "Coriolanus" . . . . . *Beethoven*

## PART II

- SYMPHONY (No. 3) . . . . . *Spohr*  
 QUARTETT, "Il cor, e la mia fè" (Fidelio) . . . . . *Beethoven*  
 MISSES WOODYATT and MASSON; MESSRS. MANVERS and  
 E. SEGUIN.  
 QUARTETT for Strings . . . . . *Mozart*  
 MESSRS. MORI, WATTS, TOLBECQUE and R. LINDLEY.  
 TRIO, "Esci omai" (Le Nozze di Figaro) . . . . . *Mozart*  
 MISSES WOODYATT and MASSON and Mr. E. SEGUIN.  
 OVERTURE, "Jubilee" . . . . . *Weber*  
 Leader, Mr. T. COOKE. Conductor, Mr. CIPRIANI POTTER.

## FOURTH CONCERT. MONDAY, APRIL 23

## PART I

- SYMPHONY in D minor (No. 9), "The Choral" . . . . . *Beethoven*  
 MRS. H. R. BISHOP, MISS M. B. HAWES; MR. HORNCASTLE,  
 Mr. BALFE and CHORUS.

## PART II

- OVERTURE, "Der Freischütz" . . . . . *Weber*  
 SCENE, ——— (Joseph) . . . . . *Mehul*  
 MESSRS. KROFF, HORNCASTLE and BRADBURY, with CHORUS.  
 CONCERTINO for Violoncello, "Dramatique" . . . . . *Hausmann*  
 Mr. G. HAUSMANN.  
 (First time of performance.)  
 TRIO, "Mi lasci" (Il Ratto di Proserpina) . . . . . *Winter*  
 MRS. H. R. BISHOP, MISS M. B. HAWES and MR. HORNCASTLE.  
 CONCERTINO for Flute . . . . . *Heinemeyer*  
 Mr. HEINEMEYER.  
 SELECTION from "William Tell" . . . . . *Rossini*  
 MRS. BISHOP, MISS HAWES; MESSRS. BRIZZI, HORNCASTLE,  
 BRADBURY and BALFE, with CHORUS.  
 Leader, Mr. J. D. LODER. Conductor, Mr. MOSCHELES.

## FIFTH CONCERT. MONDAY, MAY 7

## PART I

- SYMPHONY in C minor (No. 5) . . . . . *Beethoven*  
 BENEDICTUS . . . . . *Hummel*  
 Miss BRUCE, Mrs. A. SHAW; MESSRS. JAS. BENNETT and  
 H. PHILLIPS.  
 CONCERTO for Pianoforte (MS.) . . . . . *Hummel*  
 MME MARIE LOUISE DULCKEN.  
 ARIA, "Possenti Nume" (Die Zauberflöte) . . . . . *Mozart*  
 Mr. H. PHILLIPS.  
 OVERTURE in D . . . . . *A. Romberg*

## PART II

- SYMPHONY in D (No. 7, "Grand") . . . . . *Haydn*  
 SCENA, "Ah! perfido" . . . . . *Beethoven*  
 Mrs. A. SHAW.  
 QUARTETT for Strings . . . . . *Spohr*  
 MESSRS. E. W. THOMAS, WATTS, TOLBECQUE and R. LINDLEY.

- DUET, " Ah ! si tu " (William Tell) . . . . . *Rossini*  
 MISS BRUCE and MR. JAMES BENNETT.  
 OVERTURE, " Les Deux Journées " . . . . . *Cherubini*  
 Leader, MR. F. CRAMER. Conductor, MR. CHARLES NEATE.

## SIXTH CONCERT. MONDAY, MAY 21

## PART I

- SYMPHONY in F (No. 6), " Pastoral " . . . . . *Beethoven*  
 ARIA, " Fra poco " (Lucia di Lammermoor) . . . . . *Donizetti*  
 MR. NICOLAS IVANHOFF.  
 FANTASIA for Pianoforte (on themes from " William Tell ") . . . . . *Th. Döhler*  
 MR. THEODOR DÖHLER.  
 CAVATINA, " Robert, toi que j'aime " (Robert le Diable) . . . . . *Meyerbeer*  
 MRS. H. R. BISHOP.  
 OVERTURE, " Oberon " . . . . . *Weber*

## PART II

- SYMPHONY in E  $\flat$  . . . . . *Mozart*  
 QUARTETT, " A te, o cara " (I Puritani) . . . . . *Bellini*  
 MRS. BISHOP ; MESSRS. IVANHOFF, STRETTON and GIUBILEI.  
 CONCERTO for Violin . . . . . *K. J. Lipinski*  
 MR. AUGUSTE POTT.  
 TRIO, " Or che la sorte " (William Tell) . . . . . *Rossini*  
 MESSRS. IVANHOFF, STRETTON and GIUBILEI.  
 OVERTURE (MS.), " Les Exiles " . . . . . *C. Guynemer*  
 Leader, MR. MORI. Conductor, MR. H. R. BISHOP.

## SEVENTH CONCERT. MONDAY, JUNE 4

## PART I

- SYMPHONY in F (No. 4), " Die Weihe der Töne " . . . . . *Spohr*  
 ARIA, " Tergi il pianto " (Creso) . . . . . *Sacchini*  
 MISS MARIA B. HAWES.  
 FANTASIA for Double-Bass . . . . . *A. Müller*  
 MR. AUGUST MÜLLER.  
 TRIO, " Soave sia il vento " (Così fan tutte) . . . . . *Mozart*  
 MLLS SCHRICKEL and HAWES, and MR. H. PHILLIPS.  
 OVERTURE, " Leonora " . . . . . *Beethoven*

## PART II

- SYMPHONY in G (Letter V) . . . . . *Haydn*  
 RECIT. and AIR, " Ye guardian Saints " (Palestine) . . . . . *Dr. W. Crotch*  
 MR. H. PHILLIPS.  
 CONCERTANTE for Flute and Oboe . . . . . *Ribas*  
 MESSRS. JOSÉ MARIA and A. RIBAS.  
 RECIT. and ARIA, " Da quel di " (Belisario) . . . . . *Donizetti*  
 MLLS SCHRICKEL.  
 OVERTURE, " Anacreon " . . . . . *Cherubini*  
 Leader, MR. T. COOKE. Conductor, MR. C. POTTER.

## EIGHTH CONCERT. MONDAY, JUNE 18

## PART I

SYMPHONY in B ♭ (No. 4)	Beethoven
ROMANCE, "Sombre forêt" (William Tell)	Rossini
MME CINTI-DAMOREAU.	
CONCERTO for Pianoforte in F minor (No. 4)	Sterndale Bennett
MR. W. STERNDALÉ BENNETT.	
DUET, "Serbami ognor" (Semiramide)	Rossini
MME CINTI-DAMOREAU and MME PLACCI.	
OVERTURE, "The Ruler of the Spirits"	Weber

## PART II

SYMPHONY in A (No. 2), "Italian"	Mendelssohn
ARIA, "O cara immagine" (Il Flauto Magico)	Mozart
MR. N. IVANHOFF.	
CONCERTO for Violin	Mayseder
MR. H. G. BLAGROVE.	
SCENA, "Fatal Goffredo" (Torquato Tasso)	Donizetti
MME CINTI-DAMOREAU.	
OVERTURE, "Die Zauberflöte"	Mozart
Leader, MR. J. D. LODER. Conductor, MR. IGNAZ MOSCHELES.	

1839

The innovation of PART instead of ACT only lasted for the one year, and we return to the latter term for a few more seasons.

Rossini was elected an Honorary Member of the Society this year, and a subscription towards erecting a monument to Mozart in Salzburg<sup>1</sup> was despatched to Herr Stumpff.

One of the greatest of composers came in touch with the Philharmonic Society this year. Sir George Smart wrote to the Directors that a young Maître de Chapelle, Monsieur Richard Wagner, had left with him the MS. Score of an Overture, "Rule, Britannia!" which he thought deserved some consideration. Mr. Watts, the Secretary, wrote to Wagner, rejecting the work, because the theme upon which it was founded was considered by English musicians "common-place"!

The history of the Score is rather curious. After the Society received it and the parts, they disappeared and were lost completely, until the parts were discovered amongst the papers of a Mr. Gamble of Leicester in 1904, when they were published. The Score is at Bayreuth now.

<sup>1</sup> The statue was erected in 1842.





the first concert in the world

And allow me also to take this opportunity for recommending to the Society  
the ~~very~~ a friend of mine one of the best musicians which we now have in  
Germany, who intends visiting England at the beginning of March,  
(and who is extremely anxious to ~~make~~ make his first public  
appearance) & the ~~very~~ numerous insects I promised him to use the  
interest I could have to make him obtain that favour and I do so  
with true pleasure as I am sure his compositions as well as his playing  
(which will produce a great and strong sensation among the musical  
public) and few modern compositions are so well written and yet  
so free from stiffness and so universally pleasing as his & his performance  
is excellent. His modesty is so great that it would certainly be a great  
encouragement <sup>to him</sup> if he knew more & begins his journey that he could  
find a place in one of your Concerts & therefore you would oblige me  
very much if the thing can be done to let me have an answer to my  
inquiry. At all events I hope the liberty I take will be kindly excused  
by the Society.

Believe me dear Sir

Very truly yours

Richard Mendelssohn-Bartholdy

PART OF LETTER FROM MENDELSSOHN TO THE SOCIETY

The anomalous term of "Leader" was called into question at this time. Mr. Cooke objected to the title and wrote, "Why not 'Leading Violin'?" ; and Mr. J. D. Loder warned the Secretary, when he wrote to Spohr, to make no reference to "Leading"! Probably they still remembered with awe his production of the bâton in 1820!

At the 1st concert, Sterndale Bennett's "Parisina" Overture was introduced, and at the 2nd, Mr. Moscheles gave the first performance of his Concerto Pastorale for Pianoforte. The first appearances at this concert were the high soprano, Miss Elizabeth Rainforth, and that great German violinist, Mr. Ferdinand David, the teacher of Joachim and Wilhelmj.

At the 4th concert, Sterndale Bennett's graceful "Wood Nymphs" Overture had a first hearing, and a "Russian Air, with Variations," by David, was introduced by the latter.

At the 6th concert, Mlle Bertha Lewig and Mme Julie Aimée Dorus-Gras<sup>1</sup> made their first appearances. The former was a Hamburg pianist, recommended by the great Spontini; the other was a very popular singer in Opera and most warmly received by the subscribers to these concerts. She wrote that, as this was her first appearance, she thought it wiser only to venture upon "safe" things, by which she evidently meant "old favourites."

At the 7th concert, notwithstanding what Bishop called "Opera-house trickery" to prevent his appearance, Signor Mario sang for the first time in London. He belonged to an ancient and noble family and was Cavaliere di Candia and an officer in the Piedmontese Guard in 1836. His mellifluous voice and the grace of his manner and appearance carried all before them. He also sang at the 8th concert, and Mlle Elisa Meerti, who later on married Mr. Arnold Blaes, a great clarinettist, made her first appearance.

## PROGRAMMES FOR 1839

### FIRST CONCERT. MONDAY, MARCH 4

#### ACT I

SYMPHONY in D (No. 2) . . . . . *Beethoven*

RECIT., "Ei parte"; ARIA, "Per pietà" (Così fan tutte) . . . . . *Mozart*

MISS CHARLOTTE ANN BIRCH.

CONCERTO for Pianoforte in D minor (No. 2) . . . . . *Mendelssohn*  
MME DULCKEN.

<sup>1</sup> Her real name was STEENKISTE, but she took her mother's name of DORUS, and in 1833 married Mr. GRAS, one of the principal Violins at the Paris Opera House.

- DUET, "Children, pray this love to cherish" . . . . . *Spohr*  
 MISS MARIA B. HAWES and MR. MANVERS.  
 OVERTURE (MS.), "Parisina" . . . . . *Sterndale Bennett*

## ACT II

- SYMPHONY in C (No. 1) . . . . . *Mozart*  
 SONG, "Revenge, Timotheus cries" (Alexander's Feast) . . . . . *Handel*  
 MR. HENRY PHILLIPS.  
 FANTASIA for Flute . . . . . *Nicholson*  
 MR. JOSEPH RICHARDSON.  
 QUARTETT, "Lo ! star-led chiefs" (Palestine) . . . . . *Dr. W. Crotch*  
 MISSES BIRCH and HAWES ; MESSRS. MANVERS and H. PHILLIPS.  
 OVERTURE in D . . . . . *B. Romberg*  
 Leader, MR. MORI. Conductor, SIR GEORGE SMART.

## SECOND CONCERT. MONDAY, MARCH 18

## ACT I

- SYMPHONY in A (No. 7) . . . . . *Beethoven*  
 SCENA, "Si, lo sento" (Faust) . . . . . *Spohr*  
 MISS RAINFORTH.  
 CONCERTO for Pianoforte, "Pastorale" (MS.) . . . . . *Moscheles*  
 MR. MOSCHELES.  
 (First time of performance.)  
 DUET, "Come ti piace" (La Clemenza di Tito) . . . . . *Mozart*  
 MISSES RAINFORTH and MASSON.  
 OVERTURE, "The Ruler of the Spirits" . . . . . *Weber*

## ACT II

- SYMPHONY in E  $\flat$  (Letter T) . . . . . *Haydn*  
 SCENA, "Vicin mi sta" (Euryanthe) . . . . . *Weber*  
 MR. JAMES BENNETT.  
 CONCERTO for Violin . . . . . *David*  
 MR. FERDINAND DAVID.  
 TRIO, "Pria di partir" (Idomeneo) . . . . . *Mozart*  
 MISSES RAINFORTH and MASSON and MR. JAS. BENNETT.  
 OVERTURE, "The Alchymist" . . . . . *Spohr*  
 Leader, MR. J. D. LODER. Conductor, MR. CIPRIANI POTTER.

## THIRD CONCERT. MONDAY, APRIL 8

## ACT I

- SYMPHONY in D (No. 7, "Grand") . . . . . *Haydn*  
 AIR, "Vedro mentre io sospiro" (Le Nozze di Figaro) . . . . . *Mozart*  
 MR. F. LABLACHE.  
 CONCERTO for Pianoforte in E  $\flat$  . . . . . *Beethoven*  
 MRS. ANDERSON.  
 DUET, "Ah ! che il mio cor" (Der Alchymist) . . . . . *Spohr*  
 MME BALFE<sup>1</sup> and MR. F. LABLACHE.  
 OVERTURE, "Oberon" . . . . . *Weber*

<sup>1</sup> Née LINA ROSA, a Hungarian singer.

## ACT II

- SYMPHONY in C minor (No. 5) . . . . . *Beethoven*  
 ARIA, "Io l'udia" (Torquato Tasso) . . . . . *Donizetti*  
     MME BALFE.  
 CONCERTO for Violin (Nello stilo drammatico) . . . . . *Spohr*  
     MR. HENRY G. BLAGROVE.  
 DUET, "Crudel perchè" (Le Nozze di Figaro) . . . . . *Mozart*  
     MME BALFE and MR. F. LABLACHE.  
 OVERTURE, "Les Deux Journées" . . . . . *Cherubini*  
     Leader, MR. T. COOKE. Conductor, MR. H. R. BISHOP.

## FOURTH CONCERT. MONDAY, APRIL 22

## ACT I

- SYMPHONY in D (No. 5) . . . . . *Mozart*  
 ARIA, "O cara imagine" (Il Flauto Magico) . . . . . *Mozart*  
     MR. N. IVANHOFF.  
 OCTETT for Violin, 2 Violas, 'Cello, Double-Bass, Clarinet  
 and 2 Horns . . . . . *Spohr*  
     MESSRS. FERD. DAVID, DANDO, H. HILL (tertius), R. LINDLEY,  
     DRAGONETTI, WILLMAN, P. HARDY and C. HARPER.  
 CAVATINA, "Robert, toi que j'aime" (Robert le Diable) . . . . . *Meyerbeer*  
     MLLE L. DE RIVIÈRE.  
 OVERTURE (MS.), "The Wood Nymphs" . . . . . *W. Sterndale Bennett*

## ACT II

- SYMPHONY in E ♭ (No. 3), "Eroïca" . . . . . *Beethoven*  
 RECIT., "Sposa Eurydice"; ARIA, "Che farò" (Orfeo) . . . . . *Gluck*  
     MISS ELIZABETH MASSON.  
 RUSSIAN AIR and Variations . . . . . *David*  
     MR. FERDINAND DAVID.  
 DUET, "Rasserena, o caro" (William Tell) . . . . . *Rossini*  
     MLLE L. DE RIVIÈRE and MR. IVANHOFF.  
 OVERTURE in D . . . . . *A. Romberg*  
     Leader, MR. F. CRAMER. Conductor, MR. IGNAZ MOSCHELES.

## FIFTH CONCERT. MONDAY, MAY 6

## ACT I

- SYMPHONY in F (No. 8) . . . . . *Beethoven*  
 SONG, "Tears of Sorrow" (The Crucifixion) . . . . . *Spohr*  
     MR. H. PHILLIPS.  
 CONCERTO for Pianoforte in F minor (No. 4) . . . . . *Sterndale Bennett*  
     MR. W. STERNDALÉ BENNETT.  
 SCENA, "Cruel tyrant" (Fidelio) . . . . . *Beethoven*  
     MME STOCKHAUSEN.  
 OVERTURE, "Euryanthe" . . . . . *Weber*

## ACT II

SYMPHONY in E ♭ (No. 1)	<i>Spohr</i>
DUET, "Schelm halt fest" (Der Freischütz)	<i>Weber</i>
MME STOCKHAUSEN and MLE BILSTEIN.	
CAPRICCIO (on Swedish Airs) for Violoncello	<i>B. Romberg</i>
MR. ALEXANDRE BATTÀ.	
TRIO, "Coraggio orsù" (Fidelio)	<i>Beethoven</i>
MME STOCKHAUSEN, MLE BILSTEIN and MR. H. PHILLIPS.	
OVERTURE, "Calypso"	<i>Winter</i>
Leader, MR. MORI. Conductor, SIR GEORGE SMART.	

## SIXTH CONCERT. MONDAY, MAY 20

## ACT I

SYMPHONY in F (No. 6), "Pastoral"	<i>Beethoven</i>
ARIA, "Fra poco" (Lucia di Lammermoor)	<i>Donizetti</i>
MR. N. IVANHOFF.	
CONCERTO for Pianoforte	<i>F. Ries</i>
MLE BERTHA LEWIG.	
ROMANCE, "Va, dit-elle" (Robert le Diable)	<i>Meyerbeer</i>
MME DORUS-GRAS.	
OVERTURE, "Der Freischütz"	<i>Weber</i>

## ACT II

SYMPHONY in E ♭	<i>Mozart</i>
SERENADE, "Quando avvolto"	<i>Schubert</i>
MR. IVANHOFF.	
CONCERTO for Violin	<i>Hauman</i>
MR. TH. HAUMAN.	
AIR, "O tourment du veuvage" (Le Cheval de Bronze)	<i>Auber</i>
MME DORUS-GRAS.	
OVERTURE, "Anacreon"	<i>Cherubini</i>
Leader, MR. T. COOKE. Conductor, MR. C. POTTER.	

## SEVENTH CONCERT. MONDAY, JUNE 3

## ACT I

SYMPHONY in C (No. 6)	<i>Mozart</i>
ARIA, "Parto" (La Clemenza di Tito)	<i>Mozart</i>
MME DORUS-GRAS.	
Clarinet Obbligato, MR. WILLMAN.	
SONATA for 'Cello and Double-Bass (No. 4)	<i>Corelli</i>
MESSRS. R. LINDLEY and DRAGONETTI.	
ROMANCE, "Venise est encor" (Stradella)	<i>L. Niedermeyer</i>
MR. G. MARIO.	
OVERTURE, "Egmont"	<i>Beethoven</i>



## ACT II

SYMPHONY in B ♭ (No. 9)	Haydn
AIR, "Dès l'enfance" (Le Serment)	Auber
MME DORUS-GRAS.	
FANTASIA for Violin	Artôt
MR. ALEX. J. M. D'ARTÔT.	
DUET, "Ah ! quel respect" (Comte Ory)	Rossini
MME DORUS-GRAS and MR. MARIO.	
OVERTURE, "Die Zauberflöte"	Mozart
Leader, MR. F. CRAMER. Conductor, MR. H. R. BISHOP.	

## EIGHTH CONCERT. MONDAY, JUNE 17

## ACT I

SYMPHONY in C minor (No. 3)	Spohr
SCENA, "Se m' abbandoni" (Nitocri)	Mercadante
MLLE ELISA MEERTI.	
FANTASIA for Pianoforte	Döhler
MR. THEODOR DÖHLER.	
SCENE, "En vain j'espère" (Robert le Diable)	Meyerbeer
MME DORUS-GRAS.	
OVERTURE, "Fidelio"	Beethoven

## ACT II

SYMPHONY in B ♭ (No. 4)	Beethoven
SCENA, "Suona funerea" (Il Crociato in Egitto)	Meyerbeer
MR. MARIO.	
CONCERTO for Violin	Mayseder
MR. HENRY G. BLAGROVE.	
TRIO, "Que faut-il faire" (Robert le Diable)	Meyerbeer
MME DORUS-GRAS ; MESSRS. MARIO and GIUBILEI.	
OVERTURE, "La Rovine di Paluzzi"	A. Romberg
Leader, MR. J. D. LODER. Conductor, MR. IGNAZ MOSCHELES.	

## 1840

We have reached a period when the Philharmonic Society was, from a financial standpoint, in a very bad way, and rumours of retrenchment, cutting down the orchestra, etc., etc. were in the air. Mr. W. Dance, the Hon. Treasurer, died this year, and Mr. G. F. Anderson, who succeeded him at this awkward moment, found a hard task before him. The pessimists, ever ready to croak, saw the end approaching, and so on and so on. That was in 1840, and yet another seventy-two years of life, however fluctuating the pecuniary advantages may have been, remained for this old and historical

Institution, during the whole of which period of time the high musical ideals of the Directors were steadily maintained.

Let those who speak of the Philharmonic Society as dead, and only fit for polite interment, take note of this piece of history, and see whether it will not repeat itself. Abundant evidence of the generous feelings and genuine affection held for the Society, by soloists and orchestra alike, is evident in the large number of letters in which they agree to perform, either without fee or for a considerably reduced remuneration, merely expressing their regret at the deplorable cause of all the trouble. Phoenix-like, the old Society arose from its ashes, and, should it fall into difficulties, will do so again. It was established not for gain, but for artistic advancement. *Floreat!*

The great Abbé, described as "Mr." Liszt, was now presented with a piece of plate, valued at forty guineas, for his services!

His Royal Highness, Prince Albert, became a Patron and informed the Directors that he hoped to attend some of the concerts. He took a keen interest in the Society's proceedings and arranged several Programmes himself. Albert Woods, who after Knighthood became Garter King at Arms, gave the Directors the Rule of Precedence for the Prince Consort.

The complaint of the concerts being too long is no new cry: they did not finish in these days until half-past eleven!

At the 1st concert, Spohr's C minor Symphony, known as No. 5, was played for the first time, also an Overture, "Yelva," by Reissiger. Neither of these appear to have made much effect and they never appeared again in the Programmes.

At the 3rd concert, yet another Symphony by Spohr was played, about which there was much adverse criticism. It was named "Historical," and was an attempt to illustrate various styles of composition from 1720 to the time we are writing about. It was coldly received, and had a like reception when repeated in 1849. Clever as the work was, the critics pointed out how useless it seemed to give *imitations* of Bach, Handel, Haydn, Mozart and Beethoven, when their own masterpieces were well known; besides, so many different styles in one work gave it a patchwork appearance, with a lack of proper cohesion.

Mr. Bernard Molique performed on the violin, for the first time in this country, at the same concert, and received an ovation.

Queen Adelaide attended the 4th concert, at which Mr. Molique played his second Concerto, in which he was so very

successful and so warmly applauded that, at the 5th concert, he played again, and "Mr." Liszt played Weber's Concertstück. Mlle Maria Nau sang for the first time, and did great credit to her teacher, Mme Cinti-Damoreau.

At the 7th concert, a Symphony by Joseph Strauss was performed; he wrote of it as "a *prize* Symphony." If this was Johann's second son, he can only have been thirteen years old! Liszt played the Kreutzer Sonata with Mr. Ole Bull and, in the 2nd Act, some studies of Moscheles and a Marche Hongroise of his own. In his own music, his brilliant execution was greatly admired, but the critics did not approve of his readings of Weber and Beethoven.

Mr. Ole B. Bull gave, at the 8th concert, his Fantasia on a plaintive little Norwegian melody, the poor little tune being most extravagantly dealt with in the Variations, *à la Paganini*, which followed it. Henry Field, of "Bath," for a second time, played a Hummel Concerto.

## PROGRAMMES FOR 1840

### FIRST CONCERT. MONDAY, MARCH 9

#### ACT I

SYMPHONY in C minor (No. 5) . . . . .	<i>Spohr</i>
(First time of performance.)	
DUET, "La Serenata" (with Pianoforte accompaniment) . . . . .	<i>Rossini</i>
MMES VILLOWEN and VILLOWEN-CATON.	
CONCERTO for Pianoforte in C minor . . . . .	<i>Beethoven</i>
MR. W. STERNDAL BENNETT.	
SONG, "The sea hath pearly treasures" . . . . .	<i>Lachner</i>
MISS ELIZABETH MASSON.	
Horn Obbligato, MR. HENRY JARRETT.	
OVERTURE, "Euryanthe" . . . . .	<i>Weber</i>

#### ACT II

SYMPHONY in C (No. 1) . . . . .	<i>Beethoven</i>
DUET, "Vanne se alberghi" (Andronico) . . . . .	<i>Mercadante</i>
MMES VILLOWEN and VILLOWEN-CATON.	
CONCERTO for Violin in D minor . . . . .	<i>Rode</i>
MR. H. G. BLAGROVE.	
TRIO, "Night's lingering shades" (Azor and Zemira) . . . . .	<i>Spohr</i>
MMES VILLOWEN and VILLOWEN-CATON and MISS MASSON.	
OVERTURE, "Yelva" . . . . .	<i>Reissiger</i>
(First time of performance.)	

Leader, MR. F. CRAMER. Conductor, MR. C. POTTER.

## SECOND CONCERT. MONDAY, MARCH 23

## ACT I

- SYMPHONY in A (No. 7) . . . . . *Beethoven*  
 RECIT. and AIR, "Here, amid these calm recesses"  
 (The Seasons) . . . . . *Haydn*  
 MME STOCKHAUSEN.  
 CONCERTO for Pianoforte in D minor . . . . . *Mendelssohn*  
 MRS. ANDERSON.  
 TRIO,<sup>1</sup> "Dolce ne guai ristoro" (Faniska) . . . . . *Cherubini*  
 MME STOCKHAUSEN, MME BILSTEIN<sup>2</sup> and MR. PHILLIPS.  
 OVERTURE, "Preciosa" . . . . . *Weber*

## ACT II

- SYMPHONY in G minor . . . . . *Mozart*  
 RECIT. and AIR, "Is this the region?" (The Fallen  
 Angel) . . . . . *H. R. Bishop*  
 MR. HENRY PHILLIPS.  
 INTROD. and POLONAISE for Violin . . . . . *Hayward*  
 MR. HENRY HAYWARD.  
 DUET, "Deh con te" (Norma) . . . . . *Bellini*  
 MME STOCKHAUSEN and MME BILSTEIN.  
 OVERTURE, "Les Deux Journées" . . . . . *Cherubini*  
 Leader, MR. J. D. LODER. Conductor, MR. IGNAZ MOSCHELES.

## " THIRD CONCERT. MONDAY, APRIL 6

## ACT I

- SYMPHONY in G (No. 6), "Historical" (MS.) . . . . . *Spohr*  
 (First time of performance.)  
 RECIT., "Crudele"; ARIA, "Non mi dir" (Don Gio-  
 vanni) . . . . . *Mozart*  
 MISS CHARLOTTE ANN BIRCH.  
 CONCERTSTÜCK for Pianoforte . . . . . *Weber*  
 MR. IGNAZ MOSCHELES.  
 CAVATINA, "Liete voci" (Zaira) . . . . . *Mercadante*  
 MR. TAMBURINI.  
 OVERTURE, "The Isles of Fingal" . . . . . *Mendelssohn*

## ACT II

- SYMPHONY in F (No. 8) . . . . . *Beethoven*  
 ARIA, "Paga fui" (Il Ratto di Proserpina) . . . . . *Winter*  
 MISS MARIA B. HAWES.  
 CONCERTO for Violin in A minor . . . . . *Molique*  
 MR. BERNHARD MOLIQUE.  
 TRIO, "Soave conforto" (Zelmira) . . . . . *Rossini*  
 MISSES BIRCH and HAWES and MR. TAMBURINI.  
 OVERTURE, "Zaira" . . . . . *Winter*  
 Leader, MR. T. COOKE. Conductor, SIR GEORGE SMART.

<sup>1</sup> Either this Trio (or the one in the 4th concert) was scored by W. H. Kearns, who had a penchant for adding instrumentation to the works of others! Potter asked that it might be done "lightly."

<sup>2</sup> The name was frequently spelt BILDSTEIN.



## FOURTH CONCERT. MONDAY, APRIL 27

## ACT I

SYMPHONY in C minor (No. 5)	Beethoven
TRIO, "Pria di partir" (Idomeneo)	Mozart
MISS BIRCH, MRS. TOULMIN and MR. JAMES BENNETT.	
CONCERTO for Violin (No. 2)	Molique
MR. BERNHARD MOLIQUE.	
ARIA, "Sorgete" (Maometto Secondo)	Rossini
MR. TAMBURINI.	
OVERTURE, "Jubilee"	Weber

## ACT II

SYMPHONY (No. 12), "Military"	Haydn
TRIO, <sup>1</sup> "Ah! s' eguale" (Faniska)	Cherubini
MISS BIRCH, MRS. TOULMIN and MR. TAMBURINI.	
SEPTETT for Pianoforte, Viola, 'Cello, Double-Bass, Flute, Oboe and Horn	Hummel
MME DULCKEN; MESSRS. H. HILL (tertius), R. LINDLEY, DRAGONETTI, J. M. RIBAS, G. COOKE and PLATT.	
TRIO, "Tremate"	Beethoven
MISS BIRCH; MESSRS. JAS. BENNETT and TAMBURINI.	
OVERTURE, "Anacreon"	Cherubini
Leader, MR. F. CRAMER. Conductor, MR. CIPRIANI POTTER.	

## FIFTH CONCERT. MONDAY, MAY 11

## ACT I

SYMPHONY in F (No. 6), "Pastoral"	Beethoven
RECIT. and AIR, "O moment enchanteur" (La Muette de Portici) <sup>2</sup>	Auber
MLLE MARIA D. B. J. NAU.	
CONCERTSTÜCK for Pianoforte	Weber
MR. FRANZ LISZT.	
ARIA, "L' Addio"	Mozart
MISS MARIA B. HAWES.	
OVERTURE, "A Midsummer Night's Dream"	Mendelssohn

## ACT II

SYMPHONY in C (No. 6), "Jupiter"	Mozart
ARIA, "Prendi per me"	C. De Beriot
MLLE NAU.	
FANTASIA for Violin (on themes from "Norma")	Molique
MR. BERNHARD MOLIQUE.	
DUET, "Ti veggio" (Il Ratto di Proserpina)	Winter
MLLES NAU and M. B. HAWES.	
OVERTURE, "Oberon"	Weber
Leader, MR. J. D. LODER. Conductor, MR. H. R. BISHOP.	

<sup>1</sup> See Note to Trio from "Faniska" at the 2nd Concert.

<sup>2</sup> Performed in England under the better-known name of "Masa-niello" and at Her Majesty's Opera in 1851 as "La Muta di Portici."



## SIXTH CONCERT. MONDAY, MAY 25

## ACT I

SYMPHONY in E $\flat$ (No. 3), "Eroica" . . . . .	<i>Beethoven</i>
ARIA, "Parto" (La Clemenza di Tito) . . . . .	<i>Mozart</i>
MME CARADORI-ALLAN. Clarinet Obbligato, MR. J. WILLIAMS.	
QUARTETT for Pianoforte and Strings . . . . .	<i>Mozart</i>
MESSRS. J. B. and F. CRAMER, MORALT and R. LINDLEY.	
ARIA, "A rispettarmi" (Mosè in Egitto) . . . . .	<i>Rossini</i>
MR. TAMBURINI.	
OVERTURE in D . . . . .	<i>A. Romberg</i>

## ACT II

SYMPHONY in D . . . . .	<i>Mozart</i>
SCENA, "Fern von ihm" (—) . . . . .	<i>Weber</i>
MME CARADORI-ALLAN.	
TRIO for Violin, Viola and 'Cello . . . . .	<i>Beethoven</i>
MESSRS. H. G. BLAGROVE, J. D. LODER and R. LINDLEY.	
DUET, "Di capricci" (Corradino) . . . . .	<i>Rossini</i>
MME CARADORI-ALLAN and MR. TAMBURINI.	
OVERTURE, "Jessonda" . . . . .	<i>Spohr</i>
Leader, MR. T. COOKE. Conductor, MR. IGNAZ MOSCHELES.	

## SEVENTH CONCERT. MONDAY, JUNE 8

## ACT I

SYMPHONY in E $\flat$ (MS.), "Prize Symphony" . . . . .	<i>Joseph Strauss</i>
AIR, "O Vaterland" (Fernand Cortez) . . . . .	<i>Spontini</i>
MR. J. EICKE.	
SONATA for Pianoforte and Violin (the "Kreutzer") . . . . .	<i>Beethoven</i>
MR. LISZT and MR. OLE B. BULL.	
AIR, "En vain j'espère" (Robert le Diable) . . . . .	<i>Meyerbeer</i>
MME DORUS-GRAS.	
OVERTURE (MS.), "Parisina" . . . . .	<i>Sterndale Bennett</i>

## ACT II

SYMPHONY in B $\flat$ (No. 4) . . . . .	<i>Beethoven</i>
AIR, "Der Kriegesh-lust" (Jessonda) . . . . .	<i>Spohr</i>
MR. J. EICKE.	
SOLOS for Pianoforte (a) "Studies" . . . . .	<i>Moscheles</i>
(b) "Marche Hongroise" . . . . .	<i>Liszt</i>
MR. FRANZ LISZT.	
AIR, "Dès l'enfance" (Le Serment) . . . . .	<i>Auber</i>
MME DORUS-GRAS.	
OVERTURE, "Die Zauberflöte" . . . . .	<i>Mozart</i>
Leader, MR. F. CRAMER. Conductor, MR. H. R. BISHOP.	

## EIGHTH CONCERT. MONDAY, JUNE 22

## ACT I

SYMPHONY in E ♯ . . . . .	<i>Mozart</i>
AIR, " Jours de mon enfance " (Pré aux clercs) . . . .	<i>Herold</i>
MME DORUS-GRAS.	
Violin Obligato, MR. GRAS.	
CONCERTO for Pianoforte in B minor . . . . .	<i>Hummel</i>
MR. HENRY FIELD.	
ARIA, " Non più andrai " (Le Nozze di Figaro) . . . .	<i>Mozart</i>
MR. TAMBURINI.	
OVERTURE, " Der Frieschütz " . . . . .	<i>Weber</i>

## ACT II

SYMPHONY in D (No. 2) . . . . .	<i>Beethoven</i>
DUET, " Dunque io son " (Il Barbiere del Seviglia) . .	<i>Rossini</i>
MME DORUS-GRAS and MR. TAMBURINI.	
FANTASIA for Violin, " The Norwegian's Lament for Home " . . . . .	<i>Ole Bull</i>
MR. OLE B. BULL.	
ARIA, " Mio pianto rasciuga " . . . . .	<i>Burgmüller</i>
MME DORUS-GRAS.	
OVERTURE, " Der Berg-geist " . . . . .	<i>Spohr</i>
Leader, MR. J. D. LODER. Conductor, SIR G. SMART.	

1841

At the 1st concert of this season, the Overture to Mehul's "Joseph" was introduced, and at the 2nd, Mendelssohn's "Lobgesang" (Hymn of Praise) was performed, for the first time in London. It had been brought out, as far as England is concerned, at the last Birmingham Festival, but this ideal sacred "Choral Symphony" was written for the festival at Göttingen in Commemoration of the Invention of Printing, and was sung, first of all, at the Church of St. Thomas, Leipzig, in 1840. It was proved to be a mistaken policy to attempt in the Hanover Square Rooms a work of this kind, demanding a much larger chorus and everything on a scale of greater magnitude than could be managed at the Philharmonic Concerts. Even at Exeter Hall the effect was never so great as when heard in the nave and aisles of a great cathedral.

Mr. Cipriani Potter was to have conducted Berlioz's Overture to "Benvenuto Cellini" in a previous season, but seemed to have taken fright after seeing the dimensions of the Score and had it postponed until this season, when Mr. Charles Lucas undertook the task. The English public received Berlioz's work with little favour, and the entire Opera was

received with even less, and was only performed for one night at Covent Garden in 1853.

An unusual feature about the 3rd concert was that there were no vocal solos, but all concerted pieces, one of these being a Sextett from Crotch's "Palestine," in the singing of which appears the name of John Liptrot Hatton, whose songs and part-songs are well known in this country.

Mr. Vieuxtemps, who appeared at three of this season's concerts, played a Concerto (MS.) at the 4th, a Caprice (also by himself) at the 7th, and led in a Beethoven Quintett at the 8th. His own compositions were very lengthy and tiring, causing the audience to show their evident impatience, but his playing in Beethoven's Quintett delighted everyone: he showed the utmost respect for Beethoven's text, and the purest of style, a style differing considerably from that of Mr. Liszt, at the same concert, for, in the pianoforte part of Hummel's Septett, this great but eccentric performer so embellished Hummel's passages that the author himself would scarcely have recognised them!

At the 5th, Mr. Dorus, a flute-player, made his first appearance, and Beethoven's Choral Symphony was again performed.

At the 6th concert, Mr. Joseph Blaes, who married Mlle Meerti, made his first appearance in England in a Clarinet Solo by C. L. Haussens, of Ghent.

Mme Dorus-Gras, who sang at the 7th concert, was presented with a "piece of silver plate" by the Directors.

The 8th concert introduced the Misses Ann and Martha Williams, and the favourite contralto, Miss Charlotte Helen Dolby, who possessed a powerful, rich voice, was noble in Oratorio and a refined exponent of ballads. She composed a few works, and her songs and Cantatas were popular at the time.

## PROGRAMMES FOR 1841

### FIRST CONCERT. MONDAY, MARCH 1

#### ACT I

SYMPHONY in B ♯ (No. 4, "Grand")	. . .	<i>Haydn</i>
ARIA, "Se il nostro pianto" (Il Seraglio)	. . .	<i>Mozart</i>
MR. JAMES BENNETT.		
CONCERTO for Pianoforte	. . . . .	<i>Weber</i>
MME DULCKEN.		
SCENA, "Ah! perfido"	. . . . .	<i>Beethoven</i>
MISS CHARLOTTE A. BIRCH.		
OVERTURE, "Ulysses and Circe"	. . . . .	<i>B. Romberg</i>

## ACT II

SYMPHONY in A (No. 7)	. . . . .	<i>Beethoven</i>
SCENA, "Sommo Ciel"	. . . . .	<i>Zingarelli</i>
MISS MASSON.		
CONCERTO for Violin	. . . . .	<i>Mayseder</i>
MR. LOUIS M. A. DELOFFRE.		
TRIO, "Dolce ne guai ristoro" (Faniska)	. . . . .	<i>Cherubini</i>
MISSES BIRCH and MASSON and MR. JAMES BENNETT.		
OVERTURE, "Joseph"	. . . . .	<i>Mehul</i>
Leader, MR. F. CRAMER. Conductor, SIR GEORGE SMART.		

## SECOND CONCERT. MONDAY, MARCH 15

## ACT I

SYMPHONY in F	. . . . .	<i>Ferd. Ries</i>
FINALE to Act 2 (Oberon)	. . . . .	<i>Weber</i>
THE CHORUS.		
CONCERTO for Violin	. . . . .	<i>Kreutzer</i>
MR. HENRY G. BLAGROVE.		
SCENA, "Ocean, thou mighty monster" (Oberon)	. . . . .	<i>Weber</i>
MISS RAINFORTH.		
OVERTURE, "Benvenuto Cellini"	. . . . .	<i>Berlioz</i>
(First performance in London.)		

## ACT II

HYMN OF PRAISE, "Lobgesang"	. . . . .	<i>Mendelssohn</i>
MISSES RAINFORTH and M. WILLIAMS ; MR. PEARSALL and CHORUS.		
(First performance in London.)		
Leader, MR. J. D. LODER. Conductor, MR. CHARLES LUCAS.		

## THIRD CONCERT. MONDAY, MARCH 29

## ACT I

SYMPHONY in C minor (No. 5, "Grand")	. . . . .	<i>Haydn</i>
SEXTETT, "Lo ! cherub bands" (Palestine)	. . . . .	<i>Dr. W. Crotch</i>
MISSES BIRCH, WOODYATT and HAWES ; MESSRS. HOBBS, J. L. HATTON and MACHIN.		
CONCERTO for Violin	. . . . .	<i>Wolff</i>
MR. HENRY WOLFF.		
QUINTETT, "Oh ! cielo clemente" (Il Crociato in Egitto)	. . . . .	<i>Meyerbeer</i>
MISSES BIRCH, WOODYATT and HAWES ; MESSRS. HOBBS and MACHIN.		
OVERTURE, "Euryanthe"	. . . . .	<i>Weber</i>

## ACT II

- SYMPHONY in C . . . . . *Mozart*  
 TRIO, "Giovinetto Cavalier" (Il Crociato in Egitto) . . . . . *Meyerbeer*  
     MISSSES BIRCH, WOODYATT and HAWES.  
 QUINTETT for two Violins, two Violas and 'Cello . . . . . *Beethoven*  
     MESSRS. H. G. BLAGROVE, WATTS, J. D. LODER, H. HILL  
     (tertius) and R. LINDLEY.  
 QUINTETT, "Zemira ! children" (Azor and Zemira) . . . . . *Spohr*  
     MISSSES BIRCH, WOODYATT and HAWES ; MESSRS. HOBBS and  
     MACHIN.  
 OVERTURE, "King Stephen" . . . . . *Beethoven*  
     Leader, MR. T. COOKE. Conductor, MR. CIPRIANI POTTER.

## FOURTH CONCERT. MONDAY, APRIL 19

## ACT I

- SYMPHONY in B  $\flat$  (No. 4) . . . . . *Beethoven*  
 SCENA, "Miseri pargoletti" (Medea) . . . . . *J. S. Mayer*  
     MISS MASSON.  
 CONCERTO for Pianoforte in E  $\flat$  . . . . . *Beethoven*  
     MRS. ANDERSON.  
 RECIT. and AIR, "Ye guardian Saints" (Palestine) . . . . . *Dr. W. Crotch*  
     MR. H. PHILLIPS.  
 OVERTURE, "The Ruler of the Spirits" . . . . . *Weber*

## ACT II

- OVERTURE, "Melusine" . . . . . *Mendelssohn*  
 SCENA, "Una voce al cor mi parla" (Sargino) . . . . . *Paër*  
     MME CARADORI-ALLAN.  
     Clarinet Obbligato, MR. J. WILLIAMS.  
 CONCERTO for Violin (MS.) . . . . . *Vieuxtemps*  
     MR. HENRI VIEUXTEMPS.  
 TRIO, "Coraggio orsù" (Fidelio) . . . . . *Beethoven*  
     MME CARADORI-ALLAN, MISS MASSON and MR. H. PHILLIPS.  
 OVERTURE, "The Vampyre" . . . . . *Lindpaintner*  
     Leader, MR. J. D. LODER. Conductor, SIR GEORGE SMART.

## FIFTH CONCERT. MONDAY, MAY 3

## ACT I

- SYMPHONY in D minor (No. 9), "Choral" . . . . . *Beethoven*  
     MISSSES BIRCH and HAWES ; MESSRS. HOBBS and H. PHILLIPS,  
     with CHORUS.

## ACT II

- OVERTURE, "Jubilee" . . . . . *Weber*  
 RECIT., "Ch' io mi scordi" ; ARIA, "Non temer"  
     (Idomeneo) . . . . . *Mozart*  
     MISS BIRCH.  
     Pianoforte Obbligato, MR. MOSCHELES.





## ACT II

SYMPHONY in F (No. 6), "Pastoral" . . . . .	<i>Beethoven</i>
AIR, "du Rossignol" . . . . .	<i>Lebrun</i>
MME DORUS-GRAS.	
Flute Obbligato, MR. DORUS.	
CAPRICE for Violin . . . . .	<i>Vieuxtemps</i>
MR. HENRI VIEUXTEMPS.	
ARIA, "Il pensier sta negli oggetti" (Orfeo) . . . . .	<i>Haydn</i>
MR. MICHAEL W. BALFE.	
OVERTURE, "Neron" . . . . .	<i>Reissiger</i>
Leader, MR. F. CRAMER. Conductor, MR. C. LUCAS.	

## EIGHTH CONCERT. MONDAY, JUNE 14

## ACT I

SYMPHONY in D (No. 2) . . . . .	<i>Beethoven</i>
ROMANCE, "Va, dit-elle" (Robert le Diable) . . . . .	<i>Meyerbeer</i>
MME DORUS-GRAS.	
SEPTETT for Pfte., Flute, Oboe, Horn, Viola, 'Cello and Double-Bass . . . . .	<i>Hummel</i>
MESSRS. LISZT, J. M. RIBAS, G. COOKE, JARRETT, J. D. LODER, R. LINDLEY and DRAGONETTI.	
CANTATA, "Adelaide" . . . . .	<i>Beethoven</i>
MLLE JOHANNA S. LOEWE.	
Accompanied on the Pianoforte by MR. MOSCHELES.	
OVERTURE, "Der Freischütz" . . . . .	<i>Weber</i>

## ACT II

SYMPHONY in E $\flat$ (No. 8) . . . . .	<i>Haydn</i>
AIR and QUARTETT, "O beau pays" (Les Huguenots) . . . . .	<i>Meyerbeer</i>
MME DORUS-GRAS, MISSES ANNE and MARTHA WILLIAMS and MISS DOLBY.	
QUINTETT for two Violins, two Violas and 'Cello . . . . .	<i>Beethoven</i>
MESSRS. VIEUXTEMPS, F. CRAMER ; J. D. LODER, T. COOKE ; and R. LINDLEY.	
AIR, "Pour forth no more" (Jephtha) . . . . .	<i>Handel</i>
MR. H. PHILLIPS.	
OVERTURE, "Tamerlane" . . . . .	<i>Winter</i>
Leader, MR. J. D. LODER. Conductor, MR. IGNAZ MOSCHELES.	

1842

One would suppose that the era of the extra instruments in the orchestra began with Berlioz, but Spohr, in his "Jessonda" Overture (played in the 5th concert), employed two E $\flat$  piccolos, and Mendelssohn, in his "Calm Sea" Overture, an extra piccolo, a trumpet and a serpent, and in the "Midsummer Night's Dream" an ophicleide.

At the 1st concert, Miss Adelaide Kemble sang. She was a younger daughter of the great actor, Charles Kemble, and married Mr. E. J. Sartoris, retiring from the profession in 1843.

In the 2nd, Mr. J. Alfred Novello sang an air of Mozart's, and in the 3rd, Mr. Molique played a MS. Violin Concerto of his own for the first time in England, and Mr. Parish-Alvars, an English harpist of some note, just back from a five years' tour in the East, played a harp solo, this being his first performance in this country.

Molique was also represented in the 5th concert by a MS. Symphony in D.

The 6th concert witnessed the first performance of Spohr's new Symphony, "descriptive of the conflict of Virtue and Vice in Man." One cannot do better than quote Mr. Hogarth again: "It is in three parts or movements. In the first, entitled 'Infancy,' the freedom of that happy age from bad and stormy passions is endeavoured to be painted; the second, called 'The Age of Sorrows,' paints the evil passions and influences of manhood; and the last, the 'Final Triumph of Virtue,' describes the calm of virtue and devotion after the turmoils of 'life's fitful fever' have passed away." It was in the nature of a Concertante, as eleven solo performers were detached from the main orchestra. The result of the experiment appears to have been unsuccessful.

At the 7th concert, Mendelssohn was the conductor, and he gave a first rendering, in this country, of his "Scotch" Symphony. This also is descriptive, but more legitimately so than Spohr's moral sentimentalising, being suggested by impressions made upon the composer by the national music and the scenic beauties of Scotland, during his visit to that country in 1829.

Mr. Hogarth, so often quoted (who became Secretary of this Society in 1850), was Mendelssohn's companion at a Competition of Pipers in Edinburgh and, being a Scotsman, spoke with pride of the interest taken by the composer in the melodies of his country. Mendelssohn, at this concert, was received with immense enthusiasm by a crowd of artistic and distinguished listeners, who filled the concert-room to overflowing.

At the 8th concert, he played his D minor Concerto and conducted the performance of his Overture, "The Isles of Fingal." He wrote to his mother on July 19: "I must tell you . . . of the fish-dinner given me at Greenwich by the Directors of the Philharmonic Society, at which we ate white-bait and made speeches." At a most interesting visit to

Buckingham Palace, during which both the Queen and Prince Albert sang and he played, Mendelssohn asked Her Majesty for permission to dedicate the "Scotch" Symphony to her, "as having been the ostensible object of my visit to England, and because the English name would suit the Scottish piece so charmingly" !

Chamber-music, it will be noticed, was barely represented at all in these Orchestral Concerts, one or two items only appearing, but it was not until 1861 that the last specimen disappeared from the Programmes. With the advent of the Classical Chamber Concerts, to be followed by the Monday Popular Concerts in 1859 and the Saturday "Pops" in 1865, there was no further necessity for this essentially *Orchestral* Society to assist the cause of Chamber-music.

So ended the last season of the third decade, with the hope that the magnetism of Mendelssohn's presence and co-operation would restore to the Society the brilliant good luck with which its history commenced. So far it had no rivals, but this monopoly was not to last much longer, for the advantages (and disadvantages) of competition were in store for the old Institution.

## PROGRAMMES FOR 1842

### FIRST CONCERT. MONDAY, MARCH 14

#### ACT I

SYMPHONY in D . . . . .	<i>A. Romberg</i>
SCENA, "Ah ! come rapida" (Il Crociato in Egitto) . . . . .	<i>Meyerbeer</i>
MISS ADELAIDE KEMBLE.	
FANTASIA for Pianoforte, "On an Indian Air" . . . . .	<i>Hummel</i>
MADAME DULCKEN.	
PRAYER, "Ciel pietoso" . . . . .	<i>Lindpaintner</i>
MR. GEORGE STRETTON.	
OVERTURE, "Faust" . . . . .	<i>Lindpaintner</i>

#### ACT II

SYMPHONY in B ♯ (No. 4) . . . . .	<i>Beethoven</i>
AIR, "Amplius lava me" . . . . .	<i>L. V. Ciampi (1742)</i>
MISS MARIA B. HAWES.	
QUINTETT for two Violins, Viola and two 'Cellos . . . . .	<i>G. Onslow</i>
MESSRS. H. G. BLAGROVE, WATTS, J. D. LODER, R. LINDLEY and C. LUCAS.	
ARIA, "Voi che sapete" (Le Nozze di Figaro) . . . . .	<i>Mozart</i>
MISS A. KEMBLE.	
OVERTURE, "Demophon" . . . . .	<i>Vogel</i>
Leader, MR. F. CRAMER. Conductor, SIR GEORGE SMART.	



## SECOND CONCERT. MONDAY, APRIL 4

## ACT I

SYMPHONY in G (Letter Q), "Oxford" . . . . . *Haydn*  
 ARIA, "O salutaris Hostia" . . . . . *Cherubini*

MISS DOLBY.

CONCERTO for Pianoforte in F . . . . . *Hummel*

MRS. ANDERSON.

RECIT., "E Susanna"; ARIA, "Dove sono" (Le  
 Nozze di Figaro) . . . . . *Mozart*

MME CARADORI-ALLAN.

OVERTURE, "Leonora" . . . . . *Beethoven*

## ACT II

SYMPHONY in C (No. 6), "Jupiter" . . . . . *Mozart*  
 ARIA, "Mentre ti lascio" . . . . . *Mozart*

MR. J. ALFRED NOVELLO.

FANTASIA for Clarinet . . . . . *Reissiger*

MR. GOULDSWARD.

TRIO, "Benedictus" . . . . . *Cherubini*

MME CARADORI-ALLAN; MESSRS. JAS. BENNETT and  
 J. A. NOVELLO.

OVERTURE, "Anacreon" . . . . . *Cherubini*

Leader, MR. J. D. LODER. Conductor, MR. H. R. BISHOP.

## THIRD CONCERT. MONDAY, APRIL 18

## ACT I

SYMPHONY in D minor . . . . . *Spohr*  
 AIR, "In native worth" (The Creation) . . . . . *Haydn*

MR. J. W. HOBBS.

CONCERTO for Violin (MS.) . . . . . *Molique*

MR. BERNHARD MOLIQUE.

(First time in this country.)

RECIT., "Sposa Eurydice"; ARIA, "Che farò" (Orfeo) . . . . . *Gluck*

MME EMILIA PACINI.

OVERTURE, "A Midsummer Night's Dream" . . . . . *Mendelssohn*

## ACT II

SYMPHONY in A (No. 7) . . . . . *Beethoven*  
 SCENA, "Ocean, thou mighty monster" (Oberon) . . . . . *Weber*

MISS RAINFORTH.

FANTASIA for Harp . . . . . *Parish-Alvars*

MR. ELIAS PARISH-ALVARS.

(First time in this country.)

DUET, "Such the faint echo" (Palestine) . . . . . *Dr. W. Crotch*

MISS RAINFORTH and MR. HOBBS.

OVERTURE, "Die Zauberflöte" . . . . . *Mozart*

Leader, MR. T. COOKE. Conductor, MR. C. POTTER.



## FOURTH CONCERT. MONDAY, MAY 2

## ACT I

SYMPHONY in D . . . . .	<i>Haydn</i>
DUET, "Dear child of hope" (Joseph) . . . . .	<i>Mehul</i>
MISS DOLBY and MR. STRETTON.	
CONCERTO for Pianoforte . . . . .	<i>Beethoven</i>
MR. PIRKHERT.	
SCENA, "Wie nahte mir der Schlummer" (Der Freischütz) . . . . .	<i>Weber</i>
MISS A. KEMBLE.	
OVERTURE, "Euryanthe" . . . . .	<i>Weber</i>

## ACT II

SYMPHONY in F (No. 8) . . . . .	<i>Beethoven</i>
ARIA, "Al desio" (Le Nozze di Figaro) . . . . .	<i>Mozart</i>
MISS DOLBY.	
FANTASIA for Clarinet . . . . .	<i>Cavallini</i>
MR. ERNESTO CAVALLINI. <sup>1</sup>	
DUET, "Come, be gay" (Der Freischütz) . . . . .	<i>Weber</i>
MISSSES A. KEMBLE and DOLBY.	
OVERTURE, "Les Deux Journées" . . . . .	<i>Cherubini</i>
Leader, MR. F. CRAMER. Conductor, MR. C. LUCAS.	

## FIFTH CONCERT. MONDAY, MAY 16

## ACT I

SYMPHONY in D (MS.) . . . . .	<i>Molique</i>
(First time of performance.)	
AIR, "With joy the impatient husbandman" (The Seasons) . . . . .	<i>Haydn</i>
MR. WILLIAM MACHIN.	
SEPTETT for Strings, Clarinet, Horn and Bassoon (2nd part) . . . . .	<i>Beethoven</i>
MESSRS. H. G. BLAGROVE, H. HILL (tertius), R. LINDLEY, DRAGONETTI, J. WILLIAMS, PLATT and BAUMANN.	
DUET, "Ti veggo" (Il Ratto di Proserpina) . . . . .	<i>Winter</i>
MME CARADORI-ALLAN and MISS M. B. HAWES.	
OVERTURE, "Jessonda" . . . . .	<i>Spohr</i>

## ACT II

SYMPHONY in F (No. 6), "Pastoral" . . . . .	<i>Beethoven</i>
ARIA, "Deh per questo" (La Clemenza di Tito) . . . . .	<i>Mozart</i>
MME CARADORI-ALLAN.	
CONCERTINO for Flute . . . . .	<i>Nicholson</i>
MR. JOSEPH RICHARDSON.	
AIR, "But the Lord is mindful" (St. Paul) . . . . .	<i>Mendelssohn</i>
MISS M. B. HAWES.	
OVERTURE, "The Calm Sea and Prosperous Voyage" . . . . .	<i>Mendelssohn</i>
Leader, MR. J. D. LODER. Conductor, MR. W. STERNDALÉ BENNETT.	

<sup>1</sup> Cavallini's technique was marvellous, and his breath apparently inexhaustible; Lazarus spoke of him as the "Paganini" of the Clarinet on account of his really wonderful execution. He played again in 1845.

## SIXTH CONCERT. MONDAY, MAY 30

## ACT I

SYMPHONY, " Irdisches und Gottliches im Menschenleben "	<i>Spohr</i>
(First performance in this country.)	
SCENA, " Ah ! parlate " (Il Sacrificio d' Abramo)	<i>Cimarosa</i>
MISS LOUISA BASSANO.	
CONCERTO for Pianoforte in F minor	<i>Sterndale Bennett</i>
W. STERNDALÉ BENNETT.	
SCENA, " L'Automne "	<i>Niedermeyer</i>
M <sup>LE</sup> EMILIA PACINI.	
OVERTURE, " Egmont "	<i>Beethoven</i>

## ACT II

SYMPHONY in D (No. 2)	<i>Mozart</i>
TRIO, " Pria di partir " (Idomeneo)	<i>Mozart</i>
M <sup>LES</sup> BASSANO and PACINI and MR. VRUGT:	
CONCERTO for Violin in D minor	<i>Molique</i>
MR. B. MOLIQUE.	
SCENA, " Champs paternels " (Joseph)	<i>Mehul</i>
MR. W. F. DE C. VRUGT.	
OVERTURE, " Calypso "	<i>Winter</i>
Leader, MR. F. CRAMER. Conductor, MR. I. MOSCHELES.	

## SEVENTH CONCERT. MONDAY, JUNE 13

## ACT I

SYMPHONY in D (No. 11), " The Clock "	<i>Haydn</i>
RECIT., " Dare I believe " ; AIR, " Gentle thoughts "	
(Zelmira)	<i>Spohr</i>
MISS C. A. BIRCH.	
FANTASIA for Pianoforte (on Themes from Don Giovanni)	<i>Thalberg</i>
MR. S. THALBERG.	
ARIA, " O cara immagine " (Il Flauto Magico)	<i>Mozart</i>
MR. G. MARIO.	
OVERTURE, " Coriolanus "	<i>Beethoven</i>

## ACT II

SYMPHONY in A minor (No. 3), " Scotch "	<i>Mendelssohn</i>
(First performance in this country.)	
SCENA, " Now Heaven in fullest glory " (The Creation)	<i>Haydn</i>
MR. H. PHILLIPS.	
FANTASIA <sup>1</sup> for Pianoforte (on Themes from La Sonnambula)	<i>Thalberg</i>
MR. S. THALBERG.	
DUET, " Ah si tu " (William Tell)	<i>Rossini</i>
MISS BIRCH and MR. MARIO.	
OVERTURE, " The Ruler of the Spirits "	<i>Weber</i>
Leader, MR. T. COOKE. Conductor, MR. F. MENDELSSOHN-BARTHOLDY.	

<sup>1</sup> Complaints were received from people that someone disturbed them greatly by hissing Thalberg, and by flirting loudly with his female friends during Thalberg's Fantasias. The offender's name, they said, was M—cf—rr—n !

## EIGHTH CONCERT. MONDAY, JUNE 27

## ACT I

SYMPHONY in E ♯ . . . . .	Mozart
SCENA, "Ah ! perfido" . . . . .	Beethoven
MISS CHARLOTTE H. DOLBY.	
CONCERTO for Pianoforte in D minor . . . . .	Mendelssohn
MR. F. MENDELSSOHN-BARTHOLDY.	
DUET, "Beauté divine" (Les Huguenots) . . . . .	Meyerbeer
MISS BIRCH and MR. MARIO.	
OVERTURE, "The Isles of Fingal" ( <i>The Hebrides</i> ) . . . . .	Mendelssohn

## ACT II

SYMPHONY in C minor (No. 5) . . . . .	Beethoven
ROMANCE, "Plus blanche" (Les Huguenots) . . . . .	Meyerbeer
MR. G. MARIO.	
CONCERTO for Violin . . . . .	L. W. Maurer
MR. H. G. BLAGROVE.	
RECIT., "Ei parte"; ARIA, "Per pietà" (Così fan tutte) . . . . .	Mozart
MISS BIRCH.	
OVERTURE, "Jubilee" . . . . .	Weber
Leader, MR. J. D. LODER. Conductor, SIR GEORGE SMART.	

## 1833-1842

A TABLE showing the Number and Nationality of the Composers, and their various forms of Composition, during the third decade of the Society's existence.

Nationality.	Composers.	Symphonies.	Overtures.	Concertos.	Chamber Music.	Miscellaneous.	Vocal.	Total of Compositions.
Austria .	1	1	—	—	—	—	—	1
Belgium .	6	—	—	7	—	7	—	14
British Empire .	9	2	12	12	—	4	11	41
France .	3	3	5	—	—	3	6	17
German Empire .	22	5	12	17	—	20	74	128
Hungary and Bohemia .	1	4	—	3	—	21	3	31
Italy .	5	—	—	1	—	1	12	14
Norway .	1	—	—	—	—	2	—	2
Spain .	1	—	—	—	—	1	—	1
Switzerland .	2	—	—	—	—	6	2	8

A TABLE showing the Number and Nationality of Solo-players and Singers, and their various forms of Instruments and Voices, and the Conductors, during the third decade.

Nationality.	Piano- forte or Harp.	Strings.	Wood- Wind.	Brass.	Organ.	Male Voices.	Female Voices.	Conductors.
Austria .	1	—	—	—	—	—	—	—
Belgium .	—	4	1	—	—	—	—	—
British Empire .	3	7	5	2	—	9	13	7
France .	—	2	1	—	—	—	1	—
German Empire .	2	7	2	—	—	2	5	2
Hungary and Bohemia	—	—	—	—	—	—	—	1
Italy .	—	2	1	—	—	5	5	—
Norway .	—	1	—	—	—	—	—	—
Poland .	—	2	—	—	—	—	—	—
Russia .	—	—	—	—	—	1	—	—
Spain .	—	—	2	—	—	—	1	—
Switzer- land .	1	—	—	—	—	—	—	—

## THE FOURTH DECADE

1843-1852

1843

**T**HIS fourth decade opens with a season of *nine* concerts, the last one being added by command of Her Majesty, Queen Victoria, who was present with the Prince Consort, and accompanied by the King of the Netherlands. This is only one of many proofs of the interest taken, at all times, in the old Society by the Royal Family, and, particularly, by the Prince Consort.

At the 2nd concert, the F minor Concerto for Pianoforte by Chopin was played by Mme Dulcken. The occasion was interesting as the first performance in public, in this country, of any of Chopin's music ! and now how thoroughly well known is each one of his fascinating compositions !

At the 3rd concert, in addition to the repetition of Beethoven's Choral Symphony, another work of his with a somewhat similar blending of instrumental and choral features was first presented to the audience, viz. the Choral Fantasia, the pianoforte part being played by Mrs. Anderson. The Quartett consisted of Mme Caradori-Allan, Miss Hawes, Messrs. Hobbs and Phillips, and there was a chorus of one hundred voices.

At the 4th concert, Mr. Alexander Dreyschock made his first appearance in this country, and played a Fantasia of his own, "L'Absence et le Caprice," in which he startled the audience with his marvellous fireworks, and did really get some novel effects out of the pianoforte. Herr Staudigl, the great bass-singer, made his first appearance at these concerts, singing one of Schubert's *Lieder*, in the rendering of which he was acknowledged to be without a rival. He created the part of "Elijah" in 1846 at the Birmingham Festival.

At the 5th concert, the Choral Fantasia was repeated by the same artists, and the 2nd Act was given up to a repetition of Mendelssohn's "Lobgesang," the first performance of which took place in 1841. Sterndale Bennett conducted.



At the 6th concert, Sterndale Bennett's Concertstück in A minor was played, for the first time, by the composer, and Camillo Sivori made his first appearance in England, playing one of his own Concertos, that in A, and repeating it at the 7th concert. He was a great violinist, and the only *direct* pupil of Paganini, affecting the style and mannerisms of that school.

The 7th concert also introduced Mr. W. H. Weiss, another fine bass-singer, and still known to this generation as the composer of "The Village Blacksmith."

The chief feature of the 8th concert was the reappearance of Spohr as composer, conductor and solo violinist. He played one of his Violin Concertos and conducted his great "Power of Sound" Symphony, his Overture to the "Alchymist," and a Duet, from his "Jessonda," sung by Misses Birch and Masson. A full house accorded him a notable reception. He also took charge, "By Command," of the extra concert, in which the novelty was his Overture to "Macbeth." Only the Scherzo and the *choral* portion of Beethoven's 9th Symphony were given. Spohr again played one of his Concertos, and conducted the Overtures "The Isles of Fingal" by Mendelssohn and "Der Freischütz" by Weber; so that this Programme contained *three* Overtures.

## PROGRAMMES FOR 1843

### FIRST CONCERT. MONDAY, MARCH 20

ACT I		
OVERTURE, "Euryanthe"	. . . . .	Weber
TRIO, "L' usato ardir" (Semiramide)	. . . . .	Rossini
MISSSES BIRCH and HAWES <sup>1</sup> and MR. H. PHILLIPS.		
FANTASIA for Violoncello	. . . . .	Pilet
MR. PILET.		
RECIT. and AIR, "O what is man" (The Fall of Babylon)	. . . . .	Spohr
MR. HENRY PHILLIPS.		
SCENA, "Su Griselda"	. . . . .	Paër
MISS CHARLOTTE A. BIRCH.		
Violin Obbligato, MR. J. D. LODER.		
SYMPHONY in G minor	. . . . .	Mozart

ACT II		
SYMPHONY in D (No. 2)	. . . . .	Beethoven
ARIA, "O Salutaris"	. . . . .	Cherubini
MISS MARIA B. HAWES.		

<sup>1</sup> Owing to Mrs. Shaw's illness, Miss Hawes took her place:

CONCERTO for Violin . . . . .	<i>Deloffre</i>
Mr. LOUIS M. A. DELOFFRE.	
DUET, "Vaghe colle" (Il Ratto di Proserpina) . . .	<i>Winter</i>
MISSES BIRCH and HAWES.	
OVERTURE, "Calypso" . . . . .	<i>Winter</i>
Leader, Mr. J. D. LODER. Conductor, SIR GEORGE SMART.	

## SECOND CONCERT. MONDAY, APRIL 3

## ACT I

SYMPHONY in C minor (No. 5) . . . . .	<i>Haydn</i>
RECIT., "And he journeyed"; ARIA, "But the Lord is mindful" (St. Paul) . . . . .	<i>Mendelssohn</i>
MISS SARA FLOWER.	
CONCERTO for Pianoforte in F minor (No. 2) . . .	<i>Chopin</i>
MME DULCKEN.	
(First performance in England.)	
SCENA, "Love, how mighty" (Faust) . . . . .	<i>Spohr</i>
MISS ELIZABETH RAINFORTH.	
OVERTURE, "Der Berg-geist" . . . . .	<i>Spohr</i>

## ACT II

SYMPHONY in E $\flat$ (No. 3), "Eroica" . . . . .	<i>Beethoven</i>
RECIT., "'Tis raging noon"; AIR, "Distressful nature" (The Seasons) . . . . .	<i>Haydn</i>
MR. J. W. HOBBS.	
DUET, "Ebben a te ferisce" (Semiramide) . . .	<i>Rossini</i>
MISSES RAINFORTH and FLOWER.	
OVERTURE, "Les Deux Journées" . . . . .	<i>Cherubini</i>
Leader, Mr. T. COOKE. Conductor, MR. CIPRIANI POTTER.	

## THIRD CONCERT. MONDAY, APRIL 24

## ACT I

SYMPHONY in C major (Letter R) . . . . .	<i>Haydn</i>
ARIA, "Voi che sapete" (Le Nozze di Figaro) . . .	<i>Mozart</i>
MME CARADORI-ALLAN.	
FANTASIA for Pianoforte, with Chorus—"Choral Fan- tasia" . . . . .	<i>Beethoven</i>
MRS. ANDERSON and CHORUS.	
TRIO, "My Lord but mocks me" (Der Vampyr) . . .	<i>Marschner</i>
MME CARADORI-ALLAN, MISS M. B. HAWES and MR. H. PHILLIPS.	
SOLO and CHORUS, "Placido è il mar" (Idomeneo) . .	<i>Mozart</i>
MME CARADORI-ALLAN and CHORUS.	
OVERTURE, "A Midsummer Night's Dream" . . .	<i>Mendelssohn</i>

## ACT II

SYMPHONY in D minor (No. 9), "Choral" . . . . .	<i>Beethoven</i>
MME CARADORI-ALLAN, MISS HAWES; MESSRS. HOBBS and PHILLIPS, with CHORUS.	
Leader, Mr. J. D. LODER. Conductor, MR. I. MOSCHELES.	

## FOURTH CONCERT. MONDAY, MAY 8

## ACT I

- SYMPHONY in F (No. 6), "Pastoral" . . . . . *Beethoven*  
 SCENA, "Non paventar" (Ines de Castro) . . . . . *Weber*  
     MISS LOUISA BASSANO.  
 FANTASIA for Pianoforte, "L'Absence et le Caprice" . . . . . *Dreyschock*  
     MR. ALEXANDER DREYSCHOCK  
 LIED, "Der Wanderer" . . . . . *Schubert*  
     MR. JOSEPH STAUDIGL.  
 OVERTURE, "The Naiades" . . . . . *Sterndale Bennett*

## ACT II

- OVERTURE, "Oberon" . . . . . *Weber*  
 AIR, "Der Krieges-lust" (Jessonda) . . . . . *Spohr*  
     MR. STAUDIGL.  
 CONCERTO for Violin, "Dramatic" . . . . . *Spohr*  
     MR. HENRY G. BLAGROVE.  
 SCENA, "Non più di fiori" (La Clemenza di Tito) . . . . . *Mozart*  
     MME EMMA ALBERTAZZI.  
     Corno di Bassetto Obbligato, MR. J. WILLIAMS.  
 OVERTURE, "Faniska" . . . . . *Cherubini*  
     Leader, MR. J. D. LODER. Conductor, MR. C. LUCAS.

## FIFTH CONCERT. MONDAY, MAY 22

## ACT I

- SYMPHONY in A (No. 7) . . . . . *Beethoven*  
 TRIO, "Pria di partir" (Idomeneo) . . . . . *Mozart*  
     MISSES C. A. BIRCH and M. S. MARSHALL and MR. J. W. HOBBS.  
 FANTASIA for Pianoforte, with Chorus—"Choral Fantasia" . . . . . *Beethoven*  
     MRS. ANDERSON and CHORUS.  
 QUARTETT for two Violins, Viola and 'Cello . . . . . *Mozart*  
     MESSRS. H. G. BLAGROVE, H. GATTIE, H. HILL (tertius),  
     and R. LINDLEY.  
 SCENA, "Ah! perfido" . . . . . *Beethoven*  
     MISS CHARLOTTE ANN BIRCH.  
 OVERTURE, "Der Freischütz" . . . . . *Weber*

## ACT II

- SYMPHONY CANTATA, "Lobgesang" (Hymn of Praise) . . . . . *Mendelssohn*  
     Leader, MR. F. CRAMER. Conductor, MR. W. STERNDALÉ BENNETT.

## SIXTH CONCERT. MONDAY, JUNE 5

## ACT I

- SYMPHONY in D (No. 2) . . . . . *Haydn*  
 SONG (MS.), "Ach, Herr" . . . . . *Nicolai*  
     MR. J. STAUDIGL.  
     (First time of performance.)

- ARIETTA, "In questa tomba" . . . . . *Beethoven*  
 MISS CHARLOTTE H. DOLBY.  
 SONATA for Violoncello and Double-Bass (No. 6, Op. 5) . . . . . *Corelli*  
 MESSRS. R. LINDLEY and J. HOWELL.  
 ARIA, "Paga fui" (Il Ratto di Proserpina) . . . . . *Winter*  
 M<sup>LE</sup> EMILIA PACINI.  
 CONCERTSTÜCK for Pianoforte in A minor (MS.) . . . . . *Sterndale Bennett*  
 MR. W. STERNDALÉ BENNETT.  
 (First time of performance.)

## ACT II

- SYMPHONY in C minor (No. 5) . . . . . *Beethoven*  
 AIR, "Stille noch dies Wuth" (Faust) . . . . . *Spohr*  
 MR. STAUDIGL.  
 CONCERTO for Violin in A . . . . . *Sivori*  
 MR. CAMILLO SIVORI.  
 RECIT., "E dunque vero"; DUET, "Bell' imago"  
 (Semiramide) . . . . . *Rossini*  
 M<sup>LE</sup> PACINI and MR. STAUDIGL.  
 OVERTURE, "Anacreon" . . . . . *Cherubini*  
 Leader, MR. T. COOKE. Conductor, SIR H. R. BISHOP.

## SEVENTH CONCERT. MONDAY, JUNE 19

## ACT I

- OVERTURE, "Fidelio" . . . . . *Beethoven*  
 RECIT., "Ei parte"; ARIA, "Per pietà" (Così fan  
 tutte) . . . . . *Mozart*  
 MISS CHARLOTTE A. BIRCH.  
 CONCERTO for Pianoforte in G minor . . . . . *Mendelssohn*  
 M<sup>ME</sup> DE BELLEVILLE-OURY.  
 RECIT., "Chi per pietà"; ARIA, "Deh parlate" . . . . . *Cimarosa*  
 M<sup>ME</sup> CARADORI-ALLAN.  
 OVERTURE, "Jessonda" . . . . . *Spohr*

## ACT II

- SYMPHONY in A minor (No. 3), "Scotch" . . . . . *Mendelssohn*  
 RECIT., "Fast into the waves"; AIR, "Stern monarch  
 of the winds" . . . . . *Bishop*  
 MR. W. H. WEISS.  
 CONCERTO for Violin in A . . . . . *Sivori*  
 MR. CAMILLO SIVORI.  
 DUET, "Come ti piace" (La Clemenza di Tito) . . . . . *Mozart*  
 M<sup>ME</sup> CARADORI-ALLAN and MISS BIRCH.  
 OVERTURE in D . . . . . *A. Romberg*  
 Leader, MR. F. CRAMER. Conductor, MR. C. LUCAS.

## EIGHTH CONCERT. MONDAY, JULY 3

## ACT I

- SYMPHONY in B $\flat$  (No. 4) . . . . . *Beethoven*  
 TRIO, "Soave sia il vento" (Così fan tutte) . . . . . *Mozart*  
 MISSES BIRCH and MASSON and MR. H. PHILLIPS.

CONCERTO for Violin	DR. LOUIS SPOHR. <sup>1</sup>	<i>Spohr</i>
RECIT., "Is this thy place?" ; AIR, "Ye guardian Saints" (Palestine)	MR. HENRY PHILLIPS. MISS CHARLOTTE A. BIRCH.	<i>Dr. W. Crotch</i>
SCENE, "Quelle horrible destiné!" (Mosè in Egitto)		<i>Rossini</i>
OVERTURE, "Der Alchymist"		<i>Spohr</i>

# ACT II

SYMPHONY in F (No. 4), "The Power of Sound"		<i>Spohr</i>
RECIT., "A questo seno" ; ARIA, "Quando miro" (—)	MISS ELIZABETH MASSON.	<i>Mozart</i>
RECIT., "Pray leave me" ; DUET, "Now for him I lov'd" (Jessonda)	MISS BIRCH and MASSON.	<i>Spohr</i>
OVERTURE, "Jubilee"		<i>Weber</i>
Leader, MR. J. D. LODER. Conductor, SIR GEORGE SMART.		

# BY COMMAND

EXTRA CONCERT. MONDAY, JULY 10

# ACT I

OVERTURE, "The Isles of Fingal"		<i>Mendelssohn</i>
CHORUS, "Oh! great is the depth" (St. Paul)		<i>Mendelssohn</i>
	THE CHORUS.	
CONCERTO for Violin	DR. LOUIS SPOHR.	<i>Spohr</i>
SYMPHONY in D minor (No. 9), "Choral" (Scherzo and Vocal Finale)	MISS BIRCH and HAWES ; MESSRS. HOBBS and STAUDIGL, with CHORUS.	<i>Beethoven</i>

# ACT II

SYMPHONY in D		<i>Mozart</i>
AIR, "Der Krieges-lust" (Jessonda)		<i>Spohr</i>
	MR. JOSEPH STAUDIGL.	
OVERTURE, "Der Freischütz"		<i>Weber</i>
RECIT., "Sidonie Sponde" ; CHORUS, "Placido è il mar" (Idomeneo)	MISS BIRCH and CHORUS.	<i>Mozart</i>
OVERTURE, "Macbeth"	Conductor, DR. SPOHR.	<i>Spohr</i>

1844

Sir George Smart, who had been associated with this Society from its foundation, conducted for the last time at the 1st concert, upon March 25, after which date the terms ACT I and ACT II finally and entirely disappear.

<sup>1</sup> Dr. Louis Spohr conducted his own compositions.



At this 1st concert, Mr. Parish-Alvars played a MS. Concerto for the Harp.

At the 2nd, that thorough musician and brilliant violinist, Heinrich Wilhelm Ernst, made his first appearance in Spohr's "Dramatic" Concerto, but he was followed and eclipsed, at the 5th concert, by a boy of *thirteen* years of age, who played Beethoven's Violin Concerto from memory (a much rarer feat then than it is now), and was destined to become the most famous of violinists, and his name was Joseph Joachim !

He, and his eminent colleague in Chamber-music for many years to come, Alfredo Piatti, both made their first bows to a Philharmonic audience, Piatti playing a Concerto for Violoncello by Friedrich August Kummer.

Mendelssohn sent Joachim to Klingemann in London with the following letter : " My beloved friend,—I wish to make you acquainted by these lines with a lad who, during the three-quarters of a year that I have known him, has become very dear to my heart, and has gained my love and high esteem to a degree that I may say I have latterly experienced for very few. His name is *Joseph Joachim*, a boy of thirteen years of age, from Pesth in Hungary. He intends to pay a visit of some months to his uncle Figdor, a London merchant. I cannot say enough to you of his truly wonderful talent for the violin. You must first, however, hear him yourself, and the manner in which he can play all possible solos both of the past and the present, and decipher and interpret every kind of music, in order to place him as high as I do, and to anticipate the glorious results which must accrue to art through him. . . . "

Signor Lorenzo Salvi, a tenor from the Paris Opera House, sang at the 3rd concert. The 4th and following concerts were all conducted by Mendelssohn. He was asked to conduct *six* concerts, but his engagements in Berlin did not allow of his reaching London in time for the 3rd concert.

Nothing could be more harmonious than Mendelssohn's intercourse with the Directors. He attended their meetings, gave them his advice and assistance, and showed the warmest interest in the success of the concerts and the welfare of the Society, whilst the orchestra fairly worshipped him. After his return to Germany at the end of the season, he wrote to his brother Paul : " My chief aim—to do a service to the Philharmonic Society—succeeded beyond all expectation ; it is the universal opinion that they have not had such a season for years past. This, to be sure, does not cure the radical evil which I this time amply experienced, and which must prevent

the Society continuing to prosper—the canker in its constitution—musical *rotten-boroughs*, etc.” His music to “A Midsummer Night’s Dream” was given (excepting the Overture) a first hearing in England at the 5th concert, the selection being Scherzo, Two-Part Song with Chorus, “Ye Spotted Snakes,” Notturmo, Wedding March and Final Chorus. This delightful music was very well performed under the composer and rapturously received, especially the Two-Part Song, sung by Misses Rainforth and Anne Williams; as a result, the music was repeated at the 6th concert.

At the 7th concert, Mendelssohn played Beethoven’s Concerto in G for Pianoforte, accompanied Mr. De Reviol on the pianoforte in Schubert’s “La Religieuse,”<sup>1</sup> and conducted a first performance in England of Bach’s “Overture and Suite.” Piatti made his first appearance, but the critics failed to recognise his great powers at first.

At the 8th concert, Mendelssohn’s “First Walpurgis Night”<sup>2</sup> was produced, under his direction, the admirable soloists and powerful and well-drilled chorus creating a grand success. At the same concert, a selection from Beethoven’s “Ruins of Athens” (MS.) was given for the first time in this country. His noble Overture “Leonora”<sup>3</sup> was played for the first time in England at the 4th concert, when its “large proportions and grand style almost gave it the importance of a Symphony.”

Prosper Sainton made one more great violinist to appear for the first time this year in England. He played at the 6th and 8th concerts.

Mme Sophie Anne Thillon, better known as Anna Thillon, appeared and sang at the 7th concert. Her voice was a soprano of immense compass, and she possessed great personal attractions.

Last but not least, a famous singing student of the Paris Conservatoire, Mme Jeanne Anaïs Castellan, made her first appearance in England, at the 4th concert, with such immense success, that she was promptly engaged for the 6th concert also.

At the last-named concert, the Concertante for four principal Violins, by Maurer, first played in the season of 1832, was repeated, with much applause and appreciation.

Mr. Joseph Calkin, the Librarian, pointed out to the Directors a newspaper notice that *seventy-one* letters from eminent

<sup>1</sup> A French version of “Die Nonne.”

<sup>2</sup> The “Walpurgis-nacht” was first composed in 1831, and then re-written in 1842.

<sup>3</sup> “Leonora No. 1.”

persons, addressed to the Secretary, Mr. W. Watts, were to be put up for auction !

François Cramer retired this year from orchestral duties, but remained a Member.

## PROGRAMMES FOR 1844

### FIRST CONCERT. MONDAY, MARCH 25

#### ACT I

SYMPHONY in F (No. 8)	. . . . .	<i>Beethoven</i>
AIR, " Pro peccatis " (Stabat Mater)	. . . . .	<i>Rossini</i>
MR. H. PHILLIPS.		
CONCERTO for Harp (MS.)	. . . . .	<i>Parish-Alvars</i>
MR. PARISH-ALVARS.		
RECIT., " Non paventar " ; ARIA, " Infelice " (Il Flauto Magico)	. . . . .	<i>Mozart</i>
MISS RAINFORTH.		
OVERTURE, " The Ruler of the Spirits "	. . . . .	<i>Weber</i>

#### ACT II

SYMPHONY in E ♭ (No. 1)	. . . . .	<i>Spohr</i>
RECIT., " Bella mia fiamma " ; ARIA, " Resta, o cara "	. . . . .	<i>Mozart</i>
MISS DOLBY.		
ROMANCE and RONDO for Pianoforte (from 1st Concerto)	. . . . .	<i>Chopin</i>
MR. EDUARD BUDDEUS.		
TRIO, " Coraggio orsù " (Fidelio)	. . . . .	<i>Beethoven</i>
MISSES RAINFORTH and DOLBY and MR. H. PHILLIPS.		
OVERTURE, " Medée "	. . . . .	<i>Cherubini</i>
Leader, MR. J. D. LODER. Conductor, SIR GEORGE SMART.		

### SECOND CONCERT. MONDAY, APRIL 15

#### PART I

SYMPHONY in C (No. 6), " Jupiter "	. . . . .	<i>Mozart</i>
DUET, " Quis est homo " (Stabat Mater)	. . . . .	<i>Rossini</i>
MISSES ANNE and MARTHA WILLIAMS.		
CONCERTO for Violin, " Dramatic "	. . . . .	<i>Spohr</i>
MR. H. W. ERNST.		
QUINTETT, " O cielo elemente " (Il Crociato in Egitto)	. . . . .	<i>Meyerbeer</i>
MISSES A. and M. WILLIAMS and MISS M. MARSHALL ; MESSRS. JAS. BENNETT and LABLACHE.		
CONCERTO in G minor (No. 3)	. . . . .	<i>Moscheles</i>
MR. I. MOSCHELES.		

#### PART II

SYMPHONY in F (No. 6), " Pastoral "	. . . . .	<i>Beethoven</i>
TRIO, " Fia grata al Ciel " (Fidelio)	. . . . .	<i>Beethoven</i>
MISS M. MARSHALL ; MESSRS. JAS. BENNETT and LABLACHE.		

- INTROD., CAPRICCIO and FINALE for Violin (on a Theme from "Il Pirata") . . . . . *Ernst*  
 MR. H. W. ERNST.
- QUINTETT, "Zemira! children, all draw near" (Azor and Zemira) . . . . . *Spohr*  
 MISSES A. and M. WILLIAMS, MISS M. MARSHALL; MESSRS. JAS. BENNETT and LABLACHE.
- OVERTURE, "Tamerlane" . . . . . *Winter*  
 Leader, MR. T. COOKE. Conductor, SIR H. R. BISHOP.

## THIRD CONCERT. MONDAY, APRIL 29

## PART I

- SYMPHONY in E ♯ (No. 10, "Grand") . . . . . *Haydn*  
 ROMANZA, "Ciel pietoso" (Uberto di St. Bonifazio) . . . . . *Verdi*  
 MR. LORENZO SALVI.
- CONCERTO for Violin in B minor. (First Movement only) . . . . . *Paganini*  
 MR. CAMILLO SIVORI.
- RECIT., "Solitudine, amiche"; ARIA, "Zeffretti lusinghieri" (Idomeneo) . . . . . *Mozart*  
 MISS RAINFORTH.
- QUINTETT for Pianoforte, Flute, Clarinet, Horn and Bassoon . . . . . *Spohr*  
 MME DULCKEN; MESSRS. J. M. RIBAS, LAZARUS, JARRETT and BAUMANN.
- OVERTURE, "Preciosa" . . . . . *Weber*

## PART II

- SYMPHONY in A (No. 7) . . . . . *Beethoven*  
 AIR, "Ave Maria" . . . . . *Cherubini*  
 MISS RAINFORTH.  
 Clarinet Obligato, MR. J. WILLIAMS.
- CONCERTO for Violin in B minor (Adagio and Rondo<sup>1</sup>) . . . . . *Paganini*  
 MR. CAMILLO SIVORI.
- RECIT., "L' empio duol"; ARIA, "A quest' anima" (Gli Arabi nelle Gallie) . . . . . *Pacini*  
 MR. LORENZO SALVI.
- OVERTURE, "La Clemenza di Tito" . . . . . *Mozart*  
 Leader, MR. J. D. LODER. Conductor, MR. CIPRIANI POTTER.

## FOURTH CONCERT. MONDAY, MAY 13

## PART I

- SYMPHONY in E ♯ . . . . . *Mozart*  
 ROMANCE, "Va, dit-elle" (Robert le Diable) . . . . . *Meyerbeer*  
 MME CASTELLAN.
- CONCERTO for Pianoforte in C minor . . . . . *Sterndale Bennett*  
 MR. W. STERNDALÉ BENNETT.
- SCENA, "Wo berg' ich mich" (Euryanthe) . . . . . *Weber*  
 MR. STAUDIGL.
- OVERTURE, "Leonora" (No. 1) . . . . . *Beethoven*  
 (First performance in this country.)

<sup>1</sup> This Rondo had the sub-title of "La Clochette."



## PART II

SYMPHONY in A minor (No. 3), "Scotch" . . . . .	<i>Mendelssohn</i>
ARIA, "Ah, non credea" (La Sonnambula) . . . . .	<i>Bellini</i>
MME CASTELLAN.	
CONCERTO for Violin . . . . .	<i>Pott</i>
MR. F. AUGUST POTT.	
AIR, "Oh, wie will ich triumphiren" (Il Seraglio) . . . . .	<i>Mozart</i>
MR. STAUDIGL.	
OVERTURE, "Der Berg-geist" . . . . .	<i>Spohr</i>
Leader, Mr. T. COOKE.	
Conductor, DR. F. MENDELSSOHN-BARTHOLDY. <sup>1</sup>	

## FIFTH CONCERT. MONDAY, MAY 27

## PART I

SYMPHONY in B ♯ (No. 4) . . . . .	<i>Beethoven</i>
DUET, "Stung by horror" (Pascal Bruno) . . . . .	<i>J. L. Hatton</i>
MISS RAINFORTH and MR. STAUDIGL.	
CONCERTO for Violin . . . . .	<i>Beethoven</i>
MR. J. JOACHIM,	
OVERTURE, DUET, QUINTETT and CHORUS (Faust) . . . . .	<i>Spohr</i>
MISS RAINFORTH and A. WILLIAMS; MESSRS. MANVERS, MACHIN and STAUDIGL, with CHORUS,	

## PART II

OVERTURE and SELECTION, "A Midsummer Night's Dream" . . . . .	<i>Mendelssohn</i>
MISS RAINFORTH and A. WILLIAMS, with CHORUS.	
SONG with CHORUS, "Joy, 'tis a glorious thought" (Fidelio) . . . . .	<i>Beethoven</i>
MR. STAUDIGL and CHORUS.	
CHORUS, "Hunting Chorus" (The Seasons) . . . . .	<i>Haydn</i>
THE CHORUS.	
Leader, MR. J. D. LODER.	
Conductor, DR. F. MENDELSSOHN-BARTHOLDY.	

## SIXTH CONCERT. MONDAY, JUNE 10

## PART I

SYMPHONY in C minor (No. 5) . . . . .	<i>Beethoven</i>
ARIA, "O cara immagine" (Il Flauto Magico) . . . . .	<i>Mozart</i>
MR. LORENZO SALVI,	
CONCERTANTE for four Violins . . . . .	<i>Maurer</i>
MESSRS. SIVORI, H. G. BLAGROVE, WILLY and SAINTON.	
ARIA, "Col sorriso" (Il Pirata) . . . . .	<i>Bellini</i>
MME CASTELLAN.	
OVERTURE, "The Naiades" . . . . .	<i>Sterndale Bennett</i>

<sup>1</sup> Phil. Doc. of Leipzig University.



## PART II

- OVERTURE and SELECTION, "A Midsummer Night's  
Dream" . . . . . *Mendelssohn*  
MISSSES RAINFORTH and A. WILLIAMS, with CHORUS.
- OVERTURE, "Fierrabras" . . . . . *Schubert*  
Leader, Mr. T. COOKE.  
Conductor, DR. F. MENDELSSOHN-BARTHOLDY.

## SEVENTH CONCERT. MONDAY, JUNE 24

## PART I

- SYMPHONY in C (No. 1) . . . . . *Mozart*  
ARIA, "La Gita in Gondola" . . . . . *Rossini*  
MR. DE REVIAL.
- CONCERTO for Pianoforte in G . . . . . *Beethoven*  
DR. F. MENDELSSOHN-BARTHOLDY.
- AIR, "Ere infancy's bud" (Joseph) . . . . . *Mehul*  
MISS MARIA B. HAWES.
- CONCERTO for Violoncello . . . . . *Kummer*  
MR. ALFREDO PIATTI.
- OVERTURE and SUITE . . . . . *J. S. Bach*  
(First performance in this country.)

## PART II

- SYMPHONY in B  $\flat$  (No. 9) . . . . . *Haydn*  
AIR, "C'est un caprice" (Cagliostro) . . . . . *Adolphe Adam*  
MME ANNA THILLON.
- CONCERTO for Violin in A (Adagio and Rondo) . . . . . *Molique*  
MR. HENRY G. BLAGROVE.
- SCENE, "La Religieuse" . . . . . *Schubert*  
MR. DE REVIAL.  
Accompanied on the Pianoforte by DR. MENDELSSOHN.
- OVERTURE, "Egmont" . . . . . *Beethoven*  
Leader, Mr. J. D. LODER.  
Conductor, DR. F. MENDELSSOHN-BARTHOLDY.

## EIGHTH CONCERT. MONDAY, JULY 8

## PART I

- SYMPHONY in E  $\flat$  (No. 3), "Eroïca" . . . . . *Beethoven*  
SONG (MS.), "Ach, Herr" . . . . . *Nicolai*  
MR. STAUDIGL.
- TRIO for two Violoncellos and Double-Bass . . . . . *Corelli*  
MESSRS. R. LINDLEY, C. LUCAS and J. HOWELL.
- SCENE, "As you like it" . . . . . *Henry Smart*  
MISSSES A. WILLIAMS and DOLBY; MESSRS. H. R. ALLEN and  
STAUDIGL, with CHORUS.

## PART II

- CANTATA, "The First Walpurgis Night" . . . . . *Mendelssohn*  
 MISS DOLBY ; MESSRS. ALLEN and STAUDIGL, with CHORUS.  
 (First performance in this country.)
- CONCERTO for Violin . . . . . *Sainton*  
 MR. PROSPER SAINTON.
- SELECTION (MS.), "The Ruins of Athens" . . . . . *Beethoven*  
 MISS A. WILLIAMS and MR. STAUDIGL, with CHORUS.  
 (First performance in this country.)
- OVERTURE, "Oberon" . . . . . *Weber*  
 Leader, MR. T. COOKE.  
 Conductor, DR. F. MENDELSSOHN-BARTHOLDY.

1845

Sir Henry Rowley Bishop was engaged to conduct throughout this season, but, after undertaking three concerts, he had, owing to bad health, to resign the post, and Mr. Moscheles<sup>1</sup> was invited to succeed him as conductor at the five remaining concerts. Bishop continued to conduct at the Antient Concerts until 1848, when he became Professor of Music at Oxford, having already held a similar post at Edinburgh University.

The two surviving "Leaders" were alternately Messrs. T. Cooke and J. D. Loder, and, after this year, the title disappears; in place of it, the leader of *each* department of the orchestra was entitled in the Programmes "Principal," a custom still in use.

There was little of novelty this season; in fact, the supply of new works by the great orchestral composers was beginning to give out! There were plenty of Symphonies, Concertos and Overtures of an inferior order, and the Society appears to have been blamed for not producing these less worthy things, complaining that their lists contained but "a narrow round of works, which, however excellent, had been rendered stale by constant repetition." The Directors deemed it wiser to continue to draw from the vast repertoire of the great masters. But the reader will observe that extraordinary Fantasias, some of which represented a curiously weak school, somewhat enfeebled by arrangement or disarrangement, were freely admitted, culminating at the 7th concert in an arrangement of themes from "Robert the Devil" for saxhorns, played by John Distin, the inventor of the key-bugle, and his

<sup>1</sup> Moscheles asked twenty-five guineas for rehearsals, in lieu of lost lessons to pupils, but made no charge whatever for conducting the concerts.

four sons, one of whom, Theodore, afterwards became bass-singer at Lincoln's Inn Chapel.

F. E. Fesca's Overture to "Cantemire" was performed for the first time at the 3rd concert. This Opera was Fesca's Op. 18.

In these days, the violin, as an instrument to be played by ladies, appears to have been considered mildly indelicate, neither suitable for female powers nor specially graceful in female hands. This absurd prejudice, which sounds like jealous fear on behalf of the army of lady harpists, was quite dispelled by the delightful playing of two charming sisters, Teresa and Maria Milanollo, who made their first appearance at the 6th concert, after a successful tour of duet-playing on the Continent.

On this occasion, they *divided* the movements of a Vieux-temps' Concerto, Miss Teresa (a pupil of her sister) playing the first movement and Miss Maria the Adagio and Rondo!

The only new orchestral work of sufficient merit and importance to be placed upon the Programmes was G. A. Macfarren's Symphony in C# minor.

Mendelssohn's "First Walpurgis Night" was repeated at the 2nd concert.

## PROGRAMMES FOR 1845

### FIRST CONCERT. MONDAY, MARCH 31

#### PART I

- SYMPHONY in D (No. 7, "Grand") . . . . . *Haydn*  
 SONG, "Die Wachtelschlag" (The Quail) . . . . . *Beethoven*  
 MISS RAINFORTH.  
 CONCERTO for Pianoforte in E b, "Emperor" (Op. 37) . . . . . *Beethoven*  
 MME BELLEVILLE-OURY.  
 RECIT., "Ecco il punto"; ARIA, "Non più di fiori"  
 (La Clemenza di Tito) . . . . . *Mozart*  
 MME EMMA ALBERTAZZI.  
 Corno di Bassetto Obbligato, MR. J. WILLIAMS.  
 OVERTURE, "Les Deux Journées" . . . . . *Cherubini*

#### PART II

- SYMPHONY in C minor (No. 5) . . . . . *Beethoven*  
 ARIA, "Mentre ti lascio" . . . . . *Mozart*  
 MR. F. LABLACHE.  
 CONCERTO for Violin in D . . . . . *Spohr*  
 MR. P. SAINTON.  
 TRIO, "Soave conforto" (Zelmira) . . . . . *Rossini*  
 MISS RAINFORTH, MME ALBERTAZZI and MR. F. LABLACHE.  
 OVERTURE, "La Chasse du Jeune Henri" . . . . . *Mehul*  
 Leader, MR. J. D. LODER. Conductor, SIR HENRY R. BISHOP.

## SECOND CONCERT. MONDAY, APRIL 14

## PART I

- OVERTURE, "Euryanthe" . . . . . *Weber*  
 ARIA, "O! wie will ich triumphiren" (Il Seraglio) . . . . . *Mozart*  
 MR. STAUDIGL.  
 CONCERTO for Violin (MS.) . . . . . *Vieuxtemps*  
 MR. H. VIEUXTEMPS.  
 (First performance in this country.)  
 RECIT., "Ah! perfido"; ARIA, "Per pietà" . . . . . *Beethoven*  
 MISS C. A. BIRCH.  
 SYMPHONY in A (No. 7) . . . . . *Beethoven*

## PART II

- OVERTURE, "Anacreon" . . . . . *Cherubini*  
 RECIT., "Io tradir"; ARIA, "Un amante sventurato" . . . . . *Girschner*  
 MME BLAES-MEERTI.  
 Clarinet Obbligato, MR. ARNOLD J. BLAES.  
 CANTATA, "The First Walpurgis Night" . . . . . *Mendelssohn*  
 MISS M. WILLIAMS; MESSRS. ALLEN and STAUDIGL, with  
 CHORUS.  
 Leader, MR. T. COOKE. Conductor, SIR HENRY R. BISHOP.

## THIRD CONCERT. MONDAY, APRIL 28

## PART I

- SYMPHONY in D (No. 2, Op. 87) . . . . . *Mozart*  
 RECIT., "Wie ist mir"; AIR, "Blöder Thor!" (Faust) . . . . . *Spohr*  
 MR. STAUDIGL.  
 CONCERTO for Pianoforte in E  $\flat$  . . . . . *Beethoven*  
 MRS. ANDERSON.  
 RECIT., "La notte fuggo"; ARIA, "Si, lo sento" . . . . . *Spohr*  
 (Faust) . . . . .  
 MISS BIRCH.  
 OVERTURE, "Cantemire" . . . . . *Fesca*

## PART II

- SYMPHONY in F (No. 6), "Pastoral" . . . . . *Beethoven*  
 RECIT., "Alles ist richtig"; AIR, "Ach öffnet Eure  
 Augen" (Le Nozze di Figaro) . . . . . *Mozart*  
 MR. STAUDIGL.  
 QUARTETT for two Violins, Viola and 'Cello (No. 2,  
 Op. 18) . . . . . *Mozart*  
 MESSRS. H. G. BLAGROVE, E. THOMAS, H. HILL (tertius) and  
 R. LINDLEY.  
 DUET, "Quel sepolcro" (Agnese) . . . . . *Paër*  
 MISS BIRCH and MR. STAUDIGL.  
 OVERTURE, "Oberon" . . . . . *Weber*  
 Leader, MR. J. D. LODER. Conductor, SIR HENRY R. BISHOP.



## FOURTH CONCERT. MONDAY, MAY 12

## PART I

- SYMPHONY in F . . . . . *F. Ries*  
 RECIT., "Der Hölle selbst"; AIR, "Liebe ist die zarte  
 Blüthe" (Faust) . . . . . *Spohr*  
 MR. JOHANN B. PISCHEK.  
 CONCERTO for Violin in E  $\flat$ . (First Movement) . . . . . *Sivori*  
 MR. CAMILLO SIVORI.  
 RECIT., "Oh! miei fedeli"; ARIA, "Ma la sola"  
 (Beatrice di Tenda) . . . . . *Bellini*  
 MME BERTUCAT.  
 CONCERTO for Pianoforte in D minor . . . . . *Mendelssohn*  
 MME DULCKEN.

## PART II

- SYMPHONY in D (No. 2) . . . . . *Beethoven*  
 LIED, "Die Fahnenwacht" (The Standard-Bearer) . . . . . *Lindpaintner*  
 HERR PISCHEK.  
 Harp Obligato, MR. T. H. WRIGHT.  
 CONCERTO for Violin in E  $\flat$  (Adagio and Rondo) . . . . . *Sivori*  
 MR. CAMILLO SIVORI.  
 OVERTURE, "Egmont" . . . . . *Beethoven*  
 Leader, MR. T. COOKE. Conductor, MR. IGNAZ MOSCHELES.

## FIFTH CONCERT. MONDAY, MAY 26

## PART I

- SYMPHONY in A minor (No. 3), "Scotch" . . . . . *Mendelssohn*  
 RECIT., "Unglückseel'ge"; AIR, "Fahret wieder  
 gold'ne Tage" . . . . . *Mendelssohn*  
 MME SOPHIA SCHLOSS.  
 CONCERTO for Pianoforte in C minor . . . . . *Mozart*  
 MR. W. STERNDALÉ BENNETT.  
 RECIT., "Ils s' éloignent"; AIR, "Sombre forêt"  
 (William Tell) . . . . . *Rossini*  
 MME GRAS-DORUS.  
 OVERTURE and DUET, "In Sinnenlust" (Faust) . . . . . *Spohr*  
 MESSRS. C. T. OBERHOFFER and STAUDIGL.

## PART II

- SYMPHONY in F (No. 8) . . . . . *Beethoven*  
 AIR, "En vain j'espère" (Robert le Diable) . . . . . *Meyerbeer*  
 MME GRAS-DORUS.  
 FANTASIA for Harp (on Airs from "Robert le Diable") . . . . . *Godefroid*  
 MR. D. J. G. F. GODEFROID.  
 ARIA, "Pro peccatis" (Stabat Mater) . . . . . *Rossini*  
 MR. STAUDIGL.  
 OVERTURE, "Der Freischütz" . . . . . *Weber*  
 Leader, MR. J. D. LODER. Conductor, MR. I. MOSCHELES.



## SIXTH CONCERT. MONDAY, JUNE 9

## PART I

- SYMPHONY in C  $\sharp$  minor . . . . . *G. A. Macfarren*  
 BALLADE, "Des Sängers Fluch" . . . . . *H. Esser*

MR. PISCHEK.

Pianoforte Obbligato, MR. IGNAZ MOSCHELES.

- FANTASIA for Pianoforte . . . . . *L. de Meyer*

MR. LEOPOLD DE MEYER.

- RECIT., "Crudele" ; ARIA, "Non mi dir" (Don Giovanni) . . . . . *Mozart*

MME GRAS-DORUS.

- CONCERTO for Violin. (First Movement) . . . . . *Vieuxtemps*

Mlle THERESA MILANOLLO.

(Adagio and Rondo)

Mlle MARIA MILANOLLO.

## PART II

- SYMPHONY in C (No. 1) . . . . . *Beethoven*

- CONCERTANTE for two Violins (on Airs from "Lucia") . . . . . *Milanollo*

MILES MILANOLLO.

- SCENE, "Entendez-vous" (Le Concert à la Cour) . . . . . *Auber*

MME GRAS-DORUS.

- DUET, "Jetzt Alter" (Fidelio) . . . . . *Beethoven*

MESSRS. PISCHEK and OBERHOFFER.

- OVERTURE, "The Ruler of the Spirits" . . . . . *Weber*

Leader, MR. T. COOKE. Conductor, MR. I. MOSCHELES.

## SEVENTH CONCERT. MONDAY, JUNE 23

## PART I

- SYMPHONY in C minor (No. 3) . . . . . *Spohr*

- DUET, "Chi mi regge" (Belisario) . . . . . *Donizetti*

MME C. HENNELLE and MR. PISCHEK.

- CONCERTO for Violin (Adagio and Rondo) in B minor . . . . . *De Beriot*

MR. J. DAY.

- FANTASIA for five Saxhorns (on Themes from "Robert the Devil") . . . . . *J. Distin*

MESSRS. DISTIN.

- CANTATA, "Adelaide" . . . . . *Beethoven*

MR. PISCHEK.

- OVERTURE in C . . . . . *Beethoven*

## PART II

- SYMPHONY in E  $\flat$  (No. 10, "Grand") . . . . . *Haydn*

- RECIT., "Mercè, diletta" ; ARIA, "Ah ! con lui" (Saffo) . . . . . *Pacini*

Mlle BERTRAND.

- FANTASIA for Clarinet . . . . . *Cavallini*

MR. ERNESTO CAVALLINI.

- RECIT., "Signor, perdona" ; ARIA, "Nacqui all'affanno" (La Cenerentola) . . . . . *Rossini*

MME C. HENNELLE.

- OVERTURE, "Preciosa" . . . . . *Weber*

Leader, MR. J. D. LODER. Conductor, MR. I. MOSCHELES.



August 18<sup>th</sup> 1845  
N. Albany (Hepburn's Park)

Dear Sir

I beg to acknowledge the receipt of your letter  
in reply to which allow me to state that  
the stipulations I received I consider to be no  
more, than would be required by any individ-  
ually interested in the welfare of the Anti-  
slavery Society and as I am firmly convinced  
that no Association can go well, unless the  
entire control is placed in the hands of him  
who is the only responsible person for the  
accurate performance; and if the Directors  
do not give me that power I am of  
necessity compelled to relinquish the Engage-  
ment they offer me, but I hope upon  
reconsideration they will see that all that  
is necessary for the success of the  
Institution.

I am Dear Sir

Yours truly  
C. W. Watts

C.  
C. W. Watts Esq  
L L L

## EIGHTH CONCERT. MONDAY, JULY 7

## PART I

SYMPHONY in G minor . . . . .	<i>Mozart</i>
DUET, "La ci darem la mano" (Don Giovanni) . . . . .	<i>Mozart</i>
MME GRAS-DORUS and MR. PISCHEK.	
CONCERTO for Pianoforte (MS.) in D . . . . .	<i>J. S. Bach</i>
MR. IGNAZ MOSCHELES.	
RECIT., "Der Hölle selbst"; AIR, "Liebe ist die zarte Blüthe" (Faust) . . . . .	<i>Spohr</i>
MR. PISCHEK.	
RECIT., "Ah, pour un 'jeune'; AIR, "O tourment du veuvage" (Le Cheval de Bronze) . . . . .	<i>Auber</i>
MME GRAS-DORUS.	
OVERTURE, "The calm sea and prosperous voyage" . . . . .	<i>Mendelssohn</i>

## PART II

SYMPHONY in B ♯ (No. 4) . . . . .	<i>Beethoven</i>
ARIA, "Nasce al bosco" (Ætius) . . . . .	<i>Handel</i>
MR. STAUDIGL.	
CONCERTANTE for two Violins (No. 2) . . . . .	<i>Spohr</i>
MESSRS. SIVORI and SAINTON.	
OVERTURE, "Jubilee" . . . . .	<i>Weber</i>
Leader, MR. T. COOKE. Conductor, MR. I. MOSCHELES.	

1846

We have now arrived at the first season in the history of the Society in which a conductor undertook the whole responsibility of the concerts, and the name of "Leader" disappeared. The man capable of undertaking this great change was Mr. Michael Costa, and a better choice could not have been made. He was a splendid disciplinarian, and, before consenting to take up the post, he insisted, very rightly, upon having sole and undivided control of the orchestra, without which proviso, he declined to accept the position. At last he agreed to conduct, but declined to attend the Directors' meetings or be in any way dictated to, and, moreover, would only preside over *worthy* music. Costa had, for some time, been Musical Director at Her Majesty's Theatre, and was, so far, perhaps better acquainted with the Italian Opera repertoire, but his talents and energy in this new experience fully justified his election, and he carried out all his work in a way as satisfactory to the audience as to the orchestra, over whom he ruled as a Dictator, holding his position for eight years—until the end of the 1854 season.

It was suggested by Messrs. Cramer, Beale and Co., the

leading music-sellers, that tickets should be issued to the public for a single concert, instead of limiting the issue to Subscribers for a whole season ; this gave numberless opportunities to non-Subscribers of hearing the finest music of the day played in the best manner possible.

It is interesting to note that the hire of the concert-room in these days was £160 for the season.

The Society had evidently attracted the attention of the Americans, as a wealthy amateur, wishing to start a similar institution in New York, asked for a copy of the Philharmonic Society's rules.<sup>1</sup>

Mr. Robert Lindley, the principal 'cellist of the Society for so many years, found, this year, that the work was too fatiguing, and resigned. He was born in 1776, and was professor of his instrument at the Royal Academy of Music from its foundation. He had a rich, mellow tone and, for the time in which he lived, was a brilliant player.

At the 1st concert, Mr. Charles Lockey made his first appearance. He sang, this year, in the Birmingham Festival, when the "Elijah" was produced. Mendelssohn wrote of him : "A young English tenor sang the last air ('Then shall the righteous') so very beautifully that I was obliged to collect myself to prevent my being overcome, and to enable me to beat time steadily." Later on Mr. Lockey married Miss Martha Williams, who also sang at this concert.

At the 4th concert, the Choral Fantasia was repeated, and Beethoven's great Missa solennis in D was sung. There had been considerable difficulty in obtaining a Full Score. This colossal work was undertaken by the Society with the most reverent care. The four solo parts were doubled, the chorus was a hundred strong, and contained the best procurable singers, Vincent Novello was at the organ, and many extra rehearsals were held ; the result fully satisfied the critics and added lustre to the Society, but, unfortunately, all this trouble was to a certain extent wasted on the audience, and the Mass was, undoubtedly, better fitted for a great cathedral than the Hanover Square Rooms !

At the 6th concert, there were two important novelties—a Concertante for Strings (MS.) by Spohr, and the Overture to "The Regicide" by C. Lucas. This Opera of his, "The

<sup>1</sup> The first concert of the New York Philharmonic Society took place in 1842, and George Loder, a member of the English family of Loders, had the honour of introducing the Choral Symphony of Beethoven into America on May 20, 1846.



Regicide," stood in the unique position of being published, though not performed !

Mr. Antoine Lavigne, the oboe-soloist at the Drury Lane Promenade Concerts and a very fine player, appeared at these concerts for the first time.

At the 7th concert, Mme Dulcken played a MS. Concerto for Pianoforte, composed by the eminent harpist, Parish-Alvars ; and at the 8th, Mme Pleyel performed Weber's Concertstück, and Mendelssohn's Violin Concerto was played, for the first time, by Mr. Camillo Sivori. This really beautiful work is common enough now, having been played at these concerts alone very many times, by players of every kind of temperament, at all sorts of speeds !

Sterndale Bennett played his Caprice in E (Op. 22) for the first time at the 3rd concert.

Weber's favourite Overture to "Oberon," played at the 1st concert, was repeated "By Command" at the 2nd, and was received on both occasions with great enthusiasm. The selection of the music in these "Command" concerts was largely selected by and always submitted to the Prince Consort, and, as Sir Theodore Martin tells us in his "Life of the Prince Consort," in music "he found a never-failing source of delight."

## PROGRAMMES FOR 1846

### FIRST CONCERT. MONDAY, MARCH 16

#### PART I

SYMPHONY in B ♯ (No. 9)	. . . . .	<i>Haydn</i>
ARIA, "O cara immagine" (Il Flauto Magico)	. . . . .	<i>Mozart</i>
MR. RAFTER. <sup>1</sup>		
CONCERTO for Violin in G (No. 11)	. . . . .	<i>Spohr</i>
MR. PROSPER SAINTON.		
TRIO, "Ti prego"	. . . . .	<i>Curschmann</i>
MISSES ANNE and MARTHA WILLIAMS and MR. RAFTER. <sup>1</sup>		
OVERTURE, "Oberon"	. . . . .	<i>Weber</i>

#### PART II

SYMPHONY in E ♯ (No. 3), "Eroica"	. . . . .	<i>Beethoven</i>
DUET, "Quis est homo" (Stabat Mater)	. . . . .	<i>Rossini</i>
MISSES A. and M. WILLIAMS.		
OVERTURE, "Les Deux Journées"	. . . . .	<i>Cherubini</i>
Conductor, MR. COSTA.		

<sup>1</sup> Mr. Rafter, a pupil of Crevelli's, took the place of Mr. Lockey, who was ill, at the last moment.

## SECOND CONCERT. MONDAY, MARCH 30

BY COMMAND.

## PART I

OVERTURE, "Melusina" . . . . . *Mendelssohn*RECIT., "Ils s' éloignent" ; AIR, "Sombre forêt"  
(William Tell) . . . . . *Rossini*

MME CARADORI-ALLAN.

SYMPHONY in F (No. 6), "Pastoral" . . . . . *Beethoven*

## PART II

OVERTURE, "Die Zauberflöte" . . . . . *Mozart*DUET, "Bella Ninfa" (Jessonda) . . . . . *Spohr*

MME CARADORI-ALLAN and MR. JAMES CALKIN.

OVERTURE, "Oberon" . . . . . *Weber*

## PART III

SYMPHONY in C (No. 6), "Jupiter" . . . . . *Mozart*

Conductor, MR. COSTA.

## THIRD CONCERT. MONDAY, APRIL 20

## PART I

SYMPHONY in D (Op. 49) . . . . . *Spohr*DUET, "Di capricci" (Matilda di Shabran) . . . . . *Rossini*

MME CARADORI-ALLAN and MR. F. LABLACHE.

CAPRICE for Pianoforte (Op. 22) . . . . . *Sterndale Bennett*

MR. W. STERNDALÉ BENNETT.

ARIA, "La Vendetta" (Le Nozze di Figaro) . . . . . *Mozart*

MR. F. LABLACHE.

OVERTURE, "Fidelio" . . . . . *Beethoven*

## PART II

SYMPHONY in F (No. 8, Op. 93) . . . . . *Beethoven*RECIT., "Was sag' ich" ; ARIA, "Fern von ihm" . . . . . *Weber*

MME CARADORI-ALLAN.

CONCERTO for Harp . . . . . *Parish-Alvars*

MR. ELIAS PARISH-ALVARS.

OVERTURE, "L'Alcalde de la Vega" . . . . . *G. Onslow*

Conductor, MR. COSTA.

## FOURTH CONCERT. MONDAY, MAY 4

## PART I

SYMPHONY in G minor . . . . . *Mozart*QUINTETT (with Chorus), "Ne' lacci miei cadesti"  
(Zelmira) . . . . . *Rossini*MISSES A. and M. WILLIAMS ; MESSRS. LOCKEY, LABLACHE and  
J. ALFRED NOVELLO, with CHORUS.CAPRICE for Violoncello . . . . . *Piatti*

MR. ALFREDO PIATTI.

- FANTASIA for Pianoforte and Chorus ("Choral Fantasia") . . . . . *Beethoven*  
 MRS. ANDERSON; MISSES SABILLA NOVELLO, A. and M. WILLIAMS  
 and STEELE; MESSRS. LOCKEY, R. COSTA; F. LABLACHE,  
 J. ALFRED NOVELLO and CHORUS.<sup>1</sup>

## PART II

- MASS (Missa Solennis) in D (Op. 123) . . . . . *Beethoven*  
 The same SOLOISTS as in the "Choral Fantasia," with CHORUS.<sup>1</sup>  
 Solo Violinist, Mr. H. G. BLAGROVE.  
 At the Organ, Mr. VINCENT NOVELLO.  
 Conductor, Mr. COSTA.

## FIFTH CONCERT. MONDAY, MAY 18

## PART I

- SYMPHONY in C minor (No. 1) . . . . . *Mendelssohn*  
 RECIT., "Crudele ah no"; ARIA, "Non mi dir" (Don  
 Giovanni) . . . . . *Mozart*  
 M<sup>L</sup>LE RUMMEL.  
 RONDO BRILLANT for Pianoforte (Op. 56) . . . . . *Hummel*  
 Mr. HENRY FIELD.  
 RECIT., "Ecco il punto"; AIR, "Non più di fiori"  
 (La Clemenza di Tito) . . . . . *Mozart*  
 MISS LOUISA BASSANO.  
 Corno di Bassetto Obbligato, Mr. J. WILLIAMS.  
 OVERTURE, "Euryanthe" . . . . . *Weber*

## PART II

- SYMPHONY in B ♯ (No. 4) . . . . . *Beethoven*  
 DUET, "Il tenero affetto" (Il Crociato in Egitto) . . . . . *Meyerbeer*  
 M<sup>L</sup>LES RUMMEL and BASSANO.  
 CONCERTANTE for Violin and 'Cello . . . . . *Deloffre and Pilet*  
 MESSRS. LOUIS DELOFFRE and PILET.  
 OVERTURE, "Les Abencerages" . . . . . *Cherubini*  
 Conductor, Mr. COSTA.

## SIXTH CONCERT. MONDAY, JUNE 11

## PART I

- SYMPHONY in E ♯ . . . . . *Mozart*  
 RECIT., "Diana, gransame Gottinn"; ARIA, "O  
 du des Lichts" (Iphigenie in Aulis) . . . . . *Gluck*  
 Mr. J. B. PISCHEK.  
 CONCERTANTE (MS.) for String Quartett and Orchestra . . . . . *Spohr*  
 MESSRS. H. G. BLAGROVE, J. T. WILLY, H. HILL (tertius)  
 and C. LUCAS.  
 (First time of performance.)  
 RECIT., "Grazie clementi Dei"; ARIA, "A te s'riede" . . . . . *Mercadante*  
 Miss C. H. DOLBY.  
 OVERTURE, "The Regicide" . . . . . *C. Lucas*

<sup>1</sup> It will be observed that the principal vocal parts in both the Choral Fantasia and the great Mass in D were *doubled*.

## PART II

SYMPHONY in A (No. 7)	<i>Beethoven</i>
FANTASIA for Oboe, "Sur un Air Béarnaise"	<i>Brod</i>
MR. ANTOINE J. LAVIGNE.	
RECIT., "Wie ist mir"; ARIA, "Blöder Thor" (Faust)	<i>Spohr</i>
MR. J. B. PISCHEK.	
OVERTURE, "Egmont"	<i>Beethoven</i>
Conductor, MR. COSTA.	

## SEVENTH CONCERT. MONDAY, JUNE 15

## PART I

SYMPHONY in A	<i>G. Onslow</i>
ARIA, "Fac ut portem" (Stabat Mater)	<i>Rossini</i>
MISS ELIZABETH POOLE.	
CONCERTO for Pianoforte (MS.)	<i>Parish-Alvars</i>
MME DULCKEN.	
TRIO, "Giovinetto Cavalier" (Il Crociato in Egitto)	<i>Meyerbeer</i>
MLLES VERA, POOLE and BASSANO.	
OVERTURE, "The Ruler of the Spirits"	<i>Weber</i>

## PART II

SYMPHONY in D (No. 2)	<i>Beethoven</i>
RECIT., "Sposa, Eurydice"; ARIA, "Che farò" (Orfeo)	<i>Gluck</i>
MLLE SOPHIE VERA.	
CONCERTO for Violin	<i>Vieuxtemps</i>
MR. H. VIEUXTEMPS.	
TRIO, "Al tuo materno sen" (William Tell)	<i>Rossini</i>
MLLES VERA, POOLE and BASSANO.	
OVERTURE, "La Clemenza di Tito"	<i>Mozart</i>
Conductor, MR. COSTA.	

## EIGHTH CONCERT. MONDAY, JUNE 29

## PART I

SYMPHONY in E ♭ (No. 8)	<i>Haydn</i>
AIR, "Liebe ist die zarte Blüthe" (Faust)	<i>Spohr</i>
MR. J. B. PISCHEK.	
CONCERTSTÜCK for Pianoforte	<i>Weber</i>
MME PLEYEL.	
OVERTURE, "A Midsummer Night's Dream"	<i>Mendelssohn</i>

## PART II

SYMPHONY in C minor (No. 5)	<i>Beethoven</i>
DUET, "Jenes Grabmal" (Agnese)	<i>Paër</i>
MISS BIRCH and MR. PISCHEK.	
CONCERTO for Violin	<i>Mendelssohn</i>
MR. CAMILLO SIVORI.	
RECIT., "La notte fugge"; ARIA, "Si, lo sento"	
(Faust)	<i>Spohr</i>
MISS C. A. BIRCH.	
OVERTURE, "Der Freischütz"	<i>Weber</i>
Conductor, MR. COSTA.	



1847

Again Mr. Costa conducted throughout the season, except that, in the 4th concert, Dr. Mendelssohn-Bartholdy directed his own compositions, the Scotch Symphony, and the "Midsummer Night's Dream" music. He also played the Beethoven Concerto for Pianoforte in G, and bade good-bye to the Society, and to England, alas, as it turned out, for ever.

His many friends and admirers had noticed how ill he looked, and learnt with great regret that his lamented death took place on November 4 of this year.

At the 1st concert, Mr. Henry Phillips introduced a MS. song by Mendelssohn, "On Lena's gloomy heath," which that master had written specially for him. Phillips complained to the Directors that, notwithstanding this honour paid to him, the Mendelssohn family took it away from him, either with the view, we imagine, of publishing it or of stopping its publication. It has only been sung once or twice since this date. At the same concert, a very talented King's Scholar of the Royal Academy of Music, Miss Kate Fanny Loder, made her debut, playing a Concerto of Weber's; she married (in 1851) the eminent surgeon, Sir Henry Thompson.

At the 2nd concert, a selection from Mendelssohn's "St. Paul" was given, and the Choral Symphony of Beethoven was repeated.

At the 3rd, a Symphony in D (Op. 88) by Mozart was played for the first time at these concerts.

At the 5th concert, Mme Fanny Persiani made her first appearance. Chorley, in his "Recollections," wrote of her: "Her voice was an acute soprano, mounting to E $\bar{5}$  *altissimo*; acrid and piercing rather than sweet, penetrating rather than full, and always liable to rise in pitch."

At the 8th concert, Mr. Georg Hellmesberger played De Beriot's Violin Concerto in E minor. He was a member of a most distinguished family of Viennese musicians, of whom, perhaps, his brother Joseph was the most famous.

G. W. Budd (of Calkin and Budd, the King's booksellers) took W. Watts's place as Secretary, a post the latter had held for thirty-two years.

## PROGRAMMES FOR 1847

### FIRST CONCERT. MONDAY, MARCH 15

#### PART I

OVERTURE, "Leonora" . . . . .	<i>Beethoven</i>
SONG, "On Lena's gloomy heath" (MS.) . . . . .	<i>Mendelssohn</i>
MR. HENRY PHILLIPS.	



SYMPHONY, "La Reine de France" . . . . .	<i>Haydn</i>
ROMANCE, "Va, dit-elle" (Robert le Diable) . . . . .	<i>Meyerbeer</i>
MME CARADORI-ALLAN.	
CONCERTO for Pianoforte . . . . .	<i>Weber</i>
MISS KATE LODER.	

## PART II

SCENA, "Hah ! what delight" (Der Vampyr) . . . . .	<i>Marschner</i>
MR. H. PHILLIPS.	
CONCERTO for Violin (MS.) . . . . .	<i>Mendelssohn</i>
MR. PROSPER SAINTON.	
RECIT., "Ah ! quanti affetti" ; ARIA, "Sento man- carmi l'anima" . . . . .	<i>Crescentini</i> <sup>1</sup>
MME CARADORI-ALLAN.	
SYMPHONY in C (No. 1) . . . . .	<i>Beethoven</i>
Conductor, MR. COSTA.	

## SECOND CONCERT. MONDAY, MARCH 29

## PART I

SYMPHONY in C minor, "The Last Judgment" . . . . .	<i>Spohr</i>
AIR, "Jerusalem," and CHORUS, "Oh, happy and blest" (St. Paul) . . . . .	<i>Mendelssohn</i>
MISS BIRCH and CHORUS.	
SONG, "O God, have mercy" (St. Paul) . . . . .	<i>Mendelssohn</i>
MR. HENRY PHILLIPS.	
MASS in C . . . . .	<i>Beethoven</i>
MISS BIRCH, MISS M. WILLIAMS ; MESSRS. LOCKEY and PHILLIPS, with CHORUS.	
(First time at these concerts.)	

## PART II

SYMPHONY in D minor (No. 9), "Choral" . . . . .	<i>Beethoven</i>
The above SOLOISTS, with CHORUS.	
Conductor, MR. COSTA.	

## THIRD CONCERT. MONDAY, APRIL 12

## PART I

SYMPHONY in D (Op. 88) . . . . .	<i>Mozart</i>
(First time at these concerts.)	
DUET, "Dove vai" (William Tell) . . . . .	<i>Rossini</i>
MESSRS. F. W. MANVERS and F. LABLACHE.	
CONCERTO for Pianoforte in F minor (No. 4) . . . . .	<i>Sterndale Bennett</i>
MR. W. STERNDALÉ BENNETT.	
TRIO, "Tremate" . . . . .	<i>Beethoven</i>
MME CARADORI-ALLAN ; MESSRS. MANVERS and LABLACHE.	
OVERTURE, "Preciosa" . . . . .	<i>Weber</i>

<sup>1</sup> Mayer set the same words, performed in 1826 by Mme Allan.

## PART II

SYMPHONY in C minor (No. 5) . . . . .	<i>Beethoven</i>
RECIT., "Plaisir du rang suprême"; AIR, "Celui que j'aimais" (La Muette de Portici) <sup>1</sup> . . . . .	<i>Auber</i>
MME CARADORI-ALLAN.	
CONCERTANTE for two Violins in A (Op. 48) . . . . .	<i>Spohr</i>
MESSRS. H. G. BLAGROVE and J. T. WILLY.	
OVERTURE, "Lodoiska" . . . . .	<i>Cherubini</i>
Conductor, MR. COSTA.	

## FOURTH CONCERT. MONDAY, APRIL 26

## PART I

SYMPHONY in F (No. 8) . . . . .	<i>Beethoven</i>
DUET, "Quis est homo" (Stabat Mater) . . . . .	<i>Rossini</i>
MISSES ANNE and MARTHA WILLIAMS.	
CONCERTO for Pianoforte in G . . . . .	<i>Beethoven</i>
DR. F. MENDELSSOHN-BARTHOLDY.	
ARIA, "Ah! rendimi quel core" (Metrane) . . . . .	<i>F. Rossi (1686)</i>
MISS M. WILLIAMS.	
OVERTURE, "Euryanthe" . . . . .	<i>Weber</i>

## PART II

SYMPHONY in A minor (No. 3), "Scotch" <sup>2</sup> . . . . .	<i>Mendelssohn</i>
DUET, "Come, be gay" (Der Freischütz) . . . . .	<i>Weber</i>
MISSES A. and M. WILLIAMS.	
OVERTURE and SELECTION, "A Midsummer Night's Dream" <sup>2</sup> . . . . .	<i>Mendelssohn</i>
MISSES A. and M. WILLIAMS and CHORUS.	
Conductors, MR. COSTA and DR. MENDELSSOHN-BARTHOLDY. <sup>2</sup>	

## FIFTH CONCERT. MONDAY, MAY 10

## PART I

SYMPHONY in G minor (Op. 59) . . . . .	<i>Haydn</i>
ROMANZA, "Ciel che feci" (Uberto di S. Bonifazio) . . . . .	<i>Verdi</i>
MR. LORENZO SALVI.	
CONCERTO for Violin . . . . .	<i>Beethoven</i>
MR. JOSEPH JOACHIM.	
RECIT., "Trascorsa è l'ora"; ARIA, "Quando il cor" (Inez de Castro) . . . . .	<i>Persiani</i>
MME FANNY PERSIANI.	
OVERTURE, "Oberon" . . . . .	<i>Weber</i>

<sup>1</sup> Known in England as "Masaniello."

<sup>2</sup> Mendelssohn conducted the Numbers composed by himself, and Costa directed all the rest of the concert.

## PART II

SYMPHONY in A (No. 7)	<i>Beethoven</i>
DUET, "Ah, si tu per gl'occhi tuoi" (William Tell)	<i>Rossini</i>
MME PERSIANI and MR. SALVI.	
OVERTURE, "Les Deux Journées"	<i>Cherubini</i>
Conductor, MR. COSTA.	

## SIXTH CONCERT. MONDAY, MAY 24

## PART I

SYMPHONY in E ♭	<i>Mozart</i>
RECIT., "Me voila seule"; AIR, "Bocage épais"	
(Les Mousquetaires de la Reine)	<i>Halévy</i>
MME GRAS-DORUS.	
CONCERTO for Violin	<i>Vieuxtemps</i>
MR. HENRI VIEUXTEMPS.	
RECIT., "A questo seno"; ARIA, "Quando miro"	<i>Mozart</i>
MISS DOLBY.	
OVERTURE, "Egmont"	<i>Beethoven</i>

## PART II

SYMPHONY in F (No. 4), "Power of Sound"	<i>Spohr</i>
AIR, "En vain j'espère" (Robert le Diable)	<i>Meyerbeer</i>
MME GRAS-DORUS.	
AIR, "O rest in the Lord" (Elijah)	<i>Mendelssohn</i>
MISS DOLBY.	
OVERTURE, "Jubilee"	<i>Weber</i>
Conductor, MR. COSTA.	

## SEVENTH CONCERT. MONDAY, JUNE 7

## PART I

SYMPHONY in C minor (No. 5)	<i>Haydn</i>
RECIT., "Abscheulicher"; AIR, "Komm, Hoffnung"	
(Fidelio)	<i>Beethoven</i>
MME ELISABETH KNISPEL.	
FANTASIA for Flute	<i>Ciardi</i>
MR. C. CIARDI.	
RECIT., "Si kommt es klopft"; AIR, "Komm, du	
Gusse Braut" (Sicilian Vespers)	<i>Lindpaintner</i>
MR. J. B. PISCHEK.	
OVERTURE, "Der Freischütz"	<i>Weber</i>

## PART II

SYMPHONY in E ♭ (No. 3), "Eroica"	<i>Beethoven</i>
DUET, "Du bist die Stütze" (Joseph)	<i>Mehul</i>
MME KNISPEL and MR. PISCHEK.	
RECIT., "Wie nachte"; AIR, "Alles pflegt" (Der	
Freischütz)	<i>Weber</i>
MME KNISPEL.	
OVERTURE, "Anacreon"	<i>Cherubini</i>
Conductor, MR. COSTA.	

## EIGHTH CONCERT. MONDAY, JUNE 21

## PART I

SYMPHONY in C (No. 6), "Jupiter" . . . . . *Mozart*  
 AIR, "Jours de mon enfance" (Le Pré aux Clercs) . . . . . *Herold*

MME GRAS-DORUS.

Violin Obbligato, MR. SAINTON.

CONCERTO for Violin in E minor . . . . . *De Beriot*

MR. J. HELLMESBERGER.

RECIT., "Camilla hier"; AIR, "Du die mit holder"  
 (Zampa) . . . . . *Herold*

MR. J. B. PISCHEK.

OVERTURE, "Leonora" . . . . . *Beethoven*

## PART II

OVERTURE, "The Naiades" . . . . . *Sterndale Bennett*

RECIT., "Du village voisin"; AIR, "Dès l'enfance"  
 (Le Serment) . . . . . *Auber*

MME GRAS-DORUS.

SYMPHONY in F (No. 6), "Pastoral" . . . . . *Beethoven*

DUET, "Crudel perchè" (Le Nozze di Figaro) . . . . . *Mozart*

MME GRAS-DORUS and MR. PISCHEK.

OVERTURE, "The Ruler of the Spirits" . . . . . *Weber*

Conductor, MR. COSTA.

1848

At the 1st concert of the season, a new Symphony in B minor by Adolph Hesse was played for the first time in England, and Mlle Alboni made her debut at these concerts, singing Mozart's "Voi che sapete." She was considered quite the greatest contralto of the century, and possessed a register of more than two octaves of rich and mellow quality.

At the 2nd concert, Rossini's Overture, "The Siege of Corinth," was introduced, and at the 3rd, a most remarkable demonstration took place. It fell upon April 10, a day memorable for the alarming "demonstration of physical force" made by the Chartists under Feargus O'Connor. In spite of warning letters from Sir W. J. Newton and others advising postponement of the concert, as it would be unsafe for the ladies attending, in spite of the absence of members of the orchestra on service as special constables, etc., the concert was held, and better attended than anyone anticipated. At the end of Part I, "God save the Queen" was performed by chorus and orchestra, and received with unusual enthusiasm. At the line "Confound their politics," the whole audience burst into cheers, waving hats and handkerchiefs, and completely



drowning the sounds of the voices and instruments. The concert also contained several points of musical interest. A first performance of Mendelssohn's setting for Quartett and Male Chorus of Schiller's poem, "To the Sons of Art," was very effectively given, the unaccompanied Quartett followed by the chorus, accompanied by brass instruments, being alike novel and impressive.

Meyerbeer's Overture to "Struensee" was first heard in this country, and Beethoven's "Chorus of Dervishes" from "The Ruins of Athens."

In the 4th concert, Mr. Prudent played his own Concerto for Pianoforte in B $\flat$ , and Mme Grisi and Mr. Tamburini appeared for the last time.

At the 5th concert, J. H. Griesbach's fine Overture (MS.) to "Titania" was performed for the first time, as was Sterndale Bennett's "Parisina" Overture at the 6th.

A new violinist, entering upon a long association with the Philharmonic Society, made his first appearance at the 7th concert. This was Mr. H. C. Cooper, and the new singer was Mme Pauline Viardot-Garcia, who sang Handel's "Lascia ch'io pianga," with additional accompaniments by Meyerbeer.

The last concert, on June 26, was "By Royal Command," and was attended by Her Majesty the Queen and the Prince Consort. Mme Castellan and Mr. Mario were the two vocalists on this occasion. Both Carl Czerny and Kalkbrenner presented works for performance; the first a Symphony and the other a Quintett, specially written for the Society.

That wonderfully versatile musician, Mr. Thomas Simpson Cooke, familiarly remembered as "Tom Cooke," associated in so many ways with the Society's history, died on February 26, and a Committee, formed to establish a "Cooke" memorial, solicited the Society's co-operation.

Another well-known musician, who died in April of this year, was Donizetti, in connection with which event a Mlle Caroline Ucelli, a pupil of Rossini, offered the Philharmonic an Elegy which she had composed. It was *not* performed. Mr. Henry G. Blagrove commenced, this year, the quarrel which went on for years amongst the first violins as to who should be chief. He writes asking to *divide* the leadership with Sainton, and Sainton complains of the plots that are being laid against him.

Amongst curious letters to the Directors is one from the band-master at Chelsea Hospital, requesting them to give a hearing to Richardson's "Rock and Steel" band, whatever that combination might have been.



## PROGRAMMES FOR 1848

## FIRST CONCERT. MONDAY, MARCH 13

## PART I

SYMPHONY in B minor, Op. 55 (No. 3)	Adolph Hesse
(First performance in this country.)	
RECIT., "Dare I believe"; AIR, "Gentle thoughts" (Azor and Zemira)	Spohr
MISS ANNE WILLIAMS.	
CONCERTO for Pianoforte in E ♭ (Op. 73)	Beethoven
MRS. ANDERSON.	
ARIA, "Voi che sapete" (Le Nozze di Figaro)	Mozart
MLLE ALBONI.	
OVERTURE, "Euryanthe"	Weber

## PART II

SYMPHONY in A (No. 2), "Italian"	Mendelssohn
ARIA, "Pensa alla Patria" (L' Italiana in Algeri)	Rossini
MLLE ALBONI.	
CONCERTO for Violin (MS.), No. 3	Sainton
MR. PROSPER SAINTON.	
DUET, "Serbami ognor" (Semiramide)	Rossini
MISS ANNE WILLIAMS and ALBONI.	
OVERTURE, "Prometheus" <sup>1</sup>	Beethoven
Conductor, MR. COSTA.	

## SECOND CONCERT. MONDAY, MARCH 27

## PART I

SYMPHONY in C (No. 6), "Jupiter"	Mozart
ARIA, "Selva opaca" (William Tell)	Rossini
MME PERSIANI.	
CONCERTO for Violin in D (No. 4), Op. 14	Molique
MR. B. MOLIQUE.	
ARIA, "Al desio" (Le Nozze di Figaro)	Mozart
MISS CHARLOTTE H. DOLBY.	
OVERTURE, "The Isles of Fingal"	Mendelssohn

## PART II

SYMPHONY in B ♭ (No. 4)	Beethoven
RECIT., "E Susanna non viene"; ARIA, "Dove sono" (Le Nozze di Figaro)	Mozart
MME PERSIANI.	
DUET, "Quis est homo" (Stabat Mater)	Rossini
MME PERSIANI and MISS DOLBY.	
OVERTURE, "The Siege of Corinth"	Rossini
Conductor, MR. COSTA.	

<sup>1</sup> Entitled in this Programme "The Men of Prometheus."

## THIRD CONCERT. MONDAY, APRIL 10

## PART I

- SYMPHONY in D, No. 18 (No. 23, "Breitkopf") . . . *Haydn*  
 AIR, "O God, have mercy" (St. Paul) . . . *Mendelssohn*  
 MR. JAMES CALKIN.  
 CONCERTO for Pianoforte in C minor . . . *Beethoven*  
 MME DULCKEN.  
 CHORUS OF DERVISHES, "When thou didst frown"  
 (Ruins of Athens) . . . *Beethoven*  
 THE CHORUS.  
 OVERTURE, "Struensee" . . . *Meyerbeer*  
 (First performance in this country.)  
 NATIONAL ANTHEM

## PART II

- SYMPHONY in A (No. 7) . . . *Beethoven*  
 ARIA, "L' Addio" . . . *Mozart*  
 MISS FANNY DUVAL.  
 QUARTETT and CHORUS, "To the Sons of Art" . . . *Mendelssohn*  
 (First performance in this country.)  
 OVERTURE, "Der Berg-geist" . . . *Spohr*  
 Conductor, MR. COSTA.

## FOURTH CONCERT. MONDAY, MAY 1

## PART I

- SYMPHONY in G minor (No. 8) . . . *Spohr*  
 (Written expressly for this Society.)  
 ARIA, "Liete Voci" (Zaira) . . . *Mercadante*  
 MR. TAMBURINI.  
 CONCERTO for Pianoforte in B  $\flat$  . . . *Prudent*  
 MR. EMILE B. PRUDENT.  
 ARIA, "Quando guerrier" (I Briganti) . . . *Mercadante*  
 MME GIULIA GRISI.  
 OVERTURE, "Leonora" . . . *Beethoven*

## PART II

- SYMPHONY in E  $\flat$ , No. 5 (Op. 58) . . . *Mozart*  
 SCENA, "Dall' asilo" . . . *Costa*  
 MME GRISI.  
 DUET, "Se la vita" (Semiramide) . . . *Rossini*  
 MME GRISI and MR. TAMBURINI.  
 OVERTURE, "Les Deux Journées" . . . *Cherubini*  
 Conductor, MR. COSTA.

## FIFTH CONCERT. MONDAY, MAY 15

## PART I

- SYMPHONY in B  $\flat$  (No. 4, "Grand") . . . *Haydn*  
 DUET, "Un tenero core" (Roberto Devereux) . . . *Donizetti*  
 MME CASTELLAN and MR. MARIO.

CONCERTO for Pianoforte in D minor . . . . .	<i>Mozart</i>
MR. W. STERNDALÉ BENNETT.	
SCENA, " Ah, perfido " . . . . .	<i>Beethoven</i>
MME CASTELLAN.	
OVERTURE, " Titania " (MS.) . . . . .	<i>J. H. Griesbach</i>
(First time of performance.)	

## PART II

SYMPHONY in F (No. 8) . . . . .	<i>Beethoven</i>
ROMANZA, " In terra ci divisero " (Le Due illustrei Rivali) . . . . .	<i>Mercadante</i>
MR. MARIO.	
ARIA, " Come scoglio " (Così fan tutte) . . . . .	<i>Mozart</i>
MME CASTELLAN.	
OVERTURE, " Die Zauberflöte " . . . . .	<i>Mozart</i>
Conductor, MR. COSTA.	

## SIXTH CONCERT. MONDAY, MAY 29

## PART I

SYMPHONY in C (No. 1) . . . . .	<i>Mozart</i>
ARIA, " Perchè non ho " (Lucia di Lammermoor) . . . . .	<i>Donizetti</i>
MME GRAS-DORUS.	
CONCERTO for Pianoforte (No. 1) in G minor . . . . .	<i>Mendelssohn</i>
MISS KATE LODER.	
CAVATINA, " Alma soave " (Maria di Rohan) . . . . .	<i>Donizetti</i>
MR. LORENZO SALVI.	
OVERTURE, " Parisina " . . . . .	<i>Sterndale Bennett</i>

## PART II

SYMPHONY in D (No. 2) . . . . .	<i>Beethoven</i>
ARIA, " Una furtiva lagrima " (L' Elisir d' Amore) . . . . .	<i>Donizetti</i>
MR. L. SALVI.	
CONCERTINO for Violin, No. 12 (Op. 79) . . . . .	<i>Spohr</i>
MR. H. G. BLAGROVE.	
RECIT., " Crudele ? " ; ARIA, " Non mi dir " (Don Giovanni) . . . . .	<i>Mozart</i>
MME GRAS-DORUS.	
OVERTURE, " Der Freischütz " . . . . .	<i>Weber</i>
Conductor, MR. COSTA.	

## SEVENTH CONCERT. MONDAY, JUNE 12

## PART I

SYMPHONY in G minor . . . . .	<i>Mozart</i>
RECIT., " In quali eccessi " ; ARIA, " Mi tradi " (Don Giovanni) . . . . .	<i>Mozart</i>
MME A. CORBARI.	
CONCERTO for Violin in E minor . . . . .	<i>L. W. Maurer</i>
MR. H. C. COOPER.	

RECIT., "Armida dispietata"; ARIA, "Lascia ch' io pianga" (Armida)	<i>Handel</i>
MME PAULINE VIARDOT. (With additional orchestration by MEYERBEER.)	
OVERTURE, "Oberon"	<i>Weber</i>

## PART II

SYMPHONY in F (No. 6), "Pastoral"	<i>Beethoven</i>
RECIT., "Tranquillo io son"; ARIA, "Ombra adorata" (Romeo e Giulietta)	<i>Zingarelli</i>
MME PAULINE VIARDOT.	
OVERTURE, "A calm sea and prosperous voyage"	<i>Mendelssohn</i>
DUET, "Ah, guarda sorella" (Così fan tutte)	<i>Mozart</i>
MME PAULINE VIARDOT and MME CORBARI.	
OVERTURE, "Fidelio"	<i>Beethoven</i>
Conductor, MR. COSTA.	

By COMMAND.

## EIGHTH CONCERT. MONDAY, JUNE 26

## PART I

SYMPHONY in A (No. 2), "Italian"	<i>Mendelssohn</i>
ROMANCE, "Va, dit-elle" (Robert le Diable)	<i>Meyerbeer</i>
MME CASTELLAN.	
RECIT., "Ma qual mai s' offre"; DUET, "Fuggi, crudele" (Don Giovanni)	<i>Mozart</i>
MME CASTELLAN and MR. MARIO.	
OVERTURE, "Leonora"	<i>Beethoven</i>

## PART II

SYMPHONY in C minor (No. 5)	<i>Beethoven</i>
ROMANZA, "Angiol d' Amore" (La Favorita)	<i>Donizetti</i>
MR. GIUSEPPE MARIO.	
DUET, "O ciel ! où courez-vous ?" (Les Huguenots)	<i>Meyerbeer</i>
MME CASTELLAN and MR. MARIO.	
OVERTURE, "The Ruler of the Spirits"	<i>Weber</i>
Conductor, MR. COSTA.	

## 1849

The most interesting event in this season was the production of the Lyrics from Racine's "Athalie," set to music by Mendelssohn. The characters in this drama act and speak in the usual manner, but certain scenes, in which the priests and the crowds of people appear, are written in lyrical measures, somewhat after the manner of the Greek chorus. These, coming at the end of the Acts, resemble to a great extent the Finales in modern grand Opera.

The tragedy was written for recitation by the young ladies of Mme de Maintenon's celebrated seminary of Saint Cyr. In 1846, a German version was magnificently produced in Berlin, Mendelssohn having composed music for the lyrical portion, according to Racine's original design. The sensation created by this performance attracted the attention of Queen Victoria and the Prince Consort; and accordingly a performance took place at Windsor Castle on New Year's Day, 1847, in which some coherence and continuity were managed by portions of the spoken part being read between each of the musical numbers.

At the 1st concert of this season, the spoken part was omitted, and the want of cohesion and the feeling of detachedness were felt so greatly, that at the repetition of the work, in the 2nd concert, by command of Her Majesty the Queen, this defect was made good by the introduction of a new version of the spoken parts by Mr. Bartholomew, whose name is so much associated with translations from Mendelssohn's works. They were based on the *Zwischenreden* of Edward Devrient and were recited by Mr. Bartley with good effect.

At the 3rd concert, John Sims Reeves made his first appearance, together with Miss Emma Lucombe, who became his wife in 1850. An investigation of the Society's history will show the reader that this was by no means the only case where two young artists were brought together; far be it from me to suggest that this staid and proper old Society could be accused of match-making; but what a number of marriages in the musical world followed joint appearances at its concerts! Mr. Francesco Berger, the late Hon. Secretary, and Miss Lascelles; Mr. Bettini and Miss Trebelli; Sir Henry R. Bishop and Miss Rivière; Mr. Charles Lockey and Miss Martha Williams; Mr. Frank Bodda and Miss Louisa Pyne; Mr. Henschel and Miss Lilian Bailey; Mr. Sainton and Miss Dolby, and Mr. Patey and Miss Jane Whytock are some of the principal cases in point.

Sims Reeves was, with the exception of Braham, the greatest tenor Britain ever produced. He excelled alike in Oratorio, Opera and ballad-singing. Even when, in later years, his voice failed him, the way in which he phrased a song was a perfect treat to listen to and the best of lessons to a younger generation of vocalists.

Mr. J. Balsir Chatterton made his debut at the 5th concert. He was a clever harpist, and the teacher of many well-known players on the harp, amongst his pupils being the veteran Mr. John Thomas ("Pencerdd Gwalia").



Mr. Lindsay Sloper, a favourite accompanist, made his first appearance as pianist.

Two further new works, both by Mendelssohn, were given for the first time—viz. his Overture to “Ruy Blas” and the “Serenade and Allegro gioioso” in D, for Pianoforte and Orchestra, the latter played by Miss Kate Loder.

A charming young Austrian violinist, *nine* years of age, made her first appearance at the 7th concert in a Concerto by De Beriot. Her name was Mlle Wilhelmine Neruda! She married Ludwig Normann in 1864 and Sir Charles Hallé in 1888, and was destined to become the greatest of the world's lady violinists.

### PROGRAMMES FOR 1849

#### FIRST CONCERT. MONDAY, MARCH 12

##### PART I

- SYMPHONY in E  $\flat$  (No. 3), “Eroïca” . . . . . *Beethoven*  
 ARIA, “Ah, rendimi quel core” (Mitrane) . . . . . *F. Rossi* (1686)  
     MISS MARTHA WILLIAMS.  
 CONCERTO for Violin in D minor (No. 9) . . . . . *Spohr*  
     MR. PROSPER SAINTON.  
 TRIO, “Giovinetto cavalier” (Il Crociato in Egitto)<sup>1</sup> . . . . . *Meyerbeer*  
     MISSES M. and A. WILLIAMS and MRS. NOBLE.  
 OVERTURE, “Oberon” . . . . . *Weber*

##### PART II

- LYRICS from Racine's “Athalie” . . . . . *Mendelssohn*  
     MISSES M. and A. WILLIAMS, MRS. NOBLE and CHORUS.  
     Conductor, MR. COSTA.

#### SECOND CONCERT. MONDAY, MARCH 26

##### PART I

- OVERTURE, “Anacreon” . . . . . *Cherubini*  
 ARIA, “Il mio tesoro” (Don Giovanni) . . . . . *Mozart*  
     MR. MARIO.  
 SYMPHONY in B  $\flat$  (No. 4) . . . . . *Beethoven*  
 AIR, “In terra ci divisero” (Le Due illustri Rivali) . . . . . *Mercadante*  
     MR. MARIO.  
 OVERTURE, “Der Freischütz” . . . . . *Weber*

##### PART II

- LYRICS from Racine's “Athalie” (connecting Recitation added) . . . . . *Mendelssohn*  
     MISSES M. and A. WILLIAMS, MRS. NOBLE and CHORUS.  
     Reader, MR. GEORGE BARTLEY.  
     Conductor, MR. COSTA.

<sup>1</sup> The accompaniment was for harp, violin, clarinet, cor anglais, horn, 'cello, and double-bass.

## THIRD CONCERT. MONDAY, APRIL 16

## PART I

SYMPHONY in G minor . . . . .	<i>Mozart</i>
ROMANZA, "Bella adorata" (Il Guiramento) . . . . .	<i>Mercadante</i>
MR. SIMS REEVES.	
ALLEGRO, "Pathétique," for Violin . . . . .	<i>Ernst</i>
MR. H. W. ERNST.	
RECIT., "Ah, perfido"; ARIA, "Per pietà" . . . . .	<i>Beethoven</i>
MISS JANE LUCOMBE.	
OVERTURE, "Jessonda" . . . . .	<i>Spohr</i>

## PART II

SYMPHONY in F (No. 6), "Pastoral" . . . . .	<i>Beethoven</i>
ROMANZA, "A una fonte" (I Puritani) . . . . .	<i>Bellini</i>
MR. SIMS REEVES.	
AIRS VARIÉS, "Hongrois" for Violin . . . . .	<i>Ernst</i>
MR. H. W. ERNST.	
DUET, "Tornami a dir" (Don Pasquale) . . . . .	<i>Donizetti</i>
MISS LUCOMBE and MR. SIMS REEVES.	
OVERTURE, "Calypso" . . . . .	<i>Winter</i>
Conductor, MR. COSTA.	

## FOURTH CONCERT. MONDAY, APRIL 30

## PART I

SYMPHONY in E ♭ (Letter T) . . . . .	<i>Haydn</i>
RECIT., "Sposa, Eurydice"; ARIA, "Che farò" (Orfeo) . . . . .	<i>Gluck</i>
MISS LOUISA BASSANO.	
CONCERTO for Pianoforte in D minor . . . . .	<i>Mendelssohn</i>
MRS. ANDERSON.	
AIR, "Ihr, die ihr Triebe" (Le Nozze di Figaro) . . . . .	<i>Mozart</i>
MLLE JETTY DE TREFFZ.	
OVERTURE, "Euryanthe" . . . . .	<i>Weber</i>

## PART II

SYMPHONY in F (No. 8) . . . . .	<i>Beethoven</i>
MAI-LIED, "Kennst du das süsse Lied?" . . . . .	<i>Meyerbeer</i>
MLLE JETTY DE TREFFZ.	
CONCERTINO for Violin (No. 2) . . . . .	<i>Mayseder</i>
MR. H. G. BLAGROVE.	
DUET, "Come ti piace" (La Clemenza di Tito) . . . . .	<i>Mozart</i>
MLLES DE TREFFZ and BASSANO.	
OVERTURE, "Faust" . . . . .	<i>Lindpaintner</i>
Conductor, MR. COSTA.	

## FIFTH CONCERT. MONDAY, MAY 14

## PART I

SYMPHONY (No. 6), "Historical" . . . . .	<i>Spohr</i>
ARIA, "Sorgete" (Maometto Secondo) . . . . .	<i>Rossini</i>
MR. DOMENICO COLETTI.	
CONCERTO for Harp in E $\flat$ (Op. 98) . . . . .	<i>Parish-Alvars</i>
MR. J. BALSIE CHATTERTON.	
AIR, "Auf starkem Fittige schwinget" (Creation) . . . . .	<i>Haydn</i>
MLLE BABNIGG.	
OVERTURE, "Die Zauberflöte" . . . . .	<i>Mozart</i>

## PART II

SYMPHONY in A (No. 7) . . . . .	<i>Beethoven</i>
AIR, "Glöcklein im Thale" (Euryanthe) . . . . .	<i>Weber</i>
MLLE BABNIGG.	
CONCERTO for Violin in A minor (No. 5) . . . . .	<i>Molique</i>
MR. BERNHARD MOLIQUE.	
ARIA, "Non più andrai" (Le Nozze di Figaro) . . . . .	<i>Mozart</i>
MR. DOMENICO COLETTI.	
OVERTURE, "Le Colporteur" . . . . .	<i>G. Onslow</i>
Conductor, MR. COSTA.	

## SIXTH CONCERT. MONDAY, MAY 28

## PART I

SYMPHONY in C (No. 1) . . . . .	<i>Beethoven</i>
RECIT., "Guinse alfin"; ARIA, "Deh vieni" (Le Nozze di Figaro) . . . . .	<i>Mozart</i>
MLLE JETTY DE TREFFZ.	
SERENADE and ALLEGRO GIOJOSO for Pianoforte . . . . .	<i>Mendelssohn</i>
MISS KATE LODER.	
AIR, "La Pénitence" . . . . .	<i>Beethoven</i>
MR. WARTEL.	
OVERTURE, "Leonora" . . . . .	<i>Beethoven</i>

## PART II

SYMPHONY in A minor (No. 3), "Scotch" . . . . .	<i>Mendelssohn</i>
AIR, "Robert, Robert, mein geliebter" (Robert le Diable) . . . . .	<i>Meyerbeer</i>
MLLE JETTY DE TREFFZ.	
AIR, "Ave Maria" . . . . .	<i>Schubert</i>
MR. WARTEL.	
OVERTURE, "Les Deux Journées" . . . . .	<i>Cherubini</i>
Conductor, MR. COSTA.	

## SEVENTH CONCERT. MONDAY, JUNE 11

## PART I

SYMPHONY in C (No. 1, "Grand") . . . . .	<i>Haydn</i>
RECIT. and TRIO, "Pria di partir" (Idomeneo) . . . . .	<i>Mozart</i>
MISSSES A. and M. WILLIAMS and MR. C. LOCKEY.	

CONCERTSTÜCK for Pianoforte . . . . .	<i>Weber</i>
MME DULCKEN.	
ARIA, "Lascia amor" (Orlando) . . . . .	<i>Handel</i>
MR. HENRY PHILLIPS.	
CONCERTO for Violin . . . . .	<i>De Beriot</i>
MME WILHELMINE NERUDA.	
ARIA, "O Salutaris Hostia" . . . . .	<i>Cherubini</i>
MISS ANDREWS.	
OVERTURE, "A Midsummer Night's Dream" . . . . .	<i>Mendelssohn</i>

## PART II

SYMPHONY in D minor (No. 9), "Choral" . . . . .	<i>Beethoven</i>
MISSES A. and M. WILLIAMS, MESSRS. C. LOCKEY and H. PHILLIPS, with CHORUS. Conductor, MR. COSTA.	

## EIGHTH CONCERT. MONDAY, JUNE 25

## PART I

SYMPHONY in E $\flat$ (No. 5), Op. 58 . . . . .	<i>Mozart</i>
AIR, "It is enough" (Elijah) . . . . .	<i>Mendelssohn</i>
MR. J. B. PISCHEK.	
TRIO for Pianoforte, Clarinet and Viola . . . . .	<i>Mozart</i>
MESSRS. LINDSAY SLOPER, J. WILLIAMS and H. HILL (tertius).	
ARIA, "Come per me sereno" (La Sonnambula) . . . . .	<i>Bellini</i>
MME FANNY PERSIANI.	
OVERTURE (MS.), "Ruy Blas" . . . . .	<i>Mendelssohn</i>

## PART II

SYMPHONY in C minor (No. 5) . . . . .	<i>Beethoven</i>
RECIT., "Camilla hier"; AIR, "Du die mit holder" (Zampa) . . . . .	<i>Herold</i>
MR. J. B. PISCHEK.	
CONCERTO for Violoncello in A minor (Op. 5) . . . . .	<i>Anton Kraft</i>
MR. T. W. HANCOCK.	
CAVATINA, "Una voce poco fà" (Il Barbiere di Se- viglia) . . . . .	<i>Rossini</i>
MME PERSIANI.	
OVERTURE, "Jubilee" . . . . .	<i>Weber</i>
Conductor, MR. COSTA.	

## 1850

There is an interesting little history of the Overture to "Ruy Blas" and its connection with the Philharmonic Society.

During the period in 1844, when Mendelssohn was conducting the concerts, this Overture (in manuscript) was tried at a morning trial performance, when, it would appear, it did not "go" to the composer's satisfaction, but Mr. Anderson,



the Hon. Treasurer, who expressed his admiration of the fine work, was surprised to hear Mendelssohn say, with some heat, that he was so much displeased with it that he should burn it, and that, certainly, it should never be heard in public. Mr. Anderson then said: "You have often expressed your admiration of my good master, Prince Albert; I am sure it would gratify him to hear a new work of yours, so pray let me give him that pleasure by means of the Queen's private band." Mendelssohn agreed, on condition that the Overture should never be publicly performed, and gave Mr. Anderson the original orchestral parts. The Overture was often played at Buckingham Palace and Windsor Castle, to the admiration of Her Majesty and the Prince. Some time after the composer's lamented death, Mr. Anderson wrote to Cecile, Mendelssohn's widow, informing her of all that had passed with respect to this Overture, and requested permission to perform it at Mrs. Anderson's next benefit concert. The permission was kindly given in 1849, and shortly after this first performance, it was played by the Philharmonic Orchestra, and has become, since then, a "stock" work.

At the 1st concert of 1850, Miss Louisa Pyne and Mr. George Benson made their first and Mr. William Machin his last appearance. Miss Louisa Fanny Pyne excelled as soprano in English Opera, which flourished for a while under the Harrison<sup>1</sup>-Pyne combination.

At the 2nd concert, Mr. Carl Formes, a German basso, made his debut with a *Scena* from Spohr's "Faust."

Mr. Frank Bodda, the baritone-singer, who married Miss Pyne in 1868, appeared at the 3rd concert; and at the 4th came Miss Catherine Hayes, popularly known as the "Swan of Erin." Mr. Jules Benedict (created "Sir Julius" in 1871) "played himself in" with his *Concertstück* in C minor, and Mr. Delphin Alard made his first appearance with a Violin Concerto of his own composition, playing the first movement in Part I, and the Adagio and Finale in Part II! This mode of dividing, suggestive of the literary trick of "To be continued in our next," is not often resorted to in music.

Charles Kensington Salaman, whose song "I arise from dreams of thee" used to be so popular, appeared in the 2nd concert as pianist, and Thalberg made his last appearance in the 6th. Salaman, who lived to be nearly ninety years of age and knew Mozart's widow, was a fine harpsichord-player.

<sup>1</sup> William Harrison was a tenor vocalist, and the father of the gifted reciter Clifford Harrison; with Miss Pyne he established the "English Opera Company" in 1856.



## PROGRAMMES FOR 1850

## FIRST CONCERT. MONDAY, MARCH 4

## PART I

- SYMPHONY in C (No. 6), "Jupiter" . . . . . *Mozart*  
 RECIT., "Say, what reward" ; TRIO, "Seek not youth"  
 (A Night in Granada) . . . . . *Conrad Kreutzer*  
 MISS LOUISA PYNE ; MESSRS. G. BENSON and W. MACHIN.  
 QUARTETT for two Violins, Viola and 'Cello (Op. 12) . . . *Mendelssohn*  
 MESSRS. SAINTON, H. G. BLAGROVE, H. HILL (tertius)  
 and C. LUCAS.  
 RECIT., "Non paventar" ; ARIA, "Infelice" (Il  
 Flauto Magico) . . . . . *Mozart*  
 MISS LOUISA PYNE.  
 OVERTURE, "Euryanthe" . . . . . *Weber*

## PART II

- SYMPHONY in D (No. 2) . . . . . *Beethoven*  
 DUET, "Dearest, let thy footsteps" (Faust) . . . . . *Spohr*  
 MISS L. PYNE and MR. W. MACHIN.  
 RECIT., "Cease, oh, cease" ; TRIO, "The flocks shall  
 leave" (Acis and Galatea) . . . . . *Handel*  
 MISS L. PYNE ; MESSRS. BENSON and MACHIN.  
 OVERTURE, "Les Deux Journées" . . . . . *Cherubini*  
 Conductor, MR. COSTA.

## SECOND CONCERT. MONDAY, MARCH 18

## PART I

- SYMPHONY in G (Letter Q), "Oxford" . . . . . *Haydn*  
 RECIT., "Qui je suis ?" ; AIR, "Une fée" (Le Domino  
 Noir) . . . . . *Auber*  
 Mlle CHARTON.  
 INTRODUCTION and POLONAISE for Violin in A . . . . . *Mayseder*  
 MR. H. G. BLAGROVE.  
 RECIT., "Non, non, fermons l'oreille" ; AIR, "A toi  
 j'ai recours" (Crown Diamonds) . . . . . *Auber*  
 Mlle CHARTON.  
 OVERTURE, "Leonora" . . . . . *Beethoven*

## PART II

- SYMPHONY in A (No. 2), "Italian" . . . . . *Mendelssohn*  
 SCENA, "Stille noch dies Wuth-Verlangen" (Faust) . . . . . *Spohr*  
 MR. CARL FORMES.  
 CONCERTO for Pianoforte in C minor (Op. 37) . . . . . *Beethoven*  
 MR. CHARLES K. SALAMAN.  
 AIR, "Oh, wie will ich triumphiren" (Il Seraglio) . . . . . *Mozart*  
 MR. CARL FORMES.  
 OVERTURE in D . . . . . *B. Romberg*  
 Conductor, MR. COSTA.

## THIRD CONCERT. MONDAY, APRIL 8

## PART I

- SYMPHONY in C minor (No. 3), Op. 78 . . . . . *Spohr*  
 TRIO, "In better worlds" (Fidelio) . . . . . *Beethoven*  
     MISS ANNE WILLIAMS; MESSRS. G. BENSON and F. BODDA.  
 CONCERTO for Violin . . . . . *Mendelssohn*  
     MR. HENRY C. COOPER.  
 DUET, "Quis est homo" (Stabat Mater) . . . . . *Rossini*  
     MISSES A. and M. WILLIAMS.  
 OVERTURE, "The Ruler of the Spirits" . . . . . *Weber*

## PART II

- SYMPHONY in B ♭ (No. 4) . . . . . *Beethoven*  
 QUARTETT, "When the west" . . . . . *Mendelssohn*  
     MISSES A. and M. WILLIAMS; MESSRS. G. BENSON and F. BODDA.  
 TRIO, "Cosa sento" (Le Nozze di Figaro) . . . . . *Mozart*  
     MISS A. WILLIAMS; MESSRS. BENSON and BODDA.  
 OVERTURE, "Don Carlos" . . . . . *F. Ries*  
     Conductor, MR. COSTA.

## FOURTH CONCERT. MONDAY, APRIL 22

## PART I

- SYMPHONY in D (MS.) . . . . . *Cipriani Potter*  
 ARIA, "L' Addio" . . . . . *Mozart*  
     MR. HENRY J. WHITWORTH.  
 CONCERTO for Violin . . . . . *Beethoven*  
     MR. PROSPER SAINTON.  
 SCENA, "Softly sighs" (Der Freischütz) . . . . . *Weber*  
     MISS CATHERINE HAYES.  
 OVERTURE (MS.), "Ruy Blas" . . . . . *Mendelssohn*

## PART II

- SYMPHONY in B ♭ (No. 9) . . . . . *Haydn*  
 RECIT., "Crudele, ah no"; ARIA, "Non mi dir" (Don Giovanni) . . . . . *Mozart*  
     MISS CATHERINE HAYES.  
 CAPRICE for Pianoforte in E . . . . . *Sterndale Bennett*  
     MISS KATE LODER.  
 ARIA, "Agitato" (I Furusciti) . . . . . *Paër*  
     MR. H. J. WHITWORTH.  
 ADAGIO and FUGUE . . . . . *Mozart*  
     Conductor, MR. COSTA.

## FIFTH CONCERT. MONDAY, MAY 6

## PART I

- SYMPHONY in F (No. 8) . . . . . *Beethoven*  
 ARIA, with Chorus, "Possenti Numi" (Il Flauto Magico) . . . . . *Mozart*  
     MR. HENRY PHILLIPS, with CHORUS.

- QUARTETT for two Violins, Viola and 'Cello (No. 81) . . . *Haydn*  
 MESSRS. H. G. BLAGROVE, SAINTON, H. HILL (tertius) and  
 C. LUCAS.
- RECIT., "Sposa, Eurydice"; ARIA, "Che farò" (Orfeo) . . . *Gluck*  
 MISS MARTHA WILLIAMS.
- CONCERTO for Pianoforte in C minor . . . . . *Mozart*  
 MR. LINDSAY SLOPER.
- RECIT., "Thou lingering orb"; AIR and CHORUS,  
 "Yes, lovely Kunegunda" (Faust) . . . . . *Spohr*  
 MR. BENSON, with CHORUS.
- OVERTURE, "Tempest" (MS.) . . . . . *J. Henry Griesbach*  
 (First performance.)

## PART II

- CANTATA, "The First Walpurgis Night" . . . . . *Mendelssohn*  
 MISS M. WILLIAMS; MESSRS. BENSON and PHILLIPS, with  
 CHORUS.  
 Conductor, MR. COSTA.

## SIXTH CONCERT. MONDAY, MAY 20

## PART I

- SYMPHONY in D (No. 4), Op. 88 . . . . . *Mozart*
- RECIT., "Wo berg' ich mich?"; AIR, "So weih' ich  
 mich" (Euryanthe) . . . . . *Weber*  
 MR. CARL FORMES.
- TRIO for two 'Cellos and Double-Bass . . . . . *Corelli*  
 MESSRS. R. LINDLEY, C. LUCAS and J. HOWELL.
- ARIA, "Porgi, amor" (Le Nozze di Figaro) . . . . . *Mozart*  
 MME MADELEINE NOTTES.
- CONCERTO for Pianoforte in D minor . . . . . *Mozart*  
 MR. SIGISMUND THALBERG.

## PART II

- SYMPHONY in F (No. 6), "Pastoral" . . . . . *Beethoven*
- RECIT., "Oh, qual furor"; ARIA, "O tu, la cui"  
 (Fidelio) . . . . . *Beethoven*  
 MME MADELEINE NOTTES.
- VARIATIONS for Pianoforte, on the Barcarolle in  
 "L'Elisir d'Amore" . . . . . *Thalberg*  
 MR. S. THALBERG.  
 (First time of performance.)
- RECIT., "Grosser Gott"; DUET, "Durch die Nacht"  
 (Les Huguenots) . . . . . *Meyerbeer*  
 MME MADELEINE NOTTES and MR. CARL FORMES.
- OVERTURE, "Anacreon" . . . . . *Cherubini*  
 Conductor, MR. COSTA.

## SEVENTH CONCERT. MONDAY, JUNE 3

## PART I

SYMPHONY in A minor (No. 3), "Scotch" . . . . .	<i>Mendelssohn</i>
ARIA, "Bell' raggio" (Semiramide) . . . . .	<i>Rossini</i>
MME ORTENSIA MAILLARD.	
CONCERTO for Violin (Op. 15), 1st Movement only . . . . .	<i>Alard</i>
MR. DELPHIN ALARD. <sup>1</sup>	
MOTETT, "Ave Maria" . . . . .	<i>Cherubini</i>
MR. SIMS REEVES.	
Clarinet Obbligato, MR. J. WILLIAMS.	
OVERTURE, "Preciosa" . . . . .	<i>Weber</i>

## PART II

SYMPHONY in C minor (No. 5) . . . . .	<i>Beethoven</i>
DUET, "Ah, si tu" (William Tell) . . . . .	<i>Rossini</i>
MME MAILLARD and MR. SIMS REEVES.	
CONCERTO for Violin (Op. 15), Adagio and Finale . . . . .	<i>Alard</i>
MR. DELPHIN ALARD.	
RECIT., "O Prêtres de Baal"; AIR, "Mon cœur est désarmé" (Le Prophète) . . . . .	<i>Meyerbeer</i>
MME MAILLARD.	
OVERTURE, "Gulse" . . . . .	<i>G. Onslow</i>
Conductor, MR. COSTA.	

## EIGHTH CONCERT. MONDAY, JUNE 17

## PART I

SYMPHONY in G minor . . . . .	<i>Mozart</i>
RECIT., "Divisi noi"; DUET, "Sappi che un rio dovere" (Bianca e Faliero) . . . . .	<i>Rossini</i>
MISSSES LUCOMBE and DOLBY.	
CONCERTSTÜCK for Pianoforte in C minor (MS.) . . . . .	<i>Benedict</i>
MR. JULES BENEDICT.	
(First time of performance.)	
CAVATINA, "Lletti, Signor" (Les Huguenots) . . . . .	<i>Meyerbeer</i>
MISS DOLBY.	
OVERTURE, "Der Berg-geist" . . . . .	<i>Spohr</i>

## PART II

SYMPHONY in A (No. 7) . . . . .	<i>Beethoven</i>
RECIT., "Chi per pietà"; ARIA, "Deh! parlate" (Il Sacrificio d' Abramo) . . . . .	<i>Cimarosa</i>
MISS LUCOMBE.	
FANTASIA for Violin, "Ludovic" . . . . .	<i>Ernst</i>
MR. H. W. ERNST.	
DUET, "Now for him I loved so truly" (Jessonda) . . . . .	<i>Spohr</i>
MISSSES LUCOMBE and DOLBY.	
OVERTURE, "Jubilee" . . . . .	<i>Weber</i>
Conductor, MR. COSTA.	

<sup>1</sup> Wrongly spelt "Allard" in the Programmes.

1851

Beethoven's Overture, at the 1st concert, is named in the Programme "*Leonora-Fidelio*"! *Which* of the three *Leonora* <sup>1</sup> Overtures is doubtful.

At the 2nd concert, Mr. W. H. Holmes appeared and played Mendelssohn's Introduction and Rondo for Pianoforte. He was principal pianoforte professor at the Royal Academy of Music, teaching, amongst others, Sterndale Bennett, J. W. Davison ("The Times" critic), G. A. and Walter Macfarren. Henry Lazarus played a Concertino by Molique for Clarinet.

At the 3rd concert, Mr. Sainton introduced to England a Concertino for Violin in E $\flat$  (Op. 76), composed by Mozart in the year 1782.

A selection from Spohr's "*Jessonda*," the "*Midsummer Night's Dream*" music and the Choral Symphony were all rendered at this concert, and Mr. Julius Stockhausen, one of the remarkable singers of that period, made his first appearance. He sang at three of this season's concerts, creating considerable effect.

The 4th concert was "*By Command*," but the Programme contained nothing of special interest.

The great Exhibition in Hyde Park must have brought thousands of foreigners into London, and should have ensured full houses for, at any rate, the last four concerts of the season.

Sivori played a single movement only of his Violin Concerto in A major, at the 5th concert.

Perhaps the most famous of all solo double-bass-players, Giovanni Bottesini, first appeared at the 6th concert, playing a Concertino of his own composing for Contrabasso and Orchestra.

Either as a soloist or as a conductor, Bottesini appeared on nine different occasions at the Philharmonic Concerts.

At the 8th concert, the Austrian pianist, lecturer, teacher and writer, Mr. Ernst Pauer, made his first appearance, playing Hummel's A minor Pianoforte Concerto.

Mr. Michael Costa conducted all the concerts, excepting the 5th, on which occasion Mr. Charles Lucas took the bâton.

<sup>1</sup> All three "*Leonora*" Overtures are in C, and the "*Fidelio*" Overture (the latest) is in E.



## PROGRAMMES FOR 1851

## FIRST CONCERT. MONDAY, MARCH 10

## PART I

- SYMPHONY in D (No. 2), Op. 87 . . . . . *Mozart*  
 ARIA, " Ah, già trascorse il dì " (Zelmira) . . . . . *Rossini*  
     Mr. HENRY J. WHITWORTH.  
 SEPTETT for Strings, Clarinet, Bassoon and Horn . . . . . *Beethoven*  
     MESSRS. SAINTON, H. HILL (tertius), C. LUCAS, J. HOWELL,  
     J. WILLIAMS, BAUMANN and C. HARPER.  
 ARIA, " Amor nel mio penar " (Flavio) . . . . . *Handel*  
     MISS DOLBY.  
 OVERTURE, " Oberon " . . . . . *Weber*

## PART II

- SYMPHONY in C minor (No. 1) . . . . . *Mendelssohn*  
 ARIA, " Se il nostro pianto " (Il Seraglio) . . . . . *Mozart*  
     Mr. CHARLES LOCKEY.  
 DUET, " Ah, tu non sai " (Margherita d'Anjou) . . . . . *Meyerbeer*  
     MISS DOLBY and Mr. WHITWORTH.  
 OVERTURE, " Leonora-Fidelio " . . . . . *Beethoven*  
     Conductor, Mr. COSTA.

## SECOND CONCERT. MONDAY, MARCH 24

## PART I

- SYMPHONY in D (No. 11), " Clock " . . . . . *Haydn*  
 QUINTETT, " Tell me, good Ali " (Azor and Zemira) . . . . . *Spohr*  
     MISSSES KEARNS, THORNTON and M. WILLIAMS ; MESSRS.  
     BENSON and BODDA.  
 INTROD. and RONDO for Pianoforte . . . . . *Mendelssohn*  
     Mr. W. H. HOLMES.  
 RECIT., " Alcandro " ; ARIA, " Non so donde " . . . . . *Mozart*  
     Mr. FRANK BODDA.  
 OVERTURE, " Anacreon " . . . . . *Cherubini*

## PART II

- SYMPHONY in E ♯ (No. 3), " Eroïca " . . . . . *Beethoven*  
 QUARTETT, " The Nightingale " . . . . . *Mendelssohn*  
     MISSSES KEARNS and M. WILLIAMS ; MESSRS. BENSON and BODDA.  
 CONCERTINO (MS.) for Clarinet . . . . . *B. Molique*  
     Mr. HENRY LAZARUS.  
 TRIO, " Night's lingering shades " (Azor and Zemira) . . . . . *Spohr*  
     MISSSES KEARNS, THORNTON and M. WILLIAMS.  
 OVERTURE (MS.) . . . . . *Ludwig Schlösser*  
     Conductor, Mr. COSTA.

## THIRD CONCERT. MONDAY, APRIL 7

## PART I

OVERTURE, "Jessonda" . . . . . *Spohr*INTROD., QUARTETT and CHORUS (Jessonda) . . . . . *Spohr*MISSES L. PYNE and M. WILLIAMS ; MESSRS. LOCKEY and  
J. STOCKHAUSEN, with CHORUS.RECIT., "Crudele, ah no" ; ARIA, "Non mi dir" (Don  
Giovanni) . . . . . *Mozart*

MISS LOUISA PYNE.

CONCERTINO for Violin in E  $\flat$ , Op. 76 (composed in  
1782) . . . . . *Mozart*

MR. PROSPER SAINTON.

(First performance in this country.)

RECIT., "Quanto grata" ; ARIA, "Paga fui" (Il Ratto  
di Proserpina) . . . . . *Winter*

MISS MARTHA WILLIAMS.

OVERTURE and SELECTION, "A Midsummer Night's  
Dream" . . . . . *Mendelssohn*

MISSES L. PYNE and M. WILLIAMS, with CHORUS.

## PART II

SYMPHONY in D minor (No. 9), "Choral" . . . . . *Beethoven*MISSES L. PYNE and M. WILLIAMS ; MESSRS. C. LOCKEY and  
J. STOCKHAUSEN.

Conductor, MR. COSTA.

## FOURTH CONCERT. MONDAY, APRIL 28

(BY COMMAND)

## PART I

OVERTURE, "Struensee" . . . . . *Meyerbeer*ARIA, "In questa tomba" . . . . . *Beethoven*

MISS M. WILLIAMS.

SYMPHONY in A (No. 2), "Italian" (MS.) . . . . . *Mendelssohn*TRIO, "Dei che piangendo imploro" (Maometto) . . . . . *Winter*

MISSES L. PYNE and M. WILLIAMS ; MR. J. STOCKHAUSEN.

OVERTURE, "Der Freischütz" . . . . . *Weber*

## PART II

SYMPHONY in C minor (No. 5) . . . . . *Beethoven*RECIT., "Caterina, ti pare" ; ARIA, "Ah no, la rosa è  
mia" (La Festa della Rosa) . . . . . *Coppola*

MISS LOUISA PYNE.

TRIO, "Soave conforto" (Zelmira) . . . . . *Rossini*

MISSES L. PYNE and M. WILLIAMS ; MR. J. STOCKHAUSEN.

OVERTURE, "Lodoiska" . . . . . *Cherubini*

Conductor, MR. COSTA.

## FIFTH CONCERT. MONDAY, MAY 12

## PART I

SYMPHONY in E ♭ (No. 1)	<i>Spohr</i>
DUET, "Quis est homo" (Stabat Mater)	<i>Rossini</i>
MME BISCACCANTI and MISS DOLBY.	
AIR, "Dies Bildniss" (Die Zauberflöte)	<i>Mozart</i>
MR. ALEXANDER REICHARDT.	
CONCERTO for Violin in A major (1st Movement only)	<i>Sivori</i>
MR. CAMILLO SIVORI.	
RECIT., "Quali eccessi"; ARIA, "Mi tradi" (Don Giovanni)	<i>Mozart</i>
MME BISCACCANTI.	
OVERTURE (MS.), "Cymbeline"	<i>C. Potter</i>

## PART II

SYMPHONY in F (No. 8)	<i>Beethoven</i>
RECIT., "Dall' ondoso periglio"; ARIA, "Aure, deh per pietà" (Giulio Cesare)	<i>Handel</i>
MISS DOLBY.	
FANTASIA for Violin (on Themes from "Lucia")	<i>Sivori</i>
MR. CAMILLO SIVORI.	
DUET, "Della Mosa" (Il Profeta)	<i>Meyerbeer</i>
MME BISCACCANTI and MISS DOLBY.	
OVERTURE, "Die Zauberflöte"	<i>Mozart</i>
Conductor, MR. CHARLES LUCAS.	

## SIXTH CONCERT. MONDAY, MAY 26

## PART I

SYMPHONY in E ♭	<i>Mozart</i>
RECIT., "Der Hölle selbst"; ARIA, "Liebe ist die zarte Blüthe" (Faust)	<i>Spohr</i>
MR. J. B. PISCHEK.	
ANDANTE and RONDO for Violin	<i>Haumann</i>
MR. TH. HAUMANN. <sup>1</sup>	
RECIT., "Temerari"; ARIA, "Come scoglio" (Così fan tutte)	<i>Mozart</i>
MME CASTELLAN.	
OVERTURE, "Ruy Blas"	<i>Mendelssohn</i>

## PART II

SYMPHONY in B ♭ (No. 4)	<i>Beethoven</i>
RECIT., "Ah, tardai troppo"; ARIA, "O luce di quest' anima" (Linda di Chamounix)	<i>Donizetti</i>
MME CASTELLAN.	
CONCERTINO for Double-Bass	<i>Bottesini</i>
MR. GIOVANNI BOTTESINI.	
DUET, "Sole stay of my declining age" (Joseph)	<i>Mehul</i>
MME CASTELLAN and MR. PISCHEK.	
OVERTURE, "Pietro von Abano"	<i>Spohr</i>
Conductor, MR. COSTA.	

<sup>1</sup> Spelt "Hauman" in 1829.

## SEVENTH CONCERT. MONDAY, JUNE 9

## PART I

- SYMPHONY in D (No. 2), "Grand" . . . . . *Haydn*  
 RECIT., "Enfin me voilà seul"; AIR "Dans l'ombre"  
 (Le Chaperon Rouge) . . . . . *Boieldieu*  
 MR. JULIUS STOCKHAUSEN.  
 OVERTURE, "Coriolanus" . . . . . *Beethoven*  
 SCENA, "La calme dans mon âme" (Der Freischütz) . . . . . *Weber*  
 MME CHARTON-DEMEUR.  
 CONCERTO for Violin (No. 2) . . . . . *Spohr*  
 MR. HENRY G. BLAGROVE.  
 RECIT., "Oh! qual tristo"; ARIA, "Fin dalla prima  
 infanzia" (Iphigenia in Tauride) . . . . . *Gluck*  
 MR. SIMS REEVES.  
 OVERTURE, "The Ruler of the Spirits" . . . . . *Weber*

## PART II

- SYMPHONY in A (No. 7) . . . . . *Beethoven*  
 RECIT., "Malgré l'éclat"; AIR, "Amour, douce ivresse"  
 (Le Songe d'une Nuit d'Été) . . . . . *Ambroise Thomas*  
 MME CHARTON-DEMEUR.  
 DUET, "Dove vai" (William Tell) . . . . . *Rossini*  
 MESSRS. SIMS REEVES and STOCKHAUSEN.  
 OVERTURE, "Le Nozze di Figaro" . . . . . *Mozart*  
 Conductor, MR. COSTA.

## EIGHTH CONCERT. MONDAY, JUNE 23

## PART I

- SYMPHONY in C (No. 6), "Jupiter" . . . . . *Mozart*  
 TRIO, "Ah, taci" (Don Giovanni) . . . . . *Mozart*  
 MME CASTELLAN; MESSRS. PISCHEK and FORMES.  
 RECIT., "Diana, gransame Gottin"; AIR, "O du des  
 Lichts" (Iphigenia in Aulis) . . . . . *Gluck*  
 MR. J. B. PISCHEK.  
 CONCERTO for Pianoforte in A minor . . . . . *Hummel*  
 MR. ERNST PAUER.  
 RECIT., "Wo berg' ich mich?"; AIR, "So weih' ich  
 mich" (Euryanthe) . . . . . *Weber*  
 MR. CARL FORMES.  
 OVERTURE in C (MS.), "Trumpet" . . . . . *Mendelssohn*

## PART II

- SYMPHONY in F (No. 6), "Pastoral" . . . . . *Beethoven*  
 RECIT., "La notte fuggi"; ARIA, "Si, lo sento"  
 (Faust) . . . . . *Spohr*  
 MME CASTELLAN.  
 DUET, "In sinnen Lust" (Faust) . . . . . *Spohr*  
 MESSRS. PISCHEK and FORMES.  
 OVERTURE, "Euryanthe" . . . . . *Weber*  
 Conductor, MR. COSTA.



1852

The only new compositions of any importance produced during the present season were G. A. Macfarren's Overture to "Don Quixote," and Ferdinand Hiller's Symphony "Im Freien," played at the 8th concert under the composer's own direction.

Charles Hallé made his first appearance at the concerts, and, to the surprise of the old conservatives, did *not* play a Hummel Concerto, but elected to perform the Pianoforte Concerto in D minor of Mendelssohn.

Hallé did more than we, in the present day, fully realise to advance music of the best and soundest sorts amongst the people of this country, and especially in London and Manchester. He appeared in a great number of concerts, and made a point of introducing less-known works and repeating them, until he *made* the public admire their beauties. He was knighted in 1888 and, in the same year, he married Mme Neruda. He played at fourteen of the Philharmonic Concerts.

That distinguished harpist and writer for the harp, Mr. John Thomas (whose Bardic name is Pencerdd Gwalia), appeared for the first time as soloist at the 4th concert; he has been intimately associated with the Society, since then, as Member and Director. He was Harpist to Queen Victoria.

Miss Wilhelmina Clauss appeared at the 5th concert, a girl of less than eighteen years of age, and made a great impression by her execution of Beethoven's E♭ Concerto for Pianoforte.

Signor Enrico Gardoni, the famous operatic tenor, with a perfect finish to every phrase and word of his songs, probably undreamt-of in these days, made his first appearance at the 7th concert.

With the completion of the 8th concert, the Philharmonic Society, surviving all the ups and downs to be expected by such institutions, ended its fortieth year of good, earnest work in the cause of music in Great Britain.

### PROGRAMMES FOR 1852

#### FIRST CONCERT. MONDAY, MARCH 15

##### PART I

SYMPHONY (No. 12), "Military" . . . . . *Haydn*

RECIT., "Ah! vainly Pharaoh's heart"; AIR, "Land  
of my sire" (Joseph) . . . . . *Mehul*

MR. SIMS REEVES.

CONCERTO for Pianoforte in D minor (No. 2) . . . . . *Mendelssohn*

MR. CHARLES HALLÉ.



RECIT., "Misera me"; ARIA, "Ho spavento" (Atalia)	<i>Weber</i>
MME CASTELLAN.	
OVERTURE, "Die Zauberflöte"	<i>Mozart</i>

## PART II

SYMPHONY in E ♭ (No. 3), "Eroica"	<i>Beethoven</i>
RECIT., "Infelice"; ARIA, "Ah, ritorna"	<i>Mendelssohn</i>
MME CASTELLAN.	
Violin Obbligato, MR. H. G. BLAGROVE.	
FANTASIA for Violin (on Themes from "Lucia")	<i>Sivori</i>
MR. CAMILLO SIVORI.	
DUET, "Fuggi crudele" (Don Giovanni)	<i>Mozart</i>
MME CASTELLAN and MR. SIMS REEVES.	
OVERTURE, "Preciosa"	<i>Weber</i>
Conductor, MR. COSTA.	

## SECOND CONCERT. MONDAY, MARCH 29

## PART I

OVERTURE, "A calm sea and prosperous voyage"	<i>Mendelssohn</i>
RECIT., "Oh, quale oscurità"; ARIA, "Della vita"	
(Fidelio)	<i>Beethoven</i>
MR. SIMS REEVES.	
DUET, "La dove prende" (Il Flauto Magico)	<i>Mozart</i>
MME CASTELLAN and MR. GIORGIO RONCONI.	
ARIA, "Se i miei sospiri"	<i>Stradella</i>
MR. GIORGIO RONCONI.	
SYMPHONY in F (No. 6), "Pastoral"	<i>Beethoven</i>

## PART II

OVERTURE, "Les Deux Journées"	<i>Cherubini</i>
RECIT., "Infelice"; ARIA, "Ah, ritorna"	<i>Mendelssohn</i>
MME CASTELLAN.	
Violin Obbligato, MR. H. G. BLAGROVE.	
CONCERTANTE for 'Cello and Double-Bass (on Themes from "I Puritani")	<i>Piatti and Bottesini</i>
MESSRS. PIATTI and BOTTESINI.	
DUET, "I Marinari"	<i>Rossini</i>
MESSRS. SIMS REEVES and RONCONI.	
OVERTURE, "The Ruler of the Spirits"	<i>Weber</i>
Conductor, MR. COSTA.	

## THIRD CONCERT. MONDAY, APRIL 19

## PART I

SYMPHONY in E ♭ (No. 9)	<i>Mozart</i>
ARIA, "Odi, gran Ombra"	<i>Majo</i>
MR. GEORGE BENSON.	
Bassoon Obbligato, MR. FR. BAUMANN.	
CONCERTO for Pianoforte in E ♭	<i>Weber</i>
MISS KATE LODER.	
ARIA, "Ah, rendimi quel core"	<i>Francesco Rossi</i>
MISS DOLBY.	"
OVERTURE, "Der Freischütz"	<i>Weber</i>

## PART II

- SYMPHONY in F (No. 8) . . . . . *Beethoven*  
 ARIA, " Parto, ma tu, ben mio " (La Clemenza di Tito) . . . . . *Mozart*  
     MME CASTELLAN.  
     Clarinet Obbligato, MR. J. WILLIAMS.  
 CONCERTINO for Violin (in one Movement) . . . . . *Sainton*  
     MR. PROSPER SAINTON.  
 TRIO, " Ti prego " . . . . . *Curschmann*  
     MME CASTELLAN, MISS DOLBY and MR. G. BENSON.  
 OVERTURE, " Anacreon " . . . . . *Cherubini*  
     Conductor, MR. COSTA.

## FOURTH CONCERT. MONDAY, MAY 3

## PART I

- SYMPHONY in A (No. 2), " Italian " . . . . . *Mendelssohn*  
 AIR, " In diesen heiligen Hallen " (Die Zauberflöte) . . . . . *Mozart*  
     MR. CARL FORMES.  
 DOUBLE QUARTETT for Strings (No. 2) . . . . . *Spohr*  
     MESSRS. H. G. BLAGROVE, SAINTON, COOPER, DANDO, HILL  
     (tertius), R. BLAGROVE, C. LUCAS and PIATTI.  
 SCENA (Portia) . . . . . *Weber*  
     MISS LOUISA PYNE.  
 OVERTURE, " Don Quixote " . . . . . *G. A. Macfarren*

## PART II

- SYMPHONY in B  $\flat$  (No. 4) . . . . . *Beethoven*  
 AIR and VARIATIONS (Les Diamans de la Couronne) . . . . . *Auber*  
     MISS LOUISA PYNE.  
 CONCERTINO for Harp in E  $\flat$  . . . . . *John Thomas*  
     MR. JOHN THOMAS.  
 RECIT., " Wo berg' ich mich " ; AIR, " So weih' ich  
     mich " (Euryanthe) . . . . . *Weber*  
     MR. CARL FORMES.  
 OVERTURE in D (Op. 60) . . . . . *Andreas Romberg*  
     Conductor, MR. COSTA.

## FIFTH CONCERT. MONDAY, MAY 17

## PART I

- OVERTURE, " Euryanthe " . . . . . *Weber*  
 FINALE, ACT II, " Les Deux Journées " . . . . . *Cherubini*  
     MESSRS. STAUDIGL, SMITHSON and W. BEALE, with CHORUS.  
 ARIA, " Mio ben, recordati " (Porò) . . . . . *Handel*  
     MISS MARTHA WILLIAMS.  
 CONCERTO for Pianoforte in E  $\flat$  . . . . . *Beethoven*  
     MLLE WILHELMINA CLAUS.<sup>1</sup>  
 LIEBESLIED, " Mein Herz das ist " . . . . . *Ferdinand Gumbert*  
     MR. ALEXANDER REICHARDT and CHORUS.  
 AIR, " Der Kriegeslust " (Jessonda) . . . . . *Spohr*  
     MR. STAUDIGL.  
 SYMPHONY in A (No. 7) . . . . . *Beethoven*

<sup>1</sup> Also spelt " Claus."

## PART II

CANTATA, "The First Walpurgis Night" . . . . . *Mendelssohn*  
 MISS M. WILLIAMS ; MESSRS. REICHARDT, STAUDIGL  
 and CHORUS.  
 Conductor, Mr. COSTA.

## SIXTH CONCERT. MONDAY, MAY 31

## PART I

SYMPHONY in D minor (No. 2) . . . . . *Spohr*  
 RECIT., "Es ist gelungen" ; AIR, "Auf erwach"  
 (Guttenberg) . . . . . *Füchs*  
 MR. STAUDIGL.  
 CONCERTO for Violin . . . . . *Mendelssohn*  
 MR. J. JOACHIM.  
 RECIT., "Giunse al fine" ; ARIA, "Al desio" (Le Nozze  
 di Figaro) . . . . . *Mozart*  
 MME CLARA NOVELLO.  
 OVERTURE (MS.) . . . . . *Cherubini*

## PART II

SYMPHONY in C minor (No. 5) . . . . . *Beethoven*  
 ARIA, "Bell' raggio" (Semiramide) . . . . . *Rossini*  
 MME CLARA NOVELLO.  
 FANTASIA for Violin, "Scotch Airs" . . . . . *Joachim*  
 MR. J. JOACHIM.  
 RECIT., "Ma, che insolita luce" ; ARIA, "O voi dell'  
 Erebo" (La Resurrezione) . . . . . *Handel*  
 MR. STAUDIGL.  
 OVERTURE, "Prometheus" . . . . . *Beethoven*  
 Conductor, Mr. COSTA.

## SEVENTH CONCERT. MONDAY, JUNE 14

## PART I

SYMPHONY in G minor (No. 3) . . . . . *Mozart*  
 AIR, "Helas ! elle n'est plus" (Fernand Cortez) . . . . . *Spontini*  
 MME CASTELLAN.  
 CONCERTO for Pianoforte in G . . . . . *Beethoven*  
 MR. ERNST PAUER.  
 AIR, "Schweig, schweig !" (Der Freischütz) . . . . . *Weber*  
 MR. CARL FORMES.  
 RECIT., "L' ora si appressa" ; DUET, "Questa volta"  
 (Don Carlos) . . . . . *Costa*  
 MME CASTELLAN and MR. GARDONI.  
 OVERTURE, "Oberon" . . . . . *Weber*

## PART II

SYMPHONY in D (No. 2) . . . . . *Beethoven*  
 TRIO, "Que fait-il faire ?" (Robert le Diable) . . . . . *Meyerbeer*  
 MME CASTELLAN ; MESSRS. GARDONI and FORMES.  
 CONCERTO for Violin in G . . . . . *Spohr*  
 MR. HENRY C. COOPER.



A TABLE showing the Number and Nationality of the Solo-players and Singers, and their various forms of Instruments and Voices and the Conductors, during the fourth decade.

Nationality.	Piano-forte or Harp.	Strings.	Wood-Wind.	Brass.	Organ.	Male Voices.	Female Voices.	Conductors.
Austria .	2	3	—	—	—	1	—	—
British Empire .	7	5	1	5	—	11 (1 re-cited)	16	2
France .	4	2	1	—	—	2	3	—
German Empire .	1	—	—	—	—	3	3	1
Hungary and Bohemia .	2	1	—	—	—	2	—	—
Italy .	—	5	1	—	—	4	5	1
Spain .	—	—	—	—	—	—	1	—



## THE FIFTH DECADE

1853-1862

1853

THE commencement of the fifth decade in the Society's history is specially distinguished by the appearance of Hector Berlioz, both as composer and conductor, in the 6th concert of this year, when his "Harold in Italy" Symphony was performed, Sainton taking the important Viola Solo (the title-rôle one might call it), and this work was followed by a Descriptive Air, "The Repose of the Holy Family," from his Oratorio in the ancient style, entitled "The Flight into Egypt," sung by Gardoni. Both words and music of this Scena were by Berlioz. Part I concluded with the Overture to the 2nd Act of his Opera "Benvenuto Cellini," generally known as "Le Carnaval Romain."

The great orchestrator evidently admired the Philharmonic band, for he wrote that "for 'Harold' and the 'Carnaval' one rehearsal would be ample *with your orchestra*"!

A rival Society, named The New Philharmonic, was started in 1852 by Wilhelm Ganz and Dr. Wylde, and, at their invitation, Berlioz became their first conductor.

It was one of the earliest of many rivals to the old Society, and came to an end in 1879. The majority of these enterprises have either collapsed or disappeared.

At the 2nd concert, two interesting novelties were the Cantata by Beethoven, "Der Preis der Tonkunst" (Praise of Music) and Schumann's "Overture, Scherzo and Finale."

At the 3rd concert, a Concertino for Trombone and Orchestra by Ferdinand David was introduced by W. Winterbottom; he had drawn the Society's attention to this work some ten years earlier.

At the 4th, Mme Endersohn made her first appearance, and Piatti played, for the first time, a MS. 'Cello Concerto written specially for him by Molique.

At the 5th concert, Sir Henry Bishop (just two years before his death) conducted his "*Cantata*"<sup>1</sup> "The Departure from Paradise," composed for the Society and sung by Louisa Pyne.

At the 8th concert, Ferdinand Hiller appeared, and played his own Concerto.

Following the 8th concert was an extra one, "By Command," in which were repeated the favourite numbers from Mendelssohn's "Midsummer Night's Dream," the Overture, Scherzo, Song with Chorus "Ye spotted snakes" (Louisa Pyne and Viardot-Garcia), Notturmo, March and Final Chorus, already performed this season, "By Special Desire," at the 7th concert. G. F. Anderson was still Hon. Treasurer and G. Hogarth Secretary.

## PROGRAMMES FOR 1853

### FIRST CONCERT. MONDAY, MARCH 14

#### PART I

SYMPHONY in A minor . . . . . *Gade*

DUET, "Ti veggo" (Il Ratto di Proserpina) . . . . . *Winter*

MADAME CASTELLAN and MISS DOLBY.

CONCERTO for Pianoforte in G minor . . . . . *Mendelssohn*

MRS. F. B. JEWSON (late Miss Anderson Kirkham).

SCENA, "Vasto, tremendo mare" (Oberon) . . . . . *Weber*

MADAME CASTELLAN.

OVERTURE in C (Op. 124) . . . . . *Beethoven*

#### PART II

SYMPHONY, "Eroica" (No. 3) . . . . . *Beethoven*

RECIT., "Qual terribile vendetta"; and ARIA, "All'idea" (La Passione) . . . . . *Jomelli*

MISS DOLBY.

TRIO for two Violoncellos and Double-Bass . . . . . *Corelli*

MESSRS. LUCAS, HANCOCK and HOWELL.

DUET, "Quis est homo" (Stabat Mater) . . . . . *Rossini*

MADAME CASTELLAN and MISS DOLBY.

OVERTURE, "Berg-geist" . . . . . *Spohr*

Conductor, MR. COSTA.

### SECOND CONCERT. MONDAY, APRIL 4

#### PART I

OVERTURE, SCHERZO and FINALE . . . . . *Schumann*  
(First performance in this country.)

DUET, "Come, be gay" (Der Freischütz) . . . . . *Weber*

MISSES LOUISA PYNE and ELIZABETH POOLE (Mrs. Bacon).

<sup>1</sup> Really a *Scena* for soprano voice; *Cantata* meaning, in this case, "to be sung."

- CONCERTO for Violin (Op. 38) in E . . . . . *Spohr*  
 PROSPER SAINTON.  
 CANTATA, "The Praise of Music"<sup>1</sup> (Der Preis der Ton-  
 kunst) . . . . . *Beethoven*  
 MISSES PYNE and POOLE; MESSRS. BENSON and LAWLER,  
 with CHORUS.

## PART II

- SYMPHONY in E ♭ . . . . . *Mozart*  
 RECIT., "Oh ciel"; ARIA, "Deh calma amor" (Ma-  
 thilda von Guise) . . . . . *Hummel*  
 MISS LOUISA PYNE.  
 FINALE (to the unfinished Opera, "Lorely") . . . *Mendelssohn*  
 MISS PYNE and CHORUS.  
 OVERTURE, "Masanicello" . . . . . *Auber*  
 Conductor, Mr. COSTA.

## THIRD CONCERT. MONDAY, APRIL 18

## PART I

- SYMPHONY in E ♭ (No. 10) . . . . . *Haydn*  
 ARIA, "Robert, toi que j'aime" (Robert le Diable) . *Meyerbeer*  
 MME CLARA NOVELLO.  
 NOTTURNO for two Oboes, two Clarinets, two Bassoons  
 and two Horns . . . . . *Mozart*  
 MESSRS. NICHOLSON, MALSCH, WILLIAMS, LAZARUS, BAUMANN,  
 WAETZIG, CHARLES HARPER and RAE.  
 DUET, "Cara Alice" (Robert le Diable) . . . . . *Meyerbeer*  
 MME CLARA NOVELLO and HERR CARL FORMES.  
 OVERTURE, "Ruy Blas" . . . . . *Mendelssohn*

## PART II

- SYMPHONY in D (No. 2) . . . . . *Beethoven*  
 SONG, "The Erl-King" . . . . . *Schubert*  
 HERR FORMES.  
 CONCERTINO for Trombone . . . . . *Ferdinand David*  
 MR. W. WINTERBOTTOM.  
 DUET, "All' opra, orsù" (Fidelio) . . . . . *Beethoven*  
 MME CLARA NOVELLO and HERR FORMES.  
 OVERTURE, "Lodoiska" . . . . . *Cherubini*  
 Conductor, Mr. COSTA.

## FOURTH CONCERT. MONDAY, MAY 2

## PART I

- SYMPHONY (MS. composed for the Philharmonic Society) *Cherubini*  
 RECIT., "Alcandro, lo confesso"; ARIA, "Non so  
 dondo" . . . . . *Mozart*  
 HERR STAUDIGL.

<sup>1</sup> Composed for an entertainment given to the Allied Sovereigns at the Vienna Congress in 1814. The English version is by T. Oliphant.

*Symphonie pour 8 Chœurs  
Composée par le Chevalier Niccolò Cherubini à Londres  
1795*

Flauto

Oboe

Cor

Clarinetto

Fagotto

Tromba

Trompette

Violino

Viola

Violoncello

Contrabbasso

FIRST PAGE OF SYMPHONY, IN CHERUBINI'S HANDWRITING,  
COMPOSED FOR THE SOCIETY





- CONCERTO for Violoncello (MS.) . . . . . *Molique*  
 SIGNOR PIATTI.  
 (Composed for him, and played for the first time.)  
 RECIT., " Ah, quanti affetti " ; ARIA, " Sento mancarmi  
 l' anima " . . . . . *Crescentini*  
 MRS. ENDERSOHN.  
 OVERTURE, " Euryanthe " . . . . . *Weber*

## PART II

- SYMPHONY, " The Pastoral " (No. 6) . . . . . *Beethoven*  
 AIR, " Der Kriegeslust " (Jessonda) . . . . . *Spohr*  
 HERR STAUDIGL.  
 CONCERTO for Pianoforte in E  $\flat$  . . . . . *Beethoven*  
 MR. CHARLES HALLÉ.  
 DUET, " Calma, o bella " (Berg-geist) . . . . . *Spohr*  
 MRS. ENDERSOHN and HERR STAUDIGL.  
 MARCH, " Athalie " . . . . . *Mendelssohn*  
 Conductor, Mr. COSTA.

## FIFTH CONCERT. MONDAY, MAY 16

## PART I

- SYMPHONY in A (No. 2) . . . . . *Mendelssohn*  
 ARIA, " Pietà, signor " . . . . . *Stradella*  
 SIGNOR GARDONI.  
 CONCERTO for Violin in D minor . . . . . *Vieuxtemps*  
 MONS. VIEUXTEMPS.  
 CANTATA, " The Departure from Paradise " . . . . . *Sir Henry Bishop*  
 MISS LOUISA PYNE.  
 (Composed for the Philharmonic Society, and conducted by the  
 Composer.)  
 OVERTURE, " Jessonda " . . . . . *Spohr*

## PART II

- SYMPHONY in F (No. 8) . . . . . *Beethoven*  
 RECIT., " Misera, invan m' adiro " ; ARIA, " Lento il  
 pie " . . . . . *Mozart*  
 MISS MARTHA WILLIAMS.  
 OVERTURE, " Esther " . . . . . *Handel*  
 TRIO, " Ti prego " . . . . . *Curschmann*  
 MISSES PYNE and M. WILLIAMS and SIGNOR GARDONI.  
 OVERTURE, " Figaro " . . . . . *Mozart*  
 Conductor, Mr. COSTA.

## SIXTH CONCERT. MONDAY, MAY 30

## PART I

- (Selection from the works of MONS. HECTOR BERLIOZ, conducted by  
 him).  
 SYMPHONY in four parts (Solo Viola, M. SAINTON),  
 " Harold in Italy " . . . . . *Berlioz*

- Part 1. Harold in the Mountains—Scenes of Melancholy, Happiness and Joy.
- Part 2. March of Pilgrims—Singing the Evening Hymn.
- Part 3. Serenade of a Mountaineer of the Abruzzi to his Mistress.
- Part 4. Souvenir of preceding Scenes—Orgy of Brigands.
- DESCRIPTIVE AIR, "The Repose of the Holy Family"  
(The Flight into Egypt) . . . . . *Berlioz*  
SIGNOR GARDONI.  
(Both words and music are by M. Berlioz.)
- OVERTURE, "Le Carnaval Romain" (Benvenuto Cellini,  
Introd. to Act II) . . . . . *Berlioz*
- PART II
- SYMPHONY in C minor (No. 5) . . . . . *Beethoven*
- RECIT., "Der Hölle selbst"; AIR, "Liebe ist die Zarte"  
(Faust) . . . . . *Spohr*  
HERR PISCHEK.
- CONCERTINO for Double-Bass . . . . . *Bottesini*  
SIGNOR BOTTESINI.
- ARIA, "Ange si pur" (La Favorita) . . . . . *Donizetti*  
SIGNOR GARDONI.
- OVERTURE, "Ruler of the Spirits" . . . . . *Weber*  
Conductor, MR. COSTA.

(BY SPECIAL DESIRE)

## SEVENTH CONCERT. MONDAY, JUNE 13

## PART I

- OVERTURE, and five Numbers from "A Midsummer  
Night's Dream" . . . . . *Mendelssohn*  
MISS LOUISA PYNE, MME VIARDOT and CHORUS.
- DUET, "Nella Notte" (Les Huguenots) . . . . . *Meyerbeer*  
MADAME VIARDOT and HERR FORMES.
- RECIT., "L' ora si appressa"; DUETTINO, "Questa  
volta" (Don Carlos) . . . . . *Costa*  
MISS LOUISA PYNE and SIGNOR GARDONI.
- OVERTURE, "Leonora" . . . . . *Beethoven*

## PART II

- SYMPHONY, "Eroica" (No. 3) . . . . . *Beethoven*
- RECIT., "Armida dispietata"; ARIA, "Lascia ch' io  
pianga" (Armida) . . . . . *Handel*  
MME VIARDOT.
- QUARTETT, "Gran Nume, in ogni evento" (Gerusalemme Liberata) . . . . . *Righini*  
MISS PYNE, MME VIARDOT; SIGNOR GARDONI and HERR FORMES.
- OVERTURE, "Der Freischütz" . . . . . *Weber*  
Conductor, MR. COSTA.

## EIGHTH CONCERT. MONDAY, JUNE 27

## PART I

SYMPHONY, " Historical "	<i>Spohr</i>
SCENA, " Wie nahte' mir der Schlummer " (Der Freischütz)	<i>Weber</i>
MME VIARDOT.	
CONCERTO for Violin	<i>Molique</i>
MR. HENRY G. BLAGROVE.	
DUET, " Ah, facciamo " (Jessonda)	<i>Spohr</i>
MESDAMES CASTELLAN and VIARDOT.	
OVERTURE, " Oberon "	<i>Weber</i>

## PART II

SYMPHONY in B ♯ (No. 4)	<i>Beethoven</i>
RECIT., " Ch' io mi scordi "; ARIA, " Non temer " (Idomeneo)	<i>Mozart</i>
MADAME CASTELLAN (Violin Obbl., SAINTON).	
CONCERTO for Pianoforte	<i>Hiller</i>
HERR FERDINAND HILLER.	
DUET, " Ah, guarda sorella " (Cosi fan tutte)	<i>Mozart</i>
MESDAMES CASTELLAN and VIARDOT.	
OVERTURE, " Gennaserinn "	<i>Lindpaintner</i>
(First performance in England.)	
Conductor, MR. COSTA.	

## EXTRA CONCERT (BY COMMAND). MONDAY, JULY 4

## PART I

OVERTURE and five NUMBERS (Midsummer Night's Dream)	<i>Mendelssohn</i>
MISS LOUISA PYNE, MADAME VIARDOT and CHORUS.	
AIR, " Return, O God of Hosts " (Samson)	<i>Handel</i>
MADAME VIARDOT.	
RECIT., " L' ora si appressa "; DUETTINO, " Questa, volta " (Don Carlos)	<i>Costa</i>
MISS LOUISA PYNE and SIGNOR GARDONI.	
OVERTURE, " Egmont "	<i>Beethoven</i>

## PART II

SYMPHONY in A (No. 7)	<i>Beethoven</i>
ROMANCE, " A peine au sortir de l'enfance " (Joseph)	<i>Mehul</i>
SIGNOR GARDONI.	
TRIO, " Pria di partir " (Idomeneo)	<i>Mozart</i>
MISS PYNE, MADAME VIARDOT and SIGNOR GARDONI.	
OVERTURE, " Euryanthe "	<i>Weber</i>

Conductor, MR. COSTA.

1854

What with the Opera, the Sacred Harmonic Society and other big responsibilities, Costa deemed it wise to resign his post of conductor at the end of this year. He reluctantly agreed to conduct until then, provided his conditions, previously insisted on, were still observed. He expressed his willingness to give up the bâton to Berlioz for as many of his compositions as he chose. This year he asked Charles Lucas to conduct the 5th concert.

An event of musical importance took place at the 7th concert, when the first of Schumann's four Symphonies was introduced, the one in B♭ : by the side of this, Jacob Rosenhain's MS. Symphony, performed (also for the first time) at the 4th concert, sinks into insignificance. In the vocal selection, it is refreshing to notice how Mozart holds his own with eight items, as against Spohr's and Weber's four apiece and Rossini's three! Eight out of the nine Symphonies of Beethoven were presented this season.

Kate Loder, now married to the eminent surgeon, Henry Thompson, bade her farewell in Mendelssohn's D minor Concerto. It will be noticed that, for the most part, old favourites are repeated during this season, and there is but little novelty throughout the year.

## PROGRAMMES FOR 1854

## FIRST CONCERT. MONDAY, MARCH 6

## PART I

SYMPHONY (No. 6), "Jupiter" . . . . .	<i>Mozart</i>
ARIA, "Di militari onori" (Jessonda) . . . . .	<i>Spohr</i>

## SIGNOR BELLETTI.

CONCERTO for Pianoforte in D minor . . . . .	<i>Mendelssohn</i>
MRS. THOMPSON (late Miss Kate Loder).	

ARIA, "Dalla sua pace" (Don Giovanni) . . . . .	<i>Mozart</i>
MR. SIMS REEVES.	

OVERTURE, "Siege of Corinth" . . . . .	<i>Rossini</i>
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## PART II

SYMPHONY, the "Pastoral" (No. 6) . . . . .	<i>Beethoven</i>
DUET, "I Marinari" . . . . .	<i>Rossini</i>

## MR. SIMS REEVES and SIGNOR BELLETTI.

OVERTURE, "Jubilee" . . . . .	<i>Weber</i>
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Conductor, MR. COSTA.

## SECOND CONCERT. MONDAY, MARCH 20

## PART I

SYMPHONY in C (No. 1) . . . . .	<i>Beethoven</i>
SCENA, "Oh, 'tis a glorious sight" (Oberon) . . . . .	<i>Weber</i>
MR. SIMS REEVES.	
CONCERTANTE for two Violins (No. 2) . . . . .	<i>Spohr</i>
MESSRS. SAINTON and BLAGROVE.	
DUET, "Ti veggio" (Proserpina) . . . . .	<i>Winter</i>
MISSSES STABBACH and ELIZABETH POOLE.	
OVERTURE, "Euryanthe" . . . . .	<i>Weber</i>

## PART II

SYMPHONY, "Scotch" (No. 3) . . . . .	<i>Mendelssohn</i>
TRIO, "Even as they broke the cane" (Jessonda) . . . . .	<i>Spohr</i>
MISS STABBACH, MISS E. POOLE and MR. SIMS REEVES.	
OVERTURE, "Zauberflöte" . . . . .	<i>Mozart</i>
Conductor, MR. COSTA.	

## THIRD CONCERT. MONDAY, APRIL 3

## PART I

SYMPHONY, "Die Weihe der Töne" (Power of Sound) . . . . .	<i>Spohr</i>
AIR, "In diesen heil'gen Hallen" (Die Zauberflöte) . . . . .	<i>Mozart</i>
HERR FORMES.	
CONCERTO for Pianoforte in G . . . . .	<i>Beethoven</i>
MR. HALLÉ.	
RECIT., "Of all Heaven's gifts"; AIR, "O praise the Lord" (Praise of Jehovah) . . . . .	<i>Weber</i>
MISS BIRCH.	
OVERTURE, "Anacreon" . . . . .	<i>Cherubini</i>

## PART II

SYMPHONY in F (No. 8) . . . . .	<i>Beethoven</i>
DUET, "Quel sepolcro" (Agnese) . . . . .	<i>Paër</i>
MISS BIRCH and HERR FORMES.	
OVERTURE, "Meeres-stille und Gluckliche Fahrt" . . . . .	<i>Mendelssohn</i>
Conductor, MR. COSTA.	

## FOURTH CONCERT. MONDAY, APRIL 24

## PART I

SYMPHONY (MS.) . . . . .	<i>Rosenhain</i>
(First time of performance.)	
RECIT., "Hai già vinta"; ARIA, "Vedrò mentr' io sospiro" (Le Nozze di Figaro) . . . . .	<i>Mozart</i>
SIGNOR BELLETTI.	
CONCERTO for Violin in A minor (No. 5) . . . . .	<i>Molique</i>
HERR MOLIQUE.	
RECIT., "Wo bin ich?"; AIR, "Nein, in den Tod" (Alceste) . . . . .	<i>Gluck</i>
MME CLARA NOVELLO.	
OVERTURE, "Isles of Fingal" . . . . .	<i>Mendelssohn</i>



## PART II

SYMPHONY in B $\flat$ (No. 4)	<i>Beethoven</i>
DUET, "Crudele perchè finora" (Le Nozze di Figaro)	<i>Mozart</i>
MME CLARA NOVELLO and SIGNOR BELLETTI.	
OVERTURE, "Le Colporteur"	<i>Onslow</i>
Conductor, MR. COSTA.	

## FIFTH CONCERT. MONDAY, MAY 8

## PART I

SYMPHONY (Letter T)	<i>Haydn</i>
SCENA, "Soft airs around me play" (Euryanthe)	<i>Weber</i>
MR. SIMS REEVES.	
CONCERTO for Pianoforte in G minor	<i>Moscheles</i>
MR. LINDSAY SLOPER.	
RECIT., "Non paventar"; ARIA, "Infelice consolata"	
(Il Flauto Magico)	<i>Mozart</i>
MISS LOUISA PYNE.	
OVERTURE, "Midsummer Night's Dream"	<i>Mendelssohn</i>

## PART II

SYMPHONY in A (No. 7)	<i>Beethoven</i>
DUET, "Bella Ninfa" (Jessonda)	<i>Spohr</i>
MISS LOUISA PYNE and MR. SIMS REEVES.	
OVERTURE, "Der Vampyr"	<i>Marschner</i>
Conductor, MR. CHARLES LUCAS.	

## SIXTH CONCERT. MONDAY, MAY 22

## PART I

SYMPHONY in G minor	<i>Mozart</i>
ARIA, "Se i miei sospiri"	<i>Stradella</i>
SIGNOR GARDONI.	
CONCERTO for Violin	<i>Mendelssohn</i>
MONS. SAINTON.	
RECIT., "E Susanna non vien"; ARIA, "Dove sono"	
(Le Nozze di Figaro)	<i>Mozart</i>
MME CLARA NOVELLO.	
OVERTURE, "Oberon"	<i>Weber</i>

## PART II

SYMPHONY, "Eroïca"	<i>Beethoven</i>
DUET, "Forsake me not" (The Last Judgment)	<i>Spohr</i>
MME CLARA NOVELLO and SIGNOR GARDONI.	
OVERTURE, "Der Alchymist"	<i>Spohr</i>
Conductor, MR. COSTA.	

## BY COMMAND

## SEVENTH CONCERT. MONDAY, JUNE 5

## PART I

OVERTURE, "Leonora" . . . . .	<i>Beethoven</i>
AIR, "Quel plaisir" (La Dame Blanche) . . . . .	<i>Boieldieu</i>
SIGNOR GARDONI.	
SYMPHONY in B $\flat$ (No. 1) . . . . .	<i>Schumann</i>
(First time of performance in this country.)	
ARIA, "Come scoglio" (Cosi fan tutte) . . . . .	<i>Mozart</i>
MADAME CASTELLAN.	
OVERTURE, "Zampa" . . . . .	<i>Herold</i>

## PART II

SYMPHONY in D (No. 2) . . . . .	<i>Beethoven</i>
DUET, "Ah, qual rispetto" (Il Conte Ory) . . . . .	<i>Rossini</i>
MADAME CASTELLAN and SIGNOR GARDONI.	
OVERTURE, "Ruy Blas" . . . . .	<i>Mendelssohn</i>
Conductor, Mr. COSTA.	

## EIGHTH CONCERT. MONDAY, JUNE 19

## PART I

SYMPHONY in A (No. 2) . . . . .	<i>Mendelssohn</i>
(Specially composed for the Philharmonic Society.)	
SCENA, "Softly sighs" (Der Freischütz) . . . . .	<i>Weber</i>
MADAME CLARA NOVELLO.	
CONCERTO for Pianoforte in E $\flat$ . . . . .	<i>Beethoven</i>
MR. PAUER. <sup>1</sup>	
ARIA, "Sorgete" (Maometto Secondo) . . . . .	<i>Rossini</i>
SIGNOR BELLETTI.	
OVERTURE, "Der Freischütz" . . . . .	<i>Weber</i>

## PART II

SYMPHONY in C minor (No. 5) . . . . .	<i>Beethoven</i>
DUET, "Cinque, dieci" (Le Nozze di Figaro) . . . . .	<i>Mozart</i>
MME CLARA NOVELLO and SIGNOR BELLETTI.	
OVERTURE, "Jessonda" . . . . .	<i>Spohr</i>
Conductor (for the last time), Mr. COSTA.	

1855

Costa having resigned his position as conductor, the question as to who should succeed this great disciplinarian became an urgent one ; in the end, Richard Wagner was asked and accepted the post for this season. The appointment was made at the suggestion of Prosper Sainton and Ferdinand Praeger, and met with bitter opposition from the London

<sup>1</sup> Mr. Ernst was to have played a Violin Concerto, but, being seriously indisposed, Mr. Pauer took his place.

musical critics, principally because Wagner upset all their preconceived ideas, preferring (as he said) to *make* tradition rather than to *follow* it !

At the 2nd concert, a Selection from "Lohengrin" and the 9th Symphony of Beethoven were given. A chorus assisted. The Selection is described as follows : "Introduction Instrumental; Bridal Procession; Wedding Music and Epithalamium."

The only other work by Wagner, during his year of conducting, was the "Tannhäuser" Overture, in the 5th concert, which was repeated at the 7th, when Queen Victoria was present, but which he protested "does not worthily present me to Royalty"! His rendering of the "Der Freischütz" Overture created a furore, and it was encored.

The criticisms of this year, in the light of our present-day experience, are curious. The "Musical World" said : "We hold that Herr Richard Wagner is not a musician at all. . . . Look at 'Lohengrin'—that *best* piece; it is poison, rank poison. All we can make out of 'Lohengrin' is an incoherent mass of rubbish, with no more real pretension to be called music than the jangling and clashing of gongs, and other un-euphonious instruments."

The "Sunday Times" said : "Richard Wagner is a desperate charlatan—scarcely the most ordinary ballad-writer but would shame him in the creation of melody, and no English harmonist of more than one year's growth could be found sufficiently without ears and education to pen such vile things."

The "Athenæum" said : "The Overture to 'Tannhäuser' is one of the most curious pieces of patchwork ever passed off by self-delusion for a complete and significant creation. The instrumentation is ill-balanced, ineffective, thin and noisy."

And, nowadays, they speak of that greatest of modern composers as "old-fashioned"! *Tempora mutantur et nos mutamur in illis.*

At the 3rd concert, Lindsay Sloper made his last and Mme Rudersdorff her first appearance. The latter became a very well-known soprano in this country, in Opera as well as Oratorio and concert work, and later on, in America, became famous as a teacher. Other fresh arrivals, this year, were the celebrated flautist, R. Sidney Pratten, who assisted in the Spohr Nonett, and Mlle Jenny Ney, who was the first singer to be announced in the Society's Programmes as "by permission of the Directors of the Royal Italian Opera." Ernst, the great violinist, made his farewell appearance.

## PROGRAMMES FOR 1855

## FIRST CONCERT. MONDAY, MARCH 12

## PART I

SYMPHONY, "Grand Symphony" (No. 7)	Haydn
TRIO, "Soave sia il vento" (Cosi fan tutte)	Mozart
MESDAMES CLARA NOVELLO and WEISS and Mr. WEISS.	
CONCERTO for Violin, "Dramatic"	Spohr
HERR ERNST.	
SCENA, "Ocean, thou mighty monster" (Oberon)	Weber
MADAME CLARA NOVELLO.	
OVERTURE, "The Isles of Fingal"	Mendelssohn

## PART II

SYMPHONY, "Eroica"	Beethoven
DUET, "Oh, my father" (Der Vampyr)	Marschner
MADAME and Mr. WEISS.	
OVERTURE, "Die Zauberflöte"	Mozart
Conductor, HERR RICHARD WAGNER.	

## SECOND CONCERT. MONDAY, MARCH 26

## PART I

OVERTURE, "Der Freischütz"	Weber
ARIA, "O Salutaris Hostia"	Cherubini
MRS. LOCKEY.	
CONCERTO for Violin	Mendelssohn
MR. H. BLAGROVE.	
SELECTION (Lohengrin), "Introduction Instrumental ; Bridal Procession, Wedding Music and Epitha- lamium"	Wagner

## PART II

SYMPHONY, "Choral" (No. 9) <sup>1</sup>	Beethoven
Conductor, HERR RICHARD WAGNER.	

## THIRD CONCERT. MONDAY, APRIL 16

## PART I

SYMPHONY in A (No. 2)	Mendelssohn
ARIA, "Va sbramando" (Faust)	Spohr
MR. WEISS. <sup>2</sup>	
CONCERTO for Pianoforte in B ♯ (Op. 19)	Beethoven
MR. LINDSAY SLOPER.	
AIR, "Bald schlägt die Abschieds stunde" <sup>3</sup>	Mozart
MADAME RUDERSDORFF.	
OVERTURE, "Euryanthe"	Weber

<sup>1</sup> Wagner's masterly analysis of this work will be found in the Appendix.

<sup>2</sup> In place of Herr Formes, ill.

<sup>3</sup> Originally composed for "Die Zauberflöte."

## PART II

SYMPHONY in C minor (No. 5) . . . . .	<i>Beethoven</i>
RECIT., "Im Wechsel"; AIR, "Ja, ich fühl' es" (Faust) . . . . .	<i>Spohr</i>
MADAME RUDERSDORFF.	
OVERTURE, "Les Deux Journées" . . . . .	<i>Cherubini</i>
Conductor, HERR RICHARD WAGNER.	

## FOURTH CONCERT. MONDAY, APRIL 30

## PART I

SYMPHONY in B ♯ (No. 3), MS. (conducted by the Com- poser) . . . . .	<i>Lucas</i>
ROMANZA, "Più bianca" (Les Huguenots) . . . . .	<i>Meyerbeer</i>
HERR REICHART.	
NONETT for Violin, Viola, 'Cello, Double-Bass, Flute, Oboe, Clarinet, Horn and Bassoon . . . . .	<i>Spohr</i>
MESSRS. SAINTON, HILL (tertius), LUCAS, HOWELL, PRATTEN, NICHOLSON, WILLIAMS, C. HARPER and BAUMANN.	
RECIT., "A qual furor"; ARIA, "O tu, la cui dolce possenza" (Fidelio) . . . . .	<i>Beethoven</i>
MADAME CLARA NOVELLO.	
OVERTURE, "Ruler of the Spirits" . . . . .	<i>Weber</i>

## PART II

SYMPHONY in A (No. 7) . . . . .	<i>Beethoven</i>
DUET, "Fra gl' amplessi" (Così fan tutte) . . . . .	<i>Mozart</i>
MADAME CLARA NOVELLO and HERR REICHART.	
OVERTURE, "L' Alcalde de la Vega" . . . . .	<i>Onslow</i>
Conductor, HERR RICHARD WAGNER.	

## FIFTH CONCERT. MONDAY, MAY 14

## PART I

SYMPHONY in E ♭ . . . . .	<i>Mozart</i>
ARIA, "Agitato di smania funesta" (I Fuorosciti) . . . . .	<i>Paër</i>
SIGNOR BELLETTI.	
CONCERTO for Pianoforte in E minor (No. 1) . . . . .	<i>Chopin</i>
MR. C. HALLÉ.	
AIR, "Martern aller arten" (Il Scraglio) . . . . .	<i>Mozart</i>
Mlle JENNY NEY.	
(By permission of the Directors of the Royal Italian Opera.)	
OVERTURE, "Tannhäuser" . . . . .	<i>Wagner</i>

## PART II

SYMPHONY, "The Pastoral" (No. 6) . . . . .	<i>Beethoven</i>
DUET ( <i>unnamed</i> ) . . . . .	—
Mlle JENNY NEY and SIGNOR BELLETTI.	
OVERTURE, "Preciosa" . . . . .	<i>Weber</i>
Conductor, HERR RICHARD WAGNER.	



## SIXTH CONCERT. MONDAY, MAY 28

## PART I

SYMPHONY in G minor (MS.)	Cipriani Potter
(Composed for the Philharmonic Society.)	
ARIA, "Questi avventurieri" (Il Seraglio)	Mozart
HERR FORMES.	
CONCERTO for Violin	Beethoven
MONS. SAINTON.	
ARIA, "Siciliana"	Pergolesi
Mlle BOHKOLTZ-FALCONI. <sup>1</sup>	
OVERTURE, "Leonora"	Beethoven

## PART II

SYMPHONY in A minor (No. 3)	Mendelssohn
RECIT., "Crudele"; ARIA, "Non mi dir" (Don Giovanni)	Mozart
Mlle BOHKOLTZ-FALCONI.	
RECIT., "I rago"; SONG, "O ruddier than the cherry" (Acis)	Handel
HERR FORMES.	
OVERTURE, "Berg-geist"	Spohr
Conductor, HERR RICHARD WAGNER.	

## SEVENTH CONCERT. MONDAY, JUNE 11

## BY COMMAND

## PART I

OVERTURE, "Chevy Chase"	G. A. Macfarren
ARIA, "Di militari onori" (Jessonda)	Spohr
SIGNOR BELLETTI.	
SYMPHONY, "The Jupiter"	Mozart
SCENA, "Ocean, thou mighty monster"	Weber
MADAME CLARA NOVELLO.	
OVERTURE, "Tannhäuser"	Wagner

## PART II

SYMPHONY (No. 8)	Beethoven
ARIA, "Ave Maria"	Cherubini
MADAME CLARA NOVELLO.	
Clarinet Obligato, MR. WILLIAMS.	
DUET, "Quel sepolcro" (Agnese)	Paër
MADAME CLARA NOVELLO and SIGNOR BELLETTI.	
OVERTURE, "Anacreon"	Cherubini
Conductor, HERR RICHARD WAGNER.	

<sup>1</sup> More correctly spelt BOCHKOLTZ.

## EIGHTH CONCERT. MONDAY, JUNE 25

## PART I

SYMPHONY in C minor (No. 3)	Spohr
SCENA, "Wie nahte mir der Schlummer" (Der Freischütz)	Weber
Mlle EMILIE KRALL (of Vienna).	
CONCERTO for Pianoforte in A ♭	Hummel
Herr ERNST PAUER.	
SONG, "The Spirit Song"	Haydn
Miss DOLBY.	
OVERTURE, "Midsummer Night's Dream"	Mendelssohn

## PART II

SYMPHONY in B ♭ (No. 4)	Beethoven
DUET, "Della Mosa" (Le Prophète)	Meyerbeer
Mlle KRALL and Miss DOLBY.	
OVERTURE, "Oberon"	Weber
Conductor, Herr RICHARD WAGNER.	

1856

During this and several succeeding years, there were only six concerts in the season. Wagner did not conduct again; he had made enemies of the critics, but he felt that the majority of the artists really got to like him before he left London.

His remarks upon the Society's concerts must be quoted :

"A magnificent orchestra, as far as the principal Members go. Superb tone—the leaders had the finest instruments I have ever listened to—strong *esprit de corps*—but no distinct style.

"The fact is that the Philharmonic people—orchestra and audience—consumed more music than they could digest. As a rule an hour's music takes several hours' rehearsal—how can any conductor, with a few hours in the morning at his disposal, be supposed to do justice to monster Programmes such as the Directors put before me ?

"Two Symphonies, two Overtures, a Concerto and two or three vocal pieces at every concert ! The Directors continually referred one to what they called Mendelssohnian traditions, but I suspect that Mendelssohn simply acquiesced in the traditional ways of the Society.

"One morning, when we started a rehearsal of the 'Leonora' Overture, I was astonished, for everything appeared dull, slovenly, inaccurate, as though the players had



27 juin. London

Mon cher Monsieur Hager!.

J'espère bien ce qu'on a fait  
imprimer le programme du  
concert, sans demander  
d'abord mon consentement à  
l'exécution de la Marche du  
"Sammarsen". Autant que je me  
suis honoré par la demande  
de la Cour Royale, d'entendre quelque  
chose de ma composition, autant  
je suis fâché de ne pas voir les  
Directeurs ont répondu à cette  
demande par le choix de cette  
Marche, qui, après l'audition dans  
le "trial", a été jugée indigne d'être  
mise au programme de vos deux  
concerts ordinaires, et que je trouve  
moi-même moins digne pour  
un concert extraordinaire, d'être  
donnée pour donner une idée juste de  
ma musique à la famille Royale,  
qui en porte le drapeau.

Decidé par cette raison, j'ai cru  
d'être à S. A. R. le prince  
Reuss, pour le prier d'ordonner  
l'acquisition du Tannhäuser. Le  
Prince désigne de m'accorder cette  
faveur, j'espère que Mrs. les  
Directeurs ne me seront pas con-  
traires, et qu'ils consentiront  
à ce que j'aie pour moi l'occasion  
d'avoir un peu de satisfaction  
même auprès du public, qui,  
comme j'ai prouvé parant  
d'ailleurs, comprendra ma musique  
plus aisément à une seconde  
audition.

Je vous prie, de vouloir bien in-  
former Mrs. les Directeurs de  
la demande, que je viens de faire,  
et d'accepter l'assurance de  
la plus parfaite reconnaissance de

Votre

Saut. dévoué

Richard Wagner





not slept for a week. Was this to be tolerated from the famous Philharmonic Orchestra? I stopped and addressed them in French, saying that I knew what they were capable of and I expected them to do it. Some understood me and translated to the others; they were taken aback, but knew that I was in the right. So we began again and the rehearsal finished off quite well."

A great part of the scoring of "Die Walküre" was completed whilst Wagner was in London. His successor this year, at the conductor's desk, was William Sterndale Bennett, who continued to conduct for ten years, in fact, until he became Principal of the R.A.M. He was appointed Professor of Music at Cambridge University in this year. Several events of importance made this season's concerts remarkable.

At the 1st, Mme Clara Schumann, founder and exemplar of a great school of pianists, made her debut, playing Beethoven's E $\flat$  Concerto, followed by the "17 Variations Sérieuses" of Mendelssohn, the latter work being new to these concerts.

Mendelssohn, writing to Carl Klingemann in London, April 15, 1841, refers to them: "Do you know what I have recently been composing with enthusiasm? Variations for the Piano, and indeed actually eighteen<sup>1</sup> on a theme in D minor, and they amused me so famously that I instantly made fresh ones on a theme in E $\flat$  major, and now for a third time on a theme in B $\flat$  major. I feel quite as if I must make up for lost time, never having written any before."

Mme Schumann was asked to play at the 2nd concert also, and gained much applause for her rendering of Mendelssohn's D minor Concerto.

At the 4th concert, Otto Goldschmidt, the husband of Jenny Lind, made his first appearance, playing Beethoven's Piano-forte Concerto in G, and at the 6th concert, by command and in the presence of Her Majesty the Queen and the Prince Consort, Schumann's Cantata "Paradise and the Peri" was given for the first time in England, and occupied the entire programme. By permission of Messrs. Longmans, the publishers (a permission restricted to the Philharmonic Society), Mr. Bartholomew was allowed to use *modified* extracts from the Poem. Mme Jenny Goldschmidt-Lind sang the chief soprano part. So great was the audience, that a special rearrangement of seats was necessitated.

About this time Sterndale Bennett was much annoyed by

<sup>1</sup> He must have meant seventeen!

the petty jealousies and squabbles of the three chief violinists, Cooper, Sainton and Blagrove, each of whom desired to be "top-dog"!

At the 5th concert, another important pianist, Mlle Arabella Goddard, made her first appearance. Three years previously she had been asked to play some foreign work, but insisted on playing Bennett or nothing, and now she started with Bennett's C minor Concerto (No. 3) and, at last, her patriotism was rewarded!

Sir Julius Benedict resigned his membership this year, on being appointed conductor of the *New Philharmonic Society*, this being, apparently, a condition upon taking up the office.

Montem Smith<sup>1</sup> made his first, and Mme Viardot-Garcia her last, appearance, the former at the 6th, the latter at the 8th concert.

## PROGRAMMES FOR 1856

### FIRST CONCERT. MONDAY, APRIL 14

#### PART I

SYMPHONY in C minor (No. 1) . . . . . *Mendelssohn*  
(Dedicated to the Philharmonic Society.)

RECIT., "E Susanna non vieni"; ARIA, "Dove sono"  
(Le Nozze di Figaro) . . . . . *Mozart*

MADAME CLARA NOVELLO.

CONCERTO for Pianoforte in E♭ . . . . . *Beethoven*  
MADAME CLARA SCHUMANN.

(Her first appearance in England.)

OVERTURE, "Don Carlos" . . . . . *G. A. Macfarren*

#### PART II

SYMPHONY in A (No. 7) . . . . . *Beethoven*

RECIT., "Si morir"; ARIA, "Ma negli estremi" (Il  
Giuramento) . . . . . *Mercadante*

MADAME CLARA NOVELLO.

(Corno Inglese Obbl., Mr. NICHOLSON.)

PIANOFORTE SOLO (17 Variations Sérieuses). . . . . *Mendelssohn*

MADAME SCHUMANN.

OVERTURE, "Preciosa" . . . . . *Weber*

Conductor, PROFESSOR STERNDALÉ BENNETT.

<sup>1</sup> Alfred Montem Smith, a tenor lay vicar of Westminster Abbey and Gentleman of the Chapel Royal, who was named after the Eton "Montem," died in 1891.

## SECOND CONCERT. MONDAY, APRIL 28

## PART I

SYMPHONY in G minor . . . . .	<i>Mozart</i>
DUET, "Folg' dem Freunde" (Faust) . . . . .	<i>Spohr</i>
MADAME VIARDOT and HERR FORMES.	
CONCERTO for Pianoforte in D minor . . . . .	<i>Mendelssohn</i>
MADAME CLARA SCHUMANN.	
ARIA DI BRAVURA, "Mi paventi" (Britannico) . . . . .	<i>Graun</i>
MADAME VIARDOT.	
OVERTURE, "Jessonda" . . . . .	<i>Spohr</i>

## PART II

SYMPHONY, "The Pastoral" (No. 6) . . . . .	<i>Beethoven</i>
AIR, "Solche hergelaufne Laffen" (Il Seraglio) . . . . .	<i>Mozart</i>
HERR FORMES.	
OVERTURE, "Anacreon" . . . . .	<i>Cherubini</i>
Conductor, PROFESSOR STERNDALÉ BENNETT.	

## THIRD CONCERT. MONDAY, MAY 12

## PART I

GRAND SYMPHONY in E ♭ (No. 10) . . . . .	<i>Haydn</i>
SCENA, "Ah, perfido" . . . . .	<i>Beethoven</i>
MADAME JENNY NEY.	
OVERTURE, "Anthony and Cleopatra" . . . . .	<i>Potter</i>
CONCERTO for Violin, "Dramatic" . . . . .	<i>Spohr</i>
MR. H. C. COOPER.	

## PART II

SYMPHONY in C minor (No. 5) . . . . .	<i>Beethoven</i>
ARIA, "Disperso il crin" (L'Étoile du Nord) . . . . .	<i>Meyerbeer</i>
HERR REICHART.	
CONCERTANTE for two Flutes and Violin, with Orchestra, founded upon Hungarian Melodies . . . . .	<i>François Doppler</i>
MESSRS. FRANÇOIS and CHARLES DOPPLER and CHARLES HÜBER (National Theatre, Pesth).	
OVERTURE, "Der Freischütz" . . . . .	<i>Weber</i>
Conductor, PROFESSOR STERNDALÉ BENNETT.	

## FOURTH CONCERT. MONDAY, MAY 26

## PART I

SYMPHONY in D minor . . . . .	<i>Spohr</i>
(Composed expressly for, and dedicated to, the Society.)	
SCENA, "Ah, parlate" (Il Sacrificio d' Abramo) . . . . .	<i>Cimarosa</i>
MADAME CLARA NOVELLO.	
CONCERTO for Pianoforte in G . . . . .	<i>Beethoven</i>
HERR OTTO GOLDSCHMIDT.	
SCENA, "Invocation à la Haine" (Armide) . . . . .	<i>Gluck</i>
MADAME VIARDOT.	
OVERTURE, "Midsummer Night's Dream" . . . . .	<i>Mendelssohn</i>

## PART II

- SYMPHONY in C, "The Jupiter" (No. 6) . . . . . *Mozart*  
 CONCERTO for Violoncello . . . . . *Haydn*

## SIGNOR PIATTI.

- DUET, "Quis est homo" (Stabat Mater) . . . . . *Rossini*

MESDAMES CLARA NOVELLO and VIARDOT.

- OVERTURE, "Fidelio" . . . . . *Beethoven*

Conductor, PROFESSOR STERNDALÉ BENNETT.

## FIFTH CONCERT. MONDAY, JUNE 9

## PART I

- SYMPHONY in A major . . . . . *Mendelssohn*  
 (Composed expressly for the Society.)

- RECIT., "Alcandro, lo confesso"; ARIA, "Non so  
 dondo" . . . . . *Mozart*

MISS DOLBY.

- CONCERTO for Pianoforte in C minor . . . . . *Sterndalé Bennett*

MISS ARABELLA GODDARD.

- ARIA, "Vedrò mentr'io sospiro" (Le Nozze di Figaro) *Mozart*

MR. WEISS.

- CONCERTO for Violin in B minor . . . . . *Paganini*

SIGNOR SIVORI.

## PART II

- SYMPHONY in B $\flat$  (No. 4) . . . . . *Beethoven*

- SONG, "Spirit Song" . . . . . *Haydn*

MISS DOLBY.

- OVERTURE, "Oberon" . . . . . *Weber*

Conductor, PROFESSOR STERNDALÉ BENNETT.

## SIXTH CONCERT. MONDAY, JUNE 23

## BY COMMAND

- CANTATA, "Paradise and the Peri" . . . . . *Dr. Robert Schumann*  
 For Solo Voices, Chorus<sup>1</sup> and Orchestra; the Poetry,  
 from Moore's "Lalla Rookh," translated and adapted  
 to the music by W. Bartholomew.

MESDAMES JENNY GOLDSCHMIDT-LIND, LOCKEY and WEISS;

MESSRS. BENSON, MONTEM SMITH and LAWLER.

(First time of performance in England.)

Conductor, PROFESSOR STERNDALÉ BENNETT.

1857

Miss Annie Lascelles, afterwards to become the wife of our late indefatigable Hon. Secretary, Francesco Berger, first appeared at the 2nd concert, singing her favourite Aria,

<sup>1</sup> R.A.M. Students formed this Chorus, by permission of the Earl of Westmorland.



"O Salutaris" of Cherubini, and her valuable work for the Society only ceased upon her marriage in 1864.

A great arrival in England this year was Anton Gregor Rubinstein, one of the greatest pianists this country has ever heard. On this occasion, the 3rd concert, he played his own Concerto in G, and other pieces of his composition. This was his second visit to England, and Ewer & Co. begged the Society to favour him with an engagement!

Besides this eminent pianist and composer, Eduard Reményi (whose real name was Hoffmann), a Hungarian violinist, who had in 1854 been appointed Solo Violinist to Queen Victoria, made his first appearance at the 2nd concert, playing Ernst's "Pathétique" Concerto. Mlle Hertha Westerstrand, *prima donna* of the Theatre Royal, Stockholm, also made her debut, at the 5th concert, in the 2nd Part of which she accompanied herself upon the pianoforte in some Swedish national airs. Mme Comte Borchardt was also introduced to Philharmonic audiences, whilst the favourite violinist, Sivori, made his reappearance, playing the Mendelssohn Concerto which he first played at these concerts in 1846.

For some reason, Sterndale Bennett felt, this year, that his efforts were not appreciated, and he wanted to resign his conductorship. It is satisfactory to note that his resignation was *not* accepted.

Hallé was to have played at the first concert, but four days previously he cut his finger with a razor! Moritz Hauptmann, the harmony master of Joachim, Von Bülow, Sullivan, Cowen and many others, was invited by the Society to write them a work, but he excused himself as only composing Church music, and strongly recommended a Symphony by that scholarly musician and eminent conductor, Julius Rietz. The latter was a good 'cello-player, and a Fantasia of his for that instrument was the only contribution from his pen ever played at these concerts.<sup>1</sup> Meyerbeer was also asked for a composition, but was unable to write any new work, being entirely engaged with his Opera "Dinorah" at that time. The lessee of the Hanover Square Rooms writes of new lighting, ventilation and other attractions, which he hopes will keep the Society there, knowing that the counter-attractions of the newly built St. James's Hall (ready on the 1st March), the Directors of which offered exceptional terms to the Philharmonic Society, would prove very dangerous to his interests in the near future, as the new hall possessed better accommodation and more room.

<sup>1</sup> Piatti played this Fantasia in 1863.

## PROGRAMMES FOR 1857

## FIRST CONCERT. MONDAY, APRIL 20

## PART I

SYMPHONY in E $\flat$ (No. 8)	<i>Haydn</i>
ARIA, "Di militari onori" (Jessonda)	<i>Spohr</i>
SIGNOR BELLETTI.	
CONCERTO for Pianoforte in D minor	<i>Mendelssohn</i>
MISS ARABELLA GODDARD.	
RECIT., "Ein edler Held"; AIR, "Du, mein Heil" (Oberon)	<i>Weber</i>
MADAME RUDERSDORFF.	
OVERTURE, "Euryanthe"	<i>Weber</i>

## PART II

SYMPHONY in D (No. 2)	<i>Beethoven</i>
CONCERTINO for Violoncello, "En forme d'une scène chantante"	<i>F. A. Kummer</i>
SIGNOR PIATTI.	
DUET, "Quel sepolero" (Agnese)	<i>Paër</i>
MADAME RUDERSDORFF and SIGNOR BELLETTI.	
OVERTURE, "Les Deux Journées"	<i>Cherubini</i>
Conductor, PROFESSOR STERNDALÉ BENNETT.	

## SECOND CONCERT. MONDAY, MAY 4

## PART I

SYMPHONY in D (No. 2)	<i>Mozart</i>
ARIA, "O Salutaris Hostia"	<i>Cherubini</i>
MISS LASCELLES.	
CONCERTO for Violin, "Pathétique"	<i>Ernst</i>
MONS. EDOUARD REMENYI.	
ARIA, "Selva opaca" (William Tell)	<i>Rossini</i>
MADAME ENDERSSOHN.	
OVERTURE, "Isles of Fingal"	<i>Mendelssohn</i>

## PART II

SYMPHONY in C minor (No. 5)	<i>Beethoven</i>
DUETS { "Greeting" "May Bells" }	<i>Mendelssohn</i>
MADAME ENDERSSOHN and MISS LASCELLES.	
CONCERTINO for Double-Bass	<i>Bottesini</i>
SIGNOR BOTTESINI.	
OVERTURE, "Ruler of the Spirits"	<i>Weber</i>
Conductor, PROFESSOR STERNDALÉ BENNETT.	

## THIRD CONCERT. MONDAY, MAY 18

## PART I

SYMPHONY in A minor, "Scotch" . . . . . *Mendelssohn*ARIA, "Zeffiretti lusinghieri" (Idomeneo) . . . . . *Mozart*

MADAME CLARA NOVELLO.

OVERTURE (or Suite) in D major . . . . . *J. S. Bach*CONCERTO for Pianoforte in G . . . . . *Rubinstein*

HERR RUBINSTEIN.

## PART II

SYMPHONY in F (No. 8) . . . . . *Beethoven*RECIT., "Non, je n'espère plus"; AIR, "O toi, qui  
prolongeas, mes jours" (Iphigénie en Tauride) . . . . . *Gluck*

MADAME CLARA NOVELLO.

PIANOFORTE SOLOS { (a) Nocturne in G  $\flat$  } . . . . . *Rubinstein*  
                                  { (b) Polonaise in E  $\flat$  }

HERR RUBINSTEIN.

OVERTURE, "Der Berg-geist" . . . . . *Spohr*

Conductor, PROFESSOR STERNDALÉ BENNETT.

## FOURTH CONCERT. MONDAY, JUNE 1

## PART I

SYMPHONY, "The Pastoral" . . . . . *Beethoven*SCENA, "Ah, perfido" . . . . . *Beethoven*

MADAME COMTE BORCHARDT.

CONCERTO for Violin . . . . . *Mendelssohn*

SIGNOR SIVORI.

OVERTURE, "Naiades" . . . . . *Sterndalé Bennett*

## PART II

SYMPHONY in E  $\flat$  . . . . . *Mozart*ARIA, "Plaignez la pauvre demoiselle" (Le Caïd) . . . . . *Ambroise Thomas*

MADAME COMTE BORCHARDT.

SOLO for Violin, "Une Journée de Carnaval à Madrid" . . . . . *Sivori*

SIGNOR SIVORI.

OVERTURE, "Siege of Corinth" . . . . . *Rossini*

Conductor, PROFESSOR STERNDALÉ BENNETT.

## FIFTH CONCERT. MONDAY, JUNE 15

## PART I

SYMPHONY in D (No. 7) . . . . . *Haydn*RECIT., "Non paventar"; ARIA, "Infelice" (Il Flauto  
Magico) . . . . . *Mozart*

Mlle HERTHA WESTERSTRAND.

CONCERTO for Pianoforte in G . . . . . *Beethoven*

MR. CHARLES HALLÉ.

OVERTURE, "Meeres-stille" . . . . . *Mendelssohn*

## PART II

SYMPHONY in A (No. 7)	<i>Beethoven</i>
NATIONAL AIRS of Sweden	
Mlle WESTERSTRAND (accompanied by herself).	
OVERTURE, "Die Zauberflöte"	<i>Mozart</i>
Conductor, PROFESSOR STERNDALÉ BENNETT.	

## SIXTH CONCERT. MONDAY, JUNE 29

## PART I

SYMPHONY, "The Jupiter"	<i>Mozart</i>
AIR, "La, la, la" (L'Etoile du Nord)	<i>Meyerbeer</i>
MISS LOUISA PYNE.	
Two Flutes, Obblig., MESSRS. R. S. PRATTEN and E. CARD.	
CONCERTO for Violin	<i>Beethoven</i>
MR. H. C. COOPER.	
ROMANCE, "Parmi les pleurs" (Les Huguenots)	<i>Meyerbeer</i>
MISS DOLBY.	
OVERTURE, "Leonora"	<i>Beethoven</i>

## PART II

SYMPHONY in E ♭	<i>Spohr</i>
RECIT., "Timor di me?"; ARIA, "D' Amor sull' ali rôsee" (Il Trovatore)	<i>Verdi</i>
MISS LOUISA PYNE.	
PIANOFORTE SOLO, "17 Variations Sérieuses"	<i>Mendelssohn</i>
MADAME CLARA SCHUMANN.	
DUET, "E ben, per mia memoria" (La Gazza Ladra)	<i>Rossini</i>
MISSES LOUISA PYNE and DOLBY.	
OVERTURE, "Oberon"	<i>Weber</i>
Conductor, PROFESSOR STERNDALÉ BENNETT.	

1858

This year introduced W. G. Cusins as pianist. He was destined to become, in another decade, the conductor of the Society, and to hold that position for many years.

At the 1st concert, he played Sterndale Bennett's beautiful F minor Concerto (No. 4).

It was no uncommon thing to have two Concertos in one concert (in addition to the even commoner couple of Symphonies), and this occurred in the 1st, 3rd and 6th concerts of this season.

Ferdinand David's Violin Concerto (No. 4) in E major was played, for the first time, by Sainton, and Sterndale Bennett played the pianoforte accompaniment to Tartini's "Trillo del Diavolo," performed by Joachim, in the 2nd concert.



At the 3rd concert, yet another violin professor, Jean Joseph Bott, made his first appearance in England. He was Hof Capellmeister in Sachsen-Meiningen and was warmly recommended to the Directors by Spohr. His request to play again in the 5th concert (with a better position in the Programme and better terms) does not appear to have been gratified !

Miss Susan Pyne (Mrs. Galton), the sister of Louisa Bodda-Pyne, sang a duet with the latter from "Der Freischütz," in English.

Berlioz wanted new works tried this year, and was especially anxious that his new Symphony<sup>1</sup> should be played.

Carl Klingemann, Mendelssohn's great friend in London, asked the Society for a subscription, and their support, towards a statue to Handel at Hallé, his birthplace in Lower Saxony.

A hint from G. A. Macfarren, which a glance at the Programmes shows to have some reason in it, suggests that old and often repeated Overtures should have a rest, and new and clever works, so far neglected, should be allowed an opportunity.

## PROGRAMMES FOR 1858

### FIRST CONCERT. MONDAY, APRIL 12

#### PART I

SYMPHONY in D (No. 4) . . . . .	<i>Mozart</i>
RECIT., "Temarari sortite" ; ARIA, "Come scoglio" (Cosi fan tutte) . . . . .	<i>Mozart</i>
MADAME CASTELLAN.	
CONCERTO for Pianoforte in F minor . . . . .	<i>Sterndale Bennett</i>
MR. W. G. CUSINS.	
ARIA, "O del mio dolce ardor" . . . . .	<i>Stradella</i>
MISS DOLBY.	
OVERTURE, "Athalie" . . . . .	<i>Mendelssohn</i>

#### PART II

SYMPHONY in A (No. 7) . . . . .	<i>Beethoven</i>
DUET, "Serbami ognor" (Semiramide) . . . . .	<i>Rossini</i>
MADAME CASTELLAN and MISS DOLBY.	
CONCERTO for Violin in E major (No. 4) . . . . .	<i>Ferdinand David</i>
MONSR. SAINTON.	
(First time of performance.)	
OVERTURE, "Der Freischütz" . . . . .	<i>Weber</i>
Conductor, PROFESSOR STERNDALÉ BENNETT, Mus. Doc.	

<sup>1</sup> I can find no trace of any Symphony by Berlioz at this period.



## SECOND CONCERT. MONDAY, APRIL 26

## PART I

SYMPHONY in A major (No. 2) . . . . . *Mendelssohn*  
(Composed expressly for the Society.)

RECIT., "Crudele, ah no"; ARIA, "Non mi dir" (Don Giovanni) . . . . . *Mozart*

MADAME CASTELLAN.

RECIT., "Dal cor"; ROMANZA, "O lieti di" (L'Étoile du Nord) . . . . . *Meyerbeer*

SIGNOR BELLETTI.

CONCERTO for Violin . . . . . *Beethoven*

HERR JOACHIM.

## PART II

SYMPHONY, "The Pastoral" (No. 6) . . . . . *Beethoven*

DUET, "Come frenar" (La Gazza Ladra) . . . . . *Rossini*

MADAME CASTELLAN and SIGNOR BELLETTI.

SONATA for Violin in G minor, with the "Trillo del Diavolo" . . . . . *Tartini*

HERR JOACHIM.

Accompanied on the Pianoforte by PROF. BENNETT.

OVERTURE, "Der Alchymist" . . . . . *Spohr*

Conductor, PROFESSOR STERNDALÉ BENNETT, Mus. Doc.

## THIRD CONCERT. MONDAY, MAY 10

## PART I

SYMPHONY, "The Eroica" . . . . . *Beethoven*

SCENA, "Infelice" . . . . . *Mendelssohn*

MADAME CLARA NOVELLO.

ARIA, "Paga fui" (Il Ratto di Proserpina) . . . . . *Winter*

MISS LASCELLES.

CONCERTO for Pianoforte in E ♭ . . . . . *Beethoven*

MR. HALLÉ.

## PART II

SYMPHONY (No. 11) . . . . . *Haydn*

ROMANCE, "Sombre forêt" (William Tell) . . . . . *Rossini*

MADAME CLARA NOVELLO.

CONCERTO for Violin . . . . . *Spohr*

HERR BOTT.

(His first appearance in England.)

OVERTURE, "Oberon" . . . . . *Weber*

Conductor, PROFESSOR STERNDALÉ BENNETT, Mus. Doc.

## FOURTH CONCERT. MONDAY, MAY 24

## PART I

SYMPHONY in G minor . . . . . *Mozart*

ARIA, "Vedrai, carino" (Don Giovanni) . . . . . *Mozart*

MISS LOUISA PYNE.

CONCERTO for Violin . . . . . *Mendelssohn*

HERR JOACHIM.

OVERTURE, "Jessonda" . . . . . *Spohr*

## PART II

SYMPHONY in F (No. 8)	. . . . .	<i>Beethoven</i>
ARIA, "Il soave e bel contento"	. . . . .	<i>Pacini</i>
MISS L. PYNE.		
SONATA for Violin	. . . . .	<i>J. S. Bach</i>
HERR JOACHIM.		
OVERTURE, "Faniska"	. . . . .	<i>Cherubini</i>
Conductor, PROFESSOR STERNDALÉ BENNETT, Mus. Doc.		

## FIFTH CONCERT. MONDAY, JUNE 7

## PART I

SYMPHONY in C	. . . . .	<i>Mozart</i>
AIR, "When this scene of trouble closes" (Calvary)	. . . . .	<i>Spohr</i>
MADAME CLARA NOVELLO.		
OVERTURE, "Melusine"	. . . . .	<i>Mendelssohn</i>
CONCERTSTÜCK for Pianoforte and Orchestra	. . . . .	<i>Weber</i>
HERR RUBINSTEIN.		

## PART II

SYMPHONY in C minor (No. 5)	. . . . .	<i>Beethoven</i>
RECIT., "Giunse alfin"; ARIA, "Deh vieni" (Le Nozze di Figaro)	. . . . .	<i>Mozart</i>
MADAME CLARA NOVELLO.		
FOUR PIANOFORTE SOLOS	(a) "Nocturne"	<i>Field</i>
	(b) "Lied ohne Worte"	<i>Mendelssohn</i>
	(c) "Gigue"	<i>Mozart</i>
	(d) "March" (Ruins of Athens)	<i>Beethoven</i>
HERR RUBINSTEIN.		
OVERTURE, "Anacreon"	. . . . .	<i>Cherubini</i>
Conductor, PROFESSOR STERNDALÉ BENNETT, Mus. Doc.		

## SIXTH CONCERT. MONDAY, JUNE 21

## PART I

OVERTURE, "The Ruler of the Spirits"	. . . . .	<i>Weber</i>
ARIA, "Parto, ma tu, ben mio" (La Clemenza di Tito)	. . . . .	<i>Mozart</i>
MISS LOUISA PYNE.		
Clarinet Obligato, MR. WILLIAMS.		
CONCERTO for Violin, "Scena Cantante" (No. 8)	. . . . .	<i>Spohr</i>
HERR JOACHIM.		
DUET, "Come, be gay" (Der Freischütz)	. . . . .	<i>Weber</i>
MISSES LOUISA and SUSAN PYNE.		
OVERTURE, "Leonora"	. . . . .	<i>Beethoven</i>

## PART II

SYMPHONY in B ♭ (No. 4)	. . . . .	<i>Beethoven</i>
PRÊRE et BARCAROLLE (L'Étoile du Nord)	. . . . .	<i>Meyerbeer</i>
MISS LOUISA PYNE.		
CONCERTO for Violin	. . . . .	<i>Mendelssohn</i>
HERR JOACHIM.		
OVERTURE, "Tannhäuser"	. . . . .	<i>Wagner</i>
Conductor, PROFESSOR STERNDALÉ BENNETT, Mus. Doc.		

1859

Several distinguished foreign musicians had the Honorary Membership of the Society conferred upon them this year—Berlioz, Niels Gade, Halévy, Moritz Hauptmann, Dr. Ferdinand Hiller, the Abbé Liszt, Dr. H. Marschner, Ignaz Moscheles, Julius Rietz, Rubinstein and Verhulst. Berlioz sent not only full particulars, but the parts of a new Symphony, which, however, does not appear in the concerts of this decade. Dr. Marschner reminds the Society that, in 1834, he dedicated to them an Overture on “God save the King” (Op. 78). Evidently this was not acceptable for performance, as the only Overtures of his played at these concerts were “Der Vampyr,” “Der Templar” and “Prince de Homburg.”

G. A. Macfarren was engaged this year in getting up a Testimonial as a tribute to Cipriani Potter, and asked the support of the Philharmonic Society. The “Potter” Exhibition at the R.A.M. was the permanent result of his efforts.

Mr. P. le Neve Foster appealed, on behalf of the Society of Arts, of which body he was Secretary, for one uniform pitch in this country. This consummation, so devoutly to be wished, has not even yet been reached.

At the 1st concert, Mrs. Anna Bishop (now Mrs. Martin Schultz), after her visits to the Antipodes and America, was engaged to make her farewell appearance. Later in the season she returned to the States, and on two subsequent occasions made concert tours round the world. She died in New York in 1884, having survived Sir Henry Bishop, her husband, by some thirty years.<sup>1</sup>

A new MS. Violin Concerto, “All’ Ongarese,” was played by its composer, Herr Joachim.

The 2nd concert introduced the brothers Alfred and Henry Holmes; both were fine violinists and both composed Symphonies; the former brother settled in Paris and produced several Operas there, whilst Henry, after some stay in Stockholm, played, taught at the Royal College of Music, and composed in London. Alfred died at the early age of thirty-nine, and his death was a loss to British art. Miss Augusta Thomson and Signor Belart also made their first appearances.

In the 3rd concert, Wilbye Cooper was the new singer, and the entire Part II was devoted to a performance of Bennett’s Pastorale, “The May Queen,” with words by the clever critic of the “Athenæum,” Henry F. Chorley. The solo parts were

<sup>1</sup> See page 48, footnote.

rendered by Mme Clara Novello, Miss Lascelles, Sims Reeves and Weiss. Miss Novello proposed singing in Part I (as a contrast to the "May Queen") either the "Inflammatuſ" from Rossini's "Stabat Mater," or Mendelssohn's "Lorelei," but she actually sang "Porgi amor" from the "Nozze di Figaro."

At the 4th concert, Mlle Artôt, the soprano vocalist, made her first appearance.

## PROGRAMMES FOR 1859

### FIRST CONCERT. MONDAY, MAY 2

#### PART I

SYMPHONY in E ♯ (No. 8)	Haydn
RECIT., "Alcandro"; ARIA, "Non so donde viene"	Mozart
SIGNOR BELLETTI.	
CONCERTO for Violin (MS.), "All' Ongarese"	Joachim
HERR JOACHIM.	
SCENA, "Infelice"	Mendelssohn
MADAME ANNA BISHOP.	
OVERTURE, "The Ruler of the Spirits"	Weber

#### PART II

SYMPHONY in D (No. 2)	Beethoven
DUET, "Se la vita" (Semiramide)	Rossini
MADAME ANNA BISHOP and SIGNOR BELLETTI.	
SOLO for Violin, "Chaconne"	J. S. Bach
HERR JOACHIM.	
OVERTURE, "Die Zauberflöte"	Mozart
Conductor, PROFESSOR STERNDALÉ BENNETT, Mus. Doc.	

### SECOND CONCERT. MONDAY, MAY 16

#### PART I

SYMPHONY in A major, "Italian"	Mendelssohn
ARIA, "Il mio tesoro" (Don Giovanni)	Mozart
SIGNOR BELART.	
DUO CONCERTANTE for two Violins	Spohr
MESSRS. ALFRED and HENRY HOLMES.	
RECIT., "Depuis longtemps"; AIR, "Reviens, ma noble protectrice" (Fra Diavolo)	Auber
MISS AUGUSTA THOMSON.	
OVERTURE, "Oberon"	Weber

#### PART II

SYMPHONY in C minor (No. 5)	Beethoven
DUET, "Rasserena, o cara" (William Tell)	Rossini
MISS AUGUSTA THOMSON and SIGNOR BELART.	
OVERTURE, "Les Deux Journées"	Cherubini
Conductor, PROFESSOR STERNDALÉ BENNETT, Mus. Doc.	

## THIRD CONCERT. MONDAY, MAY 30

## PART I

SYMPHONY in D minor . . . . .	<i>Spohr</i>
(Composed for the Society.)	
AIR, " Distressful Nature " (The Seasons) . . . .	<i>Haydn</i>
MR. WILBYE COOPER.	
ARIA, " Porgi amor " (Le Nozze di Figaro) . . . .	<i>Mozart</i>
MADAME CLARA NOVELLO.	
CONCERTO for Pianoforte in D minor . . . . .	<i>Mozart</i>
MR. CHARLES HALLÉ.	
ARIA, " O Salutaris Hostia " . . . . .	<i>Cherubini</i>
MISS LASCELLES.	
OVERTURE, " Leonora " . . . . .	<i>Beethoven</i>

## PART II

PASTORAL CANTATA, " The May Queen " . . . . .	<i>Sterndale Bennett</i>
MADAME CLARA NOVELLO, MISS LASCELLES; MESSRS. SIMS REEVES and WEISS, with CHORUS.	

Conductor, PROFESSOR STERNDALE BENNETT, Mus. Doc.

## FOURTH CONCERT. MONDAY, JUNE 13

## PART I

SYMPHONY in G minor . . . . .	<i>Mozart</i>
CAVATINA, " Una voce, poco fa " (Il Barbiere di Siviglia)	<i>Rossini</i>
MLLE ARTÔT.	
CONCERTO for Harp in E ♭ . . . . .	<i>Parish-Alvars</i>
MLLE MOESNER.	
AIR, " My heart, with pious faith rejoice " . . . .	<i>J. S. Bach</i>
MADAME CLARA NOVELLO.	
Violoncello Obbligato, MR. LUCAS.	
OVERTURE in C (MS.) . . . . .	<i>Mendelssohn</i>
(Composed for the Society.)	

## PART II

SYMPHONY, " The Pastoral " . . . . .	<i>Beethoven</i>
DUET, " Quis est homo " (Stabat Mater) . . . . .	<i>Rossini</i>
MADAME CLARA NOVELLO and MLLE ARTÔT.	
OVERTURE, " Zampa " . . . . .	<i>Herold</i>

Conductor, PROFESSOR STERNDALE BENNETT, Mus. Doc.

## FIFTH CONCERT. MONDAY, JUNE 27

## PART I

SYMPHONY in C minor (No. 5) . . . . .	<i>Haydn</i>
ARIA, " Filomena abbandonata " (Orfeo) . . . . .	<i>Gluck</i>
MISS LOUISA PYNE.	
CONCERTO for Pianoforte in G . . . . .	<i>Beethoven</i>
MADAME CLARA SCHUMANN.	
SCENA (Der Freischütz) . . . . .	<i>Weber</i>
MLLE ROSA CSILLAG.	
OVERTURE, " Jessonda " . . . . .	<i>Spohr</i>



## PART II

SYMPHONY in B ♯ (No. 4)	Beethoven
DUET, "Sull' aria" (Le Nozze di Figaro)	Mozart
MISSSES LOUISA PYNE and ROSA CSILLAG.	
OVERTURE, "Euryanthe"	Weber
Conductor, PROFESSOR STERNDALÉ BENNETT, Mus. Doc.	

## SIXTH CONCERT. MONDAY, JULY 11

## PART I

SYMPHONY in E ♭	Mozart
CAVATINA, "Sorgeto in sì bel giorno" (Maometto Secondo)	Rossini
SIGNOR BELLETTI.	
CONCERTO for Pianoforte in F minor (No. 4)	Sterndale Bennett
MISS ARABELLA GODDARD.	
AIR, "Ah, je veux briser" (Les Diamans de la Couronne)	Auber
MISS LOUISA PYNE.	
OVERTURE, "Struensee"	Meyerbeer

## PART II

SYMPHONY in A (No. 7)	Beethoven
AIR, "En vain j'espère" (Robert le Diable)	Meyerbeer
MISS LOUISA PYNE.	
CONCERTO for Violin in D minor (No. 9)	Spohr
HERR JOACHIM.	
DUET, "La ci darem" (Don Giovanni)	Mozart
MISS LOUISA PYNE and SIGNOR BELLETTI.	
OVERTURE, "Jubileo"	Weber
Conductor, PROFESSOR STERNDALÉ BENNETT, Mus. Doc.	

1860

Evidence is shown from letters sent by all the principals of the orchestra, that the Opera clashed with these concerts on Monday nights. Costa *would* have his men, and, on the part of the Society, Sir George Smart insisted that to change the date from the traditional Monday would be fatal! The result was a succession of deputy-players in the orchestra.

The great theorist, H. C. Banister, had an Overture, "The Serenade," heard at one of the "Trials," but it never entered a Programme, and Henry Baumer sent up a Symphony, at Sterndale Bennett's request, but it was not accepted.

An exceptionally large number of first appearances marked what would otherwise have been an uneventful year. The most important, amongst the male vocalists, was that of

Charles Santley,<sup>1</sup> who sang a Recitative and Aria from "Le Nozze di Figaro." He had already been heard, in Oratorio and Opera, in London prior to this occasion (the 2nd concert).

In the 1st concert, Mlle Louise Michal, Principal Singer at the Court of Sweden, appeared, having been strongly recommended to the Society by Mme Jenny Lind.

Two first appearances, besides Santley, in the 2nd concert, were Mlle Parepa, already very successful in Opera and Oratorio, and shortly to marry Carl Rosa, the founder of the Opera company bearing his name, which has done so much for the people of this kingdom, and Herr Lübeck.

Her Majesty the Queen and the Prince Consort came to the "Command" concert (the 4th) on June 4, when Mlle Artôt, who wrote asking to be allowed to sing again before this "beautiful Society," was granted her wish. Her request was backed by C. W. Bentinck, M.P., and several other Subscribers.

Two new violinists, Herrn Johann Becker and August Kömpel, two pianists, Herrn Ernest Lübeck and Theodore Ritter, and Guillaume Paque, the 'cellist, all made their debuts this season.

## PROGRAMMES FOR 1860

### FIRST CONCERT. MONDAY, APRIL 23

#### PART I

SYMPHONY, "The Seasons" (Op. 143)	. . . . .	<i>Spohr</i>
ARIA, "Questi avventurieri infami" (Il Seraglio)	. . . . .	<i>Mozart</i>
SIGNOR BELLETTI.		
CONCERTO for Violin	. . . . .	<i>Mendelssohn</i>
HERR JOHANN BECKER.		
SCENA, "Wie nahte mir der Schlummer" (Der Freischütz)	. . . . .	<i>Weber</i>
MLLE LOUISE MICHAL.		
OVERTURE, "Egmont"	. . . . .	<i>Beethoven</i>

#### PART II

SYMPHONY in C, "Jupiter"	. . . . .	<i>Mozart</i>
DUET, "Se la vita" (Semiramide)	. . . . .	<i>Rossini</i>
MLLE MICHAL and SIGNOR BELLETTI.		
OVERTURE, "Oberon"	. . . . .	<i>Weber</i>

Conductor, PROFESSOR STERNDALÉ BENNETT, Mus. Doc.

<sup>1</sup> Now Sir Charles Santley, and still singing marvellously!

## SECOND CONCERT. MONDAY, MAY 7

## PART I

SYMPHONY (No. 7) . . . . .	<i>Haydn</i>
RECIT., "Tutto è disposto"; ARIA, "Aprite un pò" (Le Nozze di Figaro) . . . . .	<i>Mozart</i>
MR. SANTLEY.	
CONCERTO for Pianoforte in G minor . . . . .	<i>Mendelssohn</i>
HERR ERNST LUBECK.	
SCENA, "Ocean, thou mighty monster" (Oberon) . . . . .	<i>Weber</i>
MLLE PAREPA.	
OVERTURE, "Euryanthe" . . . . .	<i>Weber</i>

## PART II

SYMPHONY, "The Pastoral" . . . . .	<i>Beethoven</i>
AIR, "Du séjour" (Le Siège de Corinthe) . . . . .	<i>Rossini</i>
MLLE PAREPA.	
BERCEUSE, } for Pianoforte . . . . .	<i>Lubeck</i>
TARANTELE, }	
HERR ERNST LUBECK.	
DUET, "Quel sepolcro" (Agnese) . . . . .	<i>Paër</i>
MLLE PAREPA and MR. SANTLEY.	
OVERTURE, "Pré aux Clercs" . . . . .	<i>Herold</i>
Conductor, PROFESSOR STERNDALÉ BENNETT, Mus. Doc.	

## THIRD CONCERT. MONDAY, MAY 21

## PART I

OVERTURE and five NUMBERS, "Midsummer Night's Dream" . . . . .	<i>Mendelssohn</i>
MISSSES AUGUSTA THOMSON and JENNY MEYER, with CHORUS.	
AIR, "Du village voisin" (Le Serment) . . . . .	<i>Auber</i>
MADAME RIEDER.	
CONCERTO for Violin, "Scena Cantante" (No. 8) . . . . .	<i>Spohr</i>
HERR KÖMPEL.	
RECIT., "Wie schmerzen diese Worte"; AIR, "Nur einen Wunsch, nur ein Verlangen" (Iphigenie in Tauris) . . . . .	<i>Gluck</i>
MLLE JENNY MEYER.	
OVERTURE, "Anacreon" . . . . .	<i>Cherubini</i>

## PART II

SYMPHONY in F (No. 8) . . . . .	<i>Beethoven</i>
SCENA, "Ah me! he comes not" (Fair Rosamund) . . . . .	<i>Barnett</i>
MISS AUGUSTA THOMSON.	
TRIO, "Sen' fugge" (Azor and Zemira) . . . . .	<i>Spohr</i>
MADAME RIEDER, MISSSES AUGUSTA THOMSON and JENNY MEYER.	
OVERTURE, "Die Zauberflöte" . . . . .	<i>Mozart</i>
Conductor, PROFESSOR STERNDALÉ BENNETT, Mus. Doc.	

## FOURTH CONCERT. MONDAY, JUNE 4

## BY COMMAND

## PART I

SYMPHONY in A, "Italian" . . . . .	<i>Mendelssohn</i>
AIR, "Ah, mons fils" (Le Prophète) . . . . .	<i>Meyerbeer</i>
MLLE ARTÔT.	
OVERTURE, "The Ruler of the Spirits" . . . . .	<i>Weber</i>

## PART II

SYMPHONY, "Eroica" (No. 3) . . . . .	<i>Beethoven</i>
RECIT., "Giunse alfin"; ARIA, "Deh vieni" (Le Nozze di Figaro) . . . . .	<i>Mozart</i>
MLLE ARTÔT.	
OVERTURE, "Ruy Blas" . . . . .	<i>Mendelssohn</i>
Conductor, PROFESSOR STERNDALÉ BENNETT, Mus. Doc.	

## FIFTH CONCERT. MONDAY, JUNE 18

## PART I

SYMPHONY in E ♭ (No. 5) . . . . .	<i>Mozart</i>
SONG, "The Quail" . . . . .	<i>Beethoven</i>
MR. TENNANT.	
CONCERTO for Pianoforte in A minor . . . . .	<i>Hummel</i>
HERR RITTER.	
ARIA, "Vedrai carino" (Don Giovanni) . . . . .	<i>Mozart</i>
MADAME BORCHI-MAMO.	
OVERTURE, "Isles of Fingal" . . . . .	<i>Mendelssohn</i>

## PART II

SYMPHONY in A (No. 7) . . . . .	<i>Beethoven</i>
RECIT., "Eccomi giunto"; ARIA, "Ah, come rapida" (Il Crociato in Egitto) . . . . .	<i>Meyerbeer</i>
MADAME BORCHI-MAMO.	
CONCERTINO for Violoncello . . . . .	<i>G. Goltermann</i>
MONS. PAQUE.	
OVERTURE, "Prometheus" . . . . .	<i>Beethoven</i>
Conductor, PROFESSOR STERNDALÉ BENNETT, Mus. Doc.	

## SIXTH CONCERT. MONDAY, JULY 2

## PART I

SYMPHONY in D (Op. 7) . . . . .	<i>Mozart</i>
RECIT., "E mi lasci così"; ARIA, "Tu m' abbandoni" . . . . .	<i>Spohr</i>
MISS LOUISA PYNE.	
CONCERTO for Pianoforte in G minor . . . . .	<i>Dussek</i>
MISS ARABELLA GODDARD.	
OVERTURE, "Naiades" . . . . .	<i>Sterndale Bennett</i>



## PART II

SYMPHONY in C minor (No. 5)	Beethoven
ARIA, "Quando lasciai la Normandia" (Robert le Diable)	Meyerbeer
MISS LOUISA PYNE.	
OVERTURE, "Jubilee"	Weber
Conductor, PROFESSOR STERNDALE BENNETT, Mus. Doc.	

1861

Eight concerts were given, in place of the six of recent years, and eleven performers made their first appearances. Amongst the singers were Signor Delle Sedie, principal baritone of the Royal Opera House, Berlin, Signor Steller, and Mme Lemmens-Sherrington, wife of Nicolas Lemmens (the eminent Belgian organist) and one of the greatest English sopranos of the day, and Signora Guerrabella.

Amongst the new instrumentalists we find Oluf Svensden, a prince of flute-players, the well-known composer, John Francis Barnett, as pianist, another pianoforte player, Signor Nacciarone, Member of the Academy of Florence, the eminent violinist, Ludwig Straus, who played in the 4th and 8th concerts, two 'cellists, Signor Pezze and Mr. Walter Pettit, and A. C. Rowland, the double-bass-player. Several of these assisted in the performance of Hummel's Septuor in D minor, which had the special interest of being the very last specimen of Chamber-music given at the Philharmonic Society's concerts. Thanks to the early assistance and encouragement given to this form of music by this Society, numerous bodies, having this sole object in view, were instituted, leaving the ground clear for orchestral works only.

Year by year the demands upon orchestral resources are now developing, and the Philharmonic Orchestra has already added several additional instruments, and greatly increased in comparison with the band of Haydn's modest requirements.

British orchestral players are also beginning to feel their feet and defend themselves against the attacks of foreign competitors; as an example, when Mr. Santley stated that he had found a fine song of Mercadante's, with a 'cello obbligato for Signor Pezze, Mr. Walter Pettit protested that neither Signor Pezze nor anyone else should be allowed to usurp his post of leading violoncellist.

One of the original Members of the Society, Vincent Novello, whose influence upon music in England was very great, and far more widespread than is generally realised, died in Nice on August 9, and the Society lost one of its most enthusiastic



patrons, His Royal Highness Prince Albert, on December 14, whose active help to the Philharmonic was annually shown by his presence, and by the interest he showed, on frequent occasions, in new works of merit, whether British or foreign.

It is to the Society's shame that, when they refused Schubert's grand No. 9 Symphony in C, recommended to them by Mendelssohn in 1844, that mighty work was first played at the Royal Palace. All honour to the memory of this most artistic and beneficent prince.

## PROGRAMMES FOR 1861

### FIRST CONCERT. MONDAY, MARCH 4

#### PART I

SYMPHONY in C . . . . . *Mozart*  
AIR, "Sombre forêt" (William Tell) . . . . . *Rossini*

MISS LOUISA PYNE.

SEPTUOR in D minor (for Pfte., Flute, Oboe, Horn, Viola,  
'Cello and Double-Bass) . . . . . *Hummel*

MESSRS. W. G. CUSINS, SVENSDEN, LAVIGNE, C. HARPER,  
R. BLAGROVE, PETTIT and ROWLAND.

DUET, "Come, be gay" (Der Freischütz) . . . . . *Weber*  
MISSSES LOUISA and SUSAN PYNE.

OVERTURE, "Der Alchymist" . . . . . *Spohr*

#### PART II

SYMPHONY in A (No. 7) . . . . . *Beethoven*  
AIR, "Idole de ma vie" (Robert le Diable) . . . . . *Meyerbeer*

MISS LOUISA PYNE.

OVERTURE in C minor (MS.) . . . . . *Mendelssohn*

Conductor, PROFESSOR STERNDALE BENNETT, Mus. Doc.

### SECOND CONCERT. MONDAY, MARCH 18

#### PART I

DEAD MARCH (Saul) (*in memory of the Duchess of Kent*) . . . . . *Handel*

SYMPHONY in D (No. 2) . . . . . *Beethoven*

ARIA, "Lungi del caro bene" (La Sposa Fidele) . . . . . *Pacini*

MADAME LEMMENS-SHERRINGTON.

ROMANZA, "Il sogno" . . . . . *Mercadante*

MR. SANTLEY.

OVERTURE, "Euryanthe" . . . . . *Weber*

#### PART II

SYMPHONY in A minor (No. 3), "Scotch" . . . . . *Mendelssohn*  
(Dedicated to Her Most Gracious Majesty, Queen Victoria.)

DUET, "I Montanari" (on Styrian melodies) . . . . . *Benedict*

MADAME LEMMENS-SHERRINGTON and MR. SANTLEY.

OVERTURE, "William Tell" . . . . . *Rossini*

Conductor, PROFESSOR STERNDALE BENNETT, Mus. Doc.

## THIRD CONCERT. MONDAY, APRIL 15

## PART I

SYMPHONY in B ♭ (No. 9) . . . . . *Haydn*ARIA, "O cara imagine" (Il Flauto Magico) . . . . . *Mozart*

SIGNOR GARDONI.

(His first appearance in England this Season.)

CONCERTO for Pianoforte in E ♭ . . . . . *Beethoven*

MR. OTTO GOLDSCHMIDT.

OVERTURE, "Athalie" . . . . . *Mendelssohn*

## PART II

SYMPHONY, "Pastoral" (No. 6) . . . . . *Beethoven*ARIA, "Se i miei sospiri" . . . . . *Stradella*

SIGNOR GARDONI.

OVERTURE, "Oberon" . . . . . *Weber*

Conductor, PROFESSOR STERNDALE BENNETT, Mus. Doc.

## FOURTH CONCERT. MONDAY, APRIL 29

## PART I

SYMPHONY in C minor (No. 1) . . . . . *Mendelssohn*ARIA, "Un aura amorosa" (Cosi fan tutte) . . . . . *Mozart*

SIGNOR GARDONI.

SOLO arranged for Double-Bass (originally Violin Solo,  
Op. 40) . . . . . *Mayseder*

MR. ALEXANDER C. ROWLAND.

OVERTURE in C major . . . . . *Beethoven*

## PART II

SYMPHONY in F (No. 8) . . . . . *Beethoven*RECIT., "Yes, when all around"; AIR, "Thus my  
cherished love" (Jessonda) . . . . . *Spohr*

MISS AUGUSTA THOMSON.

CONCERTO for Violin in A minor (No. 5) . . . . . *Molique*

HERR LUDWIG STRAUS.

DUET, "A qual rispetto" (Il Conte Ory) . . . . . *Rossini*

MISS AUGUSTA THOMSON and SIGNOR GARDONI.

OVERTURE, "Anacreon" . . . . . *Cherubini*

Conductor, PROFESSOR STERNDALE BENNETT, Mus. Doc.

## FIFTH CONCERT. MONDAY, MAY 13

## PART I

SYMPHONY in C (No. 1) . . . . . *Beethoven*RECIT., "O zittre nicht"; AIR, "Zum Lieden" (Die  
Zauberflöte) . . . . . *Mozart*

MADAME RIEDER.

FANTASIA APPASSIONATA for Violin . . . . . *Vieuxtemps*

MONS. VIEUXTEMPS.

SCENA (Maria Padilla) . . . . . *Donizetti*

SIGNOR DELLE SEDIE.

OVERTURE, "Der Freischütz" . . . . . *Weber*

## PART II

SYMPHONY in G minor . . . . .	<i>Mozart</i>
ARIA, " Deh vieni " (Don Giovanni) . . . . .	<i>Mozart</i>
SIGNOR DELLE SEDIE.	
CONCERTO for Pianoforte in D minor . . . . .	<i>Mendelssohn</i>
SIGNOR NACCIARONE.	
DUET, " Di Capricci " (Corradino) . . . . .	<i>Rossini</i>
MADAME RIEDER and SIGNOR DELLE SEDIE.	
OVERTURE, " L'Alcade de la Vega " . . . . .	<i>Onslow</i>
Conductor, PROFESSOR STERNDALE BENNETT, Mus. Doc.	

## SIXTH CONCERT. MONDAY, MAY 27

## PART I

SYMPHONY in G major (Letter V) . . . . .	<i>Haydn</i>
SCENA, " Ah, vana illusion di questo cor " (Euryanthe)	<i>Weber</i>
SIGNOR BELLETTI.	
CONCERTO for Pianoforte in E ♭ (Op. 4) . . . . .	<i>Sterndale Bennett</i>
MISS ARABELLA GODDARD.	
RECIT., " La notte fugge " ; ARIA, " Si, lo sento "	
(Faust) . . . . .	<i>Spohr</i>
MLLE PAREPA.	
OVERTURE, " Ruy Blas " . . . . .	<i>Mendelssohn</i>

## PART II

SYMPHONY in B ♭ . . . . .	<i>Beethoven</i>
SCENA, " Non più di fiori " (La Clemenza di Tito) . . . . .	<i>Mozart</i>
MISS LASCELLES.	
Corno di Bassetto Obblig., MR. JOSEPH WILLIAMS.	
CONCERTO for Violin (No. 7) . . . . .	<i>Spohr</i>
MR. HENRY BLAGROVE.	
TRIO, " Soave sia il vento " (Così fan tutte) . . . . .	<i>Mozart</i>
MISS PAREPA and LASCELLES and SIGNOR BELLETTI.	
OVERTURE, " The Siege of Corinth " . . . . .	<i>Rossini</i>
Conductor, PROFESSOR STERNDALE BENNETT, Mus. Doc.	

## SEVENTH CONCERT. MONDAY, JUNE 10

## PART I

SYMPHONY, " Eroica " . . . . .	<i>Beethoven</i>
ROMANZA, " Perchè dell' aure " (Torquato Tasso) . . . . .	<i>Donizetti</i>
SIGNOR DELLE SEDIE.	
CONCERTO for Violoncello . . . . .	<i>Kraft</i>
SIGNOR PEZZE.	
ARIA, " Qui la voce " (I Puritani) . . . . .	<i>Bellini</i>
SIGNORA GUERRABELLA.	
OVERTURE, " The Ruler of the Spirits " . . . . .	<i>Weber</i>

## PART II

SYMPHONY in A major (No. 2) . . . . .	<i>Mendelssohn</i>
CAVATINA, " Largo al factotum " (Il Barbiere) . . . . .	<i>Rossini</i>
SIGNOR DELLE SEDIE.	

CONCERTO for Pianoforte in C minor . . . . .	<i>Beethoven</i>
Mr. J. F. BARNETT.	
DUET, " Dunque io son " (Il Barbiere) . . . . .	<i>Rossini</i>
SIGNORA GUERRABELLA and SIGNOR DELLE SEDIE.	
OVERTURE, " Le Nozze di Figaro " . . . . .	<i>Mozart</i>
Conductor, PROFESSOR STERNDALÉ BENNETT, Mus. Doc.	

## EIGHTH CONCERT. MONDAY, JUNE 24

## PART I

SYMPHONY, " La Reine de France " . . . . .	<i>Haydn</i>
ARIA, " Bell' raggio " (Semiramide) . . . . .	<i>Rossini</i>
SIGNORA GUERRABELLA.	
CONCERTO for Violin . . . . .	<i>Beethoven</i>
HERR STRAUS.	
RECIT., " La Dea di tutti i cor " ; ARIA, " Bella adorata " (Il Giuramento) . . . . .	<i>Mercadante</i>
MR. TENNANT.	
CONCERTO for Pianoforte in G minor . . . . .	<i>Moscheles</i>
MR. MOSCHELES.	

## PART II

SYMPHONY in C minor (No. 5) . . . . .	<i>Beethoven</i>
DUET, " La ci darem la mano " (Don Giovanni) . . . . .	<i>Mozart</i>
SIGNORA GUERRABELLA and SIGNOR STELLER.	
OVERTURE, " Jubilee " . . . . .	<i>Weber</i>
Conductor, PROFESSOR STERNDALÉ BENNETT, Mus. Doc.	

## 1862

We have now arrived at the 50th season, the Jubilee of the Society, which is opened upon March 10 with a performance of Weber's "Jubilee" Overture, written for the Festival at Dresden in 1818 to commemorate the jubilee of the accession of Frederick Augustus I of Saxony. The Coda introduces the tune of our National Anthem.

That majestic actress and singer, Mlle Titiens (or Tietjens) made her first, and the veteran pianist, Mrs. Anderson, her last appearance. A tribute to Mlle Titiens' popularity is the fact that she sang in four out of the nine concerts of this season.

Two other new singers, Milles Marchisio, appeared, in Duets, at the 8th concert, and Herr Davidoff, of the Leipzig Conservatorium, made his first appearance in England, playing his own Violoncello Concerto in B minor.

Fresh cases occurred this year of pianoforte, instead of orchestral, accompaniments to singers, and one work, to be referred to presently, was accompanied by organ only.



Signor Piatti played a Concertino of his own composing, for the first time, at the 7th concert.

In addition to the eight concerts, the Directors ended their fiftieth season with a Commemoration Jubilee Concert. This took place at the new hall in Regent Street and Piccadilly, named St. James's Hall, which repository of delightful musical memories is, alas, a thing of the past.

The hall had its drawbacks: you got (with your concert) too much extraneous matter; the smell of cooking at one end, the voices and instruments of the Christy Minstrels at the other, and the effect of the latter, during superb *pianissimo* passages in works of the highest order, was greatly disconcerting.

Stanley Lucas (for fourteen years Hon. Secretary) pointed out not only the necessity for this change of *locale*, but also for a redistribution of seats, as an enormous gathering was expected, mainly because Mme Jenny Lind was going to sing. In any case, the occasion was a very memorable one, and the crowd so great, that the Hanover Square Rooms would have been too small and the arrangements quite inadequate.

Much enthusiasm marked the "half-time" of the old Society. Mme Jenny Lind-Goldschmidt, Mlle Titiens and Mr. Santley sang, Mrs. Anderson, Messrs. Joachim and Piatti played.

Mrs. Anderson bade farewell to this scene of many of her triumphs, by taking the pianoforte part in the Choral Fantasia of Beethoven, and "Jenny Lind" introduced Mendelssohn's Hymn, "Hear my prayer," with simply the organ as accompaniment, which was played by E. J. Hopkins, who had already been organist of the Temple Church twenty years and who lived to the age of eighty.

This favourite work of Mendelssohn's, until it ran out of copyright, had merely the original organ accompaniment, having been written for Mrs. Bartholomew's concerts at Crosby Hall in 1844 and presented to that lady. At the request of her husband, Wm. Bartholomew, Mendelssohn scored it for small orchestra<sup>1</sup> before his death.

In addition to a number of other good things in this successful Jubilee Concert, Professor Sterndale Bennett, the Society's able conductor, composed for it a new Fantaisie-Overture, the subject being "Paradise and the Peri," and he drew up a

<sup>1</sup> An edition, embodying this orchestration in the accompaniment, was published by Messrs. Boosey and Co. in 1887.



complete "Key," showing the meaning of his different themes (or *leit-motiven*) in connection with Moore's poem.

A novel effect, in these days, was the introduction, in an appropriate manner, of a bell (tuned to B♭), which was intended to represent the vesper call to prayer.

This brilliant concert brought the fifth decade to a successful close.

The late J. W. Davison, the husband of Mme Arabella Goddard, and the musical critic of "The Times" newspaper, writing in the issue of that paper on July 17, 1862, said :

"Since its institution in 1813, the Philharmonic Society has, to use a homely phrase, seen various 'ups and downs.' Nevertheless, even in its darkest and most threatening periods, it has never once departed from the high standard which it set itself from the beginning, never once, by lowering that standard, endeavoured pusillanimously to minister to a taste less scrupulous and refined than that to which it made its first appeal, and to which it is indebted for a world-wide celebrity. Thus it has never forfeited the good opinion of those who actually constitute the tribunal which in this country adjudges the real position of the musical art, and who have invariably rallied round the 'Philharmonic' in its moments of temporary trial. Amid all kinds of well-intended, however bigoted, opposition, the Society has submitted to reform after reform, and preserved its moral equilibrium, a sign that its constitution is of the strongest and the healthiest."

## PROGRAMMES FOR 1862

### FIRST CONCERT. MONDAY, MARCH 10

#### PART I

OVERTURE, "Jubilee" . . . . . Weber

RECIT., "Sposa, Euridice" ; ARIA, "Che farò" (Orfeo) Gluck

#### MISS LASCELLES.

OVERTURE, "Genoveva" . . . . . Schumann

ARIA, "Parto, ma tu, ben mio" . . . . . Mozart

#### MADAME GUERRABELLA.

Clarinet Obbligato, MR. WILLIAMS.

CONCERTO for Violin in A minor . . . . . Viotti

HERR JOACHIM.

#### PART II

SYMPHONY, "The Eroïca" (No. 3) . . . . . Beethoven

DUET, "Vaghe colle" (Il Ratto di Proserpina) . . . Winter

MADAME GUERRABELLA and MISS LASCELLES.

SARABANDE, BOURÉE, DOUBLE	J. S. Bach
HERR JOACHIM.	
OVERTURE, "Faniska"	Cherubini
Conductor, PROFESSOR STERNDALÉ BENNETT, Mus. Doc.	

## SECOND CONCERT. MONDAY, MARCH 24

## PART I

SYMPHONY, "Die Weihe der Töne" (The Power of Sound)	Spohr
RECIT., "Crudele! ah no"; ARIA, "Non mi dir" (Don Giovanni)	Mozart
Mlle PAREPA.	
CAPRICE for Pianoforte in E	Sterndale Bennett
MISS ARABELLA GODDARD.	
RECIT., "'Tis thy words"; AIR, "Our hearts in childhood's morn" (Iphigenia in Tauris)	Gluck
MR. TENNANT.	
OVERTURE, "Athalie"	Mendelssohn

## PART II

SYMPHONY in F (No. 8)	Beethoven
DUET, "Tornami a dir che m'ami" (Don Pasquale)	Donizetti
Mlle PAREPA and MR. TENNANT.	
PRELUDE, and FUGUE "alla Tarantella" for Pianoforte	J. S. Bach
MISS ARABELLA GODDARD.	
OVERTURE, "Oberon"	Weber
Conductor, PROFESSOR STERNDALÉ BENNETT, Mus. Doc.	

## THIRD CONCERT. MONDAY, APRIL 7

## PART I

SYMPHONY in E ♭ (Letter T)	Haydn
RECIT., "Dal cor"; ARIA, "O lieti di" (L'Étoile du Nord)	Meyerbeer
MR. SANTLEY.	
CONCERTO for Violin in D minor	Molique
HERR JOACHIM.	
ARIA, "Al desio di chi t' adoro" (Le Nozze di Figaro)	Mozart
MISS LOUISA PYNE.	
OVERTURE, "Ruy Blas"	Mendelssohn

## PART II

SYMPHONY in A (No. 7)	Beethoven
DUET, "Segui o cara" (Faust)	Spohr
MISS LOUISA PYNE and MR. SANTLEY.	
ANDANTE and FUGA for Violin	J. S. Bach
HERR JOACHIM.	
OVERTURE, "Masaniello"	Auber
Conductor, PROFESSOR STERNDALÉ BENNETT, Mus. Doc.	

## FOURTH CONCERT. MONDAY, MAY 5

## PART I

SYMPHONY . . . . .	<i>Niels Gade</i>
ARIA, "Vanne, vanno" (Robert le Diable) . . . . .	<i>Meyerbeer</i>
MLLE TITIENS.	
(Her first appearance.)	
ADAGIO and FUGUE in D . . . . .	<i>Mozart</i>
ARIA, "Voi che sapete" (Le Nozze di Figaro) . . . . .	<i>Mozart</i>
MLLE TITIENS.	
CONCERTO for Pianoforte in B minor . . . . .	<i>Hummel</i>
HERR PAUER.	

## PART II

SYMPHONY in C (No. 1) . . . . .	<i>Beethoven</i>
RECIT., "Crudele"; ARIA, "Non mi dir" (Don Giovanni) . . . . .	<i>Mozart</i>
MLLE TITIENS.	
CONCERTO for Violin . . . . .	<i>Mendelssohn</i>
MR. H. C. COOPER.	
OVERTURE, "Der Freischütz" . . . . .	<i>Weber</i>
Conductor, PROFESSOR STERNDALÉ BENNETT, Mus. Doc.	

## FIFTH CONCERT. MONDAY, MAY 19

## PART I

SYMPHONY in E ♭ . . . . .	<i>Mozart</i>
RECIT., "Hai già vinta"; ARIA, "Vedrò mentr' io sospiro" (Le Nozze di Figaro) . . . . .	<i>Mozart</i>
SIGNOR BELLETTI.	
CONCERTO for Violoncello in B minor . . . . .	<i>Davidoff</i>
HERR DAVIDOFF.	
(First appearance in England.)	
SCENA, "Ah, qual furor" (Fidelio) . . . . .	<i>Beethoven</i>
MISS LOUISA PYNE.	
OVERTURE, "Isles of Fingal" . . . . .	<i>Mendelssohn</i>

## PART II

SYMPHONY, "Pastoral" (No. 6) . . . . .	<i>Beethoven</i>
DUET, "Dunque io son" (Il Barbiere di Siviglia) . . . . .	<i>Rossini</i>
MISS L. PYNE and SIGNOR BELLETTI.	
FANTASIA for Oboe, "William Tell" . . . . .	<i>Lavigne and Arditi</i>
MONS. LAVIGNE.	
OVERTURE, "Anacreon" . . . . .	<i>Cherubini</i>
Conductor, PROFESSOR STERNDALÉ BENNETT, Mus. Doc.	

## SIXTH CONCERT. MONDAY, JUNE 2

## PART I

SYMPHONY in E ♭ (No. 8) . . . . .	<i>Haydn</i>
AIR, "With verdure clad" (Creation) . . . . .	<i>Haydn</i>
MLLE TITIENS.	



## PART II

SYMPHONY in B $\flat$ . . . . .	<i>Beethoven</i>
DUET, "Giorno d' orror" (Semiramide) . . . . .	<i>Rossini</i>
MILES MARCHISIO.	
OVERTURE, "Preciosa" . . . . .	<i>Weber</i>
Conductor, PROFESSOR STERNDALÉ BENNETT, Mus. Doc.	

## JUBILEE CONCERT (at St. James's Hall)

IN COMMEMORATION OF THE SOCIETY'S 50TH SEASON.

MONDAY, JULY 14

## PART I

OVERTURE, "Leonora" . . . . .	<i>Beethoven</i>
RECIT. and ARIA, "Riuscito" (Mathilda von Guise) . . . . .	<i>Hummel</i>
MR. SANTLEY.	
CONCERTO for Violin in D minor . . . . .	<i>Spohr</i>
HERR JOACHIM.	
HYMN, "Hear my prayer," for Soprano Solo and Chorus . . . . .	<i>Mendelssohn</i>
MME LIND-GOLDSCHMIDT and CHORUS.	
Accompanied on the Organ by MR. E. J. HOPKINS.	
CHORAL FANTASIA (for Pianoforte, Orchestra and Chorus) . . . . .	<i>Beethoven</i>
MRS. ANDERSON and CHORUS.	
(Her last appearance in public.)	
FINALE, "Loreley" . . . . .	<i>Mendelssohn</i>
MME LIND-GOLDSCHMIDT and CHORUS.	
OVERTURE, "Paradise and the Peri" . . . . .	<i>Sterndale Bennett</i>
(Composed expressly for this occasion.)	

## PART II

SYMPHONY in C, "Jupiter" . . . . .	<i>Mozart</i>
SCENA, "Ma la sola" (Beatrice di Tenda) . . . . .	<i>Bellini</i>
MME LIND-GOLDSCHMIDT.	
THÈME VARIÉE for Violoncello . . . . .	<i>Piatti</i>
SIGNOR PIATTI.	
ARIETTA, "Invano alcun desir" (Armida) . . . . .	<i>Gluck</i>
MME LIND-GOLDSCHMIDT and CHORUS.	
AIR, "With joy the impatient husbandman" (The Seasons) . . . . .	<i>Haydn</i>
MR. SANTLEY.	
OVERTURE, "Euryanthe" . . . . .	<i>Weber</i>
Conductor, PROFESSOR STERNDALÉ BENNETT, Mus. Doc.	



## 1853-62

A TABLE showing the Number and Nationality of the Composers, and their various forms of Composition, during the fifth decade of the Society's existence.

Nationality.	Composers.	Symphonies.	Overtures.	Concertos.	Miscellaneous.	Vocal.	Total Number of Compositions.
Austria . . . .	1	—	—	1	—	—	1
British Empire .	1	—	—	—	—	1	1
Denmark . . . .	1	1	2	—	—	—	3
German Empire .	3	4	13	5	19	33	74
Holland . . . .	1	—	—	—	2	—	2
Italy . . . . .	4	—	—	—	3	4	7
Russia . . . . .	2	2	1	5	5	6	19

A TABLE showing the Number and Nationality of the Solo-players and Singers, and their various forms of Instruments and Voices, and the Conductors, during the fifth decade.

Nationality.	Piano-forte or Harp.	Strings.	Wood-Wind.	Brass.	Organ.	Male Voices.	Female Voices.	Conductors.
Austria . . . .	—	—	2	—	—	—	1	—
Belgium . . . .	1	1	—	—	—	—	—	—
British Empire .	4	5	5	1	1	5	7	2
France . . . . .	—	—	—	—	—	—	3	—
German Empire .	3	5	1	—	—	—	3	1
Holland . . . .	1	—	—	—	—	—	—	—
Hungary and Bohemia	—	1	—	—	—	—	3	—
Italy . . . . .	1	1	—	—	—	4	4	—
Norway . . . . .	—	—	1	—	—	—	1	—
Russia . . . . .	1	1	—	—	—	—	—	—
Sweden . . . . .	—	—	—	—	—	—	2	—

## THE SIXTH DECADE

1863-1872

1863

**T**HE sixth decade of the old Society opened well. There were seven Beethoven Symphonies played, not only this season, but in the next one.

Four of the concerts, the 3rd, 4th, 5th and 7th concerts, were announced "By special desire."

There were eight concerts in all.

Other concert schemes were, by now, forging ahead, encouraged by the wonderful success of the Philharmonic Society, and from now onwards the dates clash. In this year especially, the dates of Dando's Quartett Concerts seem to have been chosen to prevent the Society having their Trial nights satisfactorily carried out.

The new singers, this year, were Miss A. M. Banks, Mlle Louise Liebhart, Mme Lilli Lehmann, the Bavarian soprano (apparently no relation to Liza Lehmann), and Signor Fricca. The only new solo instrumentalist was Victor Buziau, a Belgian violinist, who is still playing in London and is a professor of Trinity College of Music.

Piatti, the great 'cellist, played two works new to these concerts; the Fantasia Appassionata of Julius Rietz, and the Sonata Pastorale of Tartini; the latter work was accompanied upon the pianoforte by Mr. W. G. Cusins and both works were heard at the 8th concert.

At the 5th concert, a repetition of Sterndale Bennett's Fantaisie-Overture, "Paradise and the Peri," took place, and at the 4th, Beethoven's music to Goethe's "Egmont" was performed, the vocal numbers by Miss Banks, with William Bartholomew's illustrative and connecting poem, recited by Arthur Matthison. This music consisted of an Overture, two soprano songs, four Entr'actes, Clara's death, a Melodrama and a Finale with which the latter part of the Overture is identical. Bartholomew's recitations bound the work together,

and also allowed the music to be presented, apart from the Tragedy. Arthur Matthison was one of the greatest reciters of the day.

A curious thing to be remarked is that *not one letter* of the Jubilee year has been preserved by the Society, and that, in this year, only Mr. Dando's communication respecting the clashing of concert dates has been saved from what appears, in certain years of the Philharmonic Society's history, to have been either an auction or a veritable holocaust! G. F. Anderson was still Hon. Treasurer, and G. Hogarth Secretary.

## PROGRAMMES FOR 1863

### FIRST CONCERT. MONDAY, MARCH 9

#### PART I

SYMPHONY in G minor . . . . .	<i>Mozart</i>
ARIA, "Sanctum et terribile" . . . . .	<i>Pergolesi</i>
MISS LASCELLES.	
CONCERTO for Pianoforte in E ♭ . . . . .	<i>Beethoven</i>
MR. J. F. BARNETT.	
SCENA, "Si, lo sento" (Faust) . . . . .	<i>Spohr</i>
MLLE PAREPA.	
OVERTURE in A minor, "Nachklänge von Ossian" . . . . .	<i>Niels Gade</i>

#### PART II

SYMPHONY in A (No. 7) . . . . .	<i>Beethoven</i>
DUET, "Ah, Mathilde" (Mathilde de Sabran) . . . . .	<i>Rossini</i>
MISSES PAREPA and LASCELLES.	
AIR, "Du village voisin" (Le Serment) . . . . .	<i>Auber</i>
MLLE PAREPA.	
OVERTURE, "Jubilee" . . . . .	<i>Weber</i>

Conductor, PROFESSOR STERNDALÉ BENNETT, Mus. Doc.

### SECOND CONCERT. MONDAY, MARCH 23

#### PART I

SYMPHONY in E ♭ (No. 10) . . . . .	<i>Haydn</i>
RECIT., "Giunse alfin"; ARIA, "Deh vieni" (Le Nozze di Figaro) . . . . .	<i>Mozart</i>
MISS LOUISA PYNE.	
CONCERTO for Violin in G major (No. 11) . . . . .	<i>Spohr</i>
MR. H. G. RLAGROVE.	
RECIT., "I am safe"; AIR, "Ah, what a night" (Le Domino Noir) . . . . .	<i>Auber</i>
MISS LOUISA PYNE.	
OVERTURE, "Preciosa" . . . . .	<i>Weber</i>

## PART II

- SYMPHONY in C (No. 5) . . . . . *Beethoven*  
 LIEDER { (a) "The Wooer" } . . . . . *Beethoven*  
           { (b) "May-Song" } . . . . .

MISS LOUISA PYNE.

Accompanied on the Pianoforte by MR. W. G. CUSINS.

- WEDDING-MARCH, "Midsummer Night's Dream" . . . . . *Mendelssohn*

Conductor, PROFESSOR STERNDALÉ BENNETT, Mus. Doc.

## THIRD CONCERT. MONDAY, APRIL 20

BY SPECIAL DESIRE

## PART I

- SYMPHONY in E ♭ . . . . . *Mozart*  
 RECIT., "Hai già vinta"; ARIA, "Vedrò mentr' io"  
 (Le Nozze di Figaro) . . . . . *Mozart*

MR. SANTLEY.

- CONCERTO for Pianoforte in E ♭ . . . . . *Weber*  
 MR. W. G. CUSINS.

- SCENA, "Ocean, thou mighty monster" (Oberon) . . . . . *Weber*

MILLE PAREPA.

- OVERTURE, "Leonora" . . . . . *Beethoven*

## PART II

- SYMPHONY in A major (Italian) . . . . . *Mendelssohn*  
 DUET, "Figlia! Mio padre!" (Rigoletto) . . . . . *Verdi*  
 M. PAREPA and MR. SANTLEY.

- OVERTURE, "The Ruler of the Spirits" . . . . . *Weber*

Conductor, PROFESSOR STERNDALÉ BENNETT, Mus. Doc.

## FOURTH CONCERT. MONDAY, MAY 4

BY SPECIAL DESIRE

## PART I

- MUSICAL NUMBERS to Goethe's "Egmont" . . . . . *Beethoven*  
 Vocal Pieces sung by MISS BANKS.

(Mr. Bartholomew's illustrative Poem read by MR. ARTHUR  
 MATTHISON.)

- ARIA, "Deh vieni alla finestra" (Don Giovanni) . . . . . *Mozart*

SIGNOR DELLE SEDIE.

- CONCERTO for Pianoforte in F minor (No. 4) . . . . . *Sterndale Bennett*  
 MADAME ARABELLA GODDARD.

## PART II

- SYMPHONY, "The Pastoral" . . . . . *Beethoven*  
 SCENA (Maria Padilla) . . . . . *Donizetti*

SIGNOR DELLE SEDIE.

- MARCH, "Tannhäuser" . . . . . *Wagner*

Conductor, PROFESSOR STERNDALÉ BENNETT, Mus. Doc.

## FIFTH CONCERT. MONDAY, MAY 18

BY SPECIAL DESIRE

## PART I

SYMPHONY, "Grand" (No. 11) . . . . . *Haydn*RECIT. and AIR, "With verdure clad" (The Creation) . . . . . *Haydn*M<sup>LLE</sup> TITIENS.OVERTURE, "Paradise and the Peri" . . . . . *Sterndale Bennett*ARIA, "Cho pur aspro" (Il Seraglio) . . . . . *Mozart*M<sup>LLE</sup> TITIENS.OVERTURE, "Der Freischütz" . . . . . *Weber*

## PART II

SYMPHONY in B ♯ (No. 4) . . . . . *Beethoven*VALSE, "E strano poter" (Faust) . . . . . *Gounod*M<sup>LLE</sup> TITIENS.OVERTURE, "Zampa" . . . . . *Herold*

Conductor, PROFESSOR STERNDALÉ BENNETT, Mus. Doc.

## SIXTH CONCERT. MONDAY, JUNE 1

## PART I

SYMPHONY in D minor . . . . . *Spohr*ARIA, "In diesen heil'gen Hallen" (Die Zauberflöte) . . . . . *Mozart*

SIGNOR FRICCA.

CONCERTO for Pianoforte in G minor . . . . . *Beethoven*

MADAME ARABELLA GODDARD.

ARIA, "Fest wie felsen" (Così fan tutte) . . . . . *Mozart*M<sup>LLE</sup> LIEBHART.OVERTURE, "Euryanthe" . . . . . *Weber*

## PART II

SYMPHONY in F (No. 8) . . . . . *Beethoven*SCENA, "Wie nahte mir der Schlummer" (Der Freischütz) . . . . . *Weber*M<sup>LLE</sup> LILLI LEHMANN.TRIO, "Gut, söhnchen, gut" (Fidelio) . . . . . *Beethoven*M<sup>LES</sup> LIEBHART and LEHMANN and SIGNOR FRICCA.OVERTURE in C major . . . . . *Mendelssohn*

Conductor, PROFESSOR STERNDALÉ BENNETT, Mus. Doc.

## SEVENTH CONCERT. MONDAY, JUNE 15

BY SPECIAL DESIRE

## PART I

SYMPHONY in C (No. 1) . . . . . *Beethoven*ARIA, "Un aura amorosa" (Così fan tutte) . . . . . *Mozart*

SIGNOR DELLE SEDIE.

CONCERTO for Violin . . . . . *Mendelssohn*

MR. VICTOR BUZIAU.

ARIA, "Ah, come rapida" (Il Crociato in Egitto) . . . . . *Meyerbeer*M<sup>LLE</sup> DESIRÉE ARTÔT.OVERTURE, "Oberon" . . . . . *Weber*



## PART II

- SYMPHONY in A minor, "Scotch" . . . . . *Mendelssohn*  
 DUET, "Dunque io son" (Il Barbiere di Siviglia) . . . . . *Rossini*  
     MLLE DÉSIRÉE ARTÔT and SIGNOR DELLE SEDIE.  
 OVERTURE, "Anacreon" . . . . . *Cherubini*  
     Conductor, PROFESSOR STERNDALE BENNETT, Mus. Doc.

## EIGHTH CONCERT. MONDAY, JUNE 29

## PART I

- SYMPHONY in C (No. 1) . . . . . *Mozart*  
 ARIA, "Pietà, Signore" . . . . . *Stradella*  
     SIGNOR DELLE SEDIE.  
 FANTASIA APPASSIONATA for Violoncello . . . . . *J. Rietz*  
     SIGNOR PIATTI.  
     (First time of performance.)  
 ARIA, "Deh vieni" (Le Nozze di Figaro) . . . . . *Mozart*  
     MLLE DESIRÉE ARTÔT.  
 OVERTURE, "A Midsummer Night's Dream" . . . . . *Mendelssohn*

## PART II

- SYMPHONY, "The Eroïca" (No. 3) . . . . . *Beethoven*  
 DUET, "Leonora ! deh taci" (La Favorita) . . . . . *Donizetti*  
     MLLE DESIRÉE ARTÔT and SIGNOR DELLE SEDIE.  
 SONATA PASTORALE for Violoncello (*First performance*) . . . . . *Tartini*  
     SIGNOR PIATTI.  
     Accompanied on the Pianoforte by MR. W. G. CUSINS.  
 OVERTURE, "William Tell" . . . . . *Rossini*  
     Conductor, PROFESSOR STERNDALE BENNETT, Mus. Doc.

1864

Again this year, the 3rd, 5th and 8th concerts are described as "By Special Desire," and at the 5th, the Prince and Princess of Wales were present.

The 1st concert, falling on the birthday of Rossini, was largely devoted to his works : the Overtures to "Semiramide" and "The Siege of Corinth" and four vocal items illustrating his melodious imagination.

At the same concert, Mr. William Crozier, an excellent oboist, who was in the Crystal Palace orchestra from 1855 to 1870, played Griebel's Fantasia on "Don Giovanni."

At the 2nd concert, an innovation was permitted (a mistake never repeated), viz. the singing of unaccompanied four-part songs by Mendelssohn and Hatton. Quite excellent for a Glee Club, but scarcely in place at the Philharmonic Concerts.

The Orpheus Glee Union, a well-known quartett of male voices (A.T.B.B.), interpreted them.

Harold Thomas, a much-respected Royal Academy professor, played Bennett's D minor Concerto, appearing for the first time at these concerts, and Vieuxtemps was placed early in the Programme, to allow of his performing at the Monday "Pops" later in the evening!

The 3rd concert helped to celebrate the tercentenary of the birth of Shakespeare, and all but two numbers illustrated some play or song of his writing. The Overtures were: "Coriolanus" (Beethoven) and "The Merry Wives of Windsor" (Nicolai); there were songs from "Twelfth Night," "The Tempest" and "Two Gentlemen of Verona," and all Mendelssohn's music to "A Midsummer Night's Dream."<sup>1</sup> The two exceptions were Beethoven's "Pastoral Symphony" and a Violin Concerto by Paganini, played by Sivori.

At the 4th concert, on the warm recommendation of Pauer, Herr Johann Christoph Lauterbach made his appearance, playing Spohr's Violin Concerto, "Scena Cantata."

At the 5th concert, Herr Carl Mayerhofer (first bass at the Imperial Opera House, Vienna) made his debüt, and Mlle Caroline Bettelheim (of Her Majesty's Theatre) also appeared.

At the 6th, Dr. G. Gunz (first tenor of the Royal Theatre, Hanover) made his first acquaintance with a British audience.

At the 7th concert, Mlle Trebelli sang for the first time for this Society. She was one of the most charming, sympathetic and popular contralto operatic singers, and, above all, an excellent musician, who between this year and 1876 sang at ten of the concerts. Though she styled herself "Miss," she had married Alessandro Bettini in the year 1863.

At the 8th concert, the last of the season, a Symphony, composed by Sterndale Bennett for the Society, was produced. A feature of interest in this almost forgotten work was the use of two distinct Trios with the Minuet, the 2nd one for wind only. Joachim introduced his new Violin Concerto, for the first performance, and Fritz Hartvigson, who had followed his Royal Patroness, Queen Alexandra, from Denmark, and is still in this country as an eminent teacher at the R.C.M., etc., played for the first time, choosing his own Pianoforte Concerto.

<sup>1</sup> There was plenty of Shakespearian material, as, besides the above works, Mr. Harold Thomas offered an Overture to "As you like it," and Mrs. Merest (Miss Maria B. Hawes) was anxious to sing "Full fathom five," by Arne.

An example of what has, in later years, considerably developed is the request from a master of one of the orphans helped by that excellent Association, the Royal Society of Musicians, that his pupil should be allowed to attend the Philharmonic rehearsals. Nowadays, special facilities are granted to the promising students of all our great schools of music.

A curious case arose out of words having been used without the author's permission. The latter offered to waive author's rights on receipt of an entrée to the season's concerts!

Mr. George Grove<sup>1</sup> sent, from the Crystal Palace, the Score and parts of Schumann's Overture to "Julius Cæsar," which he considered inferior to his "Genoveva" and "Bride of Messina" Overtures. Apparently the Directors were of the same opinion; it was not performed.

Hogarth retired from the secretaryship this year, and was succeeded by Campbell-Clarke.

## PROGRAMMES FOR 1864

### FIRST CONCERT. MONDAY, FEBRUARY 29

(ROSSINI'S BIRTHDAY)

#### PART I

SYMPHONY (MS.) . . . . .	<i>Cherubini</i>
(Composed expressly for the Society.)	
ARIA, " Riedi al Soglio " (Zelmira) . . . . .	<i>Rossini</i>
MADAME PAREPA.	
CONCERTO for Pianoforte in D minor . . . . .	<i>Mozart</i>
MADAME ARABELLA GODDARD.	
ARIA, " Cujus animam " (Stabat Mater) . . . . .	<i>Rossini</i>
MR. WILBYE COOPER.	
OVERTURE, " Semiramide " . . . . .	<i>Rossini</i>

#### PART II

SYMPHONY in D (No. 2) . . . . .	<i>Beethoven</i>
ARIA, " Di piacer " (La Gazza Ladra) . . . . .	<i>Rossini</i>
MADAME PAREPA.	
FANTASIA, " Don Giovanni," for Oboe . . . . .	<i>Griegel</i>
MR. W. CROZIER.	
DUET, " Rasserana, o caro " (William Tell) . . . . .	<i>Rossini</i>
MADAME PAREPA and WILBYE COOPER.	
OVERTURE, " The Siege of Corinth " . . . . .	<i>Rossini</i>

Conductor, PROFESSOR STERNDALÉ BENNETT, Mus. Doc.

<sup>1</sup> Later on, Sir George Grove, of Dictionary fame.

## SECOND CONCERT. MONDAY, MARCH 14

## PART I

- SYMPHONY in D (No. 4) . . . . . *Mozart*  
 SERENADE, "Slumber, dearest" . . . . . *Mendelssohn*

THE ORPHEUS GLEE UNION.

- CONCERTO for Pianoforte in D minor (Op. 1) . . . *Sterndale Bennett*  
 MR. HAROLD THOMAS.  
 (First time at these Concerts.)

- PART SONG, "When evening's twilight" . . . . . *Hatton*  
 THE ORPHEUS GLEE UNION.

- CONCERTO for Violin in B minor . . . . . *De Beriot*  
 MONS. VIEUXTEMPS.

## PART II

- SYMPHONY in F (No. 8) . . . . . *Beethoven*  
 PART SONG, "The Hunter's Farewell" . . . . . *Mendelssohn*

THE ORPHEUS GLEE UNION.

- OVERTURE, "Fernando Cortez" . . . . . *Spontini*  
 Conductor, PROFESSOR STERNDALE BENNETT, Mus. Doc.

## THIRD CONCERT. MONDAY, APRIL 18

BY SPECIAL DESIRE

(In connection with the Tercentenary of Shakespeare's birth.)

## PART I

- OVERTURE, "Coriolanus" . . . . . *Beethoven*  
 CANZONET, "She never told her love" (Twelfth Night) . . . *Haydn*

MRS. LOCKEY.

- CONCERTO for Violin . . . . . *Paganini*  
 SIGNOR SIVORI.

- AIR, "Where the bee sucks" (The Tempest) . . . . . *Arne*  
 MISS BANKS.

- OVERTURE and five NUMBERS (Midsummer Night's  
 Dream) . . . . . *Mendelssohn*  
 MISS BANKS, MRS. LOCKEY and CHORUS.

## PART II

- SYMPHONY, "The Pastoral" . . . . . *Beethoven*  
 DUET, "On a day" (Two Gentlemen of Verona) . . . *Bishop*

MISS BANKS and MRS. LOCKEY.

- OVERTURE, "The Merry Wives of Windsor" . . . . . *Nicolai*  
 Conductor, PROFESSOR STERNDALE BENNETT, Mus. Doc.

## FOURTH CONCERT. MONDAY, MAY 2

## PART I

- SYMPHONY in G minor . . . . . *Mehul*  
 ARIA, "Lascia amor" (Rinaldo) . . . . . *Handel*

MR. WEISS.

- CONCERTO for Pianoforte in D minor . . . . . *Mendelssohn*  
 MR. W. G. CUSINS.



- ARIA, "Zeffiretti lusinghieri" (Idomeneo) . . . . . *Mozart*  
MADAME LEMMENS-SHERRINGTON.  
OVERTURE, "Cymbeline" . . . . . *Cipriani Potter*

## PART II

- SYMPHONY in C minor (No. 5) . . . . . *Beethoven*  
AIR, "Ombre légère" (Dinorah) . . . . . *Meyerbeer*  
MADAME LEMMENS-SHERRINGTON.  
CONCERTO for Violin, "Scena Cantante" . . . . . *Spohr*  
HERR LAUTERBACH.  
(His first appearance in England.)  
DUET, "Quel Sepolcro" (Agnese) . . . . . *Paër*  
MADAME LEMMENS-SHERRINGTON and MR. WEISS.  
MARCH, "Egmont" . . . . . *Beethoven*  
Conductor, PROFESSOR STERNDALÉ BENNETT, Mus. Doc.

## FIFTH CONCERT. MONDAY, MAY 16

BY SPECIAL DESIRE

## PART I

- SYMPHONY in G (Letter V) . . . . . *Haydn*  
AIR, "Ha, wie will ich triumphiren" (Il Seraglio) . . . . . *Mozart*  
HERR MAYERHOFER.  
(His first appearance in England.)  
CONCERTSTÜCK for Pianoforte . . . . . *Weber*  
MADAME ARABELLA GODDARD.  
ARIA, "Son leggiro" (Maria di Rohan) . . . . . *Donizetti*  
MLLE BETTELHEIM.  
OVERTURE, "Leonora" . . . . . *Beethoven*

## PART II

- SYMPHONY in A major, "The Italian" . . . . . *Mendelssohn*  
ARIA, "Non più mesta" (La Cenerentola) . . . . . *Rossini*  
MLLE BETTELHEIM.  
PRELUDE and FUGUE ALLA TARANTELLA for Pianoforte . . . . . *J. S. Bach*  
MADAME ARABELLA GODDARD.  
DUET, "Bell' Imago" (Semiramide) . . . . . *Rossini*  
MLLE BETTELHEIM and HERR MAYERHOFER.  
GRAND EXHIBITION MARCH . . . . . *Auber*  
Conductor, PROFESSOR STERNDALÉ BENNETT, Mus. Doc.

## SIXTH CONCERT. MONDAY, MAY 30

## PART I

- SYMPHONY in C (No. 2) . . . . . *Schumann*  
(First time of performance.)  
AIR, "Komm, O holde Dame" (La Dame Blanche) . . . . . *Boieldieu*  
DR. GUNZ.  
(His first appearance in England.)  
CONCERTO for Violin . . . . . *Beethoven*  
HERR JOACHIM.



- SCENA, "Wie nahte mir der Schlummer" (Der Freischütz) . . . . . *Weber*  
 MISS FANNY ARMYTAGE.  
 OVERTURE, "Paradise and the Peri" . . . *Sterndale Bennett*

## PART II

- SYMPHONY in A (No. 7) . . . . . *Beethoven*  
 ROMANZA, "Eri tu che macchiavi" (Un Ballo in Maschera) . . . . . *Verdi*  
 SIGNOR DELLE SEDIE.  
 SOLOS for Violin { (a) "Andante" . . . . . *Spoehr*  
                           (b) "Prelude" . . . . . *J. S. Bach*  
 HERR JOACHIM.  
 DUET, "Quanto amore" (L' Elisir d' Amore) . . . *Donizetti*  
 MISS FANNY ARMYTAGE and SIGNOR DELLE SEDIE.  
 MARCH, "Ruins of Athens" . . . . . *Beethoven*  
 Conductor, PROFESSOR STERNDALE BENNETT, Mus. Doc.

## SEVENTH CONCERT. MONDAY, JUNE 13

## PART I

- OVERTURE, "Euryanthe" . . . . . *Weber*  
 VALSE, "É strano poter" (Faust) . . . . . *Gounod*  
 MLE TREBELLI.  
 CONCERTO for Pianoforte in G major . . . . . *Beethoven*  
 HERR PAUER.  
 RONDO, "Pensa alla Patria" (L' Italiana in Algieri) . . *Rossini*  
 MLE TREBELLI.  
 CONCERTO for Violin . . . . . *Mendelssohn*  
 HERR WIENIAWSKI.

## PART II

- SYMPHONY, "Eroica" (No. 3) . . . . . *Beethoven*  
 ARIA, "La Bella mia" (Nicolo di Lapi) . . . . . *Schira*  
 MLE TREBELLI.  
 OVERTURE, "Le Nozze di Figaro" . . . . . *Mozart*  
 Conductor, PROFESSOR STERNDALE BENNETT, Mus. Doc.

## EIGHTH CONCERT. MONDAY, JUNE 27

## BY SPECIAL DESIRE

## PART I

- SYMPHONY in C (No. 1) . . . . . *Beethoven*  
 ARIA, "Misero o sogno" . . . . . *Mozart*  
 DR. GUNZ.  
 (First time of performance in England.)  
 CONCERTO for Violin . . . . . *Joachim*  
 HERR JOACHIM.  
 (First time of performance.)

- ARIA, "Lascia ch' io pianga" (Rinaldo) . . . . . *Handel*  
 MISS LOUISA PYNE.
- SERENADE and ALLEGRO GIOJOSO for Pianoforte (Op. 43) *Mendelssohn*  
 MR. HARTVIGSON.

## PART II

- SYMPHONY (MS.) . . . . . *Sterndale Bennett*  
 (Composed this season for the Society's Concerts.)
- AIR, "Love, at once I break thy fetters" (Crown Diamonds) . . . . . *Auber*  
 MISS LOUISA PYNE.
- ROMANCE, "Ma maîtresse a quitté la tente" (Lalla Rookh) . . . . . *Felicien David*  
 DR. GUNZ.
- OVERTURE, "Jubilee" . . . . . *Weber*  
 Conductor, PROFESSOR STERNDALE BENNETT, Mus. Doc.

## 1865

In this year, the 2nd and 4th concerts were labelled "By special desire."

There were many new lady vocalists, amongst whom were Mme Sarolta, Mlle Ilma di Murska, who made her first appearance in London at Her Majesty's Opera House, about a fortnight prior to her singing at these concerts (May 29); and finally, Mlle Sinico, a most useful singer in Opera, who married, in 1874, Enrico Campobello, whose real name was Henry McLean Martin.

A fine operatic basso, Signor Louis Agnesi, made his first appearance, but did not sing again at the concerts, and died very suddenly in London ten years later.

## PROGRAMMES FOR 1865

## FIRST CONCERT. MONDAY, MARCH 20

## PART I

- SYMPHONY (Letter I) . . . . . *Haydn*  
 AIR, "Tu che sei" (Faust) . . . . . *Spohr*  
 MR. RENWICK.
- CONCERTO for Violin (No. 9) . . . . . *Spohr*  
 HERR STRAUS.
- SCENA, "Oh Rank, thou hast thy shackles" (Love's Triumph) . . . . . *Wallace*  
 MISS LOUISA PYNE.
- OVERTURE, "The Ruler of the Spirits" . . . . . *Weber*

## PART II

SYMPHONY in B $\flat$ (No. 4)	<i>Beethoven</i>
AIR, " Ah, what a night " (Le Domino Noir)	<i>Auber</i>
MISS LOUISA PYNE.	
OVERTURE, " L'Alcade de la Vega "	<i>Onslow</i>
Conductor, PROFESSOR STERNDALE BENNETT, Mus. Doc.	

## SECOND CONCERT. MONDAY, APRIL 3

## BY SPECIAL DESIRE

## PART I

SYMPHONY in E $\flat$	<i>Mozart</i>
ARIA, " Ah, rendimi quel core " (Mitrane)	<i>Rossi</i>
MADAME EMMA HEYWOOD.	
OVERTURE, " Oberon "	<i>Weber</i>
ARIA, " Non paventar " (Il Flauto Magico)	<i>Mozart</i>
MADAME PAREPA.	
CONCERTO for Violin	<i>Mendelssohn</i>
HERR JOACHIM.	

## PART II

SYMPHONY in C minor (No. 5)	<i>Beethoven</i>
DUET, " Now for him I loved " (Jessonda)	<i>Spohr</i>
MESDAMES PAREPA and HEYWOOD.	
OVERTURE, " Le Philtre "	<i>Auber</i>
Conductor, PROFESSOR STERNDALE BENNETT, Mus. Doc.	

## THIRD CONCERT. MONDAY, MAY 1

## PART I

SYMPHONY, " The Pastoral " (No. 6)	<i>Beethoven</i>
ROMANZA, " Cara luoghi " (Linda di Chamounix)	<i>Donizetti</i>
MLLE EDENSKA.	
ARIA, " Qui la voce " (I Puritani)	<i>Bellini</i>
MLLE SINICO.	
CONCERTO for Pianoforte in D minor	<i>Mozart</i>
MR. C. HALLÉ.	

## PART II

SYMPHONY (MS.), Op. 43	<i>Sterndale Bennett</i>
(Composed expressly for the Society.)	
DUET, " Quis est homo " (Stabat Mater)	<i>Rossini</i>
MLLES SINICO and EDENSKA.	
OVERTURE, " Ruy Blas "	<i>Mendelssohn</i>
Conductor, PROFESSOR STERNDALE BENNETT, Mus. Doc.	

## FOURTH CONCERT. MONDAY, MAY 15

## BY SPECIAL DESIRE

## PART I

SYMPHONY in C major, " Jupiter "	<i>Mozart</i>
ARIA, " Deh ! per questo " (La Clemenza di Tito)	<i>Mozart</i>
MADAME JOACHIM.	

CONCERTO for Violin . . . . .	<i>Beethoven</i>
HERR LAUTERBACH.	
OVERTURE, "Euryanthe" . . . . .	<i>Weber</i>

## PART II

SYMPHONY in A major, "Italian" . . . . .	<i>Mendelssohn</i>
ARIA, "Che farò senza Euridice" (Orfeo) . . . . .	<i>Gluck</i>
MADAME JOACHIM.	
OVERTURE, "Egmont" . . . . .	<i>Beethoven</i>
Conductor, PROFESSOR STERNDALÉ BENNETT, Mus. Doc.	

## FIFTH CONCERT. MONDAY, MAY 29

## PART I

SYMPHONY in D minor (No. 2) . . . . .	<i>Spohr</i>
ARIA, "Gli angui d' inferno" (Il Flauto Magico) . . . . .	<i>Mozart</i>
MLLE ILMA DI MURSKA.	
CONCERTO for Pianoforte . . . . .	<i>Schumann</i>
MADAME SCHUMANN.	
ARIA, "D' amor sull' ali rosee" (Il Trovatore) . . . . .	<i>Verdi</i>
MLLE ILMA DI MURSKA.	
OVERTURE in C (MS.) . . . . .	<i>Mendelssohn</i>

## PART II

SYMPHONY in F (No. 8) . . . . .	<i>Beethoven</i>
ARIA, with Variations, "Deh ! torna mio bene" . . . . .	<i>Proch</i>
MLLE ILMA DI MURSKA.	
OVERTURE, "Die Zauberflöte" . . . . .	<i>Mozart</i>
Conductor, PROFESSOR STERNDALÉ BENNETT, Mus. Doc.	

## SIXTH CONCERT. MONDAY, JUNE 12

## PART I

OVERTURE, "Rienzi" . . . . .	<i>Wagner</i>
(First time of performance.)	
SCENA, "Wie nahe mir der Schlummer" (Der Freischütz) . . . . .	<i>Weber</i>
MADAME HARRIERS-WIPPERN.	
CONCERTO for Pianoforte in E $\flat$ . . . . .	<i>Beethoven</i>
MADAME ARABELLA GODDARD.	
AIR, "O säume länger nicht" (Le Nozze di Figaro) . . . . .	<i>Mozart</i>
MADAME HARRIERS-WIPPERN. <sup>1</sup>	
CONCERTO for Flute . . . . .	<i>Molique</i>
MR. OLUF SVENSDEN.	

## PART II

SYMPHONY in D (No. 2) . . . . .	<i>Mozart</i>
ROMANZA, "Nel lasciar" (Robert le Diable) . . . . .	<i>Meyerbeer</i>
MADAME HARRIERS-WIPPERN.	
OVERTURE, "King Stephen" . . . . .	<i>Beethoven</i>
Conductor, PROFESSOR STERNDALÉ BENNETT, Mus. Doc.	

<sup>1</sup> In place of Mlle Titiens, suffering from a recent accident.

SEVENTH CONCERT. MONDAY, JUNE 26<sup>1</sup>

## PART I

OVERTURE, "Preciosa" . . . . .	<i>Weber</i>
ARIA, "Sorgete" (Maometto Secondo) . . . .	<i>Rossini</i>
SIGNOR AGNESI.	
CONCERTO for Violin in E minor (No. 7) . . . .	<i>Spohr</i>
HERR JOACHIM.	
FINALE to "Loreley" . . . . .	<i>Mendelssohn</i>
MLLE TITIENS.	

## PART II

SYMPHONY in A (No. 7) . . . . .	<i>Beethoven</i>
ARIA, "Che pur aspro" (Il Seraglio) . . . .	<i>Mozart</i>
MLLE TITIENS.	
CHACONNE for Violin . . . . .	<i>J. S. Bach</i>
HERR JOACHIM.	
ARIA, "Non più andrai" (Le Nozze di Figaro) . . .	<i>Mozart</i>
SIGNOR AGNESI.	
OVERTURE, "Les Deux Journées" . . . . .	<i>Cherubini</i>
Conductor, PROFESSOR STERNDALÉ BENNETT, Mus. Doc.	

## EIGHTH CONCERT. MONDAY, JULY 10

## PART I

SYMPHONY in C minor (No. 1) . . . . .	<i>Mendelssohn</i>
AIR DE VALSE, "Ah! valse légère" (Faust) . . .	<i>Gounod</i>
MADAME TREBELLI.	
CONCERTO for Pianoforte in C . . . . .	<i>Mozart</i>
HERR PAUER.	
ROMANZA, "Ma negli estremi istanti" (Il Giuramento)	<i>Mercadante</i>
MADAME SAROLTA.	
OVERTURE (MS.), "Paradise and the Peri" . . .	<i>Sterndalé Bennett</i>

## PART II

SYMPHONY, "Eroica" (No. 3) . . . . .	<i>Beethoven</i>
ROMANZA, "Si tanto in ira" (Linda di Chamounix) .	<i>Donizetti</i>
SIGNOR GARDONI.	
CAVATINA, "Ah, quel giorno" (Semiramide) . . .	<i>Rossini</i>
MADAME TREBELLI.	
OVERTURE, "Jubilee" . . . . .	<i>Weber</i>

Conductor, PROFESSOR STERNDALÉ BENNETT, Mus. Doc.

<sup>1</sup> This is the only concert commencing at 8.30 p.m.



1866

Henry Leslie, whose choir did so much for madrigals and part songs in London, and whose place in the Metropolis has never been filled, became an Associate this year.

Just as last season there were so many new lady vocalists, so this time there was a preponderance of fresh male singers. Mr. T. Hohler, Freiherr von Rokintansky, a Viennese basso-profundo, who first appeared in England in 1856, singing both at Her Majesty's and Drury Lane Opera Houses; Signor Bettini (Mme Trebelli's husband); Signor Bossi, and three very well-known singers, only one of whom survives: Signor Foli, whose real name was Allan James Foley; Lewis William Thomas, the well-known bass at the Temple Church and a Gentleman of the Chapel Royal, and Dr. William Hayman Cummings, a musician of many attainments and holding numerous posts of honour. He has been for many years Hon. Treasurer of the Philharmonic Society, which also owes him a lifelong gratitude for all his help, sound advice and tactful resource.

The whole of the 1st concert was devoted to a performance of Schumann's Cantata "Paradise and the Peri," and, at the 6th concert, Gounod's new Symphony in E $\flat$  (No. 2) was played. The Directors had requisitioned some new work of his, and he expressed his great pride in being asked for one.

Beyond these details, and the fact that Professor Sterndale Bennett, who had filled the post with such distinction for a period of eleven years, gave up his conductorship, there is little to tell. His ever increasing responsibilities, to which now must be added that of Principal of the Royal Academy of Music, gave Bennett more than his strength could cope with.

His association with the Society had been intimate as pianoforte-player, composer and conductor for a considerable period of its existence, and as late as 1872 (only three years before his lamented death) he was still so full of interest in the Philharmonic and its doings, that, although he did not feel equal to the duties of a Director, he stated that "he would ever love the Society." He was awarded the Beethoven Gold Medal in 1871. Campbell-Clarke was succeeded as Secretary by Stanley Lucas, the son of Charles Lucas, Principal of the Royal Academy of Music.

## PROGRAMMES FOR 1866

## FIRST CONCERT. MONDAY, MARCH 5

CANTATA, "Paradise and the Peri" . . . . . *Schumann*  
 MADAME PAREPA, MISSES ROBERTINE HENDERSON and  
 EMILY PITT; MESSRS. CUMMINGS, WHIFFIN and LEWIS  
 THOMAS and CHORUS.

The German adaptation of Moore's poem imitated by MR. WM.  
 BARTHOLOMEW.

Conductor, PROFESSOR STERNDALÉ BENNETT, Mus. Doc.

## SECOND CONCERT. MONDAY, MARCH 19

## PART I

SYMPHONY (Letter Q) . . . . . *Haydn*  
 SCENA, "Infelice" . . . . . *Mendelssohn*  
 MISS LOUISA PYNE.  
 CONCERTO for Pianoforte in E ♭ . . . . . *Beethoven*  
 MR. W. G. CUSINS.  
 ARIA, "Bell' raggio" (Semiramide) . . . . . *Rossini*  
 MISS LOUISA PYNE.  
 CONCERTO for Violin in A . . . . . *Viotti*  
 HERR JOACHIM.

## PART II

SYMPHONY in A major . . . . . *Mendelssohn*  
 BALLATA, "Quando lasciai la Normandia" (Robert le  
 Diable) . . . . . *Meyerbeer*  
 MISS LOUISA PYNE.  
 OVERTURE, "Masaniello" . . . . . *Auber*  
 Conductor, PROFESSOR STERNDALÉ BENNETT, Mus. Doc.

## THIRD CONCERT. MONDAY, APRIL 16

## PART I

OVERTURE, "Euryanthe" . . . . . *Weber*  
 AIR, "On mighty pens" (The Creation) . . . . . *Haydn*  
 FRÄULEIN UBRICH.  
 CONCERTO for Violin . . . . . *Mozart*  
 HERR STRAUS.  
 ARIA, "Deh vieni" (Le Nozze di Figaro) . . . . . *Mozart*  
 FRÄULEIN UBRICH.  
 SYMPHONY in C minor (No. 5) . . . . . *Beethoven*

## PART II

OVERTURE, "The Isles of Fingal" . . . . . *Mendelssohn*  
 LIEDER { "Hirtenlied" . . . . . *Mendelssohn*  
 { "Des Knaben Wunder-horn" . . . . . *Taubert*  
 FRÄULEIN UBRICH.  
 MARCH, "Egmont" . . . . . *Beethoven*  
 Conductor, PROFESSOR STERNDALÉ BENNETT, Mus. Doc.

## FOURTH CONCERT. MONDAY, APRIL 30

## PART I

SYMPHONY in G minor . . . . .	<i>Mozart</i>
ARIA, " La nonna inia " (Der Freischütz) . . . . .	<i>Weber</i>
MLLE SINICO.	
CONCERTO for Pianoforte in B minor . . . . .	<i>Hummel</i>
MLLE MEHLIG.	
ARIA, " In terra ci divisero " (I Due illustri Rivali) . . . . .	<i>Mercadante</i>
MR. T. HÖHLER.	
OVERTURE, " Der Berg-geist " . . . . .	<i>Spohr</i>

## PART II

SYMPHONY, " The Pastoral " (No. 6) . . . . .	<i>Beethoven</i>
ARIA, " Vedrai carino " (Don Giovanni) . . . . .	<i>Mozart</i>
MLLE SINICO.	
PIANOFORTE SOLO, Scherzo in B ♭ minor . . . . .	<i>Chopin</i>
MLLE MEHLIG.	
DUET, " Mira la bianca luna " . . . . .	<i>Rossini</i>
MLLE SINICO and MR. T. HÖHLER.	
OVERTURE, " L'Alcade de la Vega " . . . . .	<i>Onslow</i>

Conductor, PROFESSOR STERNDALÉ BENNETT, Mus. Doc.

## FIFTH CONCERT. MONDAY, MAY 14

## PART I

SYMPHONY (Letter R) . . . . .	<i>Haydn</i>
SCENA, " Riuscito sono alfin " (Mathilde de Guise) . . . . .	<i>Hummel</i>
MR. SANTLEY.	
CONCERTO for Violin in D minor . . . . .	<i>Spohr</i>
HERR AUER.	
CAVATINA, " Glöcklein im Thale " (Euryanthe) . . . . .	<i>Weber</i>
MADAME HARRIERS-WIPPERN.	
OVERTURE, " A Midsummer Night's Dream " . . . . .	<i>Mendelssohn</i>

## PART II

SYMPHONY in F (No. 8) . . . . .	<i>Beethoven</i>
ARIA, " Ah ! lo so " (Il Flauto Magico) . . . . .	<i>Mozart</i>
MADAME HARRIERS-WIPPERN.	
FANTASIA for Double-Bass on " La Sonnambula " . . . . .	<i>Rowland</i>
MR. ALEXANDER C. ROWLAND.	
ROMANZA, " Sulla sabbia Africana " (Don Sebastiano) . . . . .	<i>Donizetti</i>
MR. SANTLEY.	
OVERTURE, " The Ruler of the Spirits " . . . . .	<i>Weber</i>

Conductor, PROFESSOR STERNDALÉ BENNETT, Mus. Doc.

## SIXTH CONCERT. MONDAY, MAY 28

## PART I

SYMPHONY in E ♭ (No. 2)	Gounod
ARIA, " Questi avventurieri " (Il Seraglio)	Mozart
HERR VON ROKITANSKY.	
CONCERTO for Pianoforte in C minor (No. 3)	Sterndale Bennett
MADAME ARABELLA GODDARD.	
ARIA, " Non mi dir " (Don Giovanni)	Mozart
Mlle TITIENS.	
OVERTURE, " William Tell "	Rossini

## PART II

SYMPHONY in A (No. 7)	Beethoven
CAVATINA, " Ardon gl' incensi " (Lucia di Lammermoor)	Donizetti
Mlle TITIENS.	
DUET, " All' opra orsù " (Fidelio)	Beethoven
Mlle TITIENS and HERR VON ROKITANSKY.	
OVERTURE, " Preciosa "	Weber
Conductor, PROFESSOR STERNDALE BENNETT, Mus. Doc.	

## SEVENTH CONCERT. MONDAY, JUNE 11

## BY SPECIAL DESIRE

## PART I

OVERTURE, " Zampa "	Herold
QUINTETT, " E scherzo o dè follia " (Un Ballo in Maschera)	Verdi
MESDAMES HARRIERS-WIPPERN and TREBELLI-BETTINI; MESSRS. BETTINI, BOSSI and FOLI.	
ARIA, " Il mio tesoro " (Don Giovanni)	Mozart
SIGNOR BETTINI.	
CONCERTO for Violin, " Scena Cantata "	Spohr
MONS. WIENIAWSKI.	
CAVATINA, " Nobil Signor " (Les Huguenots)	Meyerbeer
MADAME TREBELLI-BETTINI.	
OVERTURE, " Leonora "	Beethoven

## PART II

SYMPHONY (Letter V)	Haydn
ARIA, " O tu la cui dolce possanza " (Fidelio)	Beethoven
MADAME HARRIERS-WIPPERN.	
DUET, " Un soave non so chè " (La Cenerentola)	Rossini
MME TREBELLI and SIGNOR BETTINI.	
WEDDING MARCH, " A Midsummer Night's Dream "	Mendelssohn
Conductor, PROFESSOR STERNDALE BENNETT, Mus. Doc.	



## EIGHTH CONCERT. MONDAY, JUNE 25

## PART I

SYMPHONY in C major (No. 1)	Mozart
AIR, "Komm' o holde Dame" (La Dame Blanche)	Boieldieu
HERR GUNZ.	
CONCERTO for Pianoforte	Schumann
HERR JARLL.	
ARIA, "Dei tuoi figli" (Medea)	Cherubini
Mlle TITIENS.	
OVERTURE, "The Wood-Nymph"	Sterndale Bennett

## PART II

SYMPHONY, "Eroica"	Beethoven
CAVATINA, "Com' è bello" (Lucrezia Borgia)	Donizetti
Mlle TITIENS.	
OVERTURE, "Jubilee"	Weber
Conductor, PROFESSOR STERNDALE BENNETT, Mus. Doc.	

1867

A magnificent bâton, elaborately carved in ivory and mounted in silver, was presented this year to the Society by Sir Thomas Gladstone, elder brother of the great Prime Minister. It was evidently a costly gift, but more ornamental than practically useful. It could not have been used by the most powerful of conductors; it was probably of the same genus as the State Presentation Sword, which is not intended for any execution.

It had been hoped and desired that Herr Lauterbach should return to London to play the violin this season, but he did not venture to leave Dresden, as, even so early as 1867, there were rumours of war.

Rossini advised Jean Henri Ravina (of the Paris Conservatoire) to send up a Concerto, for Pianoforte, to the Society, but it was not performed. His writing consisted mostly of Pièces de Salon, what we call "drawing-room pieces," although he *did* make a Pianoforte Duet arrangement of the nine Symphonies of Beethoven.

At the 1st concert of the season, on March 11, Mr. W. G. Cusins commenced his long term of nineteen years as conductor of the orchestra.

The 2nd, 3rd and 7th concerts were "By special desire." Mr. J. G. Patey and his famous wife, Mme Patey-Whytock, a very popular contralto in Oratorio and ballad, made their first appearance, together with Mlles Anna Drasdil, contralto, and Mathilde Enequist, soprano, and last, but not least,



Mlle Christine Nilsson, the renowned Swedish operatic soprano, who had made her debut at the Théâtre Lyrique, in Paris, some three years previously. Mlle Nilsson and several of the other singers appeared at these concerts "by permission of Colonel Mapleson," the impresario at Her Majesty's Opera House, in the Haymarket, which was burnt down in 1868.

*For the first time* the audience were requested "to take advantage of the cessation between the pieces to enter or leave the room."

The glorious No. 9, the Choral Symphony of Beethoven, occupied the whole of Part II at the 4th concert; Schubert's beautiful "Unfinished" Symphony was played at the 5th, for the first time, and at the 7th concert, on June 17, honoured by the presence of their Royal Highnesses the Prince and Princess of Wales and the Duke of Connaught (then called Prince Arthur of Connaught), the "Choral Fantasia" was performed, with Mme Arabella Goddard at the pianoforte, and Mendelssohn's "First Walpurgis Night."

At the last concert, Rubinstein played his fourth Concerto for Pianoforte (Op. 70), and gave his services gratuitously to the Society.

J. F. Barnett, this year, composed an "Overture Symphonique," which he dedicated to the Philharmonic Society, and next year it was performed. Sullivan's "Marmion Overture" (MS.), composed for the Society, had its first performance.

## PROGRAMMES FOR 1867

### FIRST CONCERT. MONDAY, MARCH 11

#### PART I

SYMPHONY in C minor (No. 1) . . . . . *Mendelssohn*  
 RECIT., "Costanza"; ARIA, "Ah, tral timor" (II  
 Seraglio) . . . . . *Mozart*

MR. W. H. CUMMINGS.

OVERTURE, "The Naiades" . . . . . *Sterndale Bennett*  
 ROMANZA, "L' ombrosa notte vien" (Matilda) . . . . . *Hummel*

MISS LOUISA PYNE.

CONCERTO for Violin (No. 9) . . . . . *Spohr*  
 HERR JOACHIM.

#### PART II

SYMPHONY in A (No. 7) . . . . . *Beethoven*  
 DUET, "Pourquoi m'evitez-vous" (La Reine de Saba) . . . . . *Gounod*

MISS LOUISA PYNE and MR. W. H. CUMMINGS.

(First time of performance in England.)

OVERTURE, "Les Abencérages" . . . . . *Cherubini*

Conductor, MR. W. G. CUSINS.

## SECOND CONCERT. MONDAY, MARCH 25

BY SPECIAL DESIRE

## PART I

OVERTURE (or SUITE) in D major . . . . .	<i>J. S. Bach</i>
AIR, "On that form, alas" (Iphigenia in Tauris) . . . . .	<i>Gluck</i>
MADAME LEMMENS-SHERRINGTON.	
CONCERTO for Pianoforte in D minor . . . . .	<i>Mendelssohn</i>
Mlle ANNA MEHLIG.	
ARIA DI CHIESA, "Pietà, Signore" . . . . .	<i>Stradella</i>
MR. WILFORD MORGAN.	
(His first appearance.)	
OVERTURE, "Der Freischütz" . . . . .	<i>Weber</i>

## PART II

SYMPHONY in B ♭ (No. 4) . . . . .	<i>Beethoven</i>
RECIT., "Ah, pour un jeune cœur"; AIR, "O tourment du veuvage" (Le Cheval de Bronze) . . . . .	<i>Auber</i>
MADAME LEMMENS-SHERRINGTON.	
PIANOFORTE SOLO, "La Campanella" . . . . .	<i>Liszt</i>
Mlle ANNA MEHLIG.	
DUET, "Mira la blanca luna" . . . . .	<i>Rossini</i>
MADAME LEMMENS-SHERRINGTON and MR. WILFORD MORGAN.	
MARCH, "Athalie" . . . . .	<i>Mendelssohn</i>
Conductor, MR. W. G. CUSINS.	

## THIRD CONCERT. MONDAY, APRIL 8

BY SPECIAL DESIRE

## PART I

SYMPHONY in D minor . . . . .	<i>Schumann</i>
{First time of performance.}	
CANZONET, "The Spirit Song" . . . . .	<i>Haydn</i>
Mlle DRASDIL.	
CONCERTO for Pianoforte in G . . . . .	<i>Beethoven</i>
MADAME SCHUMANN.	
RECIT., "Crudele, ah no"; ARIA, "Non mi dir" (Don Giovanni) . . . . .	<i>Mozart</i>
Mlle ENEQUIST.	
OVERTURE, "Egmont" . . . . .	<i>Beethoven</i>

## PART II

SYMPHONY in A major, "The Italian" . . . . .	<i>Mendelssohn</i>
DUET, "Serbami ognor" (Semiramide) . . . . .	<i>Rossini</i>
MESDEMOISELLES ENEQUIST and DRASDIL.	
OVERTURE, "The Ruler of the Spirits" . . . . .	<i>Weber</i>
Conductor, MR. W. G. CUSINS.	

## FOURTH CONCERT. MONDAY, MAY 6

## PART I

- SYMPHONY in B  $\flat$  (No. 9) . . . . . *Haydn*  
 SCENA, "Berenice, ove sei?" (Lucio Vero) . . . . . *Gluck*  
 MADAME RUDERSDORFF.  
 CONCERTO for Violin in D minor (No. 3) . . . . . *Molique*  
 HERR STRAUS.  
 QUARTETT, "Honour and Glory" (Naaman) . . . . . *Costa*  
 MESDAMES RUDERSDORFF and PATEY, and MESSRS. CUMMINGS  
 and PATEY.  
 OVERTURE, "Ruy Blas" . . . . . *Mendelssohn*

## PART II

- SYMPHONY, "The Choral" (No. 9) . . . . . *Beethoven*  
 MESDAMES RUDERSDORFF and PATEY; MESSRS. CUMMINGS  
 and PATEY, and CHORUS.  
 (Composed expressly for the Society.)  
 Conductor, Mr. W. G. CUSINS.

## FIFTH CONCERT. MONDAY, MAY 20

## PART I

- SYMPHONY in B minor, "Unfinished" (two Movements) . . . . . *Schubert*  
 ARIA, "Vedrai carino" (Don Giovanni) . . . . . *Mozart*  
 M<sup>L</sup>LE DE MÉRIC-LABLACHE.<sup>1</sup>  
 CONCERTO for Violoncello . . . . . *Molique*  
 HERR GRÜTZMACHER.  
 ARIA, "La mia letizia" (I Lombardi) . . . . . *Verdi*  
 MR. T. HÖHLER.  
 POLACCA, "Vien un giovin" (Der Freischütz) . . . . . *Weber*  
 M<sup>L</sup>LE SINICO.<sup>1</sup>  
 CONCERTO for Pianoforte in G minor . . . . . *Mendelssohn*  
 HERR ALFRED JAE<sup>L</sup>L.

## PART II

- SYMPHONY, "The Pastoral" (No. 6) . . . . . *Beethoven*  
 DUET, "Ebben per mia memoria" (La Gazza Ladra) . . . . . *Rossini*  
 MESDEMOISELLES SINICO and DE MÉRIC-LABLACHE.  
 OVERTURE, "Anacreon" . . . . . *Cherubini*  
 Conductor, Mr. W. G. CUSINS.

## SIXTH CONCERT. MONDAY, JUNE 3

## PART I

- SYMPHONY, "Jupiter" . . . . . *Mozart*  
 ROMANZA, "Sin dall' età più tenera" (Iphigenia in  
 Tauride) . . . . . *Gluck*  
 SIGNOR GARDONI.<sup>1</sup>  
 CONCERTO for Pianoforte in E  $\flat$  . . . . . *Jules Benedict*  
 MADAME ARABELLA GODDARD.

<sup>1</sup> By permission of Colonel J. H. Mapleson.

- SCENA, "Fanciulle che il core" (Dinorah) . . . *Meyerbeer*  
MADAME TREBELLI-BETTINI.<sup>1</sup>  
OVERTURE (MS.), "Marmion" . . . *Arthur S. Sullivan*  
(First performance : composed expressly for the Society.)

## PART II

- SYMPHONY in F (No. 8) . . . *Beethoven*  
DUET, "Si, la stanchezza" (Il Trovatore) . . . *Verdi*  
MADAME TREBELLI-BETTINI and SIGNOR GARDONI.  
OVERTURE, "Oberon" . . . *Weber*  
Conductor, MR. W. G. CUSINS.

## SEVENTH CONCERT. MONDAY, JUNE 17

BY SPECIAL DESIRE

## PART I

- SYMPHONY (No. 1) in E ♭ . . . *Spohr*  
PRELUDIUM and BENEDICTUS, "Mass in D" . . . *Beethoven*  
MDLLES TITIENS and DRASDIL<sup>1</sup>; MESSRS. WILFORD MORGAN  
and SANTLEY.<sup>1</sup>  
Violin Obbligato by MR. H. G. BLAGROVE.  
SCENA, "Piano, piano" (Der Freischütz) . . . *Weber*  
MLE TITIENS.  
FANTASIA for Pianoforte, Chorus and Orchestra . . . *Beethoven*  
MADAME ARABELLA GODDARD and CHORUS.

## PART II

- CANTATA, "The First Walpurgis Night" . . . *Mendelssohn*  
MLE DRASDIL; MESSRS. WILFORD MORGAN and SANTLEY,  
with CHORUS.  
Conductor, MR. W. G. CUSINS.

## EIGHTH CONCERT. MONDAY, JULY 1

## PART I

- SYMPHONY in C minor (No. 5) . . . *Beethoven*  
ARIA, "Gli angui d' inferno" (Il Flauto Magico) . . . *Mozart*  
MLE CHRISTINE NILSSON.  
CONCERTO for Pianoforte (No. 4, Op. 70) . . . *Rubinstein*  
HERR RUBINSTEIN.  
RECIT., "Giunse alfin"; ARIA, "Deh vieni" (Le Nozze  
di Figaro) . . . *Mozart*  
DUET, "Sull' aria" (Le Nozze di Figaro) . . . *Mozart*  
MLLES TITIENS and CHRISTINE NILSSON.  
OVERTURE, "Tannhäuser" . . . *Wagner*

## PART II

- SYMPHONY in G minor (MS.) . . . *Sterndale Bennett*  
RECIT. and ARIA, "Fra poco" (Lucia di Lammermoor) . . . *Donizetti*  
MR. T. HOHLER.<sup>1</sup>  
OVERTURE, "Jubilee" . . . *Weber*  
Conductor, MR. W. G. CUSINS.

<sup>1</sup> By permission of Colonel J. H. Mapleson.



1868

In addition to the customary eight concerts, the Directors gave a complimentary performance to the Subscribers, in St. James's Hall, on Friday, July 17.

The touchy Mr. H. G. Blagrove refused to lead the orchestra, because the Directors never gave him any solos to perform !

The Society's conductor pointed out how the Crystal Palace concerts, under Mr. August Manns, were competing with the Philharmonic and warned the Directors that they must engage a larger hall, and must advertise in a more imposing manner, or they would be fairly elbowed off by their rivals. The Monday Popular Concerts clashed with the Society's dates, thereby depriving the Subscribers of the pleasure of listening to Joachim this season.

Gounod, who was invited to write a new work, was unable to promise anything until his "*Francesca da Rimini*" was completed, but expressed pride that the Society should require a work of his.

At the 1st concert, Schumann's Concertstück in G was played, by his talented wife, for the first time in England, and the new singers were Mlle Natalie Carola, who writes, "*she loves the London public,*" and Mr. Vernon Rigby. The Programme put down the Overture "*Eliza*" of Cherubini as "*for the first time,*" although it had been played in 1813 at the 8th concert.

At the 2nd concert (which was "By Special Desire"), a choir assisted in a Selection from Beethoven's "*Ruins of Athens*" and in Mendelssohn's "*First Walpurgis Night,*" and Mr. Santley revived the latter's unpublished Scena from Ossian "*On Lena's gloomy heath,*" by permission of Paul Mendelssohn, who allowed a copy to be made of the MS. first composed for and presented to Henry Phillips, and handed over later on, very unwillingly by that singer, to the Mendelssohn family. A Scena from Schubert's Easter Cantata, "*Lazarus,*" was sung for the first time in England by a new-comer, Herr Wallenreiter. The tenor Mr. Vernon Rigby made his first and Mr. Wilford Morgan his last appearance.

Miss Edith Wynne, a charming Welsh soprano, made her debut at the 3rd concert, after escaping from the awkward predicament of having made engagements for both Belfast and the Philharmonic Society at the same hour !

Mlle Mela also sang at this concert, and Mendelssohn's "*Reformation*" Symphony was first heard.



At the 4th concert, two new works were performed, J. F. Barnett's "Overture Symphonique" (MS.), dedicated to the Society, and Professor Reinecke's Pianoforte Concerto, interpreted by Alfred Jaell, whilst Miss Clara Louise Kellogg, an enthusiastic American soprano, was the new singer.

Last year, Mme Rudersdorff recommended a clever Italian boy pianist aged fourteen, Alfonso Rendano. He played this year, at the 5th concert, two pianoforte solos, but no Concerto. Gounod's Overture, "La Nonne Sanglante," was heard for the first time.

Mr. F. A. Cowen, Lord Dudley's Secretary, desired that his son, F. H. Cowen, should be heard. Little did he imagine how much that son would become connected, as player, composer and conductor, with the Society's concerts.

At the 6th concert, Rubinstein introduced the Air and Variations from Handel's "Suite de Pièces" in D minor, and at the 7th, Herr W. Besekirsky (of Moscow), introduced to the Society by Mr. Moscheles, played his own (MS.) Violin Concerto.

At the 8th concert (By Special Desire), Ludwig Straus gave the first performance in England of Max Bruch's fine Violin Concerto, and Herr Lübeck, in Mendelssohn's Pianoforte Concerto in D minor, bade his farewell.

John Tiplady Carrodus, who led the orchestra for some years, first appeared as solo violin at the 3rd concert in Molique's Concerto (No. 5).

At the complimentary concert to the Subscribers, given in St. James's Hall, which from this date (July 17) was to become the rendezvous of the Society, the Symphonies were Mozart's "Jupiter"<sup>1</sup> and Mendelssohn's "Italian"; the Overtures were Bennett's "Paradise and the Peri" and Weber's "Jubilee"; Charles Hallé played the G major Concerto of Beethoven, and the five vocal numbers were rendered by Mlles Nilsson and Titiens and Mr. Santley.

The absolutely indiscriminate worship of every note of Mendelssohn's prompted Mr. Cusins to write to the Directors that they and the London public had done that great composer but poor service in calling his weakest compositions masterpieces!

<sup>1</sup> In the "Philharmonic" number of the "Musical Courier" (June 25, 1896) the "Jupiter" is described as "composed for the Philharmonic Society"! Mozart wrote it in 1788!

## PROGRAMMES FOR 1868

## FIRST CONCERT. MONDAY, MARCH 16

## PART I

SYMPHONY in B minor, "Unfinished" (two Movements)	<i>Schubert</i>
ARIA, "Dalla sua pace" (Don Giovanni) . . .	<i>Mozart</i>
MR. VERNON RIGBY.	
CONCERTSTÜCK for Pianoforte in G major . . .	<i>Schumann</i>
MADAME SCHUMANN.	
(First time in England.)	
ARIA, "Parto, parto" (La Clemenza di Tito) . . .	<i>Mozart</i>
MLLE NATALIE CAROLA.	
Clarinet Obligato, MR. G. TYLER.	
OVERTURE, "Euryanthe" . . . . .	<i>Weber</i>

## PART II

SYMPHONY in B ♭ (No. 4) . . . . .	<i>Beethoven</i>
CAVATINA, "Bell' raggio" (Semiramide) . . . .	<i>Rossini</i>
MLLE CAROLA.	
RONDO for Pianoforte in B minor . . . . .	<i>Mendelssohn</i>
MADAME SCHUMANN.	
OVERTURE, "Eliza, ou le voyage aux glaciers du Mont St. Bernard" . . . . .	<i>Cherubini</i>
Conductor, MR. W. G. CUSINS.	

## SECOND CONCERT. MONDAY, MARCH 30

## BY SPECIAL DESIRE

## PART I

SYMPHONY (Letter T) . . . . .	<i>Haydn</i>
ARIA, "Ah! rendimi quel core" (Mitrane) . . .	<i>Rossi</i>
MLLE DRASDIL.	

SELECTION, "Ruins of Athens" {	(a) Chorus of Dervishes	} <i>Beethoven</i>
	(b) Turkish March	
	(c) March with Chorus	

## THE CHOIR.

CONCERTO for Pianoforte in A ♭ . . . . .	<i>Hummel</i>
MLLE MEHLIG.	

SCENA (MS.), "On Lena's gloomy heath" (Ossian) . .	<i>Mendelssohn</i>
(By kind permission of Mr. Paul Mendelssohn, of Berlin.)	

## MR. SANTLEY.

OVERTURE, "William Tell" . . . . .	<i>Rossi</i>
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## PART II

CANTATA, "The First Walpurgis Night" . . . .	<i>Mendelssohn</i>
MLLE DRASDIL; MESSRS. WILFORD MORGAN and SANTLEY, with CHOIR.	
Conductor, MR. W. G. CUSINS.	

## THIRD CONCERT. MONDAY, APRIL 27

## PART I

SYMPHONY in E $\flat$ . . . . .	<i>Mozart</i>
SCENA, from an Easter Cantata (Lazarus) . . . .	<i>Schubert</i>
HERR WALLENREITER. (First performance in England.)	
CONCERTO for Violin in A minor (No. 5) . . . .	<i>Molique</i>
MR. J. T. CARRODUS.	
SCENA, "Softly sighs" (Der Freischütz) . . . .	<i>Weber</i>
MISS EDITH WYNNE.	
OVERTURE (Op. 124) . . . . .	<i>Beethoven</i>

## PART II

SYMPHONY, "The Reformation" (Op. 107) . . . .	<i>Mendelssohn</i>
(First time at these Concerts.)	
ARIA, "La morte de giusto" (1760) . . . . .	<i>Gazzaniga</i>
MLLE MELA.	
OVERTURE, "Les Deux Journées" . . . . .	<i>Cherubini</i>
Conductor, MR. W. G. CUSINS.	

## FOURTH CONCERT. MONDAY, MAY 11

## PART I

SYMPHONY in D minor (No. 2) . . . . .	<i>Spohr</i>
ARIA, "Sorgete" (Maometto Secondo) . . . . .	<i>Rossini</i>
SIGNOR FOLI. <sup>1</sup>	
OVERTURE, "Symphonique" . . . . .	<i>John Francis Barnett</i>
(First performance: dedicated to the Society.)	
CAVATINA, "Di piacer" (La Gazza Ladra) . . . .	<i>Rossini</i>
MLLE KELLOGG. <sup>1</sup>	
CONCERTO for Pianoforte . . . . .	<i>Reinecke</i>
HERR ALFRED JAEEL.	
(First time of performance.)	

## PART II

SYMPHONY, "Eroica" (No. 3) . . . . .	<i>Beethoven</i>
ARIA, "Non s'ode alcun" (L'Étoile du Nord) . . . .	<i>Meyerbeer</i>
MLLE KELLOGG.	
Two Flutes, Obblig., MESSRS. SVENSDEN and CARD.	
OVERTURE, "The Ruler of the Spirits" . . . . .	<i>Weber</i>
Conductor, MR. W. G. CUSINS.	

## FIFTH CONCERT. MONDAY, MAY 25

## PART I

SYMPHONY in D (No. 2) . . . . .	<i>Beethoven</i>
ROMANZA, "Angiol d' Amor" (La Favorita) . . . .	<i>Donizetti</i>
SIGNOR BETTINI.	
CONCERTO for Violoncello, "Swiss" . . . . .	<i>Romberg</i>
SIGNOR PIATTI.	

<sup>1</sup> These artists sang by permission of Mr. J. H. Mapleson.

ROMANZA, "Quando a te lieta" (Faust)	<i>Gounod</i>
MADAME TREBELLI-BETTINI.	
ARIA, "Agitato di smania funesta" (Il Fuorosciti)	<i>Paër</i>
MONS. GASSIER.	
OVERTURE, "La nonne sanglante"	<i>Gounod</i>
(First time of performance.)	

## PART II

SYMPHONY in A minor, "Scotch"	<i>Mendelssohn</i>
PIANOFORTE SOLOS	
(a) "Andante and Rondo capriccioso"	<i>Mendelssohn</i>
(b) "Valzer-Fantasia"	<i>Rendano</i>
SIGNOR ALFONSO RENDANO.	
DUET, "Dis-moi ce mot"	<i>Nicolai</i>
MADAME TREBELLI and SIGNOR BETTINI.	
OVERTURE, "Die Zauberflöte"	<i>Mozart</i>
Conductor, MR. W. G. CUSINS.	

## SIXTH CONCERT. MONDAY, JUNE 8

## PART I

SYMPHONY in D (No. 4)	<i>Mozart</i>
ARIA, "Ah wie will ich triumphiren" (Il Seraglio)	<i>Mozart</i>
HERR ROKITANSKY. <sup>1</sup>	
CONCERTO for Pianoforte	<i>Schumann</i>
HERR ANTON RUBINSTEIN.	
SCENA, "Infelice"	<i>Mendelssohn</i>
Mlle TITIENS. <sup>1</sup>	
OVERTURE, "Rosenwald,"	<i>C. Lucas</i>

## PART II

SYMPHONY in C minor (No. 5)	<i>Beethoven</i>
CAVATINA, "Und ob die Wolke" (Der Freischütz)	<i>Weber</i>
Mlle TITIENS.	
AIR and VARIATIONS from "Suite de Pièces" in D minor	<i>Handel</i>
HERR ANTON RUBINSTEIN.	
OVERTURE in C	<i>Mendelssohn</i>
Conductor, MR. W. G. CUSINS.	

## SEVENTH CONCERT. MONDAY, JUNE 22

## PART I

OVERTURE, "A Midsummer Night's Dream"	<i>Mendelssohn</i>
ARIA, "Donzella nata in sen" (Oberon)	<i>Weber</i>
MADAME DE MÉRIC-LABLACHE. <sup>1</sup>	
CONCERTO for Violin (MS.)	<i>Besekirsky</i>
MONS. BESEKIRSKY.	
ROMANZA, "Le parlate d'amor" (Faust)	<i>Gounod</i>
MADAME SINICO. <sup>1</sup>	
CONCERTO for Pianoforte in F minor (No. 4)	<i>Sterndale Bennett</i>
MADAME ARABELLA GODDARD.	

<sup>1</sup> These artists sang by permission of Mr. J. H. Mapleson.

## PART II

SYMPHONY, "Pastoral" (No. 6)	Beethoven
DUET, "Dolce conforto" (Il Giuramento)	Mercadante
MESDAMES SINICO and DE MÉRIC-LABLACHE.	
OVERTURE, "Jessonda"	Spohr
Conductor, MR. W. G. CUSINS.	

## EIGHTH CONCERT. MONDAY, JULY 6

By SPECIAL DESIRE

## PART I

SYMPHONY in C, "The Bear" (Compd. 1786)	Haydn
ARIA, "Il mio tesoro" (Don Giovanni)	Mozart
SIGNOR BETTINI. <sup>1</sup>	
CONCERTO for Violin	Max Bruch
HERR STRAUS.	
(First performance in England.)	
ROMANCE, "Va, dit-elle" (Robert le Diable)	Meyerbeer
MLLE CHRISTINE NILSSON. <sup>1</sup>	
NEW OVERTURE (MS.), "La Selva incantata"	Jules Benedict
(Composed expressly for the Society.)	

## PART II

SYMPHONY in F (No. 8)	Beethoven
CAVATINA, "Or, là sull' onda " (Il Giuramento)	Mercadante
MADAME TREBELLI-BETTINI. <sup>1</sup>	
CONCERTO for Pianoforte in D minor (No. 2)	Mendelssohn
HERR LUBECK.	
SONGS { (a) Chanson des Djins, "Le premier jour de 	

COMPLIMENTARY CONCERT (TO THE SUBSCRIBERS) IN  
ST. JAMES'S HALL ON FRIDAY, JULY 17

## PART I

SYMPHONY, "Jupiter"	Mozart
RECIT. and ARIA, "O voi dell' Erebo" (La Resurrezione)	Handel
MR. SANTLEY.	
CONCERTO for Pianoforte in G	Beethoven
MR. CHARLES HALLÉ.	
SCENA, "Ocean, thou mighty monster" (Oberon)	Weber
MLLE TITIENS. <sup>1</sup>	
OVERTURE, "Paradise and the Peri"	Sterndale Bennett

<sup>1</sup> By permission of Mr. J. H. Mapleson.



## PART II

SYMPHONY in A, "Italian" . . . . .	<i>Mendelssohn</i>
RECIT., "Ah, perfido" ; ARIA, "Per pietà" . . . . .	<i>Beethoven</i>
Mlle CHRISTINE NILSSON.	
ARIA, "Sei vindicata assai" (Dinorah) . . . . .	<i>Meyerbeer</i>
MR. SANTLEY.	
DUET, "Sull' aria" (Le Nozze di Figaro) . . . . .	<i>Mozart</i>
Mlles TITIENS and CHRISTINE NILSSON.	
OVERTURE, "Jubilee" . . . . .	<i>Weber</i>
Conductor, MR. W. G. CUSINS.	

1869

This year, the Directors, finding that the Hanover Square Rooms did not afford sufficient room for either orchestra or audience, removed to St. James's Hall, where they remained until the Queen's Hall was erected in Portland Place and invited them, in 1894, to more commodious surroundings.

"This step" (as Dr. W. H. Cummings writes) "was doubtless a matter of regret to some who had been privileged to attend the magnificent concerts given by the Philharmonic Society in Hanover Square Rooms for a period of thirty-six years; but it frequently happens that, in order to perform modern compositions in a thoroughly efficient manner, some ninety instrumentalists are engaged, a great departure from Haydn's orchestra of thirty-five performers."

The library of the Society was removed to the Hall from R. Cocks & Co.'s music warehouse, where it had reposed for some time after the fire at the Argyll Rooms.

Mr. G. A. Macfarren was asked to prepare analytical programmes of the concerts; a novelty in those days and looked upon as a doubtful experiment, but considered, at the end of the season, successful. There were some amusing complaints from certain Subscribers, one Member of Parliament writing that he "objected to penny-a-liner analytical programmes, and preferred a simple to an historical bill of fare." Another wanted *musical* illustrations added!

Some very favourable notices of the Society and its efforts in the cause of music appeared this year in the "Allgemeine Musikalische Zeitung," the contributor being Dr. Chrysander, the great authority on Handel and editor of his works in Germany.

At the 1st concert (held on a *Wednesday* instead of the usual Monday) came a new soprano, Mlle Anna Regan, recom-

mended to the Society by her aunt, Mme Sabatier, who, as Miss Maria Hughes, sang in the first concert of all in 1813.

The new-comer at the 2nd concert was Miss Augusta Goetze, a contralto, and the Overture to "The Wedding of Camacho," of Mendelssohn, was performed, the Score and parts having been copied by permission of Mr. Paul Mendelssohn, the composer's brother.

Mlle Regan sang again at the 3rd concert, and Professor Carl Reinecke, conductor of the Gewandhaus Concerts in Leipzig, made his first appearance, playing the "Coronation" Concerto of Mozart. Reinecke's "König Manfred" Overture was played for the first time. He was most favourably received, both as pianist and composer.

At the 4th concert, Mr. Sims Reeves sang the "Lieder-kreis" of Beethoven, "An die ferne Geliebte," with pianoforte accompaniment; this is probably the earliest use of the term "Song-cycle," as the well-known series of connected songs by Schubert, "Die Schöne Müllerin," were written seven years later than Beethoven's. At the same concert, Schubert's Overture to "Rosamunde" was first heard at these concerts.

At the 5th concert appeared a new singer, Mme Monbelli, and a young and talented pianist, Miss Agnes Zimmermann, who became King's Scholar at the Royal Academy in 1860 and 1862. As far back as 1864 she had appeared at the Crystal Palace, and had been strongly recommended to the Society by G. A. Macfarren and Cipriani Potter, the latter describing her as an "inter-lectual" player.

At the 6th concert, the "lurid" novelty was a Canto Infernale, "Lucifero," by A. Graffigna, introduced by Mr. Santley.

At the 8th concert, which was "By Special Desire," the Prince and Princess of Wales and Prince Teck honoured the proceedings with their presence. An example of the Prince's thoughtfulness for the convenience of others was his sending instructions that should they be obliged to come rather late, they would enter *between* two of the pieces.

## PROGRAMMES FOR 1869

### FIRST CONCERT. WEDNESDAY, MARCH 10

#### PART I

SYMPHONY in G minor (dedicated to Cherubini) . . . . . Joseph Woelfl

RECIT., "Crudele"; ARIA, "Non mi dir" (Don Giovanni) . . . . . Mozart

Mlle ANNA REGAN.

CONCERTO for Violin . . . . .	<i>Beethoven</i>
HERR JOACHIM.	
CAVATINA, "Salve ! dimora " (Faust) . . . . .	<i>Gounod</i>
MR. VERNON RIGBY.	
Violin Obbligato, MR. VIOTTI COLLINS.	
OVERTURE, "Euryanthe " . . . . .	<i>Weber</i>

## PART II

SYMPHONY in A minor, "Scotch " . . . . .	<i>Mendelssohn</i>
ARIA, "Pur dicesti " . . . . .	<i>Lotti</i>
Mlle ANNA REGAN.	
VIOLIN SOLOS { (a) "Abendlied " . . . . .	<i>Schumann</i>
(b) "Loure, and Allegro in E " (French Suite) . . . . .	<i>J. S. Bach</i>
HERR JOACHIM.	
OVERTURE, "Lodoiska " . . . . .	<i>Cherubini</i>
Conductor, MR. W. G. CUSINS.	

## SECOND CONCERT. MONDAY, APRIL 5

## PART I

SYMPHONY in C (No. 2) . . . . .	<i>Schumann</i>
RECIT., "Sposa, Euridice ! " ; ARIA, "Che farò " (Orfeo) . . . . .	<i>Gluck</i>
MISS AUGUSTA GOETZE.	
CONCERTO for Pianoforte in G minor . . . . .	<i>Mendelssohn</i>
MADAME SCHUMANN.	
RECIT., "In quali eccessi " ; AIR, "Mi tradi " (Don Giovanni) . . . . .	<i>Mozart</i>
MISS EDITH WYNNE.	
OVERTURE, "The Wedding of Camacho " (Op. 10) . . . . .	<i>Mendelssohn</i>

## PART II

SYMPHONY in F (No. 8) . . . . .	<i>Beethoven</i>
SONG, "Gretchen at the Spinning-wheel " . . . . .	<i>Schubert</i>
MISS EDITH WYNNE.	
OVERTURE, "Die Zauberflöte " . . . . .	<i>Mozart</i>
Conductor, MR. W. G. CUSINS.	

## THIRD CONCERT. MONDAY, APRIL 19

## PART I

SYMPHONY in B minor, "Unfinished " (two Movements)	<i>Schubert</i>
CAVATINA, "Und ob die Wolke " (Der Freischütz) . . . . .	<i>Weber</i>
Mlle ANNA REGAN.	
CONCERTO for Pianoforte, "Coronation," in D . . . . .	<i>Mozart</i>
HERR REINECKE.	
CAVATINA, "Un jour plus pur " (La Nonne Sanglante)	<i>Gounod</i>
MR. W. H. CUMMINGS.	
OVERTURE, "König Manfred " . . . . .	<i>Reinecke</i>
(First time of performance.)	

## PART II

ANDANTE and RONDO (Violoncello Concerto in D)	.	<i>Molique</i>
SIGNOR PIATTI.		
LIEDER { (a) "Das Veilchen" . . . . . (b) "Widmung" . . . . .	.	<i>Mozart</i> <i>Schumann</i>
MLLE ANNA REGAN.		
SYMPHONY in C minor (No. 5)	.	<i>Beethoven</i>
Conductor, MR. W. G. CUSINS.		

## FOURTH CONCERT. MONDAY, MAY 3

## PART I

SYMPHONY in D (No. 4)	.	<i>Cipriani Potter</i>
RECIT., "Solitudini amiche"; AIR, "Zeffretti lusinghieri" (Idomeneo)	.	<i>Mozart</i>
MISS EDITH WYNNE.		
CONCERTO for Violin in B minor (No. 10)	.	<i>Rode</i>
MR. HENRY HOLMES.		
SCENA, "Through the forest" (Der Freischütz)	.	<i>Weber</i>
MR. SIMS REEVES.		
SERENADE and ALLEGRO GIOIOSO for Pianoforte	.	<i>Mendelssohn</i>
MR. CHARLES HALLÉ.		

## PART II

SYMPHONY, "Pastoral"	.	<i>Beethoven</i>
LIEDER-KREIS, "An die ferne Geliebte" . . . . . MR. SIMS REEVES.	.	<i>Beethoven</i>
Accompanied by MR. W. G. CUSINS.		
OVERTURE, "Rosamunde"	.	<i>Schubert</i>
(First time at these Concerts.)		
Conductor, MR. W. G. CUSINS.		

## FIFTH CONCERT. MONDAY, MAY 17

## PART I

SYMPHONY in G minor	.	<i>Mozart</i>
CAVATINA, "Ah, se de' preghi miei" (Mirella)	.	<i>Gounod</i>
SIGNOR GARDONI.		
ADAGIO and RONDO (from Violin Concerto in E)	.	<i>Vieuxtemps</i>
MADAME NORMAN-NERUDA.		
ARIA, "Una voce poco fà" (Il Barbiere di Siviglia)	.	<i>Rossini</i>
MME MONBELLI.		
OVERTURE, "The Isles of Fingal"	.	<i>Mendelssohn</i>

## PART II

SYMPHONY in A (No. 7)	.	<i>Beethoven</i>
CAPRICE for Pianoforte in E	.	<i>Sterndale Bennett</i>
MISS AGNES ZIMMERMANN.		
DUET, "Du repos voici l'heure" (Philémon et Baucis)	.	<i>Gounod</i>
MADAME MONBELLI and SIGNOR GARDONI.		
OVERTURE, "Preciosa"	.	<i>Weber</i>
Conductor, MR. W. G. CUSINS.		

## SIXTH CONCERT. MONDAY, MAY 31

## PART I

- SYMPHONY, "La Reine de France" . . . . *Haydn*  
 CANTO INFERNALE, "Lucifero" . . . . *A. Graffigna*

MR. SANTLEY.

(First time of performance.)

- PRELUDE, "Lohengrin" . . . . *Wagner*  
 DUET, "Tutte le feste" (Rigoletto) . . . . *Verdi*

MADAME VOLPINI and MR. SANTLEY.

- CONCERTO for Violin . . . . *Mendelssohn*  
 MONS. VIEUXTEMPS.

## PART II

- SYMPHONY in B ♭ (No. 4) . . . . *Beethoven*  
 CAVATINA, "Bell' raggio" (Semiramide) . . . . *Rossini*

MADAME VOLPINI.

- CONCERTSTÜCK for Pianoforte . . . . *Weber*

MISS ANNA MEHLIG.

- WEDDING MARCH, "A Midsummer Night's Dream" . . *Mendelssohn*

Conductor, Mr. W. G. CUSINS.

## SEVENTH CONCERT. MONDAY, JUNE 14

## PART I

- OVERTURE, "Meeres-stille und glückliche Fahrt" . . *Mendelssohn*  
 ROMANZA, "Eri tu" (Un Ballo in Maschera) . . . *Verdi*

SIGNOR VERGER.

- SYMPHONY in G minor . . . . *Sterndale Bennett*  
 ARIA, "Caro nome" (Rigoletto) . . . . *Verdi*

MADAME MONBELLI.

- CONCERTO for Violin in A minor (No. 7) . . . . *Rode*  
 MME NORMAN NERUDA.

## PART II

- SYMPHONY, "Eroica" . . . . *Beethoven*  
 DUET, "Pronta io son" (Don Pasquale) . . . . *Donizetti*

MADAME MONBELLI and SIGNOR VERGER.

- MARCH, "Tannhäuser" . . . . *Wagner*

Conductor, Mr. W. G. CUSINS.

## EIGHTH CONCERT. MONDAY, JUNE 28

BY SPECIAL DESIRE

## PART I

- OVERTURE, "Leonora" . . . . *Beethoven*  
 CONCERTO for Violin, "Scena Cantata" . . . . *Spohr*

HERR LUDWIG STRAUS.

- ARIA, "Pria che spunti il ciel" (Il Matrimonio segreto) *Cimarosa*

SIGNOR BETTINI.



CONCERTO for Pianoforte in C minor (No. 3)	.	<i>Sterndale Bennett</i>
MADAME ARABELLA GODDARD.		
RONDO, "Non più mesta" (La Cenerentola)	.	<i>Rossini</i>
MADAME TREBELLI-BETTINI.		
OVERTURE, "Les Travailleurs de la Mer"	.	<i>W. G. Cusins</i>

## PART II

SYMPHONY in A major, "Italian"	.	<i>Mendelssohn</i>
DUET, "Si, la stanchezza" (Il Trovatore)	.	<i>Verdi</i>
MADAME TREBELLI and SIGNOR BETTINI.		
OVERTURE, "Jubilee"	.	<i>Weber</i>
Conductor, MR. W. G. CUSINS.		

## 1870

The Society's conductor, Mr. Cusins, was this year appointed Director of the Music to Her Majesty, Queen Victoria. He conducted all the nine Symphonies of Beethoven this season, and the feat of seeing through all of the immortal nine was regarded by the Directors as so noteworthy an event, that they presented Mr. Cusins with what he acknowledged as "a flattering testimonial in vellum" on the occasion of the centenary of Beethoven's birth. This centenary was fully celebrated in the 8th concert, when a selection of works was given, representing the different styles of the Master at several stages of his career, ranging from Opus 65, composed in the year 1796, to Opus 125, which belongs to 1823.

During this year, the number of Associates was raised from forty to eighty! Nowadays, the number is unlimited.

Early in the year, a souvenir was presented to Herr Joachim by the Directors. One would imagine that, in so new a hall as St. James's, things would look spick-and-span, but the Hon. Secretary received complaints that the seats were as "filthy as a dirty street-cab." The Directors received the excellent news from their visitor of last year, Professor Reinecke, that he had directed a performance of Bennett's "Paradise and the Peri" Overture at the Gewandhaus, "to the general delight of the audience and Players."

Rubinstein was invited to play again, but replied that his career as a pianist was finished.

Some interesting correspondence took place between the Directors and Dr. Carl F. Pohl, who was collecting material for his great work "Joseph Haydn," which Dr. Pohl never lived long enough to complete. The Society possesses two of Haydn's Symphonies in that master's own handwriting, both headed "di me Giuseppe Haydn, 791, Londra. In nomine

Domini," and on the last page he has written "Laus Deo." They are in the keys of C minor and D major, and oblong quarto in size.

Signor Alberto Randegger had written a fine Scena, "Medea," for Mme Rudersdorff, and she longed to repeat the success she had achieved in Leipzig in 1869 at the Philharmonic Concerts, but it was fated that this work should not be sung until 1880, and then by Mrs. Osgood !

Henry Gadsby also offered an Overture on the subject of the "Golden Legend," which was never performed at any time.

G. A. Macfarren's Overture, "Chevy Chase," first played at a "Command" Concert in 1855, was repeated and well received.

Schumann's E $\flat$  Symphony (No. 3) was played for the first time at these concerts, and the evergreen Preis-lied from Wagner's "Meistersingers" was introduced by Dr. Gunz. The two events took place in the 3rd concert, on April 25.

At the 5th, Mlle Orgenyi (Orgeni) sang with much acceptance, her musical acquirements and elegant style gaining for her considerable appreciation.

At the same concert, Meyerbeer's Overture to "Struensee" was played, at the desire of his widow.

At the 6th, Mr. Santley introduced Sullivan's effective song "I wish to tune my quivering lyre," and a nineteen-year-old pianist, F. H. Cowen, played and asked that his Symphony in C minor, played at St. James's Hall at a concert last year, might be heard by the Philharmonic audience. A wonderfully young writer of Symphonies ! We first heard at this concert Sullivan's noble "In Memoriam" Overture, written in memory of his father.

At the last concert, already alluded to as celebrating the centenary of Beethoven's birth, Misses Arabella Smythe and Julia Elton sang for the first time at these concerts, and were joined by Messrs. Cummings and Santley in the Choral Symphony, originally written for the Society. Most of the performers gave their services gratuitously.

## PROGRAMMES FOR 1870

FIRST CONCERT. WEDNESDAY, MARCH 16

### PART I

SYMPHONY (MS., composed for the Society)	. . .	<i>Cherubini</i>
RECIT., "Solitudini amiche" ; ARIA, "Zeffretti lusighieri" (Idomeneo)	. . . . .	<i>Mozart</i>
Mlle NATALIE CAROLA.		

CONCERTO for Violin	MME NORMAN-NERUDA.	<i>Mendelssohn</i>
SONO, "Love sounds the alarm" (Acis)	MR. VERNON RIGBY.	<i>Handel</i>
OVERTURE, "Fidelio"		<i>Beethoven</i>

## PART II

SYMPHONY in C minor (No. 5)		<i>Beethoven</i>
LIEDER { (a) "Frühlingsglaube" } { (b) "Die Post" (Die Winter-reise) }	MME CAROLA.	<i>Schubert</i>
OVERTURE, "Der Freischütz"		<i>Weber</i>
Conductor, MR. W. G. CUSINS.		

## SECOND CONCERT. WEDNESDAY, MARCH 30

## PART I

SYMPHONY in D		<i>Mozart</i>
RECIT., "Sposa, Euridice"; ARIA, "Che farò" { Orfeo }	MADAME OSBORNE WILLIAMS.	<i>Gluck</i>
CONCERTO for Violin in D minor	HERR JOACHIM.	<i>Joachim</i>
RECIT., "And God said"; AIR, "On mighty pens" { Creation }	MISS KATHERINE POYNTZ.	<i>Haydn</i>
OVERTURE, "Ruy Blas"		<i>Mendelssohn</i>

## PART II

SYMPHONY in F (No. 8)		<i>Beethoven</i>
TWO-PART SONG, "Autumn Song" (Op. 63)	MISS KATHERINE POYNTZ and MME WILLIAMS.	<i>Mendelssohn</i>
OVERTURE, "Chevy Chase"		<i>G. A. Macfarren</i>
Conductor, MR. W. G. CUSINS.		

## THIRD CONCERT. MONDAY, APRIL 25

## PART I

SYMPHONY in E ♭	(First time at these Concerts.)	<i>Schumann</i>
PREIS-LIED (Die Meistersinger)	DR. GUNZ. <sup>1</sup>	<i>Wagner</i>
(First performance in England.)		
CONCERTO for Pianoforte in G	MME SCHUMANN.	<i>Beethoven</i>
CAVATINA, "Bel' raggio" (Semiramide)	MADAME MONBELLI. <sup>1</sup>	<i>Rossini</i>
OVERTURE, "Melusine"		<i>Mendelssohn</i>

<sup>1</sup> By permission of Directors of Covent Garden and Drury Lane Opera Houses.

## PART II

SYMPHONY in A (No. 7)	<i>Beethoven</i>
ARIA, "Voi che sapete" (Le Nozze di Figaro)	<i>Mozart</i>
MME MONBELLI.	
OVERTURE, "Anacreon"	<i>Cherubini</i>
Conductor, MR. W. G. CUSINS.	

## FOURTH CONCERT. MONDAY, MAY 9

## PART I

SYMPHONY in D	<i>Haydn</i>
ARIA, "Che pur aspro" (Il Seraglio)	<i>Mozart</i>
MLLE ILMA DI MURSKA. <sup>1</sup>	
CONCERTO for Pianoforte	<i>Schumann</i>
MME AUSPITZ-KOLAR.	
ARIA (Shadow Song), "Ombra leggiera" (Dinorah)	<i>Meyerbeer</i>
MLLE ILMA DI MURSKA.	
OVERTURE, "Oberon"	<i>Weber</i>

## PART II

SYMPHONY, "Pastoral" (No. 6)	<i>Beethoven</i>
HUNGARIAN AIRS	
MLLE ILMA DI MURSKA.	
Accompanied on the Pianoforte by MR. CUSINS.	
OVERTURE, "The Siege of Corinth"	<i>Rossini</i>
Conductor, MR. W. G. CUSINS.	

## FIFTH CONCERT. MONDAY, MAY 23

## PART I

SYMPHONY, "The Power of Sound"	<i>Spohr</i>
ARIA, "Di militari onori" (Jessonda)	<i>Spohr</i>
MR. SANTLEY. <sup>1</sup>	
CONCERTO for Pianoforte in E ♮	<i>Weber</i>
HERR PAUER.	
SCENA, "Wie nahte mir der Schlummer" (Der Freischütz)	<i>Weber</i>
MLLE ORGENI (Orgenyi).	
OVERTURE, "Struensee"	<i>Meyerbeer</i>

## PART II

SYMPHONY in D (No. 2)	<i>Beethoven</i>
ARIA, "Non più andrai" (Figaro)	<i>Mozart</i>
MR. SANTLEY.	
SCENA, "Ardon gl' incensi" (Lucia)	<i>Donizetti</i>
MLLE ORGENI.	
OVERTURE, "Le Nozze di Figaro"	<i>Mozart</i>
Conductor, MR. W. G. CUSINS.	

<sup>1</sup> By permission of the Drury Lane Opera Director.

## SIXTH CONCERT. MONDAY, JUNE 6

## PART I

OVERTURE, "In Memoriam"	A. S. Sullivan
SCENA, "Infelice"	Mendelssohn
MADAME SINICO. <sup>1</sup>	
CONCERTO for Violoncello in B ♭ (MS.)	Piatti
SIGNOR PIATTI.	
ROMANZA, "Quando a te lieta" (Faust)	Gounod
MADAME SINICO.	
RONDO for Pianoforte in B minor	Mendelssohn
MR. F. H. COWEN.	
OVERTURE, "Athalie"	Mendelssohn

## PART II

SYMPHONY, "Eroïca" (No. 3)	Beethoven
SONG, "I wish to tune my quivering lyre"	A. S. Sullivan
MR. SANTLEY.	
OVERTURE, "Die Zauberflöte"	Mozart
Conductor, MR. W. G. CUSINS.	

## SEVENTH CONCERT. MONDAY, JUNE 20

## PART I

SYMPHONY in C minor (No. 1)	Mendelssohn
AIR, "Jewel Song" (Faust)	Gounod
Mlle PAULINE LEWITZKY. <sup>1</sup>	
CONCERTO for Violin in D minor (No. 9)	Spohr
HERR STRAUS.	
CAVATINA, "Come per me sereno" (La Sonnambula)	Bellini
MME MONBELLI. <sup>1</sup>	
OVERTURE, "Paradise and the Peri"	Sterndale Bennett

## PART II

SYMPHONY in B ♭ (No. 4)	Beethoven
DUET, "Sull' aria" (Le Nozze di Figaro)	Mozart
Mlle LEWITZKY and MME MONBELLI.	
PRELUDE, "Lohengrin"	Wagner
OVERTURE, "The Ruler of the Spirits"	Weber
Conductor, MR. W. G. CUSINS.	

## EIGHTH CONCERT. MONDAY, JULY 11

(In honour of Ludwig van Beethoven, born Dec. 17, 1770)

## PART I

SYMPHONY in C (No. 1)	Beethoven
CHORUS of Dervishes (The Ruins of Athens)	Beethoven
THE CHORUS.	

<sup>1</sup> By permission of the Drury Lane Opera Director.



- TRIO, "Tremate, empi" . . . . . *Beethoven*  
 MISS ARABELLA SMYTHE; MESSRS. CUMMINGS and SANTLEY.  
 CHORAL FANTASIA for Pianoforte with Voices and Orchestra . . . . . *Beethoven*  
 MME ARABELLA CODDARD and THE CHORUS.  
 SCENA, "Ah, perfido" . . . . . *Beethoven*  
 MME CHRISTINE NILSSON.  
 OVERTURE, "Leonora" (No. 3) . . . . . *Beethoven*

## PART II

- SYMPHONY, "Choral" (No. 9) . . . . . *Beethoven*  
 MISSES SMYTHE and JULIA ELTON; MESSRS. CUMMINGS and  
 SANTLEY, and THE CHORUS.  
 Conductor, MR. W. G. CUSINS.

1871

The 1st concert proved a "red-letter day" in the history of the Society, for the bust of the immortal Beethoven, the work of the Viennese sculptor J. Schaller, recently presented to the Society by Frau Linzbauer, wife of a professor at the Royal University, residing in Buda, was on this occasion exhibited to the Subscribers and audience.

One of the conditions in connection with this valuable gift was that, when first exhibited, the C minor Symphony should be one of the items played: these terms were carried out. The history of the bust and its presentation is fully described, the documents and proofs of authenticity, etc., translated and arranged, and other details supplied in a Treatise written for the Society by Doyme C. Bell, and published this year. A portion of this work is reproduced in the following pages.

"The first intimation which the Directors received of Frau Linzbauer's offer was contained in the following letter:

*From B. ELISCHER, Advocate and Notary, to the Philharmonic Society of London.*

GÖTTERGASSE, No. 6, Pesth,  
 GENTLEMEN, 17th October, 1870.

Frau Fanny Linzbauer, *née* Ponsing, now residing at 337 Stadtmaierhof Gasse, in Buda (*Ofen*), the wife of a Professor at the Royal University, and a lady of cultivated and artistic tastes, is in possession of a bust of Ludwig van Beethoven, which was executed by the famous sculptor, Prof. J. Schaller of Vienna, for Carl Holz,





a friend of the great musician ; and this bust, it has been ascertained on undoubted authority, is entirely unique.

Frau Linzbauer is anxious to present it to your Society upon the centenary festival (17th December, 1870) of the birth of Beethoven, in recognition of the spontaneous acts of esteem and generosity shown by the Society towards the immortal master in his latter years, and during the time of his pecuniary difficulties, especially when your Society so kindly forwarded to him the sum of 100*l.*—a gift of which the great master intended to have shown his appreciation by the dedication of a tenth Symphony : this, however, he was not spared to write.

In accordance with Frau Linzbauer's wishes, I have, therefore, to request that the Directors will inform me when it is their intention to celebrate this 100th birthday of Beethoven, and also by what means I may be enabled safely to forward to them the bust itself, together with the different certificates which establish its genuineness and identity.

Awaiting your reply,  
I have the honour to be,  
&c., &c., &c.,

B. ELISCHER.

“ This letter was read at the earliest meeting of the Directors which it was possible to convene, and the Secretary was directed to forward to Frau Linzbauer the following reply :

London,

November 12, 1870.

DEAR MADAM,

The Directors of the Philharmonic Society desire me to return you their sincere thanks for your generous offer to present the Society with the valuable Bust of Beethoven in your possession. In accepting it they feel deeply the grateful allusion in your letter to the intimate relationship which they are proud to recollect existed between that immortal composer and the Society. They consider the gift so precious, and esteem the compliment to the Society so appropriate, that they pledge themselves to protect it with jealous care, and to allow it only to be exhibited at the Concerts of the Society.

The Centenary of Beethoven's Birth has been worthily celebrated by the performance of the whole of the Symphonies during the Season,<sup>1</sup> and at the last Concert the programme was entirely devoted to his music.

The complete copies of the programmes<sup>2</sup> of the Season which

<sup>1</sup> “ As at that period the subscribers, orchestra, etc., were all in London.”

<sup>2</sup> “ These were the analytical and historical programmes prepared for the Society by Mr. G. A. Macfarren.”

I have been directed to forward you, will be an interesting souvenir of this eventful anniversary.

As the Society has, therefore, no intention of giving a performance on the exact date of Beethoven's birth, there is no immediate hurry for the transmission of the Bust, but the Directors are most anxious that it should arrive in time for the first Concert in March next. They would feel obliged if you would apply to the British Ambassador at Vienna for permission to forward it through him, or take such steps as you may be advised, for its being safely delivered at my residence,—35 *Great Marlborough Street, London*.

Allow me in conclusion again to thank you, in the name of the Society, for your artistic good feeling, which has prompted you to act with so much kindness and liberality.

Believe me to remain, dear Madam,

Your obedient Servant,

STANLEY LUCAS,

*Secretary.*

“ In a subsequent letter, the Secretary asked Frau Linzbauer to arrange for the safe transmission of the bust to London. The reply of her lawyer was received in the middle of the month of January.

*From B. ELISCHER to the SECRETARY of the PHILHARMONIC SOCIETY.*

Pesth,

SIR,

11th January, 1871.

By desire of Frau Fanny Linzbauer, I have to acquaint you that she has received your letters of the 12th of November and the 4th of January. A letter from you bearing this latter date has also safely reached me.

With regard to sending over the Bust of Beethoven, Frau Linzbauer can only deliver it here into the hands of a person who can prove that he is fully authorised by you to receive it, and who must be entirely responsible for its safe transmission to England.

It can be given over to your agent at any time, but Frau Linzbauer would wish that all the arrangements should be completed before the month of May, as, if not, she must consider that the Society do not desire to avail themselves of her offer.

Your obedient Servant,

B. ELISCHER.

“ Acting upon this letter, the Directors resolved to ask Mr. W. G. Cusins, the conductor of their orchestra, to go to Pesth, and receive the bust in person from the hands of Frau Linzbauer. He accordingly left London on January 21, taking with him a letter signed by the Honorary Treasurer and Secretary as his authority to take charge of the bust on behalf of the Society. From him the following letter, reporting his



arrival and his interview with Frau Linzbauer, was subsequently received :

MR. CUSINS' *Report of his Journey to Pesth.*

Hotel de l'Europe, Pesth,

MY DEAR LUCAS,

January 25th, 1871.

I take the earliest opportunity of writing to you, in order that the Directors of the Philharmonic Society may be informed of what I have done.

I arrived in Vienna on Monday without any difficulty, though trains were delayed on account of the conveyance of troops, &c. On Tuesday morning I saw Lord Bloomfield, who has promised me any assistance I may require, and in the afternoon I started for this place. I went after breakfast to-day to call on Mr. Elischer, and not finding him, went on at once to Madame Linzbauer, who is a most charming lady. Both she and her husband, Professor Linzbauer, received me most cordially, and after a few words showed me the bust. It is undoubtedly a very fine work of Art, and one to be prized very highly indeed. I feel quite happy in being able to have the honour of bringing over to England such a treasure. Our conversation was all in German, as Madame Linzbauer speaks French very slightly, and the Professor not at all, so that sometimes I missed the complete sense of all that they said ; but I can tell you that they express a high admiration for our Society and for the manner in which it acted towards the great man by sending him the Broadwood piano,<sup>1</sup> and the more material help. Madame Linzbauer has a real German piety for this bust, and was quite affected at the idea of parting with it. It was left to the Society in her will, with some pictures and small things ; but the occasion of the centenary made her wish to see it in the Society's possession during her lifetime. The bust is unique, and no copy has ever been made of it. It is in *Gyps* (plaster, I imagine) and painted over to preserve it. The sculptor, as you know, is Professor Schaller, of Vienna, a man of high repute. The mouth and chin are quite marvellous. It is duly attested as to its being genuine and a good likeness, by Breuning, Mayseder, Count Dietrichstein, &c. I am now in possession of all the documents, which are in a handsome morocco leather case. The bust, which I helped

<sup>1</sup> "This was not presented by the Society, but by Mr. Thomas Broadwood, of the firm of John Broadwood and Sons. 'On the 27th of December, 1817, the Grand Pianoforte, No. 7362, was forwarded to Beethoven at Vienna. It had been tried by Clementi, J. B. Cramer, and Ferdinand Ries (Beethoven's favourite pupil, and subsequently one of his biographers), whose names, with those of other professors of less eminence, were inscribed upon it. It was unpacked at Vienna by Streicher, and Mr. Cipriani Potter, then happening to be at Vienna, was the first to try it. Beethoven set such value on it that he would allow no one but himself to play upon it, and, only as a great favour, used to permit Stumpff to tune it.'"

to pack, will come here to-morrow. It is in the case originally made for its journey here from Vienna, wood padded on all sides, with a kind of mattress work, and all the interstices are filled up with bran. I believe the Vienna Philharmonic Society is very angry at not possessing the bust. I am now *most* anxious about its safe arrival in England. I shall bring it as luggage, but in these parts your luggage is taken from you, only to be returned at the end of the journey, and the porters do what they like with it. I shall, however, take every possible precaution, and will see if Lord Bloomfield will not give me some means of passing it through the different custom-houses without its being opened. If there is a Philharmonic Concert in Vienna on Sunday I shall stop for it, or for a very interesting opera, otherwise I shall start on Sunday, and hope to arrive on Tuesday morning at 7 a.m. I trust the Directors will be satisfied with my mission so far.

I shall probably call on Franz Liszt to-morrow with Reményi.

Believe me,

Yours very sincerely,

W. G. CUSINS.

“Frau Linzbauer gave the bust into the custody of Mr. Cusins, and also placed in his charge all the documents confirming its authenticity, together with several other papers of considerable interest.

“The following legal document is on parchment, and appended to it is a photograph of the bust, and on the back of this photograph is written the deed of gift, drawn up, signed, and stamped by the Austrian notary, and also signed in due form by Frau Linzbauer.

This plaster bust of the great musician, Ludwig van Beethoven, was executed at the request of his friend, Carl Holz, by the famous sculptor, Professor F. Schaller, in indication of which the initials F. S. will be found on it.

After the death of Carl Holz, it was purchased by Frau Linzbauer, wife of Herr Linzbauer, a Professor at the University, with the intention of leaving it, at her death, to some musical institution. The bust is in every way unique; and the undersigned gentlemen, who were all personally acquainted with Beethoven, hereby certify that it is a remarkable and speaking likeness of the great original :

MORITZ GRAF ZU DIETRICHSTEIN.

J. F. CASTELLI, DR.

FREIHERR VON MAYENBERG.

FRANZ VON HEINTL, DR.

J. MAYSER.

LEOPOLD VON SONNLEITHNER, DR.

Vienna, 1st February, 1859.

Dr. J. F. Castelli declared and affirmed to me, that he drew up and signed the above certificate with his own hand, and that it was also signed by the other five gentlemen in his presence.

I affirm the above in accordance with the Notary's Act of the same date, conferring upon me this authority.

Dr. AUGUST BACH, *Notary*.

Vienna, 30th December, 1859.

### DEED OF GIFT,

By which I, the undersigned, give and deliver over to the Philharmonic Society in London, as their absolute property, this certified Bust of Ludwig van Beethoven, in recognition of their kind donation to the immortal master, and in remembrance of the Centenary Festival of his birth, on the 17th December, 1870.

FANNY LINZBAUER-PONSING.

B. ELISCHER, *Witness*.

Ofen, 25th January, 1871.

Received, on behalf of the Philharmonic Society of London,  
W. G. CUSINS.

Jan. 26, 1871.

"Frau Linzbauer told Mr. Cusins that Carl Holz, the friend for whom this bust of Beethoven was prepared, had been her musical instructor, and that from her earliest childhood she had constantly seen and admired this likeness of the great master. Herr Holz had promised to give it to her, but at his death she purchased the bust, and had intended to bequeath it to the Philharmonic Society (indeed, as a proof of this intention she had forwarded to the Society a sealed copy of her will); but it occurred to her that the celebration of the centenary of Beethoven's birth would be the more fitting occasion, and her lawyer, Mr. Elischer, having consulted Professor Ignaz Moscheles (of whose intimate relations, both with Beethoven and the Philharmonic Society, she was well aware), the following reply was received from that gentleman:

*From I. MOSCHELES to B. ELISCHER.*

Leipsic,

22nd January, 1869.

DEAR SIR,

I am surprised, and very much pleased to learn from you that it is the intention of Frau Linzbauer to present to the Phil-

harmonic Society of London, the original bust of the immortal Beethoven which is now in her possession. The English nation, and especially this Society, most fully deserve it, as a recognition of the extraordinary sympathy which they showed for Beethoven in his latter years.

If Frau Linzbauer will address this bust "To the Directors of the Philharmonic Society Concerts, Hanover Square Rooms, London," it will doubtless reach them in safety.

In conclusion, I will only express the wish that it may be possible to reproduce it in some form for the benefit of the world at large.<sup>1</sup>

Yours, &c.,

I. MOSCHELES.

"Frau Linzbauer also intimated to Mr. Cusins her wish—

"First,—That a photograph of the bust, with the Directors, Secretary, and Conductor surrounding it, should be taken and sent to her as a memento.

"Secondly,—That a pedestal of marble should be made for it, and that it should stand with the wreath of "immortelles," which she gave for it, round its base; and—

"Thirdly,—that the C minor Symphony should be played at the first concert when it was exhibited.

"She likewise told him that Professor Schaller made several studies (drawings) for this bust, and that from these the bust was prepared. It was intended only for his friend Holz, and the mould was therefore destroyed.<sup>2</sup>

"Frau Linzbauer gave to Mr. Cusins the following memorandum drawn up by her friend, Herr Paul F. Walther, who had been an intimate friend of Beethoven; she also gave him the half laurel leaf to which Herr Walther refers, which relic she had received from him.

#### MEMORANDUM BY PAUL FRIEDRICH WALTHER.

I was one of those who, on the 29th March, 1827, followed to the grave the body of that mighty and unsurpassed Tone-Poet, Ludwig van Beethoven. It may be imagined what a moment, full of emotion and grief, this was to all who had known or even seen him, and especially to those who had, as orchestral performers,

<sup>1</sup> "The desirability of rendering this interesting portrait Bust accessible to the general public is under the consideration of the Directors, and they hope shortly to announce that their arrangements are completed."

<sup>2</sup> "On examination it will be perceived that what is called by sculptors a 'waste mould,' and not a 'piece mould,' was used. This is an evidence that the bust was not repeated."



so often taken part in the execution of his famous compositions ; but the bulk of the population of Vienna streamed out in greater numbers than I have ever seen, in order to pay the last tribute of respect to Beethoven. The open space in front of the Schwarzschaner House, in which he had lived during his latter years, and in which he died, was thronged with thousands of persons.

The procession moved along with endless difficulty, from the house of death to the parish church in the Alse-vorstadt ; and before the procession had proceeded half way, it was found necessary to bring soldiers from the barracks in the neighbourhood, in order to line the route and keep it clear. On the road some music, from a Mass composed by the great departed, was executed as a vocal Quartett by sixteen singers, to the accompaniment of trombones.<sup>1</sup> The supporters of the pall were all artistic notabilities who were then in Vienna. The same immense crowd reached also as far as the church at Währing, and from thence to the grave in the cemetery. All seemed to realise the great sorrow which had befallen us.

At the entrance to the cemetery, Heinrich Anschütz, the actor, recited a funeral oration which had been written by Franz Grillparzer. I then stood with Johann Nepomuk Hummel, the Kapellmeister from Weimar, with August Artaria, the print-seller, with Karl M. Gross-Athanasius (formerly famous in the musical world of Vienna for his critical essays, but who had then retired to a country life), and with several others. In order to keep off the pressure of the crowd, we stood in a circle round the grave, into which, soon after, was lowered all that was mortal of Beethoven. Hummel threw into the grave three wreaths of laurel—one on the head, one on the feet, and one on the centre of the body—and then, with tears in our eyes, we left this most memorable spot. We, who had formed the above-mentioned circle, and Beethoven's relatives, were each so fortunate as to obtain a leaf from the wreaths of laurel.

After the funeral was over we assembled together in the hall of the Musical Society, in order to rehearse for the next concert of sacred music some portions of the Great Mass, and the Ode to Joy, from the 9th Symphony. Before the funeral, in the morning, most of us had rehearsed the Symphony in D, for a concert of the Society of Dilettanti ; but it is impossible to describe how much we were inspired by this second rehearsal, which seemed to us a sort of evening epilogue. I could not help showing my leaf of laurel to all those who deeply sympathised with me. I was envied by all, and at last could not resist the entreaties of Frau Betty Bogner-Fröhlich, the excellent contralto singer, for the gift of half of my leaf (she was then the wife of Ferdinand Bogner, the

<sup>1</sup> "Not a Mass, but a composition by Beethoven, written for trombones in 1812 for a festival at Linz, and adapted to the words of the 'Miserere' by Seyfried."



famous fautist, and after his death she taught drawing in the school for soldiers' daughters at Hernals). She still retains this half-leaf in her possession. The remaining half of the laurel leaf I gave, on the 21st March, 1860, as a mark of my profound esteem to Frau Fanny Linzbauer, wife of Dr. Franz Linzbauer, professor at the university of Pesth; she being a fervent admirer of Beethoven, and a devoted student of his works. I believed that I never could have parted with this half-leaf, yet I feel now that I could not have placed it in more worthy hands. She has dedicated her life to the study of the great departed man; and it seems to have been a happy dispensation of Providence, that she should also have become the possessor of the original plaster bust of Ludwig van Beethoven, which was prepared for Carl Holz, who has now also passed away and rejoined his immortal friend, who, in his great Symphony in A, had already given a foretaste of heaven.

This bust is an excellent work by the late F. Schaller, a distinguished professor of sculpture at the Academy here. It recalls to me vividly, faithfully, and unmistakably the appearance of Beethoven himself during his latter years, when I so often met him taking his favourite walk between Döbling and Nussdorf, and I consider myself fortunate to be able now to place the small half laurel leaf, which I received at the grave of the immortal Beethoven, with this bust, that records for us those beloved features, on which I had so often gazed whilst he was alive.

PAUL FRIEDRICH WALTHER,

*Secretary in the Department of the Imperial Finances.*

Vienna, 26th March, 1860.

FRANZ MAVRATCH,

ANTON SCHREIBLECHNER,

*Witnesses.*

I testify to the authenticity of the above statement, written and signed by Herr Paul Friedrich Walther, who is personally known to me.

DR. ANTON BACH,

*Notary.*

Vienna, 26th March, 1860.

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“Frau Linzbauer also sent to the Society the card of invitation to Beethoven's funeral and a MS. copy of the funeral oration, which was written by the poet Grillparzer, and spoken by Anschütz. It bears the signature of Grillparzer, who is still living in Vienna.

*Card of Invitation.*

JOHN FRIEDRICH WALTHER.

## INVITATION

TO THE  
FUNERAL

OF

LUDWIG VAN BEETHOVEN,

*Which will take place on the 29th March,  
at three o'clock in the afternoon.*

All will assemble at the residence of the deceased, *Schwarzspanier House*, No. 200, on the glacis outside the Schotten-Thor.

The Procession will proceed thence to the Church of the Holy Trinity at the Convent of the Minorites in the Alser-Gasse.

The musical world has suffered an irreparable loss by the death of this famous musician, which took place at six o'clock in the evening of the 26th March, 1827. Beethoven died of dropsy in the 56th year of his age,<sup>1</sup> after having received the last sacrament of the Church.

We shall hereafter announce the day when the funeral mass will be performed.

MANY FRIENDS AND ADMIRERS OF BEETHOVEN.

*This Card is issued at Tobias Haslinger's Music Shop.*

"The original and a translation of the funeral oration are here given :

*Rede bei dem Begräbnisse Beethovens.  
29<sup>ten</sup> März, 1827.*

Indem wir hier am Grabe des Verblichenen stehen, sind wir gleichsam die Repräsentanten einer ganzen Nation, des gesammten deutschen Volkes, trauernd über den Fall der einen hochgefeierten Hälfte dess, was uns übrig blieb von dem dahingeschwundenen Glanz heimischer Kunst, vaterländischer Geistesblüthe.

Noch lebt zwar,—und möchte er lange leben, der Held des Sanges in deutscher Sprache und Zunge, aber der letzte Meister des tönenden Liedes, der Tonkunst holder Mund, der Erbe und Erweiterer von Händels und Bachs, von Haydns und Mozarts unsterblichem Ruhme, hat ausgelebt, und wir stehen weinend bei den zerissenen Saiten des verklungenen Spieles.

Des verklungenen Spieles ! Lasst mich so Ihn nennen ; denn ein Künstler war er, und was er war, war er nur durch die Kunst.

<sup>1</sup> "This is an error. Beethoven having been born December 17, 1770, he must have been in the 57th year of his age."

Des Lebens Stacheln hatten ihn tief verwundet ; und wie der Schiffbrüchige das Ufer umklammert, so floh er in deinen Arm, o du des Guten und Wahren gleich herrliche Schwester, des Leidens Trösterin, von Oben stammende Kunst ! Fest hielt er an Dir ; und selbst als die Pforte geschlossen war, durch die du eingetreten bei ihm, und sprachst zu ihm, als er blind geworden war für deine Züge durch sein taubes Ohr, trug er noch immer dein Bild im Herzen, und als er starb, lag 's auf seiner Brust.

Ein Künstler war er, und wer steht auf neben ihm ? Wie der Behemoth die Meere durchstürmt, so durchflog er die Gränzen seiner Kunst. Vom Girren der Taube bis zum Rollen des Donners, von der spitzfindigsten Verwebung eigensinniger Kunstmittel bis zu dem furchtd-baren Punkte, wo das gebildete übergeht in die regellose Willkür streitender Naturgewalten : Alles hatte er durchgemessen, alles erfasst. Der *nach* ihm kommt, wird nicht fortsetzen, er wird anfangen müssen, denn sein Vorgänger hörte nur auf wo die Kunst aufhört.

Adelaide und Leonore ! Feier der Helden von Vittoria ! und des Mess-opfers gläubiges Lied ! Kinder ihr der drei-und viergetheilten Stimmen ! brausende Symphonie "Freude schöner Götterfunken !" du Schwanengesang : Muse des Liedes und des Saitenspiels ! stellt Euch rings um sein Grab und bestreut es mit Lorbeern !

Ein Künstler war er, aber auch ein Mensch :—Mensch in jedem, im höchsten Sinne : weil er von der Welt sich abschloss, nannte sie ihn "feindselig" ; und weil er der Empfindung aus dem Wege ging, "gefühllos" ; ach ! Wer sich hart weiss, der flieht nicht. Die feinsten Spitzen sind es, die am leichtesten sich abstumpfen, und biegen oder brechen. Das Uebermass der Empfindung weicht der Empfindung aus ! Er floh die Welt, weil er in dem ganzen Bereiche seines liebenden Gemüthes keine Waffe fand, sich ihr zu widersetzen ; er entzog sich den Menschen, nachdem er ihnen Alles gegeben, und nichts dafür empfangen hatte. Er blieb einsam, weil er kein zweites Ich fand. Aber bis an sein Grab bewahrte er ein menschliches Herz allen Menschen, ein väterliches den Seinen ; Gut and Blut der ganzen Welt ! So war er, so starb er, so wird er leben für alle Zeiten.

Ihr aber, die Ihr unserm Geleite gefolgt bis hieher, gebiethet Euerm Schmerz : nicht verloren habt Ihr ihn, Ihr habt ihn gewonnen. Kein Lebender tritt in die Hallen der Unsterblichkeit ein : der Leib muss fallen, dann erst öffnen sich ihre Pforten. Nicht *ihn* betrauert, *er* steht von nun an unter den Grossen aller Zeiten, unantastbar für immer.

Darum kehrt nach Hause, betrübt aber gefasst, und wenn Euch je im Leben, wie der kommende Sturm, die Gewalt seiner Schöpfungen übermannt, wenn Euer Entzücken dahin strömt in der Mitte eines jetzt noch ungeborenen Geschlechtes ; so erinnert Euch dieser Stunde, und denkt, "wir waren dabei, als sie ihn begraben, und als er starb, haben wir geweint."

GRILLPARZER.



## TRANSLATION

We stand here round the grave of the departed, the representatives of an entire people—the German nation at large—in mourning assembled by the mortal remains of one of those twin heroes, who were lately the only remaining representatives of that culminating period of art and intellectual culture in Germany. The great hero of German poetry still survives, and long may he live;<sup>1</sup> but the last great master of song, the representative hero of harmony, who inherited and augmented the immortal fame of Händel and Bach, of Haydn and Mozart, is no more! and we stand mournfully gazing on the snapped strings of his now silent lyre!

His silent lyre!—so let me call it, for he was a real artist; and whatever he became, it was through his art.

Deeply did the thorns of life wound him; and, like as the shipwrecked sailor clings to the rock, so did he take refuge in thy arms, O Art! thou noble sister of truth and goodness!—heaven-born consoler of the sufferer! Firmly did he cling to thee, and even when the gates through which thou wert wont to enter, were closed to him, and when, from his deafness, he could no longer perceive thy glorious form, still did he bear thy picture in his heart, and when he died, it lay upon his breast.

He was indeed an artist; and who will arise to be his equal? Like as Behemoth rushes along through the seas, so did he range through the entire domain of his art. He traversed every province and forced everything into his grasp; from the cooing of the dove, to the rolling of the thunder, from the minutest combinations of capricious art, up to that awful point, in which regularity almost seems to become merged in a chaotic struggle of the antagonistic elements. Those who live after him cannot continue his art, they must recommence entirely on another track; for his genius has developed perfection.

‘Adelaide’ and ‘Leonore,’ ‘Pæan to the heroes of Vittoria,’ devout ‘Credo’ of the sacramental Mass, ye offspring of choral harmony! Tempestuous symphony, ‘Freude schöner Götterfunken!’ thou song of the dying swan! Ye muses of song and lyre! arise and range yourselves around his grave, and bestrew it with laurels.

An artist he truly was, but yet a man! A man in every, in the highest, sense of the word. He withdrew himself from men, and they called him ‘misanthrope’; he shunned all demonstration of sentiment and they said ‘hard hearted.’ Alas! those who feel their hearts to be hard, do not flee from men; the finest edge of tempered steel blunts the soonest—it bends or breaks. It is the nature of the deepest sensitiveness, that most dreads all demonstration of sensitiveness.

He fled from the world, because in the whole armoury of his

<sup>1</sup> “Goethe did not die till March 22, 1832.”

tender heart he found no weapon with which to combat it ; he withdrew from men after he had given them *all*, and found that he received nothing from them in return. He remained one alone—for there was no one like himself. But even when on the verge of the grave he was full of benevolence for mankind, and of fatherly affection for his relatives. His life, his all, was devoted for the benefit of his fellow-creatures.

Such was his life ; such was his death ; and thus will he be remembered for all time !

Ye, therefore, who have followed with us to this spot, restrain your sorrow. Grieve not for him as lost—for he has gained eternity ! No living man can enter the realms of immortality ;—the body must depart before those gates can open to receive the soul. Grieve not then for him ; he stands now among the heroes of all ages, unassailable for ever !

Depart to your homes, grieving, but calm in your sorrow ; and if ever in life any one of you, when listening to the creations of his mighty genius, should feel awed, as by an approaching storm ;—and when your applause shall mingle with that of generations yet unborn ;—be mindful also of this hour, and say, ‘ We stood by when they buried him, and we wept when he died.’

GRILLPARZER.

“ Mr. Cusins returned to London on January 31, bringing with him the bust and these papers.”

In commemoration of the centenary of Beethoven’s birth, the Directors resolved to cause a gold medal, bearing his effigy, to be struck, which they might present occasionally to artists of distinguished eminence, for services rendered to Art and the Society. Wyon, the sculptor and numismatist, made use of the bust, just referred to, in modelling the head in profile upon this medal. It was presented during the season to Sterndale Bennett, Mme Nilsson, Gounod, Joachim, Mme Lemmens-Sherrington and Santley amongst others. A replica of the bust, in Parian,<sup>1</sup> was graciously received by Her Majesty Queen Victoria, also by the University of Cambridge, the Royal Academy of Music, the Royal Society of Musicians, the Crystal Palace and Messrs. John Broadwood & Co., who sent a grand pianoforte to Beethoven.

Gounod, who had been asked in vain to conduct a “ Gounod” concert, did conduct four of his works : his Symphony in D, and a Saltarelle for Orchestra, new to London, but previously played at the Crystal Palace, and his well-known songs,

<sup>1</sup> The original bust was in gypsum (plaster of Paris) ; the replicas were in Parian, which is a fine clay, much used for statuettes.



"There is a green hill," sung by Santley, and "Far greater in his lowly state" (Irene), by Miss Edith Wynne. An eventful concert.

At the 2nd, M. Jules Lefort appeared, singing an air by Sacchini.

At the 3rd and 4th concerts, Mlle Brandès and Mlle Szarvady (already known there as Wilhelmina Claus) were the respective pianists, and Bottesini rendered a Concertino of his own for Double-bass, for the first time in London, whilst, at the 8th concert, Camillo Sivori gave his last performance of the favourite first movement from his Violin Concerto in A, *by general desire*. New singers were Mr. George B. Bentham, M. Capoul, and Mlle Marie Marimon, the Belgian soprano, all appearing by permission of Mr. J. H. Mapleson, of Her Majesty's Theatre.

## PROGRAMMES FOR 1871

### FIRST CONCERT. WEDNESDAY, MARCH 8

#### PART I

SYMPHONY in D<sup>1</sup> . . . . . *Gounod*  
(First performance.)

SONG, "There is a green hill far away" . . . . . *Gounod*

MR. SANTLEY.

(First time of performance.)

SALTARELLE<sup>1</sup> . . . . . *Gounod*  
(First time in London: dedicated to W. G. Cusins.)

SCENA, "Far greater in his lowly state" (Irene)<sup>1</sup> . . . . . *Gounod*

MISS EDITH WYNNE.

CONCERTO for Violin . . . . . *Mendelssohn*  
HERR JOACHIM.

#### PART II

SYMPHONY in C minor (No. 5) . . . . . *Beethoven*  
(In compliance with the wish of the Donor of the Bust of  
Beethoven.)

SCENA, "My child is fled" (Robin Hood) . . . . . *G. A. Macfarren*  
MR. SANTLEY.

DUET, "Crudel perchè" (Le Nozze di Figaro) . . . . . *Mozart*  
MISS EDITH WYNNE and MR. SANTLEY.

OVERTURE, "The Ruler of the Spirits" . . . . . *Weber*  
Conductor, MR. W. G. CUSINS.

<sup>1</sup> Conducted by the composer.

## SECOND CONCERT. WEDNESDAY, MARCH 22

## PART I

- SYMPHONY, "The Reformation" . . . . . *Mendelssohn*  
 AIR, "Elle m' a prodigué sa tendresse" (Œdipe a Colonne) . . . . . *A. Sacchini*

MONS. JULES LEFORT.

- CONCERTO for Pianoforte in C minor . . . . . *Beethoven*  
 MADAME SCHUMANN.

- RECIT., "Giunse alfin"; ARIA, "Deh vieni" (Le Nozze di Figaro) . . . . . *Mozart*  
 MADAME LEMMENS-SHERRINGTON.

- OVERTURE, "The Wood-nymphs" . . . . . *Sterndale Bennett*

## PART II

- SYMPHONY, "Jupiter" . . . . . *Mozart*  
 SCENA, "Ah, quelle nuit" (Le Domino Noir) . . . . . *Auber*  
 MADAME LEMMENS-SHERRINGTON.

- OVERTURE, "Oberon" . . . . . *Weber*

Conductor, Mr. W. G. CUSINS.

## THIRD CONCERT. MONDAY, APRIL 24

## PART I

- SYMPHONY in D (No. 7) . . . . . *Haydn*  
 ROMANZA, "Ah, non avea più lagrime" (Maria di Rudenz) . . . . . *Donizetti*

SIGNOR DELLE SEDIE.

- CONCERTO for Pianoforte in G minor . . . . . *Mendelssohn*  
 MME EMMA BRANDÈS.

- ARIA, "Batti, batti" (Don Giovanni) . . . . . *Mozart*  
 MME MONBELLI.

(Violoncello Obbligato, Mr. W. PETTIT.)

- OVERTURE, "Leonora" . . . . . *Beethoven*

## PART II

- SYMPHONY in D minor . . . . . *Spohr*  
 AIR, "des Bijoux" (Faust) . . . . . *Gounod*

MME MONBELLI.

- DUET, "Pronta io son" (Don Pasquale) . . . . . *Donizetti*  
 MME MONBELLI and SIGNOR DELLE SEDIE.

- OVERTURE, "Rienzi" . . . . . *Wagner*

Conductor, Mr. W. G. CUSINS.

## FOURTH CONCERT. MONDAY, MAY 8

## PART I

- CONCERTO GROSSO in G minor . . . . . *Handel*  
 ARIA, "Per la gloria" (Griselda) . . . . . *Buononcini*

MR. JULES STOCKHAUSEN.

- CONCERTO for Pianoforte . . . . . *Schumann*

MME SZARVADY.

RECIT. and AIR, "Sombre forêt" (William Tell)	Rossini
Mlle ANNA REGAN.	
OVERTURE, "Ruy Blas"	Mendelssohn

## PART II

SYMPHONY in F (No. 8)	Beethoven
DUET, "Quel sepolcro" (Agnese)	Paër
Mlle REGAN and MR. STOCKHAUSEN.	
CONCERTINO for Double-Bass in F# minor	Bottesini
SIGNOR BOTTESINI.	
(First performance in London.)	
SCENA, "Wo berg' ich mich" (Euryanthe)	Weber
MR. STOCKHAUSEN.	
MARCH, "Exhibition"	Auber
Conductor, MR. W. G. CUSINS.	

## FIFTH CONCERT. MONDAY, MAY 22

## PART I

SYMPHONY in C	Schubert
ARIA, "Un aura amorosa" (Cosi fan tutte)	Mozart
MR. GEORGE B. BENTHAM. <sup>1</sup>	
ADAGIO and FUGUE	Mozart
RECIT. ed ARIA, "Ernani involami" (Ernani)	Verdi
MADAME SINICO. <sup>1</sup>	
CONCERTO for Violin	Beethoven
MADAME NORMAN-NERUDA.	

## PART II

SYMPHONY in A major, "Italian"	Mendelssohn
DUET, "Parigi o cara" (La Traviata)	Verdi
MADAME SINICO and MR. BENTHAM.	
OVERTURE, "Les Deux Journées"	Cherubini
Conductor, MR. W. G. CUSINS.	

## SIXTH CONCERT. MONDAY, JUNE 5

## PART I

SYMPHONY in G minor	Mozart
CAVATINA, "Nobil donna" (Les Huguenots)	Meyerbeer
MADAME TREBELLI-BETTINI. <sup>1</sup>	
OVERTURE (MS.), "Cymbeline"	Cipriani Potter
ARIA, "Zeffiretti lusinghieri" (Idomeneo)	Mozart
Mlle TITIENS. <sup>1</sup>	
CONCERTO for Violin, "del Campanello," in B minor	Paganini
SIGNOR SIVORI.	

<sup>1</sup> By permission of Mr. J. H. Mapleson, of Her Majesty's Opera.

## PART II

SYMPHONY, "Pastoral" (No. 6)	<i>Beethoven</i>
DUET, "Ebben per mia memoria" (La Gazza Ladra)	<i>Rossini</i>
MLLE TITIENS and MME TREBELLI-BETTINI.	
OVERTURE, "Euryanthe"	<i>Weber</i>
Conductor, MR. W. G. CUSINS.	

## SEVENTH CONCERT. MONDAY, JUNE 19

## PART I

SYMPHONY in C (Letter R)	<i>Haydn</i>
SONG (Shadow Song), "Ombra leggiera" (Dinorah)	<i>Meyerbeer</i>
MLLE ILMA DI MURSKA. <sup>1</sup>	
CONCERTO for Violin in A minor (No. 22)	<i>Viotti</i>
HERR STRAUS.	
ROMANZA, "Salve dimora casta diva" (Faust)	<i>Gounod</i>
MONS. CAPOUL. <sup>1</sup>	
CONCERTO for Pianoforte in F minor (No. 4)	<i>Sterndale Bennett</i>
MME ARABELLA GODDARD.	

## PART II

SYMPHONY in B $\flat$ (No. 4)	<i>Beethoven</i>
ARIA, "Il soave e bel contento" (La Niobe)	<i>Pacini</i>
MLLE TITIENS. <sup>1</sup>	
OVERTURE, "Mireille"	<i>Gounod</i>
Conductor, MR. W. G. CUSINS.	

## EIGHTH CONCERT. MONDAY, JULY 3

## PART I

SYMPHONY in E $\flat$	Mozart
ARIA, " Fanciulle che il core " (Dinorah)	Meyerbeer
MME TREBELLI-BETTINI. <sup>1</sup>	
CONCERTO for Violin in A (1st Movement only)	Sivori
SIGNOR SIVORI.	
(By general desire.)	
RECIT., " Ah, non giunge " ; ARIA, " Ah, non credea "	Bellini
(La Sonnambula)	
MLLE MARIE MARIMON. <sup>1</sup>	
OVERTURE, " Paradise and the Peri "	Sterndale Bennett

## PART II

SYMPHONY in A (No. 7)	<i>Beethoven</i>
ROMANCE, "San Paroles," in E $\flat$	<i>Sivori</i>
SIGNOR SIVORI.	
RECIT., "Nacqui all' affanno"; ARIA, "Non più mesta" (La Cenerentola)	<i>Rossini</i>
MME TREBELLI-BETTINI.	
OVERTURE, "Jubilee"	<i>Weber</i>
Conductor, MR. W. G. CUSINS.	

<sup>1</sup> By permission of Mr. J. H. Mapleson, of Her Majesty's Opera.

1872

Upon the recovery from his most serious illness by the Prince of Wales, the Directors sent a humble address to the Queen, which was most graciously received.

Two pleasant customs were in vogue at this time : one was an annual dinner at the Crystal Palace for Directors and their distinguished guests, taking place this year on July 19 ; the other was the presenting of a souvenir to the talented performers who gave their services to the Society, the ladies receiving a bracelet, and the gentlemen a " piece of plate."

The Beethoven medal was presented to Mme Parepa-Rosa. Amongst the Associates elected this year was the really powerful organist, Mr. W. T. Best, who writes to thank the Directors for being " wafted into Paradise at last " !

Many curious compositions have been offered to the Society at different times, but, this year, Signor Pietro Pinelli offered them his four-act Opera on the subject of " Dante Alighiero e Milton " ! Just at this time, the dates of the concerts appear to have clashed badly with those of the Opera, and resulted in a petition from the entire orchestra to the Directors, as Sir Michael Costa would not allow any of his men to be absent, with the result that the Philharmonic Society suffered considerably at the hands of deputies ; a form of discomfort continuing " even unto this day."

It had been hoped that a Violin Concerto by G. A. Macfarren would have been ready this year, but he could not manage it ; but he still wrote the analytical programmes.

At the 1st concert, the new arrivals were Mme Peschka-Leutner, an Austrian soprano, and Herr Carl Bargheer, who played the violin with Joachim in Spohr's Duo Concertante (No. 2) and, in Part II, the " Trillo del Diavolo " of Tartini.

At the 2nd, Handel's " Mio bel tesoro "(Alcina) was sung by Mlle Anna Regan, with Robert Franz's orchestral accompaniments.

In the 3rd concert, Mlle Colombo and Mrs. Georgina Weldon appeared, the latter making her debut at these concerts with Gounod's grand song " The Worker," which the composer conducted ; Mlle Camilla Urso introduced herself in Mendelssohn's Violin Concerto.

The 4th concert saw the first appearance of Mlle Carlotta Patti (a sister of Mme Adelina Patti) and of Herr Gustav Walter (K.K. Kammer-sänger aus Wien), the latter (Walter) new to England. At the same concert, M. Delaborde played,



in addition to Beethoven's Pianoforte Concerto in E $\flat$ , a Bach Toccata on the Pedalier-Pianoforte.<sup>1</sup>

At the 6th concert came Signor Vizzani, a favourite "tenore robusto" from the Opera, and Mlle Marie Roze made her debut at the same concert. She had just returned from the terrible scenes of the Franco-German War, in which she served as nurse to the Ambulance Department, receiving the Geneva Cross and a diploma of thanks for her brave services. She married Julius Perkins, the American basso, in 1874 and Colonel J. Henry Mapleson in 1877, and was highly esteemed as an operatic soprano, possessing a clear, brilliant voice, with which, as *prima donna* of the Royal Carl Rosa Opera Co., she delighted thousands of listeners.

At the 7th concert, a Concerto for Strings in G, by J. S. Bach, was performed *for the first time in England!* and at the 8th and last concert of this sixth decade, an Orchestral Prelude or Overture to the music of Sophocles' "Ajax," composed expressly for the Society by Sir Sterndale Bennett (knighted the previous year), was performed for the first time and very warmly received by the large and appreciative audience. A testimonial, presented to Sir Sterndale, and which eventually took the form of the valuable scholarship bearing his name at the Royal Academy of Music, was subscribed to by this Society.

## PROGRAMMES FOR 1872

### FIRST CONCERT. WEDNESDAY, MARCH 20

#### PART I

SYMPHONY in D (No. 2)	Cipriani Potter
ARIA, "Che farò senza Eurydice" (Orfeo)	Gluck
MADAME PATEY.	
DUO CONCERTANTE for two Violins in B minor (No. 2)	Spohr
HERRN BARGHEER and JOACHIM.	
ARIA, "Tu m' abbandoni, ingrato"	Spohr
MME PESCHKA-LEUTNER.	
OVERTURE, "Leonora" (No. 1)	Beethoven

#### PART II

SYMPHONY, "Scotch"	Mendelssohn
SACRED SONG, "There is a green hill far away"	Gounod
MADAME PATEY.	

<sup>1</sup> A pedal keyboard attached to a pianoforte, constructed by Broadwood.

VIOLIN SOLO, " Il Trillo del Diavolo "	<i>Tartini</i>
HERR BARGHEER.	
(Accompanied on the Pianoforte by MR. CUSINS.)	
RECIT., " Non paventar "; ARIA, " Infelice " (Il Flauto Magico)	<i>Mozart</i>
MADAME PESCHKA-LEUTNER.	
OVERTURE, " Der Freischütz "	<i>Weber</i>
Conductor, MR. W. G. CUSINS.	

## SECOND CONCERT. MONDAY, APRIL 15

## PART I

CONCERTO for Oboe	<i>Handel</i>
MR. A. LAVIGNE.	
CAVATINA, " Va, dit-elle " (Robert le Diable)	<i>Meyerbeer</i>
Mlle ANNA REGAN.	
CONCERTO for Pianoforte	<i>Schumann</i>
MADAME SCHUMANN.	
ARIA, " Dalla sua pace " (Don Giovanni)	<i>Mozart</i>
MR. VERNON RIGBY.	
OVERTURE, " The Isles of Fingal "	<i>Mendelssohn</i>

## PART II

SYMPHONY in D (No. 2)	<i>Beethoven</i>
ARIA, " Mio bel tesoro " (Alcina)	<i>Handel</i>
Mlle ANNA REGAN.	
(Scored for Orchestra by ROBERT FRANZ.)	
SALTARELLE	<i>Gounod</i>
Conductor, MR. W. G. CUSINS.	

## THIRD CONCERT. MONDAY, APRIL 29

## PART I

SYMPHONY in G minor	<i>Sir Sterndale Bennett</i>
RECIT., " In quali eccessi "; ARIA, " Mi tradi " (Don Giovanni)	<i>Mozart</i>
Mlle COLOMBO. <sup>1</sup>	
OVERTURE, " Coriolan "	<i>Beethoven</i>
CAVATINA, " Bell' raggio " (Semiramide)	<i>Rossini</i>
Mlle COLOMBO.	
CONCERTO for Violin	<i>Mendelssohn</i>
MME CAMILLA URSO.	

## PART II

SYMPHONY, " Eroica " (No. 3)	<i>Beethoven</i>
NEW SONG, " The Worker "	<i>Gounod</i>
MRS. WELDON.	
(Conducted by the Composer.)	
OVERTURE, " Jessonda "	<i>Spohr</i>
Conductor, MR. W. G. CUSINS.	

<sup>1</sup> By permission of Mr. J. H. Mapleson.

## FOURTH CONCERT. MONDAY, MAY 13

## PART I

SYMPHONY in B minor, "Unfinished" (two Movements)	<i>Schubert</i>
ARIA, "Dies Bildniss" (Die Zauberflöte)	<i>Mozart</i>
HERR GUSTAV WALTER.	
CONCERTO for Pianoforte in E $\flat$	<i>Beethoven</i>
MONS. E. M. DELABORDE.	
CAVATINA, "Ah, non giunge" (La Sonnambula)	<i>Bellini</i>
M <sup>LE</sup> CARLOTTA PATTI.	
OVERTURE, "Ruy Blas"	<i>Mendelssohn</i>

## PART II

SYMPHONY in F (No. 8)	<i>Beethoven</i>
LIEDER { (a) Liebeslied, "Du fragst warum ich liebe" (b) Persisches Lied, "Gelb rollt mir"	<i>H. Riedel</i> <i>Rubinstein</i>
HERR WALTER.	
TOCCATA in F (arranged for Pedalier-Pianoforte)	<i>J. S. Bach</i>
MONS. DELABORDE.	
ARIA, "Nò, che non sei capace"	<i>Mozart</i>
M <sup>LE</sup> CARLOTTA PATTI.	
OVERTURE, "Masaniello"	<i>Auber</i>
Conductor, MR. W. G. CUSINS.	

## FIFTH CONCERT. MONDAY, MAY 27

## PART I

SYMPHONY in C minor (No. 5)	<i>Haydn</i>
SONG, "Revenge, Timotheus cries" (Alexander's Feast)	<i>Handel</i>
MR. SANTLEY.	
CONCERTO for Pianoforte in A minor	<i>W. G. Cusins</i>
MADAME ARABELLA GODDARD.	
CAVATINA, "Come per me sereno" (La Sonnambula)	<i>Bellini</i>
M <sup>LE</sup> MARIE MARIMON.	
OVERTURE, "Egmont"	<i>Beethoven</i>

## PART II

SYMPHONY in C (No. 2)	<i>Schumann</i>
DUET, "Pronta io son" (Don Pasquale)	<i>Donizetti</i>
M <sup>LE</sup> MARIMON and MR. SANTLEY.	
MARCH, "Athalie"	<i>Mendelssohn</i>
Conductor, MR. W. G. CUSINS.	

## SIXTH CONCERT. MONDAY, JUNE 10

## PART I

SYMPHONY, "Jupiter"	<i>Mozart</i>
ARIA, "Vedrommi intorno" (Idomeneo)	<i>Mozart</i>
SIGNOR VIZZANI.	

CONCERTO for Pianoforte in E $\flat$ . . . . .	<i>Liszt</i>
MR. FRITZ HARTVIGSON.	
CAVATINE, "En vain au ciel" (Der Freischütz) . . .	<i>Weber</i>
M <sup>LE</sup> MARIE ROZE.	
OVERTURE, "The Tempest" . . . . .	<i>Benedict</i>

## PART II

SYMPHONY, "Pastoral" (No. 6) . . . . .	<i>Beethoven</i>
DUET, "Tornami a dir" (Don Pasquale) . . . . .	<i>Donizetti</i>
M <sup>LE</sup> MARIE ROZE and SIGNOR VIZZANI.	
OVERTURE, "Faniska" . . . . .	<i>Cherubini</i>
Conductor, MR. W. G. CUSINS.	

## SEVENTH CONCERT. MONDAY, JUNE 24

## PART I

CONCERTO for Strings in G . . . . .	<i>J. S. Bach</i>
(First time of performance in England.)	
RECIT., "O patria"; ARIA, "Di tanti palpiti" (Tancredi) . . . . .	<i>Rossini</i>
M <sup>ME</sup> TREBELLI-BETTINI.	
CONCERTO for Violin, "Scena Cantante" . . . . .	<i>Spohr</i>
M <sup>ME</sup> NORMAN-NERUDA.	
SCENA, "Infelice" . . . . .	<i>Mendelssohn</i>
M <sup>LE</sup> TITIENS.	
OVERTURE, "Midsummer Night's Dream" . . . . .	<i>Mendelssohn</i>

## PART II

SYMPHONY in A (No. 8) . . . . .	<i>Beethoven</i>
DUET, "Lasciami, non t' ascolto" (Tancredi) . . . . .	<i>Rossini</i>
M <sup>LE</sup> TITIENS and M <sup>ME</sup> TREBELLI-BETTINI.	
OVERTURE, "Der Berg-geist" . . . . .	<i>Spohr</i>
Conductor, MR. W. G. CUSINS.	

## EIGHTH CONCERT. MONDAY, JULY 8

## PART I

SERENADE in D . . . . .	<i>Brahms</i>
ARIA, "Alle voci della gloria" . . . . .	<i>Rossini</i>
MR. SANTLEY.	
CONCERTO for Pianoforte in D minor . . . . .	<i>Mendelssohn</i>
MR. CHARLES HALLÉ.	
SCENA, "Ah, perfido" . . . . .	<i>Beethoven</i>
M <sup>ME</sup> PAREPA-ROSA.	
PRELUDE, "Ajax" (composed expressly for the Society) . . . . .	<i>Sir Sterndale Bennett</i>
(First time of performance.)	

## PART II

SYMPHONY in C minor (No. 5) . . . . .	<i>Beethoven</i>
DUET, "Tutte le feste" (Rigoletto) . . . . .	<i>Verdi</i>
M <sup>ME</sup> PAREPA-ROSA and MR. SANTLEY.	
OVERTURE, "Jubilee" . . . . .	<i>Weber</i>
Conductor, MR. W. G. CUSINS.	

## 1863-1872

A TABLE showing the Number and Nationality of the Composers, and their various forms of Composition, during the sixth decade of the Society's existence.

Nationality.	Composers.	Symphonies.	Overtures.	Concertos.	Miscellaneous.	Vocal.	Total of Compositions.
Austria . . . .	1	—	—	—	—	1	1
British Empire .	6	1	11	1	5	13	31
France . . . .	2	2	3	1	1	31	38
German Empire	6	4	4	7	12	21	48
Italy . . . .	6	—	—	—	1	5	6
Russia . . . .	1	—	—	1	—	—	1

A TABLE showing the Number and Nationality of the Solo-players and Singers, and their various forms of Instruments and Voices, and the Conductors, during the sixth decade.

Nationality.	Piano-forte or Harp.	Strings.	Wood-Wind.	Brass.	Organ.	Male Voices.	Female Voices.	Conductors.
America .	—	—	—	—	—	1	1	—
Austria .	1	—	—	—	—	1	3	—
Belgium .	—	1	—	—	—	—	—	—
British Empire .	2	2	2	—	—	13	12	2
Denmark .	1	—	—	—	—	—	—	—
France .	1	—	—	—	—	3	3	1
German Empire .	4	2	—	—	—	4	5	—
Holland .	—	1	—	—	—	—	—	—
Hungary and Bohemia	1	1	—	—	—	—	3	—
Italy .	1	1	—	—	—	6	8	—
Norway .	—	1	—	—	—	—	—	—
Poland .	—	1	—	—	—	—	1	—
Russia .	—	1	—	—	—	—	1	—
Sweden .	—	—	—	—	—	—	2	—

The Index (at the end of this Volume) will indicate the first and last appearances of Artists, and the first and last performances of works, also the number of each during these hundred years.



## THE SEVENTH DECADE

1873-1882

1873

**A**T the request of Professor Herbert Oakeley, a Beethoven bust was presented to Edinburgh University; the Professor described the important function of unveiling it before the senate and students on Beethoven's birthday (December 16) in the music-class room.

An Overture offered to the Directors by Mr. James Waterson, on the subject of "A Tale of Two Cities," had the added interest of a "description" by Charles Dickens. It was never performed.

The 1st and 2nd concerts took place on Wednesdays; otherwise, Monday still appeared to be considered the "lucky" day.

At the 1st,<sup>1</sup> Mlle Olivia Girardi sang a Scena from Gluck's "Lucio Vero," which had been "scored" for the occasion by W. G. Cusins, who was appointed conductor, and remained in that post for the whole of this decade.

Mr. Edward Lloyd, the favourite tenor, made his first appearance with Mozart's "Dalla sua pace"; Gounod's Overture to "Le Medecin malgré lui" was given for the first time, and Rendano played for the last time at these concerts.

At the 2nd concert, that mighty work, the German Requiem of Brahms, was performed for the first time in this country, the solos being taken by Miss Sophie Ferrari and Mr. Santley, with Mr. George Cooper, Organist of the Chapel Royal, at the organ. Joachim, feeling the strain of overwork, could not play at this concert.

At the 3rd, that master-pianist, conductor and musician,

<sup>1</sup> Ferdinand Hiller was present and thanked the Secretary for his "*thicket*"; we conclude that he meant "ticket," as good music, like good wine, needs no bush.

Hans von Bülow, made his first appearance in England. Both Walter Bache and Otto Goldschmidt have borne testimony to Bülow's great powers, and especially to his marvellous memorising, a rarer accomplishment than in later years. He received the Beethoven Gold Medal, and was so much appreciated, that he played again at the 5th concert.

At the 4th concert, Mlles Justine Macvitz and Alwina Valleria first appeared, and Ludwig Straus introduced a new MS. Concerto for Violin, which had been expected in time for last season's concerts.

At the 5th, Italo Campanini made his debut at the Philharmonic, singing "Spir'to gentil" (La Favorita). In recent years a new Campanini has arisen as conductor of the Operas in which the tenor-singer made but a qualified success.

At the 6th concert, Schumann's "Manfred" Overture and Liszt's Symphonic Poem "Tasso" were given, the latter for the first time in England.

At the 7th, Miss Albic Whinery (recommended by Mr. Santley) sang, and Brahms's Pianoforte Concerto was played by Alfred Jaell, who was especially pleased to play again under Cusins's conducting, but wanted the Concerto, "being new and long," to be placed early in the Programme. Macfarren's Overture (still in MS.) to his Oratorio "St. John the Baptist" was played; the entire work was produced at the Bristol Festival in October of this year, with considerable success.

M. Jean Baptiste Colyns, a Belgian violinist, and the great pianist Mme Carreño-Sauret played, both for the first time, at these concerts; the eminent lady had only married M. Emile Sauret, whose first appearance we shall hail seven years hence, three days before the concert!

## PROGRAMMES FOR 1873

### FIRST CONCERT. WEDNESDAY, MARCH 19

#### PART I

OVERTURE, SCHERZO and FINALE . . . .	<i>Schumann</i>
SCENA, "Berenice, ove sei" (Lucio Vero) . . . .	<i>Gluck</i>
MLLE OLIVIA GIRARDI. (The Orchestration by W. G. CUSINS.)	
CONCERTO for Pianoforte in G minor . . . .	<i>Mendelssohn</i>
SIGNOR ALFONSO RENDANO.	
ARIA, "Dalla sua pace" (Don Giovanni) . . . .	<i>Mozart</i>
MR. EDWARD LLOYD.	
OVERTURE in C, "Die Weihe des Hauses" (Op. 124) .	<i>Beethoven</i>

## PART II

- SYMPHONY in B  $\flat$  (No. 4) . . . . . *Beethoven*  
 ROMANZA, "Ei dee venir" (La Juive) . . . . . *Halévy*  
 M<sup>LL</sup>E OLIVIA GIRARDI.  
 OVERTURE, "Le Médecin malgré lui" . . . . . *Gounod*  
 Conductor, MR. W. G. CUSINS.

## SECOND CONCERT. WEDNESDAY, APRIL 2

## PART I

- REQUIEM (Op. 45). The words selected from the Holy  
 Scriptures . . . . . *J. Brahms*  
 MISS SOPHIE FERRARI, MR. SANTLEY and CHORUS.  
 (First performance in England.)  
 CONCERTO for Violin in E (the Adagio and Rondo) . . . *Vieuxtemps*  
 M<sup>ME</sup> NORMAN-NERUDA.

## PART II

- CANTATA, "The First Walpurgis Night" . . . . . *Mendelssohn*  
 MISS MARY CRAWFORD, MESSRS. EDWARD LLOYD and SANTLEY,  
 with CHORUS.  
 Conductor, MR. W. G. CUSINS.

## THIRD CONCERT. MONDAY, APRIL 28

## PART I

- SYMPHONY in G (Letter Q), "The Oxford" . . . . . *Haydn*  
 AIR, "O Prêtres de Baal" (Le Prophète) . . . . . *Meyerbeer*  
 M<sup>LL</sup>E GELMINA VALDI.  
 CONCERTO for Pianoforte in E $\flat$  . . . . . *Beethoven*  
 DR. HANS VON BÜLOW.  
 AIR, "Süss sind der Rache Freuden" (Das unterbro-  
 chene Opferfest) . . . . . *Winter*  
 M<sup>ME</sup> OTTO ALVSLEBEN.  
 OVERTURE, "The Naiades" . . . . . *Sir Sterndale Bennett*

## PART II

- SYMPHONY, "The Reformation" . . . . . *Mendelssohn*  
 CHROMATIC FANTASIA and FUGUE in D minor . . . . . *J. S. Bach*  
 DR. HANS VON BÜLOW.  
 DUET, "Quis est homo" (Stabat Mater) . . . . . *Rossini*  
 M<sup>ME</sup> OTTO ALVSLEBEN and M<sup>LL</sup>E GELMINA VALDI.  
 OVERTURE, "Der Fliegende Holländer" . . . . . *Wagner*  
 Conductor, MR. W. G. CUSINS.

## FOURTH CONCERT. MONDAY, MAY 12

## PART I

- SYMPHONY in C . . . . . *Mozart*  
 CAVATINA, "Nobil signor" (Les Huguenots) . . . . . *Meyerbeer*  
 M<sup>LL</sup>E JUSTINE MACVITZ.<sup>1</sup>

<sup>1</sup> By permission of Mr. J. H. Mapleson, of Her Majesty's Opera.

CONCERTO for Violin (MS.)	G. A. Macfarren
HERR STRAUS.	
(First time of performance.)	
CAVATINA, "Caro nome" (Rigoletto)	Verdi
MILLE ALWINA VALLERIA. <sup>1</sup>	
CONCERTO for Flute (Op. 69), Andante and Rondo only	Molique
MR. OLUF SVENDSEN.	
OVERTURE, "Anacreon"	Cherubini

## PART II

SYMPHONY in C minor (No. 5)	Beethoven
DUET, "Dolce conforto" (Il Giuramento)	Mercadante
MILLES VALLERIA and MACVITZ.	
OVERTURE, "Le Nozze di Figaro"	Mozart
Conductor, MR. W. G. CUSINS.	

## FIFTH CONCERT. MONDAY, MAY 26

## PART I

SYMPHONY in C minor	Spohr
ROMANZA, "Spir'to gentil" (La Favorita)	Donizetti
SIGNOR ITALO CAMPANINI. <sup>1</sup>	
CONCERTO for Pianoforte in G (No. 3)	Rubinstein
DR. HANS VON BÜLOW.	
CAVATINA, "Invano il fato" (Robert le Diable)	Meyerbeer
MILLE ILMA DI MURSKA. <sup>1</sup>	
OVERTURE, "Euryanthe"	Weber

## PART II

SYMPHONY, "Pastoral" (No. 6)	Beethoven
PIANOFORTE SOLOS	Beethoven
(a) "Adagio con Variazione" (Op. 34)	
(b) "Rondo a capriccio" (Op. 129, Posthumous)	
DR. HANS VON BÜLOW.	
DUET, "Sulla tomba" (Lucia)	Donizetti
MILLE ILMA DI MURSKA and SIGNOR CAMPANINI.	
OVERTURE, "Alfonso and Estrella"	Schubert
Conductor, MR. W. G. CUSINS.	

## SIXTH CONCERT. MONDAY, JUNE 9

## PART I

OVERTURE, "Manfred"	Schumann
ARIA, "Fanciulle" (Dinorah)	Meyerbeer
MME TREBELLI-BETTINI.	
CONCERTO for Violin in D minor (No. 9)	Spohr
HERR LEOPOLD AUER.	
ROMANZA, "L' ombrosa notte vien" (Matilda di Guisa)	Hummel
MISS EDITH WYNNE.	
SYMPHONIC POEM, "Tasso" (Lamento e Trionfo)	Liszt
(First performance in England.)	

<sup>1</sup> By permission of Mr. J. H. Mapleson, of Her Majesty's Opera.

## PART II

SYMPHONY in A major, "Italian" . . . . .	<i>Mendelssohn</i>
ARIA, "Voi che sapete" (Le Nozze di Figaro) . . . . .	<i>Mozart</i>
MADAME TREBELLI-BETTINI.	
OVERTURE, "Faust" . . . . .	<i>Spohr</i>
Conductor, Mr. W. G. CUSINS.	

## SEVENTH CONCERT. MONDAY, JUNE 23

## PART I

SYMPHONY, "Jupiter" . . . . .	<i>Mozart</i>
ROMANZA, "Sin dall' età più tenera" (Iphigenia in Tau- ride) . . . . .	<i>Gluck</i>
SIGNOR GARDONI.	
CONCERTO for Pianoforte . . . . .	<i>Brahms</i>
MR. ALFRED JAEEL.	
RECIT., "E Susanna"; ARIA, "Dove sono" (Le Nozze di Figaro) . . . . .	<i>Mozart</i>
MISS ALBIE WHINERY.	
OVERTURE, "Tannhäuser" . . . . .	<i>Wagner</i>

## PART II

SYMPHONY in F (No. 8) . . . . .	<i>Beethoven</i>
LIED, "Al suon di tua melode" (Op. 34, No. 2) . . . . .	<i>Mendelssohn</i>
SIGNOR GARDONI.	
(Accompanied on the Pianoforte by Mr. CUSINS.)	
OVERTURE, "Preciosa" . . . . .	<i>Weber</i>
Conductor, Mr. W. G. CUSINS.	

## EIGHTH CONCERT. MONDAY, JULY 7

## PART I

SYMPHONY in D . . . . .	<i>C. P. E. Bach</i>
SCENA, "Wie nahte mir der Schlummer" (Der Frei- schütz) . . . . .	<i>Weber</i>
MLLE TITIENS.	
CONCERTO for Violin, No. 8 (Op. 11). <i>First Movement</i> <i>only</i> . . . . .	<i>Rode</i>
MONS. J. B. COLYNS.	
OVERTURE (MS.), "St. John the Baptist" . . . . .	<i>G. A. Macfarren</i>
ARIA, "Porgi amor" (Le Nozze di Figaro) . . . . .	<i>Mozart</i>
MLLE TITIENS.	
RONDO BRILLANTE for Pianoforte in B minor . . . . .	<i>Mendelssohn</i>
MADAME CARREÑO-SAURET.	

## PART II

SYMPHONY in A (No. 7) . . . . .	<i>Beethoven</i>
LIED, "Gretchen am Spinnrade" . . . . .	<i>Schubert</i>
MLLE TITIENS.	
(Accompanied on the Pianoforte by Mr. CUSINS.)	
OVERTURE, "Jubilee" . . . . .	<i>Weber</i>
Conductor, Mr. W. G. CUSINS.	



1874

With the exception of the 1st concert, on a Wednesday, Mondays were adhered to throughout this year. Ambrose Austin, a well-known Secretary of St. James's Hall, was already receiving complaints on behalf of the Society's Subscribers that the "*pp*" passages in the various works were ruined by music (I will not say *noises*) in other parts of the hall. This surely referred to the old Moore and Burgess Minstrels, now, like the hall, no more.

The admirable system of giving free admissions to a few promising students of the Royal Academy of Music was in vogue, and has, in recent years, been greatly developed in a slightly different way. The students of the principal music schools in London are admitted at greatly reduced rates, and without limit as to numbers. This privilege has been much appreciated.

Dr. Ferdinand Hiller was invited to play again this season (he played twenty-two years ago), but he protests that, at sixty-four years of age, he can no longer play solos, but he is willing to conduct something; an offer which the Directors did not accept.

One of the troubles, this year, was that the Crystal Palace Saturday Concerts clashed with the Society's rehearsals, and, as Mr. Manns pointed out, eighteen players belonged to both orchestras.

Messrs. Novello & Co.'s admirable Albert Hall Concerts, conducted by Mr. Joseph Barnby, commenced this year and ran daily for two years! For the English nights the Society lent some of their Scores and Parts, amongst them being Potter's Symphonies, etc.

Trinity College, Dublin, through Sir Robert Stewart, the Professor of Music, was presented with a Beethoven bust.

The Press was, this year, rich in clever musical critics, amongst them being Prout ("Academy"), Joseph Bennett ("Daily Telegraph"), J. W. Davison ("The Times"), etc. etc.

At the 2nd concert, which was attended by the Duke and Duchess of Edinburgh and suite, Mlle Marie Krebs (Pianist to the King of Saxony) appeared.<sup>1</sup> Old Mr. G. F. Anderson, closely connected for so long with the Society and whose death occurred in 1875, strongly recommended Miss Krebs, whom he had known as a girl. Miss Antoinette Sterling was the new singer.

<sup>1</sup> Mme Viguier was announced, but was too ill to play.

At the 4th concert, Herr Gustav Walter bade his farewell. There were no new male singers this year. The event, at this concert, was Señor Sarasate's first appearance in England, when he played, what Jaell called, Lalo's "wonderful" Concerto. This Spanish violinist's warm, "Southern" playing will long be remembered by those who were so fortunate as to hear him.

At the 5th concert, a song, "Alas, my daughter," from Macfarren's "St. John the Baptist," was performed by Mr. Edward Lloyd, and the Overture to that Oratorio was repeated. Miss Blanche Cole (Mrs. Sidney Naylor) was the new singer.

Two interesting novelties were heard at the 6th concert: Rheinberger's Overture "The Taming of the Shrew," for the first time in England, and Gounod's "Bolero." Mme Miliano, introduced by Jules Benedict, made her debut; she did not appear again.

At the 7th concert, a second Serenade by Brahms, this time in A and for *Small Orchestra*, was heard for the first time; and Mme Essipoff, the Russian pianist, who in 1880 married Leschetitzky, played for the first time at these concerts. Sullivan's Overture "Marmion," composed for the Society in 1867, was repeated, and at the 8th concert, a "Cantata" by Stradella was arranged and scored expressly for Mr. Santley by Sir Michael Costa. The eminent French musician, M. Saint-Saëns, Organist of the Madeleine, made his first appearance as pianist. He wrote, "If my own Concerto alarms you, I will play Beethoven," and added, as to choice of pianoforte, with true French *politesse*: "I esteem Broadwood, I prefer Erard." Apparently the Directors did show signs of alarm, as he played Beethoven's Concerto in G! We shall meet M. Saint-Saëns, in later records, as composer, conductor and organist at these concerts.

## PROGRAMMES FOR 1874

### FIRST CONCERT. WEDNESDAY, MARCH 25

#### PART I

GRAND CONCERTO for two Violins and 'Cello in A (No. 11)	<i>Handel</i>
MESSRS. STRAUS, BUZIAU and W. PETTIT.	
SCENA, "Infelice" . . . . .	<i>Mendelssohn</i>
MADAME OTTO-ÄLVSLEBEN.	
CONCERTO for Violin . . . . .	<i>Beethoven</i>
HERR JOACHIM.	
OVERTURE, "Der Freischütz" . . . . .	<i>Weber</i>



## FOURTH CONCERT. MONDAY, MAY 18

## PART I

- SYMPHONY in G minor . . . . . *Mozart*  
 RECIT., "Constanza"; ARIA, "A tral timor" (II  
 Seraglio) . . . . . *Mozart*

HERR GUSTAV WALTER.

- CONCERTO for Violin . . . . . *Lalo*

SEÑOR SARASATE,

(First performance in England.)

- ARIA, "Nasce al bosco" (Ezio) . . . . . *Handel*  
 MR. SANTLEY.

- OVERTURE, "Calm Sea and Prosperous Voyage" . . . *Mendelssohn*

## PART II

- SYMPHONY in F (No. 8) . . . . . *Beethoven*

- OFFERTORIUM, "Confirma hoc, Deus" . . . . . *Neukomm*

MR. SANTLEY.

- OVERTURE, "Lodoïska" . . . . . *Cherubini*

Conductor, MR. W. G. CUSINS.

## FIFTH CONCERT. MONDAY, JUNE 1

## PART I

- SYMPHONY, "Surprise" . . . . . *Haydn*

- SONG, "Alas, my daughter" (St. John the Baptist) *G. A. Macfarren*

MR. EDWARD LLOYD.

- CONCERTO for Pianoforte in C (No. 1) . . . . . *Beethoven*

MR. ALFRED JAELL.

- AIR, "If time hath lightly o'er me passed" (La Colombe) *Gounod*

- OVERTURE, "St. John the Baptist" . . . . . *G. A. Macfarren*

## PART II

- SYMPHONY in C minor (No. 5) . . . . . *Beethoven*

- CONCERTSTÜCK for Pianoforte . . . . . *Schumann*

MR. ALFRED JAELL.

- DUET, "Fairest maiden" (Jessonda) . . . . . *Spohr*

MISS BLANCHE COLE and MR. EDWARD LLOYD.

- MARCH, "Athalia" . . . . . *Mendelssohn*

Conductor, MR. W. G. CUSINS.

## SIXTH CONCERT. MONDAY, JUNE 15

## PART I

- SYMPHONY in B minor, "Unfinished" (two Movements) *Schubert*

- CONCERTO for Violin . . . . . *Mendelssohn*

MME NORMAN-NERUDA.

- RECIT., "Chi per pietà"; ARIA, "Ah! parlate" (II  
 Sacrificio d' Abramo) . . . . . *Cimarosa*

MME MILIANO.

- OVERTURE, "The Taming of the Shrew" . . . . . *Rheinberger*

(First performance in England.)

## PART II

SYMPHONY, "Pastoral" . . . . .	<i>Beethoven</i>
BOLERO, "Ay, pobre curro mio" . . . . .	<i>Gounod</i>
(First time of performance.)	
MME MILIANO.	
OVERTURE, "Oberon" . . . . .	<i>Weber</i>
Conductor, Mr. W. G. CUSINS.	

## SEVENTH CONCERT. MONDAY, JUNE 29

## PART I

SERENADE in A (for small Orchestra) . . . . .	<i>Brahms</i>
(First time at these Concerts.)	
SCENA, "Softly sighs" (Der Freischütz) . . . . .	<i>Weber</i>
MISS EDITH WYNNE.	
CONCERTO for Pianoforte in G minor . . . . .	<i>Mendelssohn</i>
MME ESSIPOFF.	
RONDO, "Non più mesta" (La Cenerentola) . . . . .	<i>Rossini</i>
MME BENTHAM-FERNANDEZ.	
OVERTURE, "Marmion" . . . . .	<i>Sullivan</i>

## PART II

SYMPHONY in B $\flat$ (No. 4) . . . . .	<i>Beethoven</i>
PIANOFORTE SOLOS:	
(a) "Toccata" (arranged by Tausig) . . . . .	<i>Bach</i>
(b) "Minuet" (from Fantasia-Sonata in G) . . . . .	<i>Schubert</i>
(c) "Scherzo" in C $\sharp$ minor (No. 3, Op. 39) . . . . .	<i>Chopin</i>
MME ESSIPOFF.	
DUET, "Sull' aria" (Le Nozze di Figaro) . . . . .	<i>Mozart</i>
MISS EDITH WYNNE and MME BENTHAM-FERNANDEZ.	
OVERTURE, "Die Zauberflöte" . . . . .	<i>Mozart</i>
Conductor, Mr. W. G. CUSINS.	

## EIGHTH CONCERT. MONDAY, JULY 13

## PART I

OVERTURE, "The Isles of Fingal" . . . . .	<i>Mendelssohn</i>
CANTATA, "Il Nerone" . . . . .	<i>Stradella</i>
MR. SANTLEY.	
(For whom SIR M. COSTA arranged and scored it.)	
CONCERTO for Pianoforte in G . . . . .	<i>Beethoven</i>
MONS. CAMILLE SAINT-SAËNS.	
RECIT., "Crudele"; ARIA, "Non mi dir" (Don Giovanni) . . . . .	<i>Mozart</i>
MME TITIENS.	
OVERTURE, "William Tell" . . . . .	<i>Rossini</i>

## PART II

SYMPHONY in A (No. 7) . . . . .	<i>Beethoven</i>
DUET, "La dove prende" (Il Flauto Magico) . . . . .	<i>Mozart</i>
MME TITIENS and MR. SANTLEY.	
OVERTURE, "Jubilee" . . . . .	<i>Weber</i>
Conductor, Mr. W. G. CUSINS.	



1875

New Rules (or Laws) for the Society's guidance were passed this year, and the constitution brought more thoroughly up to date. The clashing of other societies' dates with those of the Philharmonic rehearsals and concerts became more tiresome and frequent as new societies were started. The British Orchestral Society and the Alexandra Palace Concerts were now to be reckoned with, as well as the older rivals. George Mount was conductor of the former, which had a very short life, and H. Weist-Hill of the latter.

The Duchess of Edinburgh joined the Royal Patronesses of the Society, and a pleasant *entente* with Germany was the insertion in German papers of complimentary notices, and of the Prospectus of the Philharmonic's sixty-fifth season, all sent by Mr. J. C. Franck.

Herr Gerhard von Breuning made, through "Sir Cusins," a valuable gift to the Society in his book, "Aus dem Schwarzschanierhaus," his personal recollections of Beethoven, of whom he saw a great deal during the last years of that great genius's life.

J. H. Griesbach, formerly a Director, four of whose Overtures were performed between 1828 and 1850, died on January 9, and Sir William Sterndale Bennett, so long and intimately associated with the Society, ended his brilliant career, beloved and regretted by all British musicians, on February 1. He had played an important part in the history of the Philharmonic, as pianist, composer and conductor, as these pages have shown, so it seemed but a natural tribute to his memory that Part I of the 1st concert should be devoted to some of his works. The Prelude to "Ajax" was played (for the second time), followed by the Funeral March<sup>1</sup> from the same work, and the Sacred Cantata, "The Woman of Samaria," which was presented by Miss Edith Wynne, Mme Patey, Messrs. Cummings and Santley, assisted by a chorus, consisting chiefly of students of the Royal Academy of Music, who desired to pay a last tribute to the memory of their revered Principal. Dr. E. J. Hopkins played the organ part.

At the 2nd concert, Mlle Johanna Levier, introduced by Eduard Hecht (Hallé's sub-conductor at Manchester), sang songs of Spohr, Hecht and Rubinstein.

At the 3rd, a mezzo-soprano, Mlle Elena Corani, appeared,

<sup>1</sup> Mr. Thos. Case and the Bennett family were averse to this March being played, but gave way.

her sister, Ida, following her in 1876. The event of the concert was Herr Wilhelmj's arrival as solo violinist ; a great player, of whom both Mme Sontag (when he was seven years old) and Liszt (nine years later) spoke as "The German Paganini." His debut had taken place at the Covent Garden Promenade Concerts in 1866. It is asserted that, out of respect for Bennett's memory, he played in the orchestra at the 1st concert.

At the 4th, Signor Lodovico Breitner made his first appearance in England, playing Liszt's Pianoforte Concerto in E $\flat$ . At the same concert, the Choral Symphony served to introduce Henry Guy and J. L. Wadmore to the Society's patrons, and celebrated its jubilee performance at the concerts, the first time having been March 21, 1825.

At the 5th concert, Mlle Sophie Löwe and Mr. William Shakespeare (late Mendelssohn scholar), made first appearances, and Brahms's beautiful Variations on a Theme of Haydn's<sup>1</sup> were played for the first time. Guido Papini, one of Ella's great violinists in his "Musical Union" Chamber Concerts, made his first visit to these concerts, and played part of Vieuxtemps's Concerto in E.

At the 6th concert, Santley sang the Recitative and Air "Ye twice ten hundred Deities" from Purcell's "Indian Queen," with additional orchestration by W. H. Kearns. Mlle Thekla Friedländer made her first bow at these concerts, about a month after her debut in England at the New Philharmonic. She had a delicate soprano voice, full of artistic refinement and sympathy.

The 7th concert introduced a beautiful early composition of Arthur Sullivan's, his music to Shakespeare's "Tempest," and Mlle Varesi was the new singer.

The chief feature of the 8th concert was the "Idyll" in memory of Sir Sterndale Bennett, composed expressly for the Society by G. A. Macfarren, and in which he incorporated (by permission of the Bennett family) about twelve bars of "God is a Spirit," the effective unaccompanied Quartett from "The Woman of Samaria," which had been most impressively sung at Sir Sterndale's funeral in Westminster Abbey. Vieuxtemps's Violin Concerto (No. 5) in A minor, his latest composition, was played for the first time by Wieniawski.

<sup>1</sup> From a MS. Divertimento for wind instruments, for some reason called Chorale Sti Antonii.

## PROGRAMMES FOR 1875

## FIRST CONCERT. THURSDAY, MARCH 18

IN MEMORIAM.—SIR WILLIAM STERNDALE BENNETT

## PART I

ORCHESTRAL PRELUDE, "Ajax" . . . . . *Sir Sterndale Bennett*FUNERAL MARCH, "Ajax" . . . . . *Sir Sterndale Bennett*

(First time of performance.)

SACRED CANTATA, "The Woman of Samaria" . . . . . *Sir Sterndale Bennett*

MISS EDITH WYNNE, MME PATEY, MESSRS. CUMMINGS and

SANTLEY, with CHORUS.

The Chorus consisting chiefly of the Choir of the Royal Academy of Music ; who render their assistance (by permission of the Committee of Management) in tribute to the memory of their late Principal.

## PART II

CONCERTO for Violin . . . . . *Mendelssohn*

HERR JOACHIM.

AIR, "The eyes of the Lord are over the righteous"  
(Gideon) . . . . . *W. G. Cusins*

MADAME PATEY.

ARIA, "Dalla sua pace" (Don Giovanni) . . . . . *Mozart*

MR. W. H. CUMMINGS.

OVERTURE, "The Ruler of the Spirits" . . . . . *Weber*

Conductor, MR. W. G. CUSINS.

## SECOND CONCERT. MONDAY, APRIL 12

## PART I

SYMPHONY in F, "In Walde" (No. 3, Op. 153) . . . . . *J. Raff*RECIT. and ARIA, "Ja, ich fühl'es" (Faust) . . . . . *Spohr*

MLLE JOHANNA LEVIER.

CONCERTO for Pianoforte . . . . . *Schumann*

MLLE MARIE KREBS.

## PART II

SYMPHONY in F (No. 8) . . . . . *Beethoven*SONGS { (a) "Oh, could it remain so for ever" (Persian  
Song) . . . . . *Rubinstein*(b) "Sweet Spring-tide" (Spring Song) . . . . . *Eduard Hecht*

MLLE JOHANNA LEVIER.

(Accompanied on the Pianoforte by MR. CUSINS.)

OVERTURE, "Jessonda" . . . . . *Spohr*

Conductor, MR. W. G. CUSINS.

## THIRD CONCERT. MONDAY, APRIL 26

## PART I

OVERTURE, "Melusine" . . . . . *Mendelssohn*ARIA, "Come scoglio" (Così fan tutte) . . . . . *Mozart*

MME ELENA CORANI.

- CONCERTO for Violin (Andante and Allegro only) . . . *Rubinstein*  
 HERR WILHELMJ.
- OVERTURE, "Leonora" (No. 3) . . . . . *Beethoven*
- PART II
- SYMPHONY in B $\flat$  (No. 1) . . . . . *Schumann*  
 AIR, "Elizabeth's Prayer" (Tannhäuser) . . . . . *Wagner*  
 M<sup>LE</sup> ELENA CORANI.
- VIOLIN SOLOS { (a) "Romance" } *Wilhelmj*  
 { (b) Paraphrase on Chopin's "Larghetto" }  
 HERR WILHELMJ.  
 (Accompanied on the Pianoforte by MR. CUSINS.)
- MARCH, "Athalie" . . . . . *Mendelssohn*  
 Conductor, MR. W. G. CUSINS.

## FOURTH CONCERT. MONDAY, MAY 10

## PART I

- SYMPHONY in D' (No. 43 in Köchel's chronological list) . . . . . *Mozart*
- ARIA, "Cangio d' aspetto" . . . . . *Handel*  
 MISS ENRIQUEZ.
- CHORUS, "Gipsy Life" . . . . . *Schumann*  
 THE CHORUS.
- SCENA, "Hail, happy morn" (Robin Hood) . . . . . *G. A. Macfarren*  
 M<sup>ME</sup> BLANCHE COLE.
- CONCERTO for Pianoforte in E $\flat$  . . . . . *Liszt*  
 SIGNOR LODOVICO BREITNER.  
 (First appearance in England.)

## PART II

- SYMPHONY, "The Choral" (No. 9) . . . . . *Beethoven*  
 M<sup>ME</sup> BLANCHE COLE, MISS ENRIQUEZ, MESSRS. HENRY GUY  
 and WADMORE, with CHORUS.  
 Conductor, MR. W. G. CUSINS.

## FIFTH CONCERT. MONDAY, MAY 24

## PART I

- OVERTURE, "Rosamunde" . . . . . *Schubert*
- CAVATINA, "Ecco ridente il cielo" (Il Barbiere di Siviglia) . . . . . *Rossini*  
 MR. W. SHAKESPEARE.
- CONCERTO for Violin in E (Adagio and Rondo only) . . . . . *Vieuxtemps*  
 SIGNOR PAPINI.
- RECIT., "Giunse alfin"; ARIA, "Deh vieni" (Le Nozze di Figaro) . . . . . *Mozart*  
 M<sup>LE</sup> SOPHIE LÖWE.
- VARIATIONS on a Theme by Haydn . . . . . *Brahms*  
 (First time at these Concerts.)



## PART II

- SYMPHONY, "Pastoral" . . . . . *Beethoven*
- SONGS { (a) "Dawn, gentle flower" . . . . . *Sir Sterndale Bennett*  
 { (b) "Through the air a breath is stealing" . . . . . *Mendelssohn*  
 MR. W. SHAKESPEARE.
- LIEDER { (a) "Einmal aus seinen Blicken" (Romanze) . . . . . *Mendelssohn*  
 { (b) "Sonntag" . . . . . *Brahms*  
 MISS SOPHIE LÖWE.
- OVERTURE, "Ruy Blas" . . . . . *Mendelssohn*  
 Conductor, MR. W. G. CUSINS.

## SIXTH CONCERT. MONDAY, JUNE 7

## PART I

- OVERTURE, "Festival" . . . . . *Sir Julius Benedict*
- RECIT. and AIR, "Ye twice ten hundred Deities"  
 (Indian Queen) . . . . . *Purcell*  
 (With additional scoring by W. H. KEARNS.)  
 MR. SANTLEY.
- ARIA, "Pur dicesti" . . . . . *Lotti*  
 Mlle THEKLA FRIEDLÄNDER.
- CONCERTO for Pianoforte (Op. 185) . . . . . *J. Raff*  
 MR. ALFRED JAEHL.

## PART II

- SYMPHONY, "Eroica" (No. 3) . . . . . *Beethoven*
- PHANTASIE, "Oh! du mein holder Abendstern" (Tannhäuser) . . . . . *Wagner*  
 MR. SANTLEY.
- LIEDER { (a) "Wiegenlied" . . . . . *Brahms*  
 { (b) "Volkslied" . . . . . *Hiller*  
 Mlle FRIEDLÄNDER.
- OVERTURE, "Der Freischütz" . . . . . *Weber*  
 Conductor, MR. W. G. CUSINS.

## SEVENTH CONCERT. MONDAY, JUNE 21

## PART I

- SELECTION from the Music to Shakespeare's "Tempest"  
 . . . . . *Arthur S. Sullivan*  
 (a) Introduction, "The Storm."  
 (b) Prelude to Act III.  
 (c) Banquet Dance, Melodrame.  
 (d) Prelude to Act V.  
 (e) Dance of Nymphs and Reapers.  
 (f) Overture to Act IV.
- CAVATINA, "Qui la voce" (I Puritani) . . . . . *Bellini*  
 Mlle VARESI.<sup>1</sup>
- CONCERTO for Pianoforte in G . . . . . *Beethoven*  
 SIGNOR LODOVICO BREITNER.

<sup>1</sup> By permission of Mr. J. H. Mapleson.



## PART II

SYMPHONY in A, "Italian" . . . . .	<i>Mendelssohn</i>
ARIA (Shadow Song), "Ombra leggiara" (Dinorah) . . . . .	<i>Meyerbeer</i>
M <sup>LE</sup> VARESI.	
PIANOFORTE SOLOS {	(a) Impromptu in G $\flat$ . . . . . <i>Chopin</i>
	(b) Étude in C . . . . . <i>Chopin</i>
	(c) Prelude in E minor . . . . . <i>Mendelssohn</i>
SIGNOR BREITNER.	
OVERTURE, "Tannhäuser" . . . . .	<i>Wagner</i>
Conductor, MR. W. G. CUSINS.	

## EIGHTH CONCERT. MONDAY, JULY 5

## PART I

SYMPHONY in E $\flat$ (No. 10) . . . . .	<i>Haydn</i>
RECIT., "A qual furor"; ARIA, "O tu, la cui dolce possanza" (Fidelio) . . . . .	<i>Beethoven</i>
M <sup>LE</sup> TITIENS. <sup>1</sup>	
CONCERTO for Violin in A minor (No. 5) . . . . .	<i>Vieuxtemps</i>
HERR WIENIAWSKI.	
(First time of performance.)	
AIR, "Glöcklein im Thale" (Euryanthe) . . . . .	<i>Weber</i>
M <sup>LE</sup> TITIENS.	
IDYLL in Memory of Sterndale Bennett . . . . .	<i>G. A. Macfarren</i>
(Composed expressly for the Society: First time of performance.)	

## PART II

SYMPHONY in C minor (No. 5) . . . . .	<i>Beethoven</i>
LIEDER {	(a) "Der Nussbaum" . . . . . <i>Schumann</i>
	(b) "Widmung" . . . . . <i>Weber</i>
M <sup>LE</sup> TITIENS.	
OVERTURE, "Jubilee" . . . . .	<i>Weber</i>
Conductor, MR. W. G. CUSINS.	

1876

During this season, the Subscribers must have been positively satiated, as they were given ten concerts, the 5th and 8th of which were *matinées*.

Mr. G. F. Anderson, who until 1870 was Master of the Queen's Musick, died on December 14 of this year. He was a great power in the Philharmonic Society and held the office of Hon. Treasurer from 1840 until his death. He was succeeded by Mr. Walter C. Macfarren.

Intimation was also given of Alfred Holmes's death. He often petitioned the Society to play one of his Symphonies or other works, and his widow renewed the petition after his decease, but nothing of his was ever heard at these concerts.

<sup>1</sup> By permission of Mr. J. H. Mapleson.

Mr. G. A. Macfarren is still writing the analytical programmes, but desires the assistance of his son-in-law, F. W. Davenport.

Mr. Santley was invited on to the Directorate, but his nomadic life as a great singer prevented him from accepting the responsibilities.

A new interference with the Society's dates and engagements is the newly formed Carl Rosa Opera Company, which still flourishes in the Provinces,<sup>1</sup> and has done much to popularise musical drama.

The prices of seats at the Philharmonic Concerts appear to have been raised amid several protests; one Subscriber not only objects to raised prices, but dislikes the band, and the New German School! What *would* he think of the latest "schools"?

At the 1st concert, Signor Pollione Ronzi, principal tenor at La Scala, Milan, and Mlle Ida Corani made first appearances.

At the 2nd, Brahms's German Requiem was sung for the second time at these concerts, and Mrs. Osgood, an American soprano, made her entrée in that great work.

At the 3rd, Miss Catherine Penna appeared, singing two songs by Rubinstein, whilst that great pianist himself (having Carl Rosa, apparently, as his agent) played his own Concerto in E $\flat$  (No. 5).

There were three new arrivals at the 4th concert: Miss Bolingbroke (now Mme Mudie-Bolingbroke) and Mme Bianca-Blume (from La Scala) as contralto and soprano respectively, and, as pianist, Herr Karl Heinrich Barth, of Berlin, Pianist to the late Kaiser Frederick, who introduced to the concerts Henselt's F minor Concerto. This was the first *matinée*, a term which may be defined as a morning concert held in the afternoon!

At the 6th concert, Rubinstein's Dramatic Symphony (No. 4) in D minor was first heard in this country, and Miss Marie Duval, a promising Academy student, sang.

At the 7th, Sir Sterndale Bennett's Overture to "The Merry Wives of Windsor" was played, by permission of his executors.

At the 8th, Jules Lasserre had a hearing, "at last" as he writes. He feared that his name had been "relegated to the Greek Kalends"! *Inter alia*, he was 1st violoncello under Costa and at the Musical Union, and a fine player. This 8th, also, was a "morning" concert.

At the 9th concert, the remarkable novelty was the Prelude

<sup>1</sup> Now the *Royal* Carl Rosa Opera Co.

to Wagner's "Meistersingers." Mme Bodda Pyne, after a lapse of over five years, made her sixteenth and last appearance at these concerts, whilst at the 10th and final concert of the season, on July 10, Miss Emma Beasley sang for Miss Edith Wynne, too ill to appear, and Chopin's E minor Concerto was undertaken by Mme Essipoff.

Mr. Cusins, in addition to his duties as conductor of the Society, was the successor of Bennett as Examiner at Queen's College for Ladies, and, this year, appointed Examiner for Scholarships at the National Training School for Music, the precursor of the Royal College of Music, his colleagues being John Hullah and Otto Goldschmidt.

### PROGRAMMES FOR 1876

#### FIRST CONCERT. THURSDAY, MARCH 23

##### PART I

OVERTURE, "The Isles of Fingal" . . . . .	<i>Mendelssohn</i>
RECIT., "Non paventar"; ARIA, "Infelice" (Il Flauto Magico) . . . . .	<i>Mozart</i>
Mlle IDA CORANI.	
ARIA DI CHIESA, "Pietà, Signore" . . . . .	<i>Stradella</i>
SIGNOR POLLIONE RONZI.	
CONCERTO for Pianoforte in G (No. 4) . . . . .	<i>Beethoven</i>
MADAME SCHUMANN.	

##### PART II

SYMPHONY in C (No. 2) . . . . .	<i>Schumann</i>
PIANOFORTE SOLOS { (a) Notturmo in F# minor . . . . .	<i>Chopin</i>
{ (b) Impromptu, "Zur Guitarre" . . . . .	<i>F. Hiller</i>
MME SCHUMANN.	
SONGS { (a) "My darling was so far" (In a distant land) . . . . .	<i>Taubert</i>
{ (b) "Lullaby" . . . . .	<i>Brahms</i>
Mlle IDA CORANI.	
OVERTURE, "Euryanthe" <sup>1</sup> . . . . .	<i>Weber</i>
Conductor, MR. W. G. CUSINS.	

#### SECOND CONCERT. THURSDAY, APRIL 6

##### PART I

GERMAN REQUIEM (Op. 45) . . . . .	<i>J. Brahms</i>
MRS. OSGOOD, MR. WADMORE and CHORUS.	
(At the Organ, MR. THOMAS PETTIT.)	
CONCERTO for Violin in E minor (No. 7) . . . . .	<i>Spohr</i>
HERR JOACHIM.	

<sup>1</sup> Dedicated *first* to the Philharmonic Society of London; *subsequently* to the Crown Prince of Prussia (afterwards Emperor Frederick William IV).

## PART II

- SYMPHONY in D (No. 2) . . . . . *Beethoven*  
 SACRED SONG, "Save me, O God" . . . . . *Alberto Randegger*  
 MRS. OSGOOD.  
 VIOLIN SOLO, "Hungarian Dances" . . . . . *Brahms and Joachim*  
 HERR JOACHIM.  
 OVERTURE, "Ruy Blas" . . . . . *Mendelssohn*  
 Conductor, Mr. W. G. CUSINS.

## THIRD CONCERT. MONDAY, MAY 1

## PART I

- OVERTURE, "Anacreon" . . . . . *Cherubini*  
 ARIA, "Al desio" (Le Nozze di Figaro) . . . . . *Mozart*  
 MISS CATHERINE PENNA.  
 CONCERTO for Pianoforte in E $\flat$  (No. 5) . . . . . *Rubinstein*  
 HERR ANTON RUBINSTEIN.

## PART II

- SYMPHONY in A (No. 7) . . . . . *Beethoven*  
 PIANOFORTE SOLOS { (a) Tema con Variazioni . . . . . *Haydn*  
                           (b) Sonata in C (Op. 53) . . . . . *Beethoven*  
 HERR RUBINSTEIN.  
 SONGS { (a) "Bend, fairest flower, to me" } . . . . . *Rubinstein*  
           (b) "My heart is crowned with thee" }  
 MISS CATHERINE PENNA.  
 OVERTURE, "Der Freischütz" . . . . . *Weber*  
 Conductor, Mr. W. G. CUSINS.

## FOURTH CONCERT. MONDAY, MAY 15

## PART I

- SUITE in B minor . . . . . *J. S. Bach*  
 (Flute Obbligato, Mr. OLUF SVENSDEN.)  
 PRAYER, "Lord, Whom my inmost soul adoreth" (Op.  
 46) . . . . . *F. Hiller*  
 MISS BOLINGBROKE.  
 SCENA, "Ah, perfido" . . . . . *Beethoven*  
 MME BIANCA BLUME.<sup>1</sup>  
 CONCERTO for Pianoforte in F minor . . . . . *Henselt*  
 HERR BARTH.

## PART II

- SYMPHONY, "Scotch" . . . . . *Mendelssohn*  
 SONG (Mignon's Song), "Know'st thou the land?" . . . . . *Liszt*  
 MME BIANCA BLUME.  
 OVERTURE, "Die Zauberflöte" . . . . . *Mozart*  
 Conductor, Mr. W. G. CUSINS.

<sup>1</sup> In place of Mme Patey, ill with neuralgia.

## FIFTH CONCERT. MONDAY AFTERNOON, MAY 22

(Without interval)

- OVERTURE, "Naiades" . . . . . *Sir Sterndale Bennett*  
 RONDO, "Pensa alla Patria" (L' Italiana in Algieri) . . . . . *Rossini*  
 MADAME TREBELLI-BETTINI.<sup>1</sup>  
 SERENADE and ALLEGRO GIOJOSO for Pianoforte . . . . . *Mendelssohn*  
 MR. CHARLES HALLÉ.  
 SYMPHONY, "Pastoral" (No. 6) . . . . . *Beethoven*  
 ROMANCE, "Le Retour des Promis" . . . . . *Dessauer*  
 MME TREBELLI-BETTINI.  
 PIANOFORTE SOLOS { (a) Nocturne in E major (No. 18) } . . . . . *Chopin*  
 { (b) Grand Polonaise in A♭ }  
 MR. CHARLES HALLÉ.  
 SYMPHONY, "Wallenstein's Camp" . . . . . *Josef Rheinberger*  
 Conductor, MR. W. G. CUSINS.

## SIXTH CONCERT. MONDAY, MAY 29

## PART I

- OVERTURE, "Jessonda" . . . . . *Spohr*  
 RECIT., "Ahi quale"; ARIA, "Ah, se de' preghi miei" . . . . . *Gounod*  
 (Mirella) . . . . .  
 MR. W. H. CUMMINGS.  
 ARIA, "Batti, batti" (Don Giovanni) . . . . . *Mozart*  
 MISS MARIE DUVAL.<sup>2</sup>  
 ('Cello Obbligato, MR. WALTER PETTIT.)  
 CONCERTO for Violin . . . . . *Beethoven*  
 MR. WIENIAWSKI.

## PART II

- SYMPHONY in D minor, "Dramatic" (No. 4) . . . . . *Rubinstein*  
 (First performance in England.)  
 SERENADE, "When the orb of day reposing" (Eury-anthe) . . . . . *Weber*  
 MR. W. H. CUMMINGS.  
 SONGS { (a) "Dawn, gentle flower" . . . . . *Sir Sterndale Bennett*  
 { (b) "Maiden thoughts" . . . . . *Mendelssohn*  
 MISS DUVAL.  
 OVERTURE, "William Tell" . . . . . *Rossini*  
 Conductor, MR. W. G. CUSINS.

## SEVENTH CONCERT. MONDAY, JUNE 12

## PART I

- PRELUDE, "Lohengrin" . . . . . *Wagner*  
 SACRED SONG, "There is a green hill" . . . . . *Gounod*  
 MR. SANTLEY.

<sup>1</sup> By permission of Mr. J. H. Mapleson.<sup>2</sup> By permission of the Committee of Management of the R.A.M.



- CONCERTO for Pianoforte in E $\flat$  . . . . . *Beethoven*  
 M<sup>LE</sup> ANNA MEHLIG.  
 ARIA, "Zeffiretti lusinghieri" (Idomeneo) . . . . . *Mozart*  
 M<sup>SS</sup> THEKLA FRIEDLÄNDER.  
 OVERTURE, "The Merry Wives of Windsor" . . . . . *Sir Sterndale Bennett*

## PART II

- SYMPHONY, "Jupiter" . . . . . *Mozart*  
 SONGS { (a) "The Shepherd's Lay" . . . . . *Mendelssohn*  
 { (b) "To Anthea" . . . . . *Hatton*  
 M<sup>R</sup>. SANTLEY.  
 OVERTURE, "Mirella" . . . . . *Gounod*  
 Conductor, M<sup>R</sup>. W. G. CUSINS.

## EIGHTH CONCERT. MONDAY AFTERNOON, JUNE 19

- SYMPHONY in C, "The Bear" . . . . . *Haydn*  
 CAVATINA, "Una voce poco fà" (Il Barbiere di Siviglia) . . . . . *Rossini*  
 M<sup>LE</sup> VARESI.<sup>1</sup>  
 CONCERTO for Pianoforte . . . . . *Schumann*  
 M<sup>R</sup>. ALFRED JAEEL.  
 SONGS { (a) "Der Wanderer" . . . . . *Schubert*  
 { (b) "Dornrösschen" . . . . . *Klengel*  
 M<sup>LE</sup> REDEKER.  
 (Accompanied by W. G. CUSINS.)  
 OVERTURE, "Love's Labour's Lost" . . . . . *W. G. Cusins*  
 BOLERO (Les Vêpres Siciliennes) . . . . . *Verdi*  
 M<sup>LE</sup> VARESI.<sup>2</sup>  
 CONCERTO for Violoncello in D minor (No. 2) . . . . . *Goltermann*  
 M<sup>NS</sup>. JULES LASSERRE.  
 OVERTURE, "Egmont" . . . . . *Beethoven*  
 Conductor, M<sup>R</sup>. W. G. CUSINS.

## NINTH CONCERT. MONDAY, JUNE 26

## PART I

- OVERTURE, "A calm sea and prosperous voyage" . . . . . *Mendelssohn*  
 SONG, "Golden Days" (Rinaldo) . . . . . *Brahms*  
 M<sup>R</sup>. EDWARD LLOYD.  
 ARIA, "Lascia ch' io pianga" . . . . . *Handel*  
 M<sup>ME</sup> LOUISA (BODDA) PYNE.  
 CONCERTO for Violin in G minor . . . . . *Max Bruch*  
 M<sup>NS</sup>. LEOPOLD AUER.

<sup>1</sup> By permission of Mr. J. H. Mapleson.<sup>2</sup> M<sup>le</sup> Varese took the place of M<sup>le</sup> Chapuy, too ill to sing.

## PART II

SYMPHONY in C minor (No. 5)	<i>Beethoven</i>
CAVATINA, " Ah, quel giorno " (Semiramide)	<i>Rossini</i>
MADAME BODDA-PYNE.	
SERENADE, " Wake from thy tomb, Giselle " (The Night-Dancers)	<i>E. J. Loder</i>
MR. EDWARD LLOYD.	
OVERTURE, " Die Meistersinger "	<i>Wagner</i>
Conductor, MR. W. G. CUSINS.	

## TENTH CONCERT. MONDAY, JULY 10

## PART I

SYMPHONY in B minor, " Unfinished " (two Movements)	<i>Schubert</i>
AIR, " From mighty kings " (Judas Maccabæus)	<i>Handel</i>
MISS EMMA BEASLEY.	
CONCERTO for Pianoforte in E minor	<i>Chopin</i>
MADAME ESSIPOFF.	

## PART II

SYMPHONY, " Eroica " (No. 3)	<i>Beethoven</i>
SONG, " Sleep, my darling "	<i>Taubert</i>
MISS BEASLEY.	
PIANOFORTE SOLOS	
{ (a) Theme and Variations	<i>Rameau</i>
{ (b) Étude de Concert	<i>Liszt</i>
MADAME ESSIPOFF.	
OVERTURE, " Jubilee "	<i>Weber</i>
Conductor, MR. W. G. CUSINS.	

1877

Mr. G. F. Anderson, so long and intimately associated with the Society's history, died on December 13, 1876. His interest only ended with his death.

At the 1st concert, that doughty champion and intimate friend of Richard Wagner, Edward Dannreuther, made his sole appearance as pianist, introducing Grieg's beautiful Concerto in A minor (Op. 16). Wagner was residing in Dannreuther's house this year, during his (Wagner's) Festival at the Albert Hall.<sup>1</sup>

At the 2nd concert, Miss Sophie Marie Robertson, a brilliant soprano of exceptional compass, who helped to represent Great Britain and British Music in the 1878 Exhibition in Paris,

<sup>1</sup> The writer had the honour of taking part in that Festival, and well remembers the all-controlling power of Hans Richter, hidden behind Wagner's conducting desk, but really conducting everything; for Wagner, in the enjoyment of his own splendid creations, frequently forgot the bâton altogether.

made her debut, and with her appeared that versatile genius, artist and all-round musician, Georg Henschel, composer of some two hundred works of all kinds from Opera and Requiem to Song and Pianoforte Nocturne : singer, player, conductor, sculptor and painter, who commenced his pianoforte playing at five years of age and his singing at ten !

At the 3rd concert, Schumann's "Faust" (the third part of Goethe's masterpiece) introduced a number of young Royal Academy students, together with a chorus of one hundred and eighty voices, the latter also assisting in the Choral Fantasia of Beethoven, in which Miss Agnes Zimmermann played the pianoforte part. Mrs. Osgood, the American soprano, who also sang the previous year, introduced to the Subscribers the noble "Liebes-tod" from "Tristan and Isolde."

At the 4th concert, the violinist, Paul Viardot, made his first appearance in England, and Brahms's Symphony in C minor, No. 1, obtained its first hearing at these concerts. When will Brahms be known as he should, and acknowledged to be the "Beethoven" of our more modern times ?

The distinguished violoncellist, Robert Hausmann, pupil of Piatti and, from 1879, one of the famous Joachim Quartett, was first heard at the 5th concert, when he played Raff's D minor Concerto. A MS. Symphony in C, by Edouard Silas, was played for the first time. He was elected Associate last year, upon which he wrote that he didn't *mind* that, but what he wanted was to have a Symphony performed ! His wish had now been gratified.

At the 6th concert, an unusual deviation from the custom of the Society occurred, when an entire Sonata for Violin and Pianoforte, by Friedrich Wilhelm Rust, was played by Papini and Cusins ! It was frequently played in the more appropriate atmosphere of the Monday Popular Concerts.

There were again ten concerts this year, of which this 6th one was the only "*matinée*."

At the 7th, G. A. Macfarren's Violin Concerto was repeated by Ludwig Straus, and Mme Sinico's husband, Enrico Campobello (Mr. Henry Martin) sang for the first time at these concerts.

At the 8th, Mr. Edward Lloyd introduced the favourite air from Fred. Clay's Cantata, "Lalla Rookh," "I'll sing thee songs of Araby."

At the last two concerts, nothing of special interest occurred.

At the 10th, Joseph Wieniawski, not to be confused with the eminent violinist, Henri, played Beethoven's Pianoforte Concerto in C minor.

An interesting combination was heard in the 6th concert, and an unusual one, when Messrs. John Thomas and Oluf Svensden played Mozart's Concerto for Harp and Flute with Orchestra.

At the 5th concert, Mr. Barton McGuckin, whose career in English Opera and in concert-room is well known, made his debut.

Charles Neate, one of the founders of the Society, died on March 30, at the advanced age of ninety-four!

## PROGRAMMES FOR 1877

### FIRST CONCERT. THURSDAY, FEBRUARY 22

(No Division into Two Parts)

OVERTURE, "Melusine" . . . . .	<i>Mendelssohn</i>
CONCERTO for Pianoforte in A minor (Op. 16) . . . . .	<i>Edvard Grieg</i>
MR. E. DANNREUTHER.	
AIR, "Where'er you walk" (Semele) . . . . .	<i>Handel</i>
MR. W. H. CUMMINGS.	
SYMPHONY in C minor (No. 5) . . . . .	<i>Beethoven</i>
ODE, "Dalla torre sua romita" (Saffo) . . . . .	<i>Gounod</i>
MME EDITH WYNNE.	
CONCERTO for Violin, "Scena Cantante" . . . . .	<i>Spohr</i>
MR. HENRY HOLMES.	
DUET, "Da do lontan più vivere" . . . . .	<i>W. G. Cusins</i>
MME EDITH WYNNE and MR. W. H. CUMMINGS.	
OVERTURE, "Oberon" . . . . .	<i>Weber</i>
Conductor, MR. W. G. CUSINS.	

### SECOND CONCERT. THURSDAY, MARCH 8

ORCHESTRAL SCENA, "The Lay of the Last Minstrel" . . . . .	<i>J. F. Barnett</i>
AIR, "Revenge! Timotheus cries" (Alexander's Feast) <sup>1</sup> . . . . .	<i>Handel</i>
MR. GEORG HENSCHEL.	
CONCERTO for Pianoforte . . . . .	<i>Schumann</i>
MME SCHUMANN.	
RECIT., "Ah! non sai"; ARIA, "Mia speranza" . . . . .	<i>Mozart</i>
MISS SOPHIE MARIE ROBERTSON.	
SYMPHONY in F (No. 8) . . . . .	<i>Beethoven</i>
DUET, "Sole stay of my declining age" (Joseph) . . . . .	<i>Mehul</i>
MISS ROBERTSON and MR. HENSCHEL.	
OVERTURE, "Ruy Blas" . . . . .	<i>Mendelssohn</i>
Conductor, MR. W. G. CUSINS.	

<sup>1</sup> Mozart's additional accompaniments were used.

## THIRD CONCERT. THURSDAY, MARCH 22

- INCIDENTAL MUSIC, "Faust" (Part III) . . . . . *Schumann*  
 MMES OSGOOD, WORELL-DUVAL, IRENE WARE; MISSES MARY  
 DAVIES, BOLINGBROKE, KATE STEEL and REIMAR; MESSRS.  
 HENRY GUY, J. L. WADMORE and HENRY POPE; with a CHORUS  
 of 180 VOICES.
- TRIO, "Tremate" . . . . . *Beethoven*  
 MRS. OSGOOD; MESSRS. GUY and WADMORE.
- OVERTURE, "Parisina" . . . . . *Sterndale Bennett*
- FANTASIA for Pianoforte, with Chorus, "Choral Fantasia" . . . . . *Beethoven*  
 MISS AGNES ZIMMERMANN and CHORUS.  
 Vocal Solo Parts by MRS. IRENE WARE, MISSES REIMAR and  
 BOLINGBROKE; MESSRS. HENRY GUY, WADMORE and POPE.
- SCENA, "Liebes-tod" (Tristan und Isolde) . . . . . *Wagner*  
 MRS. OSGOOD.
- OVERTURE, "Der Freischütz" . . . . . *Weber*  
 Conductor, Mr. W. G. CUSINS.

## FOURTH CONCERT. MONDAY, APRIL 16

- OVERTURE, "Leonora" (No. 3) . . . . . *Beethoven*
- ROMANCE, "When the orb of day reposing" (Eury-anthe) . . . . . *Weber*  
 MR. W. SHAKESPEARE.
- CONCERTO for Violin . . . . . *Mendelssohn*  
 MR. PAUL VIARDOT.
- RECIT., "Oh! didst thou know"; AIR, "As when the dove" (Acis and Galatea) . . . . . *Handel*  
 MME THEKLA FRIEDLÄNDER.
- SYMPHONY in C minor (No. 1) . . . . . *Brahms*  
 (First time at these Concerts.)
- LIEDER { (a) "Es steht ein Lind" . . . . . *Deutsche Melodie* (1550)  
 { (b) "Junge Lieder" . . . . . *Brahms*  
 MME THEKLA FRIEDLÄNDER.
- OVERTURE, "Der Alchymist" . . . . . *Spohr*  
 Conductor, Mr. W. G. CUSINS.

## FIFTH CONCERT. MONDAY, APRIL 30

- OVERTURE, "A Midsummer Night's Dream" . . . . . *Mendelssohn*
- CONCERTO for Violoncello in D minor . . . . . *Raff*  
 MR. ROBERT HAUSMANN.
- SONG, "His right hand shall hold us up" (The Resurrection) . . . . . *G. A. Macfarren*  
 MME PATEY.
- SYMPHONY in C (MS.) . . . . . *Edouard Silas*  
 (First time of performance.)



ARIA, "Il mio tesoro" (Don Giovanni)	Mozart
MR. BARTON MCGUCKIN.	
GRAND FANTASIA for Pianoforte (Op. 15). (Adapted by Liszt)	Schubert
MR. LODOVICO BREITNER.	
SONG, "Little Birdie"	August Manns
MME PATEY.	
OVERTURE, "Le Nozze di Figaro"	Mozart
Conductor, MR. W. G. CUSINS.	

## SIXTH CONCERT. MONDAY AFTERNOON, MAY 14

VARIATIONS on a Theme of Haydn (Op. 56A)	Brahms
ARIA, "Deh per questo" (La Clemenza di Tito)	Mozart
MLE REDEKER.	
CONCERTO for Harp and Flute	Mozart
MESSRS. JOHN THOMAS and OLUF SVENSDEN.	
ARIA, "Gli angui d' inferno" (Il Flauto Magico)	Mozart
MISS SOPHIE M. ROBERTSON.	
SYMPHONY in B $\flat$ (No. 4)	Beethoven
LIEDER {	"Wie bist du" (Op. 32, No. 9) . . . . . Brahms
	"In deiner braunen Augen" . . . . . Klengel
MLE REDEKER.	
(Accompanied on the Pianoforte by MR. W. G. CUSINS.)	
SONATA for Violin and Pianoforte in D minor <sup>1</sup>	F. W. Rust
MESSRS. GUIDO PAPINI and W. G. CUSINS.	
VALE, "Mirella"	Gounod
MISS SOPHIE M. ROBERTSON.	
OVERTURE, "The Isles of Fingal"	Mendelssohn
Conductor, MR. W. G. CUSINS.	

## SEVENTH CONCERT. MONDAY, MAY 28

OVERTURE, "Egmont"	Beethoven
RECIT., "Giunse alfin"; ARIA, "Deh vieni" (Le Nozze di Figaro)	Mozart
MME CAMPOBELLO-SINICO.	
CONCERTO for Violin in G minor (MS.)	G. A. Macfarren
MR. LUDWIG STRAUS.	
RECIT., "Hai già vinta"; ARIA, "Vedro mentre' io" (Le Nozze di Figaro)	Mozart
MR. CAMPOBELLO.	
SYMPHONY in F (No. 4), "Power of Sound"	Spohr
ROMANCE, "Connais-tu le pays?" (Mignon)	Ambroise Thomas
MME CAMPOBELLO-SINICO.	
OVERTURE, "Tannhäuser"	Wagner
Conductor, MR. W. G. CUSINS.	

<sup>1</sup> Arranged from the figured bass by Ferdinand David.

## EIGHTH CONCERT. MONDAY, JUNE 11

OVERTURE, "Coriolanus" . . . . .	<i>Beethoven</i>
RECIT., "Lo ! here my love" ; AIR, "Love in her eyes" (Acis and Galatea) . . . . .	<i>Handel</i>
MR. EDWARD LLOYD.	
CONCERTO for Violin in A minor . . . . .	<i>Viotti</i>
MME NORMAN-NERUDA.	
ARIA, "Pensa alla Patria" (L' Italiana in Algieri) . . . . .	<i>Rossini</i>
MME TREBELLI. <sup>1</sup>	
SYMPHONY in E♭ . . . . .	<i>Mozart</i>
SONG, "I'll sing thee songs of Araby" (Lalla Rookh) . . . . .	<i>Fred. Clay</i>
MR. EDWARD LLOYD.	
CONCERTSTÜCK for Pianoforte . . . . .	<i>Weber</i>
MME ANNA MEHLIG.	
ARIA, "Fanciulle che il core" (Dinorah) . . . . .	<i>Meyerbeer</i>
MME TREBELLI.	
OVERTURE, "Euryanthe" . . . . .	<i>Weber</i>
Conductor, Mr. W. G. CUSINS.	

## NINTH CONCERT. MONDAY, JUNE 25

OVERTURE, "In Memoriam" . . . . .	<i>Sullivan</i>
CONCERTO for Violin . . . . .	<i>Beethoven</i>
MONS. LEOPOLD AUER.	
ARIA, "Padre Germani" (Idomeneo) . . . . .	<i>Mozart</i>
MADAME LEMMENS-SHERRINGTON.	
SYMPHONY in F (No. 6), "Pastoral" . . . . .	<i>Beethoven</i>
AIR, "Ave Maria" . . . . .	<i>Cherubini</i>
MADAME LEMMENS-SHERRINGTON.	
(Clarinet Obbligato, Mr. GEO. CLINTON.)	
CONCERTO for Pianoforte in G minor (No. 1) . . . . .	<i>Mendelssohn</i>
MR. ALFRED JAELL.	
SCENA, "Ah ! quelle nuit" (Le Domino Noir) . . . . .	<i>Auber</i>
MME LEMMENS-SHERRINGTON.	
OVERTURE, "The Ruler of the Spirits" . . . . .	<i>Weber</i>
Conductor, Mr. W. G. CUSINS.	

## TENTH CONCERT. MONDAY, JULY 9

OVERTURE, "Elegiac" . . . . .	<i>Joachim</i>
ARIA, "Pur dicesti" . . . . .	<i>Lotti</i>
MISS CATHERINE PENNA.	
CONCERTO for Pianoforte in C minor . . . . .	<i>Beethoven</i>
MONS. JOSEPH WIENIAWSKI.	
ARIA, "Il pensier stà negli oggetti" (Orfeo) . . . . .	<i>Haydn</i>
MR. SANTLEY.	

<sup>1</sup> By permission of Colonel Mapleson.

SYMPHONY in A minor, "Scotch" (No. 3) . . .	<i>Mendelssohn</i>
SONG, "Heart, the seat of soft delight" (Acis and Galatea) . . .	<i>Handel</i>
MISS CATHERINE PENNA.	
BALLADE and POLONAISE for Violin ("de Concert")	<i>H. Vieuxtemps</i>
Mlle MARGUERITE POMMEREUL. <sup>1</sup>	
SONG, "Thou art passing hence, my brother" . . .	<i>Sullivan</i>
MR. SANTLEY.	
OVERTURE, "Jubilee" . . . . .	<i>Weber</i>
Conductor, MR. W. G. CUSINS.	

## 1878

Mr. Joseph McMurdie, for some time a Director of the Society, died this year. He wrote several Glees for the Centores Sodales, a musical club, at whose meetings the President of the evening had to provide a newly composed Canon !

The Directors this season reverted to the old number of eight concerts, but not one took place on a Monday, for the first time in the history of the Society ; the first four were on Thursdays and the other four on Wednesdays. The Programmes, also, were divided into Parts I and II, and not merged into one long part, as in last season.

At the 1st concert, Dr. Joachim reappeared, after a season's absence. The University of Cambridge gave him the honorary degree of Doctor of Music last year, an honour as greatly deserved as it was little sought after. His career was now at its zenith, and his ripe experience and mastery of his art and technique made him equally great in either Solo or Quartett.

At the 2nd concert, Mme Edith Wynne (Mrs. Aviet Agabeg) introduced an air from Macfarren's "Don Quixote," and at the 3rd concert, the Overture to the same work was performed. At this concert, Herr Ignaz Brüll, pianist and composer, made his debut in Schumann's Concerto.

At the 4th, Sarasate reappeared, playing, with all the warmth of his Southern nature, Mendelssohn's Violin Concerto and one of his wonderfully characteristic Spanish Dances. Herr Henschel sang Schumann's "Die beiden Grenadiere," scored by himself for the Orchestra.

At the 5th concert, Mlle Riego, from the Theatre Royal, Stockholm, made her debut, and M. François Planté, a Parisian pianist of rare intelligence, his first appearance in

<sup>1</sup> In place of Mr. Wilhelmj, too ill to play.

England. Part of a Violin Suite by Raff was introduced to these concerts by Sarasate.

At the 6th concert, Miss Emma C. Thursby, an American soprano, made her first appearance in Europe at these concerts so successfully, that she sang at the 7th concert also. In the latter, Wieniawski introduced a MS. Concerto of his own composition.

## PROGRAMMES FOR 1878

### FIRST CONCERT. THURSDAY, FEBRUARY 14

#### PART I

SYMPHONY in G minor . . . . .	<i>Mozart</i>
SONG, "Rose, softly blooming" (Azor and Zemira) . . . . .	<i>Spohr</i>
MRS. OSGOOD.	
CONCERTO for Violin . . . . .	<i>Beethoven</i>
DR. JOACHIM.	

#### PART II

SYMPHONY in B minor, "Unfinished" (two Movements) . . . . .	<i>Schubert</i>
SCENA, "Liebes-tod" (Tristan und Isolde) . . . . .	<i>Wagner</i>
MRS. OSGOOD.	
SONATA in C (Andante and Finale only), unaccompanied . . . . .	<i>J. S. Bach</i>
DR. JOACHIM.	
OVERTURE, "Jessonda" . . . . .	<i>Spohr</i>
Conductor, MR. W. G. CUSINS.	

### SECOND CONCERT. THURSDAY, FEBRUARY 28

#### PART I

OVERTURE, SCHERZO and FINALE . . . . .	<i>Schumann</i>
ARIA, "Spiagge amati" (Elena e Paridi) . . . . .	<i>Gluck</i>
MADAME EDITH WYNNE.	
CONCERTO for Pianoforte in F minor (No. 4) . . . . .	<i>Sterndale Bennett</i>
MME ARABELLA GODDARD.	
OVERTURE, "Ruy Blas" . . . . .	<i>Mendelssohn</i>

#### PART II

SYMPHONY in A (No. 7) . . . . .	<i>Beethoven</i>
SONG, "Ah, why do we love" (Don Quixote) . . . . .	<i>G. A. Macfarren</i>
MME EDITH WYNNE.	
OVERTURE, "William Tell" . . . . .	<i>Rossini</i>
Conductor, MR. W. G. CUSINS.	

### THIRD CONCERT. THURSDAY, MARCH 14

#### PART I

SYMPHONY in G, "The Oxford" (Letter Q) . . . . .	<i>Haydn</i>
RECIT., "Ma che insolita"; ARIA, "O voi, dell' Erebo" . . . . .	<i>Handel</i>
(La Resurrezione) . . . . .	
MR. SANTLEY.	

CONCERTO for Pianoforte . . . . .	<i>Schumann</i>
HERR IGNAZ BRÜLL.	
OVERTURE, "Euryanthe" . . . . .	<i>Weber</i>
PART II	
SYMPHONY in A, "Italian" . . . . .	<i>Mendelssohn</i>
ARIA, "Agitato da smania funesta" (I Fuorosciti) . . . . .	<i>Paër</i>
MR. SANTLEY.	
OVERTURE, "Don Quixote" . . . . .	<i>G. A. Macfarren</i>
Conductor, MR. W. G. CUSINS.	

## FOURTH CONCERT. THURSDAY, MARCH 28

PART I	
OVERTURE, "Tempest" . . . . .	<i>Sir Julius Benedict</i>
RECIT., "Wo berg' ich mich"; ARIA, "Schweigt glüh-	
henden Sehnsens" (Euryanthe) . . . . .	<i>Weber</i>
HERR HENSCHEL.	
CONCERTO for Violin . . . . .	<i>Mendelssohn</i>
SENOR SARASATE.	
RECIT., "Rejected"; ARIA, "Yet will I not rest"	
(Paradise and the Peri) . . . . .	<i>Schumann</i>
MLLE THEKLA FRIEDLÄNDER.	
OVERTURE, "Der Freischütz" . . . . .	<i>Weber</i>
PART II	
SYMPHONY, "Eroica" (No. 3) . . . . .	<i>Beethoven</i>
VIOLIN SOLOS { (a) Nocturne in E♭ . . . . .	<i>Chopin—Sarasate</i>
{ (b) Spanish Dance . . . . .	<i>Sarasate</i>
SENOR SARASATE.	
(Accompanied on the Pianoforte by DR. OTTO NEITZEL.)	
SONG, "Die beiden Grenadiere" . . . . .	<i>Schumann</i>
HERR HENSCHEL.	
(Arranged for Orchestra by Mr. Henschel.)	
MARCH, "Huldigungs" . . . . .	<i>Wagner</i>
Conductor, MR. W. G. CUSINS.	

## FIFTH CONCERT. WEDNESDAY, MAY 1

PART I	
SYMPHONY, "Jupiter" . . . . .	<i>Mozart</i>
AIR, "Sweet bird" (L' Allegro ed Il Pensieroso) . . . . .	<i>Handel</i>
MLLE RIEGO.	
(Flute Obbligato, MR. SVENSDEN.)	
CONCERTO for Pianoforte in D minor . . . . .	<i>Mendelssohn</i>
MONSIEUR PLANTÉ.	
ARIA, "Caro mio ben" . . . . .	<i>Giordani</i>
MLLE REDEKER.	
SUITE for Violin, "Preludio, Minuetto and Il Moto Per-	
petuo" (Op. 180) . . . . .	<i>Raff</i>
SENOR SARASATE.	



## PART II

SYMPHONY in C minor (No. 5)	. . . . .	<i>Beethoven</i>
PIANOFORTE SOLOS	{ (a) Caprice (Op. 16)	. . . . . <i>Mendelssohn</i>
	{ (b) Menuet Célèbre	. . . . . <i>Boccherini—Planté</i>
	{ (c) Mélodie Hongroise	. . . . . <i>Liszt</i>
MONS. PLANTÉ.		
OVERTURE, "Masaniello"	. . . . .	<i>Auber</i>
Conductor, Mr. W. G. CUSINS.		

## SIXTH CONCERT. WEDNESDAY, MAY 22

## PART I

OVERTURE, "Naiades"	. . . . .	<i>Sterndale Bennett</i>
ARIA, "Agnus Dei" (Mass in B minor)	. . . . .	<i>J. S. Bach</i>
MME PATEY.		
CONCERTO for Violin, "Dramatic"	. . . . .	<i>Spohr</i>
SIGNOR PAPINI.		
ARIA, "Mia speranza adorata"	. . . . .	<i>Mozart</i>
MISS EMMA C. THURSBY.		
OVERTURE, "Leonora"	. . . . .	<i>Beethoven</i>

## PART II

SYMPHONY in C	. . . . .	<i>Schubert</i>
SONG, "Creation's Hymn"	. . . . .	<i>Beethoven</i>
MME PATEY.		
ARIA, "Dell' età mia primiera" (Pré aux Clercs)	. . . . .	<i>Hérolt</i>
MISS THURSBY.		
OVERTURE, "Oberon"	. . . . .	<i>Weber</i>
Conductor, Mr. W. G. CUSINS.		

## SEVENTH CONCERT. WEDNESDAY, JUNE 12

## PART I

OVERTURE, "Les Travailleurs de la Mer" <sup>1</sup>	. . . . .	<i>W. G. Cusins</i>
CONCERTO for Pianoforte in E♭	. . . . .	<i>Beethoven</i>
MR. ALFRED JAELL.		
RECIT., "Ma, che vi fece!"; ARIA, "Sperai vicino"	. . . . .	<i>Mozart</i>
MISS EMMA C. THURSBY.		
CONCERTO for Violin (MS.) in D minor (No. 2)	. . . . .	<i>Wieniawski</i>
MONS. H. WIENIAWSKI.		

## PART II

SYMPHONY in D minor (No. 7)	. . . . .	<i>Haydn</i>
ARIA, "Mio caro bene" (Rodelinda) <sup>2</sup>	. . . . .	<i>Handel</i>
MISS THURSBY.		
OVERTURE and three NUMBERS, "Midsummer Night's Dream"	. . . . .	<i>Mendelssohn</i>
Conductor, Mr. W. G. CUSINS.		

<sup>1</sup> Dedicated to A. C. Burnard, Esq.<sup>2</sup> Scored by R. Franz.

## EIGHTH CONCERT. WEDNESDAY, JULY 3

## PART I

OVERTURE, "Die Zauberflöte" . . . . .	<i>Mozart</i>
RECIT., "Deeper and deeper still"; AIR, "Waft her, angels" (Jephtha) . . . . .	<i>Handel</i>
MR. BARTON MCGUCKIN.	
CONCERTO for Pianoforte in G . . . . .	<i>Beethoven</i>
MR. CHARLES HALLÉ.	
ARIA, "Gli angui d' inferno" (Il Flauto Magico) . . . . .	<i>Mozart</i>
MLLE SCHOU.	
OVERTURE, "Isles of Fingal" . . . . .	<i>Mendelssohn</i>

## PART II

SYMPHONY, "Pastoral" . . . . .	<i>Beethoven</i>
ARIA, "Dalla sua pace" (Don Giovanni) . . . . .	<i>Mozart</i>
MR. MCGUCKIN.	
CONCERTO for Violin in G (No. 7), Andante and Finale only . . . . .	<i>De Beriot</i>
MLLE CASTELLAN.	
OVERTURE, "Jubilee" . . . . .	<i>Weber</i>
Conductor, MR. W. G. CUSINS.	

1879

Mr. John Hullah became a Member of the Society this year, and Ferdinand Praeger, who wrote that his pioneering of Wagner closed all doors to him, submitted several Full Scores, none of which were performed. It was hoped that the Abbé Liszt would have been persuaded to come to England and play at the Philharmonic Concerts, but he wrote that he had not played a solo since 1847, and was now too old to do so.

At the 1st concert, Mme Patey sang a good song from Macfarren's "Lady of the Lake," one of the most poetical and imaginative works ever written by that learned theorist.

At the 2nd, Joachim introduced, and played without accompaniment, the Sarabande and Bourrée from Bach's B minor Suite, with which he subsequently made us so well acquainted.

At the 3rd concert, the chief novelty was a new MS. Concerto for Violin in D, by Brahms. The Directors desired and hoped that the mighty composer would come over and conduct his work, but Dr. Chrysander wrote to say that Brahms would not come to England nor conduct anything publicly, either in this country or in Germany.

The Duke of Edinburgh, a violinist himself, greatly desired to hear this new Concerto, but, the Court being in mourning,





he was prevented the pleasure of coming. Miss Thursby reappeared, for the third time within the twelve months, just before her return to America.

At the 4th concert, Herr Joachim repeated the new Brahms Concerto, Mlle Janotha made her first appearance, and Mrs. Osgood introduced a Recitative and Air from "Gideon," an Oratorio composed by the Society's conductor.

At the 5th concert, Miss Lillian Bailey, a young American soprano, made her first appearance in England and sang a Duet from Handel's "Giulio Cesare" with Mr. Georg Henschel, who was destined, two years hence, to become her husband. He sang, for the first time of performance at these concerts, "Wotan's Abschied und Feuer-zauber" from "Die Walküre" of Wagner, and Señor Sarasate introduced a new "Fantasie Norvégienne," by Edouard Lalo.

At the 6th concert, Joseph Maas, a popular and most artistic tenor, who died, alas! all too soon, made his debut at these concerts, singing "Celeste Aïda" from Verdi's Opera. Dramatic though his singing was, he was really greater on the concert platform than on the stage. At the same concert, Sarasate played Max Bruch's 1st Violin Concerto, and Mme Essipoff, Beethoven's E♭ Pianoforte Concerto, both in Part I.

At the 7th concert, Miss Emma Thursby, a great favourite, who had evidently postponed her departure to the United States, sang yet once more, choosing, as one of her songs, an air written by Leonardo Vinci<sup>1</sup> in the year 1730. Walsh published "Six Arie" by him (London, folio), which are now very scarce. He died in 1732.

At the 8th concert, M. Saint-Saëns not only introduced his No. 2 Concerto for Pianoforte in G, but also played Bach's Prelude and Fugue in A minor upon the St. James's Hall organ, which was known amongst organists of the day as "The Beast." After his fine instrument in Paris, the contrast must have been very trying! Macfarren's E minor Symphony had its first hearing.

## PROGRAMMES FOR 1879

### FIRST CONCERT. THURSDAY, FEBRUARY 6

#### PART I

OVERTURE (or Suite) in D	.	.	.	.	.	J. S. Bach
ARIA, "Che farò" (Orfeo)	.	.	.	.	.	Gluck

MADAME PATEY.

<sup>1</sup> Not to be confounded with the painter, Leonardo da Vinci, who, himself skilled in music, lived two hundred years earlier than the above composer.



CONCERTO for Pianoforte in A $\flat$  . . . . . *Hummel*

MME ARABELLA GODDARD.

OVERTURE, "Meeres-stille" . . . . . *Mendelssohn*

PART II

SYMPHONY in B $\flat$  . . . . . *Beethoven*

SONG, "Lay of the imprisoned huntsman" (Lady of the Lake) . . . . . *G. A. Macfarren*

MADAME PATEY.

Violin Obbligato, HERR LUDWIG STRAUS.

OVERTURE, "Anacreon" . . . . . *Cherubini*

Conductor, MR. W. G. CUSINS.

SECOND CONCERT. THURSDAY, FEBRUARY 20

PART I

SYMPHONY in G minor . . . . . *Sterndale Bennett*

RECIT., "Solitudini amiche"; ARIA, "Zeffiretti lusinghieri" (Idomeneo) . . . . . *Mozart*

MME EDITH WYNNE.

CONCERTO for Violin in D minor (No. 9) . . . . . *Spohr*

HERR JOACHIM.

OVERTURE, "Le Carnaval Romain" . . . . . *Berlioz*

PART II

SYMPHONY in F (No. 8) . . . . . *Beethoven*

SUITE for Violin in B minor (Sarabande and Bourrée) . . . . . *J. S. Bach*

HERR JOACHIM.

(Without accompaniment.)

CAVATINA, "Vorrei chiamarmi la sua" (Faust) . . . . . *Spohr*

MME EDITH WYNNE.

OVERTURE, "Preciosa" . . . . . *Weber*

Conductor, MR. W. G. CUSINS.

THIRD CONCERT. THURSDAY, MARCH 6

PART I

SYMPHONY in E $\flat$  (No. 8) . . . . . *Haydn*

ARIA, "Che pur aspro" (Il Seraglio) . . . . . *Mozart*

MISS EMMA THURSBY.

CONCERTO for Violin in D (MS., new) . . . . . *Brahms*

HERR JOACHIM.

PART II

SYMPHONY, "Jupiter" . . . . . *Mozart*

CONCERTO for Violin (No. 6), Recitative and Andante only . . . . . *Spohr*

HERR JOACHIM.

ARIA, "Ciel possente" (La Cythère Assiégée) . . . . . *Gluck*

MISS THURSBY.

OVERTURE, "Ruy Blas" . . . . . *Mendelssohn*

Conductor, MR. W. G. CUSINS.

## FOURTH CONCERT. THURSDAY, MARCH 20

## PART I

SYMPHONY in E $\flat$ , "Rhenish" . . . . . *Schumann*RECIT., "The people that are with thee"; AIR, "The  
Lord, He it is" (Gideon) . . . . . *W. G. Cusins*

MRS. OSGOOD.

CONCERTO for Pianoforte in G (No. 4) . . . . . *Beethoven*

MLLE JANOTHA.

## PART II

CONCERTO for Violin in D . . . . . *Brahms*

HERR JOACHIM.

SONG, "Elizabeth's Prayer" (Tannhäuser) . . . . . *Wagner*

MRS. OSGOOD.

OVERTURE, "The Ruler of the Spirits" . . . . . *Weber*

Conductor, MR. W. G. CUSINS.

## FIFTH CONCERT. WEDNESDAY, APRIL 30

## PART I

OVERTURE, "Paradise and the Peri" . . . . . *Sterndale Bennett*RECIT., "E pur così"; ARIA, "Piangerò" (Giulio Cesare) . . . . . *Handel*

MISS LILLIAN BAILEY.

CONCERTO for Violin . . . . . *Mendelssohn*

SEÑOR SARASATE.

SCENA, "Wotan's Abschied und Feuer-zauber" (Die  
Walküre) . . . . . *Wagner*

HERR HENSCHEL.

## PART II

SYMPHONY in C minor (No. 5) . . . . . *Beethoven*DUET, "Caro!" "Bella!" (Giulio Cesare) . . . . . *Handel*

MISS BAILEY and HERR HENSCHEL.

FANTASIE NORVÉGIENNE for Violin (dedicated to  
Sarasate) . . . . . *Edouard Lalo*

SEÑOR SARASATE.

OVERTURE in C, "In the Italian Style" . . . . . *Schubert*

Conductor, MR. W. G. CUSINS.

## SIXTH CONCERT. WEDNESDAY, MAY 21

## PART I

OVERTURE, "Leonora" (No. 3) . . . . . *Beethoven*RECIT., "Se quel guerriero"; ARIA, "Celeste Aïda" (Aïda) . . . . . *Verdi*

MR. JOSEPH MAAS.

CONCERTO for Violin (No. 1) in G minor (dedicated to  
Joachim) . . . . . *Max Bruch*

SEÑOR SARASATE.

LIEDER (a) "Des Nachts im Walde" . . . . . *Clemens Seidel*(b) "Er ist gekommen" (Op. 4) . . . . . *R. Franz*

MLLE AUGUSTE REDEKER.

CONCERTO for Pianoforte in E $\flat$  . . . . . *Beethoven*

MME ANNETTE ESSIPOFF.

## PART II

SYMPHONY in B minor, "Unfinished" . . .	<i>Schubert</i>
ARIA, "Il mio tesoro" (Don Giovanni) . . .	<i>Mozart</i>
MR. MAAS.	
PIANOFORTE SOLOS { (a) Nocturne . . .	<i>Chopin</i>
(b) Valse Allemande . . .	<i>Rubinstein</i>
MME ESSIPOFF.	
OVERTURE, "Tannhäuser" . . .	<i>Wagner</i>

Conductor, MR. W. G. CUSINS.

## SEVENTH CONCERT. WEDNESDAY, JUNE 11

## PART I

OVERTURE, "Egmont" . . .	<i>Beethoven</i>
SUITE for Violin (Op. 180) . . .	<i>Raff</i>
SEÑOR SARASATE.	
RECIT., "Ah, non sai"; ARIA, "Mia Speranza" (By <i>desire</i> ) . . .	<i>Mozart</i>
MISS EMMA THURSBY.	
CONCERTO for Pianoforte . . .	<i>Schumann</i>
MR. ALFRED JAELL.	

## PART II

SYMPHONY, "The Ocean" . . .	<i>Rubinstein</i>
ARIA, "Se il ciel" (Alessandro nelle Indie) . . .	<i>Leonardo Vinci</i>
MISS THURSBY.	
(1730)	
OVERTURE, "Der Alchymist" . . .	<i>Spohr</i>

Conductor, MR. W. G. CUSINS.

## EIGHTH CONCERT. WEDNESDAY, JULY 2

## PART I

SYMPHONY in E minor . . .	<i>G. A. Macfarren</i>
BARCAROLLE, "Nymphes attentives" (Polyeucte) . . .	<i>Gounod</i>
MR. W. H. CUMMINGS.	
SCENA, "Deh, per questo istante solo" (La Clemenza di Tito) . . .	<i>Mozart</i>
MLLE HOHENSCHILD.	
CONCERTO for Pianoforte in G (No. 2) . . .	<i>Saint-Saëns</i>
M. SAINT-SAËNS.	

## PART II

SYMPHONY, "Pastoral" (No. 6) . . .	<i>Beethoven</i>
PRELUDE and FUGUE for Organ in A minor . . .	<i>J. S. Bach</i>
M. SAINT-SAËNS.	
DUET, "Do not shun me" (Jessonda) . . .	<i>Spohr</i>
MLLE HOHENSCHILD and MR. CUMMINGS.	
OVERTURE, "Jubilee" . . .	<i>Weber</i>

Conductor, MR. W. G. CUSINS.

1880

At the beginning of this year, Brahms wrote the Society, stating how he should like to visit us, but it was impossible.

A Mr. Theophilus Burnand set an excellent example, one that might at any time be copied with advantage, by guaranteeing the Society £100 a year during his lifetime. Dr. J. Frederick Bridge, Dr. G. J. Elvey and Mr. Walter Bache were amongst the newly elected Members.

Three disappointments occurred: Raff refused to come over and play, not being (as he wrote) "a Pianoforte virtuoso"; and Mr. Foli could not sing this year, being engaged by Mr. Kuhe, of Brighton fame, but "will do you a howl" later on! The third disappointment was that Sarasate (according to his companion, Otto Goldschmidt) was doing so well in his Spanish tour, that he would not come to London at all during the season.

Quite a number of interesting new works had a hearing this year. Brahms's Symphony in D, five Overtures, "Frühlings" by Goetz, "Hero and Leander" (MS.) by Walter Macfarren, "Phèdre" by Massenet, "Recollections of the Past" (No. 8, MS.) by C. E. Stephens and "Mountain, Lake and Moorland" (MS.) by Harold Thomas; a Pianoforte Concerto in D minor by a very promising Royal Academy Student, Arthur H. Jackson, whose life was cut short in 1881. There were also some interesting Variations (MS.) in E minor, for Violin and Orchestra, composed and performed by Herr Joachim, a song, "The Golden Gate," for Contralto Solo, Organ and Orchestra, by John Francis Barnett, and the Scena, "Medea," by Signor Randegger.

There were only two new singers, Mme De Caters Lablache and Mr. Arthur Oswald, but several new instrumentalists made their debuts, viz., as pianists, Mlle Vera Timanoff, Mme Montigny-Remaury, Mr. Walter Bache (the untiring advocate of Liszt's music), and the famous Xaver Scharwenka, who played his own B♭ minor Concerto, a Staccato Study and a Minuet. M. Emile Sauret, the renowned French violinist, made his first appearance, playing Max Bruch's No. 1 Concerto. Mr. Henschel and Miss Lillian Bailey again sang a Duet. Songs by Hubert Parry and Miss Maude Valerie White were introduced by Mme Antoinette Sterling and Mr. Santley respectively. Miss White was, at this time, Mendelssohn Scholar at the Royal Academy of Music.

## PROGRAMMES FOR 1880

## FIRST CONCERT. THURSDAY, FEBRUARY 5

## PART I

- OVERTURE (MS.), "Hero and Leander" . . . . . *Walter Macfarren*  
 (First performance in London.)
- CONCERTO for Violoncello (No. 2) . . . . . *Piatti*
- SIGNOR PIATTI.
- RECIT., "Sei tu sempre"; ARIA, "Non paventar"  
 (Ines de Castro) . . . . . *Weber*
- MISS SOPHIE M. ROBERTSON.
- CONCERTO for Pianoforte . . . . . *Schumann*
- MME MONTIGNY-REMAURY.

## PART II

- SYMPHONY in A (No. 7) . . . . . *Beethoven*
- VALE, "Nella calma" (Romeo et Juliette) . . . . . *Gounod*
- MISS ROBERTSON.
- OVERTURE, "Frühlings" . . . . . *Goetz*
- Conductor, MR. W. G. CUSINS.

## SECOND CONCERT. THURSDAY, FEBRUARY 19

## PART I

- OVERTURE (MS.), "Mountain, Lake and Moorland" *Harold Thomas*  
 (First time of performance.)
- ARIA, "Un aura amorosa" (Cosi fan tutte) . . . . . *Mozart*
- MR. W. SHAKESPEARE.
- CONCERTO for Pianoforte in B $\flat$  minor (Op. 32) . . . . . *Scharwenka*
- HERR XAVER SCHARWENKA.
- RECIT., "Sulla sabbia"; ARIA, "O Lisbona, O patria  
 mia" (Don Sebastiano) . . . . . *Donizetti*
- MR. SANTLEY.
- OVERTURE, "The Naiades" . . . . . *Sterndale Bennett*

## PART II

- SYMPHONY, "Eroïca" . . . . . *Beethoven*
- PIANOFORTE SOLOS { (a) Fantasia, Op. 49 . . . . . *Chopin*  
 (b) Staccato Étude . . . . . *Scharwenka*
- HERR SCHARWENKA.
- COUPLETS, "Vulcan's Song" (Philémon et Baucis) . . . . . *Gounod*
- MR. SANTLEY.
- OVERTURE, "Der Freischütz" . . . . . *Weber*
- Conductor, MR. W. G. CUSINS.



## THIRD CONCERT. THURSDAY, MARCH 4

## PART I

OVERTURE, "Die Weihe des Hauses" (Op. 124) . . .	<i>Beethoven</i>
CONCERTO for Violin . . . . .	<i>Mendelssohn</i>
HERR JOACHIM.	
AIR, "The Golden Gate" . . . . .	<i>J. F. Barnett</i>
MME PATEY.	
OVERTURE, "Phèdre" . . . . .	<i>Massenet</i>
(First performance in London.)	

## PART II

SYMPHONY in D . . . . .	<i>Brahms</i>
VARIATIONS for Violin and Orchestra (MS.) in E minor	<i>Joachim</i>
HERR JOACHIM.	
CANZONET, "She never told her love" . . . . .	<i>Haydn</i>
MME PATEY.	
OVERTURE, "La Clemenza di Tito" . . . . .	<i>Mozart</i>
Conductor, MR. W. G. CUSINS.	

## FOURTH CONCERT. THURSDAY, MARCH 18

## PART I

SYMPHONY in B $\flat$ (No. 9 of the Salomon set) . . .	<i>Haydn</i>
SCENA, "Medea" . . . . .	<i>Randegger</i>
MRS. OSGOOD.	
CONCERTO for Violin in D . . . . .	<i>Brahms</i>
HERR JOACHIM.	

## PART II

SYMPHONY in C (No. 2) . . . . .	<i>Schumann</i>
ROMANCE, "Rose softly blooming" . . . . .	<i>Spohr</i>
MRS. OSGOOD.	
SUITE for Violin in B minor (Sarabande, Bourrée, Double) . . . . .	<i>J. S. Bach</i>
HERR JOACHIM.	
OVERTURE, "Gustave" . . . . .	<i>Auber</i>
Conductor, MR. W. G. CUSINS.	

## FIFTH CONCERT. WEDNESDAY, APRIL 28

## PART I

OVERTURE (MS. No. 8), "A Recollection of the Past" . . . . .	<i>Charles E. Stephens</i>
(First performance in London.)	
RECIT. and AIR, "Lusinghe più care" (Alessandro) . .	<i>Handel</i>
MISS LILLIAN BAILEY.	
CONCERTO for two Pianofortes in E $\flat$ . . . . .	<i>Mozart</i>
MISS ANNA MEHLIG and MR. WALTER BACHE.	
ARIA, "Mentre ti lascio" . . . . .	<i>Mozart</i>
HERR HENSCHEL.	
CONCERTO for Violin (Op. 26, No. 1) . . . . .	<i>Max Bruch</i>
MONS. EMILE SAURET.	

## PART II

SYMPHONY, "Scotch" . . . . .	<i>Mendelssohn</i>
DUET, "Oh, that we two were Maying" (MS.) . . . . .	<i>Henschel</i>
MISS BAILEY and MR. HENSCHEL.	
OVERTURE, "Les Abencerages" . . . . .	<i>Cherubini</i>
Conductor, MR. W. G. CUSINS.	

## SIXTH CONCERT. WEDNESDAY, MAY 19

## PART I

OVERTURE, "Leonora" (No. 3) . . . . .	<i>Beethoven</i>
SCENA, "Plus grand dans son obscurité" (La Reine de Saba) . . . . .	<i>Gounod</i>
MME DE CATORS-LABLACHE.	
CONCERTO for Violin in D minor (No. 2) . . . . .	<i>Spohr</i>
HERR LUDWIG STRAUS.	
SCENA, "Cigno fedel" (Lohengrin) . . . . .	<i>Wagner</i>
MR. J. MAAS.	
CONCERTO for Pianoforte in G . . . . .	<i>Rubinstein</i>
MLLE VERA TIMANOFF.	

## PART II

SYMPHONY in E minor (MS.) . . . . .	<i>Arthur Sullivan</i>
ARIAS {	(a) "Tre giorni son che Nina" . . . . . <i>Pergolesi</i>
	(b) Barcarole, "L' Alba" . . . . . <i>Rotoli</i>
MME DE CATORS-LABLACHE.	
ARIA, "Ah! si ben mio" (Il Trovatore) . . . . .	<i>Verdi</i>
MR. MAAS.	
OVERTURE, "Euryanthe" . . . . .	<i>Weber</i>
Conductor, MR. W. G. CUSINS.	

## SEVENTH CONCERT. WEDNESDAY, JUNE 9

## PART I

OVERTURE, "St. John the Baptist" . . . . .	<i>G. A. Macfarren</i>
RECIT., "Ye sacred Priests"; AIR, "Farewell, ye limpid springs" (Jephtha) . . . . .	<i>Handel</i>
MISS MARY DAVIES.	
CONCERTO for Pianoforte in E $\flat$ . . . . .	<i>Beethoven</i>
HERR XAVER SCHARWENKA.	
ARIA, "Sei vendicata assai" (Dinorah) . . . . .	<i>Meyerbeer</i>
MR. ARTHUR L. OSWALD. <sup>2</sup>	
OVERTURE, "Isles of Fingal" . . . . .	<i>Mendelssohn</i>

<sup>1</sup> Almost certainly by Ciampi; it occurs in his Opera, "Gli tre cicisbei ridicoli."

<sup>2</sup> Mr. Oswald assisted, without rehearsal, in place of Mr. Walter Bolton, suddenly taken ill.

## PART II

SYMPHONY in C minor (No. 5)	. . . . .	<i>Beethoven</i>
ARIA, "Non vi turbate" (Alceste)	. . . . .	<i>Gluck</i>
MISS MARY DAVIES.		
PIANOFORTE SOLOS	(a) Menuetto	<i>Scharwenka</i>
	(b) Nachtstück	<i>Schumann</i>
	(c) Melodie Russe, "Le Rossignol"	<i>Liszt</i>
HERR SCHARWENKA.		
OVERTURE, "Der Alchymist"	. . . . .	<i>Spohr</i>
Conductor, Mr. W. G. CUSINS.		

## EIGHTH CONCERT. WEDNESDAY, JUNE 30

## PART I

OVERTURE (MS.)	. . . . .	<i>Sir Julius Benedict</i>
(Composed expressly for the Society.)		
AIR, "Erbarne Dich" (St. Matthew Passion-Music)	. . . . .	<i>J. S. Bach</i>
MME ANTOINETTE STERLING.		
(Violin Obbligato, HERR LUDWIG STRAUS.)		
CONCERTO for Pianoforte in D minor	. . . . .	<i>Arthur H. Jackson</i>
MISS AGNES ZIMMERMANN.		
CANZONET, "I prithee send me back my heart"	<i>Maude Valerie White</i>	
MR. SANTLEY. ( <i>Mendelssohn Scholar</i> )		
CONCERTO for Violin in E (Adagio and Rondo only)	. . . . .	<i>Vieuxtemps</i>
MME NORMAN-NERUDA.		

## PART II

SYMPHONY, "Pastoral"	. . . . .	<i>Beethoven</i>
SONGS	(a) "As through the land at eve we went"	<i>W. G. Cusins</i>
	(b) "It was a lover and his lass"	<i>C. H. Hubert Parry</i>
MME STERLING.		
OVERTURE, "Jubilee"	. . . . .	<i>Weber</i>
Conductor, Mr. W. G. CUSINS.		

1881

This season was limited to six concerts, all of which took place on a Thursday, and from now onwards this day took the position, which Monday originally held, of being considered the most suitable evening in the week for these functions. The reason is not far to seek, for the lessees of St. James's Hall required our "only concert-room" for the Popular Chamber-Concerts on Mondays.

This year, Mr. Charles Edward Stephens succeeded Mr. Walter Macfarren as Hon. Treasurer, the latter resigning not only that, but the additional offices of Trustee and Director; Mr. Henry Hersee succeeded Mr. Stanley Lucas as Secretary, and Dr. Francis Hueffer took G. A. Macfarren's place as

Writer of the Analytical Programmes, continuing in that office until 1885.

At the 1st concert, Herr Scharwenka, who by now had made a great reputation in England, introduced his new Pianoforte Concerto in C minor (No. 2), and Mme Enriquez made her farewell appearance.

The feature of the 2nd concert was the performance (for the first time in England) of Berlioz's Dramatic Symphony, "Romeo et Juliette," for which special preparations had been made, including an increased orchestra of one hundred players, and a chorus composed of one hundred and fifty members of the Upper Choir of the South London Choral Association, under the direction of Mr. Leonard C. Venables. In addition to these forces, a semichorus of twelve professional vocalists assisted. The details of this important work (which consisted of five sections) will be found in the Programme of March 10. The entire work had not been given anywhere since 1839, the year of its production, though parts were rendered under Berlioz's direction at the New Philharmonic in 1852. These excerpts formed a brilliant opening for this rival Society, which, however, came to an end in 1879, the last flicker of its blown-out candle expiring under Mr. Wilhelm Ganz's direction in 1882. At this same concert, a clever pianist of eighteen years of age made his first appearance, playing the Schumann Concerto. This was Eugene D'Albert, a pupil of Pauer's at the National Training School for Music, and shortly to become a distinguished composer and a pianist with a broad and noble style.

At the 3rd concert, Mr. Sims Reeves sang Beethoven's Lieder-kreis "To the distant beloved one," and other songs, accompanied, on the Pianoforte, by Mr. Willam Coenen. An Overture, "Sigurd Slembe," by Johann S. Svendsen, written in 1871, was played for the first time at these concerts.

At the 4th concert, with the same large orchestra and other extras, Berlioz's "Romeo" was repeated, but with different soloists. Mr. Sims Reeves sang exactly the same songs as he did at the last concert.

At the 5th, a MS. Sinfonietta in A minor, expressly written for the Philharmonic Society by Mr. F. H. Cowen, had a first hearing, and Gounod's Berceuse, "Quand tu chantes," was charmingly sung by Mme Trebelli, with Violin Obbligato by M. Ovide Musin, who made his first appearance.

Mme Sembrich also sang for the first time.

At the 6th concert, that beautiful dramatic soprano, Mme Albani, the wife of the Covent Garden Opera Director, Mr.



Ernest Gye, made her debut with the Society, and Mr. Sims Reeves's son, Herbert, who looked just a miniature, but exact, reproduction of his famous father, first appeared. Mme Sophie Menter was the new pianist, introducing her marked talent with Beethoven's E♭ Concerto.

## PROGRAMMES FOR 1881

### FIRST CONCERT. THURSDAY, FEBRUARY 24

#### PART I

OVERTURE, "Melusine" . . . . . *Mendelssohn*

RECIT., "Er hat uns allen"; AIR, "Aus Liebe"  
(Passions-Musik) . . . . . *J. S. Bach*

Mlle FRIEDLÄNDER.

(Flute Obbligato, Mr. SVENSDEN.)

CONCERTO for Pianoforte in C minor (No. 2) . . . . . *Scharwenka*

HERR SCHARWENKA.

(First performance in England.)

ARIA, "Cangio d' aspetto" (Adineto) . . . . . *Handel*

MADAME ENRIQUEZ.

OVERTURE, "Waverley" . . . . . *Berlioz*

#### PART II

SYMPHONY in B♭ (No. 4) . . . . . *Beethoven*

RECIT., "Crudele"; ARIA, "Non mi dir" (Don Gio-  
vanni) . . . . . *Mozart*

Mlle ORGENYI.

PIANOFORTE SOLOS { (a) "Ricordanza" } . . . . . *Liszt*  
                                  { (b) "Polonaise" }

HERR SCHARWENKA.

OVERTURE, "William Tell" . . . . . *Rossini*  
(Flute, Mr. SVENSDEN; Cor Anglais, M. LEBON; 'Cello,  
Mr. EDW. HOWELL.)

Conductor, Mr. W. G. CUSINS.

### SECOND CONCERT. THURSDAY, MARCH 10

#### PART I

OVERTURE, "Coriolanus" . . . . . *Beethoven*

DRAMATIC SYMPHONY, "Romeo et Juliette," in Five  
Parts (see below) . . . . . *Berlioz*

MME PATEY, MESSRS. BOYLE and F. KING, with Orchestra of  
100 players, 150 members of the South London Choral Association,  
and a semichorus of 12 professional vocalists.

(First time in England.)

Part I. Introduction — Combats, Tumulte, Intervention du  
Prince, Prologue, Strophes.

Part II. Romeo seul, Tristesse, Concert et Bal, Grand Fête chez  
Capulet.



- Part III. Scène d'amour, Nuit Serène, Le Jardin de Capulet, Silencieux et Désert.
- Part IV. Scherzo, "La Reine Mab," ou "La Fée des Songes," Couvoir funèbre de Juliette, Romeo au Tombeau des Capulets, Invocation, Reveil de Juliette.
- Part V. La Foule accourt au Cimetière, Rixe des Capulets et des Montagus, Recit. et Air du Père Laurence, Serment de Réconciliation.

## PART II

- CONCERTO for Pianoforte . . . . . *Schumann*  
 MR. EUGENE D'ALBERT.<sup>1</sup>
- TRIO, "Gratias Agimus Tibi" (Messe Solonelle) . . . . . *Rossini*  
 MADAME PATEY, MESSRS. BOYLE and F. KING.
- OVERTURE, "Der Freischütz" . . . . . *Weber*  
 Conductor, MR. W. G. CUSINS.

## THIRD CONCERT. THURSDAY, MARCH 24

## PART I

- OVERTURE, "La Vestale" . . . . . *Spontini*
- RONDO, "L' Amero" (Il Re Pastore) . . . . . *Mozart*  
 MLE ORGENYI.
- CONCERTO for Violin . . . . . *Beethoven*  
 HERR JOACHIM.
- SONGS { (a) "Weary flowers their buds are closing" . . . . . *Schubert*  
 (b) "The Hunter's Song" . . . . . *Mendelssohn*  
 MR. SIMS REEVES.  
 (Accompanied on the Pianoforte by HERR W. COENEN.)
- OVERTURE, "Paradise and the Peri" . . . . . *Sterndale Bennett*

## PART II

- SYMPHONY, "Die Weihe der Töne" (The Power of Sound) . . . . . *Spohr*
- LIEDER-KREIS, "To the distant beloved one" . . . . . *Beethoven*  
 MR. SIMS REEVES.  
 (Accompanied by HERR COENEN.)
- NOTTURNO for Violin . . . . . *Joachim*  
 HERR JOACHIM.
- CAVATINA, "Bell' raggio" (Semiramide) . . . . . *Rossini*  
 MLE ORGENYI.
- OVERTURE, "Sigurd Slembe" . . . . . *J. S. Svensden*  
 Conductor, MR. W. G. CUSINS.

## FOURTH CONCERT. THURSDAY, APRIL 7

## PART I

- OVERTURE, "Le Nozze di Figaro" . . . . . *Mozart*
- DRAMATIC SYMPHONY, "Romeo et Juliette" . . . . . *Berlioz*  
 MISS HOPE GLENN, MR. F. BOYLE and SIGNOR GILBERTI.  
 (With the same increased Orchestra and Choir as at the second Concert.)

<sup>1</sup> Queen's Scholar at the National Training School for Music, Kensington.

## PART II

- LIEDER-KREIS, "To the distant beloved one" . . . *Beethoven*  
     MR. SIMS REEVES.  
     (Accompanied by HERR COENEN.)  
 CONCERTO for Pianoforte in C (Op. 15) . . . *Beethoven*  
     MME MONTIGNY-REMAURY.  
 SONGS { (a) "Weary flowers their buds are closing" . . . *Schubert*  
         (b) "The Hunter's Song" . . . *Mendelssohn*  
     MR. SIMS REEVES.  
     (Accompanied by HERR COENEN.)  
 OVERTURE, "Tannhäuser" . . . *Wagner*  
     Conductor, MR. W. G. CUSINS.

## FIFTH CONCERT. THURSDAY, MAY 12

## PART I

- OVERTURE, "Oberon" . . . *Weber*  
 RECIT., "Sposa, Euridice!" ; ARIA, "Che farò"  
     (Orfeo) . . . *Gluck*  
     MME TREBELLI.  
 SINFONIETTA in A minor (MS.) . . . *F. H. Cowen*  
     (Composed expressly for the Society : First performance.)  
 ARIA, "Che pur aspro" (Il Seraglio) . . . *Mozart*  
     MADAME SEMBRICH.  
 CONCERTO for Pianoforte in F minor (No. 2) . . . *Chopin*  
     MLLE VERA TIMANOFF.

## PART II

- SYMPHONY in F (No. 8) . . . *Beethoven*  
 BERCEUSE, "Quand tu chantes" . . . *Gounod*  
     MADAME TREBELLI.  
     (Violin Obbligato, MONSR. OVIDE MUSIN.)  
 LIEDER { (a) "Frühlingslied" . . . *Mendelssohn*  
         (b) "Ich liebe Dich" . . . *Fürster*  
     MME SEMBRICH.  
 OVERTURE, "Die Zauberflöte" . . . *Mozart*  
     Conductor, MR. W. G. CUSINS.

## SIXTH CONCERT. THURSDAY, MAY 26

## PART I

- OVERTURE, "Isles of Fingal" . . . *Mendelssohn*  
 ARIA, "Dalla sua pace" (Don Giovanni) . . . *Mozart*  
     MR. HERBERT REEVES.  
 CONCERTO for Pianoforte in E $\flat$  . . . *Beethoven*  
     MME SOPHIE MENTER.

## PART II

SYMPHONY in B $\flat$ . . . . .	<i>Schumann</i>
ARIA (Elizabeth's Prayer), "O Vergin Santa" (Tannhäuser) . . . . .	<i>Wagner</i>
MADAME ALBANI.	
LIED, "Coute Nacht, du mein herziges Kind" . . . . .	<i>Franz Abt</i>
MR. HERBERT REEVES.	
FANTASIA for Pianoforte, "Don Giovanni" . . . . .	<i>Liszt</i>
MME SOPHIE MENTER.	
CAVATINA, "Sovvenir de' miei prim' anni" <sup>1</sup> (Le Pré aux Clercs) . . . . .	<i>Hérold</i>
MADAME ALBANI.	
(Violin Obbligato, HERR L. STRAUS.)	
OVERTURE, "Leonora" (No. 3) . . . . .	<i>Beethoven</i>
NATIONAL ANTHEM	

Conductor, MR. W. G. CUSINS.

1882

To give the reader some idea of the anxieties and troubles of the Directors at certain crises in the history of the Philharmonic Society, I reprint, in full, the Report of the Directors issued at the end of the previous season (June 8, 1881).

"On retiring from Office, your Directors beg to offer a brief retrospect of the whole period since July last, when Messrs. Cummings, Cusins, Hallé, Leslie, W. C. Macfarren, Mount and C. E. Stephens were elected as the Executive for the season.

"The losses of the six seasons from 1875 to 1880 necessitated successive sales of the Society's funded property to the extent of £150, £200, £500, £200, £300 and £400. The stock being thus reduced to £100 only, the immediate prospects and possibilities of the Society occasioned serious anxiety, and at an adjourned General Meeting on July 21, it was resolved, on the recommendation of the then newly elected Directors, that an endeavour should be made to raise a Guarantee Fund of from £1000 to £1500, as an indispensable preliminary to giving the reduced number of six concerts. This scheme was attended with marked success, the guarantee reaching £1750, including two donations of five and two guineas respectively, and the Directors were consequently enabled to proceed. Mr. Leslie<sup>2</sup> being resident in Wales, and having then no immediate anticipation of being able to attend the Directors' meetings at that important time, retired: and your Directors further

<sup>1</sup> Also appears as "Souvenir de jeune age" in other Concerts.

<sup>2</sup> Mr. Henry Leslie, founder of the famous Choir.

regret to state that there shortly after arose, on vital questions of detail, a very serious division of opinion, which led to the resignation of two more of their number, one being also Hon. Treasurer and a Trustee,<sup>1</sup> from both which offices he also withdrew. The remaining Directors, at such a crisis, felt reluctant to act on their own responsibility (as empowered by law) in filling up so large a number of vacancies, and in their dilemma they appealed for guidance and friendly counsel to a Special General Meeting, which was held on December 4, when, on a ballot, Sir Julius Benedict, Mr. Francesco Berger and Dr. Stainer were recommended as Directors, Mr. C. E. Stephens as Hon. Treasurer, Mr. Cummings as Hon. Co-Treasurer *vice* Mr. Stephens, and Mr. Mount as Trustee. These recommendations were all immediately acted upon, but Sir Julius Benedict and Dr. Stainer declining to serve, and Mr. Cummings, as Director, retiring (all on other grounds than those which had led to previous resignations), the remaining Directors succeeded in inducing Mr. Leslie, who was then about to stay in London for some time, to return to office, and in obtaining the further co-operation of Mr. John Thomas and Mr. Wright, who cheerfully joined them at that period of great embarrassment, further complicated by the resignation of your former Secretary, Mr. Stanley Lucas, whose untiring zeal and intimate knowledge of the workings of the Institution for fourteen years, and many other considerations, rendered him a truly valuable and much esteemed ally. In this department your Directors felt themselves fortunate in securing the services of Mr. Henry Hersee, in whom they have found an indefatigable officer, and whose personal influence among distinguished professional artists has been of great avail during the past season.

“The six concerts recommended, as before stated, by the General Meeting in July, have taken place, with the new feature of *two* rehearsals to each, to the second of which rehearsals the Subscribers had the privilege of admission. The additional rehearsals have proved of great practical value, and the Directors cannot but believe it will be generally admitted that the concerts have been, in an artistic sense, highly successful. It is partly due to the cost of these additional rehearsals, to the large extra outlay involved in presenting Berlioz’s great Symphony, “*Romeo et Juliette*,” for the first time in its entirety in this country, and to the expediency, throughout this crucial season, of advertising much more extensively than in former years, that the expenses have been somewhat in

<sup>1</sup> Mr. Walter C. Macfarren.



excess of the receipts, but although the precise amount cannot yet be ascertained, it will certainly be under the average of recent seasons. The subscriptions for the six concerts exceeded those at the same prices for the eight concerts of each of the three preceding seasons, and the Directors are pleased to be able to add that the subscription list includes, *for the first time*, the name of Her Most Gracious Majesty the Queen. That the concerts have also been attractive to the general public is evidenced by the fact that the sale of single tickets and programmes has yielded an average of nearly £113 per night, which far exceeds that of many previous years. The rough statement of accounts, supplemented by estimates of liabilities, and examined by your auditors, is on the table, to be completed and presented, as usual, at the General Meeting in November.

“It having been commented upon, that there was a large number of eligible Associates who, in the ordinary course, might never have an opportunity of becoming Members according to the existing regulations, a resolution was submitted by Mr. Berger, at a Special General Meeting in November, to increase the number of Members from forty to sixty, which being unanimously carried, a further resolution was submitted, enabling elections in anticipation of the confirmation of which notice has been given for this evening. That the increase in the number of Members must commend itself to all is proved by the fact of its having led to the addition of such names as those of Messrs. Walter Bache, J. F. Barnett, Dr. Bridge, F. H. Cowen, John Foster, Henry Gadsby, Dr. Garrett, George Henschel, Ciro Pinsuti, Alberto Randegger, Carl Rosa, Sydney Smith, S. J. Stephens and Oluf Svensden. In conclusion, your Directors beg to assure the Members that no exertion has been spared on their part to discharge their trust faithfully, and to maintain the reputation and the prestige of the PHILHARMONIC SOCIETY, which is now entering upon the seventieth year of its existence, and for which your Directors venture to hope that a bright future is yet in store.”

At this time of trouble, Mr. Arthur Burnand kindly offered a donation of £50 to the Society, on condition of nineteen other donors contributing a like sum each : or £25, if nineteen other gentlemen would do the same. An invitation was sent out by the Secretary, Mr. Hersee, to the Members, Subscribers and their friends to assist this project, and so pay for the special and exceptional expenditure incurred in effecting what might fairly be termed the revivification of the old Society. The Directors could not, of course, undertake any important



operations until they were fully guaranteed against all possibility of loss.

Once more, in this year, there are only six concerts, five upon Thursdays, and the last one upon Friday, June 9.

For this season, the Society got together a body of vocalists, and called it "The Philharmonic Choir." It seems to have existed for exactly *two* years, but was very busy this season, assisting in four concerts.

At the 1st, the Choral Symphony was again performed, and Bennett's unaccompanied Quartett from the "Woman of Samaria" heard again.

At the 2nd concert, Liszt's Symphonic Poem, "Hungaria," received its first hearing in England, and at the 3rd, Frederic Corder<sup>1</sup> conducted the first performance of his Overture (MS.) "Ossian," and the Philharmonic Choir sang Brahms's Choral Ode, entitled "Nänie," and accompanied Mme Patey in Rubinstein's "Water Nymph," which was rendered for the first time in public in this country. Mme Patey also introduced a Recitative and Aria (MS.), "Che vuoi mio cor," composed by Mendelssohn in 1824, but not published, so far as one can tell.

At the 4th concert, C. Villiers Stanford introduced and conducted the Overture to his first Opera, "The Veiled Prophet of Khorassan," for the first time in London; Joseph Maas sang a Scena from "Boadicea," by Dr. J. Frederick Bridge, that popular wit and lecturer having just succeeded James Tule (who died this year) as Organist of Westminster Abbey. Mme Schumann played Mendelssohn's G minor Concerto amid general interest, this being the fiftieth anniversary of its production.

At the 5th concert, Miss Edith Santley, the great baritone's daughter, made her first appearance in a Selection from Weber's "Preciosa," the spoken dialogue being recited by that admirable master of diction, Mr. Samuel Brandram. Commendatore Giovanni Sgambati, of Rome, made his first appearance in England, playing a Pianoforte Concerto (Op. 15) and other smaller works of his own composition with much success.

The 6th and last concert consisted of one Part only, without an Interval. Schubert's unfinished B minor Symphony was followed by a performance of Rubinstein's "Paradise Lost" (Das verlorene Paradies), for the first time in England, with an English adaptation, written expressly by Mr. Henry

<sup>1</sup> The able Curator of the Royal Academy of Music, and a really great teacher of composition and orchestration.

Hersee. The Philharmonic Choir and Orchestra, upon this occasion, numbered three hundred, and Mr. Thomas Pettit was at the organ; the soloists, seven in number, were as follows :—

“ Eve, and the Angel,” Miss Rose Hersee.  
 “ Raphael,” Miss Marion Fenna.  
 “ Michael,” Miss Eleanor Farnol.  
 “ Gabriel,” Miss Sophie Hudson.  
 “ The Voice,” Mr. Barton McGuckin.  
 “ Adam,” Mr. James Ludwig.  
 “ Satan,” Signor Foli.

All of these singers, excepting Mr. McGuckin and Signor Foli, were singing for the first time at these concerts.

This season several gentlemen gave their services as Stewards for the concerts.

## PROGRAMMES FOR 1882

### FIRST CONCERT. THURSDAY, FEBRUARY 9

#### PART I

OVERTURE, “ Der Freischütz ” . . . . . *Webe*  
 CHORUS of Reapers (Prometheus) . . . . . *Liszt*  
 THE PHILHARMONIC CHOIR.  
 CONCERTO for Violin in A minor . . . . . *Molique*  
 MR. J. T. CARRODUS.  
 QUARTETT, “ God is a Spirit ” (Woman of Samaria) *Sterndale Bennett*  
 MISSES MARRIOTT and ORRIDGE, MESSRS. BOYLE and  
 F. BARRINGTON-FOOTE.  
 OVERTURE, “ Die Meistersinger ” . . . . . *Wagner*

#### PART II

SYMPHONY, “ The Choral ” (No. 9) . . . . . *Beethoven*  
 MISSES MARRIOTT and ORRIDGE, MESSRS. BOYLE and  
 F. BARRINGTON-FOOTE, with the PHILHARMONIC CHOIR.  
 Conductor, Mr. W. G. CUSINS.

### SECOND CONCERT. THURSDAY, FEBRUARY 23

#### PART I

SYMPHONY, “ Jupiter ” . . . . . *Mozart*  
 AIR, “ Divinités du Styx ” (Orphée) . . . . . *Gluck*  
 MME MARIE ROZE.  
 ARIA, “ Voi che sapete ” (Le Nozze di Figaro) . . . . . *Mozart*  
 MADAME TREBELL.  
 CONCERTO for Pianoforte . . . . . *Schumann*  
 HERR XAVER SCHARWENKA.

Monsieur le Secrétaire,

Il y a une trentaine d'années  
que je ne donne plus de concerts  
à mon profit. Depuis mon  
établissement à Vézins (fin  
de 47) l'honorable profession de  
jouer du piano est publique et  
d'être la mieux. Par conséquent  
je ne puis répondre aux invitations  
du genre de celle que l'on a eu  
la bonté de m'adresser que par des  
remerciements et des excuses.  
Veuillez bien les agréer, Monsieur  
avec l'expression de ma considération  
très distinguée.

F. Liszt

3 Janvier 19 Villa d'Este

LETTER FROM LISZT TO THE SOCIETY



## PART II

- SYMPHONIC POEM, "Hungaria" . . . . . *Liszt*  
 (First time in England.)
- SONG, "L'Absence" . . . . . *Berlioz*  
 MME MARIE ROZE.
- RECIT., "Eccomi alfin"; ARIA, "Ah, qual giorno"  
 (Semiramide) . . . . . *Rossini*  
 MADAME TREBELLI.
- PIANOFORTE SOLOS { (a) Prelude and Fugue in E minor *Mendelssohn*  
                           (b) Two Polish Dances . . . *Scharwenka*  
                           (c) Scherzo in B minor . . . *Chopin*  
 HERR SCHARWENKA.
- OVERTURE, "Leonora" (No. 3) . . . . . *Beethoven*  
 Conductor, MR. W. G. CUSINS.

## THIRD CONCERT. THURSDAY, MARCH 9

## PART I

- NATIONAL ANTHEM
- OVERTURE, "Ossian" (MS.) . . . . . *F. Corder*  
 (First time in public : conducted by the Composer.)
- CHORAL ODE, "Nänie" . . . . . *Brahms*  
 THE PHILHARMONIC CHOIR.
- SCENA (MS.), "Che vuoi mio cor" (scored for Strings  
 only) . . . . . *Mendelssohn*  
 MADAME PATEY.  
 (First performance in London.)
- CONCERTO for Violin . . . . . *Mendelssohn*  
 HERR JOACHIM.

## PART II

- SYMPHONY, "Eroica" (No. 3) . . . . . *Beethoven*
- SOLO and CHORUS, "The Water-Nymph" . . . . . *Rubinstein*  
 MADAME PATEY and THE PHILHARMONIC CHOIR.  
 (First public performance in England.)
- FANTASIA for Violin in A minor (dedicated to Joachim) . . . *Schumann*  
 HERR JOACHIM.
- OVERTURE, "Jessonda" . . . . . *Spohr*  
 Conductor, MR. W. G. CUSINS.

## FOURTH CONCERT. THURSDAY, MARCH 23

## PART I

- OVERTURE, "The Veiled Prophet" . . . . . *C. V. Stanford*  
 (First time in London : conducted by the Composer.)
- SCENA, "The Centurion's Song" (Boadicea) . . . *Dr. J. F. Bridge*  
 MR. JOSEPH MAAS.
- SCENA, "Ah ! lo so" (Il Flauto Magico) . . . . . *Mozart*  
 MME KUFFERATH.
- CONCERTO for Pianoforte in G minor . . . . . *Mendelssohn*  
 MADAME SCHUMANN.



## PART II

SYMPHONY in C minor (No. 5)	. . . . .	<i>Beethoven</i>
AIR, "Waft me, ye Zephyrs, rest" (Euryanthe)	. . . . .	<i>Weber</i>
MR. MAAS.		
LIEDER	{ (a) "Auf dem See"	<i>Brahms</i>
	{ (b) "O Lust, O Lust!"	<i>Clara Schumann</i>
MLE KUFFERATH.		
OVERTURE, "Euryanthe"	. . . . .	<i>Weber</i>
Conductor, MR. W. G. CUSINS.		

## FIFTH CONCERT. THURSDAY, MAY 11

## PART I

SELECTION, "Preciosa"	. . . . .	<i>Weber</i>
MISS EDITH SANTLEY and THE PHILHARMONIC CHOIR. (The Spoken Dialogue read by MR. SAMUEL BRANDRAM.)		
ARIA, "Mi tradi" (Don Giovanni)	. . . . .	<i>Mozart</i>
MME CHRISTINE NILSSON.		
CONCERTO for Pianoforte (Op. 15)	. . . . .	<i>Sgambati</i>
SIGNOR SGAMBATI.		
(First performance in England.)		

## PART II

SYMPHONY, "Pastoral" (No. 6)	. . . . .	<i>Beethoven</i>
SERENADE	. . . . .	<i>Schubert</i>
MME CHRISTINE NILSSON.		
PIANOFORTE SOLOS	{ (a) Air de Ballet (Orpheus)	<i>Gluck—Sgambati</i>
	{ (b) Sonata in E	<i>Scarlatti—Tausig</i>
SIGNOR SGAMBATI.		
OVERTURE, "Tannhäuser"	. . . . .	<i>Wagner</i>
Conductor, MR. W. G. CUSINS.		

## SIXTH CONCERT. FRIDAY, JUNE 9

(Only one Part)

SYMPHONY in B minor, "Unfinished" (two Movements)	<i>Schubert</i>
ORATORIO, "Paradise Lost" (Das verlorene Paradies)	<i>Rubinstein</i>
(First performance in England.)	
MME ROSE HERSEE, MISSES MARIAN FENNA, ELEANOR FARNOL and SOPHIE HUDSON, MESSRS. MCGUCKIN and LUDWIG, and SIGNOR FOLI; Organist, MR. THOS. PETTIT.	
(With the Philharmonic Choir and Orchestra, 300 in number.)	
Conductor, MR. W. G. CUSINS.	

## 1873-1882

A TABLE showing the Number and Nationality of the Composers, and their various forms of Composition, during the seventh decade of the Society's existence.

Nationality.	Composers.	Symphonies.	Overtures.	Concertos.	Miscellaneous.	Vocal.	Total of Compositions.
Austria . . . .	1	—	—	—	—	3	3
British Empire .	14	11	8	5	16	26	66
France . . . .	4	5	1	6	8	11	31
German Empire	16	3	4	3	9	10	29
Hungary and Bohemia . . . .	1	—	—	—	—	1	1
Italy . . . . .	5	1	—	1	4	3	9
Norway . . . .	2	1	2	1	10	11	25
Poland . . . .	1	—	—	1	1	—	2
Spain . . . . .	1	—	—	—	5	—	5
Switzerland . .	1	2	—	4	3	—	9

A TABLE showing the Number and Nationality of the Solo-players and Singers, and their various forms of Instruments and Voices and the Conductors, during the seventh decade.

Nationality.	Piano-forte or Harp.	Strings.	Wood-Wind.	Brass.	Organ.	Male Voices.	Female Voices.	Conductors.
America . . . .	—	—	—	—	—	—	4	—
Austria . . . .	2	—	—	—	—	—	1	1
Belgium . . . .	—	3	1	—	—	—	—	2
British Empire .	2	1	1	—	1	14 (1 a re-citer)	24	2
Denmark . . . .	—	—	—	—	—	—	1	—
France . . . . .	3	3	—	—	—	—	—	1
German Empire .	7	2	—	—	—	1	7	—
Holland . . . .	1	—	—	—	—	—	—	—
Italy . . . . .	2	1	—	—	—	4	9	1
Poland . . . . .	2	—	—	—	—	—	—	—
Russia . . . . .	2	—	—	—	—	—	—	—
Spain . . . . .	—	1	—	—	—	—	—	—
Sweden . . . . .	—	—	—	—	—	—	1	—

## THE EIGHTH DECADE

1883-1892

1883

**T**HIS proved to be Mr. W. G. Cusins's last year as conductor, a post which he had held from 1867 onwards. The Society offered a prize of ten guineas for the best Overture, in reply to which forty-six were submitted anonymously. The adjudicators, Sir Julius Benedict (acting for Sir Michael Costa) and Mr. Otto Goldschmidt, decided that the work signed "Rex" was the best, and this turned out to be the composition of Mr. Oliver A. King, and was entitled "Among the Pines." It was played at the 4th concert. Honourable mention was awarded to Mr. Tobias Matthay for his Overture.

The Right Hon. Arthur J. Balfour was elected a Fellow.

The concerts were still held in St. James's Hall, but frequent complaints were received that the Moore and Burgess minstrels downstairs "adulterated" the Society's "*pp*" passages!

There were six concerts, the first three on Thursdays, the others on Wednesdays.

At the 1st, a Selection from Beethoven's "Ruins of Athens" was given, and the Choral Fantasia was repeated with the Philharmonic Choir and Miss Sophie Menter as solo pianist. Weber's "Invitation à la Valse" was played with Berlioz's Orchestration.

At the 3rd concert, the memory of the great Wagner was honoured by a performance of seven items by him. The mighty Opera-composer had died in Venice on February 13, about a month before the concert. Three out of the seven pieces selected were heard for the first time at these concerts: the "Prelude and Liebes-tod" (Tristan) as arranged for Orchestra only, the "Good Friday" music (Parsifal) and the "Ride of the Valkyries" (Die Walküre).<sup>1</sup>

<sup>1</sup> A bust of Wagner, kindly lent by Mme E. Boursot (*née* Critchett), was placed beside that of Beethoven during this Concert.

Sarasate played Max Bruch's "Scotch" Concerto for violin, introducing it to England under the composer's direction, and also played some brilliant Spanish solos of his own composition.

At the 4th concert, Sir Julius Benedict conducted his Vocal Scena (MS.), "Mary Stuart's Farewell," which was sung (for the first time in public) by Mme Patey, while Liszt's 4th Rhapsodie Hongroise had a first hearing.

At the 5th concert, an interesting Motett for Tenor Solo and Chorus, by Cherubini, was performed for the first time in public, by the special permission of Messrs. Ricordi, the owners of the copyright. The original MS. Score of the work was graciously placed at the disposal of the Society by Her Majesty the Queen. It was rendered by Vernon Rigby and the Philharmonic Choir.

Mlle Teresina Tua, a clever Italian violinist, made her first appearance, and A. C. Mackenzie's Ballad for Orchestra, "La Belle Dame sans Merci," composed expressly for the Society, was heard publicly for the first time and with considerable success.

At the 6th concert, two numbers from Liszt's Oratorio, "Christus," were heard for the first time.

## PROGRAMMES FOR 1883

### FIRST CONCERT. THURSDAY, FEBRUARY 15

#### PART I

OVERTURE, "The Naiades" . . . . . *Sterndale Bennett*

SELECTION of Choruses and Marches, "The Ruins of Athens" . . . . . *Beethoven*

#### PHILHARMONIC CHOIR.

ROMANCE, "Le Vallon" . . . . . *Gounod*

#### MR. FREDERIC KING.

VORSPIEL, "Parsifal" . . . . . *Wagner*

FANTASIA for Pianoforte, with Chorus, "Choral Fantasia" . . . . . *Beethoven*

MME SOPHIE MENTER and PHILHARMONIC CHOIR.

#### PART II

SYMPHONY in A minor (No. 3), "Scotch" . . . . . *Mendelssohn*

ARIA, "Zeffiretti lusinghieri" (Idomeneo) . . . . . *Mozart*

#### MISS EDITH SANTLEY.

PIANOFORTE SOLOS { (a) "Andante Spiniato and Polonaise" . . . . . *Chopin*  
(b) "Étude" in D $\flat$  . . . . . *Liszt*

#### MME SOPHIE MENTER.

L'INVITATION A LA VALSE . . . . . *Weber*

(Arranged for Orchestra by BERLIOZ.)

Conductor, MR. W. G. CUSINS.

## SECOND CONCERT. THURSDAY, MARCH 1

## PART I

OVERTURE (or Suite) in D	.	.	.	.	J. S. Bach
RECIT., "E Susanna non vien"; ARIA, "Dove sono"	.	.	.	.	
(Le Nozze di Figaro)	.	.	.	.	Mozart
MME ROSE HERSEE.	.	.	.	.	
CONCERTO for Violin	.	.	.	.	Mendelssohn
MR. PABLO SARASATE.	.	.	.	.	

## PART II

SYMPHONY, "Im Walde"	.	.	.	.	Raff
SONG, "Where the bee sucks"	.	.	.	.	Dr. Arne
MME ROSE HERSEE.	.	.	.	.	
VIOLIN SOLOS { (a) Nocturne, Eb, arr. for Vln.	.	.	.	.	Chopin
{ (b) Spanish Dance, "Zapateado"	.	.	.	.	Sarasate
MR. PABLO SARASATE.	.	.	.	.	
OVERTURE, "Tannhäuser"	.	.	.	.	Wagner
Conductor, MR. W. G. CUSINS.	.	.	.	.	

## THIRD CONCERT. THURSDAY, MARCH 15

(TO THE MEMORY OF WILHELM RICHARD WAGNER, died Feb. 13, 1883)

## PART I

OVERTURE, "Die Meistersinger von Nürnberg"	.	.	.	.	Wagner
EINLEITUNG and LIEBESTOD, "Tristan und Isolde"	.	.	.	.	
DER RITT DER WALKÜREN, "Die Walküre"	.	.	.	.	
CHARFREITAGS-ZAUBER, "Parsifal"	.	.	.	.	
LIED, "Traft ihr das Schiff" (Der Fliegende Holländer)	.	.	.	.	Wagner
MME ALWINA VALLERIA.	.	.	.	.	
OVERTURE, "Der Fliegende Holländer"	.	.	.	.	Wagner

## PART II

CONCERTO for Violin, "Scotch"	.	.	.	.	Max Bruch
MR. PABLO SARASATE.	.	.	.	.	
(First time in England: conducted by the Composer.)	.	.	.	.	
PRAYER, "Elizabeth's Prayer" (Tannhäuser)	.	.	.	.	Wagner
MME VALLERIA.	.	.	.	.	
VIOLIN SOLOS { (a) Romance	.	.	.	.	(First performance) Sarasate
{ (b) Danse Espagnole	.	.	.	.	
MR. PABLO SARASATE.	.	.	.	.	
OVERTURE, "Ruy Blas"	.	.	.	.	Mendelssohn
Conductor, MR. W. G. CUSINS.	.	.	.	.	

## FOURTH CONCERT. WEDNESDAY, APRIL 25

## PART I

OVERTURE, "Hermann and Dorothea"	.	.	.	.	Schumann
CONCERTO for Pianoforte in Eb, "The Emperor"	.	.	.	.	Beethoven
MME SOPHIE MENTER.	.	.	.	.	
SCENA (MS.), "Mary Stuart's Farewell"	.	.	.	.	Benedict
MME PATEY.	.	.	.	.	
(First time in public: conducted by the Composer.)	.	.	.	.	
PRIZE OVERTURE, "Among the Pines"	.	.	.	.	Oliver A. King



## PART II

- SYMPHONY in A (No. 7) . . . . . *Beethoven*  
 CANZONET, "She never told her love" . . . . . *Haydn*

MME PATEY.

(Accompanied on the Pianoforte by MR. C. E. STEPHENS.)

- PIANOFORTE SOLOS { (a) Prelude in A . . . . . *Bach*  
                           (b) Wedding March (Midsummer  
                               Night's Dream) . . . . . *Mendelssohn—Liszt*

MME SOPHIE MENTER.

- RHAPSODIE HONGROISE (No. 4) in D minor and G major . . . . . *Liszt*  
 (First time of performance.)

Conductor, MR. W. G. CUSINS.

## FIFTH CONCERT. WEDNESDAY, MAY 9

## PART I

- SYMPHONY in F (No. 6), "Pastoral" . . . . . *Beethoven*  
 MOTETT, "Adjutor in opportunitatibus" . . . . . *Cherubini*

MR. VERNON RIGBY and PHILHARMONIC CHOIR.

(First time in public.)

- CONCERTO for Violin (No. 2) in G minor . . . . . *Max Bruch*  
 MME TERESINA TUA.

- ROMANZA, "O ! muto, asil" (William Tell) . . . . . *Rossini*

MR. LADISLAS MIERZWINSKY.

- BALLAD for Orchestra, "La Belle Dame sans Merci" . . . . . *A. C. Mackenzie*  
 (First public performance : composed for this Society.)

## PART II

- CONCERTO for Pianoforte in F minor . . . . . *Chopin*  
 MR. VLADIMIR DE PACHMANN.

- ARIA, "Fra poco" (Lucia) . . . . . *Donizetti*

MR. L. MIERZWINSKY.

- VIOLIN SOLOS { (a) Cavatina . . . . . *Raff*  
                           (b) Spanish Dance (Zapateado) . . . . . *Sarasate*

MME TERESINA TUA.

- MARCHE HONGROISE (La Damnation de Faust) . . . . . *Berlioz*

Conductor, MR. W. G. CUSINS.

## SIXTH CONCERT. WEDNESDAY, MAY 30

## PART I

- SYMPHONY in C minor (No. 5) . . . . . *Beethoven*  
 VIOLIN SOLO, "Ballade and Polonaise" . . . . . *Vieuxtemps*

MME TERESINA TUA.

- SCENA, "Infelice" . . . . . *Mendelssohn*

MME MARZELLA SEMBRICH.

- PASTORALE, DUET and CHORUS, "The Angel's Message"  
 (Christus) . . . . . *Liszt*

MISS MINNIE GWYNNE, MR. ERNEST LARIS and PHILHARMONIC  
 CHOIR.

- MARCH "of the Three Holy Kings" (Christus) . . . . . *Liszt*

## PART II

CONCERTO for Pianoforte in E♭	<i>Liszt</i>
MME SOPHIE MENTER.	
SCENA, "Au bruits des lourds marteaux" (Philémon et Baucis)	<i>Gounod</i>
MR. CHARLES SANTLEY.	
ARIA, "Che pur aspro" (Il Seraglio)	<i>Mozart</i>
MME SEMBRICH.	
OVERTURE, "The Ruler of the Spirits"	<i>Weber</i>
NATIONAL ANTHEM	
Conductor, MR. W. G. CUSINS.	

1884

Emboldened by the success of their last year's competition, the Society offered a second prize for an Overture, the amount being £20 this time. One hundred and nineteen letters asking for conditions and rules followed the announcement, which had appeared in most European capitals. Of these enquirers eighty-eight competed and the result appeared in 1885 (which see).

The experiment, novel at the time, of inviting various conductors to undertake one or two of the season's concerts, was tried this year, with doubtful success. The post was (for this season only) an honorary one.

At the 1st concert, Mr. George Mount conducted and Dr. Francis Hueffer annotated the Programme.

Miss Clara Asher made her first appearance as solo pianist, and Gounod's Saltarello, composed expressly for the Society, received a second hearing.

At the 2nd concert, two American vocalists, Miss Gertrude Griswold and Mr. William J. Winch, made their debut. And Miss Marie Krebs<sup>1</sup> bade her farewell, retiring from the profession on her marriage with Herr Brenning. She died in 1900. Dr. C. Villiers Stanford conducted this concert.

The 3rd concert was conducted by Mr. George Mount and Mr. Antonin Dvořák, the latter conducting his "New Grand Overture, 'Husitzká,'" his Symphony in D and his "Rhapsodie Slave," all for the first time at these concerts. This original and characteristic musician made his first appearance at St. James's Hall on this occasion, his very first in England having taken place a week previously, at the Albert Hall, when he conducted his fine "Stabat Mater."

Mr. J. F. Barnett conducted the 4th concert, at which most

<sup>1</sup> Eugenio Pirani was to have played, but was ill.

of the numbers were old friends, but he yielded the bâton to Sullivan for the latter's impressive "In Memoriam" Overture, which was played in memory of H.R.H. Prince Leopold, Duke of Albany, who died on March 28.

At the commencement of the 5th concert, conducted by F. H. Cowen, Handel's "Dead March, in Saul" was played, all upstanding, in memory of that great disciplinarian and reformer of the orchestra, Sir Michael Costa, knighted by Queen Victoria in 1869 and decorated by many foreign monarchs, who died on April 29. In addition to having been the Society's conductor from 1846 to 1854, his work in England included the direction of the Covent Garden and Drury Lane Opera Houses, the Sacred Harmonic Society, the Handel Festivals and Provincial Festivals. His services will not soon be forgotten in this country of his adoption.

Hans von Bülow made his last appearance at this concert and Liszt's Rhapsodie Hongroise (No. 1) in F was played for the first time at the Philharmonic. A new Scène Religieuse, entitled "O déplorable Sion," set by A. Goring-Thomas from Racine's "Esther," was introduced by Mr. Santley.

At the 6th concert, also conducted by Mr. Frederic H. Cowen, Joseph Maas sang for the last time, and selected Wagner's glorious "Preis-lied" from "Die Meistersinger." Alas, only two years later, his short but notable career was ended by death.

Mr. Cowen's Symphony in B ♭ minor (No. 4) was given very effectively, under his direction, for the first time, and so the year ended.

Dvořák was elected an Honorary Member, and the Directors invited Mr. Thomas Wingham to write a new orchestral work.

The Philharmonic Dinner appears to have been a great success this year: so, at any rate, thought Mr. Henry Hersee, who retired at the end of the season from his post of Hon. Secretary, naming Mr. Francesco Berger<sup>1</sup> as *the* man to follow him.

## PROGRAMMES FOR 1884

### FIRST CONCERT. THURSDAY, FEBRUARY 21

#### PART I

OVERTURE, "Egmont" . . . . . Beethoven

ARIA, "Inflamatus" (Stabat Mater) . . . . . Dvořák

MME PATEY.

CONCERTO for Violin . . . . . Beethoven

MR. J. T. CARRODUS.

<sup>1</sup> After devoting an immense amount of time and energy to the Society, Mr. Berger retired from the arduous duties of Secretary in 1911.

## PART II

SYMPHONY in F (No. 4), "Power of Sound" . . .	<i>Spohr</i>
RONDO for Pianoforte in B minor (Op. 22) . . .	<i>Mendelssohn</i>
MISS CLARA ASHER.	
CANZONET, "The Spirit Song" . . . . .	<i>Haydn</i>
MME PATEY.	
SALTARELLO . . . . .	<i>Gounod</i>

Conductor, MR. GEORGE MOUNT.

## SECOND CONCERT. THURSDAY, MARCH 6

## PART I

FANTAISIE-OVERTURE, "Paradise and the Peri" . . .	<i>Sterndale Bennett</i>
SCENA, "Thro' the forest" (Der Freischütz) . . .	<i>Weber</i>
MR. WILLIAM J. WINCH.	
CONCERTO for Violin, "Drammatico" (No. 8) . . .	<i>Spohr</i>
MME NORMAN-NERUDA.	
AIR, "Air du Livre" (Hamlet) . . . . .	<i>Ambroise Thomas</i>
MISS GERTRUDE GRISWOLD.	
SYMPHONY in D (No. 2) . . . . .	<i>Brahms</i>

## PART II

CONCERTO for Pianoforte in C minor . . . . .	<i>Beethoven</i>
MLLE MARIE KREBS.	
DUET, "Và, t' ho già perdonato" (Romeo) . . . .	<i>Gounod</i>
MISS GRISWOLD and MR. WINCH.	
OVERTURE, "Die Zauberflöte" . . . . .	<i>Mozart</i>

Conductor, DR. C. VILLIERS STANFORD.

## THIRD CONCERT. THURSDAY, MARCH 10

## PART I

OVERTURE, "Leonora" (No. 3) . . . . .	<i>Beethoven</i>
ARIA, "Dalla sua pace" (Don Giovanni) . . . .	<i>Mozart</i>
MR. JOSEPH MAAS.	
CONCERTO for Pianoforte in G minor (No. 1) . . .	<i>Mendelssohn</i>
MLLE JANOTHA.	
OVERTURE, "Husitzká" . . . . .	<i>Dvořák</i>
(First time of performance.)	

## PART II

SYMPHONY in D ( <i>dedicated to Hans Richter</i> ) . . .	<i>Dvořák</i>
(First time at these Concerts.)	
ARIOSO, "Disperso il crin" (L'Étoile du Nord) . .	<i>Meyerbeer</i>
MR. JOSEPH MAAS.	
PIANOFORTE SOLO, "Polonaise in F# minor" . . .	<i>Chopin</i>
MLLE JANOTHA.	
RHAPSODIE (No. 2), "Sclavische" . . . . .	<i>Dvořák</i>
(First time at these Concerts.)	

Conductors, MR. ANTONIN DVOŘÁK and MR. GEORGE MOUNT.



## FOURTH CONCERT. WEDNESDAY, APRIL 23

(IN MEMORY OF PRINCE LEOPOLD, DUKE OF ALBANY, died March 28, 1884)

## PART I

OVERTURE, "In Memoriam" . . . . . *Sullivan*  
(Conducted by the Composer.)SCENA, "O ma lyre immortelle" (Sapho) . . . . . *Gounod*

MME MARIE ROZE.

CONCERTO for Pianoforte in E $\flat$  . . . . . *Beethoven*MME ANNETTE ESSIPOFF.<sup>1</sup>

## PART II

SYMPHONY in D (No. 2) . . . . . *Beethoven*ROMANCE, "L'Absence" (Reviens, reviens) . . . . . *Berlioz*

MME MARIE ROZE.

PIANOFORTE SOLOS { (a) Impromptu in B $\flat$  . . . . . *Schubert*  
(b) Andante and Scherzo in E minor *Mendelssohn*  
(c) Gavotte in A minor . . . . . *Raff*

MME ESSIPOFF.

OVERTURE, "Der Fliegende Holländer" . . . . . *Wagner*

Conductor, MR. JOHN FRANCIS BARNETT.

## FIFTH CONCERT. WEDNESDAY, MAY 7

(IN MEMORY OF SIR MICHAEL COSTA, who died April 29, 1884)

## PART I

DEAD MARCH, "Saul" . . . . . *Handel*OVERTURE, "Genoveva" . . . . . *Schumann*SCÈNE RELIGIEUSE, "O déplorable Sion" . . . . . *A. Goring-Thomas*

MR. CHARLES SANTLEY.

CONCERTO for Pianoforte in C minor (Op. 185) . . . . . *Raff*

DR. HANS VON BÜLOW.

OVERTURE, "Die Meistersinger" . . . . . *Wagner*

## PART II

SYMPHONY in E $\flat$  (No. 3), "Eroica" . . . . . *Beethoven*AIR, "Revenge, Timotheus cries" (Alexander's Feast) *Handel*

MR. SANTLEY.

VARIATIONS and FUGUE for Pianoforte in E $\flat$  (Op. 35) *Beethoven*

DR. HANS VON BÜLOW.

RHAPSODIE HONGROISE (No. 1) in F . . . . . *Liszt*

(First time at these Concerts.)

Conductor, MR. FREDERIC H. COWEN.

<sup>1</sup> Miss Essipoff married her celebrated pianoforte teacher, Herr Theodor Leschetitzky, in 1880.



## SIXTH CONCERT. WEDNESDAY, MAY 28

## PART I

OVERTURE, "Melusine" . . . . .	<i>Mendelssohn</i>
PREIS-LIED, "Di rosea luce" (Die Meistersinger) .	<i>Wagner</i>
MR. JOSEPH MAAS.	
CONCERTO for Pianoforte in E minor . . . . .	<i>Chopin</i>
MME ESSIPOFF.	
AIR, "The Bird and the Maiden" . . . . .	<i>Spohr</i>
MME VALLERIA.	
(Clarinet Obbligato, MR. GEORGE A. CLINTON.)	
SYMPHONY in B $\flat$ minor (No. 4) . . . . .	<i>Cowen</i>
(First time of performance.)	

## PART II

CONCERTO for Double-Bass in F $\sharp$ minor . . . . .	<i>Bottesini</i>
MR. GIOVANNI BOTTESINI.	
DUET, "È tua madre che m' invia" (Carmen) . . .	<i>Bizet</i>
MME VALLERIA and MR. MAAS.	
VALE for Pianoforte in A minor, "Les Soirées de Vienne" . . . . .	<i>Schubert—Liszt</i>
MME ESSIPOFF.	
OVERTURE, "Jubilee" . . . . .	<i>Weber</i>
Conductor, MR. FREDERIC H. COWEN.	

1885

Sir Arthur Sullivan was appointed conductor, a post which he held with distinction, and to the eminent advantage of the Society, for three years.

Dr. Francis Hueffer and Mr. Charles E. Stephens annotated the Programmes of the first three concerts, and then followed Mr. Joseph Bennett, the eminent critic of the "Daily Telegraph," who held the post for many years.

The compositions sent in by eighty-eight competitors for the prize of £20 for the best Overture were adjudicated upon by Messrs. W. H. Cummings, George Mount and Charles E. Stephens, and the prize was awarded to Gustav Ernest for his "Dramatic" Overture.

At the 1st concert, Brahms's Symphony in F (No. 3) was heard for the first time at these concerts, and Miss Elly Warnots, already well known at the Crystal Palace and in Opera, appeared.

At the 2nd concert, Mme Minnie Hauk, the "creator" of the rôle of "Carmen," made her first appearance, and so did Mr. Oscar Beringer, the well-known pianist, teacher and examiner. Mr. Gustav Ernest conducted the first performance of his "Prize" Overture.

At the 3rd concert, an Orchestral Serenade, a work written

in response to the Directors' invitation of the previous year by Thomas Wingham, was played under the composer's direction. Sullivan's policy was, evidently, to allow composers to interpret their own works, and, from this year onwards, it has largely remained the custom, which has unfortunately not been limited to those composers who were able to do justice to the occasion !

A Sextett from "Don Giovanni" and a Septett from Gounod's "La Reine de Saba" introduced several clever Academy students, who have since made a name as vocalists, including Mr. and Mrs. Brereton, Messrs. Iver McKay and Arthur Thompson.

The concert concluded with Macfarren's "Chevy Chase" Overture.<sup>1</sup>

At the 4th concert, Mlle Clotilde Kleeberg made her first appearance. Dvořák conducted a first performance of his new Symphony in D minor, which he had composed expressly for this concert, and a very beautiful Duet from Sullivan's music to "Kenilworth" was rendered with much effect by Miss Marie Etherington and Mr. Edward Lloyd.

At the 5th, Miss Carlotta Elliott made her debut, singing a delightful song of Stanford's, "There's a bower of roses" (Veiled Prophet), and Mr. Franz Rummel made his first appearance in Dvořák's Pianoforte Concerto in G minor, conducted by the composer.

Moszkowski appeared as composer and conductor at the 6th concert, introducing to England his Symphonic Poem, "Johanna d'Arc," and Mr. Santley sang Sullivan's fine song, "I wish to tune my quivering lyre."

## PROGRAMMES FOR 1885

### FIRST CONCERT. THURSDAY, FEBRUARY 26

#### PART I

OVERTURE, "Athalie" . . . . . *Mendelssohn*

AIR, "Sweet Bird" (L' Allegro ed il Pensieroso) . . . . . *Handel*

Mlle ELLY WARNOTS.

(Flute Obbligato, Mr. OLUF SVENSDEN.)

CONCERTO for Violin . . . . . *Beethoven*

DR. JOACHIM.

<sup>1</sup> In the recently published "Life" of Richard Wagner, he confesses to having enjoyed conducting this Overture in 1855 and admired its peculiar, wildly passionate character, but he calls it "The Steeple Chase" and ascribes it to a Mr. MacFarrinc, a Scotchman! Poor Sir George Macfarren, who happens to be a Welshman, must have turned uneasily in his grave when this book was published.

## PART II

- SYMPHONY in F (No. 3) . . . . . *Brahms*  
 (First time at these Concerts.)  
 ARIA, "Come per me sereno" (La Sonnambula) . . . *Bellini*  
 M<sup>LE</sup> ELLY WARNOTS.  
 OVERTURE, "The Ruler of the Spirits" . . . . . *Weber*  
 Conductor, SIR ARTHUR SULLIVAN.

## SECOND CONCERT. THURSDAY, MARCH 12

## PART I

- OVERTURE, "The Occasional Oratorio" . . . . . *Handel*  
 CONCERTO for Pianoforte . . . . . *Schumann*  
 MR. OSCAR BERINGER.  
 SCENA, "Me voilà seule" (La Reine de Saba) . . . . . *Gounod*  
 M<sup>ME</sup> MINNIE HAUKE.  
 PRIZE OVERTURE, "Dramatic" . . . . . *Gustav Ernest*  
 (Conducted by the Composer.)

## PART II

- SYMPHONY in B $\flat$  (No. 4) . . . . . *Beethoven*  
 RECIT. and AIR, "My strength is spent" (Taming of  
 the Shrew) . . . . . *Goetz*  
 M<sup>ME</sup> MINNIE HAUKE.  
 HUNGARIAN RHAPSODY in D (No. 4) . . . . . *Liszt*  
 Conductor, SIR ARTHUR SULLIVAN.

## THIRD CONCERT. THURSDAY, MARCH 26

## PART I

- SYMPHONY in C (No. 2) . . . . . *Schumann*  
 SEXTETT, "Sola, sola" (Don Giovanni) . . . . . *Mozart*  
 M<sup>RS</sup>. BRERETON; M<sup>ISSES</sup> BEARE and MAJOR; M<sup>ESSRS</sup>. IVER  
 MCKAY, ARTHUR L. OSWALD and BRERETON.  
 CONCERTO for Violin in D . . . . . *Brahms*  
 DR. JOACHIM.

## PART II

- SERENADE for Orchestra . . . . . *Thomas Wingham*  
 (Composed for this Society and conducted by the Composer.)  
 ELEGY (No. 1) in D and TARANTELLA for Double-Bass . . . *Bottesini*  
 MR. GIOVANNI BOTTESINI.  
 SEPTETT, "O gracious power" (La Reine de Saba) . . . . . *Gounod*  
 M<sup>RS</sup>. BRERETON; M<sup>ISSES</sup> BEARE and MAJOR; M<sup>ESSRS</sup>. IVER  
 MCKAY, ARTHUR THOMPSON, ARTHUR L. OSWALD and BRERETON.  
 OVERTURE, "Chevy Chase" . . . . . *G. A. Macfarren*  
 Conductor, SIR ARTHUR SULLIVAN.

## FOURTH CONCERT. WEDNESDAY, APRIL 22

## PART I

- OVERTURE, "Faust" . . . . . *Spohr*  
 CONCERTSTÜCK for Pianoforte . . . . . *Weber*  
 Mlle CLOTILDE KLEEGERG.  
 DUET, "How sweet the moonlight" (Kenilworth) . . . *Sullivan*  
 MISS MARIE ETHERINGTON and MR. EDWARD LLOYD.  
 OVERTURE, "Leonora" (No. 1) . . . . . *Beethoven*

## PART II

- SYMPHONY in D minor . . . . . *Dvořák*  
 (Composed for this Concert and conducted by the Composer.)  
 SONG, "Pries-lied" (Die Meistersinger) . . . . . *Wagner*  
 MR. EDWARD LLOYD.  
 (By desire.)  
 OVERTURE, "Don Giovanni" . . . . . *Mozart*  
 Conductor, SIR ARTHUR SULLIVAN.

## FIFTH CONCERT. WEDNESDAY, MAY 6

## PART I

- OVERTURE, "The Wood-Nymphs" . . . . . *Sterndale Bennett*  
 SELECTION, "Romeo et Juliette"  
     (a) Adagio from "Scène d'Amour" } . . . . . *Berlioz*  
     (b) Scherzo, "La Reine Mab" }  
 ARIA, "Wie nahte mir der Schlummer" (Der Freischütz) . . . *Weber*  
 MISS CARLOTTA ELLIOTT.  
 CONCERTO for Pianoforte in G minor (Op. 33) . . . . . *Dvořák*  
 MR. FRANZ RUMMEL.  
 (Conducted by the Composer.)

## PART II

- SYMPHONY in C minor (No. 5) . . . . . *Beethoven*  
 AIR, "There's a bower of Roses" (Veiled Prophet) *C. Villiers Stanford*  
 MISS CARLOTTA ELLIOTT.  
 PIANOFORTE SOLOS { (a) Nocturne in D $\flat$  (Op. 27) } . . . . . *Chopin*  
                           { (b) Polonaise in A $\flat$  (Op. 53) }  
 MR. FRANZ RUMMEL.  
 OVERTURE, "La Sirène" . . . . . *Auber*  
 Conductor, SIR ARTHUR SULLIVAN.

## SIXTH CONCERT. WEDNESDAY, MAY 20

## PART I

- OVERTURE, "Der Fliegende Holländer" . . . . . *Wagner*  
 ODE, "I wish to tune my quiv'ring lyre" . . . . . *Sullivan*  
 MR. SANTLEY.



SYMPHONIC POEM, "Johanna d' Arc"<sup>1</sup> . . . . . *Moszkowski*  
(First time in England : conducted by the Composer.)

## PART II

CONCERTO for Pianoforte in E♭ . . . . . *Beethoven*  
MR. FRANZ RUMMEL.

(By request.)

RECIT., "O voi del mio poter" ; AIR, "Sorge infausta"  
(Orlando) . . . . . *Handel*

MR. SANTLEY.

OVERTURE, "Mirella" . . . . . *Gounod*

Conductor, SIR ARTHUR SULLIVAN.

1886

Mme Trebelli's clever daughter, Mlle Antoinette Trebelli (who altered her name in later years to "Antonia Dolores"), made her first appearance at the 1st concert, with Mme Fanny Frickenhaus, the gifted pianist, as also did the violinist, Mr. Tivadar Nachèz. Henry Gadsby conducted his new orchestral scene, "The Forest of Arden," which consisted of two movements : (1) An Intermezzo, "An Autumn Morning" ; (2) Tantarra, "The hunt's up." It was composed for the Society. Another new work was Moszkowski's Violin Concerto in C, played by Nachèz.

At the 2nd concert, *six* works, never before heard at these concerts, were performed, viz. a Symphony in F by Ebenezer Prout ; "Ingeborg's Lament" (Frithjof) by Max Bruch ; an Overture, "Graziella," and a "Bolero" for Double-Bass, by Bottesini ; Wolfram's Fantasy, "Blich ich umher," from Wagner's "Tannhäuser" ; and a Duet, "Gondoliera," composed by Mr. Henschel, and interpreted by the composer-singer and his wife.

At the 3rd concert, Pan Franz Ondricek made his first appearance at these concerts, playing a new work, a Violin Concerto by Dvořák, for the first time in England. Another novelty was the Pastoral Introduction to Sullivan's Oratorio "The Light of the World," which was followed by the Overture to Part II of the same work.

Mme Rose Hersee made her last appearance.

<sup>1</sup> This Symphonic Poem had four movements, described as follows :—

I. Johanna's pastoral life : a dream makes known to her her high mission.

II. Inward speculations : past recollections.

III. Procession of conquerors to the Coronation at Rheims.

IV. Johanna in captivity : her chains broken, her victory, death and glory.



At the 4th concert, Miss Fanny Davies, a distinguished pupil of Mme Schumann's, made her first appearance, playing Sterndale Bennett's Pianoforte Concerto in C minor.

At the 5th concert, a new Symphony in C by Mr. Camille Saint-Saëns, composed expressly for the Society, was conducted by that eminent French composer and organist; and Miss Agnes Larkcom made her first bow to a Philharmonic audience, which included the Prince and Princess of Wales.

At the 6th concert, Moszkowski conducted a new Suite for Orchestra, which he had written expressly for the Philharmonic Society, and Mme Christine Nilsson bade her farewell to these concerts, singing, *inter alia*, "Der Erlkönig" of Schubert.

Dr. (now Sir) F. G. Campbell, Principal of the Royal Normal College for the Blind, pointed out to the Directors the really marvellous talents of his pupil, Mr. Alfred Hollins.<sup>1</sup> A suggestion was made for a "State" concert to be given at the Albert Hall next year, during Her Majesty's Jubilee celebrations, but the Queen could not come, and the project fell through.

## PROGRAMMES FOR 1886

### FIRST CONCERT. THURSDAY, MARCH 4

#### PART I

- SYMPHONY in A minor (No. 3), "Scotch" . . . . . Mendelssohn  
 RECIT., "Giunse alfin"; ARIA, "Deh vieni" (Le Nozze  
 di Figaro) . . . . . Mozart  
 MME ANTOINETTE TREBELLI.  
 CONCERTO for Pianoforte . . . . . Schumann  
 MME FANNY FRICKENHAUS.

#### PART II

- SCENE for Orchestra, "The Forest of Arden" . . . . . Henry Gadsby  
 (First time: composed for this Society; conducted by the  
 Composer.)  
 CONCERTO for Violin in C . . . . . Moszkowski  
 MR. TIVADAR NACHÉZ.  
 (First time in England.)  
 AIR, "Ah! je veux briser" (Les Diamants de la Couronne) . . . . . Auber  
 MME ANTOINETTE TREBELLI.  
 OVERTURE, "Les Deux Journées" . . . . . Cherubini  
 Conductor, SIR ARTHUR SULLIVAN.

<sup>1</sup> He played in 1888, q.v. W. T. Best used to call him "Alfred the Great."

## SECOND CONCERT. THURSDAY, MARCH 18

## PART I

SYMPHONY in F (No. 3) . . . . . *Prout*  
 (First time at these Concerts : conducted by the Composer.)

SCENA, "Ingeborg's Lament" (Frithjof) . . . . . *Max Bruch*  
 MRS. HENSCHEL.

(First time at these Concerts.)

CONCERTO for Pianoforte in D minor . . . . . *Mozart*  
 MR. VLADIMIR DE PACHMANN.

## PART II

OVERTURE, "Graziella" . . . . . *Bottesini*  
 (First time at these Concerts : conducted by the Composer.)

WOLFRAM'S FANTASY, "Blick ich umher" (Tannhäuser) . . . . . *Wagner*

MR. HENSCHEL.

(First time at these Concerts.)

INTROD. and BOLERO for Double-Bass . . . . . *Bottesini*  
 MR. GIOVANNI BOTTESINI.

(First time at these Concerts.)

DUET, "Gondoliera" . . . . . *Henschel*  
 MR. and MRS. HENSCHEL.

(First time at these Concerts.)

OVERTURE in C (Op. 124), "Die Weihe des Hauses" . . . . . *Beethoven*  
 Conductor, SIR ARTHUR SULLIVAN.

## THIRD CONCERT. THURSDAY, APRIL 1

## PART I

SYMPHONY in C . . . . . *Schubert*  
 ARIA, "Pur dicesti" . . . . . *A. Lotti*

MME ROSE HERSEE.

CONCERTO for Violin . . . . . *Dvořák*

PAN FRANZ ONDRICEK.

(First time in England.)

## PART II

PASTORAL INTRODUCTION } "The Light of the World" *Sullivan*  
 OVERTURE (Part II) }  
 (First time at these Concerts.)

CONCERTO for Pianoforte in G minor . . . . . *Mendelssohn*  
 MME CLOTILDE KLEEGER.

CAVATINA, "Nobil Signor" (Les Huguenots) . . . . . *Meyerbeer*  
 MME ROSE HERSEE.

OVERTURE in C, "Namensfeier" (Op. 115) . . . . . *Beethoven*  
 Conductor, SIR ARTHUR SULLIVAN.

## FOURTH CONCERT. THURSDAY, APRIL 15

## PART I

SYMPHONY in E $\flat$  (No. 3), "Eroica" . . . . . *Beethoven*

- AIR, " Il est doux, il est bon " (Hérodiade) . . . *Massenet*  
 MISS GERTRUDE GRISWOLD.  
 CONCERTO for Pianoforte in C minor . . . *Sterndale Bennett*  
 MISS FANNY DAVIES.

## PART II

- CONCERTO for Violin . . . *Mendelssohn*  
 DR. JOACHIM.  
 SONGS { (a) " Winds in the Trees " } . . . *A. Goring-Thomas*  
 { (b) " A Lake and a Fairy Boat " }  
 MISS GERTRUDE GRISWOLD.  
 (Accompanied on the Pianoforte by MISS MARY CARMICHAEL.)  
 OVERTURE, " Jessonda " . . . *Spohr*  
 Conductor, SIR ARTHUR SULLIVAN.

## FIFTH CONCERT. WEDNESDAY, MAY 19

## PART I

- SYMPHONY in E $\flat$  . . . *Haydn*  
 RECIT., " A questo seno " ; ARIA, " Quando miro " . . . *Mozart*  
 MME ANTOINETTE STERLING.  
 CONCERTO for Pianoforte in G (No. 4) . . . *Beethoven*  
 MR. CAMILLE SAINT-SAËNS.

## PART II

- SYMPHONY in C . . . *Saint-Saëns*  
 (First performance : composed for this Society and conducted by  
 the Composer.)  
 COUPLETS, " Charmant oiseau " (La Perle du Brésil) . . . *Felicien David*  
 MISS AGNES LARKCOM.  
 OVERTURE, " Die Meistersinger " . . . *Wagner*  
 Conductor, SIR ARTHUR SULLIVAN.

## SIXTH CONCERT. WEDNESDAY, JUNE 2

## PART I

- SYMPHONY in G minor . . . *Mozart*  
 ARIA, " Ah ! perfido " . . . *Beethoven*  
 MME CHRISTINE NILSSON.  
 CONCERTO for Violin . . . *Beethoven*  
 MR. FRANZ ONDRICEK.

## PART II

- SUITE for Orchestra . . . *Moszkowski*  
 (First performance : composed for this Society and conducted by  
 the Composer.)  
 LIED, " Der Erl-König " . . . *Schubert*  
 MME CHRISTINE NILSSON.  
 OVERTURE, " Le Carnaval Romaine " . . . *Berlioz*  
 Conductor, SIR ARTHUR SULLIVAN.

1887

Sir Arthur Sullivan conducted all except the 1st and 2nd concerts. An earthquake in Italy completely prostrated him and greatly upset his nervous system, and in March, later on, he had to be in Berlin for the Kaiser's birthday, so Mr. George Mount conducted the 1st and Mr. F. H. Cowen the 2nd concert.

At the 1st, the novelties were Brahms's Symphony in E minor (No. 4), and an Air from Goring-Thomas's new Opera, "Nadeshda," sung most sympathetically by Mme Valleria. The Finale (*Perpetuum mobile*) from Moszkowski's Suite in F was repeated.

At the 2nd concert, Mlle Nordica, equally good in florid and dramatic parts, appeared for the first time, singing Handel's brilliant air, "Let the bright Seraphim," and an old Quartett Concertante, by Mozart, for Oboe, Clarinet, Horn and Bassoon was unearthed and heard *for the first time* at these concerts! In Part II of the concert, Cowen's "Scandinavian" Symphony was given a first hearing.

At the 3rd concert, several novelties were introduced: the Prelude to Max Bruch's Grand Opera "Die Loreley"; a Duet from Stanford's Opera "The Canterbury Pilgrims," conducted by him and sung by Mlle Marie de Lido (her first appearance) and Mr. Barton McGuckin; a new Concerto, for Piano-Pedallier, by Gounod, played by Mlle Lucie Palicot, her first appearance, and a Scena from Mackenzie's Cantata, "The Story of Sayid," sung by Mr. McGuckin.

At the 4th concert, Benno Schönberger made his debut as pianist, and Goetz's fine Symphony in F was first heard at these concerts.

At the 5th, Mozart's Aria, "Per questa bella mano," with its very difficult Double-bass Obbligato, was performed by Mr. Santley, with the valuable accompaniment of Mr. Bottesini, *not* (as erroneously stated) "*for the first time*"; for Mr. John Parry, jun., sang this Aria so far back as 1833 at a Philharmonic Concert. Frederic Corder's new Suite, "Roumanian," composed expressly for this Society, was conducted by the composer.

The 6th concert this year is not the last, as the Society reverted to the old number of eight concerts.

At this 6th one, Mlle Ella Russell made her first appearance (by permission of Signor Lago), and the violinist Mlle Marianne Eissler played. Alberto Randegger's Scena "Prayer of Nature" (the words by Byron), composed expressly for the







## PART II

SYMPHONY, "Scandinavian" . . . . . *F. H. Cowen*  
(First time at these Concerts.)

ARIA, "Gli angui d' Inferno" (Il Flauto Magico) . . . . . *Mozart*  
MLLE NORDICA.

OVERTURE, "Zanetta" . . . . . *Auber*

Conductor, MR. FREDERIC H. COWEN.

## THIRD CONCERT. THURSDAY, APRIL 21

## PART I

PRELUDE, "Loreley" . . . . . *Max Bruch*  
(First time at these Concerts.)

DUET, "Hark ! her step" (The Canterbury Pilgrims) . . . . . *C. Villiers Stanford*

MLLE MARIE DE LIDO and MR. BARTON MCGUCKIN.

(Conducted by the Composer.)

CONCERTO for Piano-Pedallier . . . . . *Gounod*

MME LUCIE PALICOT.

(First time of performance.)

## PART II

SYMPHONY in F (No. 6), "Pastoral" . . . . . *Beethoven*

SCENA, "Ah ! perfido" . . . . . *Beethoven*

MLLE MARIE DE LIDO.

SCENA, "Where sets the sun" (The Story of Sayid) . . . . . *A. C. Mackenzie*

MR. BARTON MCGUCKIN.

PIANO-PEDALIER SOLO, "Toccata in F" . . . . . *J. S. Bach*

MME LUCIE PALICOT.

OVERTURE, "The Isles of Fingal" . . . . . *Mendelssohn*

Conductor, SIR ARTHUR SULLIVAN.

## FOURTH CONCERT. THURSDAY, MAY 5

## PART I

OVERTURE, "Husitzká" . . . . . *Dvořák*

ARIA, "Che farò" (Orfeo) . . . . . *Gluck*

MME PATEY.

CONCERTO for Pianoforte in C minor . . . . . *Beethoven*

MR. BENNO SCHÖNBERGER.

## PART II

SYMPHONY in F . . . . . *Goetz*  
(First time at these Concerts.)

ARIETTA, "Lungi dal caro bene" . . . . . *Sarti*

MME PATEY.

WALKÜREN-RITT, "Die Walküre" . . . . . *Wagner*

Conductor, SIR ARTHUR SULLIVAN.

## FIFTH CONCERT. THURSDAY, MAY 19

## PART I

- SYMPHONY in C (No. 6), "Jupiter" . . . . . *Mozart*  
 ARIA, "Per questa bella mano"<sup>1</sup> . . . . . *Mozart*

MR. CHARLES SANTLEY.

(Double-Bass Obbligato, MR. BOTTESINI.)

- CONCERTO for Pianoforte in E $\flat$  . . . . . *Beethoven*  
 MISS CLOTILDE KLEEGER.

## PART II

- SUITE, "Roumanian" . . . . . *F. Corder*  
 (First time: composed for this Society and conducted by the  
 Composer.)

- SONG, "Let the dreadful engines" (Don Quixote) . . . . . *Purcell*  
 MR. SANTLEY.

- CONCERTINO for Double-Bass in F $\sharp$  minor . . . . . *Bottesini*  
 MR. BOTTESINI.

- OVERTURE, "Die Meistersinger" . . . . . *Wagner*  
 Conductor, SIR ARTHUR SULLIVAN.

## SIXTH CONCERT. THURSDAY, JUNE 9

## PART I

- SYMPHONY in C minor (No. 3) . . . . . *Spohr*  
 ARIA, "Ombra leggiera" (Dinorah) . . . . . *Meyerbeer*  
 Mlle ELLA RUSSELL.<sup>2</sup>

- CAPRICE for Pianoforte in E . . . . . *Sterndale Bennett*  
 MISS FANNY DAVIES.

- SCENA, "Prayer of Nature" (Byron), "Father of  
 Light" . . . . . *Randegger*  
 MR. EDWARD LLOYD.

(First time: composed for this Society and conducted by the  
 Composer.)

## PART II

- OVERTURE, "Leonora" (No. 3) . . . . . *Beethoven*  
 VIOLIN SOLO, "Fantasia appassionata" . . . . . *Vieuxtemps*

Mlle MARIANNE EISSLER.

- DUET, "Angiol che vesti" (Romeo) . . . . . *Gounod*  
 Mlle ELLA RUSSELL and MR. E. LLOYD.

- PIANOFORTE SOLOS f (a) Lied ohne Worte, Book 6, No. 1 *Mendelssohn*  
 \ (b) Novelette in D (No. 2) *Schumann*  
 MISS FANNY DAVIES.

- OVERTURE, "Euryanthe" . . . . . *Weber*  
 Conductor, SIR ARTHUR SULLIVAN.

<sup>1</sup> Wrongly stated, in Programme, to be "First time at these Concerts." It was sung in 1833 (q.v.).

<sup>2</sup> By permission of Signor Lago.

## SEVENTH CONCERT. WEDNESDAY, JUNE 15

## PART I

SYMPHONY in C (No. 1)	Haydn
ARIA, "Questi affetti" (Faust)	Spoher
Mlle LILLIAN NORDICA.	
CONCERTO for Pianoforte in E $\flat$ (No. 6)	Mozart
Mr. CAMILLE SAINT-SAENS.	
OVERTURE, "Kenilworth"	G. A. Macfarren
(First time of performance.)	

## PART II

OVERTURE, SCHERZO and FINALE in E	Schumann
RECIT., "Giunse alfin"; ARIA, "Deh vieni" (Le Nozze di Figaro)	Mozart
Mlle LILLIAN NORDICA.	
INTROD. and RONDO for Violin	Vieuxtemps
Miss NETTIE CARPENTER.	
OVERTURE, "Oberon"	Weber
Conductor, SIR ARTHUR SULLIVAN.	

## EIGHTH CONCERT. SATURDAY (MORNING), JUNE 25

## PART I

OVERTURE, "Jubilee"	Weber
RECIT. and AIR, "Ah! Rachel" (La Juive)	Halévy
Mr. EDWARD LLOYD.	
COUPLETS, <sup>1</sup> "Charmant oiseau" (La Perle du Brésil)	Felicien David
Mlle EMMA NEVADA.	
CONCERTO for Pianoforte in C	Beethoven
MASTER JOSEF HOFMANN.	

## PART II

SYMPHONY in A (No. 2), "Italian"	Mendelssohn
SCENA, "Piano, piano" (Der Freischütz)	Weber
MME ALBANI.	
PIANOFORTE SOLOS { (a) Valse	Chopin
{ (b) Toccata	Rubinstein
MASTER JOSEF HOFMANN.	
OVERTURE, "Di Ballo"	Sullivan
Conductor, SIR ARTHUR SULLIVAN.	

1888

Sir Arthur Sullivan finding that, owing to failing health and ever-increasing responsibilities, it would be impossible to conduct through another season, supported the Directors in the appointment of Mr. Frederic H. Cowen as his successor.

<sup>1</sup> Couplets *du Mysoli*.

The latter, however, having to leave England for Australia in time for the opening of the Melbourne Exhibition, could only manage to conduct five out of the seven concerts; the 6th and the *matinée* of June 16 were undertaken by Mr. Johan Severin Svensden, the eminent conductor and composer in Copenhagen.

Numbers of new performers appeared, the most important being Edvard Grieg; other pianists were Otto Hegner, a twelve-year-old wonder-boy, and Alfred Hollins, who is alone equalled, as a blind musician, by William Wolstenholme for his marvellous extemporisation and performance on both organ and pianoforte. Fräulein Soldat appeared as violinist, whilst the indefatigable Hon. Secretary, Mr. Francesco Berger, assisted as accompanist at the pianoforte.

Amongst the singers we find Misses Liza Lehmann, Eleanor Rees and Hilda Wilson, Mmes Hutchinson and Fursch-Madi, in addition to Mr. Carl Mayer (of the Stadt-Theater, Cologne), who was the only male singer of the season.

At the 1st concert, a Suite<sup>1</sup> for Small Orchestra by Rameau was unearthed and played for the first time at these concerts, and Dr. Stanford allowed the Society the first performance in London of his Prelude to "Œdipus Rex," which he conducted.

Another ancient composition was played at the 2nd concert, when a Symphony in G, by Haydn, was given for the first time in London!

A Serenade for Strings, and a Tema con variazioni from the Third Orchestral Suite, two works by Tschaiakowsky, were played, under the composer's bâton, for the first time in England, and Svensden's Norwegian Rhapsody (No. 2) was introduced to London.

At the 3rd concert, the new works presented were: (a) an Overture by Sir G. A. Macfarren, "Romeo and Juliet"; (b) a Scena, "The Song of Judith," by Mr. Ebenezer Prout; (c) Music to "A Walpurgis-Night" by C. M. Widor, the two last-named pieces being conducted by their respective composers.

Young Otto Hegner made a great sensation in London, but, like so many forced growths, he was not destined to live long, dying at the age of thirty.

At the 4th concert, that wonderful harmonist, Edvard Grieg (who, curiously enough, died in the same year as young Hegner), delighted the concert-goers with his playing and with his masterly conducting of Two Elegiac Melodies of his

<sup>1</sup> It was really an arrangement of dance-rhythms from "Castor et Pollux," one of three compiled by F. A. Gevaert.



arranged for Stringed Orchestra, and played, in that form, for the first time.

At the 5th concert, three new Mythological Pieces for Orchestra, entitled "Aphrodite," "Vulcan" and "Pan," were conducted by their composer, Edouard Silas, and Wagner's intricately tender "Siegfried Idyll" had its first hearing at these concerts.

Mr. Cowen now started off for Australia, where he had a most enthusiastic reception, and his place was taken, as stated above, at the 6th concert, by Johan Severin Svensden. One item, a Pastoral Suite by John Francis Barnett, heard for the first time in London, was conducted by its composer.

The blind pianist, organist and composer, Alfred Hollins, played the "Emperor" Concerto by Beethoven, while Mr. Svensden's Symphony in D was first heard at the Philharmonic.

Mr. A. C. Mackenzie's First Scotch Rhapsody, in G minor, was played for the first time and conducted by him, but otherwise the whole of the 7th concert was conducted by Mr. Svensden, who was made an Honorary Member of the Society.

It is pleasant to see letters of thanks to the Directors, from the Principals of the great music-schools, for the privilege of attending rehearsals, etc., granted to their students. A Miss Ethel M. Smyth, then barely known to London audiences, asked that a Cantata of hers might be performed.

## PROGRAMMES FOR 1888

### FIRST CONCERT. THURSDAY, MARCH 15

#### PART I

SUITE for small Orchestra . . . . . *Rameau*  
(First time at these Concerts.)

CONCERTO for Pianoforte in F minor . . . . . *Chopin*  
MME SCHUMANN.

LIEDER { (a) "Der Nussbaum" }  
(b) "Frühlingsnacht" } . . . . . *Schumann*

MISS LIZA LEHMANN.

(Accompanied on the Pianoforte by MME SCHUMANN.)

PRELUDE, "Œdipus Rex" . . . . . *Dr. C. Villiers Stanford*  
(First time in London : conducted by the Composer.)

#### PART II

SYMPHONY in D minor (No. 4) . . . . . *Schumann*

CAVATINA, "Tho' clouds by tempests" (Der Freischütz) . . . . . *Weber*

MISS LIZA LEHMANN.

OVERTURE, "Tannhäuser" . . . . . *Wagner*

Conductor, MR. FREDERIC H. COWEN.



## SECOND CONCERT. THURSDAY, MARCH 22

## PART I

- SYMPHONY in G . . . . . *Haydn*  
 (First time in London.)
- AIR, "Be thou patient" (Jacob) . . . . . *Henry Smart*  
 MISS ELEANOR REES.
- SERENADE for Stringed Orchestra . . . . . *Tschaikowsky*  
 (First time in England : conducted by the Composer.)
- CONCERTO for Violin . . . . . *Mendelssohn*  
 MR. FRANZ ONDRICEK.

## PART II

- TEMA con Variazioni (Suite 3) . . . . . *Tschaikowsky*  
 (First time in England : conducted by the Composer.)
- ARIA, "Vieni che poi sereno" (Semiramis) . . . . . *Gluck*  
 MISS ELEANOR REES.
- VIOLIN SOLO, "Hungarian Airs" . . . . . *Ernst*  
 MR. FRANZ ONDRICEK.
- NORWEGIAN RHAPSODY (No. 2) . . . . . *Svensden*  
 (First time in London.)
- Conductor, MR. FREDERIC H. COWEN.

## THIRD CONCERT. THURSDAY, APRIL 19

## PART I

- OVERTURE, "Romeo and Juliet" . . . . . *G. A. Macfarren*  
 (First time at these Concerts.)
- SCENA, "The Song of Judith" . . . . . *Ebenezer Prout*  
 MISS HILDA WILSON.  
 (First time in London : conducted by the Composer.)
- ALLEGRO for Pianoforte and Orchestra in A $\flat$  . . . . . *John Field*  
 MASTER OTTO HEGNER.
- MUSIC to "A Walpurgis Night"<sup>1</sup> . . . . . *C. M. Widor*  
 (First performance : conducted by the Composer.)

## PART II

- SYMPHONY in A (No. 7) . . . . . *Beethoven*
- PIANOFORTE SOLOS { (a) Étude in A $\flat$  . . . . . *Chopin*  
 (b) Andante and Rondo capriccioso  
 in E . . . . . *Mendelssohn*  
 MASTER OTTO HEGNER.
- OVERTURE, "Der Freischütz" . . . . . *Weber*  
 Conductor, MR. FREDERIC H. COWEN.

<sup>1</sup> Consisting of three numbers : Overture, Adagio and Scherzando.

## FOURTH CONCERT. THURSDAY, MAY 3

## PART I

- PETITE SUITE, "Jeux d'Enfants" . . . . . *Bizet*  
 (First performance in England.)  
 CONCERTO for Pianoforte in A minor . . . . . *Grieg*  
 MR. EDVARD GRIEG.  
 LIEDER { (a) "Erstes Begegnen" } . . . . . *Grieg*  
 { (b) "Farewell to Tvindehougen" }  
 MISS CARLOTTA ELLIOTT.  
 TWO ELEGIAC MELODIES for Stringed Orchestra<sup>1</sup> . . . . . *Grieg*  
 (First time at these Concerts : conducted by the Composer.)

## PART II

- SYMPHONY in C (No. 6), "Jupiter" . . . . . *Mozart*  
 AIR, "Il est doux" (Hérodiade) . . . . . *Massenet*  
 MISS CARLOTTA ELLIOTT.  
 OVERTURE, "Ruy Blas" . . . . . *Mendelssohn*  
 Conductor, MR. FREDERIC H. COWEN.

## FIFTH CONCERT. THURSDAY, MAY 17

## PART I

- THREE MYTHOLOGICAL PIECES<sup>2</sup> for Orchestra . . . . . *Edouard Silas*  
 (First performance : conducted by the Composer.)  
 SCENA, "Ah ! perfido" . . . . . *Beethoven*  
 MME FURSCH-MADI.  
 SIEGFRIED-IDYLL . . . . . *Wagner*  
 (First time at these Concerts.)  
 CONCERTO for Pianoforte in A . . . . . *Liszt*  
 MME SOPHIE MENTER.

## PART II

- SYMPHONY in C minor (No. 5) . . . . . *Beethoven*  
 (By desire.)  
 RECIT. et STANCES, "O ma lyre immortelle" (Sapho) . . . . . *Gounod*  
 MME FURSCH-MADI.  
 OVERTURE, "Oberon" . . . . . *Weber*  
 Conductor, MR. FREDERIC H. COWEN.

## SIXTH CONCERT. THURSDAY, MAY 31

## PART I

- SYMPHONY in D . . . . . *Svensden*  
 (First time at these Concerts.)  
 ARIA, "Or son sola" (Le Serment) . . . . . *Auber*  
 MRS. HUTCHINSON.  
 CONCERTO for Pianoforte in E $\flat$  . . . . . *Beethoven*  
 MR. ALFRED HOLLINS.

<sup>1</sup> Arranged from his songs, (1) "Herz-wunden" and (2) "Der letzte Frühling."

<sup>2</sup> They were entitled (1) Aphrodite, (2) Vulcan, (3) Pan.

## PART II

PASTORAL SUITE <sup>1</sup>	J. F. Barnett
(First time in London : conducted by the Composer.)	
BOLERO, "Zaïde"	Berlioz
MRS. HUTCHINSON.	
OVERTURE, "William Tell"	Rossini
Conductor, MR. JOHAN SEVERIN SVENSDEN.	

## SEVENTH CONCERT. SATURDAY (MORNING), JUNE 16

## IN ONE PART

SYMPHONY in F (No. 6), "Pastoral"	Beethoven
AIR, "Der Kriegeres-lust" (Jessonda)	Spohr
MR. CARL MAYER.	
CONCERTO for Violin	Brahms
M <sup>LE</sup> MARIE SOLDAT.	
LIEDER { (a) "Mondnacht" . . . . . Schumann (b) "Wohin" . . . . . Schubert	
MR. CARL MAYER.	
(Accompanied on the Pianoforte by MR. FRANCESCO BERGER.)	
CONCERTO for Pianoforte in G	Rubinstein
MME SOPHIE MENTER.	
SCOTCH RHAPSODY in G minor (No. 1)	A. C. Mackenzie
(First time at these Concerts : conducted by the Composer.)	
Conductor, MR. J. S. SVENSDEN.	

1889

As it was practically impossible for Mr. Cowen, who was starting from Melbourne on February 1, to get back in time for the 1st concert, on March 14, and take the necessary rehearsals, Dr. A. C. Mackenzie very kindly undertook the conductorship, and introduced his Second Scotch Rhapsody, entitled "Burns."

The Schumann Concerto brought to notice Fräulein Geisler-Schubert, and Mme Grieg sang her husband's delightful songs, in a most finished and charming manner, to his sympathetic accompaniment upon the pianoforte. Mr. Grieg also conducted his "Peer Gynt" Suite.

Evidently Mr. Cowen had interested the Australians in the Society's work, as the Directors were asked by the Melbourne Philharmonic Society to give them hints and advice in the working of such an Institution as the London Philharmonic Society.

At the 2nd concert, when Mr. Cowen received an ovation upon his return to the Old Country, Dr. Villiers Stanford's new

<sup>1</sup> The numbers were thus named : Gleaners in the Cornfield ; Reapers entering Church ; Dance of Gleaners and Reapers ; Romance ; Harvest Home and Hymn of Thanksgiving.

Violin Suite (Op. 32) in D minor, conducted by him, was exquisitely interpreted by Dr. Joachim, and Grieg's Pianoforte Concerto, played by Mme Backer-Gröndahl, who made her debut in England on this occasion, was also conducted by the composer.

The event at the 3rd concert was Mr. Sapellnikoff's first appearance in England, when he played the B♭ Concerto for Pianoforte by Tschaiakowsky, who not only conducted this work, but also his Orchestral Suite in D (Op. 43), which was played for the first time in this country.

Miss Marguerite Hall, a soprano, made her first and last appearance at these concerts, and Mr. W. H. Brereton (whose "Westminster Singers" quartett give the present generation so much pleasure) made his first appearance as a soloist, in songs by Handel and Purcell.

At the 4th concert, Mlle Tremelli sang, and the noted violinist Mr. Eugène Ysaye made quite a sensation by his powerful rendering of the Beethoven Concerto.

Mr. Cowen's Symphony in F (No. 5) was played for the first time at these concerts.

At the 5th concert, a Symphony (the "English") in C had a first rendering under its composer, C. Hubert H. Parry, and Ysaye gave a new reading of the Mendelssohn Violin Concerto. A notice read that the doors would be closed during the performance of each movement.

At the 6th, Frederic Cliffe conducted his new Symphony in C minor and Miss Fillunger (strongly recommended by Dr. Joachim) sang.

At the 7th, Miss Hermine Spies made her debut, and the last item of the season, always excepting the National Anthem, played before the 1st and after the last concert of each year, was Sullivan's "Overtura di Ballo."

## PROGRAMMES FOR 1889

### FIRST CONCERT. THURSDAY, MARCH 14

#### PART I

OVERTURE, "Parisina" . . . . .	<i>Sterndale Bennett</i>
CONCERTO for Pianoforte . . . . .	<i>Schumann</i>

#### Mlle GEISLER-SCHUBERT.

SONGS { (a) "I love thee"	. . . . . <i>Grieg</i>
(b) "Margaret's Cradle-Song"	
(c) "Good morning"	

#### MME GRIEG.

(Accompanied on the Pianoforte by the Composer.)

SUITE, "Peer Gynt" (Op. 46) . . . . .	<i>Grieg</i>
(Conducted by the Composer.)	



## PART II

SYMPHONY in B $\flat$  (No. 4) . . . . . *Beethoven*

SONGS { (a) "Springtide" } . . . . . *Grieg*  
           { (b) "Wood-Wanderings" }

MME GRIEG.

(Accompanied on the Pianoforte by the Composer.)

PIANOFORTE SOLOS { (a) Fantasia in C minor . . . . . *Bach*  
                           { (b) Impromptu in F minor (No. 4) . . . . . *Schubert*

MLLE GEISLER-SCHUBERT.

SCOTCH RHAPSODY (No. 2), "Burns" . . . . . *Dr. A. C. Mackenzie*

Conductor, DR. A. C. MACKENZIE.

## SECOND CONCERT. THURSDAY, MARCH 28

## PART I

SYMPHONY in B minor, "Unfinished" (two Movements) . . . . . *Schubert*

ARIA, "Non mi dir" (Don Giovanni) . . . . . *Mozart*

MLLE ANTOINETTE TREBELLI.

SUITE for Violin in D major (Op. 32) . . . . . *Dr. C. Villiers Stanford*

DR. JOACHIM.

(First time in London : conducted by the Composer.)

## PART II

CONCERTO for Pianoforte in A . . . . . *Grieg*

MME BACKER-GRÖNDAHL.

(Conducted by the Composer.)

AIR, "Sombre forêt" (William Tell) . . . . . *Rossini*

MLLE ANTOINETTE TREBELLI.

OVERTURE and SELECTION, "A Midsummer Night's  
 Dream" . . . . . *Mendelssohn*

Conductor, MR. FREDERIC H. COWEN.

## THIRD CONCERT. THURSDAY, APRIL 11

## PART I

SYMPHONY in E $\flat$  . . . . . *Mozart*

AIR, "Divinités du Styx" (Alceste) . . . . . *Gluck*

MISS MARGUERITE HALL.

CONCERTO for Pianoforte in B $\flat$  (No. 1, Op. 23) . . . . . *Tschaikowsky*

MR. WASSILY SAPELLNIKOFF.

## PART II

SUITE in D (Op. 43)<sup>1</sup> . . . . . *Tschaikowsky*

(First time in England : conducted by the Composer.)

<sup>1</sup> The movements of this Suite were headed (1) Introduction and Fugue, (2) Divertimento, (3) Andante, (4) Marche Militaire, (5) Gavotte.



SONGS	(a) " Shall I in Mamre's fertile plain ? " (Joshua)	<i>Handel</i>
	(b) " Arise, ye subterranean winds " (The Tempest)	<i>Purcell</i>
	MR. W. H. BRERETON. <sup>1</sup>	
OVERTURE, " Lurline "		<i>Vincent Wallace</i>
	Conductor, MR. FREDERIC H. COWEN.	

## FOURTH CONCERT. THURSDAY, MAY 9

## PART I

SYMPHONY in B $\flat$		<i>Haydn</i>
	(First time in London [?].)	
ARIA, " Ah, quel giorno " (Semiramide)		<i>Rossini</i>
	M <sup>LE</sup> TREMELLI.	
CONCERTO for Violin		<i>Beethoven</i>
	MR. EUGÈNE YSAYE.	

## PART II

SYMPHONY in F (No. 5)		<i>F. H. Cowen</i>
	(First time at these Concerts.)	
ARIA, " Voce di donna " (La Gioconda)		<i>Ponchielli</i>
	M <sup>LE</sup> TREMELLI.	
VIOLIN SOLOS	(a) Prelude and Fugue in G minor	<i>J. S. Bach</i>
	(b) Rondo capriccioso	<i>Saint-Saëns</i>
	MR. YSAYE.	
OVERTURE, " Prometheus "		<i>Beethoven</i>
	Conductor, MR. FREDERIC H. COWEN.	

## FIFTH CONCERT. THURSDAY, MAY 23

## PART I

OVERTURE, " Le Nozze di Figaro "		<i>Mozart</i>
SYMPHONY in C, " The English "		<i>C. Hubert H. Parry</i>
	(First performance : conducted by the Composer.)	
WOLFRAM'S FANTASY, " Blick ich umher " (Tannhäuser)		<i>Wagner</i>
	MR. CARL MAYER.	
CONCERTO for Violin		<i>Mendelssohn</i>
	MR. EUGÈNE YSAYE.	

## PART II

CONCERTO for Pianoforte in G (No. 4)		<i>Beethoven</i>
	M <sup>LE</sup> NATALIE JANOTHA.	
ALTSCHOTTISCHE BALLADE, " Tom, der Reimer "		<i>Loewe</i>
	MR. CARL MAYER.	
	(Accompanied on the Pianoforte by MR. FRANCESCO BERGER.)	
VIOLIN SOLOS	(a) Étude caprice in B $\flat$	<i>Paganini</i>
	(b) Première Polonaise	<i>Wieniawski</i>
	MR. YSAYE.	
OVERTURE, " Jubilee "		<i>Weber</i>
	Conductor, MR. FREDERIC H. COWEN.	

<sup>1</sup> Mr. Brereton is announced as making a *first* appearance at these concerts. He sang in 1885, taking part in both a Sextett and a Septett (q.v.).

## SIXTH CONCERT. THURSDAY, JUNE 6

## PART I

OVERTURE, "Anacreon" . . . . .	<i>Cherubini</i>
VORSPIEL und LIEBESTOD (Tristan und Isolde) . . . . .	<i>Wagner</i>
ARIA, "Ozean, Du Ungeheuer" (Oberon) . . . . .	<i>Weber</i>
MLLE MARIE FILLUNGER.	
CONCERTO for Pianoforte in E $\flat$ . . . . .	<i>Beethoven</i>
MME BACKER-GRÖNDAHL.	

## PART II

SYMPHONY in C minor . . . . .	<i>Frederic Cliffe</i>
(First time at these Concerts : conducted by the Composer.)	
LIEDER { (a) "Liebestreu" } . . . . . (b) "Meine Liebe" } . . . . .	<i>Brahms</i>
MLLE MARIE FILLUNGER.	
(Accompanied on the Pianoforte by MR. FRANCESCO BERGER.)	
OVERTURE, "Die Zauberflöte" . . . . .	<i>Mozart</i>
Conductor, MR. FREDERIC H. COWEN.	

## SEVENTH CONCERT. SATURDAY (MORNING), JUNE 22

OVERTURE, "Der Fliegende Holländer" . . . . .	<i>Wagner</i>
ANDANTE SPANATO and POLONAISE for Pianoforte and Orchestra (Op. 22) . . . . .	<i>Chopin</i>
MR. VLADIMIR DE PACHMANN.	
AIR, "Return, O God of Hosts" (Samson) . . . . .	<i>Handel</i>
MLLE HERMINE SPIES.	
SYMPHONY in E $\flat$ (No. 3), "Eroica" . . . . .	<i>Beethoven</i>
CONCERTO for Violin in G minor . . . . .	<i>Max Bruch</i>
MLLE TERESINA TUA.	
LIEDER { (a) "Mit Myrthen und Rosen" } . . . . . (b) "Willst du dein Herz mir schenken" } . . . . .	<i>Schumann</i> <i>Giovanini</i>
MLLE HERMINE SPIES.	
(Accompanied on the Pianoforte by MR. FRANCESCO BERGER.)	
OVERTURE, "Di Ballo" . . . . .	<i>Sullivan</i>
Conductor, MR. FREDERIC H. COWEN.	

## 1890

Although Mr. Frederic H. Cowen was reappointed the conductor for this season, six different composers expressed a wish to conduct their own compositions.

The first appearances at these concerts were, in the lady singers' list, Miss Marian McKenzie, Miss Margaret Macintyre and Miss Lena Little; the new male singers were Messrs. Max Heinrich and Emil Blauwaert, the latter a distinguished impersonator of "Gurnemanz" at Bayreuth; the new pianists were Messrs. Giuseppe Buonamici and Leonard Borwick.

The works conducted by their several composers were (1) a

Fantaisie for Pianoforte and Orchestra by Widor, played for the first time in England ; (2) Overture to "Twelfth Night," by Dr. A. C. Mackenzie ; (3) Songs by Mr. Gustave Léon Huberti ; (4) Orchestral Selection from Mr. Peter Benoit's "Charlotte Corday," new to England ; (5) an Orchestral Suite, "Scene Veneziane," by Mr. Luigi Mancinelli ; and (6) an Orchestral Suite, in G minor, by Mr. Moritz Moszkowski (the last two for the first time in England) ; (7) a new Symphony, in G, by Mr. Antonin Dvořák.

Other works heard for the first time in this country were an Orchestral Suite, "Céphale et Procris," by Grétry, an Overture to "Richard III," by Edward German, the Hungarian Rhapsody (No. 4) in D by the Abbé Liszt (for the first time at these concerts), a Concerto for Strings in G, by John Sebastian Bach, which had never been done before in England ! and an Overture to "Macbeth," by Sir Arthur Sullivan, for the first time at these concerts.

Macfarren's "Chevy Chase" Overture was played at the *matinée* concert on June 28, and the great Choral Symphony (No. 9) of Beethoven, with Misses Fillunger and Hilda Wilson, and Messrs. Maldwyn Humphreys and Frank H. Morton as soloists, concluded the season's work.

Mr. Benoit was down with influenza, but managed to be well enough to conduct on March 27.

It is scarcely surprising that Mr. F. H. Cowen complained that there were too many conductors, and that the great diversities of style completely unsettled the Orchestra.

Dr. Campbell, the Principal of the Normal School for the Blind, suggested that the Society should give a concert to exhibit the great talents of his blind pupils, one of whom, Mr. Hollins, had already appeared ; this suggestion was not carried out. The 'cellist Josef Hollmann offered the Society the dedication of his 3rd Concerto.

Sir Arthur Sullivan was invited to conduct his "Macbeth" Overture, but was unable, being busy composing his opera "Ivanhoe."

## PROGRAMMES FOR 1890

### FIRST CONCERT. THURSDAY, MARCH 13

#### PART I

OVERTURE, "The Ruler of the Spirits" . . . . .	Weber
SUITE for Orchestra, "Céphale et Procris" <sup>1</sup> . . . . .	Grétry
(First time in England.)	

<sup>1</sup> The movements were entitled (1) Minuet, (2) Gavotte, (3) Passepied, (4) Chasse, (5) Air Lent, (6) Contredanse.

AIR "Je brave les jaloux" (Le défi de Phébus et de Pan) . . . . . *J. S. Bach*

MR. EMIL BLAUWAERT.

FANTAISIE for Pianoforte and Orchestra . . . . . *C. M. Widor*  
MR. PHILIPP.

(First time in England : conducted by the Composer.)

#### PART II

OVERTURE, "Twelfth Night" . . . . . *Dr. A. C. Mackenzie*  
(First time at these Concerts : conducted by the Composer.)

SCENA, "Wotan's Abschied" (Die Walküre) . . . . . *Wagner*  
MR. BLAUWAERT.

SYMPHONY in A (No. 3), "Scotch" . . . . . *Mendelssohn*  
Conductor, MR. FREDERIC H. COWEN.

### SECOND CONCERT. THURSDAY, MARCH 27

#### PART I

OVERTURE, "The Naiades" . . . . . *Sterndale Bennett*

AIR, Le Minnezanger, "Hy stapte voorwit" . . . . . *G. L. Huberti*  
MR. EMIL BLAUWAERT.

(Conducted by the Composer.)

CONCERTO for Violin in D minor (No. 4) . . . . . *Vieuxtemps*  
MR. EUGÈNE YSAYE.

SYMPHONY in B $\flat$  (La Reine de France) . . . . . *Haydn*

#### PART II

SELECTION for Orchestra, "Charlotte Corday"<sup>1</sup> . . . . . *Peter Benoit*  
(First time in England : conducted by the Composer.)

SONGS { (a) Invocation, "De quel nom te nommer" } . . . . . *Huberti*  
          { (b) Berceuse, "Les blonds épis fléchissent" } . . . . .

MR. BLAUWAERT.

(Conducted by the Composer.)

VIOLIN SOLO, Prelude and Gavotte in E . . . . . *J. S. Bach*  
MR. YSAYE.

OVERTURE, "Die Meistersinger" . . . . . *Wagner*  
Conductor, MR. FREDERIC H. COWEN.

### THIRD CONCERT. THURSDAY, APRIL 24

#### PART I

OVERTURE, "Richard III" . . . . . *Edward German*  
(First time at these Concerts.)

ARIA, "Chi vive amante" (Poro) . . . . . *Handel*  
MISS MARIAN MCKENZIE.

SYMPHONY in G . . . . . *Dvořák*  
(First performance : conducted by the Composer.)

<sup>1</sup> The movements were (1) Overture, (2) Idylle, (3) La Scène de Bal, (4) Marche funèbre révolutionnaire.



## PART II

CONCERTO for Pianoforte in F minor . . . . .	<i>Henselt</i>
MR. WASSILY SAPELLNIKOFF.	
SONG, "The Willow Song " . . . . .	<i>Sullivan</i>
MISS MARIAN MCKENZIE.	
PIANOFORTE SOLOS { (a) Nocturne in B . . . . .	<i>Chopin</i>
{ (b) Polonaise in A $\flat$ . . . . .	
MR. SAPELLNIKOFF.	
SYMPHONY in C (No. 6), "Jupiter " . . . . .	<i>Mozart</i>
Conductor, MR. FREDERIC H. COWEN.	

## FOURTH CONCERT. THURSDAY, MAY 8

## PART I

OVERTURE, "Leonora" (No. 3) . . . . .	<i>Beethoven</i>
SCENA, "O peaceful night" (St. John's Eve) . . . . .	<i>F. H. Cowen</i>
MISS MARGARET MACINTYRE.	
SUITE for Orchestra, "Scène Veneziane" . . . . .	<i>L. Mancinelli</i>
(First time in England : conducted by the Composer.)	

## PART II

CONCERTO for Pianoforte . . . . .	<i>Schumann</i>
MR. LEONARD BORWICK.	
RECIT., " E Susanna " ; ARIA, " Dove sono " (Le Nozze di Figaro) . . . . .	<i>Mozart</i>
MISS MACINTYRE.	
PIANOFORTE SOLOS { (a) Rhapsody in B minor . . . . .	<i>Brahms</i>
(b) Staccato Étude in C . . . . .	<i>Rubinstein</i>
MR. LEONARD BORWICK.	
HUNGARIAN RHAPSODY in D (No. 4) . . . . .	<i>Liszt</i>
(First time at these Concerts.)	
Conductor. MR. FREDERIC H. COWEN.	

## FIFTH CONCERT. THURSDAY, MAY 22

## PART I

OVERTURE, "Tragic" (Op. 81) . . . . .	<i>Brahms</i>
SCENA, "Ah, perfido !" . . . . .	<i>Beethoven</i>
MME LILLIAN NORDICA.	
CONCERTSTÜCK for Pianoforte . . . . .	<i>Weber</i>
MME SOPHIE MENTER.	
ORCHESTRAL PICTURE, "Cloud and Sunshine" . . . . .	<i>Frederic Cliffe</i>
(First performance.)	

## PART II

SYMPHONY in D (No. 2) . . . . .	<i>Beethoven</i>
PRAYER, "Elizabeth's Prayer" (Tannhäuser) . . . . .	<i>Wagner</i>
MME NORDICA.	
HUNGARIAN RHAPSODY for Pianoforte in E . . . . .	<i>Liszt</i>
MME SOPHIE MENTER.	
OVERTURE, "Nordische Sennfahrt" . . . . .	<i>Niels Gade</i>
(First time at these Concerts.)	
Conductor, MR. FREDERIC H. COWEN.	



## SIXTH CONCERT. THURSDAY, JUNE 5

## PART I

- CONCERTO for Strings in G . . . . . *J. S. Bach*  
 SONG, "Die Allmacht" (Orchestrated by Liszt) . . . . . *Schubert*  
     MR. MAX HEINRICH.  
 CONCERTO for Pianoforte in E $\flat$  (No. 5) . . . . . *Beethoven*  
     MR. GIUSEPPE BUONAMICI.  
 AIR, La Captive, "Si je n'étais captive" . . . . . *Berlioz*  
     MISS LENA LITTLE.  
 OVERTURE, "Macbeth" . . . . . *Sullivan*  
     (First time at these Concerts.)

## PART II

- SUITE for Orchestra in G minor . . . . . *Moszkowski*  
     (First time in England : conducted by the Composer.)  
 DUETS { (a) "Night Hymn at Sea" } . . . . . *Goring-Thomas*  
       { (b) "Amours Villageois" }  
     MISS LENA LITTLE and MR. MAX HEINRICH.  
     (First performance.)  
 OVERTURE, "Struensee" . . . . . *Meyerbeer*  
     Conductor, MR. FREDERIC H. COWEN.

## SEVENTH CONCERT. SATURDAY (MORNING), JUNE 28

- OVERTURE, "Chevy Chase" . . . . . *G. A. Macfarren*  
 QUARTETT, "Ecco quel fiero istante" . . . . . *Sir M. Costa*  
     MISSES FILLUNGER and HILDA WILSON ; MESSRS. MALDWYN  
     HUMPHRIES and FRANK H. MORTON.  
 CONCERTO for Violin in D minor (No. 9) . . . . . *Spohr*  
     MR. EUGÈNE YSAYE.  
 SYMPHONY in D minor (No. 9), "Choral" . . . . . *Beethoven*  
     MISSES FILLUNGER and HILDA WILSON ; MESSRS. MALDWYN  
     HUMPHRIES and FRANK H. MORTON.  
     Conductor, MR. FREDERIC H. COWEN.

1891

The season opened with an Overture by Rubinstein to "Antony<sup>1</sup> and Cleopatra," played for the first time in England ; Dr. Mackenzie conducted his Prelude and Entr'actes to "Ravenswood," played by permission of Mr. Henry Irving, for whom this incidental music was composed, and Mr. Bernhard Stavenhagen, a favourite pupil of Liszt, made his first appearance, playing Beethoven's Pianoforte Concerto in B $\flat$  (No. 2).

At the 2nd concert, Mr. Josef Hollmann, the well-known

<sup>1</sup> Spelt "Anthony" in the Programme.

'cellist, appeared for the first time, and introduced Max Bruch's beautiful melody for the 'cello, "Kol Nidrei." Charles Edward Stephens, whose aunt, Miss "Kitty Stephens" (afterwards Countess of Essex), sang so frequently and successfully at these concerts in the earliest years of the Society's existence, conducted his Symphony in G minor, for the first time in London.

At the 3rd concert, Schubert's big Symphony in C (No. 9) occupied the whole of the 2nd Part, and, in Part I, the great Paderewski made his first appearance at these concerts, playing the Saint-Saëns Pianoforte Concerto in C minor.

At the 4th, the sisters Ravogli first appeared, and the singing of "Che farò senza Euridice" by Mlle Giulia Ravogli will never be forgotten by those who were privileged to hear her.

At the 5th concert, Sgambati's Symphony, entitled "Epitalamio," was performed for the first time in England, conducted by the composer, a marvellous pianist and composer, who first introduced to the musicians of Rome most of the Symphonies and Concertos of the German schools, hitherto unknown in the papal city.

Mr. Eugène Oudin, a most artistic baritone, made his first appearance, singing songs by Marschner and Gounod, and Mr. Jean Gerardy, but a youth at this time, made his debut as 'cellist, playing with wonderfully pure tone a Concerto by Goltermann for his instrument.

At the 6th concert, Haydn's "Oxford" Symphony (letter Q) had its centenary performance, and once again Paderewski delighted the Subscribers with his exquisite playing.

The 7th concert, a *matinée*, had only one Part, rather long and without any interval, in which the various items performed were Grieg's Concert Overture "Im Herbst" (Op. 11), Beethoven's Violin Concerto, played by Ondricek, Chopin's E minor Pianoforte Concerto, rendered by Mme Marguerite de Pachmann (*née* Maggie Oakey), a Duet from Cowen's Opera "Thorgrim," sung by a debutante, Mlle Zélie de Lussan, and Mr. Barton McGuckin, and Beethoven's 8th Symphony for a finish !

## PROGRAMMES FOR 1891

### FIRST CONCERT. THURSDAY, MARCH 5

#### PART I

OVERTURE, "Antony and Cleopatra" (Op. 116, in G) . *Rubinstein*  
(First performance in England.)

SYMPHONY in C minor (No. 5) . . . . . *Beethoven*



à Londres Samedi prochain et  
si vous pouvez me recevoir le lendemain  
dimanche vers une heure, nous causerons  
de tout cela.

Seulement j'ai cru qu'il est important  
de vous prévenir que le concert dans  
lequel on entendra Harold et le  
Carnaval Romain, <sup>probablement</sup> devra être ~~placé~~  
parmi ceux qui auront lieu d'après  
la représentation de l'Invenuto Cellini

Je ne crois pas qu'il couronne  
à M<sup>r</sup> Gye que je paraîtrai  
en public avant cette soirée

La composition de l'Orchestre  
de Harold est la même que  
celle du Carnaval Romain

~~Je vous ai~~ Je vous ai envoyé il y  
a quelques semaines.

Recevez, mon cher Monsieur Huguette,  
l'assurance de mon dévouement

Hector Berlioz

10 mai 1853

AIR, "Plus grand dans son obscurité" (La Reine de Saba) . . . . . *Gounod*

MME LILLIAN NORDICA.

CONCERTO for Pianoforte in B $\flat$  (No. 2) . . . . . *Beethoven*

MR. BERNHARD STAVENHAGEN.

## PART II

PRELUDE and ENTR'ACTES, "Ravenswood" . . . *Dr. A. C. Mackenzie*  
(Conducted by the Composer.)

POLACCA, "Io son Esmeralda" (Esmeralda) . . . *Goring-Thomas*

MME NORDICA.

PIANOFORTE SOLOS { (a) Pastorale . . . . . *Stavenhagen*  
                          (b) Polonaise in A $\flat$  (Op. 57) . . . *Chopin*

MR. STAVENHAGEN.

OVERTURE, "The Tempest" . . . . . *Sir J. Benedict*

Conductor, MR. FREDERIC H. COWEN.

## SECOND CONCERT. THURSDAY, MARCH 19

### PART I

OVERTURE, "Le Carnaval Romain" . . . . . *Berlioz*

INTROD. and ALLEGRO APPASSIONATA for Pianoforte and Orchestra . . . . . *Schumann*

MR. LEONARD BORWICK.

SCENA, "Infelice" . . . . . *Mendelssohn*

MME GIULIA VALDA.

MELODY for 'Cello and Orchestra, "Kol Nidrei" . . . *Max Bruch*

MR. JOSEF HOLLMANN.

### PART II

SYMPHONY in G minor . . . . . *Charles E Stephens*  
(First time in London : conducted by the Composer.)

PIANOFORTE SOLOS { (a) Prelude in B $\flat$  . . . . . *Mendelssohn*  
                          (b) Ballade in G minor . . . . . *Chopin*

MR. LEONARD BORWICK.

ARIA, "Täglich eilen wir im Fluge" (Der Dämon)<sup>1</sup> . . . *Rubinstein*

MME VALDA.

OVERTURE, "Egmont" . . . . . *Beethoven*

Conductor, MR. FREDERIC H. COWEN.

## THIRD CONCERT. THURSDAY, APRIL 16

### PART I

FANTAISIE-OVERTURE, "Paradise and the Peri" . . . *Sterndale Bennett*

ARIA, "Il mio tesoro" (Don Giovanni) . . . . . *Mozart*

MR. IVER MCKAY.

CONCERTO for Pianoforte in C minor . . . . . *Saint-Saëns*

MR. IGNAZ JAN PADEREWSKI.

SONG, "Preis-lied" (Die Meistersinger) . . . . . *Wagner*

MR. IVER MCKAY.

<sup>1</sup> Better known, in this country, as "Il Demonio."



## PART II

SYMPHONY in C (No. 9) . . . . . *Schubert*  
 Conductor, MR. FREDERIC H. COWEN.

## FOURTH CONCERT. THURSDAY, APRIL 30

## PART I

OVERTURE, "Melusine" . . . . . *Mendelssohn*  
 ARIA, "Piano, piano" (Der Freischütz) . . . . . *Weber*  
 M<sup>L</sup>LE SOFIA RAVOGLI.  
 CONCERTO for Violin in A minor . . . . . *Raff*  
 MR. EMILE SAURET.  
 ARIA, "Che farò senza Euridice" (Orfeo) . . . . . *Gluck*  
 M<sup>L</sup>LE GIULIA RAVOGLI.  
 OVERTURE, "Les Travaillleurs de la Mer" . . . . . *W. G. Cusins*

## PART II

SYMPHONY in D minor (No. 4) . . . . . *Schumann*  
 RECIT., "Ahi! fera sorte"; DUET, "Di quai soavi  
 lagrime" (Saffo) . . . . . *Pacini*  
 M<sup>L</sup>LES SOFIA and GIULIA RAVOGLI.  
 OVERTURE, "Tannhäuser" . . . . . *Wagner*  
 Conductor, MR. FREDERIC H. COWEN.

## FIFTH CONCERT. THURSDAY, MAY 14

## PART I

OVERTURE, "Oberon" . . . . . *Weber*  
 CONCERTO for Pianoforte in B $\flat$  (No. 2) . . . . . *Brahms*  
 MR. FREDERIC LAMOND.  
 AIR, "An jenem Tag" (Hans Heiling) . . . . . *Marschner*  
 MR. EUGÈNE OUDIN.<sup>1</sup>  
 CONCERTO for Violoncello in A minor . . . . . *Goltermann*  
 MR. JEAN GERARDY.

## PART II

SYMPHONY, "Epitalamio" . . . . . *Sgambati*  
 (First time in England: conducted by the Composer.)  
 ROMANCE, "Le Vallon" . . . . . *Gounod*  
 MR. EUGÈNE OUDIN.  
 OVERTURE, "Prometheus" . . . . . *Beethoven*  
 Conductor, MR. FREDERIC H. COWEN.

## SIXTH CONCERT. THURSDAY, MAY 28

## PART I

SYMPHONY in G (Letter Q), "Oxford" . . . . . *Haydn*  
 (Centenary Performance.)

<sup>1</sup> By courtesy of R. D'Oyly Carte, Esq.

CONCERTO for Pianoforte in D minor . . . . .	<i>Rubinstein</i>
MR. PADEREWSKI.	
ARIA, "Addio, dicea" (Hamlet) . . . . .	<i>Ambroise Thomas</i>
MISS ELLA RUSSELL.	
SYMPHONIC OVERTURE (dedicated to the Society, and rewritten) . . . . .	<i>J. F. Barnett</i>

## PART II

SYMPHONY in F . . . . .	<i>Goetz</i>
PIANOFORTE SOLOS { (a) Nocturne . . . . .	<i>Chopin</i>
(b) Rhapsodie (No. 2) . . . . .	<i>Liszt</i>
MR. PADEREWSKI.	
AIR, "Mon cœur s'ouvre" (Samson et Dalila) . . . . .	<i>Saint-Saëns</i>
MISS ELLA RUSSELL.	
KAISER-MARSCH . . . . .	<i>Wagner</i>
Conductor, MR. FREDERIC H. COWEN.	

## SEVENTH CONCERT. SATURDAY (MORNING), JUNE 27

OVERTURE, "Im Herbst" (Op. 11) . . . . .	<i>Grieg</i>
CONCERTO for Violin . . . . .	<i>Beethoven</i>
MR. FRANZ ONDRICEK.	
DUET, "Thorgrim, O my beloved" (Thorgrim) <sup>1</sup> . . . . .	<i>F. H. Cowen</i>
MLLE ZELIE DE LUSSAN and MR. BARTON MCGUCKIN.	
CONCERTO for Pianoforte in E minor . . . . .	<i>Chopin</i>
MME MARGHERITE DE PACHMANN.	
SYMPHONY in F (No. 8) . . . . .	<i>Beethoven</i>
Conductor, MR. FREDERIC H. COWEN.	

## 1892

At the close of last season, Messrs. Ondricek and Ysaye were elected Honorary Members of the Philharmonic Society.

The 1st concert of the present season commemorated the centenary of Mozart's death. All the musical numbers were by him, and to these was added an Ode, "Mozart," written<sup>2</sup> by Mr. Joseph Bennett, the eminent critic of the "Daily Telegraph," and recited by Mr. Charles Fry. The Prince and Princess of Wales had wished to be present upon this interesting occasion, but the date proved to be their wedding anniversary, which they always celebrated "at home." Messrs. Novello & Co. kindly permitted their block of Mozart's portrait to be used by the Society in their programmes. Mr. de Greef made his first appearance as interpreter of Mozart's

<sup>1</sup> By kind permission of the Carl Rosa Opera Co.

<sup>2</sup> It was originally printed in the centenary number of the "Musical Times."

C minor Concerto, the Symphony was the grand one in G minor, and the Overture "Idomeneo."

At the 2nd concert, Mr. Frederic Cliffe's Orchestral Picture, "Cloud and Sunshine," was played for the second time, a rare distinction for any young English composer, and Eugène Oudin sang Grieg's Scena "Der Einsame" for the first time; it was written for Voice, Horns and Strings. Mr. Ernest de Munck, the husband of Mme Carlotta Patti, and a fine 'cello-player, undertook the Schumann Concerto for that instrument.

At the 3rd concert, Mr. F. H. Cowen's dainty Orchestral Suite, "The Language of Flowers," was introduced with decided success; and Dr. Joachim played Max Bruch's Violin Concerto (No. 3), in D minor.

The 4th concert opened with Stanford's Prelude to "Œdipus Rex," and introduced Mr. Plunket Greene, now so general a favourite, to Philharmonic audiences. He sang Hans Sach's Monologue from "Die Meistersinger," and a fine Anacreontic Ode by Hubert Parry, whose son-in-law he has since become. Peter Cornelius's Overture, "The Barber of Bagdad," ended the concert.

At the 5th concert, a very clever Academy student, Miss Dora Bright, as solo pianist, introduced her own Fantasia (No. 2) in G minor for Pianoforte and Orchestra, and Fräulein Gabriella Wietrowitz made her first appearance (by desire) in Mendelssohn's Violin Concerto.

At the 6th, Mr. Hugo Becker, the violoncellist, made his first appearance, and the pianist, Mr. Frederic Lamond, played again.

At the 7th concert, Miss Esther Palliser made her debut at these concerts, singing "Rebecca's Prayer" from Sullivan's Opera "Ivanhoe," in which she made a great success.

The decade terminated with Beethoven's "Pastoral" Symphony, and Mr. Cowen retired from the position of conductor.

## PROGRAMMES FOR 1892

### FIRST CONCERT. THURSDAY, MARCH 10

#### (MOZART CENTENARY CONCERT)

##### PART I

OVERTURE, "Idomeneo"	. . . . .	<i>Mozart</i>
ARIA, "Parto" (La Clemenza di Tito)	. . . . .	<i>Mozart</i>

MME GIULIA VALDA.

(Clarinet Obbligato, MR. G. A. CLINTON.)

CONCERTO for Pianoforte in C minor	. . . . .	<i>Mozart</i>
MR. DE GREEF.		

## PART II

- RECITATION, Ode on "Mozart" . . . . . *Joseph Bennett*  
     MR. CHARLES FRY.  
 SYMPHONY in G minor . . . . . *Mozart*  
 RECIT., "Ch' io mi scordi"; AIR, "Non temer" (Idomeneo) . . . . . *Mozart*  
     MME GIULIA VALDA.  
     (Pianoforte Obbligato, MR. DE GREEF.)  
 ENTR'ACTE in D minor, No. 5 (King Thamos) . . . . . *Mozart*  
     Conductor, MR. FREDERIC H. COWEN.

## SECOND CONCERT. THURSDAY, MARCH 24

## PART I

- ORCHESTRAL PICTURE, "Cloud and Sunshine" . . . . . *Frederic Cliffe*  
 CONCERTO for Violoncello . . . . . *Schumann*  
     MR. ERNEST DE MUNCK.  
 SCENA, Der Einsame, "Ich ging fehl" . . . . . *Grieg*  
     MR. EUGÈNE OUDIN.  
     (First time of performance.)  
 CONCERTO for Pianoforte in E $\flat$  . . . . . *Liszt*  
     MR. WASSILY SAPELLNIKOFF.

## PART II

- SYMPHONY in A (No. 7) . . . . . *Beethoven*  
 RECIT. and AIR, "Vision fugitive" (Hérodiade) . . . . . *Massenet*  
     MR. EUGÈNE OUDIN.  
 OVERTURE in C, "The Trumpet" . . . . . *Mendelssohn*  
     Conductor, MR. FREDERIC H. COWEN.

## THIRD CONCERT. THURSDAY, APRIL 7

## PART I

- OVERTURE in G . . . . . *Cherubini*  
     (Composed for the Society in 1815.)  
 CONCERTO for Violin in D minor (No. 1) . . . . . *Max Bruch*  
     DR. JOACHIM.  
 VOCAL SCENA, "Liebestod" (Tristan und Isolde) . . . . . *Wagner*  
     MME LILLIAN NORDICA.  
 SYMPHONY in C (No. 2) . . . . . *Schumann*

## PART II

- SUITE for Orchestra, "The Language of Flowers" . . . . . *F. H. Cowen*  
 POLACCA, "Io son Titania" (Mignon) . . . . . *Ambroise Thomas*  
     MME NORDICA.  
 OVERTURE, "Preciosa" . . . . . *Weber*  
     Conductor, MR. FREDERIC H. COWEN.

## FOURTH CONCERT. WEDNESDAY, APRIL 27

## PART I

PRELUDE, "Œdipus Rex" . . . . . *Dr. C. Villiers Stanford*

MONOLOGUE of Hans Sachs, "Was düftet doch" (Die  
Meistersinger) . . . . . *Wagner*

MR. PLUNKET GREENE.

CONCERTO for Pianoforte in E $\flat$  . . . . . *Beethoven*

MME SOPHIE MENTER.

## PART II

SYMPHONY in (No. 5), "Lenore" . . . . . *Raff*

ANACREONTIC ODE, "Fill me, boy" . . . . . *Hubert Parry*

MR. PLUNKET GREENE.

OVERTURE, "The Barber of Bagdad" . . . . . *Peter Cornelius*

Conductor, MR. FREDERIC H. COWEN.

## FIFTH CONCERT. WEDNESDAY, MAY 11

## PART I

SYMPHONY in F (No. 3) . . . . . *Brahms*

ARIA, "Selva opaca" (William Tell) . . . . . *Rossini*

MME SOFIA RAVOGLI.

FANTASIA for Pianoforte and Orchestra (No. 2) in G  
minor . . . . . *Dora Bright*

MISS DORA BRIGHT.

(First time of performance.)

RECIT., "Ecco il punto"; AIR, "Non più di fiori" (La  
Clemenza di Tito) . . . . . *Mozart*

MME GIULIA RAVOGLI.

(Clarinet Obbligato, MR. G. A. CLINTON.)

## PART II

CONCERTO for Violin . . . . . *Mendelssohn*

MME GABRIELLA WIETROWITZ.

(By desire.)

DUET, "Quis est homo" (Stabat Mater) . . . . . *Rossini*

MLES SOFIA and GIULIA RAVOGLI.

OVERTURE, "Fidelio" (No. 4, in E) . . . . . *Beethoven*

Conductor, MR. FREDERIC H. COWEN.

## SIXTH CONCERT. WEDNESDAY, JUNE 1

## PART I

OVERTURE, "The Hebrides"<sup>1</sup> . . . . . *Mendelssohn*

ARIA, "Roberto, tu che adoro" (Robert le Diable) . . . . . *Meyerbeer*

MISS MARGUERITE MACINTYRE.

CONCERTO for Pianoforte in G . . . . . *Beethoven*

MR. FREDERIC LAMOND.

<sup>1</sup> Also known as "The Isles of Fingal," etc.



## PART II

SYMPHONY in B minor, "Unfinished" (two Movements only) . . . . . *Schubert*

CONCERTO for Violoncello in D (Larghetto and Finale) . . . . . *Raff*

MR. HUGO BECKER.

ARIA, "Ritorna vincitor" (Aïda) . . . . . *Verdi*

MISS MACINTYRE.

TWO MOVEMENTS for Orchestra :

(a) Benedictus . . . . . }  
(b) Courante, from "Ravenswood" } . *Dr. A. C. Mackenzie*

Conductor, MR. FREDERIC H. COWEN.

SEVENTH CONCERT. WEDNESDAY (MORNING), JUNE 15

SIEGFRIED-IDYLL . . . . . *Wagner*

CONCERTO for Violin in G minor (No. 2) . . . . . *Max Bruch*

MR. E. FERNANDEZ ARBÒS.

SONG, Rebecca's Prayer, "O awful depth" (Ivanhoe) . . . . . *Sullivan*

MISS ESTHER PALLISER.

CONCERTO for Pianoforte in D minor . . . . . *Rubinstein*

MR. SAPELLNIKOFF.

VALSE, "Ah ! je veux vivre" (Roméo et Juliette) . . . . . *Gounod*

MISS ESTHER PALLISER.

SYMPHONY in F (No. 6), "Pastoral" . . . . . *Beethoven*

Conductor, MR. FREDERIC H. COWEN.

1883-1892

A TABLE showing the Number and Nationality of the Composers, and their various forms of Composition, during the eighth decade of the Society's existence.

Nationality.	Composers.	Symphonies.	Overtures.	Concertos.	Miscellaneous.	Vocal.	Total of Compositions.
Austria . . .	1	—	—	1	1	—	2
Belgium . . .	3	—	1	—	5	1	7
British Empire .	10	4	9	2	30	13	58
France . . .	2	—	1	—	3	1	5
German Empire	4	1	2	2	7	2	14
Holland . . .	1	—	—	—	1	—	1
Hungary and Bohemia . . .	1	4	2	3	3	7	19
Italy . . .	3	—	—	—	1	5	6
Russia . . .	1	3	1	2	9	3	18

A TABLE showing the Number and Nationality of the Solo-players and Singers, and their various forms of Instruments and Voices and the Conductors, during the eighth decade.

Nationality.	Piano-forte or Harp.	Strings.	Wood-Wind.	Brass.	Organ.	Male Voices.	Female Voices.	Conductors.
America .	—	—	—	—	—	2	4	—
Austria .	1	2	—	—	—	—	1	1
Belgium .	—	3	—	—	—	1	1	2
British Empire .	10 (2 ac-comp.)	1	1	2	—	7 (1 reciter)	16	8
France .	2	—	—	—	—	—	1	1
German Empire .	8 (1 ac-comp.)	—	—	—	—	1	6	3
Holland .	—	1	—	—	—	—	—	1
Hungary and Bohemia .	—	2	—	—	—	—	—	1
Italy .	2 (1 ac-comp.)	—	—	—	—	—	4	1
Norway .	2	—	—	—	—	—	1	1
Poland .	1	1	—	—	—	1	—	—
Russia .	2	—	—	—	—	—	—	1
Spain .	—	1	—	—	—	—	—	—
Switzerland .	1	—	—	—	—	—	—	—

The Index (at the end of this Volume) will indicate the first and last appearances of Artists, and the first and last performances of works, also the number of each during these hundred years.

## THE NINTH DECADE

1893-1902

1893

**D**R. A. C. MACKENZIE was appointed Director this season, and he held the post until the end of 1899, All the seven concerts this year took place on a Thursday.

On the death of Charles Edward Stephens in the previous July, after faithful service to the Society for several years Mr. W. H. Cummings succeeded him as Hon. Treasurer, and his valuable services are still devoted to the Society's welfare.

Mr. Meadows-White having been made a Judge, he was succeeded, as Hon. Standing Counsel, by Mr. R. Horton-Smith, Q.C., and the son of the Hon. Treasurer, Mr. A. T. Cummings, offered his services as Hon. Solicitor.

Mr. Paderewski was unanimously elected an Honorary Member.

At the 1st concert, a selection from Hubert Parry's music to "Hypatia" was, by permission of Mr. Beerbohm Tree, introduced and conducted by the composer, and the concert finished with Auber's Overture, "Marco Spada," written in 1852, but not previously played at these concerts.

At the 2nd, the novelties were both by Englishmen: a 2nd Symphony (in E minor) by Mr. Frederic Cliffe, and an Orchestral Ballad, "Helen of Kirkconnel," by Mr. Arthur Somervell, an able composer and now successor to Sir John Stainer as Inspector of Music in the Training Colleges of the United Kingdom.

At the 3rd concert, that admirable musician and vocalist, Miss Marie Brema, made her first appearance, singing the "Scene der Marfa" from Schiller's unfinished Drama "Demetrius" and, in Part II, "Creation's Hymn," by Beethoven. A Selection was also given (by permission of

Mr. Henry Irving) from Mr. Edward German's Music to "Henry VIII," which included the Overture, the Intermezzo-funèbre and the three delightful, but much-played Dances.

The writer saw these Dances announced in a provincial Programme as "3 German Dances by Henry VIII"!

At the 4th concert, Dr. Stanford's "Irish" Symphony (No. 3) was played with fine effect, and the Prelude and Ballet-music from Dr. Mackenzie's Opera "Colomba," Mr. Ellis Roberts taking the solo violin part in the latter.

At the 5th, three new works were played for the first time. Rheinberger's Overture to "Demetrius," Dr. Hans Huber's Pianoforte Concerto (No. 2) in G, in playing which Otto Hegner bade farewell to these concerts, and, finally, Erskine Allon's Scotch Ballad, "Annie of Lochroyan," performed by Miss Liza Lehmann, the choir and orchestra. In Part II, Beethoven's 2nd Symphony stood alone.

At the 6th concert, Tschaikowsky's Symphony (No. 4) in F minor was played for the first time, conducted by the composer, and Mr. Camille Saint-Saëns not only played the principal part in his G minor Pianoforte Concerto, but also conducted his Symphonic Poem, "Le rouet d'Omphale."

At the 7th concert, Dr. Max Bruch conducted the first performance of his G minor Violin Concerto, in which Mr. Ladislav Gorski made his first appearance as a solo violinist; he also directed three orchestral pieces from his "Secular Oratorio" "Achilleus."

Paderewski repeated his A minor Concerto, but would only do so if the statement, "By desire of the Directors," were placed in the Programme!

The season ended with a new "Imperial March" by Sullivan.

## PROGRAMMES FOR 1893

### FIRST CONCERT. THURSDAY, MARCH 9

#### PART I

OVERTURE, "Euryanthe" . . . . .	Weber
CONCERTO for Pianoforte . . . . .	Schumann
MR. JOSEPH SLIVINSKI.	
ARIA, "Piano, piano" (Der Freischütz) . . . . .	Weber
MISS MARGARET MACINTYRE.	
SELECTION, "Hypatia" <sup>1</sup> . . . . .	Hubert Parry
(Conducted by the Composer.)	

<sup>1</sup> By permission of H. Beerbohm Tree, Esq.





## FOURTH CONCERT. THURSDAY, MAY 4

## PART I.

SYMPHONY in F minor, "Irish" . . . . . *C. Villiers Stanford*

AIR, "Let the dreadful engines" (Don Quixote) . . . . . *H. Purcell*

MR. CHARLES SANTLEY.

CONCERTO for Pianoforte in F# minor . . . . . *Hiller*

Mlle CLOTILDE KLEEBOERG.

## PART II

CONCERTO for Violin . . . . . *Beethoven*

MR. WILLY HESS.

RECIT., "Tutte è disposto"; ARIA, "Aprite un po"  
(Le Nozze di Figaro) . . . . . *Mozart*

MR. SANTLEY.

PRELUDE and BALLET MUSIC, "Colomba" . . . . . *Dr. Mackenzie*  
(Violin Obbligato, MR. ELLIS ROBERTS.)

Conductor, DR. A. C. MACKENZIE.

## FIFTH CONCERT. THURSDAY, MAY 18

## PART I

OVERTURE, "Demetrius" . . . . . *Rheinberger*  
(First time of performance.)

CONCERTO for Pianoforte in G (No. 2) . . . . . *Dr. Hans Huber*

MR. OTTO HEGNER.

(First time of performance.)

BALLAD, "Annie of Lochroyan" . . . . . *Erschine Allon*

MISS LIZA LEHMANN and CHORUS.

CONCERTO for Violoncello in D minor (No. 2) . . . . . *Piatti*

MR. JULIUS KLENGEL.

## PART II

SYMPHONY in D (No. 2) . . . . . *Beethoven*

Conductor, DR. A. C. MACKENZIE.

## SIXTH CONCERT. THURSDAY, JUNE 1

## PART I

OVERTURE, "The Naiades" . . . . . *Sterndale Bennett*

ARIA, "Bell' raggio" (Semiramide) . . . . . *Rossini*

MISS MARGARET MACINTYRE.

SYMPHONY in F minor (No. 4) . . . . . *Tschaikowsky*  
(First time: conducted by the Composer.)

## PART II

CONCERTO for Pianoforte in G minor . . . . . *Saint-Saëns*

MR. CAMILLE SAINT-SAËNS.

SCENA, "Liebestod" (Tristan und Isolde) . . . . . *Wagner*

MISS MACINTYRE.

SYMPHONIC POEM, "Le Rouet d'Omphale" . . . . . *Saint-Saëns*  
(Conducted by the Composer.)

Conductor, SIR A. C. MACKENZIE.

## SEVENTH CONCERT. THURSDAY, JUNE 15

## PART I

SYMPHONY in E $\flat$  (With the drum-roll) . . . . . *Haydn*  
 CONCERTO for Violin in G minor . . . . . *Dr. Max Bruch*

MR. LADISLAS GORSKI.

(Conducted by the Composer.)

SONGS { (a) "Divinités du Styx" (Alceste) . . . . . *Gluck*  
 { (b) "Plus des dépités" (Les Deux Avides) . . . . . *Grétry*

MISS ESTHER PALLISER.<sup>1</sup>

THREE PIECES for Orchestra, "Achilleus"<sup>2</sup> . . . . . *Dr. Max Bruch*  
 (First time : conducted by the Composer.)

## PART II

CONCERTO for Pianoforte in A minor (Op. 17) . . . . . *Paderevski*  
 MR. IGNAZ JAN PADEREWSKI.

(By desire.)

MARCH, "Imperial" . . . . . *Sullivan*  
 (First time at these Concerts.)

Conductor, DR. A. C. MACKENZIE.

1894

Mr. Edvard Grieg was invited to compose a second Concerto for Pianoforte, for the Philharmonic Society, but the overworked, tired composer reminded them that "his Pegasus was not *always* saddled." Dvořák, also, was resting in Prague, after strenuous work in America.

The new Queen's Hall, in Langham Place, being now open, the Society migrated there from St. James's Hall,<sup>3</sup> in which building the concerts had been given since the year 1869.

The 1st concert contained two novelties, the Overture to "Sakuntala," by Goldmark, and the "Pathétique" Symphony (No. 6) of Tschaikowsky, who had only recently died. The latter work at once created a great sensation, and it was, "by special desire," repeated at the 2nd concert.<sup>4</sup> All the remaining items in the 2nd concert were "for the first time," with the one exception of Beethoven's Concerto in G. They were : Dvořák's Prayer, "O Virgin Mother," from his "Spectre's Bride" ; Mackenzie's "Pibroch" for Violin, played by Emile Sauret ; Ambroise Thomas's Scena, "A vos yeux," from his Opera "Hamlet," sung charmingly by Mme de Vere-Sapio, and Smetana's Overture, "Lust-spiel."

<sup>1</sup> In place of Mme Melba, unable to appear.

<sup>2</sup> "Achilleus" is described as a Secular Oratorio !

<sup>3</sup> Now the site of the Piccadilly Hotel.

<sup>4</sup> This work is so well known to all professional and amateur musicians that it would be superfluous to enlarge upon it.

At the 3rd concert, two Overtures were played for the first time at these concerts : " King Lear," by Berlioz, and one in A, by Hubert Parry, " To an Unwritten Tragedy." Miss Amy Sherwin made her first appearance.

At the 4th, Mr. Eugène Oudin sang songs by Tschaikowsky and César Franck, that by Tschaikowsky having been orchestrated by Glazounow. Mr. Edward German's Symphony (No. 2) in A minor was first heard in London, and Mr. Paderewski (by special request of the Directors) played his Polish Fantasia for Pianoforte and Orchestra.

The 5th concert contained several things new to England, viz. Tschaikowsky's Fantaisie de Concert for Pianoforte and Orchestra, with Mme Sophie Menter as soloist ; Three Pieces, (1) Vorspiel, (2) Intermezzo and (3) Huldigungs-Marsch, from Grieg's " Sigurd Jorsalfar," conducted by the composer, and a Fantaisie for Pianoforte and Orchestra, " Zigeuner-Weisen," composed and played by Mme Sophie Menter, but orchestrated by Tschaikowsky.

The jubilee performance of the Scherzo and Wedding March from Mendelssohn's " Midsummer Night's Dream " emphasised the fact that this music was first heard in England at a Philharmonic Concert on May 24, 1844.

Mlle Camilla Landi was the new vocalist.

Mr. Saint-Saëns visited England for the 6th concert, and conducted his Symphony, in C minor, for Orchestra, Organ and Pianoforte Duet, and his Concerto (No. 3) for Violin, in B minor, in which Mlle Frida Scotta made her debut. Ben Davies sang Beethoven's song " Adelaida," with Spohr's Orchestration, and Wagner's " Eine Faust-Overture " had its first hearing at these concerts.

The 7th concert introduced to the Subscribers Dvořák's Symphony (No. 5, Op. 95), " From the New World," with all its " Nigger " characteristics. Mackenzie's Nautical Overture " Britannia " also had a first hearing at the concerts : César Thomson was the new violinist, and Liszt's Duet for two Pianofortes was played by Mme Sophie Menter and Mr. Sapellnikoff.

## PROGRAMMES FOR 1894

(At QUEEN'S HALL)

FIRST CONCERT. WEDNESDAY, FEBRUARY 28

### PART I

OVERTURE, " Sakuntala " . . . . . Goldmark  
(First time at these Concerts.)

CONCERTO for Pianoforte in E♭	Beethoven
MR. LEONARD BORWICK.	
SCENA, "Infelice"	Mendelssohn
MISS ELLA RUSSELL.	

## PART II

SYMPHONY in B minor (No. 6), "Pathétique"	Tschaikowsky
(First performance in England.)	
PIANOFORTE SOLO, Ballade in G minor	Grieg
MR. LEONARD BORWICK.	
OVERTURE, "Oberon"	Weber
Conductor, DR. A. C. MACKENZIE.	

## SECOND CONCERT. WEDNESDAY, MARCH 14

## PART I

SYMPHONY in B minor (No. 6), "Pathétique"	Tschaikowsky
(Repeated by special desire.)	
PRAYER, "O Virgin-Mother" (The Spectre's Bride)	Dvořák
MME DE VERE-SAPIO.	
PIBROCH for Violin	Dr. Mackenzie
MR. EMILE SAURET.	

## PART II

CONCERTO for Pianoforte in G	Beethoven
MISS FANNY DAVIES.	
(The Cadenzas by MME SCHUMANN.)	
RECIT., "A vos yeux"; AIR, "Un doux serment"	
(Hamlet)	Ambroise Thomas
MME DE VERE-SAPIO.	
OVERTURE, "Lust-spiel"	Smetana
(First time at these Concerts.)	
Conductor, DR. A. C. MACKENZIE.	

## THIRD CONCERT. THURSDAY, APRIL 19

## PART I

OVERTURE, "King Lear"	Berlioz
(First time at these Concerts.)	
CONCERTO for Pianoforte	Schumann
MR. WASSILY SAPELLNIKOFF.	
RECIT., "Giunse alfin"; ARIA, "Deh vieni" (Le Nozze di Figaro)	Mozart
MME ELLA RUSSELL. <sup>1</sup>	
OVERTURE in A, "To an Unwritten Tragedy"	Dr. Hubert Parry
(First time at these Concerts.)	

<sup>1</sup> In place of Miss Amy Sherwin, indisposed.



## PART II

SYMPHONY in B $\flat$  (No. 4) . . . . . *Beethoven*  
 Conductor, DR. A. C. MACKENZIE.

## FOURTH CONCERT. WEDNESDAY, MAY 2

## PART I

OVERTURE, "A calm sea and prosperous voyage"  
 (Meeres-stille) . . . . . *Mendelssohn*  
 { (a) Romance, "Gesegnet seid mir Wald" }  
 { (b) Serenade, "In the balmy night" } . . . . . *Tschaikowsky*  
 (Arranged for Orchestra by MR. GLAZOUNOW.)  
 MR. EUGÈNE OUDIN.

SYMPHONY in A minor (No. 2) . . . . . *Edward German*  
 (First time in London.)

## PART II

FANTASIA ("Polish") for Pianoforte and Orchestra . . . . . *Paderewski*  
 MR. IGNAZ JAN PADEREWSKI.  
 [By special request of the Directors.]  
 SONG, "Dieu s'avance" (La Procession) . . . . . *César Franck*  
 MR. OUDIN.  
 OVERTURE, "Egmont" . . . . . *Beethoven*  
 Conductor, DR. A. C. MACKENZIE.

## FIFTH CONCERT. THURSDAY, MAY 24

## PART I

SYMPHONY in F (No. 8) . . . . . *Beethoven*  
 ARIA, "O del mio dolce ardor" (Elena e Paride) . . . . . *Gluck*  
 M<sup>LE</sup> CAMILLA LANDI.  
 FANTAISIE [de Concert] for Pianoforte and Orchestra . . . . . *Tschaikowsky*  
 M<sup>ME</sup> SOPHIE MENTER.  
 (First time in England.)

## PART II

THREE PIECES { (a) Vorspiel  
 { (b) Intermezzo  
 { (c) Huldigungs-Marsch } (Sigurd Jorsalfar) . . . . . *Grieg*  
 [First time in England : conducted by the Composer.]  
 SONGS { (a) Reverie, "Puisqu'ici bas tout âme" . . . . . *Saint-Saëns*  
 { (b) Mélodie, "Si tu veux, Mignonne" . . . . . *Massenet*  
 M<sup>LE</sup> LANDI  
 FANTAISIE for Pianoforte and Orchestra, "Zigeuner-  
 Weisen" . . . . . *Sophie Menter*  
 M<sup>ME</sup> SOPHIE MENTER.  
 [Orchestrated by TSCHAIKOWSKY.]  
 SCHERZO and WEDDING MARCH, "Midsummer Night's  
 Dream" . . . . . *Mendelssohn*  
 (Jubilee performance.)  
 Conductor, DR. A. C. MACKENZIE.



## SIXTH CONCERT. THURSDAY, JUNE 7

## PART I

EINE FAUST-OVERTURE . . . . .	<i>Wagner</i>
ARIA, "Adelaide" . . . . .	<i>Beethoven</i>

MR. BEN DAVIES.

(Orchestration by SPOHR.)

SYMPHONY in C minor, for Orchestra, Organ and Pfte.	Duet.
	<i>Saint-Saëns</i>

(Organ) MR. W. S. HOYTE ; (Pianoforte) MESSRS. HENRY BIRD  
and NORMAN P. CUMMINGS.

(Conducted by the Composer.)

## PART II

CONCERTO for Violin in B minor (No. 3) . . . . .	<i>Saint-Saëns</i>
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Mlle FRIDA SCOTTA.

(Conducted by the Composer.)

AIR, "Thro' the forests" (Der Freischütz) . . . . .	<i>Weber</i>
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MR. BEN DAVIES.

OVERTURE, "Di Ballo" . . . . .	<i>Sullivan</i>
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Conductor, DR. A. C. MACKENZIE.

## SEVENTH CONCERT. THURSDAY, JUNE 21

## PART I

SYMPHONY (No. 5), "From the new world" . . . . .	<i>Dvořák</i>
(First time at these Concerts.)	

ARIA, "Ombra mai fù" (Serse) . . . . .	<i>Handel</i>
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MISS AMY SHERWIN.

CONCERTO for Violin . . . . .	<i>Beethoven</i>
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MR. CÉSAR THOMSON.

## PART II

NAUTICAL OVERTURE, "Britannia" . . . . .	<i>Dr. A. C. Mackenzie</i>
(First time at these Concerts.)	

DUET for two Pianofortes, "Concerto Pathétique" . . . . .	<i>Liszt</i>
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MME SOPHIE MENTER and MR. SAPELLNIKOFF.

RECIT. and AIR, "O riant nature" (Philémon et Baucis) . . . . .	<i>Gounod</i>
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MISS AMY SHERWIN.

OVERTURE, "Der Freischütz" <sup>1</sup> . . . . .	<i>Weber</i>
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Conductor, DR. A. C. MACKENZIE.

1895

This year Dr. Mackenzie (and, through him, the musical profession) was honoured by being knighted and becoming Sir Alexander Mackenzie.

<sup>1</sup> In place of Overture "Ariosto" by Ferroni, which was not played, owing to inaccuracies in the band-parts.

The Directors of the Philharmonic got together an influential and distinguished Committee for a "Manns" Benefit, and there was also a desire to have a Dvořák concert, and items were discussed with that object in view.

The novelty at the 1st concert was the Overture "Aus dem Schottischen Hochlande," by Mr. Frederic Lamond, and Mr. Emil Sauer, the well-known pianist, made his first appearance at these concerts.

At the 2nd, Cherubini's Overture to "Der Wasserträger" was revived; it was played under its other title of "Les Deux Journées" as far back as the 3rd concert in 1813. Mr. Frederick Dawson made his debut as pianist and a first performance was given of Dr. Villiers Stanford's new Symphony (No. 5, Op. 56) in D major, entitled "L' Allegro ed il Penseroso," conducted by the composer. It had an Organ Part, which was played by Mr. Walter Alcock.

At the 3rd concert, Miss Ilona Eibenschutz, warmly recommended by Mr. A. J. Hipkins (of Broadwood & Co.) was the new pianist, and Mme Adelina Patti most kindly accepted the Directors' invitation to sing. During the concert she was presented with the Beethoven Gold Medal. Two pieces, "From the North," by Sir Alexander Mackenzie, were played for the first time, and Brahms's Symphony in D (No. 2) occupied the entire 2nd Part of the concert.

The 4th concert introduced Mr. David Scull Bispham, the great dramatic baritone of Philadelphia, U.S.A., to the Philharmonic audience, and Part II consisted entirely of Berlioz's "Symphonie Fantastique," a work which the composer felt to be a development of the Symphony on Beethoven's later lines, but which, many people feel, should have been concealed behind the useful screen of "Symphonic Poem"!

At the 5th concert, Dr. George F. Bennett, the young and energetic Organist of Lincoln Cathedral, was represented by his Overture "Leonatus and Imogen." A Concerto (one movement only) for Violin, by H. W. Ernst, was the means of introducing that brilliant performer Mr. Willy Burmester.

The policy of having one big work to occupy the whole of Part II was continued, and in the 6th concert the work was Dr. Hubert Parry's No. 3 Symphony, in F, rewritten for the occasion and conducted by him.

At the 7th concert, an American composition, an Overture, "Melpomene," by G. W. Chadwick, was heard for the first time in this country, and was one of the very first serious compositions by an American musician presented to an English audience.

Lady Hallé played the Beethoven Concerto, and a new pianist and composer appeared, Mlle Cécile Chaminade, who played her own Concertstück, for the first time in England.

An extra concert, the 8th, to celebrate the bicentenary of the death of Henry Purcell, was given on Friday, November 22. All the items were by the great English composer, who wrote so great a number of works in his short span of life. A Toccata in A, for the Organ, was finely played by Mr. W. S. Hoyte (of All Saints' Church, Margaret Street); songs were rendered by Miss Amy Sherwin, Messrs. Iver McKay and Watkin Mills; the "Golden Sonata" was played by Misses Sybil Palliser and Adeline de Lara, with the orchestra, the concert concluding with the "Ode to St. Cecilia," in which the six soloists were assisted by a chorus, largely drawn from the Royal Academy of Music.

## PROGRAMMES FOR 1895

### FIRST CONCERT. THURSDAY, MARCH 7

#### PART I

- OVERTURE, "Aus dem Schottischen Hochlande" *Frederic Lamond*  
(First time in England.)
- CONCERTO for Pianoforte in G minor . . . . . *Mendelssohn*  
MR. EMIL SAUER.
- AIR, "Charmant oiseau" (La Perle du Brésil) . . . *Felicien David*  
MME CLEMENTINE DE VERE-SAPIO.  
(Flute Obligato, MR. W. L. BARRETT.)
- CONCERTSTÜCK for Pianoforte . . . . . *Weber*  
MR. EMIL SAUER.

#### PART II

- SYMPHONY in C minor (No. 5) . . . . . *Beethoven*  
Conductor, SIR ALEXANDER C. MACKENZIE.

### SECOND CONCERT. WEDNESDAY, MARCH 20

#### PART I

- OVERTURE, "Der Wasserträger" <sup>1</sup> . . . . . *Cherubini*
- CONCERTO for Pianoforte in B $\flat$  minor (No. 1) . . . *Tschaikowsky*  
MR. FREDERICK DAWSON.
- SCENA, "Ah! perfido" . . . . . *Beethoven*  
MME ELLA RUSSELL.
- PIANOFORTE SOLO, Scherzo No. 3 (Op. 39) . . . . *Chopin*  
MR. FREDERICK DAWSON.

<sup>1</sup> Also entitled "Les Deux Journées."

## PART II

SYMPHONY in D, No. 5 (Op. 56), "L' Allegro ed il Pensieroso" . . . . . *Dr. C. Villiers Stanford*  
 Organ, MR. WALTER ALCOCK.  
 (First performance : conducted by the Composer.)  
 Conductor, SIR ALEXANDER C. MACKENZIE.

## THIRD CONCERT. WEDNESDAY, APRIL 3

## PART I

OVERTURE (No. 3), "Leonora" . . . . . *Beethoven*  
 CONCERTO for Pianoforte . . . . . *Schumann*  
 MISS ILONA EIBENSCHÜTZ.  
 TWO PIECES for Orchestra, "From the North" . . . . . *Mackenzie*  
 (First performance.)  
 ARIA, "Una voce poco fa" (Il Barbiere di Siviglia) . . . . . *Rossini*  
 MME ADELINA PATTI.<sup>1</sup>

## PART II

SYMPHONY in D (No. 2) . . . . . *Brahms*  
 Conductor, SIR ALEXANDER C. MACKENZIE.

## FOURTH CONCERT. WEDNESDAY, MAY 1

## PART I

OVERTURE, "The Light of the World" (Second Part) . . . . . *Sullivan*  
 CONCERTO for Violin in D minor (No. 1), "Scotch" . . . . . *Dr. Max Bruch*  
 MME FRIDA SCOTTA.  
 SOENA, "Wo berg' ich mich" (Euryanthe) . . . . . *Weber*  
 MR. DAVID BISPHAM.  
 WALKÜREN-RITT (Die Walküre). . . . . *Wagner*

## PART II

SYMPHONIE FANTASTIQUE . . . . . *Berlioz*  
 Conductor, SIR ALEXANDER C. MACKENZIE.

## FIFTH CONCERT. THURSDAY, MAY 16

## PART I

OVERTURE, "Leonatus and Imogen" . . . . . *Dr. George F. Bennett*  
 (First performance.)  
 CONCERTO for Violin in F# minor, "Allegro Pathétique"<sup>2</sup> . . . . . *Ernst*  
 MR. WILLY BURMESTER.  
 RECIT., "Solitudini amiche"; ARIA, "Zeffretti lusighieri" (Idomeneo) . . . . . *Mozart*  
 MME AMY SHERWIN.  
 CONCERTO for Pianoforte in B minor (Op. 4) . . . . . *Stavenshagen*  
 MR. BERNARD STAVENHAGEN.

<sup>1</sup> By the courtesy of Messrs. Harrison, of Birmingham.

<sup>2</sup> There is only the one movement.



## PART II

- SYMPHONY in F (No. 6), "Pastoral" . . . . . *Beethoven*  
 Conductor, SIR ALEXANDER C. MACKENZIE.

## SIXTH CONCERT. THURSDAY, MAY 30

## PART I

- OVERTURE, "The Hebrides" (Isles of Fingal) . . . . . *Mendelssohn*  
 CONCERTO for Violin . . . . . *Dvořák*

MR. FRANZ ONDRICEK

- RECIT., "Ne' trófei d' Alessandro"; ARIA, "Lusinghe"  
 (Alessandro) . . . . . *Handel*

MRS. HENSCHEL.

- CONCERTO for Pianoforte in G . . . . . *Beethoven*

MR. LEONARD BORWICK.

## PART II

- SYMPHONY in F (No. 3) . . . . . *Dr. Hubert Parry*  
 (Rewritten for this occasion and conducted by the Composer.)

Conductor, SIR ALEXANDER C. MACKENZIE.

## SEVENTH CONCERT. THURSDAY, JUNE 13

## PART I

- OVERTURE, "Melpomene" . . . . . *G. W. Chadwick*  
 (First performance in England.)

- CONCERTO for Violin . . . . . *Beethoven*

LADY HALLÉ.

- RECIT. et STANCES, "O ma lyre immortelle" (Sapho) . . . . . *Gounod*

M<sup>LE</sup> CAMILLA LANDI.

- CONCERTSTÜCK for Pianoforte and Orchestra (Op. 40) . . . . . *Chaminade*

M<sup>LE</sup> CÉCILE CHAMINADE.

## PART II

- SYMPHONY in C (No. 6), "Jupiter" . . . . . *Mozart*

Conductor, SIR ALEXANDER C. MACKENZIE.

## EIGHTH CONCERT. FRIDAY, NOVEMBER 22

(PURCELL BICENTENARY COMMEMORATION CONCERT)

- TOCCATA for Organ in A . . . . . *H. Purcell*

MR. W. S. HOYTE.

- SONG, "Arise, ye subterranean winds" (The Tempest) . . . . . *H. Purcell*

MR. WATKIN MILLS.

- SONATA, "Golden," for two Pianofortes and Orchestra . . . . . *H. Purcell*

MISSES SYBIL PALLISER and ADELINE DE LARA.

- RECIT., "Thy hand, Belinda"; AIR, "When I am laid  
 in earth" (Dido and Æneas) . . . . . *H. Purcell*

MISS AMY SHERWIN.



SONG (with Chorus), "Come, if you dare" (King Arthur) *H. Purcell*  
 Mr. IVER MCKAY and CHORUS.

ODE TO ST. CECILIA *H. Purcell*  
 MISSES AMY SHERWIN, FLORENCE POWER, and MARION BLINK-  
 HORN, MESSRS. IVER MCKAY, ARTHUR OSWALD and WATKIN  
 MILLS, with CHORUS.

Conductor, SIR ALEXANDER C. MACKENZIE.

1896

The persistent nuisance of "encores" is protested against by Mr. Otto Goldschmidt, who, with Sir Alexander Mackenzie and several others, felt that the concerts, even without repetitions, were far too long; besides, the greedy people who want an encore are offended if you merely *repeat* what they have already heard and which you imagined they admired. Oh! no, they want two concerts for one shilling, and expect that any artist who is recalled will oblige them with a fresh song, etc. A valuable addition to the Library this year was a MS. Full Score of Sterndale Bennett's "Parisina" Overture, presented by Miss Dorrell.

This year the Society lowered their Standard of Pitch to that known as "French" or "Diapason Normal."<sup>1</sup> Forks were tested and verified by Mr. A. J. Hipkins, who, with Drs. A. J. Ellis and Pole, persevered until this end was obtained. Specimens of these forks, manufactured by Valantine & Co. of Sheffield, were presented by the Directors to the Musical Institutions, the Universities, etc.

The 1st concert opened with Sullivan's "In Memoriam" Overture, in memory of Sir Joseph Barnby. Mr. John Dunn played Spohr's Violin Concerto in D minor, this being his first appearance at these concerts, whilst Borodine's Symphony (No. 2) in B minor was performed for the first time in England.

At the 2nd concert, Dvořák came and conducted a Symphony of his and five Biblical Songs, scored by him expressly for this occasion, and sung by Miss Katherine Fisk; there was also a new Violoncello Concerto, in which Mr. Leo Stern made his debut. This is the nearest to a Dvořák concert that appears to have been managed. Mr. Stern also played the Obbligato part in Goring-Thomas's song "A Summer Night."

At the 3rd concert, Mr. A. C. White tackled the difficult Double-Bass Obbligato to Mozart's Scena, "Per questa bella

<sup>1</sup> A = 439 double vibrations at a temperature of 68° Fahrenheit, or A = 435 at 59° Fahrenheit. This became almost universal, but military bands, owing to the expense involved, kept to the higher pitch.

mano," which was sung by Bispham, who also rendered Wagner's<sup>1</sup> setting of Heine's "Two Grenadiers," scored by Mr. Clarence Lucas.

At the 4th, the Misses Salter sang a Duet to Mr. Henry Bird's accompaniment, and Mr. Cowen conducted his new Suite de Ballet, "In Fairyland," for the first time of performance.

At the 5th concert, Mr. Edward German's Suite in D minor had its first "London" performance, and Mr. Eugen D'Albert played.

Mr. Saint-Saëns's Symphonic Poem, "Le Rouet d'Omphale," first heard at these concerts in 1893, was repeated at the 6th concert.

At the 7th, Mr. Hamish MacCunn's "Ship o' the Fiend" Overture was played for the first time at the Philharmonic Concerts.

## PROGRAMMES FOR 1896

### FIRST CONCERT. THURSDAY, FEBRUARY 27

#### PART I

OVERTURE, "In Memoriam"<sup>2</sup> . . . . . *Sullivan*  
(Organ, MR. BATTISON HAYNES.)

CONCERTO for Violin in D minor . . . . . *Spohr*  
MR. JOHN DUNN.

SONGS { (a) "Sleep, sweet Babe" (Bethlehem) . . . . . *Mackenzie*  
{ (b) "La Calandrina" . . . . . *Jomelli*

MISS ESTHER PALLISER.

CONCERTO for Pianoforte in A minor . . . . . *Grieg*  
MR. SAPELLNIKOFF.

#### PART II

SYMPHONY in B minor (No. 2) . . . . . *Borodine*  
(First time in England.)

Conductor, SIR ALEXANDER C. MACKENZIE.

### SECOND CONCERT. THURSDAY, MARCH 19

#### PART I

SYMPHONY . . . . . *Dvořák*  
(Conducted by the Composer.)

FIVE BIBLICAL SONGS . . . . . *Dvořák*  
(First time : scored expressly and conducted by the Composer.)

MISS KATHERINE FISK.

CONCERTO for Pianoforte in E♭, "The Emperor" . . . . . *Beethoven*  
MR. EMIL SAUER.

<sup>1</sup> Wagner's setting of "The Two Grenadiers" was also scored by Mr. P. Bastide (for Mr. Edmund Burke) in 1910.

<sup>2</sup> Sir Joseph Barnby died January 28.

## PART II

- CONCERTO for Violoncello . . . . . *Dvořák*  
 MR. LEO STERN.  
 (First performance : conducted by the Composer.)  
 SONG, "A Summer Night" . . . . . *A. Göring-Thomas*  
 MISS KATHERINE FISK.  
 (Accompanied on 'Cello and Pianoforte by MESSRS. LEO STERN  
 and HENRY R. BIRD.)  
 OVERTURE, "Lust-spiel" . . . . . *Smetana*  
 Conductor, SIR ALEXANDER C. MACKENZIE.

## THIRD CONCERT. WEDNESDAY, APRIL 22

## PART I

- SYMPHONY in A (No. 7) . . . . . *Beethoven*  
 ARIA, "Per questa bella mano" . . . . . *Mozart*  
 MR. DAVID BISPHAM.  
 (Double-Bass Obbligato, MR. A. C. WHITE.)  
 CONCERTO for Pianoforte in C minor . . . . . *Saint-Saëns*  
 MME SOPHIE MENTER.

## PART II

- CONCERTO for Violin in D minor (No. 4) . . . . . *Vieuxtemps*  
 MR. JOHANNES WOLFF.  
 SONG, "Les Deux Grenadiers" . . . . . *Wagner*  
 MR. DAVID BISPHAM.  
 (Scored by MR. CLARENCE LUCAS.)  
 OVERTURE, "Tannhäuser" . . . . . *Wagner*  
 Conductor, SIR ALEXANDER C. MACKENZIE.

## FOURTH CONCERT. WEDNESDAY, MAY 6

## PART I

- SYMPHONY in E $\flat$ , "Rhenish" . . . . . *Schumann*  
 DUETS { (a) "An den Abendstern" } . . . . . *Schumann*  
 { (b) "Mai-lied" }  
 MISSES FLORENCE and BERTHA SALTER.  
 (Accompanied on the Pianoforte by MR. HENRY R. BIRD.)  
 CONCERTO for Pianoforte in E $\flat$  . . . . . *Liszt*  
 MR. EUGEN D'ALBERT.

## PART II

- SUITE DE BALLET, "In Fairyland" . . . . . *F. H. Cowen*  
 (First performance : conducted by the Composer.)  
 DUET, "Déjà les hirondelles" (Le Roi l'a dit) . . . . . *Délibes*  
 MISSES SALTER.  
 OVERTURE, "Fidelio," in E (No. 4) . . . . . *Beethoven*  
 Conductor, SIR ALEXANDER C. MACKENZIE.

## FIFTH CONCERT. WEDNESDAY, MAY 20

## PART I

- SYMPHONY in F (No. 3) . . . . . *Brahms*  
 SCENA, "O Divine Redeemer" . . . . . *Gounod*  
     MISS AMY SHERWIN.  
 CONCERTO for Pianoforte in G . . . . . *Beethoven*  
     MR. EUGEN D'ALBERT.

## PART II

- SUITE in D minor . . . . . *Edward German*  
     (First performance in London.)  
 AIR "de l'Infante" (Le Cid) . . . . . *Massenet*  
     MISS AMY SHERWIN.  
 OVERTURE, "Euryanthe" . . . . . *Weber*  
     Conductor, SIR ALEXANDER C. MACKENZIE.

## SIXTH CONCERT. WEDNESDAY, JUNE 3

## PART I

- OVERTURE, "Twelfth Night" . . . . . *Mackenzie*  
 ARIA, "Ave Maria" . . . . . *Cherubini*  
     M<sup>LE</sup> SOFIA RAVOGLI.  
 SYMPHONIC POEM, "Le Rouet d'Omphale" . . . . . *Saint-Saëns*  
 RECIT. and ARIA, "Non conosci il bel suol" (Mignon) *Ambroise Thomas*  
     M<sup>LE</sup> GIULIA RAVOGLI.  
 CONCERTO for Pianoforte in D minor (No. 4) . . . . . *Rubinstein*  
     MR. MARK HAMBOURG.

## PART II

- SYMPHONY in E $\flat$  (No. 3), "Eroica" . . . . . *Beethoven*  
     Conductor, SIR ALEXANDER C. MACKENZIE.

## SEVENTH CONCERT. WEDNESDAY, JUNE 17

## PART I

- OVERTURE, "Ship o' the Fiend" . . . . . *Hamish MacCunn*  
     (First time at these Concerts.)  
 CONCERTO for Violin . . . . . *Mendelssohn*  
     MR. LOUIS PECSKAI.  
 REVERIE, "Si je n'etais captive" (La Captive) . . . . . *Berlioz*  
     M<sup>LE</sup> CAMILLA LANDI.  
 CONCERTO for Pianoforte in C minor . . . . . *Beethoven*  
     MR. ALFRED REISENAUER.

## PART II

- SYMPHONY in C (No. 9) . . . . . *Schubert*  
     Conductor, SIR ALEXANDER C. MACKENZIE.



1897

A loyal address to Her Majesty, the Society's chief Patron, on the occasion of her Diamond Jubilee, was sent through the Home Office, and received a most gracious acknowledgment.

Mr. E. Francis Hyde, Secretary of the New York Philharmonic Society, not only presented the old Society with a book celebrating the jubilee of the New York Institution, but also handed the Directors a *guarantee* for the ensuing season.

In the light of more recent history, it is interesting to note that the Directors received their first request for a work to be performed from Mr. Edward Elgar, who, however, absolutely refused to submit anything to the Directors for inspection! They had either to accept blindfold or go without.

Mme Albani received the Beethoven Gold Medal, and Paderewski was offered it, but refused it because his name only appeared on the rim! It had to be explained to him that all recipients' names appeared there, the only other place possible being across Beethoven's nose!

This year, in addition to the seven concerts from March to July, an autumn season of three concerts was given, the dates being November 4 and 18 and December 2.

At the 1st concert, the novelty was the conductor's, Sir Alexander Mackenzie's, Scottish Concerto for Pianoforte, finely played by Mr. Paderewski; the eminent singer Mme Blanche Marchesi appeared for the first time.

At the 2nd, Mr. Edward Lloyd sang "Come, Margarita, come," from Sullivan's "Martyr of Antioch," and the Preis-lied from "Die Meistersinger."

Dvořák's Symphony in D was repeated, and Mr. Tivadar Nachêz introduced Mr. Frederic Cliffe's new Violin Concerto in D minor, which was conducted by the composer, and played for the first time in London.

At the 3rd, Dr. Stanford conducted his Pianoforte Concerto in G, played with great effect by Mr. Leonard Borwick; Brahms's C minor Symphony was also given. Mme Sigrid Arnoldson made her first appearance in songs from "Faust" and "Dinorah."

At the 4th concert, two interesting novelties were (1) a Suite of three "Highland Memories," by Mr. Hamish MacCunn, and (2) Eugen D'Albert's very fine Pianoforte Concerto in E, played by the composer. The singer was Mme Albani.

At the 5th, Mme Sigrid Arnoldson again appeared as the singer, and Dr. Hubert Parry conducted a first performance of



his ingenious Variations for Orchestra, while Sarasate endued the Mendelssohn Violin Concerto with his Spanish fire and brilliancy.

The 6th concert was in honour of Her Majesty's record reign, and opened with Weber's "Jubilee" Overture, followed by the first performance of three new works : (1) An English Fantasia, "In Commemoration," conducted by the composer, Mr. Edward German ; (2) Variations for 'Cello and Orchestra by Tschaiikowsky, played by Mr. Leo Stern, and (3) Mr. Cowen's Scena "Endymion," sung by Mr. Ben Davies and conducted by the composer. The Schumann Pianoforte Concerto and Mendelssohn's "Scotch" Symphony (dedicated to the Queen in 1842) followed, and the concert concluded with Sir Alexander Mackenzie's "Britannia" Overture, by request, and the National Anthem, amidst scenes of great enthusiasm.

At the 7th concert, two more new works were heard : an Overture, "Spring and Youth," by Mr. Herbert Bunning (dedicated to the Hon. Treasurer), and Glazounow's Symphony in E $\flat$  (Op. 48) ; both works were conducted by their respective composers. Mr. Alexander Siloti, a pupil of Rubinstein and Liszt, and strongly recommended by Tschaiikowsky in 1892, made his debut in Beethoven's Pianoforte Concerto in E $\flat$ .

The autumn season, which opened on November 4, was a novel experiment, sufficiently successful to warrant others being instituted in after-years.

At the 1st concert, Mr. Frederick Dawson made his last appearance, playing Grieg's Pianoforte Concerto. Mme Marcella Pregi made her first appearance, singing three of Grieg's songs, and his "Peer Gynt" Suite was also performed : unfortunately Grieg was too ill with bronchitis to come and conduct.

A performance of Mendelssohn's "Italian" Symphony commemorated the fiftieth anniversary of that master's death, and concluded the concert.

At the 2nd, Moszkowski, who had been absent from England since 1886, returned to London and made his first *rentrée* at this concert, conducting his Violin Concerto in C, played by Mr. Charles Gregorowitsch, who made his first appearance. Moszkowski also conducted a song from his Opera "Boabdil," (which introduced Mme Rosa Olitzka to the Society), and his "Ballet Music" from the same Opera.

At the 3rd concert, Mr. Engelbert Humperdinck, the composer of the beautiful little Opera "Hänsel und Gretel," was the chief attraction, conducting the Overture and Introduction

to Act III of his later work, "Königskinder," and two of his songs, which were interpreted by Mme Blanche Marchesi. David Popper, the eminent violoncellist, made his debut in Volkmann's A minor Concerto (Op. 33) for that instrument, and also played some solos, accompanied to perfection by Mr. Henry R. Bird.

The season concluded with the first *concert* performance of Mackenzie's Overture to "The Little Minister."

At the November 4th concert, an awkward incident occurred: the conductor accepted an "encore" after several members of the orchestra had left the Hall!

Sad news of Grieg's illness was received, and Mme Grieg, herself far from well, was sent for from Norway.

## PROGRAMMES FOR 1897

### FIRST CONCERT. WEDNESDAY, MARCH 24

#### PART I

SCHERZO CAPRICCIOSO . . . . .	<i>Dvořák</i>
CHANSON, "Le roi de Thulé" (La damnation de Faust) MME BLANCHE MARCHESI.	<i>Berlioz</i>
SYMPHONY in B♭ (No. 4) . . . . .	<i>Beethoven</i>

#### PART II

SCOTTISH CONCERTO, Pianoforte and Orchestra . . . . . (First time of performance.) MR. I. J. PADEREWSKI.	<i>Mackenzie</i>
AIR, "As when the dove" (Acis and Galatea) . . . . . MME BLANCHE MARCHESI.	<i>Handel</i>
KAISER-MARSCH . . . . . Conductor, SIR ALEXANDER C. MACKENZIE.	<i>Wagner</i>

### SECOND CONCERT. WEDNESDAY, APRIL 7

#### PART I

OVERTURE, "Hebrides" . . . . .	<i>Mendelssohn</i>
PREIS-LIED (Die Meistersinger) . . . . .	<i>Wagner</i>
MR. EDWARD LLOYD.	
SYMPHONY in D . . . . .	<i>Dvořák</i>

#### PART II

CONCERTO, Violin and Orchestra, in D minor . . . . . (Conducted by the Composer. First performance in London.) MR. TIVADAR NACHÉZ.	<i>Frederic Cliffe</i>
SONG, "Come, Margarita" (Martyr of Antioch) . . . . . MR. EDWARD LLOYD.	<i>Sullivan</i>
OVERTURE, "Rosamunde" . . . . .	<i>Schubert</i>
Conductor, SIR ALEXANDER C. MACKENZIE.	

## PART I

PART II

PART I

PART II

PART I

PART II

SYMPHONY (No. 4) in F, "The Power of Sound" (Op.  
86) *Spohr*  
Conductor, SIR ALEXANDER C. MACKENZIE.

## SIXTH CONCERT. THURSDAY, JUNE 17

(IN HONOUR OF HER MAJESTY'S RECORD REIGN)

## PART I

OVERTURE, "Jubilee" . . . . . *C. M. von Weber*ENGLISH FANTASIA, "In Commemoration" . . . . . *Edward German*

(First time of performance : conducted by the Composer.)

VARIATIONS for Violoncello and Orchestra . . . . . *Tschaikowsky*

(First performance in England.)

MR. LEO STERN.

SCENA, "The Dream of Endymion" . . . . . *F. H. Cowen*

(First time of performance : conducted by the Composer.)

MR. BEN DAVIES.

CONCERTO in A, Pianoforte and Orchestra . . . . . *Schumann*M<sup>LE</sup> ADELE AUS DER OHE.

## PART II

SYMPHONY in A minor ("Scotch"), Op. 56 . . . . . *Mendelssohn*

(Dedicated to HER MAJESTY THE QUEEN in 1842.)

NAUTICAL OVERTURE, "Britannia" . . . . . *Mackenzie*

(By request.)

NATIONAL ANTHEM, "GOD SAVE THE QUEEN"

Conductor, SIR ALEXANDER C. MACKENZIE.

## SEVENTH CONCERT. THURSDAY, JULY 1

## PART I

OVERTURE, "Spring and Youth" . . . . . *Herbert Bunting*

(First performance : conducted by the Composer.)

(Dedicated to W. H. Cummings, Esq.)

AIR, "Printemps qui commence" (Samson et Dalila) . . . . . *Saint-Saëns*M<sup>LE</sup> CAMILLA LANDI.SYMPHONY in E $\flat$  major (No. 4) for Orchestra (Op. 48)*Alexander Glazounow*

(First time in England.)

(Conducted by the Composer. His first appearance in England.)

## PART II

CONCERTO, Pianoforte and Orchestra, in E $\flat$  . . . . . *Beethoven*

MR. ALEXANDER SILOTI.

ARIE { (a) "Stille amare" (Tolomeo) } . . . . . *Handel*  
{ (b) "Furibondo spira il vento" (Partenope) }M<sup>LE</sup> CAMILLA LANDI.OVERTURE, "Die Meistersinger" . . . . . *Wagner*

Conductor, SIR ALEXANDER C. MACKENZIE.



## AUTUMN SEASON, 1897

## FIRST CONCERT. THURSDAY, NOVEMBER 4

## PART I

OVERTURE, "Fidelio" . . . . . *Beethoven*CONCERTO in A minor; Pianoforte and Orchestra . . . *Grieg*

MR. FREDERICK DAWSON.

SONGS { (a) "Solvejg's Wiegenlied" } . . . . . *Grieg*  
(b) "Vom Monte Pincio"  
(c) "Ein Schwan"

MME MARCELLA PREGI.

ORCHESTRAL SUITE, "Peer Gynt" (Op. 46) . . . *Grieg*

## PART II

SYMPHONY in A major, Op. 90 ("The Italian") . . . *Mendelssohn*

Conductor, SIR ALEXANDER C. MACKENZIE.

## SECOND CONCERT. THURSDAY, NOVEMBER 18

## PART I

VORSPIEL, "Der Fliegende Holländer" . . . . . *Wagner*CONCERTO in C for Violin and Orchestra (Op. 30) . . . *Moszkowski*

MR. CHARLES GREGOROWITSCH.

(Conducted by the Composer. His first appearance in England  
since 1886.)ARIE, "Erfüllt mein Sehnen" (Boabdil) . . . . . *Moszkowski*

MME ROSA OLITZKA.

(Conducted by the Composer.)

BALLET MUSIC from "Boabdil" . . . . . *Moszkowski*

(a) Malagueña

(b) Scherzo—Valse

(c) Maurische Fantasie.

(Conducted by the Composer.)

## PART II

RECIT. und ARIE, "Abscheulicher" (Fidelio) . . . . . *Beethoven*

MME ROSA OLITZKA.

SYMPHONY in C, "Jupiter" . . . . . *Mozart*

Conductor, SIR ALEXANDER C. MACKENZIE.

## THIRD CONCERT. THURSDAY, DECEMBER 2

## PART I

SYMPHONY in D (No. 2) . . . . . *Haydn*CONCERTO for Violoncello in A minor (Op. 33) . . . *Robert Volkmann*

MR. DAVID POPPER.

INTRODUCTION TO ACT III from "Königskinder" . . . *Humperdinck*

(Conducted by the Composer.)



SONGS { (a) "Sonntagsruhe" }  
 { (b) "Das Männlein im Walde" (Hänsel und Gretel) } Humperdinck

MME BLANCHE MARCHESI.

(Conducted by the Composer.)

OVERTURE, "Königskinder" . . . . . Humperdinck  
 (First performance : conducted by the Composer.)

## PART II

CONCERTO for Pianoforte and Orchestra in B $\flat$  minor  
 (Op. 23) . . . . . Tschaikowsky

MR. FREDERICK LAMOND.

AIR, "Où suis-je ?" (Sapho) . . . . . Gounod

MME BLANCHE MARCHESI.

VIOLONCELLO SOLOS { (a) "Träumerei" . . . . . Schumann  
 { (b) "Minuet" . . . . . Popper

MR. DAVID POPPER.

(Accompanied by MR. HENRY R. BIRD.)

OVERTURE, "The Little Minister" . . . . . Mackenzie  
 (First Concert performance.)

Conductor, SIR ALEXANDER C. MACKENZIE.

1898

At the 1st concert, Mr. Moritz Rosenthal, whose first appearance had been keenly anticipated, was prevented from playing by a cut finger; Miss Fanny Davies took his place, and Miss Clara Butt made her debut with Goring-Thomas's Dramatic Contralto Scena from his Opera "Nadeshda," "My heart is weary." Goldmark's Overture "Im Frühling" (Op. 36) was heard for the first time in England, and also the Ballet Music from "Diarmid," adapted to concert use and conducted by the composer, Mr. Hamish MacCunn.

At the 2nd, and also at the 5th concert, there was no Overture performed, a rare occurrence in Philharmonic Programmes.

Two works were given for the first time, viz. Saint-Saëns's Poème Symphonique, "Phaëton," and Raff's Violin Concerto in B minor, played by Mr. Henry Such, who made his debut. Mme Alva sang for the first time, and Mr. Ossif Gabrilowitsch also made a first appearance in Liszt's Pianoforte Concerto in E $\flat$ . Dr. Hubert Parry repeated his Symphonic Variations, "by desire."

Brahms's Symphony in F opened the 3rd concert, in which Mr. Frederic Corder's Dramatic Scena, "Pippa Passes," had a first hearing, and two songs by Dr. Stanford: (a) "Come away, death," (b) "The battle of Pelusium," were first heard with orchestra, being sung by Mr. Plunket Greene and con-

ducted by the composer. Mme Fanny Bloomfield-Zeisler made her first appearance in England, playing Rubinstein's Pianoforte Concerto in D minor, and the Scherzo from Litolff's Concerto, No. 4 (Op. 102).

At the 4th concert, Mr. Moszkowski made his first appearance in England as pianist, playing the pianoforte part of his Concerto in E (Op. 59), and two Pianoforte Solos; he also conducted a Selection from his Ballet "Laurin." Emile Sauret gave a masterly performance of Beethoven's Violin Concerto.

At the 5th concert, Mme Ella Pancera made her first appearance, as a pianist, in Schumann's Concerto, and Moszkowski again conducted his Suite in F major, composed for and dedicated to this Society in 1886.

At the 6th concert, Mr. Eugen D'Albert appeared in the triple capacity of pianoforte-soloist, composer and conductor. His wife, Mme Hermine (*née* Spies), sang three of his songs, he conducted his Symphony in F (Op. 4) and he played the solo part in the "Emperor" Concerto of Beethoven. Sir Alexander Mackenzie's Interlude, "The Feast," from Act III of his Opera "The Troubadour," was played for the first time at these concerts.

At the 7th concert, Mr. Saint-Saëns, also, appeared in a triple rôle as organ-soloist, conductor and composer. He played an Organ Solo, "Fantaisie in D $\flat$ " (dedicated to H. M. Queen Elizabeth of Roumania), he conducted his Ballade "La fiancée du Timbalier" (sung by Mme Blanche Marchesi) and his Symphony in A minor.

An autumn season of three concerts, on Thursdays November 3 and 17 and December 1, was announced, but never came off.

## PROGRAMMES FOR 1898

### FIRST CONCERT. THURSDAY, MARCH 10

#### PART I

OVERTURE, "Im Frühling" (Op. 36) . . . . . *Goldmark*  
(First time in England.)

CONCERTO, Pianoforte and Orchestra, in F minor . . . . . *Chopin*  
MISS FANNY DAVIES.

RECIT. and ARIA, "My heart is weary" (Nadeshda) *A. Goring-Thomas*  
MME CLARA BUTT.

BALLET MUSIC from "Diarmid" . . . . . *Hamish MacCunn*  
(Specially adapted for Concert performance and conducted by the  
Composer. First time.)

## PART II

PIANOFORTE SOLOS	f(a) Romance in F#	.	.	.	<i>Schumann</i>
	(b) "Staccato" Étude	.	.		<i>Rubinstein</i>
	MISS FANNY DAVIES.				
SYMPHONY (No. 6) in F, "Pastorale"	.	.	.		<i>Beethoven</i>
Conductor, SIR ALEXANDER C. MACKENZIE.					

SECOND CONCERT. THURSDAY, MARCH 31

## PART I

POÈME SYMPHONIQUE, " Phaëton "	.	.	.	.	<i>Saint-Saëns</i>
(First time at these Concerts.)					
CONCERTO, Pianoforte and Orchestra, in E♭	.	.	.	.	<i>Liszt</i>
MR. OSSIF GABRILOWITSCH.					
AIRS	{ (a) " Ritorna vincitor " (Aïda)	.	.	.	<i>Verdi</i>
	{ (b) " L' altra notte " (Mefistofele)	.	.	.	<i>Boïto</i>
MADAME ALVA.					
SYMPHONIC VARIATIONS	.	.	.	.	<i>Sir Hubert Parry</i>
(Conducted by the Composer. Repeated by request.)					

## PART II

CONCERTO, Violin and Orchestra, in B minor . . . . . *Raff*  
 (First time at these Concerts.)  
 MR. HENRY SUCH.  
 SYMPHONY in E $\flat$  . . . . . *Mozart*  
 Conductor, SIR ALEXANDER C. MACKENZIE.

THIRD CONCERT. THURSDAY, APRIL 28

## PART I

SYMPHONY in F (No. 3, Op. 90) . . . . . *Brahms*  
 TWO SONGS { (a) "Come away, death" } . . . *Villiers Stanford*  
               (b) "The battle of Pelusium"  
                     MR. PLUNKET GREENE.  
 (First time with Orchestra: conducted by the Composer.)  
 CONCERTO, Pianoforte and Orchestra, in D minor . . . *Rubinstein*  
                     MME FANNIE BLOOMFIELD-ZEISLER.  
                     (Her first appearance in England.)

## PART II

DRAMATIC SCENE, "Pippa Passes" . . . . .	<i>Frederick Corder</i>
(First performance.)	
SCHERZO, Pianoforte and Orchestra, from Concerto No. 4 (Op. 102) . . . . .	<i>Litolff</i>
MME FANNIE BLOOMFIELD-ZEISLER.	
OVERTURE, "Oberon" . . . . .	<i>Weber</i>
Conductor. SIR ALEXANDER C. MACKENZIE.	

## FOURTH CONCERT. THURSDAY, MAY 12

## PART I

OVERTURE, "Melusina" . . . . . *Mendelssohn*CONCERTO, Pianoforte and Orchestra, in E (Op. 59) . . . *Moszkowski*

MR. MORITZ MOSZKOWSKI.

(His first appearance as pianist in England.)

ARIE { (a) "Piangerò" (Giuglio Cesare) . . . . . *Handel*{ (b) "Deh vieni" (Le Nozze di Figaro) . . . . . *Mozart*

MME MARCELLA PREGI.

PIANOFORTE SOLI { (a) "Air" from Suite, Op. 50 } . . . *Moszkowski*  
{ (b) "Caprice espagnol" }

MR. MORITZ MOSZKOWSKI.

## PART II

CONCERTO, Violin and Orchestra . . . . . *Beethoven*

MR. EMILE SAURET.

SELECTION from Ballet "Laurin" . . . . . *Moszkowski*

(Conducted by the Composer.)

Conductor, SIR ALEXANDER C. MACKENZIE.

## FIFTH CONCERT. THURSDAY, MAY 26

## PART I

SYMPHONY (No. 2) in D . . . . . *Beethoven*AIR "Inflamatus" (Stabat Mater) . . . . . *Dvořák*

MME GIULIA RAVOGLI.

CONCERTO, Pianoforte and Orchestra . . . . . *Schumann*

MME ELLA PANCERA.

## PART II

SUITE in F major (Op. 39) . . . . . *Moszkowski*

(Conducted by the Composer.)

(Composed for and dedicated to "The Philharmonic Society" and  
first produced under the Composer's direction on June 2, 1886.)

Conductor, SIR ALEXANDER C. MACKENZIE.

## SIXTH CONCERT. THURSDAY, JUNE 9

## PART I

OVERTURE, "Genoveva" . . . . . *Schumann*DRAMATIC SOLO, "The little Mermaid's death and trans-  
figuration" . . . . . *Eugen D'Albert*MME HERMINE D'ALBERT.<sup>1</sup>

(Her first appearance in England.)

(Conducted by the Composer.)

SYMPHONY in F (Op. 4) . . . . . *Eugen D'Albert*

(First time at these Concerts: conducted by the Composer.)

<sup>1</sup> Née Hermine Spies.



## PART II

CONCERTO, Pianoforte and Orchestra, in E $\flat$  (The "Emperor") . . . . . *Beethoven*

MR. EUGEN D'ALBERT.

SONGS { (a) "The Thrush and the Linnet" } *Eugen D'Albert*  
 { (b) "The Maiden and the Butterfly" }

MME HERMINE D'ALBERT.

(Accompanied by the Composer.)

INTERLUDE, "The Feast," from Act III of "The Troubadour" . . . . . *Mackenzie*

(First time at these Concerts.)

Conductor, SIR ALEXANDER C. MACKENZIE.

## SEVENTH CONCERT. THURSDAY, JUNE 23

## PART I

OVERTURE, "Macbeth" . . . . . *Sullivan*

ORGAN SOLO, "Fantaisie in D $\flat$ " (Op. 101) . . . . . *Saint-Saëns*  
 (Dedicated to Her Majesty Queen Elizabeth of Roumania.)

DR. CAMILLE SAINT-SAËNS.

BALLADE, "La fiancée du Timbalier" . . . . . *Saint-Saëns*

MME BLANCHE MARCHESI.

(Conducted by the Composer.)

SYMPHONY in A minor . . . . . *Saint-Saëns*

(Conducted by the Composer.)

## PART II

CONCERTO, Violin and Orchestra, "Scotch" . . . . . *Max Bruch*

MR. TIMOTHY ADAMOWSKI.

OVERTURE, "Jubilee" . . . . . *C. M. von Weber*

Conductor, SIR ALEXANDER C. MACKENZIE.

## 1899

The season consisted of three Wednesday and four Thursday concerts. Mr. Ernst von Dohnányi, who first appeared in England the previous year, played for the first time at these concerts on March 8.

At the 2nd concert, Mr. Coleridge Taylor's Orchestral Ballade in A minor was introduced, and Mr. Sapellnikoff was the solo pianist. Brahms's 4th Symphony (in E minor) was heard for a second time. It had never been played at these concerts since 1887!

At the 3rd concert, the novelties were (1) an Idyll for small Orchestra by B. Luard-Selby, (2) a Song, "Lentement baisse le jour," by Mr. Alexander Borodine, (3) a Fantaisie and (4) two Solos for Pianoforte by Rachmaninoff, who made his first appearance in England, as composer, conductor and pianist.

At the 4th concert, the new works were a Symphony in D minor, composed and conducted by Mr. Giuseppe Martucci,







and some Concert Variations by Dr. Villiers Stanford, played by Mr. Leonard Borwick under the composer's direction.

At the 5th, the 2nd Part was taken up by the immortal No. 9 Symphony of Beethoven, the solo-singers being assisted by two hundred members of the Leeds Festival Choir ; this fine choral body also sang Dr. Hubert Parry's glorious Ode, "Blest Pair of Sirens," in Part I. The Overture "Horatius Cocles," by Méhul, was first heard at these concerts, and Mme Ella Pancera played Saint-Saëns's 2nd Pianoforte Concerto.

At the 6th concert, Mr. Edward German conducted his Overture to "Much Ado about Nothing," Dr. Joachim played the Beethoven Concerto for Violin and the Romance from his own "Hungarian" Concerto, and Mme Emma Nevada sang.

At the 7th, and last, concert of this season, the great Richard Strauss conducted his Symphonic Poem, "Tod und Verklärung," Mr. Rosenthal played, Mme Clementine de Vere-Sapio sang, and two orchestral pieces from Sir Alexander Mackenzie's music to "Manfred," Preludes to Acts II and III, were played under their composer's direction.

## PROGRAMMES FOR 1899

FIRST CONCERT. WEDNESDAY, MARCH 8

## PART I

ORCHESTRAL BALLAD, "La Belle Dame sans Merci" . Mackenzie

CONCERTO, Pianoforte and Orchestra (No. 1), in E $\flat$  . *Liszt*

MR. ERNST VON DOHNÁNYI.

(First time at these Concerts.)

SYMPHONY (No. 1) in B♭ . . . . . *Schumann*

## PART II

CONCERTO for Violin and Orchestra in E minor (Op. 64) *Mendelssohn*

MISS LEONORA JACKSON.

(First appearance at these Concerts.)

Piano-Forte Series } (a) Romance (Op. 28, No. 2) . . . . . *Schumann*

PIANOFORTE SOLOS (b) Rhapsodie Hongroise (MS.) Szendy

MR. ERNST VON DOHNÁNYI.

OVERTURE, "Ali Baba" . . . . . *Cherubini*

Conductor, SIR ALEXANDER C. MACKENZIE.

SECOND CONCERT. WEDNESDAY, MARCH 22

## PART I

ORCHESTRAL BALLADE in A minor . . . . . *S. Coleridge Taylor*

CONCERTO, Pianoforte and Orchestra (No. 4), in G

(Op. 58) . . . . . *Beethoven*

MR. BASIL SAPELLNIKOFF.

RECIT. and ARIA, "Mi pareo" (Otello) . . . . . *Verdi*

MISS RUTH LAMB.

PIANOFORTE SOLOS { (a) "Liebestraum" . . . . . *Liszt*  
                           (b) Scherzo in B minor . . . . . *Chopin*  
                           MR. BASIL SAPELLNIKOFF.

## PART II

SYMPHONY (No. 4) in E minor . . . . . *Brahms*  
                           Conductor, SIR ALEXANDER C. MACKENZIE.

## THIRD CONCERT. WEDNESDAY, APRIL 19

## PART I

IDYLL for small Orchestra . . . . . *B. Luard Selby*  
 RECIT. and CAVATINA, "Lentement baisse le jour"  
                           (Igorévitch) . . . . . *Borodine*  
                           (First time in England.)

MME CHRISTIANNE ANDRAY.

FANTAISIE in E major for Orchestra (Op. 7) . . . . . *S. W. Rachmaninoff*  
                           (Conducted by the Composer. His first appearance in England.)

## PART II

PIANOFORTE SOLOS { (a) Elegie  
                           (b) Prelude in C# minor } . . . . . *S. W. Rachmaninoff*  
                           MR. S. W. RACHMANINOFF.

SYMPHONY, No. 5 (C minor) . . . . . *Beethoven*  
                           Conductor, SIR ALEXANDER C. MACKENZIE.

## FOURTH CONCERT. THURSDAY, MAY 4

## PART I

OVERTURE, "Meeres-stille" (Op. 27) . . . . . *Mendelssohn*  
 RECIT. and ARIA, "Parto" (Clemenza) . . . . . *Mozart*  
                           MME ROSA OLITZKA.

(Clarinet, MR. G. A. CLINTON.)

SYMPHONY in D minor (Op. 75) . . . . . *Giuseppe Martucci*  
                           (First time at these Concerts : conducted by the Composer.)

## PART II

CONCERT VARIATIONS upon an English Theme for Piano-  
                           forte and Orchestra . . . . . *C. Villiers Stanford*

MR. LEONARD BORWICK.

(First performance : conducted by the Composer.)

OVERTURE, "Olympia" . . . . . *Spontini*  
                           Conductor, SIR ALEXANDER C. MACKENZIE.

## FIFTH CONCERT. THURSDAY, MAY 18

## PART I

OVERTURE, "Horatius Cocles" . . . . . *Méhul*  
 ODE, Chorus and Orchestra, "Blest Pair of Sirens" . . . . . *Sir Hubert Parry*  
                           THE CHORUS will consist of two hundred members of the "Leeds  
                           Festival Choir."

CONCERTO, Pianoforte and Orchestra, in G minor (No. 2) . . . . . *Saint-Saëns*  
                           MME ELLA PANCERA.

## PART II

SYMPHONY (No. 9) in D minor (Op. 125), Orchestra,  
Solo-Voices and Chorus . . . . . *Beethoven*  
(Composed for and produced by the Philharmonic Society on  
March 21, 1825.)

MISSSES EVANGELINE FLORENCE and FLORENCE POWER,  
MESSRS. WILLIAM GREEN and BANTOCK PIERPOINT, with CHORUS.  
Conductor, SIR ALEXANDER C. MACKENZIE.

## SIXTH CONCERT. THURSDAY, JUNE 1

## PART I

OVERTURE, "Much Ado about Nothing" . . . . . *Edward German*  
(Conducted by the Composer.)

CONCERTO, Violin and Orchestra . . . . . *Beethoven*  
DR. JOSEPH JOACHIM.

SONGS { (a) "Il dolce suono" (Lucia) . . . . . *Donizetti*  
(b) "Légende de la fille de Paria" (Lakmé) . . . . . *Délibes*  
MME EMMA NEVADA.

VIOLIN SOLO, "Romanec," from Hungarian Concerto . . . . . *Joachim*  
DR. JOSEPH JOACHIM.

## PART II

SYMPHONY in F (No. 4) . . . . . *Tschaikowsky*  
Conductor, SIR ALEXANDER C. MACKENZIE.

## SEVENTH CONCERT. THURSDAY, JUNE 15

## PART I

TWO ORCHESTRAL PIECES from "Manfred" (Op. 58) . . . . . *Mackenzie*  
(a) "Pastorale." Prelude to Act II.  
(b) "The flight of the Spirits." Prelude to Act III.

CONCERTO in E minor, Pianoforte and Orchestra . . . . . *Chopin*  
MR. MORITZ ROSENTHAL.

TONDICHTUNG, "Tod und Verklärung" . . . . . *Richard Strauss*  
(Conducted by the Composer.)

## PART II

SONGS { (a) "Glöcklein im Thale" . . . . . *Weber*  
(b) "Spiagge amate" . . . . . *Gluck*  
MME CLEMENTINE DE VERE-SAPIO.  
(Accompanied by SIGNOR SAPIO.)

SYMPHONY in D (No. 38) . . . . . *Mozart*  
Conductor, SIR ALEXANDER C. MACKENZIE.

1900

The Philharmonic Society ushered in the twentieth century with a repetition, at the 1st concert, of the Symphony "Pathétique" of Tschaikowsky, which by this time was being frequently performed all over the country ; it was first



heard in England at the Philharmonic Concert of February 28, 1894.

Mme Carreño played the "Emperor" Concerto, whilst Miss Esther Palliser (her last appearance) and Mr. Andrew Black (his first appearance) sang together in a Scena from "Die Walküre."

Sir Alexander Mackenzie retired this year, and Dr. Frederic H. Cowen returned to his old post as conductor in his stead.

At the 2nd concert, Wagner's "Eine Faust Overture" was heard again, Mr. Louis Arens was the singer and Mr. Lamond the pianist. At the same concert, Mr. Granville Bantock's "Jaga-Naut," full of that Oriental colouring which he has made his own, had a first hearing.

At the 3rd concert, the great tenor and universal favourite Mr. Edward Lloyd made his farewell appearance, to the general regret of all music lovers. He selected, for this occasion, "Adelaide," accompanied on the pianoforte by Dr. Cowen, and the "Preis-lied" from "Die Meistersinger." The Max Bruch Concerto for Violin was played by Mr. Ladislas Gorski.

At the 4th concert, Mme Clara Butt sang Elgar's Cycle "Sea Pictures," the composer conducting; Busoni played Liszt's Concerto in A, and Brahms's 2nd Symphony in D was given.

At the 5th concert, Mr. Ernst von Dohnányi reappeared, and Miss Rose Ettinger being indisposed, Mme Ada Crossley most kindly took her place at very short notice.

An Air with Variations, from Mozart's Divertimento in B $\flat$ , was played for the first time at these concerts, and another first performance was that of a "Suite" by Mr. Coleridge Taylor. The "Harold in Italy" Symphony of Berlioz, first performed by the Society in 1853, was revived at this concert, with Mr. Alfred Hobday "in the title-rôle."

At the 6th concert, Mr. Walter Handel Thorley, a fine conductor and clever composer, had one of his "Shakespearian Impressions" (Macbeth) performed for the first time at these concerts; Mr. Rosenthal played, and Mr. Mario Ancona made his debut as a baritone-singer.

At the last concert of the season, Dvořák's Symphonic Variations were heard for the first time at these concerts, and a Concertstück in B $\flat$  for Pianoforte and Orchestra was introduced by Mr. Paderewski, for whom it was expressly composed by Dr. F. H. Cowen. Miss Amy Sherwin was the vocalist, and the year's work ended with the National Anthem, to which a special significance was added, through the date being that of Coronation Day, June 28.

## PROGRAMMES FOR 1900

## FIRST CONCERT. THURSDAY, MARCH 8

## PART I

- OUVERTURE DRAMATIQUE in D minor (Op. 2) . . . *Otto Manns*  
 (First performance.)  
 CONCERTO for Pianoforte in E $\flat$  (The Emperor) . . . *Beethoven*  
 MME TERESA CARREÑO.  
 DUET and CLOSING SCENE, Act III (Die Walküre) . . . *Wagner*  
 MISS ESTHER PALLISER and MR. ANDREW BLACK.

## PART II

- SYMPHONY "PATHÉTIQUE" in B minor (No. 6) . . . *Tschaikowsky*  
 (Performed for the first time in England by this Society, 28 February,  
 1894, and repeated, by request, 14 March of same year.)  
 Conductor, DR. FREDERIC H. COWEN.

## SECOND CONCERT. WEDNESDAY, MARCH 21

## PART I

- EINE FAUST OUVERTÜRE . . . . . *Wagner*  
 CONCERTO for Pianoforte in D minor (No. 4), Op. 70 . . . *Rubinstein*  
 MR. FREDERICK LAMOND.  
 SCENA and ARIA, "Durch die Wälder" (Der Freischütz) . . . *Weber*  
 MR. LOUIS ARENS.  
 JAGA-NAUT (Scene XIV of the Orchestral Drama "Kehama") . . . . . *Granville Bantock*  
 (First time at these Concerts.)

## PART II

- SYMPHONY (No. 3) in E $\flat$  (Eroica) . . . . . *Beethoven*  
 Conductor, DR. FREDERIC H. COWEN.

## THIRD CONCERT. THURSDAY, APRIL 5

## PART I

- SYMPHONY in D, No. 18 (No. 23 in Breitkopf's edition) . . . *Haydn*  
 AIR, "Adelaide" . . . . . *Beethoven*  
 MR. EDWARD LLOYD.  
 (Accompanied on the Pianoforte by F. H. COWEN.)  
 CONCERTO for Violin in G minor . . . . . *Max Bruch*  
 MR. LADISLAS GORSKI.

## PART II

- AIR and VARIATIONS from Orchestral Suite (No. 3)  
 in G . . . . . *Tschaikowsky*  
 PREIS-LIED (Die Meistersinger) . . . . . *Wagner*  
 MR. EDWARD LLOYD.  
 (His farewell appearance at these Concerts.)  
 ORCHESTRAL SCENE, "Entrance of Gods into Walhalla"  
 (Das Rheingold) . . . . . *Wagner*  
 Conductor, DR. FREDERIC H. COWEN.

## FOURTH CONCERT. THURSDAY, MAY 10

## PART I

- OVERTURE, "A Midsummer Night's Dream" . . . *Mendelssohn*  
 PRELUDE and LIEBESTOD (Tristan und Isolde) . . . *Wagner*  
 SONG-CYCLE, "Sea Pictures" . . . *Elgar*

MME CLARA BUTT.  
 (Conducted by the Composer.)

- CONCERTO for Pianoforte in A . . . *Liszt*  
 MR. FERRUCCIO BUSONI.

## PART II

- SYMPHONY (No. 2) in D . . . *Brahms*  
 Conductor, DR. FREDERIC H. COWEN.

## FIFTH CONCERT. THURSDAY, MAY 24

## PART I

- AIR and VARIATIONS from "Divertimento" in B $\flat$   
 (No. 15) . . . *Mozart*  
 (First time at these Concerts.)

- CONCERTO for Pianoforte (No. 4) in G . . . *Beethoven*  
 MR. ERNST VON DOHNÁNYI.

- SONG, "The Spirit Song" . . . *Haydn*  
 MME ADA CROSSLEY.<sup>1</sup>

- SUITE, "Scenes from an Everyday Romance" . . . *S. Coleridge Taylor*  
 (First performance.)

## PART II

- SYMPHONY, "Harold in Italy" . . . *Berlioz*  
 (Viola Obbligato by MR. ALFRED HOBDAV.)  
 (First performed by this Society in 1853.)  
 Conductor, DR. FREDERIC H. COWEN.

## SIXTH CONCERT. THURSDAY, JUNE 14

## PART I

- IMPRESSIONS FROM SHAKESPEARE (Macbeth) . . . *Walter Handel Thorley*  
 (First time at these Concerts.)

- ARIA, "Nel rimirar" (Tannhäuser) . . . *Wagner*  
 MR. MARIO ANCONA.

- CONCERTO for Pianoforte in A . . . *Mozart*  
 MR. MORITZ ROSENTHAL.

## PART II

- SYMPHONY in A (No. 7) . . . *Beethoven*  
 PIANOFORTE SOLO, "Don Juan" . . . *Liszt*

- MR. MORITZ ROSENTHAL.  
 OVERTURE, "Die Meistersinger" . . . *Wagner*  
 Conductor, DR. FREDERIC H. COWEN.

<sup>1</sup> Mlle Rose Ettinger was prevented singing by indisposition, Mme Ada Crossley kindly taking her place at very short notice.

## SEVENTH CONCERT. THURSDAY, JUNE 28

## PART I

OVERTURE, "Fidelio" . . . . . *Beethoven*  
 SYMPHONIC VARIATIONS . . . . . *Dvořák*

(First time at these Concerts.)

ARIA, "Io t' amerò" (Il Rè Pastore) . . . . . *Mozart*

MISS AMY SHERWIN.

(Violin Obbligato by W. FRYE PARKER.)

CONCERTSTÜCK in B $\flat$  for Pianoforte and Orchestra . . . . . *Cowen*

MR. I. J. PADEREWSKI.

(For whom it was expressly composed.)

(First performance.)

## PART II

SYMPHONY (No. 4) in D minor . . . . . *Schumann*

NATIONAL ANTHEM (for Coronation Day)

Conductor, DR. FREDERIC H. COWEN.

## 1901

Ere the concerts of this season commenced, Her Majesty Queen Victoria, Patron of the Society during the whole of her long and illustrious reign, passed away.

The 1st concert opened with Chopin's "Funeral March"; this was followed by the National Anthem. The first performance in England of Carl Grädener's Violin Concerto in D by Mr. Franz Ondricek was preceded by Sir Hubert Parry's Orchestral Song "The Soldier's Tent," sung, for the first time in London, by Mr. Plunket Greene.

The 2nd concert was opened by the Overture from Bach's Suite in C. That artistic singer Mme Marie Brema followed with Purcell's "Mad Bess," scored by Dr. Stanford, and Emil Sauer played his own E minor Concerto for Pianoforte, for the first time in London. Dr. Stanford also scored a song by Moniuszko for Mme Marie Brema, entitled "Le Cosaque," and Tschaikowsky's Symphony, No. 4, was repeated. Wagner's "Siegfried's Rheinfahrt," from "Die Götterdämmerung," was also introduced at this concert.

At the 3rd concert, Mr. Charles Santley sang a quaint Scena by Hummel; Mr. Ferruccio Busoni played a Liszt Concerto, and a Symphonic Poem (No. 4), of much originality and genius, by Mr. William Wallace, delighted the audience. In Part II, Brahms's Symphony, No. 1, in C minor stood alone.



At the 4th concert, Lady Hallé played the Mendelssohn Violin Concerto, Mme Ada Crossley sang, and Mr. Sapellnikoff repeated the Tschaikowsky Concerto in B $\flat$  minor, first played by him, under the composer's direction, at this Society's concert of April 11, 1889.

Beethoven's 4th Symphony occupied all the 2nd Part.

At the 5th concert, Mr. Landon Ronald's Song-Cycle "Summer-time" had the advantage of being introduced by Mr. Ben Davies, and Dr. F. H. Cowen's "Idyllic Symphony" was heard for the first time at these concerts. Mr. Jan Kubelik was the solo violinist.

At the 6th concert, the new work was Tschaikowsky's Overture to "Romeo and Juliet."

Mme Emma Nevada was too ill to sing, so Mme Blanche Marchesi most kindly took her place. Mme Teresa Carreño, that most wonderful of lady pianists, played.

At the 7th, and last, concert of the present year, the eminent pianist, Mr. Leopold Godowsky, made his first appearance, and Mr. Edward Elgar conducted a first performance of his clever and humorous new Overture "Cockaigne," which has the sub-title "In London Town."

## PROGRAMMES FOR 1901

### FIRST CONCERT. WEDNESDAY, FEBRUARY 27

#### PART I

FUNERAL MARCH . . . . . *Chopin*

(In memory of HER LATE MAJESTY QUEEN VICTORIA, Patron of the Philharmonic Society during the whole of her long reign.)

NATIONAL ANTHEM, "God save the King"

NOTTURNO-SERENADE in D major (No. 8) for Four Orchestras . . . . .

*Mozart*

ORCHESTRAL SONG, "The Soldier's Tent" . . . . . *Sir Hubert Parry*

MR. H. PLUNKET GREENE.

(First time in London.)

CONCERTO for Violin in D . . . . . *Hermann Grädener*

MR. FRANZ ONDRICEK.

(First performance in England.)

OVERTURE, "Macbeth" . . . . . *Sullivan*

#### PART II

SYMPHONY in C minor (No. 5) . . . . . *Beethoven*

Conductor, DR. FREDERIC H. COWEN.



## SECOND CONCERT. WEDNESDAY, MARCH 13

## PART I

- OVERTURE from Suite in C . . . . . *Bach*  
 SONG, "Mad Bess" (Scored by C. Villiers Stanford) . . . *H. Purcell*  
 MISS MARIE BREMA.  
 CONCERTO for Pianoforte in E minor . . . . . *Sauer*  
 MR. EMIL SAUER.  
 (First time in London.)

## PART II

- SYMPHONY in F minor (No. 4) . . . . . *Tschaikowsky*  
 SONGS (a) "Le Cosaque" (Scored by C. Villiers Stanford) *Moniuszko*  
 (b) "Die Trommel gerühret" (Egmont) . . . *Beethoven*  
 MISS MARIE BREMA.  
 SIEGFRIED'S RHEINFABRT (Die Götterdämmerung) . . . *Wagner*  
 Conductor, DR. FREDERIC H. COWEN.

## THIRD CONCERT. WEDNESDAY, MARCH 27

## PART I

- OVERTURE, "Hebrides" . . . . . *Mendelssohn*  
 NEW SYMPHONIC POEM (No. 4) . . . . . *William Wallace*  
 (First performance.)  
 SCENA ed ARIA, "Riuscito sono alfin" (Matilda di Guisa) . . . . . *Hummel*  
 MR. CHARLES SANTLEY.  
 CONCERTO for Pianoforte (No. 1) in E $\flat$  . . . . . *Liszt*  
 MR. FERRUCCIO BUSONI.

## PART II

- SYMPHONY in C minor (No. 1, Op. 68) . . . . . *Brahms*  
 Conductor, DR. FREDERIC H. COWEN.

## FOURTH CONCERT. THURSDAY, MAY 9

## PART I

- OVERTURE, "Paradise and the Peri" . . . . . *Sterndale Bennett*  
 CONCERTO for Pianoforte (No. 1) in B $\flat$  minor . . . *Tschaikowsky*  
 MR. BASIL SAPELLNIKOFF.  
 (First played by him, under the Composer's direction, at this Society's Concert, April 11, 1889.)  
 ARIE, "Ich wob dies Gewand" (Odysseus) . . . . . *Max Bruch*  
 MME ADA CROSSLEY.  
 CONCERTO for Violin in E minor . . . . . *Mendelssohn*  
 LADY HALLÉ

## PART II

- SYMPHONY (No. 4) in B $\flat$  . . . . . *Beethoven*  
 Conductor, DR. FREDERIC H. COWEN.

## FIFTH CONCERT. THURSDAY, MAY 23

## PART I

PRELUDE, "Parsifal" . . . . . Wagner  
 SONG-CYCLE, "Summer-time" . . . . . Landon Ronald

MR. BEN DAVIES.  
 (First performance.)

CONCERTO for Violin in D . . . . . Paganini

JAN KUBELIK.

## PART II

SYMPHONY (No. 6) in E, "The Idyllic" . . . . . Cowen  
 (First time at these Concerts.)

CHACONNE in D minor for Violin alone . . . . . Bach

MR. JAN KUBELIK.

OVERTURE, "Tannhäuser" . . . . . Wagner

Conductor, DR. FREDERIC H. COWEN.

## SIXTH CONCERT. THURSDAY, JUNE 6

## PART I

OVERTURE, "Romeo and Juliet" . . . . . Tschaikowsky  
 (First time at these Concerts.)

AIR, "Divinités du Styx" (Alceste) . . . . . Gluck

MME BLANCHE MARCHESI.<sup>1</sup>

CONCERTO for Pianoforte in A minor . . . . . Grieg

MME TERESA CARREÑO.

## PART II

ARIE, "Leise, leise" (Der Freischütz) . . . . . Weber

MME BLANCHE MARCHESI.<sup>1</sup>

PIANOFORTE SOLOS { (a) Nocturne (Op. 27, No. 2) } . . . . . Chopin  
                           (b) Polonaise (Op. 53) }

MME TERESA CARREÑO.

SYMPHONY (No. 2) in C (Op. 61) . . . . . Schumann

Conductor, DR. FREDERIC H. COWEN.

## SEVENTH CONCERT. THURSDAY, JUNE 20

## PART I

SYMPHONY in B minor (Unfinished) . . . . . Schubert

CONCERTO for Pianoforte in D minor (Op. 15) . . . . . Brahms

MR. LEOPOLD GODOWSKY.

(His first appearance at these Concerts.)

SONGS { (a) Air, "Pourquoi me plaindre" (Il Seraglio) . . . . . Mozart  
           (b) "Sevillana" (Don César de Bazan) . . . . . Massenet

MISS LYDIA NERVIL.

(Her first appearance at these Concerts.)

<sup>1</sup> Mme Blanche Marchesi took the place of Mme Emma Nevada, indisposed; the latter was to have sung:—

AIR du Rossignol (L' Allegro ed il Pensieroso) . . . . . Handel  
 and RECIT. and ARIA, "Solitudini amiche" (Idomeneo) . . . . . Mozart

## PART II

- NEW OVERTURE, "Cockaigne" (In London Town) . . . . . *Elgar*  
 (First performance : conducted by the Composer.)
- CONCERTO for Violin (Op. 35) in D major . . . . . *Tschaikowsky*  
 MISS MAUD POWELL.  
 (Her first appearance at these Concerts.)
- OVERTURE, "Prometheus" . . . . . *Beethoven*
- NATIONAL ANTHEM.

Conductor, DR. FREDERIC H. COWEN.

## 1902

At the 1st concert, that clever young English composer Mr. William H. Bell<sup>1</sup> had two Orchestral Tone-Pictures from his "Mother Carey" Suite performed for the first time, whilst Miss Amy Sherwin sang for the last time. Tschaikowsky's frequently performed "Pathétique" Symphony was heard again, and Mr. Emil Sauer played Henselt's Pianoforte Concerto in F minor.

The Programme of the 2nd concert had to be largely reconstructed owing to Mme Blanche Marchesi's indisposition, and Miss Jennie Norelli came to the rescue and took her place.

Brahms's Violin Concerto was interpreted by Mr. Franz Ondricek, and Dvořák's Symphony "From the New World" was played for the first time since its introduction by the Society in 1894. Dr. F. H. Cowen accompanied Mr. Ondricek on the pianoforte in Paganini's "Moto Perpetuo."

At the 3rd concert, Mr. Hugo Becker played Tschaikowsky's Variations for 'Cello and Orchestra, "Sur un Thème Rococo" ("By desire"), Mr. Wilhelm Backhaus took the pianoforte part in Liszt's E♭ Concerto, and Mlle Giulia Ravogli sang.

The novelties at the 4th concert consisted of a Selection from "Les Petits Riens," by Mozart, and Dr. Cowen's new Overture, "The Butterfly's Ball"; Miss Margaret Macintyre sang, and Mr. Kubelik made his first appearance since his return from America, playing, for the first time, the Violin Concerto of Beethoven.

At the 5th concert, owing to Mme Clara Butt's attack of influenza, her husband, Mr. Kennerley Rumford, came to the Society's assistance, generously singing *seven* songs in Part I.

Rachmaninoff's 2nd Pianoforte Concerto (in C minor) was played (for the first time in England) by Mr. Sapellnikoff, and

<sup>1</sup> Now (1912) appointed Principal of the South African College of Music, Cape Town.

another first performance was that of Dr. Cowen's "Coronation March" in Part II.

The 6th concert, on June 12th, was mainly devoted to the works of Wagner (whose death occurred twenty years ago); Miss Mary Münchhoff sang his Lieder "Träume" and "Wiegenlied" and an air of Mozart's from "Die Zauberflöte," whilst Mr. Harold Bauer played Beethoven's "Emperor" Concerto.

The 7th concert was a *matinée*, at which several novelties were heard: (a) Five Poems for Baritone and Orchestra by Percy Pitt, set to words by Lenau, Cornelius, Dalm, Tasso, etc., which were translated and sung by Ffrangcon Davies; (b) a new Concerto for Violin by A. Randegger, jun., conducted by him and played by Mr. Kubelik; (c) Nocturne for Contralto and Orchestra, "Summer Dawn," by Herbert Bedford, sung by Mme Clara Butt, who had now happily recovered her health, and (d) Mackenzie's Overture to "The Cricket on the Hearth," conducted by the composer. On this occasion, about a month before King Edward's Coronation, the National Anthem was sung *in extenso*, the solos being taken by Mme Clara Butt and Mr. Ffrangcon Davies.

## PROGRAMMES FOR 1902

### FIRST CONCERT. THURSDAY, FEBRUARY 27

#### PART I

OVERTURE, "Coriolanus" . . . . . *Beethoven*

ARIETTA, "Einst träumte" (Der Freischütz) . . . . . *Weber*

MISS AMY SHERWIN.

#### TWO ORCHESTRAL TONE-PICTURES:

(a) "In the Night-Watches" } (First performance) *William H. Bell*  
(b) "In the Fo'c's'le" }

(From "Mother Carey," a Suite in Three Movements.)

CONCERTO for Pianoforte (Op. 16) in F minor . . . . . *Henselt*

MR. EMIL SAUER.

#### PART II

SYMPHONY (No. 6), "The Pathetic" . . . . . *Tschaikowsky*  
(First produced by this Society in 1894.)

Conductor, DR. FREDERIC H. COWEN.

### SECOND CONCERT. THURSDAY, MARCH 13

(Owing to Mme Blanche Marchesi's indisposition, the originally printed programme was, at the last moment, entirely reconstructed, and a leaflet inserted)

SERENADE for Strings (Op. 48) (Elegy, Waltz and Thème Russe) <sup>1</sup>	Tschaikowsky
AIR, " Je suis Titania " (Mignon)	Ambroise Thomas
MISS JENNIE NORELLI.	
CONCERTO for Violin in D <sup>1</sup>	Brahms
MR. FRANZ ONDRICEK.	

SYMPHONY (No. 5), "From the New World" <sup>1</sup>		Dvořák
(First time since its production by this Society in 1894.)		
SOLOS FOR VIOLIN	(a) "Abendlied"	Schumann
	(b) "Moto perpetuo"	Paganini
MR. FRANZ ONDRICEK.		
(Accompanied by DR. COWEN on the Pianoforte.)		
OVERTURE, "The Bartered Bride"		Smetana
Conductor, DR. FREDERIC H. COWEN.		

OVERTURE, "Meeres-stille"	Mendelssohn
CONCERTO for Pianoforte in E♭	Liszt
MR. WILHELM BACKHAUS.	
RECIT. and ARIA, "Chi vidi! chi partò?"	Gluck
Mlle GIULIA RAVOGLI.	
VARIATIONS for 'Cello and Orchestra, "Sur un Thème Rococo"	Tschaikowsky
(By desire.)	
MR. HUGO BECKER.	

SYMPHONY (No. 6) in F (The Pastoral) . . . . *Beethoven*  
Conductor, DR. FREDERIC H. COWEN.

SELECTION from " Les Petits Riens " . . . . . *Mozart*  
 (a) Overture.  
 (b) Andantino (No. 4).  
 (c) Gavotte (No. 6).  
 (d) Gavotte gracieuse (No. 9).  
       (First time in London.)

(a) " Ave Maria " from " Das Feuer-Kreuz "

Cantata	.	.	.	.	Max Bruch
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(First time at these Concerts.)

(b) Scena, "Die Wallfahrt nach Kevlaar"

*C. Villiers Stanford*

(First time with Orchestra in London.)



- ARIA, "Ave Maria" (Das Feuer-Kreuz) . . . . . *Max Bruch*  
 MISS MARGARET MACINTYRE.
- CONCERTO for Violin . . . . . *Beethoven*  
 MR. JAN KUBELIK.
- (His first appearance in England since his return from America and  
 his first performance of this work.)
- OVERTURE, "The Butterfly's Ball" . . . . . *Cowen*  
 (First time at these Concerts.)

## PART II

- SYMPHONY (No. 5) in E minor . . . . . *Tschaikowsky*  
 Conductor, DR. FREDERIC H. COWEN.

## FIFTH CONCERT. THURSDAY, MAY 29

## PART I

- SYMPHONY in G, "The Oxford" . . . . . *Haydn*
- FOUR SONGS from Cycle, "Songs from the Turkish  
 Hills" . . . . . *G. H. Clutsam*  
 MR. R. KENNERLEY RUMFORD.  
 (First time with Orchestra.)
- CONCERTO for Pianoforte (No. 2) in C minor (Op. 18) . *Rachmaninoff*  
 MR. BASIL SAPELLNIKOFF.  
 (First performance in England.)
- SONGS<sup>1</sup> (a) "Intermezzo" . . . . . *Schumann*  
 (b) "Ständchen" . . . . . *Brahms*  
 (c) "Si tu veux" . . . . . *Massenet*  
 MR. R. KENNERLEY RUMFORD.

## PART II

- CAPRICCIO ITALIEN for Grand Orchestra (Op. 45) . *Tschaikowsky*
- PIANOFORTE SOLOS<sup>1</sup> { (a) "Benediction de Dieu" . . . *Liszt*  
 (b) Polonaise in A♭ . . . . . *Chopin*  
 MR. BASIL SAPELLNIKOFF.
- CORONATION MARCH . . . . . *Cowen*  
 (First performance.)  
 Conductor, DR. FREDERIC H. COWEN.

## SIXTH CONCERT. THURSDAY, JUNE 12

## PART I

- OVERTURE, "Die Meistersinger" . . . . . *Wagner*
- ARIE, "O zittere nicht" (Die Zauberflöte) . . . *Mozart*  
 MISS MARY MÜNCHHOFF.
- SIEGFRIED IDYLL . . . . . *Wagner*
- CONCERTO for Pianoforte in E♭ (The Emperor) . . *Beethoven*  
 MR. HAROLD BAUER.

<sup>1</sup> Owing to Mme Clara Butt's attack of influenza, Mr. Rumford's three songs were substituted for her Solo, "Summer Dawn" (Herbert Bedford), and the Pianoforte Solos for her Duet with Mr. Rumford, "È dunque ver" (Rossini).

## PART II

KAISER-MARSCH . . . . .		<i>Wagner</i>
LIEDER { (a) "Träume" } . . . . .		<i>Wagner</i>
{ (b) "Wiegenlied" } . . . . .		
MISS MARY MÜNCHHOFF.		
CHAR-FREITAG'S ZAUBER (Parsifal) . . . . .		<i>Wagner</i>
WALKÜREN-RITT (Die Walküre). . . . .		<i>Wagner</i>

Conductor, DR. FREDERIC H. COWEN.

## SEVENTH CONCERT. WEDNESDAY, JULY 2

(At three o'clock in the afternoon.)

TRAGIC OVERTURE . . . . .	<i>Brahms</i>
FIVE POEMS for Baritone and Orchestra . . . . .	<i>Percy Pitt</i>

MR. D. FFRANGÇON DAVIES.

(First performance: the translations by Mr. Davies, specially for this Concert, from Lenau, Cornelius, Dalm, Tasso, etc.)

NEW CONCERTO for Violin in D minor . . . . .	<i>A. Randegger, jun.</i>
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MR. JAN KUBELIK.

(First performance, and conducted by the Composer.)

SYMPHONY (No. 8) in F . . . . .	<i>Beethoven</i>
NOCTURNE for Contralto and Orchestra, "Summer Dawn" . . . . .	<i>Herbert Bedford</i>

MME CLARA BUTT.

(First time in London.)

OVERTURE, "The Cricket on the Hearth" . . . . .	<i>Mackenzie</i>
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(First time in London, and conducted by the Composer.)

NATIONAL ANTHEM, "God save the King"

SOLOS by MME CLARA BUTT and MR. D. FFRANGÇON DAVIES.

Conductor, DR. FREDERIC H. COWEN.

## 1893-1902

A TABLE showing the Number and Nationality of the Composers, and their various forms of Composition, during the ninth decade of the Society's existence.

Nationality.	Composers.	Symphonies.	Overtures.	Concertos.	Miscellaneous.	Vocal.	Total of Compositions.
America . . . . .	1	1	1	—	—	—	2
Austria . . . . .	1	—	—	1	1	—	2
Belgium . . . . .	1	1	—	—	3	2	6
British Empire . . . . .	19	4	7	2	16	46	75
France . . . . .	2	—	—	—	1	2	3
German Empire . . . . .	8	3	2	3	1	8	17
Hungary and Bohemia . . . . .	5	—	5	3	4	—	12
Italy . . . . .	3	1	2	—	1	1	5
Poland . . . . .	1	—	—	1	1	—	2
Russia . . . . .	5	5	—	1	4	3	13

A TABLE showing the Number and Nationality of the Solo-players and Singers, and their various forms of Instruments and Voices, and the Conductors during the ninth decade.

Nationality.	Piano-forte or Harp.	Strings.	Wood-Wind.	Brass.	Organ.	Male Voices.	Female Voices.	Conductors.
America .	—	—	—	—	—	1	—	—
Austria .	2	—	—	—	—	—	—	1
Belgium .	1	1	—	—	—	—	—	—
British Empire .	6	8	1	—	3	8	12	4
France .	1	—	—	—	—	—	—	—
German Empire .	5	5	—	—	—	—	3	2
Hungary and Bohemia .	2	3	—	—	—	—	1	—
Italy . . . . .	3	1	—	—	—	1	4	1
	(1 ac-comp.)							
Norway .	—	—	—	—	—	—	1	—
Poland .	2	2	—	—	—	—	—	—
Russia .	3	1	—	—	—	—	—	2
Spain .	—	—	—	—	—	—	1	—
Sweden .	—	—	—	—	—	—	1	—

## THE TENTH DECADE

1903-1912

1903

A VERY mad correspondent last year suggested, about the time of the Coronation, that, in order to ascertain the pitch of the British nation, the Society, as an undoubted authority upon "pitch," should seize the unique opportunity of the Coronation procession, place Directors and Members, with a photographer and tuning-fork, at various points on the route, check the height of the note sounded and take a photograph of the mouths when shouting!

It is scarcely necessary to say that this experiment was never tried, and the unique opportunity was permitted to go by!

The opening of the tenth decade finds Dr. F. H. Cowen still at his post of conductor.

At the 1st concert, an Overture, "Pelleas and Melisanda," by an Academy student of great promise, was given a first hearing. His name was Garnet Wolseley Cox, and his life, alas, was all too short.

Mr. Raoul Pugno, the pianist, was in his element in Mozart's E♭ Concerto for Pianoforte (No. 9), which he played perfectly. Mrs. Susan Strong sang Mozart's air "Non mi dir," and a Caprice-Espagnol for Orchestra by Rimsky-Korsakoff was played for the first time.

At the 2nd concert, a new Concerto for Violin, by Mr. Frederic D'Erlanger, was first played in England by Mr. Fritz Kreisler, whose fine, earnest playing is within the memory of us all. Mackenzie's Orchestral Suite "London Day by Day," a subject akin to Elgar's "Cockaigne" Overture, and Dr. Stanford's Irish Rhapsody (No. 1) were conducted by their respective composers, the former for the first time in London, the latter for the first time at these concerts. Miss Lydia Nervil sang.

At the 3rd concert, there were three novelties played and

sung : a Concert Overture, "Youth," by Mr. Arthur Hervey, which he conducted ; a Concert Aria from Max Bruch's "Achilleus" (the Secular Oratorio, before alluded to), sung by Mme Rosa Olitzka, and a new Concerto, new, that is, to England, played by its composer, Mr. Emil Sauer. Part II was occupied entirely by Dvořák's 4th Symphony in G.

The 4th concert commenced with one of the Society's earliest and most frequently played Overtures, the "Anacreon" of Cherubini.<sup>1</sup>

The ill-fated Mr. Edward MacDowell played his 2nd Pianoforte Concerto, appearing for the first time in this country ; Mme Clara Butt, ever ready to help British composers, sang a Scena, "The Triumph of Alcestis," new to London and conducted by the composer, Mr. Frederic Cliffe.

Mr. Arnold Földesy played Haydn's Concerto for Violoncello in D, and the Programme was completed by Beethoven's 7th Symphony in A.

Brahms's Symphony in F (No. 3) opened the 5th concert ; and the clever young Josef Hofmann, whose talent had matured by now, played Rubinstein's Pianoforte Concerto in D minor.

At the 6th concert, there were three important novelties : Richard Strauss's "Till Eulen-spiegel," Glazounow's Symphony (No. 7), conducted by the composer, who, in Part II, did the same office for his new Suite "Aus dem Mittelalter."

Miss Adela Verne played the Schumann Concerto, and Miss Jeannie Norelli sang.

At the 7th and final concert of the season, works new to this Society were the Prelude and "Angel's Farewell" from Elgar's "Dream of Gerontius," arranged for Orchestra only, and a Poem by Dr. Cowen for Orchestra, entitled "A Phantasy of Life and Love."

Mme Blanche Marchesi sang Dr. Stanford's Scena "Die Wallfahrt nach Kevlaar," orchestrated for the first time.

Tschaikowsky's 4th Symphony occupied the whole of Part II, and this brought the ninety-first season to an end.

## PROGRAMMES FOR 1903

### FIRST CONCERT. THURSDAY, FEBRUARY 26

#### PART I

NATIONAL ANTHEM

OVERTURE, "Pelleas and Melisanda" .

*Garnet Wolseley Cox*

(First performance.)

<sup>1</sup> Played at these concerts fifty-three times !



- CONCERTO for Pianoforte (No. 9) in E $\flat$  . . . . . *Mozart*  
 MR. RAOUL PUGNO.  
 RECIT., "Crudele, ah no" ; ARIA, "Non mi dir" (Don  
 Giovanni) . . . . . *Mozart*  
 MISS SUSAN STRONG.

## PART II

- SYMPHONY (No. 4) in D minor . . . . . *Schumann*  
 SOLO PIANOFORTE { (a) Sonata in A . . . . . *A. Scarlatti*  
 { (b) Polonaise in E $\flat$  . . . . . *Chopin*  
 MR. RAOUL PUGNO.

- CAPRICE ESPAGNOL pour Grand Orchestre (Op. 34) *Rimsky-Korsakoff*  
 (First time at these Concerts.)

Conductor, DR. FREDERIC H. COWEN.

## SECOND CONCERT. THURSDAY, MARCH 12

## PART I

- SYMPHONY in G minor . . . . . *Mozart*  
 NEW CONCERTO for Violin (First time in England) *Frederic D'Erlanger*  
 MR. FRITZ KREISLER.  
 SCÈNE, "A vos jeux" (Hamlet) . . . . . *Ambroise Thomas*  
 MISS LYDIA NERVIL.  
 IRISH RHAPSODY (No. 1), Op. 78 . . . . . *Sir C. Villiers Stanford*  
 (First time at these Concerts : conducted by the Composer.)

## PART II

- SOLO VIOLIN, "Rondo capriccioso" . . . . . *Saint-Saëns*  
 MR. FRITZ KREISLER.  
 NEW ORCHESTRAL SUITE, "London day by day" *Sir A. C. Mackenzie*  
 (First time in London : conducted by the Composer.)  
 Conductor, DR. FREDERIC H. COWEN.

## THIRD CONCERT. THURSDAY, MARCH 26

## PART I

- CONCERT OVERTURE, "Youth" . . . . . *Arthur Hervey*  
 (First time in London : conducted by the Composer.)  
 CONCERTO for Violin . . . . . *Beethoven*  
 MR. GORDON TANNER.  
 CONCERT ARIE, "Aus der Tiefe des Grames" (Achilleus) *Max Bruch*  
 (First time at these Concerts.)  
 MME ROSA OLITZKA.  
 NEW CONCERTO for Pianoforte (No. 2) . . . . . *Sauer*  
 (First time in England.)  
 MR. EMIL SAUER.

## PART II

- SYMPHONY (No. 4) in G . . . . . *Dvořák*  
 Conductor, DR. FREDERIC H. COWEN.

## FOURTH CONCERT. THURSDAY, MAY 14

## PART I

OVERTURE, "Anacreon" . . . . . *Cherubini*CONCERTO for Pianoforte (No. 2) . . . . . *Edward MacDowell*

MR. EDWARD MACDOWELL

(His first appearance in England.)

SCENA, "The Triumph of Alcestis" . . . . . *Frederic Cliffe*

(Conducted by the Composer.)

MME CLARA BUTT.

(First time by her in London.)

## PART II

CONCERTO for Violoncello in D . . . . . *Haydn*

MR. ARNOLD FÖLDESÝ.

(His first appearance at these Concerts.)

SYMPHONY (No. 7) in A . . . . . *Beethoven*

Conductor, DR. FREDERIC H. COWEN.

## FIFTH CONCERT. THURSDAY, MAY 28

## PART I

SYMPHONY (No. 3) in F . . . . . *Brahms*DRAMATIC SCENA, "The Ballad of Thyra Lee" . *Reginald Somerville*  
(First performance.)

MR. FRANGÇON DAVIES.

SINFONIE ESPAGNOLE for Violin and Orchestra . . . *Lalo*

MR. MAX WOLFSTHAL.

(His first appearance at these Concerts.)

## PART II

CONCERTO for Pianoforte in D minor . . . . . *Rubinstein*

MR. JOSEF HOFMANN.

OVERTURE, "Egmont" . . . . . *Beethoven*

Conductor, DR. FREDERIC H. COWEN.

## SIXTH CONCERT. THURSDAY, JUNE 11

## PART I

SYMPHONIC POEM, "Till Eulen-spiegel" . . . . . *Richard Strauss*  
(First time at these Concerts.)ARIA, "Caro nome" (Rigoletto) . . . . . *Verdi*

MISS JEANNIE NORELLI.

SYMPHONY (No. 7) (First time at these Concerts) . *Glazounow*  
(Conducted by the Composer.)

## PART II

CONCERTO for Pianoforte . . . . . *Schumann*

MISS ADELA VERNE.

(Her first appearance at these Concerts.)

NEW ORCHESTRAL SUITE, "Aus dem Mittelalter" . *Glazounow*  
(First time in England : conducted by the Composer.)

Conductor, DR. FREDERIC H. COWEN.

## SEVENTH CONCERT. THURSDAY, JUNE 25

## PART I

- PRELUDE and ANGEL'S FAREWELL (The Dream of Gerontius) . . . . . *Elgar*  
 (First time at these Concerts.)
- VOCAL SCENA, "Die Wallfahrt nach Kevlaar" *Sir C. Villiers Stanford*  
 (First time with Orchestra.)  
 MME BLANCHE MARCHESI.
- CONCERTO for Violin in D major . . . . . *Mozart*  
 MR. JAN KUBELIK.
- ORCHESTRAL POEM, "A Phantasy of Life and Love" . . . *Cowen*  
 (First time at these Concerts.)

## PART II

- SYMPHONY (No. 4) in F minor . . . . . *Tschaikowsky*
- NATIONAL ANTHEM
- Conductor, DR. FREDERIC H. COWEN.

## 1904

This year is marked by a great number of first performances and appearances, in fact, novelties were the order of the day.

At the 1st concert appeared Miss Marie Hall as violinist and Miss Dorothy Maggs as pianist, whilst a Symphonic Prelude to Byron's "Manfred," by a very clever student of the Royal Academy of Music, Mr. A. von Ahn Carse, was played for the first time.

At the 2nd concert, Mr. Vincent D'Indy's "Lied Maritime" had its first hearing and Mme Maria Gay her first appearance, as singer, in England.

Bottesini's Concerto for Double-Bass in F # minor, introduced one of the best players in the orchestra, Mr. Claude Hobday, as a soloist.

The Concerto had been scored for full orchestral accompaniment by Mr. A. C. Forsyth. Mr. Leonard Borwick played the Brahms Concerto in D minor.

At the 3rd concert, Miss Minnie Tracey, as vocalist, and Mr. Ernesto Consolo, as pianist, made their first appearances at these concerts, the former singing a Scena from Reyer's "Sigurd," the latter playing a Concertstück in A ♯ major by Franco da Venezia, both for the first time in England. Mr. Jean Gerardy gave a good rendering of Saint-Saëns's Violoncello Concerto in A minor.

At the 4th concert, Mr. Elgar's Overture "In the South" and Mr. Glazounow's 6th Symphony were heard for the first time at these concerts, Mr. Kreisler excelled in the Beethoven

Concerto, and Mr. Gregory Hast (one of the original Meister Glee-singers) sang songs by Richard Strauss and Schubert, accompanied by Mrs. Hast.

At the 5th concert, the ever-green "Anacreon" Overture was followed by the first performance (at these concerts) of Brahms's glorious Rhapsody for Contralto Solo and Male Chorus, impressively rendered by Miss Muriel Foster (now Mrs. Goetz) and Mr. H. R. Eyers's splendidly drilled "Alma Mater" Choir. Sir Charles Stanford conducted his Clarinet Concerto, in which Mr. Charles Draper took the solo part, for the first time at these concerts.

In Part II the new player was a violinist, Miss Annie de Jong, with Dvořák's Violin Concerto. César Franck's D minor Symphony had a first hearing.

At the 6th concert were introduced Tschaikowsky's Fantaisie "Francesca da Rimini," and Dr. Cowen's "Indian Rhapsody." Mr. Pugno played Beethoven's C minor Concerto, and the second Part was devoted to Brahms's No. 2 Symphony in D.

At the 7th concert, Mr. Edward German's "Rhapsody on March Themes" was introduced and conducted by him, Kubelik played, and the Scherzo from Mendelssohn's Octett in E $\flat$ , scored expressly by the composer for this Society in 1829 and incorporated in his 1st Symphony, was repeated. Schubert's great No. 9 Symphony in C concluded the year's work.

## PROGRAMMES FOR 1904

### FIRST CONCERT. WEDNESDAY, MARCH 2

#### PART I

NATIONAL ANTHEM

SYMPHONIC PRELUDE to Byron's "Manfred" . . . *A. von Ahn Carse*  
(First performance.)

AIR, "Depuis le jour" (Louise) . . . *Charpentier*  
(First time in England.)

ELIZABETH PARKINA.

(Her first appearance at these Concerts.)

CONCERTO for Pianoforte in B $\flat$  minor . . . *Tschaikowsky*  
DOROTHY MAGGS.

(Her first appearance at these Concerts.)

#### PART II

CONCERTO for Violin . . . *Mendelssohn*  
MARIE HALL.

(Her first appearance at these Concerts.)

SYMPHONY (No. 1) in B $\flat$  . . . *Schumann*

Conductor, DR. FREDERIC H. COWEN.

## SECOND CONCERT. THURSDAY, MARCH 24

## PART I

- SYMPHONY (No. 4) in B $\flat$  . . . . . *Beethoven*  
 { (a) LIED MARITIME (first time in England) . . . . . *Vincent D'Indy*  
 { (b) ARIA, "Tutta raccolta ancor" (Scipione) . . . . . *Handel*

MARIA GAY.

(Her first appearance in England.)

- CONCERTO for Pianoforte in D minor . . . . . *Brahms*  
 LEONARD BORWICK.

## PART II

- CONCERTO for Double-Bass in F $\sharp$  minor . . . . . *Bottesini*  
 (Scored by A. C. FORSYTH.)  
 CLAUDE HOBDAV.

(His first appearance as Soloist at these Concerts.)

- TONE-POEM, "Death and Transfiguration" . . . . . *Richard Strauss*  
 Conductor, DR. FREDERIC H. COWEN.

## THIRD CONCERT. THURSDAY, APRIL 28

## PART I

- SYMPHONY in E $\flat$  . . . . . *Mozart*  
 SCÈNE, "Reveil du Brunchilde" (Sigurd) . . . . . *Reyer*  
 (First time in England.)

MINNIE TRACEY.

(Her first appearance at these Concerts.)

- CONCERTSTÜCK for Pianoforte (Op. 11) in A $\flat$  major *Franco da Venezia*  
 (First time in England.)  
 ERNESTO CONSOLO.

(His first appearance at these Concerts.)

## PART II

- CONCERTO for Violoncello (Op. 30) in A minor . . . . . *Saint-Saëns*  
 JEAN GERARDY.  
 OVERTURE, "Die Meistersinger" . . . . . *Wagner*  
 Conductor, DR. FREDERIC H. COWEN.

## FOURTH CONCERT. THURSDAY, MAY 19

## PART I

- CONCERT OVERTURE, "In the South" . . . . . *Elgar*  
 (First time at these Concerts.)

- LIEDER { (a) "Der Doppelgänger" . . . . . *Schubert*  
 { (b) "Allerseelen" . . . . . *Richard Strauss*

GREGORY HAST.

(His first appearance at these Concerts.)

(Accompanied on the Pianoforte by MRS. GREGORY HAST.)

- CONCERTO for Violin . . . . . *Beethoven*  
 FRITZ KREISLER.

## PART II

- SYMPHONY (No. 6) in C minor . . . . . *Glazounow*  
 (First time at these Concerts.)  
 Conductor, DR. FREDERIC H. COWEN.



FIFTH CONCERT. THURSDAY, JUNE 2

## PART I

OVERTURE, "Anacreon" . . . . . *Cherubini*

RHAPSODY for Contralto Solo and Male Chorus . . . . . *Brahms*

(First time at these Concerts.)

MURIEL FOSTER.

(Her first appearance at these Concerts.)

AND

THE "ALMA MATER" CHOIR.

CONCERTO for Clarinet in A minor (Op. 80) in one Movement . . . . .

(First time at these Concerts : conducted by the Composer.)

CHARLES DRAPER.

(His first appearance as Soloist at these Concerts.)

## PART II

CONCERTO for Violin (Op. 53) . . . . . *Dvořák*

ANNIE DE JONG.

(Her first appearance at these Concerts.)

SYMPHONY in D minor . . . . . *César Franck*

(First time at these Concerts.)

Conductor, DR. FREDERIC H. COWEN.

SIXTH CONCERT. THURSDAY, JUNE 16

## PART I

FANTAISIE, " Francesca da Rimini " . . . . *Tschaikowsky*

(First time at these Concerts.)

CONCERTO for Pianoforte in C minor . . . . . *Beethoven*

RAOUL PUGNO.

INDIAN RHAPSODY . . . . . Cowen

(First time at these Concerts.)

(a) "Sérénade à la lune" . . . . . *Pugno*

(b) Rhapsodie (No. 13) . . . . . *Liszt*

RAOUL PUGNO.

## PART II

SYMPHONY in D (No. 2) . . . . . *Brahms*

Conductor, DR. FREDERIC H. COWEN.

SEVENTH CONCERT. THURSDAY, JUNE 30

## PART I

RHAPSODY ON MARCH THEMES . . . . . *Edward German*

(First time in London : conducted by the Composer.)

CONCERTO for Violin, "Sinfonie Espagnole" . . . . . *Lalo*

JAN KUBELIK.

SCHERZO from the Octett in Eb . . . . . Mendelssohn

(Scored expressly for the Philharmonic Society by the Composer in 1829.)

## PART II

SYMPHONY in C . . . . . Schubert

Conductor, DR. FREDERIC H. COWEN.

1905

Mme Ada Crossley, at the 1st concert, sang four short songs of Wagner's, scored by Mr. Felix Mottl; a Haydn Symphony came as an oasis in the desert of percussion and formlessness, and gladdened the era with its breath of simple life and innocent joyfulness; Mr. Busoni played in his masterly manner, and Sir Alexander Mackenzie's "Canadian Rhapsody," the shadow of his coming tour through that dominion, was played, for the first time, under the composer's bâton.

At the 2nd concert, Mr. Pablo Casals, who is now readily acknowledged to be the greatest of living 'cellists, made his first appearance in England, and two works, a Symphony, "Antar," by Mr. Rimsky-Korsakoff, and a Tone-Poem, "In the East," by Mr. Arthur Hervey, had a first hearing at these concerts.

At the 3rd concert, the Mendelssohn Scherzo was, "by desire," repeated; the violinist, Mr. Bronislaw Huberman, made a first appearance, Miss Antonia Dolores<sup>1</sup> sang, and Dvořák's D major Symphony filled up Part II.

At the 4th concert, three compositions were played for the first time by the Society: (1) A "Welsh" Rhapsody by Mr. Edward German, (2) Mr. César Franck's Symphonic Variations for Pianoforte and Orchestra, and Mr. Saint-Saëns's Fantaisie for the same combination, entitled "Africa." The two latter works were interpreted by Mr. Raoul Pugno. Tschaikowsky's "Pathétique" Symphony, which the Society introduced into England in 1894, formed the last item of an interesting concert.

The 5th concert commenced with the charming and delicate "Naiades" Overture of Sir Sterndale Bennett; Sir Charles Stanford's Violin Concerto in D, and Dr. Saint-Saëns's Fantaisie, "Havanaise," for Violin and Orchestra, both played by Mr. Achille Rivarde, were presented for the first time at these concerts, and Mme Albani made her last appearance. Part II was taken up by César Franck's D minor Symphony.

At the 6th concert, Mr. Claude Debussy's curious "L'Après-midi d'un Faune" and Mr. Paul Juon's Symphony in A were new features and presented to the audience a fair example of the modern French and Russian schools. Miss Fanny Davies played Schumann, and Mr. John Coates, as well known in Opera as in concert-hall, sang for the first time at the Philharmonic Concerts, selecting the "Preis-lied" from Wagner's "Die Meistersinger."

<sup>1</sup> A name adopted by Miss Antoinette Trebelli.

At the last concert of the season, the new-comers were Miss Perceval Allen as vocalist, and young Franz von Vecsey as violinist, the latter playing, with the intelligence if not the physical strength of a mature musician, the Beethoven Concerto. An extraordinary performance !

Two Bohemian Dances by Mr. Alberto Randegger, jun., were played for the first time at these concerts, and Dr. Cowen's Symphony in F (No. 5) was performed.

## PROGRAMMES FOR 1905

### FIRST CONCERT. WEDNESDAY, MARCH 15

#### PART I

NATIONAL ANTHEM

OVERTURE, "Academic" . . . . . *Brahms*

CONCERTO for Pianoforte in F . . . . . *Saint-Saëns*

FERRUCCIO BUSONI.

FOUR { (a) "Der Engel" (c) "Schmerzen" } *Scored by*  
SONGS { (b) "Stehe still !" (d) "Träume" } *Felix Mottl* *Wagner*

ADA CROSSLEY.

#### PART II

SYMPHONY in D (No. 14, Breitkopf edition) . . . *Haydn*

PARAPHRASE DE CONCERT, Pianoforte and Orchestra,  
"Todtentanz" . . . . . *Liszt*

FERRUCCIO BUSONI.

CANADIAN RHAPSODY . . . . . *Mackenzie*

(First time : conducted by the Composer.)

Conductor, DR. FREDERIC H. COWEN.

### SECOND CONCERT. WEDNESDAY, MARCH 29

#### PART I

TONE-POEM, "In the East" . . . . . *Arthur Hervey*  
(First time at these Concerts.)

CONCERTO for Violoncello in A minor . . . . . *Saint-Saëns*

PABLO CASALS.

(His first appearance in England.)

RECIT. and ARIA, "Non temer" . . . . . *Mozart*

LILLIE WORMALD.

(Her first appearance at these Concerts.)

(Violin Obbligato by W. FRYE PARKER.)

#### PART II

SYMPHONY (No. 2), "Antar" . . . . . *Nicolas Rimsky-Korsakoff*  
(First time at these Concerts.)

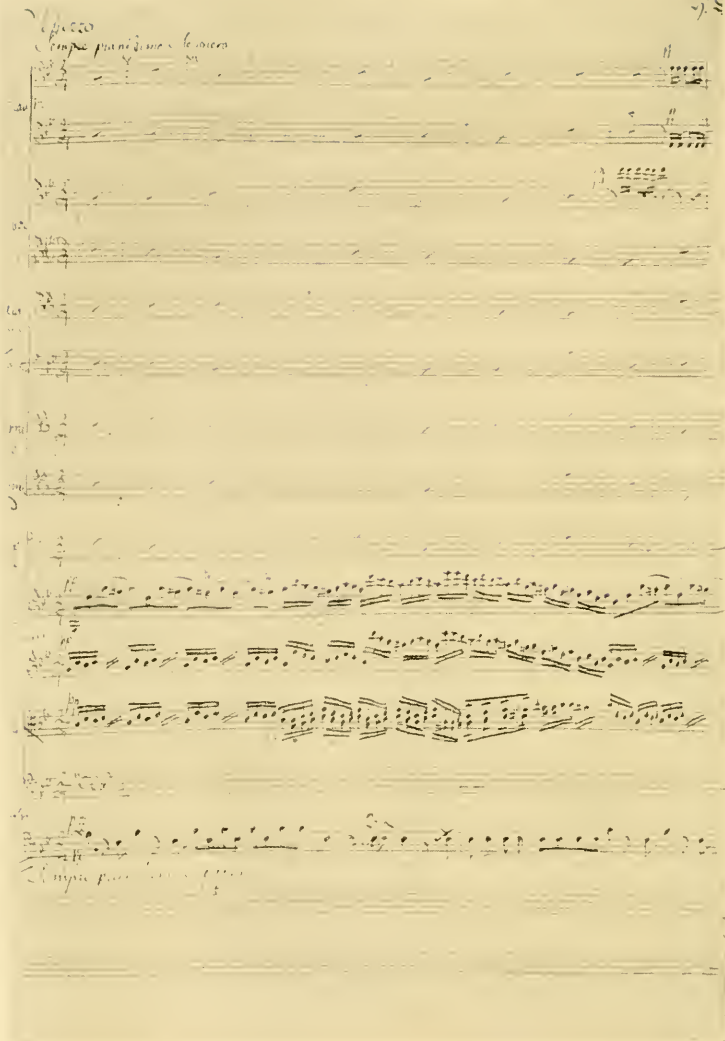
SOLO for Violoncello, "Suite in C" . . . . . *Bach*

PABLO CASALS.

OVERTURE, "The Bartered Bride" . . . . . *Smetana*

Conductor, DR. FREDERIC H. COWEN.





FIRST PAGE OF SCHERZO FROM MENDELSSOHN'S FIRST SYMPHONY  
(AUTOGRAPH). DEDICATED TO THE SOCIETY



## THIRD CONCERT. THURSDAY, APRIL 13

## PART I

- OVERTURE, "In the South" . . . . . *Elgar*  
 CONCERTO for Violin in D . . . . . *Tschaikowsky*

BRONISLAW HUBERMAN.

(His first appearance at these Concerts.)

- RECIT. et AIR, "Ombre légère" (Dinorah) . . . *Meyerbeer*

ANTONIA DOLORES.

- SCHERZO in G minor . . . . . *Mendelssohn*  
 (Scored by Composer expressly for the Society in 1829, and repeated  
 by desire.)

## PART II

- SYMPHONY in D (Op. 60) . . . . . *Dvořák*  
 Conductor, DR. FREDERIC H. COWEN.

## FOURTH CONCERT. THURSDAY, MAY 11

## PART I

- WELSH RHAPSODY . . . . . *Edward German*  
 (First time at these Concerts.)

- SYMPHONIC VARIATIONS for Pianoforte and Orchestra *César Franck*  
 (First time at these Concerts.)

RAOUL PUGNO.

- AIR, "O ! beau pays" (Les Huguenots) . . . *Meyerbeer*  
 LYDIA NERVIL.

## PART II

- FANTAISIE for Pianoforte and Orchestra, "Africa" . *Saint-Saëns*  
 (First time at these Concerts.)

RAOUL PUGNO.

- SYMPHONY in B minor (The Pathetic) . . . *Tschaikowsky*  
 (First introduced into England by the Society in 1894.)

Conductor, DR. FREDERIC H. COWEN.

## FIFTH CONCERT. THURSDAY, MAY 25

## PART I

- OVERTURE, "The Naiades" . . . . . *Sterndale Bennett*  
 CONCERTO for Violin in D (Op. 74) . . . *C. Villiers Stanford*

(First time at these Concerts.)

ACHILLE RIVARDE.

(His first appearance at these Concerts.)

- { RECITATIVO, "E Susanna non vien" } (Le Nozze di Figaro) *Mozart*  
 { ARIA, "Dove sono" }

MADAME ALBANI.

- FANTAISIE for Violin and Orchestra, "Havanaise" . *Saint-Saëns*  
 (First time at these Concerts.)

ACHILLE RIVARDE.

- PRELUDE und LIEBESTOD (Tristan und Isolde) . . *Wagner*  
 MADAME ALBANI.

## PART II

SYMPHONY in D minor . . . . . *César Franck*  
 Conductor, DR. FREDERIC H. COWEN.

## SIXTH CONCERT. THURSDAY, JUNE 8

## PART I

PRELUDE, "L'après-midi d'un faune" . . . . . *Debussy*  
 (First time at these Concerts.)

CONCERTO for Pianoforte . . . . . *Schumann*

FANNY DAVIES.

PREIS-LIED (Die Meistersinger) . . . . . *Wagner*

JOHN COATES.

(His first appearance at these Concerts.)

VIOLONCELLO SOLO, Suite in D minor . . . . . *Bach*

PABLO CASALS.

## PART II

SYMPHONY in A . . . . . *Paul Juon*  
 (First time at these Concerts.)

PIANOFORTE SOLOS { (a) "Pastorale" . . . . . *A. Scarlatti*  
                           (b) "Staccato Study" . . . . . *Rubinstein*

FANNY DAVIES.

OVERTURE, "Namensfeier" . . . . . *Beethoven*

Conductor, DR. FREDERIC H. COWEN.

## SEVENTH CONCERT. THURSDAY, JUNE 22

## PART I

OVERTURE, "The Hebrides" . . . . . *Mendelssohn*

ARIA, "Ave Maria, Königin" . . . . . *Max Bruch*

PERCEVAL ALLEN.

(Her first appearance at these Concerts.)

SYMPHONY (No. 5) in F . . . . . *Cowen*

## PART II

CONCERTO for Violin in D . . . . . *Beethoven*

FRANZ VON VECSEY.

(His first appearance at these Concerts.)

BOHEMIAN DANCES (Nos. 3 and 5) . . . . . *A. Randegger, jun.*

(First time at these Concerts.)

NATIONAL ANTHEM

Conductor, DR. FREDERIC H. COWEN.

1906

At the 1st concert, Mr. Paul Felix von Weingartner (Edler von Münzberg), a powerful conductor, came over to direct the first performance in London of his Symphony in G. Weingartner's larger compositions should be better known in England than they are at present.

Mme Carreño played Rubinstein's 4th Concerto, the one in D minor, and, in the 2nd Part, delighted her audience with three Chopin pieces, and Mr. Frederic Austin, one of our most impressive baritones, made a great effect in "Wotan's Abschied" (Die Walküre). This was his first time of singing at these concerts. For the concluding item, Dvořák's "Husitzká" Overture, first introduced to England by this Society in 1884, was repeated.

At the 2nd concert, a second "Irish Rhapsody" by Sir Charles Stanford was presented to the audience; Mr. Emil Sauer played the "Emperor" Concerto of Beethoven, and Miss Marie Brema sang the great final scene in the "Götterdämmerung"; the 1st Symphony of Brahms forming Part II of the concert.

At the 3rd, young Mischa Elman, another prodigy, made his debut at these concerts in Tschaikowsky's Violin Concerto, and Dr. Cowen's second set of Four Old English Dances was played for the first time in London; Liszt's Symphonic Poem "Tasso" concluded the concert.

At the 4th concert, the novelty was Sir Edward Elgar's Introduction and Allegro for Strings, whilst the singer, Mr. Franjo Naval, made his first appearance in England. Beethoven's C minor Symphony filled Part II.

At the 5th concert, the Bradford Festival Choral Society came to take part in the immortal 9th Symphony of Beethoven, and also rendered Bach's Motett for Double Chorus, "Sing ye to the Lord," with wonderful effect. The Quartett of soloists in the Symphony consisted of Miss Perceval Allen, Mme Frederica Richardson, Messrs. Webster Millar and Fowler Burton. Mr. Richard Buhlig played Beethoven's Pianoforte Concerto in G.

At the 6th concert, Mr. César Franck's Morceau Symphonique, entitled "Redemption," was played for the first time, as was Mr. York Bowen's admirable Concerto for Pianoforte and Orchestra, brilliantly played by the young composer.

Miss Marie Hall played Mr. Max Bruch's Violin Concerto in G minor, and Miss Cicely Gleeson-White, the most painstaking and hard-working of our clever young sopranos, excellent in Opera as in Oratorio and concert-work, made her first appearance at these concerts. Part II was occupied by Schumann's 2nd Symphony.

At the 7th concert, two British composers conducted a first performance of their own works; Mr. Coleridge Taylor his "Orchestral Variations on an African Theme," and Mr.

Joseph Holbrooke his Ballad "Annabel Lee," sung by Mr. Kennerley Rumford. Mr. Pugno played Rachmaninoff's 2nd Concerto and some Pianoforte Solos, and Tschaikowsky's 5th Symphony concluded the year's work.

## PROGRAMMES FOR 1906

### FIRST CONCERT. TUESDAY, FEBRUARY 27

#### PART I

NATIONAL ANTHEM

OVERTURE, "Macbeth" . . . . . *Sullivan*

CONCERTO for Pianoforte (No. 4) in D minor (Op. 70) . . . *Rubinstein*  
TERESA CARREÑO.

SCENA, "Wotan's Abschied und Feuer-Zauber" (Die Walküre) . . . . . *Wagner*

FREDERIC AUSTIN.

(His first appearance at these Concerts.)

#### PART II

SYMPHONY in G (Op. 23) . . . . . *Felix Weingartner*  
(First performance in London: conducted by the Composer.)

PIANOFORTE SOLOS { (a) Nocturne (Op. 62, No. 1) }  
                          { (b) Étude in G $\flat$  } . . . *Chopin*  
                          { (c) Polonaise in A $\flat$  }  
TERESA CARREÑO.

OVERTURE, "Husitzká" . . . . . *Dvořák*  
(First introduced by the Society, under the Composer's direction, in 1884.)

Conductor, DR. FREDERIC H. COWEN.

### SECOND CONCERT. THURSDAY, MARCH 15

#### PART I

SECOND IRISH RHAPSODY . . . . . *C. Villiers Stanford*  
(First time at these Concerts.)

CONCERTO for Pianoforte in E $\flat$  (The Emperor) . . . *Beethoven*  
EMIL SAUER.

FINAL SCENE from "Die Götterdämmerung" . . . *Wagner*  
MARIE BREMA.

PIANOFORTE SOLOS { (a) Ballade in G minor . . . *Chopin*  
                          { (b) Concert Étude, "Flammes de mer" . . . *Sauer*  
EMIL SAUER.

#### PART II

SYMPHONY (No. 1) in C minor . . . . . *Brahms*

Conductor, DR. FREDERIC H. COWEN.

## THIRD CONCERT. THURSDAY, APRIL 5

## PART I

OVERTURE, "Die Zauberflöte"	Mozart
LOVE-SCENE and SCHERZO, "Romeo and Juliet"	Berlioz
CONCERTO for Violin	Tschaikowsky

MISCHA ELMAN.

(His first appearance at these Concerts.)

## PART II

SECOND SET of four Old English Dances	Cowen
(First time in London.)	
VIOLIN SOLO, "Andante and Allegro" from third Sonata	Bach

MISCHA ELMAN.

SYMPHONIC POEM, "Tasso"	Liszt
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Conductor, DR. FREDERIC H. COWEN.

## FOURTH CONCERT. WEDNESDAY, MAY 2

## PART I

OVERTURE, "Manfred"	Schumann
ARIA, "Un aura amorosa" (Cosi fan tutte)	Mozart

FRANJO NAVAL.

(His first appearance in England.)

CONCERTO for Pianoforte	Dohnányi
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ERNST VON DOHNÁNYI.

INTRODUCTION and ALLEGRO for Strings	Elgar
(First time at these Concerts.)	

SONGS {	(a) "Ein Wanderer"	Brahms
	(b) "Lullaby"	Brahms
	(c) "Ah, fuyez douce image"	Massenet

FRANJO NAVAL.

## PART II

SYMPHONY (No. 5) in C minor	Beethoven
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Conductor, DR. FREDERIC H. COWEN.

## FIFTH CONCERT. THURSDAY, MAY 17

## PART I

OVERTURE, "Frühlings-Overture"	Goetz
MOTET for Double Chorus, "Sing ye to the Lord"	Bach

THE BRADFORD FESTIVAL CHORAL SOCIETY.

CONCERTO for Pianoforte in G	Beethoven
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RICHARD BUHLIG.

(His first appearance at these Concerts.)



## PART II

- SYMPHONY, No. 9 (The Choral) . . . . . *Beethoven*  
 VOCAL QUARTET by PERCEVAL ALLEN, FEDERICA RICHARDSON,  
 WEBSTER MILLAR and FOWLER BURTON.  
 CHORUS: THE BRADFORD FESTIVAL CHORAL SOCIETY.  
 Conductor, DR. FREDERIC H. COWEN.

## SIXTH CONCERT. THURSDAY, MAY 31

## PART I

- MORCEAU SYMPHONIQUE, "Redemption" . . . . . *César Franck*  
 (First time at these Concerts.)  
 CONCERTO for Pianoforte (in one Movement) . . . . . *York Bowen*  
 YORK BOWEN.  
 VOCAL SCENA, "The Mystic Trumpeter" . . . . . *Gustav von Holst*  
 (By desire.)  
 CICELEY GLEESON-WHITE.  
 (Her first appearance at these Concerts.)  
 CONCERTO for Violin in G minor . . . . . *Max Bruch*  
 MARIE HALL.

## PART II

- SYMPHONY (No. 2) in C . . . . . *Schumann*  
 Conductor, DR. FREDERIC H. COWEN.

## SEVENTH CONCERT. THURSDAY, JUNE 14

## PART I

- ORCHESTRAL VARIATIONS on an African Theme . . . . . *S. Coleridge Taylor*  
 (First performance: conducted by the Composer.)  
 CONCERTO for Pianoforte (No. 2) in C minor . . . . . *Rachmaninoff*  
 RAOUL PUGNO.  
 BALLAD, "Annabel Lee" . . . . . *Joseph Holbrooke*  
 (First performance: conducted by the Composer.)  
 KENNERLEY RUMFORD.  
 PIANOFORTE SOLOS { (a) Rondo in A . . . . . *Mozart*  
                           (b) Second Scherzo (Op. 31) . . . . . *Chopin*  
                           RAOUL PUGNO.

## PART II

- SYMPHONY (No. 5) in E minor . . . . . *Tschaikowsky*  
 NATIONAL ANTHEM  
 Conductor, DR. FREDERIC H. COWEN.

1907

At the 1st concert, a young Australian soprano, Miss Amy Castles, made her first appearance, with but scant success, and Mme Teresa Carreño exercised her powerful spell over the audience in Tschaikowsky's Pianoforte Concerto in B♭ and three solos.

A Symphony, at the 2nd concert, by Mr. Georges Enesco, a Roumanian composer, created some interest, belonging to the more or less formless school, which discards (as Mr. Gilbert Webb, the Society's annotator writes) "the long-accepted theories of key-relationship, the formal announcement of first and second subject, bridge-passages, etc." He further sums up the matter thus: "The composer of this school is a law unto himself, and he demands to be judged purely by the effects his music produces; from which standpoint Mr. Enesco's Symphony in E $\flat$  should be approached."

In this concert, Miss Marie Brema sang two Shakespearian songs by Purcell scored by Sir Charles Stanford, and three Lieder composed by Mr. Weingartner. Mr. Vladimir de Pachmann played Liszt's F minor Concerto and some solos and Stanford's Irish Rhapsody (No. 1), based on the Irish Folk-Songs "Leatherbags Donnell" and "Emer's Farewell to Cuchullin."

At the 3rd concert, Mr. Arthur Hervey conducted a first performance of his Prelude to an unpublished Opera, "Ione," Mr. Percy Grainger made his first appearance, playing the Schumann Concerto, Mme Blanche Marchesi sang an interesting Air from Rameau's "Hyppolyte et Aricie," and Mr. Johannes Wolff played Sinding's Violin Concerto (No. 1) in A, conducted by the composer, Mr. Christian Sinding, the well-known Norwegian musician, who made his first appearance in England on this occasion. Part II consisted of Brahms's glorious 2nd Symphony (in D).

At the 4th concert, Mr. John B. McEwen introduced his Symphonic Elegy "Coronach," and Mr. Kennerley Rumford sang two songs by Mr. Hubert Bath, one of which, "The Viking's War Song," was heard for the first time. Mr. Tivadar Nachéz played his new Violin Concerto (No. 2) in B minor, and Mme Clara Butt sang, and was presented with a bracelet.

At the 5th, Mme Sophie Menter made her first appearance since 1896, playing, in addition to several solos, Liszt's E $\flat$  Concerto for Pianoforte. César Franck's Symphony in D minor was repeated. There was no singer in this concert.

At the 6th concert, a second composition by Mr. G. W. Chadwick, the distinguished American musician, was presented, viz. a Symphonic Poem, "Cleopatra." A new tenor, Mr. Felix Senius, appeared, and Richard Strauss's Symphonic Poem "Don Juan" was heard for the first time at these concerts. Elgar's Overture "Cockaigne," already alluded to, completed the Programme.

At the last concert, Mlle Johanne Stockmarr, the pianist,

made her first appearance, Lady Hallé played the Mendelssohn Concerto, Dr. Frederic Cowen's "Butterfly's Ball" Overture was repeated, and Beethoven's "Pastoral" Symphony ended the year's work. Dr. Cowen resigned his position at the end of the season.

## PROGRAMMES FOR 1907

### FIRST CONCERT. WEDNESDAY, FEBRUARY 6

#### PART I

NATIONAL ANTHEM

OVERTURE, "Hebrides" . . . . . Mendelssohn

CONCERTO for Pianoforte in B $\flat$  . . . . . Tschaikowsky

TERESA CARREÑO.

AIR DES ADIEUX (Jeanne d'Arc) . . . . . Tschaikowsky

AMY CASTLES.

(Her first appearance at these Concerts.)

#### PART II

SYMPHONY (The Eroica) . . . . . Beethoven

PIANOFORTE SOLOS { (a) Impromptu (Op. 90, No. 2) . . . . . Schubert  
(b) Soirées de Vienne (No. 6) . . . . . Schubert—Liszt  
(c) Marche Militaire . . . . . Schubert—Tausig

TERESA CARREÑO.

OVERTURE, "Benvenuto Cellini" . . . . . Berlioz

Conductor, EDOUARD COLONNE.

### SECOND CONCERT. THURSDAY, FEBRUARY 28

#### PART I

IRISH RHAPSODY (No. 1) . . . . . C. Villiers Stanford

TWO SONGS { (a) "Full fathom five" . . . . . (Shakespeare's Purcell  
(b) "Come unto these yellow sands" } Tempest)

(Scored by C. Villiers Stanford.)

MARIE BREMA.

CONCERTO for Pianoforte in F minor . . . . . Chopin

VLADIMIR DE PACHMANN.

SYMPHONY in E $\flat$  . . . . . Georges Enesco

(First time in London.)

#### PART II

THREE LIEDER { (a) "Lied der Ghawaze" . . . . . Weingartner  
(b) "Plauderwäsche" . . . . .  
(c) "Lied der Walküre" . . . . .

MARIE BREMA.

PIANOFORTE SOLOS { (a) Andante and Rondo capriccioso . . . . . Mendelssohn  
(b) Étude in F minor . . . . . Liszt

VLADIMIR DE PACHMANN.

OVERTURE, "Les Abencérages" . . . . . Cherubini

Conductor, DR. FREDERIC H. COWEN.

## THIRD CONCERT. WEDNESDAY, MARCH 13

## PART I

PRELUDE to an unpublished Opera, "Ione" . . . . . *Arthur Hervey*  
(First performance : conducted by the Composer.)

CONCERTO for Pianoforte . . . . . *Schumann*  
PERCY GRAINGER.

(First appearance at these Concerts.)

ARIA from "Hyppolyte et Aricie" . . . . . *Rameau (1733)*  
BLANCHE MARCHESI.

CONCERTO for Violin (No. 1) in A . . . . . *Christian Sinding*  
JOHANNES WOLFF.

(Conducted by the Composer, who makes his first appearance in  
England.)

## PART II

SYMPHONY (No. 2) in D . . . . . *Brahms*  
Conductor, DR. FREDERIC H. COWEN.

## FOURTH CONCERT. WEDNESDAY, APRIL 17

## PART I

OVERTURE, "The Tempest" . . . . . *Sullivan*

NEW VIOLIN CONCERTO (No. 2) in B minor (Op. 36) . . . . . *Nachèz*  
TIVADAR NACHÈZ.

AIR, "Mon cœur s'ouvre" (Samson et Delilah) . . . . . *Saint-Saëns*  
CLARA BUTT.

SYMPHONIC ELEGY, "Coronach" . . . . . *John B. McEwen*  
(First time at these Concerts.)

## PART II

NEW SONGS { (a) "Longing" . . . . . } *Hubert Bath*  
{ (b) "The Viking's War-Song" }  
(First performance.)

R. KENNERLEY RUMFORD.

SUITE in G (No. 3) . . . . . *Tschaikowsky*  
Conductor, DR. FREDERIC H. COWEN.

## FIFTH CONCERT. THURSDAY, MAY 2

## PART I

OVERTURE, SCHERZO and FINALE . . . . . *Schumann*

CONCERTO for Pianoforte in E $\flat$  . . . . . *Liszt*  
SOPHIE MENTER.

(Her first appearance here since 1896.)

## PART II

SYMPHONY in D minor . . . . . *César Franck*

PIANOFORTE SOLOS { (a) Prelude . . . . . } *Chopin*  
{ (b) Mazurka . . . . . } *Chopin*  
{ (c) "Erl-König" . . . . . } *Schubert—Liszt*

SOPHIE MENTER.

OVERTURE, "Carneval" . . . . . *Dvořák*  
Conductor, DR. FREDERIC H. COWEN.



## SIXTH CONCERT. THURSDAY, MAY 16

## PART I

- SYMPHONIC POEM, "Cleopatra" . . . . . *G. W. Chadwick*  
 (First time in London.)
- CONCERTO for Violin . . . . . *Beethoven*  
 MISCHA ELMAN.
- ARIA, "Un aura amorosa" (Cosi fan tutte) . . . . . *Mozart*  
 FELIX SENIUS.  
 (First appearance in London.)

## PART II

- SYMPHONIC POEM, "Don Juan" . . . . . *Richard Strauss*  
 (First time at these Concerts.)
- SOLO VIOLIN { (a) "Sérénade mélancolique" . . . . . *Tschaikowsky*  
 { (b) "Étude Caprice" . . . . . *Paganini—Auer*  
 MISCHA ELMAN.
- OVERTURE, "Cockaigne" . . . . . *Elgar*  
 Conductor, DR. FREDERIC H. COWEN.

## SEVENTH CONCERT. THURSDAY, MAY 30

## PART I

- OVERTURE, "Butterfly's Ball" . . . . . *Cowen*
- CONCERTO for Pianoforte in A . . . . . *Grieg*  
 JOHANNE STOCKMARR.  
 (Her first appearance at these Concerts.)
- { SCENA from "Die Walküre" . . . . . *Wagner*  
 { AIR, "Mariage des Roses" (Pianoforte, RAPHAEL  
 { ROCHE<sup>1</sup>) . . . . . *César Franck*  
 GEORGES MAUGUIERE.  
 (His first appearance at these Concerts.)

- CONCERTO for Violin . . . . . *Mendelssohn*  
 LADY HALLÉ.

## PART II

- SYMPHONY, "The Pastoral" (No. 6) . . . . . *Beethoven*  
 NATIONAL ANTHEM

Conductor, DR. FREDERIC H. COWEN.

1908

A scheme of inviting different conductors of eminence for each concert was, this year, entered upon by the Directors, and has been in practice ever since.

After the National Anthem, the 1st concert opened with a first performance of Dr. Grieg's "Funeral March," played in memory not only of the talented composer himself, who died

<sup>1</sup> Raphael Roche was the grandson of Moscheles.



September 4, 1907, but also of Dr. Josef Joachim, who left a vast number of mourning friends and admirers on August 15 of the same year.

A Concerto in D minor, for Two Principal Violins and Stringed Orchestra, by Bach was played (for the first time at these concerts) by Messrs. Franz von Vecsey and Jenö Hubay, the latter making his first appearance in England. Mr. Hubay's new Violin Concerto was given by Mr. von Vecsey, for the first time in England, and Sibelius's Symphonic Poem "Finlandia," for the first time at these concerts.

Mr. Henry J. Wood also made his first appearance, as conductor of the entire concert. He also conducted the 2nd, with a most interesting Programme; Bach's Brandenburg Concerto (No. 3) in G, the Schumann Concerto, played by Mr. Emil Sauer, Beethoven's C minor Symphony, Elgar's "Enigma" Variations (for the first time at these concerts) and Richard Strauss's "Till Eulen-spiegel." A new Vocal Scena, "The Bells," by Mr. Franco Leoni, had a first performance, with Mr. Charles Tree as soloist; his voice was, however, completely drowned by the orchestral noise!

At the 3rd concert, Mr. Jean Sibelius, the founder of a Finnish school of music, made his first appearance in London, conducting a new Symphony in C. Other first appearances were those of Miss Esta D'Argo, a bright Australian soprano, and Mr. Herbert Fryer, a most promising pianist, who played Eugen D'Albert's fine Concerto (No. 2) with great effect. Brahms's "Academic" Overture concluded the concert, which was conducted by Dr. Cowen.

Mr. Landon Ronald (now the gifted Director of the Guildhall School of Music) conducted the 4th concert, when Mr. York Bowen's new Concerto for Viola had a first public performance, and served to introduce a notable viola-player, Mr. Lionel Tertis. Mme Blanche Marchesi gave Londoners the first opportunity of hearing Berlioz's Scena "Cleopatra," and Part II was occupied by Tschaiikowsky's 4th Symphony.

At the 5th concert, Mr. Henry J. Wood again officiated, but handed over the bâton to Mr. Granville Bantock for his Prelude and Three Songs from "Sappho," the latter sung by Miss Edith Clegg. This was her first appearance, as it was Mr. Bantock's introduction to the Society.

A new pianist, Mr. Evelyn Howard-Jones, played Brahms's 2nd Concerto, and Schubert's mighty Symphony in C (No. 9) concluded the concert.

At the 6th, the great conductor and accompanist, Mr. Arthur Nikisch, made his first appearance in both capacities.

He conducted the entire concert, and, as accompanist, was most sympathetic with the singer, Miss Elena Gerhardt, who made her first appearance. It would be impossible to find a more perfect sympathy between singer and player.

Mr. Efrem Zimbalist, a clever young violinist, made his debut in Tschaikowsky's Violin Concerto. Mr. Nikisch conducted, in his marvellous way, the "Wald-Weben" from Wagner's "Siegfried," Liszt's Symphonic Poem "Les Préludes" and the C major Symphony of Schumann.

At the 7th concert, Dr. Cowen conducted, introducing two new works, Mr. Hamilton Harty's "Comedy Overture," and Mr. Edward German's Suite "The Seasons," Nos. 1 and 4.

This year the winter (or autumn) season was resumed, and has continued until the present time, ranking as part of the next season.

The 1st concert was given on Thursday, November 12, and was conducted by Mr. Henry J. Wood, opening with the National Anthem, as is customary at the commencement of a new season. Mr. Jan Kubelik played the Paganini Violin Concerto in D, and, as a Violin Solo, Mr. Saint-Saëns's "Havanaise."

At the 2nd, on November 26, Svensden's "Carnival in Paris," an Orchestral Episode, and Mr. Paul Dukas's "L'Apprenti Sorcier," which he terms a "Scherzo," were the two novelties, Mr. Efrem Zimbalist played the Beethoven Concerto and Sir Charles Santley gave another example of his great art.

Mr. Henry J. Wood again conducted.

At the 3rd and last winter concert, Mr. Landon Ronald took charge, except in Mr. Frederick Delius's new work, "In a Summer Garden," which the composer directed. The pianist was Mr. Ferruccio Busoni, and Brahms's Symphony (No. 2) in D concluded another year's work.

It is worthy of notice that certain Members, feeling that English composers were not properly recognised, resigned their membership, but withdrew the resignations on condition that at least two British works appeared in each year's Programmes. It will be found, on perusal of this book, that at least two, generally more, British works have been given year after year, for quite a long time (of course, the works chosen were not always by the Members referred to).

## PROGRAMMES FOR 1908

## FIRST CONCERT. WEDNESDAY, JANUARY 29

## PART I

NATIONAL ANTHEM

FUNERAL MARCH

(First time at these Concerts.)

*Grieg*

(In memory of Dr. Grieg and Dr. Joachim.)

CONCERTO for two Violins and Stringed Orchestra in

D minor

(First time at these Concerts.)

*Bach*

FRANZ VON VECSEY and JENŐ HUBAY.

(The latter's first appearance in England.)

SYMPHONY (No. 5) in E minor . . . . . *Tschaikowsky*

## PART II

NEW CONCERTO for Violin

(First performance in England.)

*Hubay*

FRANZ VON VECSEY.

SYMPHONIC POEM, "Finlandia"

(First time at these Concerts.)

*Sibelius*

Conductor, HENRY J. WOOD.

(His first appearance at these Concerts.)

## SECOND CONCERT. THURSDAY, FEBRUARY 13

## PART I

BRANDENBURG CONCERTO for Strings (No. 3) in G

*Bach*

CONCERTO for Pianoforte

*Schumann*

EMIL SAUER.

NEW VOCAL SCENA, "The Bells"

*Franco Leoni*

(First performance.)

CHARLES TREE.

(His first appearance at these Concerts.)

SYMPHONY (No. 5) in C minor . . . . .

*Beethoven*

## PART II

ORCHESTRAL VARIATIONS (Enigma) (Op. 36)

*Elgar*

(First time at these Concerts.)

PIANOFORTE SOLOS { (a) Præludium (Op. 104, No. 1) . . . . . *Mendelssohn*  
{ (b) Nocturne (Op. 27, No. 2) . . . . . *Chopin*  
{ (c) Tarantelle, "Venezia e Napoli" . . . . . *Liszt*

EMIL SAUER.

SYMPHONIC POEM, "Till Eulen-spiegel"<sup>1</sup>*Richard Strauss*

Conductor, HENRY J. WOOD.

<sup>1</sup> By arrangement with Breitkopf and Härtel.

## THIRD CONCERT. THURSDAY, FEBRUARY 27

## PART I

SERENADE-NOCTURNE (No. 6) in D for String Quartett  
and Orchestra . . . . . *Mozart*

AIR, "Praise the Redeemer" (Mount of Olives) . . . *Beethoven*  
ESTA D'ARGO.

(Her first appearance at these Concerts.)

NEW SYMPHONY in C . . . . . *Sibelius*  
(Conducted by the Composer, who will make his first appearance  
in London.)

## PART II

CONCERTO for Pianoforte (No. 2) in E . . . *Eugen D'Albert*  
HERBERT FRYER.

(His first appearance at these Concerts.)

OVERTURE, "Academic" . . . . . *Brahms*  
Conductor, DR. FREDERIC H. COWEN.

## FOURTH CONCERT. THURSDAY, MARCH 26

## PART I

OVERTURE, "Oberon" . . . . . *Weber*

NEW CONCERTO for Viola . . . . . *York Bowen*  
(First public performance.)

LIONEL TERTIS.

(His first appearance at these Concerts.)

LYRIC SCENE, "Cleopatra" . . . . . *Berlioz*  
(First time in London)

BLANCHE MARCHESI.

INTRODUCTION and CLOSING SCENE (Tristan und Isolde) *Wagner*

## PART II

SYMPHONY in F (No. 4) . . . . . *Tschaikowsky*  
Conductor, LANDON RONALD.

## FIFTH CONCERT. THURSDAY, APRIL 9

## PART I

OVERTURE, "The Flying Dutchman" . . . *Wagner*

CONCERTO for Pianoforte in B $\flat$  (No. 2, Op. 83) . . *Brahms*  
EVLYN HOWARD-JONES.

(His first appearance at these Concerts.)

PRELUDE and THREE SONGS from "Sappho" . *Granville Bantock*  
(Conducted by the Composer : his first appearance at these  
Concerts.)

EDITH CLEGG.

(Her first appearance at these Concerts.)

## PART II

SYMPHONY in C major (No. 9) . . . . . *Schubert*  
Conductor, HENRY J. WOOD.



## SIXTH CONCERT. THURSDAY, MAY 14

## PART I

SYMPHONY in C major . . . . . *Schumann*SONG, "Mignon" . . . . . *Liszt*

ELENA GERHARDT.

(Her first appearance at these Concerts.)

WALD-WEBEN (Siegfried) . . . . . *Wagner*

## PART II

CONCERTO for Violin . . . . . *Tschaikowsky*

EFREM ZIMBALIST.

(His first appearance at these Concerts.)

LIEDER { (a) "Der Freund" . . . . .  
 (b) "Und willst Du Deinen Liebsten sterben" } *Hugo Wolff*  
 sehen "  
 (c) "Wiegenlied" } . . . . .  
 (d) "Caecilie" } *Richard Strauss*

ELENA GERHARDT.

(Accompanied on the Pianoforte by ARTHUR NIKISCH.)

SYMPHONIC POEM, "Les Préludes" . . . . . *Liszt*

Conductor, ARTHUR NIKISCH.

(His first appearance at these Concerts.)

## SEVENTH CONCERT. THURSDAY, MAY 28

## PART I

COMEDY OVERTURE . . . . . *Hamilton Harty*

(First time at these Concerts.)

CONCERTO for Pianoforte in E $\flat$  . . . . . *Liszt*

ERNST LENGYEL.

(His first appearance at these Concerts.)

AIR and VARIATIONS (from Suite No. 3) . . . . . *Tschaikowsky*

## PART II

SYMPHONY (No. 7) in A . . . . . *Beethoven*

PIANOFORTE SOLOS { (a) Fantasia in F minor . . . . . *Chopin*  
 (b) Moto continuo (Sonata in C) . . . . . *Weber*

ERNST LENGYEL.

SYMPHONIC SUITE, "The Seasons" (Nos. 1 and 4) *Edward German*

(First time at these Concerts.)

NATIONAL ANTHEM

Conductor, DR. FREDERIC H. COWEN.

## WINTER SEASON'S PROGRAMMES, 1908

## FIRST CONCERT. THURSDAY, NOVEMBER 12

## PART I

NATIONAL ANTHEM

NORWEGIAN RHAPSODY . . . . . *Lalo*



CONCERTO for Violin in D . . . . . *Paganini*

JAN KUBELIK.

SYMPHONY (No. 7) in A . . . . . *Beethoven*

## PART II

VIOLIN SOLO, "Havanaise" . . . . . *Saint-Saëns*

JAN KUBELIK.

CAPRICCIO ESPAGNOLE . . . . . *Rimsky-Korsakoff*

Conductor, HENRY J. WOOD.

SECOND (WINTER) CONCERT. THURSDAY, NOVEMBER 26

## PART I

“CARNIVAL IN PARIS” . . . . . *Svensden*

(First time at these Concerts.)

CONCERTO for Violin . . . . . *Beethoven*

EFREM ZIMBALIST.

SYMPHONY in D (No. 35, Haffner) . . . . . *Mozart*

## PART II

{ RECITATIVO, " Se di terror capace " }  
{ ARIA, " Del minacciar del vento " } (Ottone) . . . *Handel*

SIR CHARLES SANTLEY.

VIOLIN SOLO, "Introduction and Tarantelle" . . . *Sarasate*

EFREM ZIMBALIST.

(Accompanied on the Pianoforte by HENRY R. BIRD.)

SCHERZO, " L'apprenti sorcier " . . . . . *Dukas*

(First time at these Concerts.)

Conductor, HENRY J. WOOD.

THIRD (WINTER) CONCERT. FRIDAY, DECEMBER 11

## PART I

OVERTURE, "Carneval" . . . . . *Dvořák*

CONCERTO for Pianoforte in A . . . . . *Liszt*

FERRUCCIO BUSONI.

NEW ORCHESTRAL WORK, "In a Summer Garden" . . . *Delius*

(First performance : conducted by the Composer.)

PIANOFORTE SOLO, "Prelude, Chorale and Fugue" . *César Franck*

FERRUCCIO BUSONI.

## PART II

SYMPHONY (No. 2) in D . . . . . *Brahms*

Conductor, LANDON RONALD.

1909

The 1st concert commemorated the centenary of Mendelssohn's birth, and the Programme contained a portrait (from Jäger's picture), an appreciation by Mr. F. Gilbert Webb, and a list of his works performed by the Society. His "Scotch "

Symphony, "Midsummer Night's Dream" Overture and G minor Concerto for Pianoforte were played, the latter by Mr. Raoul Pugno, in addition to three of his pianoforte pieces. The pianist hardly seemed in his most sympathetic mood! Mr. J. B. McEwen's Border Ballad "Grey Galloway" had a first and successful hearing, and Mr. Alexis Chabrier's Overture "Gwendoline" was heard, for the first time at these concerts. Mr. Camille Chevillard, who married Lamoureux's daughter, and followed his late father-in-law as Director of the famous Lamoureux Concerts in Paris, was the conductor of this concert.

At the 2nd, conducted by Mr. Luigi Mancinelli, the Prelude to Act II of Goldmark's Opera "Die Königin von Saba" was played, for the first time in London; Mr. Arthur Hervey conducted a first performance of his Tone-Poem "Summer," Mr. Leopold Godowsky played and the conductor's, Mr. Mancinelli's, own Overture "Cleopatra" was introduced.

Mr. Bruno Walter conducted the 3rd concert of this year. He was Weingartner's "lieutenant" at the Court Opera House of Vienna, and a clever conductor. Mr. Emil Sauer played Beethoven's E♭ Concerto, and Miss Ethel Smyth's fine Overture to her Opera "The Wreckers" was heard for the first time, as arranged for concert-performance by this talented composer.

Mr. Nikisch conducted the 4th concert, and gave his first and a very interesting reading of Sir Edward Elgar's Symphony No. 1 in A♭. Mr. John Coates sang, with considerable vigour, the "Forge Songs" from Wagner's "Siegfried."

The 1st winter concert, November 11, commenced the ninety-eighth season. Sir Edward Elgar conducted and four of his works were presented, one of which, the Suite "Wand of Youth" (No. 2), was played for the first time at these concerts. Mme Kirkby Lunn made her first appearance in the "Sea Pictures," and was presented with the Beethoven Gold Medal. Mr. Sapellnikoff repeated Tschaikowsky's Pianoforte Concerto in B♭, which was introduced by him to English audiences at the Philharmonic Concert of April 11, 1889, under the composer's direction.

At the 2nd winter concert, Mr. Bruno Walter returned to England and conducted, repeating Miss Ethel Smyth's successful Overture to "The Wreckers." He also directed Strauss's "Till Eulenspiegel" and the "Eroica" Symphony. Mlle Alice Verlet made her first appearance as a vocalist at these concerts, and Mr. Harold Bauer played Brahms's D minor Concerto for Pianoforte.

Mr. Bruno Walter remained in England to conduct the 3rd concert (the last one in 1909), on December 8. Part I consisted solely of Tschaikowsky's much-played "Pathetic" Symphony; in Part II, Miss Katherine Parlow (a veritable successor to Lady Hallé) played Goldmark's A minor Concerto for Violin, and Mr. Frederic Austin gave an artistic rendering of two songs by Miss Ethel Smyth, who conducted them. This is the first record of a *lady* conducting the Philharmonic Orchestra!

### PROGRAMMES FOR 1909

#### FIRST CONCERT. TUESDAY, FEBRUARY 2.<sup>1</sup>

##### PART I

OVERTURE, "Midsummer Night's Dream" . . .	<i>Mendelssohn</i>
CONCERTO for Pianoforte in G minor . . .	<i>Mendelssohn</i>
RAOUL PUGNO.	
SYMPHONY in A (The Scotch) . . .	<i>Mendelssohn</i>

##### PART II

BORDER BALLAD, "Grey Galloway" . . .	<i>J. B. McEwen</i>
(First performance.)	
PIANOFORTE SOLOS { (a) Hunting Song (b) Capriccio (Op. 16) in E minor (c) Spinning Song }	<i>Mendelssohn</i>
RAOUL PUGNO.	
OVERTURE, "Gwendoline" . . .	<i>Chabrier</i>
(First time at these Concerts.)	
Conductor, CAMILLE CHEVILLARD.	

#### SECOND CONCERT. THURSDAY, FEBRUARY 18

##### PART I

PRELUDE to Act 2, "Die Königin von Saba" . . .	<i>Goldmark</i>
(First time in London.)	
CONCERTO for Pianoforte in F minor . . .	<i>Chopin</i>
LEOPOLD GODOWSKY.	
SYMPHONY (No. 5) in C minor . . .	<i>Beethoven</i>

##### PART II

TONE-POEM, "Summer" . . .	<i>Arthur Hervey</i>
(First performance : conducted by the Composer.)	
PIANOFORTE SOLOS { (a) Capriccio (Op. 76, No. 2) (b) Paganini Variations }	<i>Brahms</i>
LEOPOLD GODOWSKY.	
OVERTURE, "Cleopatra" . . .	<i>Mancinelli</i>
(First time at these Concerts.)	
Conductor, LUIGI MANCINELLI.	

<sup>1</sup> Commemorating the centenary of Mendelssohn's birthday (February 3, 1809), the Programme contained a portrait, an Appreciation by F. Gilbert Webb, and a list of his works performed by the Society.

## THIRD CONCERT. WEDNESDAY, MARCH 3

## PART I

SYMPHONY (No. 1) in B $\flat$  . . . . . *Schumann*CONCERTO for Pianoforte in E $\flat$  . . . . . *Beethoven*

EMIL SAUER.

## PART II

OVERTURE, "The Wreckers" . . . . . *Ethel M. Smyth*  
(First time, as arranged for Concert performance by the  
Composer.)PIANOFORTE SOLOS { (a) "Ricordanza" . . . . . *Liszt*  
(b) Allegro de Concert in A . . . . . *Chopin*

EMIL SAUER.

OVERTURE, "Leonora" (No. 3) . . . . . *Beethoven*

Conductor, BRUNO WALTER.

(His first appearance at these Concerts.)

## FOURTH CONCERT. THURSDAY, MAY 13

OVERTURE, "Die Meistersinger" . . . . . *Wagner*SYMPHONY (No. 1) in A $\flat$  (Op. 55) . . . . . *Elgar*  
(First performance under NIKISCH in England.)FORGE SONGS { (a) "Nothung, Nothung" . . . . . *Wagner*  
(b) "Hoho, Hoho, Hohei" } (Siegfried)

JOHN COATES.

OVERTURE, "Francesca da Rimini" . . . . . *Tschaikowsky*

NATIONAL ANTHEM

Conductor, ARTHUR NIKISCH.

## FIRST (WINTER) CONCERT. NOVEMBER 11

## PART I

NATIONAL ANTHEM

CONCERT-OVERTURE, "In the South" . . . . . *Elgar*SONGS, "Sea-Pictures" . . . . . *Elgar*

KIRKBY LUNN.

(Her first appearance at these Concerts.)

CONCERTO for Pianoforte (No. 1) in B $\flat$  . . . . . *Tschaikowsky*

BASIL SAPELLNIKOFF.

(Performed for the first time in England by this artist at the  
Society's Concert of April 11, 1889, under the Composer's direc-  
tion.)

## PART II

ORCHESTRAL VARIATIONS, Op. 36 (Enigma) . . . . . *Elgar*PIANOFORTE SOLOS { (a) "Bénédiction de Dieu" . . . . . *Liszt*  
(b) "Rhapsodie Hongroise" (No. 6) }

BASIL SAPELLNIKOFF.

SUITE, "The Wand of Youth" (No. 2) . . . . . *Elgar*

(First time at these Concerts.)

Conductor, SIR EDWARD ELGAR.



## SECOND (WINTER) CONCERT. THURSDAY, NOVEMBER 25

## PART I

SYMPHONY, No. 3 (Eroïca) . . . . . *Beethoven*SONGS { (a) "De l'extase" (Il Seraglio) . . . . . *Mozart*  
(b) "Air de Jeanot et Colin" . . . . . *Isouard (1610)*

ALICE VERLET.

(Her first appearance at these Concerts.)

## PART II

CONCERTO for Pianoforte in D minor . . . . . *Brahms*

HAROLD BAUER.

OVERTURE, "The Wreckers" . . . . . *Ethel M. Smyth*SYMPHONIC POEM, "Till Eulenspiegel" . . . . . *Richard Strauss*

Conductor, BRUNO WALTER.

## THIRD (WINTER) CONCERT. WEDNESDAY, DECEMBER 8

## PART I

SYMPHONY (The Pathetic) . . . . . *Tschaikowsky*

## PART II

CONCERTO for Violin in A minor . . . . . *Goldmark*

KATHLEEN PARLOW.

(Her first appearance at these Concerts.)

SONGS { (a) "Chrysilla" } . . . . . *Ethel M. Smyth*  
(b) "Anacreontic Ode" }

(Conducted by the Composer.)

FREDERIC AUSTIN.

SYMPHONIC POEM, "Mazeppa" . . . . . *Liszt*

Conductor, BRUNO WALTE

## 1910

The year opened, at the 1st concert on February 10, with Mr. William Wallace's particularly clever and interesting Symphonic Poem "Villon," the work of a true genius. It was most favourably received. Mr. Landon Ronald's Scena "Shah Jehan" was sung by the American operatic baritone Mr. Edmund Burke, who made his first appearance at these concerts, whilst Mr. Emil Sauer bade farewell with the Schumann Concerto and three solos, and was presented with the Beethoven Gold Medal. In Part II, Sir Hubert Parry conducted a rewritten version of his Symphony (No. 4) in E minor, and secured a fine reading of it by the orchestra, which was at its best. With this exception, the entire concert was conducted by Landon Ronald. Queen Alexandra honoured the occasion with her presence.



At the 2nd concert, the centenary of Chopin's birthday was commemorated, the Programme-book, now annotated by Mr. Edwin Evans, containing a eulogy of the composer by that gentleman and a portrait. The Funeral March from his Pianoforte Sonata (Op. 35) was played, as orchestrated by Henry J. Wood, and Mr. Godowski played his E minor Concerto and, as solos, his Barcarole in F # and Scherzo in C #.

Mr. Mancinelli not only conducted the entire concert, but he contributed a new "Romantic Overture," composed expressly for and dedicated to the Philharmonic Society, which was played for the first time at this concert.

The Subscribers also had the pleasure of hearing Mr. Robert Radford's fine voice in two Arias by Mozart.

At the 3rd concert, also conducted by Mr. Mancinelli, Miss Perceval Allen sang, and Mr. Emile Sauret was fine in the Beethoven Concerto; the Suite, "The Night before Christmas,"<sup>1</sup> by Mr. Rimsky-Korsakoff, and a Poem for Orchestra, "Queen Mab," conducted by its composer, Mr. Joseph Holbrooke, were both played for the first time at these concerts.

Just before the date of the 4th concert, to the distress of the whole world, that noble peacemaker King Edward VII died.

By express desire of King George V, although May 19 was the eve of the late King's funeral, the concert was carried through on that date. Mr. Nikisch conducted, and again accompanied Miss Elena Gerhardt in her songs.

The concert concluded with the Dead March in "Saul."

Mr. Ernest Schelling appeared and played his American "Fantastic Suite" for Pianoforte and Orchestra, and also some solo pieces.

The concert ended, significantly, with the National Anthem. "Le Roi est mort; vive le Roi."

The 1st winter concert (opening the ninety-ninth season), took place on November 10, when Sir Edward Elgar conducted before a house crammed to the doors, many being turned away. This excitement was due to the first performance of his Violin Concerto, played by Kreisler. Elgar's first Symphony was also played.

At the 2nd winter concert, Kreisler played and Elgar conducted the Concerto for a second time, with another similarly packed house, and much enthusiasm. The rest of the concert was directed by Mr. Mlynarski, and included Goldmark's "Sakuntala" Overture, Tschaikowsky's 4th Symphony, and two songs interpreted by Mr. Edmund Burke.

<sup>1</sup> This is the *correct* title. In the Programme it is called "Christmas Night."

At the last concert, December 7, Mr. Thomas Beecham conducted, and the Mozart Symphony (No. 34) in C was admirably played, also an Overture by Boccherini and Delius's weird Symphonic Poem "Paris." Miss Katherine Ruth Heyman endeavoured to make herself heard in Mr. Vincent D'Indy's *Sinfonie Montagnarde*, but was badly beaten in the attempt by the percussion! Perhaps D'Indy intended the pianoforte to be on a level with the rest of the orchestra.

Mr. W. H. Bell, the composer of much clever Pageant-music, conducted his Phantasy-Prelude "The Shepherd" with considerable success.

Mr. Beecham concluded the concert with a very striking performance of the Overture to Wagner's "Der Fliegende Holländer."

### PROGRAMMES FOR 1910

#### FIRST CONCERT. THURSDAY, FEBRUARY 10

##### PART I

SYMPHONIC POEM (No. 6), "Villon" . . . . . *William Wallace*  
CONCERTO for Pianoforte . . . . . *Schumann*

EMIL SAUER.

NEW DRAMATIC SCENA, "Shah Jehan" . . . . . *Landon Ronald*

EDMUND BURKE.

(His first appearance at these Concerts.)

PIANOFORTE { (a) "Volubilité" (Concert-Étude, No. 18) . . . . . *Sauer*  
SOLOS { (b) "Claire de Lune" (from "Suite Bergamesque") . . . . . *Debussy*  
(c) "Venezia e Napoli" . . . . . *Liszt*

EMIL SAUER.

##### PART II

SYMPHONY (No. 4) in E minor . . . . . *Sir Hubert Parry*  
(Conducted by the Composer.)

ORCHESTRAL SCENE, "Entrance of Gods into Walhalla" . . . . . *Wagner*  
(Das Rheingold)

(By permission of Messrs. Schott and Co.)

Conductor, LANDON RONALD.

#### SECOND CONCERT. THURSDAY, FEBRUARY 24<sup>1</sup>

##### PART I

FUNERAL MARCH (Scored by Henry J. Wood) . . . . . *Chopin*

CONCERTO for Pianoforte in E minor . . . . . *Chopin*

LEOPOLD GODOWSKY.

<sup>1</sup> Commemorating the centenary of Chopin's birthday (February 22, 1810), the Programme contained a Eulogy by Edwin Evans, and a Portrait.

NEW ROMANTIC OVERTURE (composed expressly for,  
and dedicated to, the "Philharmonic Society") . *Mancinelli*  
(First performance.)

ARIAS { (a) " Possenti numi " (Il Flauto Magico) } . *Mozart*  
{ (b) " Ah, che voglio trionfare " (Il Seraglio) }  
ROBERT RADFORD.

(His first appearance at these Concerts.)

PIANOFORTE SOLOS { (a) Barcarole in F# } . . . *Chopin*  
{ (b) Scherzo in C# }  
LEOPOLD GODOWSKY.

#### PART II

SYMPHONY (No. 7) in A . . . . . *Beethoven*  
Conductor, LUIGI MANCINELLI.

### THIRD CONCERT. WEDNESDAY, MARCH 9

#### PART I

OVERTURE, " La Vestale " . . . . . *Spontini*

VOCAL SCENE, " Isolde's narration to Brangaene "  
(Tristan und Isolde) . . . . . *Wagner*  
(By permission of Breitkopf and Härtel.)

PERCEVAL ALLEN.

POEM for ORCHESTRA (No. 5), " Queen Mab " . . . . . *Holbrooke*  
(First time at these Concerts : conducted by the Composer.)

#### PART II

CONCERTO for Violin . . . . . *Beethoven*

EMILE SAURET.

ORCHESTRAL SUITE, " The Night before Christmas " *Rimsky-Korsakoff*  
(First time at these Concerts.)

Conductor, LUIGI MANCINELLI.

### FOURTH CONCERT. THURSDAY, MAY 19<sup>1</sup>

#### PART I

DEAD MARCH (Saul) . . . . . *Handel*  
(In memory of HIS LATE MOST GRACIOUS MAJESTY KING EDWARD VII,  
Patron of this Society.)

SYMPHONY in E minor . . . . . *Rachmaninoff*  
(First performance in England.)

ARIA, " Elizabeth's Prayer " (Tannhäuser) . . . . . *Wagner*  
ELENA GERHARDT.

#### PART II

FANTASTIC SUITE for Pianoforte and Orchestra . . . . . *Schelling*  
ERNEST SCHELLING.  
(First time at these Concerts.)

SONGS { (a) " Wiegenlied " } . . . . . *Richard Strauss*  
{ (b) " Heimliche Aufforderung " }  
ELENA GERHARDT.

(Accompanied on the Pianoforte by ARTHUR NIKISCH.)

<sup>1</sup> On the eve of the late King's funeral, by express desire of King George.





## 1911

The 1st concert, February 9, was conducted by Dr. Chessin. Mr. Moritz Rosenthal was the pianist, and Miss Maggie Teyte the vocalist, the latter making her first appearance in some old French chansons. An Orchestral Selection by Mr. Liadoff was played for the first time in England, and a Symphonic Suite, "Scheherazade," by Rimsky-Korsakoff for the first time at these concerts.

At the 2nd concert, Mr. Albert Coates conducted. In Part I, two Cantatas (Preludes), by J. S. Bach, scored by Siloti and Steinberg respectively, and in Part II, a Concerto for strings by Vivaldi, were all played for the first time at these concerts. Mr. Alfred Cortôt performed Mr. Saint-Saëns's Pianoforte Concerto (No. 4) in C minor, making his first appearance, and Mme Nevada's daughter, Mlle Mignon Nevada, made her debut in "Charmant Oiseau," by Félicien David. Three short orchestral pieces by Messrs. Liadoff, Steinberg and Rimsky-Korsakoff ended the concert.

The 3rd was conducted (without bâton) by Mr. Safonoff. Mr. Raoul Pugno gave a fine rendering of Grieg's Pianoforte Concerto (a work evidently to his taste), and Miss Ruth Vincent sang Mozart's "Dove sono." It will be remembered that this song was the first vocal *solo* permitted at the Philharmonic Society's concerts, when Miss Stevens, afterwards Countess of Essex, sang it in 1816. Prior to that occasion only concerted vocal music had been tolerated, which had, in every case, to be accompanied by orchestra; at the present time a concerted piece for voices would be the novelty.

At the 4th concert, Nikisch gave a magnificent rendering of Schubert's mighty Symphony in C. This was followed by a clever Pianoforte Concerto, composed by Mr. Arthur Hinton and played by his wife (*née* Katherine Goodson); then that prince of viola-players, Mr. Lionel Tertis, played with great effect the Romance and Finale from Mr. B. J. Dale's beautiful Suite for Viola and Orchestra. The concert and the ninety-ninth season ended with the Tannhäuser Overture and Sir Henry Wood's version of the National Anthem.

The first winter concert, on November 7, opened the hundredth season of the Society, but the actual *centenary* did not commence until February 8, 1912.

The 1st winter concert was conducted by Mr. Willem Mengelberg, of Amsterdam. A finer conductor has never visited this country, and the effect upon both orchestra and audience of his overpowering force, his masterful direction



and his reading of the works performed was simply magical. Rachmaninoff played his new Concerto (No. 3) in D minor, which was very well received ; but the gem of the concert was the somewhat neglected 4th Symphony of Schumann. A marvellous rendering of Tchaikowsky's "Romeo and Juliet" Overture commenced (after the National Anthem) a brilliant concert, which augured well for the hundredth season.

At the 2nd winter concert, Sir Charles V. Stanford conducted a brilliant rendering of the "Faust-Ouverture" of Wagner and Dvořák's 4th Symphony in G. Robert Radford sang Mozart's beautiful Scena "Mentre ti lascio," which demands and in this case received an impressive interpretation, and one of these "wonder-children," looking about eight, but in reality ten years old, essayed to play the Violin Concerto by Brahms! Wonderful as the child was, little Sigmund Feuermann could scarcely be expected to realise the intellectual vastness of the work or to supply the physical force necessary to the execution of it.

At the last concert of the year, on December 5, Tchaikowsky's much-played "Pathétique" Symphony was conducted, without bâton, by Safonoff, and Mme Fanny Davies played Beethoven's Pianoforte Concerto in G, and the concert concluded with Wagner's Kaiser-Marsch, in which the opening bars of the Chorale "Ein' feste Burg" are a prominent feature.

## PROGRAMMES FOR 1911

### FIRST CONCERT. THURSDAY, FEBRUARY 9

#### PART I

SYMPHONIC SUITE, "Scheherazade" . . . . . *Rimsky-Korsakoff*  
(First time at these Concerts.)

CONCERTO for Pianoforte in E minor . . . . . *Chopin*  
MORITZ ROSENTHAL.

SONGS { (a) "Voilà le mal qu'on nomme amour" . . . . . *Méhul*  
(b) "Vous étiez ce que vous n'êtes plus" . . . . . *Grétry*  
(c) "Jeunes fillettes" . . . . . *Dalayrac*

MAGGIE TEYTE.

(First appearance at these Concerts.)

#### PART II

PIANOFORTE SOLOS { (a) Berceuse . . . . . *Henselt*  
(b) Humoresque et Fugato sur un thème  
de Johann Strauss . . . . . *Rosenthal*

MORITZ ROSENTHAL.

- |                         |   |                     |
|-------------------------|---|---------------------|
| ORCHESTRAL SELECTION    | { (a) Tableau musicale, "Baba Jaga"<br>(b) Légende, "Le lac enchanté"<br>(c) Deux chants populaires russes (Ronde et Chœur dansé)<br>(All for the first time in England.) | }<br><i>Liadoff</i> |
| Conductor, DR. CHESSIN. |   |                     |

## SECOND CONCERT. THURSDAY, FEBRUARY 23

## PART I

- |   |  |                       |
|---|--|-----------------------|
| PRELUDES                                    | { (a) Cantata (No. 29), scored by Siloti<br>(b) Cantata (No. 42), scored by Steinberg<br>(First time at these Concerts.) | }<br><i>Bach</i>      |
| CONCERTO for Pianoforte in C minor (No. 4)  | ALFRED CORTÔT.   | <i>Saint-Saëns</i>    |
| (First appearance at these Concerts.)       |  |                       |
| AIR, "Charmant oiseau" (La Perle du Brésil) | MIGNON NEVADA.   | <i>Félicien David</i> |
| (First appearance at these Concerts.)       |  |                       |
| (Flute Obbligato, ALBERT FRANSELLA.)        |  |                       |

## PART II

- |  |  |  |
|--|--|--|
| CONCERTO for Strings in A minor (revised by S. Franko) |  | <i>Vivaldi</i>   |
| (First time at these Concerts.)                        |  |  |
| PIANOFORTE SOLOS                                       | { (a) Two Études<br>(b) Rhapsody (No. 12)<br>ALFRED CORTÔT.  | }<br><i>Chopin</i><br><i>Liszt</i>                                 |
| ORCHESTRAL PIECES                                      | { (a) "Kikimora" (Fantaisie)<br>(b) "Fantaisie dramatique" (Op. 9)<br>(c) "Intermezzo" (Battle-Music from "Kitesch") | }<br><i>Liadoff</i><br><i>Steinberg</i><br><i>Rimsky-Korsakoff</i> |
| Conductor, ALBERT COATES.                              |  |  |

## THIRD CONCERT. THURSDAY, MARCH 9

## PART I

- |                                       |  |                    |
|---------------------------------------|--|--------------------|
| OVERTURE, "A Midsummer Night's Dream" |  | <i>Mendelssohn</i> |
| CONCERTO for Pianoforte in A minor    |  | <i>Grieg</i>       |
| RAOUL PUGNO.                          |  |                    |
| SYMPHONY in C minor (No. 5, Op. 67)   |  | <i>Beethoven</i>   |

## PART II

- |  |  |                     |
|--|--|---------------------|
| ARIA, "Dove sono" (Le Nozze di Figaro)       |  | <i>Mozart</i>       |
| RUTH VINCENT.                                |  |                     |
| (Her first appearance at these Concerts.)    |  |                     |
| PIANOFORTE SOLO, "Faschings-schwank"         |  | <i>Schumann</i>     |
| RAOUL PUGNO.                                 |  |                     |
| FANTAISIE SYMPHONIQUE, "Francesca da Rimini" |  | <i>Tschaikowsky</i> |
| Conductor, SAFONOFF.                         |  |                     |

## FOURTH CONCERT. THURSDAY, MAY 18

## PART I

SYMPHONY in C (No. 9) . . . . . *Schubert*

## PART II

CONCERTO for Pianoforte in D minor . . . . . *Arthur Hinton*

KATHERINE GOODSON.

(Her first appearance at these Concerts.)

ROMANCE and FINALE from Suite for Viola and Orchestra *B. J. Dale*

LIONEL TERTIS.

OVERTURE, "Tannhäuser" . . . . . *Wagner*

NATIONAL ANTHEM

(Scored by Sir Henry J. Wood.)

Conductor, NIKISCH.

## FIFTH CONCERT. TUESDAY, NOVEMBER 7

## PART I

NATIONAL ANTHEM

OVERTURE, "Romeo and Juliet" . . . . . *Tschaikowsky*

CONCERTO for Pianoforte (No. 3) in D minor . . . . . *Rachmaninoff*

RACHMANINOFF.

(First performance in London.)

SYMPHONY (No. 4) in D minor . . . . . *Schumann*

## PART II

PIANO-  
FORTE { (a) Prelude in C# minor (by special request) }  
          { (b) Prelude in F# minor . . . . . } *Rachmaninoff*  
SOLOS { (c) Prelude in G minor

RACHMANINOFF.

SYMPHONIC POEM, "Les Préludes" . . . . . *Liszt*

Conductor, MENGELBERG.

## SIXTH CONCERT. THURSDAY, NOVEMBER 23

## PART I

EINE FAUST-OUVERTÜRE . . . . . *Wagner*

ARIA, "Mentre ti lascio" . . . . . *Mozart*

ROBERT RADFORD.

CONCERTO for Violin . . . . . *Brahms*

SIGMUND FEUERMANN.<sup>1</sup>

(His first appearance.)

## PART II

SYMPHONY (No. 4) in G . . . . . *Dvořák*

Conductor, SIR CHARLES V. STANFORD.

<sup>1</sup> Aged ten.



-verständlich die Le-  
-nade wird von Ihesch  
-Oebesten gesprochen. Ich  
habe Sie Ihnen empföh-  
-len weil sie ausseror-  
-dentlich an das Sub-  
limum gefällt. Überall  
wo ich sie gesprochen habe  
hat die grosse Erfolg  
gehabt. Danke sehr  
dass Sie mir die zur  
Aufklärung Erlaubnis  
gegeben haben.  
Auf Wiedersehen.  
Ihre ergebene  
Hochachtung



## SEVENTH CONCERT. TUESDAY, DECEMBER 5

SYMPHONY, "Pathétique" (No. 6)	Tschaikowsky
(By request.)	
CONCERTO for Pianoforte in G	Beethoven
FANNY DAVIES.	
ARIA, "Una voce poco fà"	Rossini
MME LILLIAN BLAUVELT.	
(Her first appearance.)	
KAISER-MARSCH	Wagner
Conductor, VON SAFONOFF.	

## 1912

With this year comes the centenary of the Society. The 1st concert was held in the Argyll Rooms on Monday, March 8, 1813, and the opening concert of the centenary year upon February 8, 1912, in Queen's Hall, Langham Place.

If the reader has had the patience to wade through the pages of this long history of the Society, a length unique in the annals of musical institutions of the kind, he will find in them the best memorial of the hard work and artistic progress achieved by this venerable institution; he will see what efforts were made to keep pace with all the changes in musical progress; what numbers of works, since acknowledged everywhere as masterpieces, first made their appeal to English audiences at the Philharmonic Concerts, and what crowds of singers and players, since acclaimed great, first sang and played there.

The high aspirations and efforts resulted from the tact and energetic work done voluntarily by the Directors of the Society, who, in all decades of its history, have spared neither time nor labour in combating competition, fair and unfair, and in maintaining the high standard with which this Society started on its long and honourable career.

And now, at the end of the hundred years, the veteran shows new vigour, bright signals of a fresh lease of life, and the concerts of the year, as far as it is possible to forecast them, promise to be of exceptional interest.

Whilst the Directors have been ready to encourage, in a proper cosmopolitan spirit, the fine works and the accomplished workers of every country, they have at no time neglected the claims of their own countrymen, and though never permitting the concerts to degenerate into an entertainment for experiments with the immature work of young composers, they have seized upon every opportunity of playing the really good and great works of the British school.

For instance, in this year and to commemorate so exceptional an occasion, new orchestral works by Elgar, Hubert Parry, Stanford, Cowen, Mackenzie, German, Walford Davies and Arthur Hervey, and new compositions for voices and orchestra by Landon Ronald and Thomas F. Dunhill, will be presented.

Beethoven, whose connection with the Society the reader is now familiar with, will be honoured in a Beethoven concert, in which the principal item will be the 9th Symphony, the choral part of which is to be contributed by Cicely Gleeson-White, Ada Crossley, Ben Davies and Herbert Brown, assisted by Mr. Arthur Fagge's "London Choral Society" as chorus, and Zimbalist will play the Beethoven Violin Concerto.

In conclusion, the compiler of this very matter-of-fact record of a hundred years of music is conscious of the many defects in his work. Some readers may complain that descriptions of some of the more notable compositions have been omitted.

Apart from the consideration of length, the book already being quite bulky enough, is the thought that these works are, without exception, well known to the majority of the readers, and are now so frequently played that the audiences only need to refer to their programmes for detail and analysis.

May the Philharmonic Society continue to flourish, and receive such support from the great army of concert-goers and music-lovers as may enable it to carry on and on its beneficent work in the best manner possible, assisted by the finest talent procurable, for years and years to come!

### 1903-12

A TABLE showing the Number and Nationality of the Composers, and their various forms of Composition, during the tenth decade of the Society's existence.

Nationality.	Composers.	Symphonies.	Overtures.	Concertos.	Miscellaneous.	Vocal.	Total of Compositions.
America . . .	2	—	—	1	1	—	2
Austria . . .	1	—	—	—	—	2	2
British Empire .	16	2	7	3	9	10	31
Finland . . .	1	2	—	—	—	—	2
France . . .	9	—	1	2	1	5	9
Italy . . .	4	1	—	2	—	1	4
Norway . . .	1	—	—	1	—	—	1
Russia . . .	3	2	—	—	8	—	10

A TABLE showing the Number and Nationality of the Solo-players and Singers, and their various forms of Instrument and Voices, and the Conductors during the tenth decade.

Nationality.	Piano-forte or Harp.	Strings.	Wood-Wind.	Brass.	Organ.	Male Voices.	Female Voices.	Conductors.
America .	2	1	—	—	—	1	4	—
Austria .	—	3	—	—	—	—	—	2
British Empire .	9	4	1	—	—	5	13	11
Finland .	—	—	—	—	—	—	—	1
France .	3	—	—	—	—	1	1	—
German Empire .	1	—	—	—	—	—	—	—
Holland .	—	—	—	—	—	—	1	1
Hungary .	—	3	—	—	—	—	1	1
Italy .	1	—	—	—	—	—	—	—
Norway .	1	—	—	—	—	—	—	1
Poland .	—	1	—	—	—	—	—	—
Portugal .	—	—	—	—	—	1	—	—
Russia .	—	2	—	—	—	—	—	1
Spain .	—	1	—	—	—	—	—	—
Sweden .	—	—	—	—	—	—	1	—



## APPENDIX

*Analysis of Beethoven's 9th Symphony, by Richard Wagner, written  
at Dresden in 1846*

### FIRST MOVEMENT

THE *First Movement* appears to represent a nobly conceived conflict between the soul and the power which ever opposes its strivings for earthly happiness. At the commencement the principal theme seems to rise, simple and majestic, as from the dark concealment of a veil, and may be paraphrased by Goethe's words, "Abstain, it saith, and still it saith abstain!" which, indeed, may not inappropriately denote the spirit of the entire composition. On the other hand, we perceive a noble defiance, a manly, energetic opposition, which struggles with its mighty enemy, and (both increasing in strength until the middle of the movement) a conflict ensues from which, like two equally powerful wrestlers, the combatants, unconquered still, are at length compelled to desist. Here and there we just perceive the sweet yet sorrowful smile of that happiness so much desired which seems now to invite us, but the attainment of which is prevented by our mighty and malicious enemy who spreads around us his gloomy wings; so that even our vision of that distant blessing becomes obscured and we relapse into brooding sullenness, again rising to a bold and fearless encounter with the joy-destroying Demon. Attacking and resisting—longing and hoping—almost attaining and suddenly losing—renewed seeking and renewed fighting—such are the ideas which seem to have suggested the restless motion of this wonderful composition. Sometimes, however, it appears to represent that continuous state of utter despondency represented by Goethe in the following lines:

"With terror wake I in the morn from sleep,  
And bitter tears I oftentimes might weep,  
To see the day, when its dull course is run,  
That shall fulfil not one small wish,—not one!  
That, with capricious criticising,  
Each taste of joy within my bosom rising,  
Ere it be born, destroys, and brings to nought  
The fair creation of all-active thought



With thousand worthless trifles of an hour.  
 And when I lay me, at the midnight hour,  
 Anxious and weary, on my bed,  
 Ev'n there I find no rest, and wild dreams spread  
 Their terrors round my sleepless head."

This gloomy, joyless feeling, growing by degrees to gigantic proportions, seems, towards the conclusion of the movement, to extend its influence over all creation ; as if, in sublime and terrible majesty, it were about to take possession of this world—the world that God created for happiness.

## SECOND MOVEMENT

The first few bars of this movement seem to transport us into a new world. A wild delight takes possession of our senses, and we are hurried on in a kind of mental intoxication. The distant smile of contentment has now vanished, and, pursued by despair, we still rush restlessly onwards in search of some new and unknown joy. Goethe seems to express an impulse of this nature when he says :

. . . "I speak not of joy,  
 Pleasure that smarts, giddy intoxication,  
 Enamour'd hate, and stimulant vexation.  
 In the depths of sensual joy, let us tame  
 Our glowing passion's restless flame !  
 In magic veil, from unseen hand,  
 Be wonders ever at our command !  
 Plunge we into the rushing of Time !  
 Into Action's rolling main !  
 Then let pleasure and pain,  
 Loss and gain,  
 Joy and sorrow, alternate chime !  
 Change the world as it can,  
 Still restless busy is the man !"

A sudden change in the movement opens to us a scene of joyous merriment. A certain rude joviality, a self-satisfied and cheerful *naïveté* seems to be intended by the simple and oft-repeated theme. Our thoughts turn instantly to Goethe's reference to a similar scene of mirth :

"Here every day a festival is held.  
 With little wit, but much amusement,  
 Each circles gaily in the merry dance."

But we are not disposed to acknowledge such coarse merriment to be the realisation of our ceaseless longings after happiness. As we gaze on the scene, our vision becomes clouded ; we turn away, and again yield ourselves up to that restless impulse which hurries us onwards with the energy of despair, still in the hope of meeting with happiness which, alas, in this way we shall never attain ; for the conclusion of the movement again presents to us the scene

of cheerful contentment already witnessed, but from which, at its reappearance, we turn away with hasty ill-humour.

### THIRD MOVEMENT

How different is the effect of the opening strains of this movement ! Heavenly pure, and soothing, they melt the wild energy of the anxious and despairing soul into soft and sorrowful sensations. It is as if memory were awakened—memory of the purest happiness, and known in childhood only !

“ A time there was when Heavn’s very kiss,  
On solemn Sabbath, seemed to fall on me :  
When spoke the Minster-bell devotion’s bliss,  
And prayer to God was burning ecstasy.”

This recalls to us that sweet longing which is so beautifully expressed in the second theme of this movement, and to which we might not inappropriately append the words of Goethe :

“ A holy, dim, unknown desire  
Drove me, o’er hill and dale, away from men,  
And, ’mid a thousand tears of fire,  
I felt a world arise within me then.”

This theme, which we may imagine to represent the longing of love, is answered, but with greater feeling, by the first theme, which, gentle and soothing as it is, seems yet to encourage hope ; so that we may fancy, when the second theme is repeated, that love and hope are embracing, in order, by their united efforts, to regain their mild ascendancy over the tormented soul :

“ What seek ye here, ye gently powerful tones,  
Sweet Seraph-music ’mid a mortal’s groans ?  
Such sounds may minds of weaker mould relieve,  
I hear the message, but cannot believe.”

Thus doth the still palpitating heart seem to offer a feeble resistance to the influence of love and hope ; but their sweet power is stronger than our weak opposition, and, overcome, we throw ourselves into the arms of these harbingers of purest happiness.

“ Oh ! sound thou on, thou sweet celestial strain,  
The tear doth gush—Earth claims her truants on again.”

The wounded heart seems to be regaining health and strength, courage and enthusiasm : as shown, we think, in the almost triumphant character of the latter part of the movement. This enthusiasm is, however, not free from the effects of the storms it has survived ; but the old sorrow, whenever it recurs, is immediately soothed by that magic and blessed power which scatters and disperses the tempest.

## FOURTH MOVEMENT

The transition from the 3rd to the 4th movement, which latter begins as it were with a shrill cry, may be elucidated by means of Goethe's words :

" But, alas ! already I feel it well,  
 No more may peace within this bosom dwell.  
 What bright illusions ! Alas ! Illusions only !  
 Where grasp I thee, unbounded Nature, where ?  
 And you, ye teeming breasts ? ye founts, whence flow  
 All living influences fresh and fair,  
 Whereon the heavens and earth dependent hang,  
 Where seeks relief the withered bosom's pang,—  
 Your founts still well, and must I pine in vain ? "

From this point—the commencement of the last movement—Beethoven's music assumes a more speaking character ; the first three movements, being entirely instrumental, are capable of various interpretations ; but the sequel of the composition (being more definite in purpose) requires the aid of language to elucidate its meaning.

How admirable is the ingenuity with which the composer prepares us for the introduction of the human voice and speech, and even leads us to regard it as an absolute necessity by means of the powerful recitative for bass instruments, which, almost overstepping their natural limits, seem in nervous yet pathetic language to urge on the others, and at last, passing into a simple vocal theme, to draw them into a flowing stream of melody, as powerful as it is solemn. This is the last attempt to express, by instrumental music alone, a certain, finite and unalloyed joy ; but the intractable element does not seem fitted for such restrictions : like the roaring sea, it foams up, sinks down again, and louder than ever the wild, chaotic shriek of unsatisfied passion assails our ears.

A human voice with the clearness and distinctness of language is now heard above the tumult of the instruments. We do not know whether most to admire the daring inspiration of the composer, or the simplicity of the effect produced by making this voice exclaim to the instruments :

" No more, my friends, such sounds as these :  
 Let us gladly sing a strain more cheerful  
 In joyous harmony."

These words convert chaos into light. The music has acquired a definite character. We may now, borne onward in a resistless stream of instrumental music, hear that highest joy which the stricken soul will never more relinquish, proclaimed aloud in clear and well-defined tones.

"Hail thee, Joy! from Heav'n descending,  
Brilliant spark of flame divine;  
To thine altar we are bending,—  
Fired by thee, we seek thy shrine.

"Thine enchantments bind delighted  
Those whose custom's law divides;  
All are brothers—all united,  
Where thy gentle wing abides.

"Welcome, ye whom fortune blesses,  
Granting friendship firm and strong;  
Ye who know love's fond caresses,  
Sing with us our festive song.

"Welcome, ye who love *one* only,  
*One* alone on this wide earth;  
Ye who love not, dull and lonely,  
Fly from this our sacred mirth.

"From the bounteous heart of nature,  
All can taste of mingled joys;  
Good and bad—yea, every creature  
Through joy's path enraptured flies.

"Man she gives a varied treasure,  
Friendship, music, love and wine;  
Nought that lives is void of pleasure,  
Cherubs taste of bliss divine."

Bold and warlike strains are heard. We imagine a troop of youths approaching, whose joyful and heroic courage finds expression in these words:

"Haste, like suns their path renewing,  
O'er the blue of Heaven traced;  
Brothers, quick, like heroes haste,  
Joyous victory pursuing."

From this we are led to a joyous conflict represented by means of instrumental music only. We see the youths throw themselves into the heat of a battle, the prize of which is to be—happiness: again we are compelled to say with Goethe:

"He only merits life and freedom  
Who day by day can conquer both."

The victory, of which we could not doubt, is now secure, the smile of joy rewards the efforts of valour, which, exulting in the consciousness of newly acquired happiness, shouts out:

"Hail thee, Joy! from Heav'n descending," etc.

Overflowing with joy, the swelling breast finds relief for its emotions in the expression of universal love. In a state of inspira-



tion, we ascend from sympathy with mankind to the great Creator of all nature, whose blessed being we proclaim aloud, and the light of whose countenance, in one single moment of sublime ecstasy, the dissolving ether reveals to our gaze :

“ Be embraced in love, ye million :  
Here’s a kiss for every one ;  
Brothers, our great Father’s throne  
Stands above yon high pavilion.

“ Fall and worship, all ye million ;  
Know ye not the mighty One ?  
Seek your loving Father’s throne,  
Far above yon bright pavilion.”

It is as if some express revelation had given us warrant of the blessed belief that every human being is created for happiness. Strong in this conviction, we cry aloud to each other :

“ Be embraced in love, ye million,  
Here’s a kiss for every one,”

and then sing joyfully :

“ Hail thee, Joy ! from Heav’n descending,  
Brilliant spark of fire divine.”

Banded together in that universal love which has been consecrated by the Almighty, we may, indeed, enjoy the purest happiness. We may now answer the question :

“ Know ye not the mighty One ? ”

by calling on all creation,

“ Seek your loving Father’s throne,  
Far above yon bright pavilion,”

no longer in the trembling rapture of ecstasy, but simply as the enunciation of a revealed and blessed truth. With childlike contentment we now give ourselves up to the enjoyment of the happiness which has been bestowed. Innocence of heart is restored to us, and Joy hovers around with her gentle and blessed wings :

“ Hail thee, Joy ! from Heav’n descending,” etc.

Calm contentment is now succeeded by the jubilee of Joy. Exulting, we hail all mankind. Shouts and rejoicings fill the air, like the wild uproar of the raging sea, which, with its ceaseless motion, animates and preserves that world given by the Deity for man’s happiness.



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— (Composer) . . . . .	—	—	—	—
Septett for Clarinet, Strings, Horns . . . . .	1819	—	1	40
Fantasia for Clarinet . . . . .	1819	1832	4	39, 64, 84, 114 [445]
BAILEY, Miss Lillian [Mrs. Henschel] (Soprano-singer) . . . . .	1879	1895	4	371, 375, 404,
BAILLOT, P. F. M. De S. (Violinist) . . . . .	1816	—	2	23, 26
— (Composer) . . . . .	—	—	—	—
Concerto for Violin . . . . .	1816	—	1	23 [146, 150]
BALFE, Michael W. (Bass-singer) . . . . .	1836	1838	5	138, 139, 144,
BALFE, Mrs. (Soprano-singer) . . . . .	1839	—	1	154
BALFOUR, Rt. Hon. Arthur J. . . . .	—	—	—	390
BANISTER, Henry C. . . . .	—	—	—	259
BANKS, Miss A. M. (Soprano-singer) . . . . .	1863	1864	2	277, 282
BANTOCK, Granville (Conductor) . . . . .	1908	—	1	500
— (Composer) . . . . .	—	—	—	—
"Jaga-Naut" (Kehama) . . . . .	1900	—	1	465
Prelude to "Sappho" . . . . .	1908	—	1	500
Three Songs from "Sappho" . . . . .	1908	—	1	500
BARCHEER, Carl (Violinist) . . . . .	1872	—	1	332
BARNBY, Sir Joseph . . . . .	—	—	—	342, 446
BARNETT, John (Composer) . . . . .	—	—	—	—
Scena, "Ah me! he comes not" . . . . .	1860	—	1	261
BARNETT, J. Francis (Pianist) . . . . .	1861	—	1	267
— (Conductor) . . . . .	1884	1888	2	397, 415
— (Composer) . . . . .	—	—	—	—
Overture Symphonique . . . . .	1868	1891	2	301, 427
— to Pastoral Suite . . . . .	1888	—	1	415
— "Lay of the Last Minstrel" . . . . .	1877	—	1	360
Air, "The Golden Gate" . . . . .	1880	—	1	375

NAMES AND WORKS.	Performance.		Total No. of concerts	PAGES.
	First.	Last.		
BARON Neumann . . . . .	—	—	—	49
BARRETT, W. L. (Flautist) . . . . .	1895	—	1	443
BARTH, Karl Heinrich (Pianist) . . . . .	1876	—	1	355
BARTHOLOMEW, W. (Librettist, etc.) . . . . .	1856	1866	2	248, 290
BARTLEMAN, James . . . . .	—	—	—	5
BARTLEY . . . . .	—	—	—	209
BARTOLOZZI . . . . .	—	—	—	65
BASSANO, Miss L. (Soprano-singer) . . . . .	1842	1846	4	173, 179, 197, 198
BASS-CLARONE . . . . .	—	—	—	139
BATH, Hubert (Composer) . . . . .	—	—	—	—
Song, "Longing" . . . . .	1907	—	1	495
— "Viking's War Song" . . . . .	1907	—	1	495
BATON, First use of . . . . .	—	—	—	42, 93
— Presentation . . . . .	—	—	—	293
— Conducting without . . . . .	—	—	—	511
BATTA, Alexr. ('Cellist) . . . . .	1839	—	1	156
BAUDIOT, C. N. ('Cellist) . . . . .	1816	—	1	26
— (Composer) . . . . .	—	—	—	—
Quintett for Strings . . . . .	1816	—	1	26
BAUER, Harold (Pianist) . . . . .	1902	1909	2	474, 506
BAUMANN, Fr. (Bassoonist) . . . . .	1835	1855	6	132 to 242
— (Composer) . . . . .	—	—	—	—
Introduction and Air varié for Bassoon . . . . .	1835	—	1	132
BAYREUTH . . . . .	—	—	—	152, 419
BEALE, Frederick . . . . .	—	—	—	98
BEALE, John (Pianist) . . . . .	1815	1827	4	18, 40, 45, 87
BEALE, William (Bass-singer) . . . . .	1852	—	1	226
BEARE, Miss Mary (Soprano-singer) . . . . .	1885	—	1	400
BEASLEY, Miss Emma (Soprano-singer) . . . . .	1876	—	1	358
BECKER, Johann (Violinist and Leader) . . . . .	1860	1862	2	260, 272
BECKER, Hugo ('Cellist) . . . . .	1892	1902	2	431, 473
BEDFORD, Herbert (Composer) . . . . .	—	—	—	—
"Summer Dawn" . . . . .	1902	—	1	475
BEECHAM, Thomas (Conductor) . . . . .	1910	—	1	510
BEER, — (Violinist) . . . . .	1814	—	1	14
BEER, Joseph (Composer) . . . . .	—	—	—	—
Adagio and Air Varié for Clarinet . . . . .	1831	—	1	107
BEETHOVEN, L. van (Composer) . . . . .	—	—	—	—
Symphony, I, in C . . . . .	1813	1870	19	8 to 313
— II, in D . . . . .	1813	1898	39	9 to 459
— III, "Eroica" in E $\flat$ . . . . .	1814	1909	52	14 to 506
— IV, in B $\flat$ . . . . .	1821	1904	54	50 to 483
— V, in C minor . . . . .	1816	1909	77	25 to 504
— VI, "Pastoral," in F . . . . .	1817	1907	69	30 to 496
— VII, in A . . . . .	1817	1910	65	32 to 509
— VIII, in F . . . . .	1826	1902	47	80 to 475
— IX, "Choral," in D minor . . . . .	1825	1912	17	73 to 516
Symphonies unnumbered and unnamed . . . . .	1813	1817	10	8 to 29
Overture, "Prometheus" . . . . .	1813	1901	21	9 to 471
— "Egmont" . . . . .	1815	1903	43	21 to 480
— "Coriolanus" . . . . .	1817	1912	15	31 to end
— "Fidelio" . . . . .	1817	1900	25	29 to 467
— "Leonora" (No. 1) . . . . .	1844	1885	2	185, 401
— "Leonora" (No. 3) . . . . .	1822	1912	43	56 to end
— (MS.) (? in C) . . . . .	1816	1824	2	24, 69 [404
— "Die Weihe des Hauses" (Op. 124) . . . . .	1823	1886	4	63, 231, 338,
— "Namensfeier" (Op. 115) . . . . .	1886	1905	2	404, 488

NAMES AND WORKS.	Performance.		Total No. of concerts	PAGES.
	First.	Last.		
BEETHOVEN, L. van (Composer)— <i>contd.</i>				
Overture, "King Stephen" . . . . .	1841	1874	3	166, 288, 344
Concerto in C for Pianoforte . . . . .	1820	1887	6	46, 56, 172, 345, 381, 410
— in C minor for Pianoforte . . . . .	1824	1904	13	67 to 484
— in G (Op. 58) for Pianoforte . . . . .	1825	1911	28	73 to 515
— "Emperor," in E $\flat$ , for Pianoforte . . . . .	1834	1912	42	129 to end
— in B $\flat$ (Op. 19) for Pianoforte . . . . .	1855	1891	2	241, 425
— for Violin (in D) . . . . .	1832	1912	38	114 to end
Concertante (Pianoforte, Violin, 'Cello) . . . . .	1862	—	1	272
Choral Fantasia (Pianoforte and Voices) . . . . .	1843	1883	8	178 to 391
March from "Ruins of Athens" . . . . .	1864	—	1	284
— "Egmont" . . . . .	1864	1866	2	283, 290
Septuor (Strings, Clarinet, Horn, Bassoon) . . . . .	1813	1851	12	9 to 220
Quintett for Strings . . . . .	1813	1841	12	9 to 168
— Clarinet, Oboe, Bassoon, Horn, and Pianoforte . . . . .	1818	1819	2	35, 42
Quartetts for Strings unnumbered and unnamed . . . . .	1813	1838	15	9 to 149
— I, in F . . . . .	1835	—	1	134
— (Op. 18) II, in G . . . . .	1837	—	1	144
— (? X) IV, in E $\flat$ . . . . .	1831	—	1	106
— V, in A . . . . .	1833	1835	2	121, 132
— XIII, in B $\flat$ . . . . .	1836	—	1	141
— for Pianoforte and Strings . . . . .	1813	—	1	9
Trios for Strings unnamed and un- numbered . . . . .	1819	1840	3	15, 40, 162
Romance in F for Violin and Orchestra . . . . .	1874	—	1	344
Sonata, "Kreutzer," Violin and Piano- forte . . . . .	1840	—	1	162
March, "Ruins of Athens," arranged for Pianoforte . . . . .	1858	—	1	255
Sonata in C for Pianoforte (Op. 53) . . . . .	1876	—	1	355
Variations and Fugue, E $\flat$ , for Piano- forte (Op. 35) . . . . .	1884	—	1	397
Adagio con variazione (Op. 34) . . . . .	1873	—	1	340
Rondo a capriccio (Op. 129) . . . . .	1873	—	1	340
Mass in C . . . . .	1847	—	1	200
— in D . . . . .	1846	—	1	197
Cantata, "The praise of Music" . . . . .	1853	—	1	232
Prelude and Benedictus (Mass in D) . . . . .	1867	—	1	297
Selection, "Egmont" . . . . .	1863	—	1	277
— "Ruins of Athens" . . . . .	1844	1883	3	188, 300, 391
— "Mount of Olives" . . . . .	1814	—	2	16 twice [465
— "Adelaide" . . . . .	1817	1900	5	32, 168, 192, 441,
{ Recit., "Ah, perfido" (perfida in { 1819!) } . . . . .	1818	1895	24	35, 40, to 443
{ Air, "Per pietà" } . . . . .				[352
{ Recit., "Ah, qual furor" } . . . . .	1850	1875	4	217, 242, 271,
{ Air, "Ah (O) tu le cui dolce" } . . . . .				
Air, "Ah, vendicar potrò" . . . . .	1835	—	1	135
Lied, "Als mir noch die Thräne" . . . . .	1862	—	1	272
Duet, "All' opra, orsù" . . . . .	1853	1866	2	232, 292
Trio, "Coraggio orsù" . . . . .	1830	1844	8	101 to 184
Song, "Creation's Hymn" . . . . .	1878	1893	2	367, 435
Air, "Cruel tyrant" . . . . .	1839	—	1	155
— "Della vita" . . . . .	1852	—	1	225
— "Die Trommel gerühret" . . . . .	1901	—	1	469

NAMES AND WORKS.	Performance.		Total No. of concerts	PAGES.
	First.	Last.		
BEETHOVEN, L. van (Composer)— <i>contd.</i>				
Trio, "Fia grata" . . . . .	1837	1844	2	143, 184
Lied, "Herz, mein herz" . . . . .	1862	—	1	272
Quartett, "Il cor e la mia fè" . . . . .	1834	1838	2	125, 150
Trio, "In better worlds" . . . . .	1850	1863	2	216, 278
Air, "In questa tomba" . . . . .	1843	1851	2	180, 221
Duet, "Jetzt alter" . . . . .	1845	—	1	192
Solo and Chorus, "Joy! 'tis a glorious sight" . . . . .	1844	—	1	186
{ Recit., "Abschulicher" } . . . . .	—	—	—	—
{ Air, "Komm, Hoffnung" } . . . . .	1847	—	1	202
— "La Penitence" . . . . .	1849	—	1	212
Lied, "May Song" . . . . .	1863	—	1	277
Trio, "My soul with rage" . . . . .	1826	—	1	80
Duet, "O gracious Heaven" . . . . .	1826	—	1	79
Air, "Praise the Redeemer" . . . . .	1908	—	1	500
Song, "The Quail" (Die Wachtelschlag)	1837	1860	3	144, 189, 262
Lied, "The Wooer" . . . . .	1863	—	1	277
Liederkreis, "To the distant lov'd one"	1869	1881	3	307, 380, 381
Trio, "Tremate, empi, tremate" . . . . .	1827	1877	9	85 to 361
Chorus, "When Thou didst frown" . . . . .	1848	—	1	206
BEETHOVEN Bust . . . . .	—	—	—	314 to 322, 337
BEETHOVEN Gold Medal . . . . .	—	—	—	289, 326, 338, 442, 503, 506
BEETHOVEN's Tenth Symphony . . . . .	—	—	—	82
BEGNIS, G. De (Baritone-singer) . . . . .	1823	1829	19	61 to 96
BEGNIS, Mme Ronzi De (Soprano-singer) . . . . .	1822	1825	9	57 to 72
BEGREZ, <sup>1</sup> Pierre I. M. (Tenor-singer) . . . . .	1816	1832	31	23 to 114
BELL, Doyne C. . . . .	—	—	—	314
BELL sounding B♭ . . . . .	—	—	—	269
BELL, William H. (Conductor) . . . . .	1910	—	1	510
— (Composer) . . . . .	—	—	—	—
Two Tone-Pictures ("Mother Carey" Suite) . . . . .	1902	—	1	472
Phantasy-Prelude, "The Shepherd" . . . . .	1910	—	1	510
BELLAMY, T. L. (Tenor-singer) . . . . .	1822	—	1	56
BELLART, <sup>2</sup> — (Bass-singer) . . . . .	1859	—	1	257
BELLETTI, G. (Baritone-singer) . . . . .	1854	1862	12	236 to 271
BELLINI, V. (Composer) . . . . .	—	—	—	—
{ Recit., "Ah, non giunge" } . . . . .	1844	1872	3	186, 330, 334
{ Air, "Ah, non credea" } . . . . .	—	—	—	—
Quartett, "A te, o cara" . . . . .	1835	1838	2	135, 151
Air, "A una fonte" . . . . .	1849	—	1	211
— "Casta Diva" . . . . .	1835	1836	2	132, 138
— "Col sorriso" . . . . .	1844	—	1	186 [334, 400
— "Come per me sereno" . . . . .	1834	1885	5	129, 213, 313,
Duet, "Deh con te" . . . . .	1840	—	1	160
— "In mia man" . . . . .	1836	—	1	141
{ Recit., "Oh, miei fidele" } . . . . .	1845	1862	2	191, 273
{ Air, "Ma la sola" } . . . . .	—	—	—	—
Air, "Qui la voce" . . . . .	1861	1875	3	266, 286, 351
BELLOLI, — (Composer) . . . . .	—	—	—	—
Concerto for Horn . . . . .	1823	1829	2	61, 96
BELLON, — (Violinist) . . . . .	1826	—	1	80
BENEDICT, Sir Julius (Pianist) . . . . .	1850	—	1	218
— (Conductor) . . . . .	1883	—	1	392
— (Composer) . . . . .	—	—	—	—

<sup>1</sup> Spelt BEGRI in 1816.<sup>2</sup> Also spelt BELART.



NAMES AND WORKS.	Performance.		Total No. of concerts	PAGES.
	First.	Last.		
BENEDICT, Sir Julius (Pianist)— <i>contd.</i>				
Overture, "Festival" . . . . .	1875	—	1	351
— "La Selva incantata" . . . . .	1868	—	1	303
— (MS.) . . . . .	1880	—	1	377
— "The Tempest" . . . . .	1872	1891	2	335, 425
Concerto for Pianoforte in E♭ . . . . .	1867	—	1	296
Concertstück in C minor . . . . .	1850	—	1	218
Duet, "I Montanari" . . . . .	1861	—	1	264
Scena, "Mary Stuart's farewell" . . . . .	1883	—	1	392
Duet, "Qual desio" . . . . .	1837	—	1	143
BENINCORI, A. M. (Composer) . . . . .	—	—	—	—
Trio, "Voli il piedi" . . . . .	1818	—	1	37
BENNETT family, The . . . . .	—	—	—	347 note, 348
BENNETT, Dr. G. J. (Composer) . . . . .	—	—	—	—
Overture, "Leonatus and Imogen" . . . . .	1895	—	1	444
BENNETT, James (Tenor-singer) . . . . .	1831	1844	11	106 to 185
BENNETT, Joseph (Analyst, etc.) . . . . .	—	—	—	398
Ode for recitation, "Mozart" . . . . .	1892	—	1	429
BENNETT, Sir W. Sterndale (Pianist) . . . . .	1835	1848	13	134 to 207
— (Conductor) . . . . .	1842	1866	78	172 to 293
— (Composer) . . . . .	—	—	—	—
Symphony in G minor . . . . .	1864	1879	5	285, 297, 308, 333, 370
Overture (Prelude), "Ajax" . . . . .	1872	1875	2	335, 349
— "Merry Wives of Windsor" . . . . .	1876	—	1	357
— "Naiades" . . . . .	1837	1910	12	146 to 510
Fantaisie Overture, "Paradise and the Peri" . . . . .	1862	1901	10	273 to 469 [416
Overture, "Parisina" . . . . .	1839	1889	4	154, 162, 207,
— "Wood Nymphs" . . . . .	1839	1885	4	155, 293, 328,
Concerto for Pianoforte, I, in D minor . . . . .	1864	—	1	282 [401
— II, in E♭ . . . . .	1835	1861	2	134, 266
— III, in C minor . . . . .	1836	1886	7	139 to 405
— IV, in F minor . . . . .	1838	1878	9	152 to 365
Concertstück in A minor . . . . .	1843	—	1	180
Caprice in E for Pianoforte and Or- chestra . . . . .	1846	1887	5	[307, 409 196, 216, 270,
Funeral March, "Ajax" . . . . .	1875	—	1	349
Cantata, "The Woman of Samaria" . . . . .	1875	—	1	349
— "The May Queen" . . . . .	1859	—	1	258
Song, "Dawn, gentle flower" . . . . .	1875	1876	2	351, 356
Quartet, "God is a Spirit" . . . . .	1882	—	1	386
BENOIT, Peter L. L. (Conductor) . . . . .	1890	—	1	421
— (Composer) . . . . .	—	—	—	—
Overture, "Charlotte Corday" . . . . .	1890	—	1	421
Selection (three Numbers), "Charlotte Corday" . . . . .	1890	—	1	421
BENSON, George (Tenor-singer) . . . . .	1850	1856	7	215, 216 to 248
BENTHAM, George B. (Tenor-singer) . . . . .	1871	—	1	329
BENTINCK, C. W., M.P. . . . .	—	—	—	260 [twice
BERGER, Francesco (Accompanist) . . . . .	1888	1889	4	415, 18, 19
BERGER, Ludwig (Pianist) . . . . .	1813	—	1	11
— (Composer) . . . . .	—	—	—	—
Overture (MS.) . . . . .	1814	—	1	15
BÉRIOT, Ch. Aug. De (Violinist) . . . . .	1826	1835	9	79 to 135
— (Composer) . . . . .	—	—	—	—
Concerto for Violin, I, in D . . . . .	1827	1833	4	86, 103, 122, 123
— II, in B minor . . . . .	1835	1864	3	135, 192, 282



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	First.	Last.		
BERIOT, Ch. Aug. De (Violinist)— <i>contd.</i>				
Concerto III, in E minor . . . . .	1847	—	1	203
— VII, Andante and Finale in G . . . .	1878	—	1	368
— (Composed with Rode) . . . . .	1826	1849	2	79, 213
— (Composed with Kreutzer) . . . . .	1828	1829	2	88, 97
Fantasia for Violin and Orchestra . .	1828	1829	2	90, 98
Air Varié in D for Violin and Orchestra	1834	—	1	128
Air, "Prendi per me" . . . . .	1840	—	1	161 [141]
BERIOT, Mme De [Malibran] (Soprano-singer)	1829	1836	5	98, 102, 103, 140,
BERLIN . . . . .	—	—	—	182, 406
BERLIOZ, Hector (Conductor) . . . . .	1853	—	1	233
— (Composer) . . . . .	—	—	—	—
Symphony, "Harold in Italy" . . . . .	1853	1900	2	233, 466
— (Choral), "Romeo and Juliet" . . . .	1881	—	2	379, 386
— Fantastique, "Episode sur la vie d'un artist" . . . . .	1895	—	1	444
Overture, "Benvenuto Cellini" . . . .	1841	1907	2	165, 494
— "Carnaval Romain" . . . . .	1853	1891	3	234, 370, 425
— "King Lear" . . . . .	1894	—	1	439
— "Waverley" . . . . .	1881	—	1	379
Selection, "Romeo and Juliet" . . . . .	1885	1906	2	401, 491
Marche Hongroise . . . . .	1883	—	1	393
Scena, "Repose of the Holy Family" . .	1853	—	1	234
Song, "L'Absence" . . . . .	1882	1884	2	387, 397
— "Bolero" . . . . .	1888	—	1	415
— "La Captive" . . . . .	1890	1896	2	423, 449
— "Le Roi de Thule" . . . . .	1897	—	1	452
Scena, "Cleopatra" . . . . .	1908	—	1	500
BERTRAND, Mlle Aline (Harpist) . . . .	1834	—	1	128
— (Composer) . . . . .	—	—	—	—
Fantasia for Harp . . . . .	1834	—	1	128
BERTRAND, Mlle Ida (Contralto-singer) .	1845	—	1	192
BERTUCAT, Mlle A. (Soprano-singer) . .	1845	—	1	191
BESEKIRSKY, Vasil V. (Violinist) . . .	1868	—	1	302
— (Composer) . . . . .	—	—	—	—
Concerto for Violin . . . . .	1868	—	1	302
BEST, W. T. . . . .	—	—	—	331, 403 note
BETTELHEIM, Mlle C. (Soprano-singer) .	1864	—	1	283
BETTINI, Alessandro (Tenor-singer) . .	1866	1869	3	292, 301, 308
BETTINI, Mme Trebelli (Contralto-singer)	1864	1882	14	284 to 387
BIANCHI, Francesco . . . . .	—	—	—	43
BIANCHI-LACY. <i>See</i> LACY				
BIANCHI, Signor (Tenor-singer) . . . .	1820	—	1	44
BICENTENARY of Henry Purcell . . . .	—	—	—	443, 445
BIL(D)STEIN, Mlle (Contralto-singer) . .	1839	—	1	156
BINFIELD, Thomas ('Cellist) . . . . .	1816	—	1	25
BIRCH, Miss C. A. (Soprano-singer) . .	1836	1854	17	139 to 237
BIRD, Henry R. (Accompanist) . . . . .	1896	1908	4	448 twice, 456,
— (Pianoforte Duet) . . . . .	1894	—	1	441 [502]
BIRMINGHAM Festival . . . . .	—	—	—	148, 163, 176.
BISACCIA, Signor (Accompanist) . . . .	1887	—	1	407 [194]
BISACCANTI, Mme E. O. (Soprano-singer)	1851	—	1	222
BISHOP, Sir Henry R. ("At the Piano," and Conductor) . . . . .	1817	1845	39	32 to 190
— (Composer) . . . . .	—	—	—	—
Overture in E . . . . .	1817	—	1	32
Scena, "Departure from Paradise" . .	1836	1853	2	141, 233
Air, "Is this the region?" . . . . .	1840	—	1	160

NAMES AND WORKS.	Performance.		Total No. of concerts	PAGES.
	First.	Last.		
BISHOP, Sir Henry R. (Composer)— <i>contd.</i>				
Duet, "On a day" . . . . .	1864	—	1	282
{ Recit., "Fast into the waves" . . . . .	1843	—	1	180
{ Air, "Stern monarch of the winds" . . . . .	1834	—	1	125
Cantata, "The Seventh Day" . . . . .	1831	1859	12	108 to 257
BISHOP, Mrs. [Riviere] (Soprano-singer) . . . . .	1895	—	1	444
BISPHAM, David S. (Bass-singer) . . . . .	—	—	—	—
BIZET, Georges (Composer) . . . . .	1888	—	1	414
Suite, "Jeu d'Enfants" . . . . .	1884	—	1	398
Duet, "E tua madre" . . . . .	1900	—	1	465
BLACK, Andrew (Bass-singer) . . . . .	1841	1845	2	167, 190
BLAES, A. J. (Clarinetist) . . . . .	1839	1845	3	157, 167, 190
BLAES [Meerti], Mme E. (Soprano-singer) . . . . .	1831	1867	35	109 to 297
BLAGROVE, Henry G. (Violinist) . . . . .	1852	1861	2	226, 264
BLAGROVE, Richard (Viola-player) . . . . .	1832	—	1	115
BLAHETKA, Mlle Leopoldine (Pianist) . . . . .	—	—	—	—
— (Composer) . . . . .	1832	—	1	115
Concertstück for Pianoforte . . . . .	—	—	—	5
BLAKE, Benjamin . . . . .	1829	1837	3	96, 100, 143
BLASIS, Mlle V. De (Soprano-singer) . . . . .	1911	—	1	515
BLAUVELT, Miss L. (Soprano-singer) . . . . .	1890	—	1	421
BLAUWAERT, Emile (Bass-singer) . . . . .	1895	—	1	446
BLINKHORN, Miss Marion (Contralto-singer) . . . . .	1876	—	1	355
BLUME, Mme Bianca (Soprano-singer) . . . . .	—	—	—	—
BOCCHERINI, Luigi (Composer) . . . . .	1910	—	1	510
Overture in D . . . . .	1813	—	1	8
Quintett for Strings . . . . .	1878	—	1	367
Minuet (arranged for Pianoforte by Planté) . . . . .	1821	—	1	52
BOCHSA, R. N. C. (Harpist) . . . . .	—	—	—	—
— (Composer) . . . . .	1822	—	1	58
Symphony (MS.) . . . . .	1830	—	1	102
Concerto for Harp . . . . .	1821	—	1	52
Septett (Harp, Wood, Horn, and and Double Bass) . . . . .	1815	—	1	21
Quartett (Clarinet and Strings) . . . . .	1822	—	1	57
Air, "Come, thou favoured" . . . . .	1850	1851	2	216, 220
BODDA, Frank (Baritone-singer) . . . . .	1831	—	1	108
BOEHM, Theobald (Flautist) . . . . .	—	—	—	—
— (Composer) . . . . .	1831	—	1	108
Fantasia for Flute . . . . .	—	—	—	321
BOGNER, Ferdinand . . . . .	—	—	—	321
BOGNER-FRÖHLICH, Mme Betty . . . . .	1828	1832	2	91, 112
BOHRER, Anton (Violinist) . . . . .	1828	—	1	91
BOHRER, Maximilian ('Cellist) . . . . .	—	—	—	—
— (Composer) . . . . .	1828	—	1	91
Concerto (Military) for Violin and 'Cello . . . . .	1832	—	1	112
— for Violin . . . . .	—	—	—	—
BOIELDIEU, F. A. (Composer) . . . . .	1851	—	1	223
Air, "Dans l'ombre" . . . . .	1864	1866	2	283, 293
— "Komm, O holde Dame" . . . . .	1854	—	1	239
— "Quel plaisir" . . . . .	—	—	—	—
BOITO, Arrigo (Composer) . . . . .	1898	—	1	458
Air, "L'altro notte" . . . . .	1876	1877	2	355, 361
BOLINGBROKE, Miss (Contralto-singer) . . . . .	1813	—	1	9
BOLTON, Miss (Contralto-singer) . . . . .	—	—	—	6
BOMTEMPO, J. D. . . . .	—	—	—	—

NAMES AND WORKS.	Performance.		Total No. of concerts	PAGES.
	First.	Last.		
BONFICHI, Paolo (Composer) . . . . .	—	—	—	
Air, " Ah ! che forse " . . . . .	1827	—	1	85
BORCHARDT, Mme Comte (Soprano-singer) . . . . .	1857	—	1	251
BORDOGNI, M. (Tenor-singer) . . . . .	1829	—	1	97
BORGHI-MAMO, Mme (Mezzo-soprano-singer) . . . . .	1860	—	1	262
BORODINE, Alexr. P. (Composer) . . . . .	—	—	—	
Symphony (No. 2) in B minor . . . . .	1896	—	1	447
Song, " Lentement baisse le jour " . . . . .	1899	—	1	462
BORWICK, Leonard (Pianist) . . . . .	1890	1904	7	422 to 403
BOSSI, Signor (Baritone-singer) . . . . .	1866	—	1	292
BOTT, Herr (Violinist) . . . . .	1858	—	1	254
BOTTESINI, G. (Double-bass-player) . . . . .	1851	1887	8	222 to 409
— (Conductor) . . . . .	1886	—	1	404
— (Composer) . . . . .	—	—	—	
Overture, " Graziella " . . . . .	1886	—	1	404
Concerto for Double-Bass . . . . .	1851	1857	2	222, 250
Concertino for Double-Bass in F# minor . . . . .	1853	1904	5	234, 329, 398,
Elegia (No. 1) for Double-Bass in D . . . . .	1885	—	1	400 [409, 483
Tarantella for Double-Bass . . . . .	1885	—	1	400
Introduction and Bolero for Double-Bass . . . . .	1886	—	1	404
BOWEN, York (Pianist) . . . . .	1906	—	1	492
— (Composer) . . . . .	—	—	—	
Concerto for Pianoforte (in one Move- ment) . . . . .	1906	—	1	492
— for Viola . . . . .	1908	—	1	500
BOYLE, Frank (Tenor-singer) . . . . .	1881	1882	2	379, 386
BRADBURY, Orlando (Baritone-singer) . . . . .	1834	1838	2	126, 150
BRADFORD Festival Choir. <i>See</i> CHOIRS				
BRADLEY, Master (Chorister) . . . . .	1814	—	1	15
BRAHAM, John (Tenor-singer) . . . . .	1813	1835	37	10 to 131
BRAHMS, Johannes (Composer). . . . .	—	—	—	[490
Symphony, I, in C minor . . . . .	1877	1906	4	361, 453, 469,
— II, in D . . . . .	1880	1908	7	375 to 502
— III, in F . . . . .	1885	1903	5	400, 430, 449,
				458, 480
— IV, in E minor . . . . .	1887	1899	2	407, 462
Overture, " Tragic " . . . . .	1890	1902	2	422, 475
— " Academic " . . . . .	1905	1908	2	486, 500
Serenade in D . . . . .	1872	—	1	335
— for small Orchestra in A . . . . .	1874	—	1	346
Variations on a Theme by Haydn . . . . .	1875	1877	2	350, 362
Concerto for Pianoforte in D minor . . . . .	1873	1909	4	341, 470, 483,
— (No. 2) for Pianoforte in Bb . . . . .	1891	1908	2	426, 500 [506
— for Violin in D . . . . .	1879	1911	8	370 to 514
Rhapsody for Pianoforte in B minor . . . . .	1890	—	1	422
Capriccio for Pianoforte (No. 2) . . . . .	1909	—	1	504
Variations for Pianoforte (à la Paganini)	1909	—	1	504
Hungarian Dances for Violin (composed with Joachim) . . . . .	1876	—	1	355
German Requiem . . . . .	1873	1876	2	339, 354
Choral Ode, " Nanie " . . . . .	1882	—	1	387
Rhapsody for Contralto, Male Choir and Orchestra . . . . .	1904	—	1	484
Lied, " Auf dem See " . . . . .	1882	—	1	388
— " Ein Wanderer " . . . . .	1906	—	1	491
Song, " Golden Days " (Rinaldo) . . . . .	1876	—	1	357
Lieder, " Junge Lieder " . . . . .	1877	—	1	361
Lied, " Liebestreu " . . . . .	1889	—	1	419

NAMES AND WORKS.	Performance.		Total No. of concerts	PAGES.
	First.	Last.		
BRAHMS, Johannes (Composer)— <i>contd.</i>				
Lullaby, "Wiegenlied" . . . . .	1875	1906	3	351, 354, 491
Lied, "Meine Liebe" . . . . .	1889	—	1	419
— "Sonntag" . . . . .	1875	—	1	351
— "Ständchen" . . . . .	1902	—	1	474
— "Wie bist du" . . . . .	1877	—	1	362
BRAMBILLA, Mlle M. (Contralto-singer) . . . . .	1828	1835	2	90, 133
BRANDÈS, Mlle Emma (Pianist) . . . . .	1871	—	1	328 <sup>1</sup> / <sub>4</sub>
BRANDRAM, Samuel (Reciter) . . . . .	1882	—	1	388
BREITNER, Lodovico (Pianist) . . . . .	1875	1877	2	351, 362
BREMA, Mme Marie (Mezzo-soprano-singer) . . . . .	1893	1907	4	435, 469, 490,
BRERETON, Wm. H. (Bass-singer) . . . . .	1885	1889	2	400, 418 [494
BRERETON, Mrs. (Soprano-singer) . . . . .	1885	—	1	400
BREUNING, Gerhard von . . . . .	—	—	—	317, 347
BRIDGE, Sir Frederick, c.v.o. (Composer) . . . . .	—	—	—	—
Air, "Centurion's Song" . . . . .	1882	—	1	387
BRIDGETOWER, G. A. P. (Violinist) . . . . .	1813	—	1	11
BRIGHT, Mme Dora (Pianist) . . . . .	1892	—	1	430
— (Composer) . . . . .	—	—	—	—
Fantasia for Pianoforte in G minor . . . . .	1892	—	1	430
BRISTOL Festival . . . . .	—	—	—	338 [515
BRITISH Composers . . . . .	—	—	—	136, 358, 498,
BRITISH Orchestral Society . . . . .	—	—	—	347
BRIZZI, T. (Tenor-singer) . . . . .	1836	1838	2	138, 150
BROADWOOD & Sons . . . . .	—	—	—	147, 317 note
BROD, Henri (Composer) . . . . .	—	—	—	—
Fantasia for Oboe (sur un Air Béarnaise) . . . . .	1846	—	1	192
BROOKS, — ('Cellist) . . . . .	1822	1831	2	56, 107
BRUCE, Miss Susan J. (Contralto-singer) . . . . .	1832	1838	2	114, 150
BRUCH, Max. <i>See</i> MAX				
BRUGIER . . . . .	—	—	—	6
BRÜLL, Ignaz (Pianist) . . . . .	1878	—	1	366
BUCKINGHAM Palace . . . . .	—	—	—	170, 214
BUDA . . . . .	—	—	—	314
BUDD, G. W. . . . .	—	—	—	199
BUDDEUS, Eduard (Pianist) . . . . .	1844	—	1	184
BÜHLIG, Richard (Pianst) . . . . .	1906	—	1	491
BULL, Ole Borneman (Violinist) . . . . .	1836	1840	2	141, 163
— (Composer) . . . . .	—	—	—	—
Introduction and Polacca for Violin . . . . .	1836	—	1	141
Fantasia, "Norwegian's Lament" . . . . .	1840	—	1	163
BÜLOW, Hans G. von (Pianist) . . . . .	1873	1884	2	339, 397
BUNNING, Herbert (Conductor) . . . . .	1897	—	1	454
— (Composer) . . . . .	—	—	—	—
Overture, "Spring and Youth" . . . . .	1897	—	1	454
BUONAMICI, Giuseppe (Pianist) . . . . .	1890	—	1	423
BUONONCINI, G. B. (Composer) . . . . .	—	—	—	—
Air, "Per la gloria" . . . . .	1871	—	1	328
BURGHESH, Lord (Composer) . . . . .	—	—	—	—
Symphony (MS.) . . . . .	1817	—	1	32
BURGMÜLLER, N. (Composer) . . . . .	—	—	—	—
Air, "Mio pianto rasciuga" . . . . .	1840	—	1	163
BURKE, Edmund (Baritone-singer) . . . . .	1910	—	2	508, 510
BURMESTER, Willy (Violinist) . . . . .	1895	—	1	444
BURNAND, Arthur . . . . .	—	—	—	384
BURNAND, Theophilus . . . . .	—	—	—	373
BURROWES, J. F. (Composer) . . . . .	—	—	—	—
Overture (MS.) . . . . .	1816	—	1	25



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	First.	Last.		
BURTON, Fowler (Bass-singer) . . . . .	1906	—	1	492
BUSONI, Ferruccio (Pianist) . . . . .	1900	1912	5	466, 469, 486, 502 [480 495
BUTT, Mme Clara (Contralto-singer) . . . . .	1898	1907	5	457, 466, 475,
BUZIAU, Victor (Violinist) . . . . .	1863	1874	2	278, 343
By Command . . . . .	—	—	—	181, 196, 204, 220, 260
BYRON, Lord . . . . .	—	—	—	406, 481
By Special Desire . . . . .	—	—	—	72, 275, 279, 285, 293, 298, 299, 434, 438, 471
C				
CALKIN & Budd . . . . .	—	—	—	199
CALKIN, Joseph J. (Viola-player) . . . . .	1816	—	1	26
CALKIN, James (Tenor-singer) . . . . .	1846	—	1	196
CALLCOTT, W. H. (Composer) . . . . .	—	—	—	—
Scena, "The Last Man" . . . . .	1833	—	1	121
CAMBRIDGE Professor of Music . . . . .	—	—	—	245
CAMBRIDGE University . . . . .	—	—	—	364
CAMPANINI, Italo (Tenor-singer) . . . . .	1873	—	1	340
CAMPBELL-CLARKE, . . . . .	—	—	—	281
CAMPBELL, Sir F. G., LL.D. . . . .	—	—	—	403, 420
CAMPOBELLO, Enrico (Bass-singer) . . . . .	1877	—	1	362
CAMPORESE, Mlle Violante (Soprano-singer) . . . . .	1817	1829	11	31 to 96
CANADA . . . . .	—	—	—	485
CANDIA, Cavaliere di . . . . .	—	—	—	153
"CANTATA" . . . . .	—	—	—	28, 42, 346
CANZI, Mme (Soprano-singer) . . . . .	1826	—	1	81
CARPOUL, J. A. V. (Tenor-singer) . . . . .	1871	—	1	330
CARADORI-ALLAN, Mme (Soprano-singer) . . . . .	1822	1847	42	56 to 201
CARAFÀ, M. E. di Colobrano (Composer) . . . . .	—	—	—	—
Air, "A rispettarmi" . . . . .	1830	1834	2	102, 125
— "Fra tante angoscie" . . . . .	1829	—	1	97
CARD, E. J. (Flautist) . . . . .	1857	1868	2	252, 301
CAREW, Miss (Soprano-singer) . . . . .	1823	1824	4	64, 66, 67
"CARLO" . . . . .	—	—	—	22
CARMICHAEL, Miss Mary (Accompanist) . . . . .	1886	—	1	405
CAROLA, Mlle Natalie (Soprano-singer) . . . . .	1868	1870	2	300, 310
CARPENTER, Miss Nettie (Violinist) . . . . .	1887	—	1	410 [490, 494
CARREÑO, Mme Teresa (Pianist) . . . . .	1873	1907	5	341, 465, 470,
CARRODUS, J. T. (Violinist) . . . . .	1868	1884	3	301, 386, 395
CARSE, A. von Ahn (Composer) . . . . .	—	—	—	—
Prelude to "Manfred" . . . . .	1904	—	1	482
CARTAGENOVA, — (Tenor-singer) . . . . .	1836	—	1	138
CARUSO, Luigi (Composer) . . . . .	—	—	—	—
Trio, "Parte vanne" . . . . .	1813	—	1	11
CASALS, Pablo ('Cellist) . . . . .	1905	1912	2	488
CASE, Thomas . . . . .	—	—	—	347 note
CASTELLAN, Mme (Soprano-singer) . . . . .	1844	1858	15	185 to 254
CASTELLAN, Mlle Thérèse (Violinist) . . . . .	1878	—	1	368
CASTELLI, Dr. J. F. . . . .	—	—	—	318
CASTLES, Miss Amy (Mezzo-soprano) . . . . .	1907	—	1	494
CATALANI, Mme A. (Soprano-singer) . . . . .	1814	—	1	13
CATONE, — (Tenor-singer) . . . . .	1837	—	1	143
CAVALLINI, Ernesto (Clarinetist) . . . . .	1842	1845	2	172, 192
— (Composer) . . . . .	—	—	—	—
Fantasia for Clarinet . . . . .	1842	1845	2	172, 192 [113
CAWSE, Miss H. (Contralto-singer) . . . . .	1830	1832	4	100, 102, 109,



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	First.	Last.		
CELLEONI-CORTI, Mme (Soprano-singer)	1836	—	1	138
CENTENARY of Beethoven's birth	—	—	—	310
— of Chopin's birth	—	—	—	507
— of Mendelssohn's birth	—	—	—	502
— of Mozart's death	—	—	—	427
— of Philharmonic Society	—	—	—	515 to end
CENTRONI, Baldassare (Oboist)	1824	—	1	68
— (Composer)	—	—	—	—
Fantasia for Oboe	1824	—	1	68
CHABRIER, A. E. (Composer)	—	—	—	—
Overture, "Gwendoline"	1909	—	1	504
CHADWICK, G. W. (Composer)	—	—	—	—
Symphonic Poem, "Cleopatra"	1907	—	1	496
Overture, "Melpomene"	1895	—	1	445
CHALLONER, N. B. (Viola and Harp)	1816	1823	10	23 to 63
CHAMBER-Music	—	—	—	3, 7, 170, 263
CHAMINADE, Mlle Cecile (Pianist)	1895	—	1	445
— (Composer)	—	—	—	—
Concertstück for Pianoforte	1895	—	1	445
CHANSONS, Old French	—	—	—	511
CHAPEL Royal	—	—	—	142, 289, 337
CHAPMAN, Edward (Tenor-singer)	1834	—	1	126
CHARPENTIER, M. A. (Composer)	—	—	—	—
Air, "Depuis le jour"	1904	—	1	482
CHARTIST Riots	—	—	—	203
CHARTON-DEMEUR, Mme (Soprano-singer)	1850	1851	2	215 223
CHATTERTON, J. B. (Harpist)	1849	—	1	212
CHELARD, H. A. J. B. (Composer)	—	—	—	—
Overture, "Matins of Wallersee"	1833	—	1	121
CHELSEA Hospital Bandmaster	—	—	—	204
CHERUBINI, M. L. C. Z. S. (Composer)	—	—	—	—
Symphony (MS.)	1815	1870	4	20, 232, 281, 310
Overture, "Ali Baba"	1899	—	1	461
— "Anacreon"	1813	1904	53	8 to 484
— "Demophoon"	1813	1814	2	10, 14
— "Eliza"	1813	1868	2	12, 300
— "Faniska"	1814	1872	10	15 to 335
— "Lodoiska" ( <i>Ladoiska</i> )	1813	1874	16	11 to 345
— "Les Deux Journées" ( <i>Der Was-serträger</i> )	1813	1895	43	9 to 443
— "Les Abencérages"	1818	1907	8	35 to 494
— "L'Hôtellerie Portugaise"	1813	1833	3	11, 55, 121
— <i>Medée</i>	1820	1844	2	45, 184
— in G (MS.)	1814	1892	2	16, 429
— (MS.)	1815	1823	5	19 21, 25, 45, 64
Motett (MS.) lent by Queen Victoria	1883	—	1	393
Finale Act II ( <i>Les Deux Journées</i> )	1852	—	1	226
Trio, "Ad Te levavi"	1831	—	1	109
— "Ah s' eguale"	1840	—	1	161 [243, 449
Air, "Ave Maria"	1825	1896	6	75, 139, 185, 218,
Trio, "Benedictus"	1817	1842	5	31, 52, 69, 84, 171
Quartett, "Cara da voi"	1813	1828	2	10, 92
Trio, "Che ascoltai"	1813	1822	2	10, 56
Air, "Dei tuoi figli"	1866	—	1	293
Trio, "Dolce ne guai ristoro"	1840	1841	2	160, 165
Quartett, "Ecco che più"	1831	—	1	107
Trio, "Et incarnatus est"	1815	—	1	19
Quartett, "La Primavera"	1816	—	1	25

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	First.	Last.		
CHERUBINI, M. L. C. Z. S. (Composer)— <i>contd.</i>				
Air, "O salutaris Hostia" . . . . .	1836	1859	8	138 to 258
Trio, "Perfida Clori" (Canon) . . . . .	1823	—	1	65
Sestett, "Sacro Pungal" . . . . .	1814	—	1	15
Air, "Suspendez à ces Murs" . . . . .	1830	—	1	102
CHEVILLARD, Camille (Conductor) . . . . .	1909	—	1	504
CHIROPLAST . . . . .	—	—	—	28
CHOIRS :—				
1. A Chorus, unnamed . . . . .	1814	1839	36	16 to 436
2. A Chorus of 180 Voices . . . . .	1877	—	1	361
3. "Alma Mater" Male Voices (Conductor, H. R. Evers) . . . . .	1904	—	1	482, 484
4. Bradford Festival Choral Society . . . . .	1906	—	1	489
5. Leeds Festival Chorus (200) . . . . .	1899	—	1	461-3
6. London Choral Society (Conductor, Arthur Fagge) . . . . .	1912	—	1	516
7. Male Voice Choir, unnamed . . . . .	1848	—	1	206 [393]
8. Philharmonic Choir . . . . .	1882	1883	6	385 to 388, 391,
9. Royal Academy of Music Choir . . . . .	1895	—	1	445
10. South London Choral Association (150) (Conductor, L. C. Venables) . . . . .	1881	—	2	378 to 380
CHOPIN, F. F. (Composer)	—	—	—	
First Concerto in E minor for Pianoforte	1855	1911	9	242 to 512
Second Concerto in F minor for Pianoforte . . . . .	1843	1909	6	178, 381, 393, 412, 457, 504
Romance and Rondo (from First Concerto) . . . . .	1844	—	1	184 [509]
Scherzo, C# minor (Op. 39) . . . . .	1866	1910	4	291, 346, 443,
— B minor (Op. 20) . . . . .	1899	—	1	462
— Bb minor (Op. 31) . . . . .	1906	—	1	492
Impromptu in Gb (Op. 51) . . . . .	1875	—	1	352
Study in C . . . . .	1875	—	1	352
— in Ab . . . . .	1888	—	1	413
— in Gb . . . . .	1906	—	1	490
Studies (Two) . . . . .	1911	—	1	513
Nocturne in F# (Op. 15) . . . . .	1876	1893	2	354, 435
— in E (Op. 62) . . . . .	1876	—	1	356
— in Eb arranged for Violin . . . . .	1878	1883	2	306, 392
— in Db (Op. 27) . . . . .	1885	1908	3	401, 470, 499
— in B (Op. 62) . . . . .	1890	1906	2	422, 490
— unnumbered . . . . .	1879	1891	2	372, 427
Polonaise in Ab (Op. 53) . . . . .	1876	1910	8	356 to 510
— in F# minor (Op. 44) . . . . .	1884	—	1	396
Barcarolle in F# (Op. 60) . . . . .	1910	—	1	509
Fantasia, F minor (Op. 49) . . . . .	1880	1908	2	374, 501
Andante spiniato and Polonaise (Op. 22) . . . . .	1883	1889	2	391, 419
Ballade, G minor (Op. 23) . . . . .	1891	1906	2	425, 490
Funeral March from Sonata in Bb minor (Op. 35) . . . . .	1901	1910	2	468, 508
Valse (unnumbered) . . . . .	1887	—	1	410
Prelude (unnumbered) . . . . .	1907	—	1	495
Mazurka (unnumbered) . . . . .	1907	—	1	495
Allegro de Concert in A (Op. 46) . . . . .	1909	—	1	505
CHOPIN—LISZT, Chant Polonaise (No. 5) . . . . .	1910	—	1	510
CHORLEY'S Recollections . . . . .	—	—	—	124 note, 199
CHOUDENS, Messrs., of Paris . . . . .	—	—	—	10 note
CHRYSANDER, Dr. . . . .	—	—	—	304

NAMES AND WORKS.	Performance.		Total No. of concerts	PAGES.
	First.	Last.		
CIAMPI, L. V. (Composer)	—	—	—	
Air, "Amplius lava me"	1842	—	1	170
CIARDI, C. (Flautist)	1847	—	1	202
— (Composer)	—	—	—	
Fantasia for Flute	1847	—	1	202
CIMAROSA, Domenico (Composer)	—	—	—	
Scena, "Ah, cara Ismene"	1817	—	1	30
Air, "Ah, serena"	1817	—	1	29
Scena, "Deh parlate"	1817	1874	14	30 to 345
Quartett, "Dove sono"	1814	—	1	13
Air, "Frenar vorrei"	1826	—	1	81
Trio, "O dolce, o cara istante"	1813	1832	4	11, 53, 78, 114
Quartett, "Oh! che notte tetra"	1816	—	1	23
Air, "Pria che spunti"	1817	1869	4	31, 52, 120, 308
Scena, "Se pietà nel col serbate"	1835	—	1	132
Duet, "Svenami"	1830	1838	2	103, 149
CINTI-DAMOREAU, Mme (Soprano-singer)	1832	1838	5	115, 116, 122, 123, 152
CLARONO	—	—	—	139 note
CLASSICAL Chamber Concerts	—	—	—	170
CLAUSS, Mlle Wilhelmine (Pianist)	1852	—	1	226
CLAY, Frederic (Composer)	—	—	—	
Air, "I'll sing thee songs of Araby"	1877	—	1	363
CLEGG, Miss Edith (Soprano-singer)	1908	—	1	500
CLEMENTI, Muzio ("At the Piano")	1813	1828	24	8 to 88
— (Composer)	—	—	—	
Symphony (unnamed)	1813	—	1	10
Another Symphony (unnamed)	1813	—	1	11
New (MS.) Symphony	1816	—	1	25
Symphony, 1st time (MS.)	1819	—	1	38
— 1st time (MS.)	1823	—	1	63
Overture, 1st time (MS.)	1824	—	1	67 [480
CLIFFE, Frederic (Conductor)	1889	1903	4	419, 435, 452,
— (Composer)	—	—	—	
Symphony, I, in C minor	1889	—	1	419
— II, in E minor	1893	—	1	435
Orchestral Picture, "Cloud and Sun- shine"	1890	1892	2	422, 429
Concerto for Violin in D minor	1897	—	1	452
Scena, "The Triumph of Alcestis"	1903	—	1	480 [428, 462
CLINTON, George A. (Clarinetist)	1877	1899	5	363, 398, 407,
CLUTSAM, G. H. (Composer)	—	—	—	
Cycle, "From the Turkish Hills"	1902	—	1	474
COATES, Albert (Conductor)	1911	—	1	513
COATES, John (Tenor-singer)	1905	1909	2	488, 505
COCKS, Robert (Publisher)	—	—	—	98, 304
COENEN, Willem (Accompanist)	1881	—	1	381
COLE, Miss Blanche (Soprano-singer)	1874	1875	2	345, 350
COLERIDGE Taylor. See TAYLOR				
COLES, Master (Chorister)	1822	—	1	57
COLETTI, D. (Baritone-singer)	1849	—	1	212
COLLINS, Viotti (Violinist)	1869	—	1	306
COLOMBO, Mlle (Soprano-singer)	1872	—	1	333
COLONNE, Edouard (Conductor)	1907	—	1	494
COLYNS, Jean B. (Violinist)	1873	—	1	341
COMPETITION of Pipers	—	—	—	169
COMPLIMENTARY Concerts	—	—	—	298
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CONCERT of Antient Music . . . . .	—	—	—	3, 188
CONCERTS, The Amateur . . . . .	—	—	—	54
— The Professional . . . . .	—	—	—	17
— The First Philharmonic . . . . .	—	—	—	7, 8
— Number of, per Season . . . . .	—	—	—	5 note
CONDUCTOR . . . . .	—	—	—	42, 43, 193, 504
CONSOLO, Ernesto (Pianist) . . . . .	1904	—	1	483
COOKE, Thomas S. (Violinist) . . . . .	1817	1845	23	32 to 193
— (Bass-singer) . . . . .	1817	—	1	29
— ("At the Piano") . . . . .	1831	1837	7	108 to 144
COOKE, Grattan (H. A.) (Oboist) . . . . .	1831	1841	8	106 to 168
COOKE, Memorial to T. S. . . . .	—	—	—	204
COOPER, George (Organist) . . . . .	1873	—	1	337
COOPER, Henry C. (Violinist) . . . . .	1848	1857	6	207, 216, 226
				227, 247, 252
COOPER, J. Wilbye (Tenor-singer) . . . . .	1859	1864	2	258, 281
COPENHAGEN . . . . .	—	—	—	411
COPPOLA, P. A. (Composer) . . . . .	—	—	—	—
Air, "Ah no ! la rosa è mia" . . . . .	1851	—	1	221
CORANI, Mlle Elena (Soprano-singer) . . . . .	1875	—	1	349
CORANI, Mlle Ida (Mezzo-soprano-singer) . . . . .	1876	—	1	354
CORBARI, Mlle A. (Soprano-singer) . . . . .	1848	—	1	207
CORDER, Frederic (Composer) . . . . .	—	—	—	—
Overture, "Ossian" . . . . .	1882	—	1	387
Suite, "Roumanian" . . . . .	1887	—	1	409
Orchestral Scene, "Pippa Passes" . . . . .	1898	—	1	458
CORELLI, Arcangelo (Composer) . . . . .	—	—	—	—
Trio for two 'Celli and Contrabass . . . . .	1820	1853	11	46 to 231
Duet for 'Cello and Contrabass, Sonata IV . . . . .	1839	—	1	156
— — Sonata VI.† . . . . .	1843	—	1	180
— — — IX . . . . .	1823	1835	3	62, 123, 133
CORNEGA, Mme (Soprano-singer) . . . . .	1826	1827	3	78, 85
CORNELIUS, Petrus (Composer) . . . . .	—	—	—	—
Overture, "The Barber of Bagdad" . . . . .	1892	—	1	430
CORONATION Day . . . . .	—	—	—	464, 472
CORRI, Philip A. (Tenor-singer) . . . . .	1813	—	1	8
CORRI, Miss Rosalie (Soprano-singer) . . . . .	1821	—	1	51
CORRI, Miss Fanny (Soprano-singer) . . . . .	1819	1820	5	39, 41, 44, 46, 47
CORTÔT, Alfred (Pianist) . . . . .	1911	—	1	513
COSTA, Sir Michael (Conductor) . . . . .	1846	1854	71	195 to 239
— (Composer) . . . . .	—	—	—	—
Fantasia for Horn (Le Tyrolien) . . . . .	1831	1837	2	108, 146
Scena, "Dal asilo" . . . . .	1834	1848	2	129, 206
Quartet, "Ecco quel fiero istante" . . . . .	1890	—	1	423
— "Honour and Glory" . . . . .	1867	—	1	296
Duet, "Questa volta" . . . . .	1852	—	1	227
COSTA, R. (Tenor-singer) . . . . .	1846	—	1	197
COUNTESS of Essex. <i>See</i> STEPHENS . . . . .	—	—	—	260
COURT of Sweden . . . . .	—	—	—	299
COWEN, F. A. (Lord Dudley's Secretary) . . . . .	—	—	—	—
COWEN, Sir Frederic H. (Pianist) . . . . .	1870	1902	3	313, 465, 473
— (Conductor) . . . . .	1884	1908	93	397 to 501
— (Composer) . . . . .	—	—	—	—
Sinfonietta in A minor . . . . .	1881	—	1	381
Symphony, III (Scandinavian), C minor . . . . .	1887	—	1	408
— IV (Cambrian), B♭ minor . . . . .	1884	—	1	398
— V, in F . . . . .	1889	1905	2	418, 488
— VI (Idyllic), in E . . . . .	1901	—	1	470



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COWEN, Sir Frederic H. (Composer)— <i>contd.</i>				
Overture, "Butterfly's Ball" . . . . .	1902	1907	2	474, 496
Concertstück for Pianoforte and Or- chestra . . . . .	1900	—	1	467
Suite, "Language of Flowers" . . . . .	1892	—	1	429
— "In Fairyland" . . . . .	1896	—	1	448
— Old English Dances (2nd set) . . . . .	1906	—	1	491
"Fantasy of Life and Love" . . . . .	1903	—	1	481
"Indian Rhapsody" . . . . .	1904	—	1	484
Coronation March . . . . .	1902	—	1	474
Scena, "O peaceful night" . . . . .	1890	—	1	422
— "The Dream of Endymion" . . . . .	1897	—	1	454
Duet, "Thorgrim, my beloved" . . . . .	1891	—	1	427
COX, Garnet Wolseley (Composer) . . . . .	—	—	—	—
Overture, "Pelleas and Melisande" . . . . .	1903	—	1	478
CRAMER, Beale & Co. . . . .	—	—	—	193
CRAMER, J. B. (Pianist) . . . . .	1813	1840	16	11 to 162
— ("At the Piano") . . . . .	1813	1834	29	9 to 125
— (Composer) . . . . .	—	—	—	—
Concertante for Pianoforte, Wood and Horns . . . . .	1813	—	1	11
Concerto (No. 5) for Pianoforte (with Mozart) . . . . .	1828	1835	2	89, 131
Concerto for Pianoforte (MS., new) . . . . .	1819	1829	3	41, 87, 97
Quintett, I, for Pianoforte and Strings . . . . .	1814	1815	2	16, 20
— II, for Pianoforte and Strings . . . . .	1833	1834	2	120, 125
CRAMER, Franz (Violinist) . . . . .	1813	1843	68	8 to 180
CRAMER, Miss (Contralto-singer) . . . . .	1831	—	1	107
CRAWFORD, Miss Mary (Soprano-singer) . . . . .	1873	—	1	339
CREMONT, — (Composer) . . . . .	—	—	—	—
Concerto (Militaire) for Bassoon . . . . .	1830	—	1	103
CRESCENTINI, G. (Composer) . . . . .	—	—	—	—
Air, "Sento mancarmi l'anima" . . . . .	1824	1853	4	69, 85, 200, 233
CREVELLI, G. (Tenor-singer) . . . . .	1817	—	1	29 [516]
CROSSLEY, Mme Ada (Contralto-singer) . . . . .	1900	1912	4	466, 469, 486,
CROTCH, Dr. W. ("At the Piano" and Con- ductor) . . . . .	1817	1830	6	[96, 101 31, 37, 40, 92,
— (Composer) . . . . .	—	—	—	—
Symphony (MS.) . . . . .	1814	—	1	16
Quartett, "Lo, star-led Chiefs" . . . . .	1813	1839	3	11, 20, 154
Sestett, "Lo, Cherub bands" . . . . .	1815	1841	2	19, 165
Motett, "Methinks I hear" . . . . .	1819	—	1	40
Duet, "Such the faint echo" . . . . .	1842	—	1	171 [181]
Song, "Ye guardian Saints" . . . . .	1837	1843	4	144, 151, 166,
CROUCH, F. W. N. ('Cellist) . . . . .	1813	1837	5	10, 15, 57, 113,
CROZIER, William (Oboist) . . . . .	1864	—	1	281 [146]
CRUSELL, <sup>1</sup> — (Composer) . . . . .	—	—	—	—
Concertante for Clarinet, Horn and Bassoon . . . . .	1826	—	1	78
CRYSTAL Palace Orchestra . . . . .	—	—	—	279
— — Saturday Concerts . . . . .	—	—	—	298, 342
CŠILLAG, Mlle Rosa (Soprano-singer) . . . . .	1859	—	1	258 [25]
CUDMORE, R. (Violin, Viola and 'Cello) . . . . .	1813	1816	6	8, 13, 15, 18, 24,
CUMMINGS, Arthur T. (Hon. Solicitor) . . . . .	—	—	—	433
CUMMINGS, Dr. W. H. (Tenor-singer, Hon. Treasurer) . . . . .	1866	1879	9	289, 290 to 372
CUMMINGS, Norman P. (Pianoforte Duet) . . . . .	1894	—	1	441

<sup>1</sup> Also spelt Crussell.



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CURIONI, Alberico (Tenor-singer) . . .	1823	1832	12	64 to 113
CURSCHMANN, Carl F. (Composer) . . .	—	—	—	—
Trio, "Ti prego" . . .	1846	1853	3	195, 226, 233
CUSINS, Sir W. G. (Pianist) . . .	1858	1877	16	253 to 362
— (Conductor) . . .	1867	1883	134	294 to 394
— (Composer) . . .	—	—	—	—
Overture, "Les Travailleurs de la Mer" .	1869	1891	3	309, 367, 426
— "Love's Labour's Lost" . . .	1876	—	1	357
Concerto for Pianoforte in A minor .	1872	—	1	334
Duet, "Da de lontan più vivere" . .	1877	—	1	360
Air, "As thro' the land at eve" . .	1880	—	1	377
— "The eyes of the Lord" . . .	1875	—	1	349
— "The Lord He it is" . . .	1879	—	1	371
CZERNY, Carl (Composer) . . .	—	—	—	—
Fantasia for Pianoforte and Orchestra .	1823	—	1	62
D				
"DAILY Telegraph," The . . .	—	—	—	398, 427
DALAYRAC, N. (Composer) . . .	—	—	—	—
Air, "Jeunes Fillettes" . . .	1911	—	1	512
DALE, B. J. (Composer) . . .	—	—	—	—
Suite for Viola (two Movements) . .	1911	—	1	514
DALM . . .	—	—	—	472
D'ALMAINE & Co. . . .	—	—	—	98
DANCE, Henry . . .	—	—	—	4, 6
DANCE, William . . .	—	—	—	6, 157 [155, 226
DANDO, J. H. B. (Viola-player) . . .	1836	1852	5	141, 143, 146,
DANIELS, Samuel (Violin and Viola) . .	1819	1831	8	42 to 108
DANNREUTHER, Edward (Pianist) . . .	1877	—	1	360
DAVENPORT, F. W. . . .	—	—	—	353
DAVID, Félicien C. (Composer) . . .	—	—	—	—
Romance, "Ma maitresse" . . .	1864	—	1	285 [513
Couplets, "Charmant oiseau" . . .	1886	1911	4	405, 410, 443
DAVID, Ferdinand (Violinist) . . .	1839	1841	3	154, 155, 167
— (Composer) . . .	—	—	—	—
Concerto for Violin . . .	1839	1862	2	154, 272
— (No. 4) for Violin in E . . .	1858	—	1	253
— for Bass Trombone in B♭ . . .	1853	—	1	232
Introduction and Air Russe varié for Violin . . .	1839	—	1	155
DAVID, Paul . . .	—	—	—	21
DAVIDOFF, Carl ('Cellist) . . .	1862	—	1	271
— (Composer) . . .	—	—	—	—
Concerto for 'Cello in B minor . . .	1862	—	1	271 [516
DAVIES, Ben (Tenor-singer) . . .	1894	1912	4	441, 454, 470,
DAVIES, Miss Fanny (Pianist) . . .	1886	1905	5	405, 409, 439 457, 488
DAVIES, D. Ffrangcon (Baritone-singer) .	1902	1903	2	475, 480
DAVIES, Mrs. Mary (Soprano-singer) . .	1877	1880	2	361, 376, 377
DAVISON, J. W. ("The Times") . . .	—	—	—	219, 269
DAWSON, Frederick (Pianist) . . .	1895	1897	2	443, 455
DAY, John (Violinist) . . .	1845	—	1	192
DEATH of H.M. Queen Victoria . . .	—	—	—	467
— of H.M. King Edward VII . . .	—	—	—	507
DEBUSSY, Claude (Composer) . . .	—	—	—	—
"L'Après-midi d'un Faune" . . .	1905	—	1	488
"Claire de Lune" for Pianoforte . .	1910	—	1	508
DELABORDE, E. M. (Pianist) . . .	1872	—	1	334

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DÉLIBES, Leo (Composer)	—	—	—	
Duet, "Déjà les Hirondelles"	1896	—	1	448
Legende, "De la fille du Paria"	1899	—	1	463
DELIUS, Frederick (Conductor)	1908	—	1	502
— (Composer)	—	—	—	
Symphonie Poem, "In a summer garden"	1908	—	1	502
— "Paris"	1910	—	1	510
DELOFFRE, L. M. A. (Violinist)	1841	1846	3	165, 178, 197
— (Composer)	—	—	—	
Concerto for Violin	1843	—	1	178
— for Violin and 'Cello (with Pilet)	1846	—	1	197
DENMAN, James (Bassoonist)	1836	—	1	140
DENMARK	—	—	—	280
DESSAUER, Josef (Composer)	—	—	—	
Air, "Le Retour de Promis"	1876	—	1	356
DEVRIENT, Edouard	—	—	—	209
DIAPASON, Normal	—	—	—	446
DICKENS, Charles	—	—	—	337
DICKONS, Mrs. [Poole] (Soprano-singer)	1814	1815	5	14, 15, 16, 18,
DIETRICHSTEIN, Graf Moritz zu	—	—	—	318
DIRECTORS, First Board of	—	—	—	5, 6
DISTIN, John and four sons (Sax-Horns)	1845	—	1	192
— (Composer)	—	—	—	
Fantaisie for five Sax-Horns	1845	—	1	192
DISTIN, Theodore	—	—	—	188
DIZI, François J. (Harpist)	1817	1826	2	32, 80
— (Composer)	—	—	—	
Grand Concerto for Harp	1826	—	1	80
DÖBLING, —	—	—	—	322
DÖHLER, Theodor (Pianist)	1838	1839	2	151, 157
— (Composer)	—	—	—	
Fantasia, "William Tell," for Pianoforte	1838	1839	2	151, 157
DOHNÁNYI, Ernst von (Pianist)	1899	1906	3	461, 466, 491
— (Composer)	—	—	—	
Concerto for Pianoforte	1906	—	1	491
DOLBY, Miss Charlotte H. (Contralto-singer)	1841	1858	19	168
DOLORES. See TREBELLI				
DONIZETTI, Gaetano (Composer)	—	—	—	
Air, "Ah, non avea più lagrimi"	1871	—	1	328
— "Ah, se un angelo"	1852	—	1	228
{ Recit., "Ah, tardai troppo"				
{ Air, "O luce di quest' anima" }	1851	—	1	222
Air, "Alma soave"	1848	—	1	207
Air { "Angiol d' amor" (Ange si pur) }	1848	1873	4	208, 234, 301,
{ "Spir' to gentil" }				
Air, "Ardor gl' incensi"	1866	1870	2	292, 312
Duet, "Chi mi reggi"	1845	—	1	192
Air, "Com' e bello"	1866	—	1	293
Scena, "Da quel di" (Belisario)	1838	—	1	151
Air, "Da quel di" (Anna Bolena)	1834	—	1	127
— "Di mia patria"	1835	—	1	135
— "Eccomi a voi"	1832	—	1	112
— "Fatal Goffredo"	1838	—	1	152
— "Fra poco"	1838	1883	4	151, 156, 297,
— "Il dolce suono"	1899	—	1	463
— "Io l' udia"	1839	—	1	155
— "Perchè dell' aure"	1861	—	1	266
— "Perchè non ho"	1848	—	1	207

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<b>DONIZETTI, Gaetano (Composer)—<i>contd.</i></b>				
Duet, "Pronta io son" (Leonora! deh taci) . . . . .	1869	1872	3	308, 328, 334
— "Quando le soglie" . . . . .	1863	—	1	279
— "Quanto amore" . . . . .	1864	—	1	284
Romance, "Sulla sabbia Africana" . . . . .	1866	1880	2	291, 374
— "Si tanto in ira" . . . . .	1865	—	1	288
Air, "Son leggiro" . . . . .	1864	—	1	283
Duet, "Sulla tomba" . . . . .	1873	—	1	340
Air, "Tacqui allor" . . . . .	1832	—	1	115
Duet, "Tornami a dir" . . . . .	1849	1872	3	211, 270, 335
Air, "Una furtiva lagrima" . . . . .	1848	—	1	207
Duet, "Un tenero core" . . . . .	1848	—	1	206
Air, "Vivi tu" . . . . .	1834	1835	2	127, 135
Romance, "Cara luoghi" . . . . .	1865	—	1	286
Scena (Maria Padilla) . . . . .	1861	1863	2	265, 277
<b>DONZELLI, D. (Tenor-singer)</b> . . . . .	1829	1833	7	96 to 120
<b>DOPPLER, Albert Franz (Flautist)</b> . . . . .	1856	—	1	247
— (Composer) . . . . .	—	—	—	—
Concerto for two Flutes and Violin . . . . .	1856	—	1	247
<b>DOPPLER, Charles (Flautist)</b> . . . . .	1856	—	1	247
<b>DORRELL, Miss</b> . . . . .	—	—	—	446
<b>DORUS, — (Flautist)</b> . . . . .	1841	—	2	167, 168
— (Composer) . . . . .	—	—	—	—
Solo for Flute . . . . .	1841	—	1	167
<b>DORUS-GRAS,<sup>1</sup> Mme (Soprano-singer)</b> . . . . .	1839	1848	12	156 to 207
<b>DRAGONETTI, D. (Double-bass-player)</b> . . . . .	1816	1842	46	23 to 172
<b>DRAPER, Charles (Clarinetist)</b> . . . . .	1904	—	1	484
<b>DRASDIL, Mlle A. (Contralto-singer)</b> . . . . .	1867	1868	2	295, 300
<b>DRESDEN</b> . . . . .	—	—	—	71, 77, 267, 293
<b>DREYSCHOCK, Alexr. (Pianist)</b> . . . . .	1843	—	1	179
— (Composer) . . . . .	—	—	—	—
Fantasia for Pianoforte, "L'Absence et le Caprice" . . . . .	1843	—	1	179
<b>DROUËT, Louis F. P. (Flautist)</b> . . . . .	1816	1830	2	24, 102
— (Composer) . . . . .	—	—	—	—
Concertante for Flute . . . . .	1816	—	1	24
Adagio and Rondo for Flute . . . . .	1830	—	1	102
Air, "Misero che adora" . . . . .	1818	—	1	34
<b>DRUMS, Improved</b> . . . . .	—	—	—	137
<b>DRUMS, The "Tower"</b> . . . . .	—	—	—	137
<b>DUCHESS of Kent</b> . . . . .	—	—	—	94, 264
<b>DUKAS, Paul (Composer)</b> . . . . .	—	—	—	—
Scherzo, "L'Apprenti Sorcier" . . . . .	1908	—	1	502
<b>DUKE of Connaught</b> . . . . .	—	—	—	294
— and Duchess of Edinburgh . . . . .	—	—	—	342, 347
<b>DULCKEN, Mme (Pianist)</b> . . . . .	1830	1849	10	100 to 213
<b>DUNHILL, Thomas F.</b> . . . . .	—	—	—	516
<b>DUNN, John (Violinist)</b> . . . . .	1896	—	1	447
<b>DUSSEK, J. L. (Composer)</b> . . . . .	—	—	—	—
Concerto for Pianoforte in G minor . . . . .	1860	—	1	262
Quintett for Pianoforte and Strings . . . . .	1813	1815	2	10, 18
Quartett for Pianoforte and Strings . . . . .	1817	—	1	29
<b>DUTCH Society for the Encouragement of Music</b> . . . . .	—	—	—	142
<b>DUVAL, Miss Fanny (Contralto-singer)</b> . . . . .	1848	—	1	206
<b>DUVAL, Mme Worrell (Soprano-singer)</b> . . . . .	1876	1877	2	356, 361

<sup>1</sup> Also called Gras-Dorus.

NAMES AND WORKS.	Performance.		Total No. of concerts	PAGES.
	First.	Last.		
DVOŘÁK, Antonin (Conductor)	1884	1896	4	396, 401 twice,
— (Composer)	—	—	—	[421, 447]
Symphony in D (Op. 60)	1884	1905	4	396, 447, 452,
— in D minor (Op. 70)	1885	—	1	401 [487]
— (No. 4) in G (Op. 88)	1890	1911	3	421, 479, 514
— in E minor Op. 95), "From the New World"	1894	1902	2	441, 473
Overture, "Carneval" (Op. 92)	1907	1908	2	495, 502
— "Huzitská" (Op. 67)	1884	1906	3	396, 408, 490
Concerto for Pianoforte (Op. 33)	1885	—	1	401
— Violin (Op. 53)	1886	1904	3	404, 445, 484
— 'Cello (Op. 104)	1896	—	1	448
Symphonic Variations (Op. 78)	1900	—	1	467
Rhapsody (No. 2), "Sclavische" (Op. 45)	1884	—	1	396
Scherzo capriccioso for Orchestra (Op. 66)	1897	—	1	452
Five Biblical Songs (scored) (Op. 99)	1896	—	1	447
Prayer, "O Virgin Mother"	1894	—	1	439
Air, "Inflamatus"	1884	1898	2	395, 459
DVOŘÁK Concert	—	—	—	442
E				
EARL of Scarborough	—	—	—	38
EARTHQUAKE in Italy	—	—	—	406
EDENSKA, Mlle Maria (Contralto-singer)	1865	—	1	286
EDINBURGH University	—	—	—	337
EDINBURGH Professor of Music	—	—	—	188, 337
EDLER von Münzberg	—	—	—	488
EDLER von Wiesenbrunn	—	—	—	48
EGESTORFF, G. H.	—	—	—	105
EIBENSCHÜTZ, Miss Ilona (Pianist)	1895	—	1	444
EICKE, J. (Bass-singer)	1840	—	1	162
EISSLER, Mlle Marianne (Violinist)	1887	—	1	409
EKERLIN, Miss Fanny (Soprano-singer)	1837	—	1	146
ELEY, — ('Cellist)	1819	—	1	40 [510 twice]
ELGAR, Sir Edward, o.m. (Conductor)	1900	1912	5	466, 471, 505,
— (Composer)	—	—	—	—
Symphony (No. 1) in A ♭	1909	1910	2	505, 510
Overture, "Cockaigne"	1901	1907	2	471, 496
— "In the South"	1904	1909	3	483, 487, 505
Introduction and Allegro for Strings	1906	—	1	491
Variations (Enigma) (Op. 36)	1908	1912	3	499, 505
Concerto for Violin	1910	—	2	510 twice
Suite, "Wand of Youth" (No. 2)	1909	—	1	505
Scena, "Angel's Farewell," (for Orchestra)	1903	—	1	481
Song-Cycle, "Sea Pictures"	1900	1909	2	466, 505
ELIASON, Edward (Violinist)	1830	1837	5	109, 114, 134,
"ELIJAH, The"	—	—	—	176 [135, 146]
ELISCHER, B.	—	—	—	315, 316, 319
ELLA, John	—	—	—	348
ELLIOTT, Miss Carlotta (Soprano-singer)	1885	1888	2	401, 414
ELLIOTT, James (Bass-singer)	1814	1824	5	16, 33, 35, 47, 66
ELLIS, Dr. A. J.	—	—	—	446
ELLIS, William (Trumpet-player)	1887	—	1	407
ELLISTON, J. Lodge	—	—	—	147
ELMAN, Mischa (Violinist)	1906	1907	2	491, 496
ELTON, Miss Julia (Contralto-singer)	1870	—	1	314
ELVEY, Sir G. J.	—	—	—	373
EMPRESS Josephine	—	—	—	33



NAMES AND WORKS.	Performance.		Total No. of concerts	PAGES.
	First.	Last.		
EMPRESS Marie Louise . . . . .	—	—	—	12
"ENCORE" Nuisance . . . . .	—	—	—	446
ENDERSOHN, <sup>1</sup> Mrs. Theo. (Soprano-singer)	1853	—	1	233
ENEQUIST, Mlle Mathilda (Soprano-singer)	1867	—	1	295
ENESCO, Georges (Composer) . . . . .	—	—	—	—
Symphony in E $\flat$ . . . . .	1907	—	1	494
ENRIQUEZ, Miss (Contralto-singer) . . . . .	1875	1881	2	350, 379
ERARD, Pierre (Harpist) . . . . .	1816	—	1	23
ERLANGER, F. D' (Composer) . . . . .	—	—	—	—
Concerto for Violin . . . . .	1903	—	1	479
ERNEST, Gustav (Conductor) . . . . .	1885	—	1	400
— (Composer) . . . . .	—	—	—	—
Prize Overture, "Dramatic" . . . . .	1885	—	1	400
ERNST, H. W. (Violinist) . . . . .	1844	1855	4	184, 211, 218,
— (Composer) . . . . .	—	—	—	[241
Violin Concerto in one Movement, "Allegro Pathétique" . . . . .	1849	1895	3	211, 250, 444
Airs Hongrois variés for Violin . . . . .	1849	1888	2	211, 413
Fantaisie, "Ludovic," for Violin . . . . .	1850	—	1	218
{ Introduction, Capriccio and Finale for Violin, on Thème from "Il Pirata" }	1844	—	1	185
ESCUADERO, — (Violinist) . . . . .	1824	—	1	67
ESSER, Heinrich (Composer) . . . . .	—	—	—	—
Ballad, "Des Sängers Fluch" . . . . .	1845	—	1	192 [397
ESSIPOFF, Mme Annette (Pianist) . . . . .	1874	1884	4	346, 358, 372,
ETHERINGTON, Miss Marie (Soprano-singer)	1885	—	1	401
EVANS, Edwin . . . . .	—	—	—	507
EVANS, Charles S. (Alto-singer) . . . . .	1813	1824	6	10, 11
EVESHAM . . . . .	—	—	—	110
EWER & Co. . . . .	—	—	—	249
EXETER Hall . . . . .	—	—	—	163
EXHIBITION of 1851 . . . . .	—	—	—	219
— of 1862 . . . . .	—	—	—	303
EYERS, H. R. . . . .	—	—	—	482
F				
FALCONI, Mlle Bohkoltz- (Soprano-singer) .	1855	—	1	243
FAREWELL of Edward Lloyd . . . . .	—	—	—	464
FARINELLI, Giuseppe (Composer) . . . . .	—	—	—	—
Duet, "Al mio dolce e vivo ardore" . . . . .	1816	—	1	26
FARNOL, Miss Eleanor (Contralto-singer) .	1882	—	1	388
FEDERICI, — (Composer) . . . . .	—	—	—	—
Scena, "Grazie ti rendo" . . . . .	1827	—	1	87
FÉMY, — [Ainé] (Composer) . . . . .	—	—	—	—
Symphony (MS.) . . . . .	1816	—	1	26
FENNA, Miss Marian (Soprano-singer) . . . . .	1882	—	1	388
FERNANDEZ, Miss (Soprano-singer) . . . . .	1874	—	1	346
FERRARI, Miss Sophie (Soprano-singer) . . . . .	1873	—	1	339
FERRARI, G. G. (Composer) . . . . .	—	—	—	—
Trio, "Sento fra palpiti" . . . . .	1815	—	1	20
FESCA, F. E. (Composer) . . . . .	—	—	—	—
Overture, "Cantemire" . . . . .	1845	—	1	190
Air, "Sol può dir" . . . . .	1834	—	1	127
FEUERMANN, Sigmund (Violinist) . . . . .	1911	—	1	514
FIELD, Henry (Pianist) . . . . .	1822	1846	3	55, 163, 197
FIELD, John (Pianist) . . . . .	1832	—	1	112

<sup>1</sup> Also spelt Enderssohn.



NAMES AND WORKS.	Performance.		Total No. of concerts	PAGES.
	First.	Last.		
FIELD, John (Composer) . . . . .	—	—	—	
Concerto for Pianoforte . . . . .	1832	—	1	112
Nocturne for Pianoforte . . . . .	1858	—	1	255
Allegro in A ♭ for Pianoforte and Orchestra	1888	—	1	413
FIGDOR, Herr . . . . .	—	—	—	182
FLIPIOWICZ, Mme Elise (Violinist) . . . . .	1834	—	1	129
FILLUNGER, Miss Marie (Soprano-singer) . . . . .	1889	—	1	419
“ FINALE ” . . . . .	—	—	—	9, 13
FINKLOHR, Mme (Soprano-singer) . . . . .	1835	—	1	134
FIORAVANTI, Valentino (Composer) . . . . .	—	—	—	
Trio, “ Io diro se nel gestire ” . . . . .	1814	1828	2	16, 91
FIORILLO, Federigo (Composer) . . . . .	—	—	—	
Overture (MS.) . . . . .	1815	—	1	20
FISK, Miss K. (Soprano-singer) . . . . .	1896	—	1	448
FLORENCE, Miss Evangeline (Soprano-singer) . . . . .	1899	—	1	463
FLOWER, Miss Sara (Contralto-singer) . . . . .	1843	—	1	178
FODOR, Mme Josephine (Soprano-singer) . . . . .	1816	1817	2	26, 29
FÖLDESZ, Arnold (Cellist) . . . . .	1903	—	1	480
FOLL, A. J. [Foley] (Bass-singer) . . . . .	1866	1882	3	292, 301, 388
FOOTE, F. Barrington (Bass-singer) . . . . .	1882	—	1	386
FORD, Mr. . . . .	—	—	—	98
FORMATION of Philharmonic Society . . . . .	—	—	—	4
FORMES, Carl (Bass-singer) . . . . .	1850	1856	10	215, 217 to 247
FORSTER, E. A. (Composer) . . . . .	—	—	—	
Lied, “ Ich liebe dich ” . . . . .	1881	—	1	381
FORSYTH, A. C. . . . .	—	—	—	481
FOSTER, John . . . . .	—	—	—	384
FOSTER, Peter Le Neve . . . . .	—	—	—	256
FOSTER, Miss Muriel (Contralto) . . . . .	1904	—	1	484
“ FRANCESCA da Rimini ” . . . . .	—	—	—	298
FRANCK, César A. (Composer) . . . . .	—	—	—	
Symphony in D minor . . . . .	1904	1907	2	484, 496
Morceau Symphony, “ Redemption ” . . . . .	1906	—	1	492
Variations for Pianoforte and Orchestra	1905	—	1	487
Prelude, Chorale and Fugue for Piano- forte . . . . .	1908	—	1	502
Song, “ La Procession ” . . . . .	1894	—	1	440
— “ Mariage des Roses ” . . . . .	1907	—	1	496
FRANCK, J. C. . . . .	—	—	—	347
FRANCO-GERMAN War . . . . .	—	—	—	332
FRANKFORT . . . . .	—	—	—	147
FRANSELLA, A. (Flautist) . . . . .	1911	—	1	513
FRANZ, Robert (Composer) . . . . .	—	—	—	
Song, “ Er ist gekommen ” (Op. 4) . . . . .	1879	—	1	371
FRICCA, — (Bass-singer). . . . .	1863	—	1	278
FRICKENHAUS, Mme Fanny (Pianist) . . . . .	1886	—	1	403
FRIEDLÄNDER, Miss Thekla (Soprano-singer) . . . . .	1875	1878	4	351, 357, 361,
FRY, Charles (Reciter) . . . . .	1892	—	1	429
FRYER, Herbert (Pianist) . . . . .	1908	—	1	500
FÜCHS, (?) Carl (Composer) . . . . .	—	—	—	
Air, “ Auf erwach du Kraft ” . . . . .	1852	—	1	227
FUNDED Property . . . . .	—	—	—	83, 382
FÜRSTENAU, A. B. (Flautist) . . . . .	1826	—	1	79
— (Composer) . . . . .	—	—	—	
Concerto for Flute . . . . .	1826	—	1	79
G				
GABRILOWITSCH, Ossif (Pianist) . . . . .	1898	—	1	458

NAMES AND WORKS.	Performance.		Total No. of concerts	PAGES.
	First.	Last.		
GADE, Niels W. (Composer) . . . . .	—	—	—	
Symphony in A minor . . . . .	1853	1862	2	231, 271
Overture, "Nachlänge von Ossian" . . . . .	1863	—	1	276
— "Nordische Sennfahrt" . . . . .	1890	—	1	422
GADSBY, Henry R. (Conductor) . . . . .	1886	—	1	403
— (Composer) . . . . .	—	—	—	
Orchestral Scenes, "The Forest of Arden" . . . . .	1886	—	1	403
GALLERY of Illustration . . . . .	—	—	—	112
GALLI, Filippo (Tenor-singer) . . . . .	1827	—	1	85
GAMBLE, Mr. (of Leicester) . . . . .	—	—	—	152
GANZ, Leopold (Violinist) . . . . .	1837	—	1	145
GANZ, Moritz ('Cellist) . . . . .	1837	—	1	145
— (Composer) . . . . .	—	—	—	
Concerto for 'Cello . . . . .	1837	—	1	145
Duet for Violin and 'Cello . . . . .	1837	—	1	145
GANZ, Wilhelm . . . . .	—	—	—	142 note. 230, 378
GARCIA, Manuel del Popolo-Vicenti (Tenor-singer) . . . . .	1824	1825	5	67, 68, 69, 74, [76
— (Composer) . . . . .	—	—	—	
Air, "Dolce pietoso amore" . . . . .	1820	—	1	44
— "Suoni la tromba" . . . . .	1825	—	1	76
Scena, "Tu consoli" . . . . .	1825	—	1	74
GARCIA, Manuel (Inventor of Laryngoscope) . . . . .	—	—	—	65
GARDONI, Enrico T. (Tenor-singer) . . . . .	1852	1873	14	227 to 341
GARRETT, Dr. G. M. . . . .	—	—	—	384
GARTER King-at-Arms . . . . .	—	—	—	158
GASSIER, Edouard (Bass-singer) . . . . .	1868	—	1	302
GATTIE, Henry (Viola-player) . . . . .	1813	1843	14	9 to 179
GAY, Mme Maria (Soprano-singer) . . . . .	1904	—	1	483
GAZZANIGA, G. (Composer) . . . . .	—	—	—	
Air, "La morte del giusto" . . . . .	1868	—	1	301
GENEVA Cross . . . . .	—	—	—	332
GERARDY, Jean ('Cellist) . . . . .	1891	1904	2	426, 483
GERHARDT, Mme Elena (Soprano-singer) . . . . .	1908	1910	2	501, 509
GERMAN, Edward (Conductor) . . . . .	1897	1904	3	454, 463, 484
— (Composer) . . . . .	—	—	—	
Symphony (No. 2) in A minor . . . . .	1894	—	1	440
Overture, "Henry VIII" . . . . .	1893	—	1	435
— "Much Ado about Nothing" . . . . .	1899	—	1	463
— "Richard III" . . . . .	1890	—	1	421
Intermezzo and three Dances (Henry VIII) . . . . .	1893	—	1	435
Suite in D minor . . . . .	1896	—	1	449
— "The Seasons" (four Movements) . . . . .	1908	—	1	501
English Fantasia (Queen Victoria's Jubilee) . . . . .	1897	—	1	454
Rhapsody on March Themes . . . . .	1904	—	1	484
— "Welsh" . . . . .	1905	—	1	487
GERMAN Melody (dated 1550) . . . . .	1877	—	1	361
"Es steht ein Lind" . . . . .	—	—	—	348
"GERMAN Paganini" . . . . .	—	—	—	112
GERMAN Reeds' Entertainment . . . . .	—	—	—	305, 309
GEWANDHAUS (Leipzig) . . . . .	—	—	—	
GILBERTI, — (Bass-singer) . . . . .	1881	—	1	380
GHYS, Joseph (Violinist) . . . . .	1834	—	1	127
— (Composer) . . . . .	—	—	—	
Air varié for Violin . . . . .	1834	—	1	127
GIGLIUCCI, Count . . . . .	—	—	—	120

NAMES AND WORKS.	Performance.		Total No. of concerts	PAGES.
	First.	Last.		
GIORDANI, G. (Composer)	—	—	—	
Air, "Caro mio ben"	1878	—	1	366
GIOVANNINI, — (Composer)	—	—	—	
Lied, "Willst du dein Herz?"	1889	—	1	419
GIRARDI, Mlle Olivia (Soprano-singer)	1873	—	1	338
GIRSCHNER, C. F. J. (Composer)	—	—	—	
Air, "Un amante sventurata"	1845	—	1	190 [157
GIUBILEI, T. V. (Bass-singer)	1832	1839	4	113, 133, 151,
GLADSTONE, Sir Thomas	—	—	—	293
GLAZOUNOW, Alexr. (Conductor)	1897	1903	2	454, 480
— (Composer)	—	—	—	
Symphony, IV, in E♭	1897	—	1	454
— VI, in C minor	1904	—	1	483
— VII, in F	1903	—	1	480
Suite, "Aus dem Mittelalter"	1903	—	1	480
GLEESON-WHITE. See WHITE	—	—	—	
GLENN, Miss Hope (Contralto-singer)	1881	—	1	380
GLUCK, Christoph W. (Composer)	—	—	—	
Overture, "Iphigenia in Aulide"	1813	—	1	10
Air de Ballet from "Orfeo" arranged for Pianoforte	1882	—	1	388
Scena, "Berenice, ove sei"	1867	1873	2	296, 338
Air, "Chi vidi, che partò"	1902	—	1	473
— "Ciel possente"	1879	—	1	370
{ Recit., "Diana, grausame Gottin" }	1846	1851	2	197, 223
{ Air, "O du des Lichts" }				
Air, "Divinités du Styx"	1882	1901	4	386, 417, 437,
— "Filomela abbandonata"	1859	—	1	258 [470
— and Chorus, "Invano alcun desir"	1862	—	1	273
— "Invocation à la Haine"	1856	—	1	247
— "Nein, in den Tod"	1854	—	1	237
— "Non vi turbate"	1880	—	1	377
— "Nur einen Wunsch"	1860	—	1	261
— "O del mio dolce ardor"	1894	—	1	440
{ Recit., "O qual tristo parlar" }	1851	—	1	223
{ Air, "Fin dalla prima infanzia" }				
Air, "Oh toi, qui prolongeais"	1857	—	1	251
— "On that form"	1867	—	1	295
— "Our hearts in childhood"	1862	—	1	270
Romance, "Sin dall'età più tenera"	1867	1873	2	296
Air, "Spiagge amate"	1878	1899	2	365
{ Recit., "Sposa, Euridice!" }	1839	1891	14	155 to 426
{ Air, "Che farò senza Euridice" }				
Air, "Vieni che poi sereno"	1888	—	1	413
GODDARD, Mme Arabella (Pianist)	1856	1878	17	248 to 365
GODEFROID, Dieudonné J. G. F. (Harpist)	1845	—	1	191
— (Composer)	—	—	—	
Fantasia, "Robert le Diable," for Harp	1845	—	1	191
GODOWSKY, Leopold (Pianist)	1901	1910	3	470, 504, 508
GOETHE, —	—	—	—	135, 359
GOETZ, Hermann (Composer)	—	—	—	
Symphony in F	1887	1891	2	408, 427
Overture, "Frühlings"	1880	—	1	374
Recit. and Air, "My strength is spent"	1885	—	1	400
GOETZE, Miss Augusta (Contralto-singer)	1869	—	1	306
"GOLDEN LEGEND," Gadsby	—	—	—	310
GOLDMARK, Karl (Composer)	—	—	—	
Overture, "Königin von Saba" (Act II)	1909	—	1	504

NAMES AND WORKS.	Performance.		Total No. of concerts	PAGES.
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GOLDMARK, Karl (Composer)— <i>contd.</i>				
Overture, "Sakuntala" . . . . .	1894	1910	2	438, 510
— "Im Frühling" . . . . .	1898	—	1	457
Concerto for Violin in A minor . . . . .	1909	—	1	506
GOLDSCHMIDT, Otto (Pianist) . . . . .	1856	1861	2	247, 265
GOLDSCHMIDT, Mme [Jenny Lind] (Soprano-singer) . . . . .	1856	1862	2	248, 273
GOLTERMANN, G. E. (Composer) . . . . .	—	—	—	—
Concertino for 'Cello . . . . .	1860	—	1	262
Concerto for 'Cello in D minor . . . . .	1876	—	1	357
— — in A minor . . . . .	1891	—	1	426
GOMIS, Joseph M. (Composer) . . . . .	—	—	—	—
Quartett, "L'Inverno" . . . . .	1827	—	1	85
GOODALL, Miss (Contralto-singer) . . . . .	1816	1826	26	26 to 78
GOODSON, Miss K. [Mrs. A. Hinton] (Pianist) . . . . .	1911	—	1	514
GORSKI, Ladislav (Violinist) . . . . .	1893	1900	2	437, 465
Goss, Sir John (Composer) . . . . .	—	—	—	—
Overture in F minor (MS.) . . . . .	1827	—	1	85
Goss, John Jeremiah (Alto-singer) . . . . .	1815	1816	2	19, 25
GOULDSWARD, — (Clarinetist) . . . . .	1842	—	1	171
GOUNOD, Charles F. (Conductor) . . . . .	1871	1872	2	327, 333
— (Composer) . . . . .	—	—	—	—
Symphony, I, in D . . . . .	1871	—	1	327
— II, in E $\flat$ . . . . .	1866	—	1	292
Overture, "Le Médecin malgré lui" . . . . .	1873	—	1	339
— "La Nonne Sanglante" . . . . .	1868	—	1	302
— "Mireille" (Mirella) . . . . .	1871	1885	3	330, 357, 402
Saltarello for Orchestra . . . . .	1871	1884	3	327, 333, 396
Concerto for Pianoforte-Pedalier . . . . .	1887	—	1	408 [453]
Valse, "È strano poter" . . . . .	1863	1897	4	278, 284, 288
Air, "Ah se de preghi miei" . . . . .	1869	1876	2	307, 356
Duet, "Angiol che vesti" . . . . .	1887	—	1	409
Scena, "Aux bruits des Lourdes" . . . . .	1883	—	1	394
Bolero "Ay, pobre curro mio" . . . . .	1874	—	1	346
Duet, "Du repos" . . . . .	1869	—	1	307
Ode, "Dalla torre sua romita" . . . . .	1877	—	1	360
Scena {"Far greater" } . . . . .	1871	1891	3	327, 376, 425
Air, {"Plus grand dans son obscurité" } . . . . .	1874	—	1	345
Air {"Jewel Song" } . . . . .	1870	1871	2	313, 328
Air, {"Air des Bijoux" } . . . . .	1870	1871	2	313, 328
Air, "Le parlate d'amour" . . . . .	1868	—	1	302
— "Le Vallon" . . . . .	1883	1891	2	391, 426
— "Me voilà seule" . . . . .	1885	—	1	400
Valse, "Nella calma" (Ah! je veux vivre) . . . . .	1880	1892	2	374, 431
Barcarolle, "Nymphes attentives" . . . . .	1879	—	1	372
Air, "O Divine Redeemer" . . . . .	1896	—	1	449
Septett, "O gracious Power" . . . . .	1885	—	1	400
Valse, "O légère hirondelle" . . . . .	1877	1897	2	362, 453
Air, "O riant nature" . . . . .	1894	—	1	441
{ Recit., "Où suis-je ? " } . . . . .	1884	1897	3	397, 445, 456
{ Air, "O ma lyre immortelle" } . . . . .	1884	1897	3	397, 445, 456
Duet, "Pourquoi m'évitez-vous ? " . . . . .	1867	—	1	294
Romance, "Quando a te lieta" . . . . .	1868	1870	2	302, 313
Berceuse, "Quand tu chantes" . . . . .	1881	—	1	381
Air, "Salve dimora" . . . . .	1869	1871	2	306, 330
— "There is a green hill" . . . . .	1871	1876	3	327, 332, 356
— "The Worker" . . . . .	1872	—	1	333



NAMES AND WORKS.	Performance.		Total No. of concerts	PAGES.
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GOUNOD, Charles F. (Composer)— <i>contd.</i>				
Air, "Un jour plus pûr" . . . . .	1869	—	1	306
Duet, "Va t'ho già perdonato" . . . . .	1884	—	1	396
Couplets, "Vulcan's Song" . . . . .	1880	—	1	374
GRÄDENER, Carl G. P. (Composer) . . . . .	—	—	—	
Concerto for Violin in D . . . . .	1901	—	1	468
GRAEFF, — . . . . .	—	—	—	6
GRAFFIGNA, — (Composer) . . . . .	—	—	—	
Canto Infernale, "Lucifero" . . . . .	1869	—	1	308
GRAINGER, Percy (Pianist) . . . . .	1907	—	1	495
GRANE, Mr. (of Exeter Hall) . . . . .	—	—	—	136
GRAS-DORUS. <i>See</i> DORUS-GRAS				
GRAUN, Carl H. (Composer) . . . . .	—	—	—	
Duet, "Te ergo quæsimus" . . . . .	1819	—	1	42
Air di Bravura, "Mi paventi" . . . . .	1856	1874	2	247, 344
GREAT Portland Street . . . . .	—	—	—	76
GREEF, Mr. De (Pianist) . . . . .	1892	—	1	428
GREEN, William (Baritone-singer) . . . . .	1899	—	1	463
GREENE, Harry Plunket (Baritone-singer) . . . . .	1892	1901	3	430, 458, 468
GREENWICH, Whitebait at . . . . .	—	—	—	169
GREGOROWITSCH, Charles (Violinist) . . . . .	1897	—	1	455
GRÉTRY, A. E. M. (Composer) . . . . .	—	—	—	
Suite, "Cephale et Procris" . . . . .	1890	—	1	420
Air, "Plus des dépités" . . . . .	1893	—	1	437
— "Vous étiez ce que vous n'êtes pas" . . . . .	1911	—	1	512
GRIEBEL, — (Composer) . . . . .	—	—	—	
Fantasia, "Don Juan," for Oboe . . . . .	1864	—	1	281 [440
GRIEG, Edvard (Conductor) . . . . .	1888	1894	4	414, 416, 417,
— (Pianist) . . . . .	1888	1889	2	414, 416, 417
— (Composer) . . . . .	—	—	—	
Overture, "Im Herbst" . . . . .	1891	—	1	427
Concerto for Pianoforte in A minor . . . . .	1877	1911	8	360 to 513
Three Pieces from "Sigurd Jorsalfar" . . . . .	1894	—	1	440
Two Elegiac Melodies for Strings . . . . .	1888	—	1	414
Suite, "Peer Gynt" . . . . .	1889	1897	2	416, 455
Ballade for Pianoforte in G minor . . . . .	1894	—	1	439
Funeral March . . . . .	1908	—	1	499
Scena, "Der Einsame" . . . . .	1892	—	1	429
Song, "Ein Schwann" . . . . .	1897	—	1	455
— "Erstes Begegnen" . . . . .	1888	—	1	414
— "Farewell to Tvindehongen" . . . . .	1888	—	1	414
— "Good Morning" . . . . .	1889	—	1	416
— "I love thee" . . . . .	1889	—	1	416
— "Margaret's Cradle-Song" . . . . .	1889	—	1	416
— "Solvejg's Wiegenlied" . . . . .	1897	—	1	455
— "Springtide" . . . . .	1889	—	1	417
— "Vom Monte Pincio" . . . . .	1897	—	1	455
— "Wood-Wanderings" . . . . .	1889	—	1	417
GRIEG, Mme (Mezzo-soprano-singer) . . . . .	1889	—	1	416, 417
GRIESBACH, A. (Violinist) . . . . .	1829	1833	6	94, 106, 108 twice, 121 twice
GRIESBACH, Friedrich (Oboist) . . . . .	1813	1821	16	9 to 52
GRIESBACH, John H. (Composer) . . . . .	—	—	—	
Overture (MS.) . . . . .	1828	—	1	90
— "Belshazzar's Feast" . . . . .	1834	—	1	126
— "The Tempest" . . . . .	1850	—	1	217
— "Titania" . . . . .	1848	—	1	207



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	First.	Last.		
GRIEBACH, W. (Viola and Violin) . . .	1813	1832	17	12 to 114
GRIFFIN, G. E. (Pianist) . . .	1817	1819	3	30, 35, 42
— (Composer) . . .	—	—	—	—
String Quartett . . .	1814	1819	2	14, 41
Pianoforte Quartett (MS.) . . .	1817	—	1	30
GRIGLIETTI, Miss (Contralto-singer) . . .	1815	—	1	18
GRILLPARZER, Franz . . .	—	—	—	321, 323 to 326
GRISI, Mlle G. (Soprano-singer) . . .	1834	1835	3	127, 129, 135
GRISWOLD, Miss Gertrude (Soprano-singer) . . .	1884	1886	2	396, 405
GROSS-ATHANASIUS, Carl M. . . .	—	—	—	321
GROVE, Sir George . . .	—	—	—	281
GROVE'S Dictionary . . .	—	—	—	147 note
GRUND, F. W. (Violinist) . . .	1823	—	1	63
GRÜTZMACHER, F. W. L. ('Cellist) . . .	1867	—	1	296
GUERRABELLA, Mme G. De (Soprano-singer) . . .	1861	1862	3	266, 267, 269
GUGLIELMI, Pietro (Composer) . . .	—	—	—	—
Air, "A compir" . . .	1816	1819	4	25, 30, 37, 40
Scena, "Gran' Dio" . . .	1823	1834	4	63, 76, 86, 126
Air, "Gratias agimus" . . .	1825	—	1	74
Quartett, "Perfido a quest' accesso" . . .	1814	—	1	15
GUILDHALL School of Music . . .	—	—	—	497
GUILLOU, M. (Flautist) . . .	1824	—	1	69
— (Composer) . . .	—	—	—	—
Concerto for Flute . . .	1824	—	1	69
GUITAR, Spanish . . .	—	—	—	27
GUMBERT, Ferdinand (Composer) . . .	—	—	—	—
Liebeslied, "Mein Herz das ist" . . .	1852	—	1	226
GUNZ, Dr. G. (Tenor-singer) . . .	1864	1870	3	284, 293, 311
GUTENBERG . . .	—	—	—	163
GUY, Henry (Tenor-singer) . . .	1875	1877	2	350, 361 [91
GUYNEMER, Charles (Viola-player) . . .	1822	1828	5	55 twice, 57, 58,
— (Composer) . . .	—	—	—	—
Overture, "Les Exiles" (MS.) . . .	1838	—	1	151
GWYNNE, Miss Minnie (Soprano-singer) . . .	1883	—	1	393

## H

HAITZINGER, Anton (Tenor-singer) . . .	1832	—	1	115
HALÉVY, J. F. F. E. [Lévi] (Composer) . . .	—	—	—	—
Air, "Ah! Rachel" . . .	1887	—	1	410
— "Bocage épais" . . .	1847	—	1	202
Romance, "Ei dee venir" . . .	1873	—	1	339
HALL, Miss Marguerite (Soprano-singer) . . .	1889	—	1	417
HALL, Miss Marie (Violinist) . . .	1904	1906	2	482, 492
HALLÉ (Lower Saxony) . . .	—	—	—	253
HALLÉ, Sir Charles (Pianist) . . .	1852	1878	14	224 to 368
HALLÉ, Lady [Neruda] (Violinist) . . .	1849	1907	13	213 to 496
HAMBOURG, Mark (Pianist) . . .	1896	—	1	449
HANCOCK, T. W. ('Cellist) . . .	1849	1853	2	213, 231
HANDEL, George Frederick (Composer) . . .	—	—	—	—
Overture, "Esther" . . .	1853	—	1	233
— "Occasional Oratorio" . . .	1885	—	1	400
Concerto grosso in G minor . . .	1871	—	1	328
— (No. 11) in A (two Violins and 'Cello) . . .	1874	—	1	343
— for Oboe . . .	1872	—	1	333
Air varié from Suite in D minor . . .	1868	—	1	302
Dead March in "Saul" . . .	1827	1910	3	81, 264, 509
Air, "Amor nel mio penar" . . .	1851	—	1	220

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HANDEL, George F. (Composer)— <i>contd.</i>				
Duet, "As steals the morn" . . . . .	1819	1824	2	39, 69 [357]
{ Recit., "Armida dispietata" } . . . . .	1848	1876	4	208, 234, 284,
{ Air, "Lascia ch' io pianga" } . . . . .	1875	1881	2	350, 379
Duet, "Caro! bella!" . . . . .	1879	—	1	371
{ Recit., "Cease, oh cease" } . . . . .	1824	1850	3	66, 73, 215
{ Trio, "The flocks shall leave" } . . . . .	1890	—	1	421
Air, "Chi vive amante" . . . . .	1890	—	1	421
{ Recit., "Dall' ondoso" } . . . . .	1851	—	1	222
{ Aria, "Aure, deh per pietà" } . . . . .	1851	—	1	222
{ Recit., "Deeper and deeper still" } . . . . .	1820	1878	4	46, 74, 86, 368
{ Air, "Waft her, angels" } . . . . .	1908	—	1	502
Air, "Del minacciar" . . . . .	1819	—	1	39
— "Dove sei" . . . . .	1819	—	1	39
{ Recit., "E pur così" } . . . . .	1879	1898	2	371, 459
{ Air, "Piangerò" } . . . . .	1879	1898	2	371, 459
{ Recit., "For behold, darkness" } . . . . .	1829	—	1	97 [113, 358]
{ Air, "The people that walked" } . . . . .	1819	1876	6	42, 45, 52, 67,
Air, "From mighty Kings" . . . . .	1819	1876	6	42, 45, 52, 67,
{ Recit., "Fronde tenere" } . . . . .	1894	1897	2	441, 453
{ Air, "Ombra mai fù" } . . . . .	1894	1897	2	441, 453
Air, "Furibondo" . . . . .	1897	—	1	454
— "Heart, the seat of soft delight" . . . . .	1824	1877	2	67, 364
Recit. and Air, "If guiltless blood" . . . . .	1824	1829	2	68, 97
{ Recit., "I rage" } . . . . .	1827	1855	2	84, 243
{ Air, "Oh, ruddier than the cherry" } . . . . .	1827	1855	2	84, 243
Air, "Lascia amor" . . . . .	1826	1864	4	81, 120, 213,
— "Let the bright Seraphim" . . . . .	1887	—	1	407 [282]
{ Recit., "Lo! here my love" } . . . . .	1877	—	1	363
{ Air, "Love in her eyes" } . . . . .	1877	—	1	363
Air, "Love sounds the alarm" . . . . .	1870	—	1	311
Recit. and Air, "Lusinghe più caro" . . . . .	1880	1895	2	375, 445
{ Recit., "Ma che insolita luce" } . . . . .	1841	1878	4	167, 227, 303,
{ Air, "O voi del Erebo" } . . . . .	1841	1878	4	167, 227, 303,
{ Recit., "Me when the sun" } . . . . .	1852	—	1	228 [365]
{ Air, "Hide me" } . . . . .	1852	—	1	228
Air, "Mio ben, recorde" . . . . .	1852	—	1	226
— "Mio bel tesoro" . . . . .	1872	—	1	333
— "Mio caro bene" . . . . .	1878	—	1	367
— "Morirò, ma vendicata" . . . . .	1833	—	1	120
— "Nasce al bosco" . . . . .	1845	1874	2	193, 345
— "Oft on a plat" . . . . .	1822	—	1	57
{ Recit., "Oh, didst thou know" } . . . . .	1877	1897	2	361, 452
{ Air, "As when the dove" } . . . . .	1877	1897	2	361, 452
Air, "Ombre sortite" . . . . .	1818	—	1	34
— "Pour forth no more" . . . . .	1841	—	1	168
— "Return, O God of Hosts" . . . . .	1853	1889	2	235, 419
— "Revenge, Timotheus cries" . . . . .	1828	1884	5	92, 154, 334,
— "Shall I in Mamre's plain" . . . . .	1889	—	1	418 [360, 397]
Recit. and Air, "Sorge infausta" . . . . .	1885	1893	2	402, 435
Air, "Stille amare" . . . . .	1897	—	1	454
— "Sweet bird" . . . . .	1878	1885	2	366, 399
— "Tutta raccolta" . . . . .	1904	—	1	483
— "Where'er you walk" . . . . .	1877	—	1	360
— "Why does the God?" . . . . .	1825	—	1	73
{ Recit., "Ye sacred Priests" } . . . . .	1880	—	1	376
{ Air, "Farewell, ye limpid streams" } . . . . .	1880	—	1	376

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HANDEL Statue . . . . .	—	—	—	253 [249, 268
HANOVER Square Rooms . . . . .	—	—	—	112, 118, 194,
"HÄNSEL und Gretel" . . . . .	—	—	—	451
HARDY, H. P. (Horn-player) . . . . .	1839	—	1	155
"HARMONICON, The" . . . . .	—	—	—	71, 82 [242, 264
HARPER, Charles A. (Horn-player) . . . . .	1839	1861	5	155, 220, 232,
HARPER, Thomas, senr. (Trumpeter) . . . . .	1831	1836	6	106, 113, 116, 128, 134, 140
HARRISON, Messrs. (Birmingham) . . . . .	—	—	—	444
HARTVIGSON, Fritz (Pianist) . . . . .	1864	1872	2	284, 335
HARTY, Hamilton (Composer) . . . . .	—	—	—	—
Overture, "Comedy" . . . . .	1908	—	1	501
HASSE, Johann A. (Composer) . . . . .	—	—	—	—
Air, "Finche solco il mare" . . . . .	1820	—	1	47
HAST, Gregory (Tenor-singer) . . . . .	1904	—	1	483
HAST, Mrs. G. (Accompanist) . . . . .	1904	—	1	483
HATTON, J. L. (Tenor-singer) . . . . .	1841	—	1	165
— (Composer) . . . . .	—	—	—	—
Duet, "Stung by horror" . . . . .	1844	—	1	186
Song, "To Anthea" . . . . .	1876	—	1	357
Four-part Song, "When evening's twi- light" . . . . .	1864	—	1	282
HAUK, Miss Minnie (Mezzo-soprano-singer) . . . . .	1885	—	1	400
HAUMAN(N), Theodore (Violinist) . . . . .	1829	1851	3	97, 156, 222
— (Composer) . . . . .	—	—	—	—
Concerto for Violin . . . . .	1839	—	1	156
Andante and Rondo for Violin . . . . .	1851	—	1	222
HAUPTMANN, Moritz . . . . .	—	—	—	249, 256
HAUSMANN, Georg ('Cellist) . . . . .	1838	—	1	150
— (Composer) . . . . .	—	—	—	—
Concertino Dramatique for 'Cello . . . . .	1838	—	1	150
HAUSMANN, Robert ('Cellist) . . . . .	1877	—	1	361
HAUSSENS, Charles L. (Composer) . . . . .	—	—	—	—
Concerto for Clarinet . . . . .	1841	—	1	167
HAWES, William (Alto-singer) . . . . .	1813	1819	3	8, 9, 41
HAWES, Miss Maria B. (Contralto-singer) . . . . .	1837	1844	14	144 to 187
HAWKINS, E. (Tenor-singer) . . . . .	1834	—	1	125
HAWLEY, Stanley . . . . .	—	—	—	105
HAYDN, Franz Josef (Composer) . . . . .	—	—	—	—
Symphonies, unnumbered, etc. . . . .	1813	1817	20	8 to 29
Symphony, I, in C . . . . .	1819	1887	10	42 to 410
— II, in D . . . . .	1817	1897	8	30 to 455
— III, "Surprise," in G . . . . .	1817	1874	4	32, 68, 145, 345
— IV, in B♭ . . . . .	1817	1848	6	31, 47, 58, 67, 90, 206
— V, in C minor . . . . .	1817	1872	12	31 to 334
— VI, in D . . . . .	1815	—	1	18
— VII, in D minor . . . . .	1818	1878	17	36 to 367
— VIII, in E♭ . . . . .	1818	1893	17	34 to 437
— IX, in B♭ . . . . .	1819	1880	12	41 to 375
— X, in E♭ . . . . .	1817	1875	12	30 to 352
— XI, "Clock," in D . . . . .	1818	1858	12	34 to 254
— XII, "Military," in G . . . . .	1816	1852	7	25 to 224
— XIV, in D . . . . .	1905	—	1	486
— XVIII (No. 23 Breitkopf), in D . . . . .	1848	1900	2	206, 465
— in B♭ (1st time) . . . . .	1889	—	1	418
— Letter A, in B♭ . . . . .	1822	—	1	56
— I, in E minor . . . . .	1865	—	1	285

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HAYDN, Franz Josef (Composer)— <i>contd.</i>				
Symphony, Q, "Oxford," in G . . . . .	1832	1902	12	113 to 474
— R, in C . . . . .	1829	1871	7	96 to 330
— T, in E♭ . . . . .	1825	1868	9	73 to 300
— V, in G . . . . .	1819	1866	10	40 to 292
— "The Bear," in C . . . . .	1868	1876	2	303, 357
— in G (1st time) . . . . .	1888	—	1	413 [421
— "La Reine de France," in B♭ . . . . .	1815	1890	4	19, 200, 267,
Overture, "The Creation" . . . . .	1813	—	1	11
Concertante (Violin, 'Cello, Oboe, Bas- soon and Orchestra) . . . . .	1813	—	1	10
Concerto for 'Cello in D . . . . .	1856	1903	2	248, 480
Chaconne, Jomelle and March . . . . .	1813	—	1	8
Grand March . . . . .	1814	—	1	15
Air varié for Pianoforte . . . . .	1876	—	1	355
String Quartetts, unnumbered, etc. . . . .	1813	1836	32	9 to 140
String Quartett in F (Op. 80) . . . . .	1837	—	1	144
— (No. 81) . . . . .	1850	—	1	217
{ Recit., "And God said, Let the waters" AIR, "On mighty pens" (Auf starkem Fittige) . . . . . }	1820	1870	3	45, 212, 311
Duet, "As I saw fair Chlora" . . . . .	1819	—	1	40
Quartett, "Benedictus" . . . . .	1813	1820	2	9, 45
{ Duet, "By Thee with bliss" } Chorus, "For ever blest" }	1822	1834	2	56, 126
Air, "Distressful Nature" . . . . .	1843	1859	2	178, 258
Duet, "Graceful Consort" . . . . .	1821	1826	2	51, 78
Air, "Here amid" . . . . .	1840	—	1	160
Chorus, "Hunting Chorus" . . . . .	1844	—	1	186
Air, "Il pensier" . . . . .	1835	1877	3	133, 168, 363
— "In native worth" . . . . .	1823	1842	4	61, 72, 80, 171
Trio, "Most beautiful appear" . . . . .	1815	1821	2	21, 51
Quartett, Semi-Chorus and Terremoto, "Nelle tue man" . . . . .	1820	—	1	47
Air, "Now Heav'n in fullest glory" . . . . .	1822	1842	6	58 to 173
— "Ombra del cara bene" . . . . .	1837	—	1	144
— "Rolling in foaming billows" . . . . .	1829	—	1	98
Duet, "Saper vorrei" . . . . .	1838	—	1	149
Air, "She never told her love" . . . . .	1864	1883	3	282, 375, 393
— "Spirit Song" . . . . .	1855	1900	5	244, 248, 295, 396, 466
Chorus, "The Heav'ns are telling" . . . . .	1813	—	1	11
Air, "With joy th' impatient husband- man" . . . . .	1842	1862	2	172, 273
— "With verdure clad" . . . . .	1831	1862	3	107, 121, 271
Scena (Orfeo) . . . . .	1816	—	1	26
HAYES, Miss Catherine (Soprano-singer) . . . . .	1850	—	1	216
HAYNES, Battison (Organist) . . . . .	1896	—	1	447
HAYWARD, Henry (Violinist) . . . . .	1840	—	1	160
— (Composer) . . . . .	—	—	—	—
Introduction and Polonaise for Violin . . . . .	1840	—	1	160
HECHT, Eduard (Composer) . . . . .	—	—	—	—
Lied, "Sweet Spring-tide" . . . . .	1875	—	1	349
HEGNER, Otto (Pianist) . . . . .	1888	1893	2	413, 436
HEINEMEYER, — (Flautist) . . . . .	1838	—	1	150
— (Composer) . . . . .	—	—	—	—
Concerto for Flute (introducing Austrian Hymn) . . . . .	1838	—	1	150



NAMES AND WORKS.	Performance.		Total No. of concerts	PAGES.
	First.	Last.		
HEINRICH, Max (Tenor-singer) . . . .	1890	—	1	423
HEINTL, Dr. Franz von . . . . .	—	—	—	318
HELMESBERGER, Georg (Violinist) . .	1847	—	1	203
HENDERSON, Miss Robertine (Soprano- singer) . . . . .	1866	—	1	290
HENNELLE, Mme C. (Soprano-singer) .	1845	—	1	192 [375, 404
HENSCHEL, Georg (Baritone-singer) .	1877	1886	5	360, 366, 371,
— (Composer) . . . . .	—	—	—	—
Duet, "Oh! that we two were Maying"	1880	—	1	376
— "Gondoliera" . . . . .	1886	—	1	404
HENSEL, Fanny . . . . .	—	—	—	92
HENSELT, Adolph (Composer) . . . .	—	—	—	—
Concerto for Pianoforte in F minor .	1876	1902	3	355, 422, 472
Berceuse for Pianoforte . . . . .	1911	—	1	512
HERNALS, — . . . . .	—	—	—	322
HÉROLD, Louis J. (Composer) . . . .	—	—	—	—
Overture, "Le Pré aux Clercs" . . .	1860	—	1	261 [292
— "Zampa" . . . . .	1854	1866	4	239, 258, 278,
{ Recit., "Camilla hier" } . . . . .	1847	1849	2	203, 213
{ Air, "Du die mit holder" } . . . . .	—	—	—	—
{ Air, "Jours de mon enfance" } . . .	—	—	—	—
{ — "Souvenir du jeune age" } . . .	—	—	—	—
{ — "Sovvenir de miei prim' anni" } .	1847	1881	4	203, 344, 367,
{ — "Dell' eta mia primiera" } . . .	—	—	—	[382
HERSEE, Mme Rose (Soprano-singer) .	1882	1886	3	388, 392, 404
HERSEE, Henry . . . . .	—	—	—	377, 385-6
HERVEY, Arthur (Conductor) . . . .	1903	1909	3	479, 495, 504
— (Composer) . . . . .	—	—	—	—
Overture, "Youth" . . . . .	1903	—	1	479
— "Ione" . . . . .	1905	—	1	486
Tone-Poem, "In the East" . . . .	1907	—	1	495
— "Summer" . . . . .	1909	—	1	504
HERZ, Heinrich (Pianist) . . . . .	1833	1835	3	123, 127, 135
— (Composer) . . . . .	—	—	—	—
Concerto for Pianoforte . . . . .	1830	1833	2	100, 123
— for Pianoforte in D minor . . . .	1835	—	1	135
Introduction, Variations and Rondo for Pianoforte . . . . .	1834	—	1	127
HESS, Willy (Violinist) . . . . .	1893	—	1	436
HESSE, Adolph F. (Composer) . . . .	—	—	—	—
Symphony (No. 3) in B minor . . . .	1848	—	1	205
HEYMAN, Miss Katherine Ruth (Pianist)	1910	—	1	510
HEYWOOD, Mme Emma (Contralto-singer)	1865	—	1	286 [18, 19, 20
HILL, Henry [senr.] (Double-bass-player)	1813	1815	7	9, 10, 14, 16,
HILL, Henry [tertius] (Viola-player) .	1839	1855	13	155 to 242
HILL, Henry Weist . . . . .	—	—	—	347
HILL, W. Ebsworth . . . . .	—	—	—	7 note
HILL, Arthur Frederick . . . . .	—	—	—	8 note
HILLER, Dr. Ferdinand (Pianist) . . .	1853	—	1	235
— (Composer) . . . . .	—	—	—	—
Symphony, "Im Freien" . . . . .	1852	—	1	228
Concerto for Pianoforte in F# minor .	1853	1893	2	235, 436
Impromptu, "Zum Guitarre," for Pianoforte . . . . .	1876	—	1	354
Volkslied . . . . .	1875	—	1	351
Air, "Lord Whom mine inmost soul" .	1876	—	1	355
HINTON, Arthur (Composer) . . . . .	—	—	—	—
Concerto for Pianoforte in D . . . .	1911	—	1	514



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	First.	Last.		
HIPKINS, Alfred J., F.S.A. . . . .	—	—	—	442, 446
HOBBS, John W. (Tenor-singer) . . .	1813	1843	11	9 to 181
HOBDAY, Alfred (Viola-player) . . .	1900	—	1	466
HOBDAY, Claude (Double-bass-player) . .	1904	—	1	483
HOFMANN, Josef (Pianist) . . . . .	1887	1903	2	410, 480 [281
HOGARTH, George . . . . .	—	—	—	6, 38, 129, 169,
HOHENSCHILD, Mlle (Soprano-singer) . .	1879	—	1	372
HÖHLER, T. (Tenor-singer) . . . . .	1866	1867	3	291, 296, 297
HOLBROOKE, Joseph (Conductor) . . . .	1906	1910	2	492, 509
— (Composer)	—	—	—	—
Orchestral Poem, "Queen Mab" (No. 5)	1910	—	1	509
Ballad, "Annabel Lee" . . . . .	1906	—	1	492
HOLLINS, Alfred [Blind] (Pianist) . . .	1888	—	1	414
HOLLMANN, Josef ('Cellist) . . . . .	1891	—	1	425
HOLMES, Alfred (Violinist) . . . . .	1859	—	1	257
HOLMES, Henry (Violinist) . . . . .	1859	1877	3	257, 307, 360
HOLMES, Wm. Henry (Pianist) . . . . .	1851	—	1	220
HOLMES, — (Bassoonist) . . . . .	1813	1818	13	8 to 37
HOLST, G. (Harpist) . . . . .	1824	—	1	67
HOLST, Gustav von (Composer)	—	—	—	—
Air, "The Mystic Trumpeter" . . . . .	1906	—	1	492
HOLZ, Carl . . . . .	—	—	—	314, 319
HONORARY Members . . . . .	—	—	—	119, 142, 152, 256, 395, 427
— Secretary . . . . .	—	—	—	93, 268, 395
— Treasurer . . . . .	—	—	—	6, 17, 289, 352,
HOPKINS, Dr. E. J. (Organist) . . . . .	1862	1875	2	273, 347 [377
HORN, — (Harpist) . . . . .	1816	—	1	23
HORN, C. E. . . . .	—	—	—	6
HORNCastle, F. W. (Tenor-singer) . . .	1824	1838	8	67 to 150
HORSLEY, William (Composer)	—	—	—	—
Motett, "Exultabo Te" . . . . .	1834	—	1	126
— "Gloria in excelsis" . . . . .	1835	—	1	132
HORTON-SMITH, R., Q.C. . . . .	—	—	—	433
HOWELL, Edward ('Cellist) . . . . .	1881	—	1	379
HOWELL, James (Double-bass-player) . .	1843	1855	6	180, 187, 217, 220, 231, 242
HOYTE, Dr. W. S. (Organist) . . . . .	1894	1895	2	441, 445
HURAY, Jenő (Violinist) . . . . .	1908	—	1	499
— (Composer) . . . . .	—	—	—	—
Concerto for Violin . . . . .	1908	—	1	499
HUBER, Charles (Violinist) . . . . .	1856	—	1	247
HUBER, Dr. Hans (Composer) . . . . .	—	—	—	—
Concerto for Pianoforte (No. 2) in G	1893	—	1	436
HUBERMAN, Bronislaw (Violinist) . . .	1905	—	1	487
HUBERTI, Gustave L. (Conductor) . . .	1890	—	1	421
— (Composer) . . . . .	—	—	—	—
Air, "Berceuse" . . . . .	1890	—	1	421
— "Invocation" . . . . .	1890	—	1	421
— "Le Minnezanger" . . . . .	1890	—	1	421
HUDSON, Miss Sophie (Contralto-singer)	1882	—	1	388
HUEFFER, Dr. Francis . . . . .	—	—	—	377, 394, 398
HUGHES, Miss Maria (Contralto-singer)	1813	1817	6	8, 9 twice, 11 26, 29
HULLAH, Dr. John . . . . .	—	—	—	354, 368
HUMMEL, Johann Nepomuk (Pianist)	1831	1833	2	109, 123
— (Composer) . . . . .	—	—	—	—
Concerto in E for Pianoforte . . . . .	1830	—	1	101

NAMES AND WORKS.	Performance.		Total No. of concerts	PAGES.
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<b>HUMMEL, Johann Nepomuk (Composer)</b> <i>contd.</i>				
Concerto in A minor for Pianoforte . . .	1822	1860	3	55, 83, 262
— in B minor for Pianoforte . . .	1822	1866	11	57 to 291
— in F (MS.) for Pianoforte . . .	1833	1842	2	123, 171
— in A $\flat$ for Pianoforte . . .	1855	1879	3	244, 300, 370
— for Harp . . .	1833	1837	2	122, 145
Septett for Strings, Pianoforte, Flute, Clarinet and Trumpet . . .	1831	—	1	106
— for Strings, Pianoforte, Wood and Horn . . .	1818	1861	6	33 to 264
Trio for Pianoforte, Violin and 'Cello . .	1820	—	1	45
Fantasia for Pianoforte . . .	1821	—	1	49
— on Indian Air in "Oberon" . . .	1831	1842	2	109, 170
Grand Rondo brillante for Pianoforte . .	1846	—	1	197
Quartett, "Benedictus" (E $\flat$ Mass) . . .	1838	—	1	150
{ Recit., "Oh, ciel!" }				
{ Air, "Deh calma!" }	1830	1853	2	101, 232
Romance, "L' ombrosa" . . .	1867	1873	2	294, 340
Air, "Riuscito" . . .	1862	1901	3	273, 291, 469
<b>HUMPERDINCK, Engelbert (Conductor)</b> — (Composer) . . .	1897	—	1	456
Overture, "Königskinder" . . .	1897	—	1	456
Song, "Sonntags-ruhe" . . .	1897	—	1	456
— "Das Männlein" . . .	1897	—	1	456
<b>HUMPHREYS, Maldwyn (Tenor-singer)</b> . .	1890	—	1	423
<b>HUNGARIAN Lieder</b> . . .	1870	—	1	312
<b>HUTCHINSON, Mrs. (Soprano-singer)</b> . .	1888	—	1	414
<b>HYDE, E. Francis</b> . . .	—	—	—	450
<b>I</b>				
<b>INDY, Vincent D' (Composer)</b> . . .	—	—	—	
"Lied Maritime" . . .	1904	—	1	483
Concerto, "Sinfonie Montagnarde," for Pianoforte . . .	1910	—	1	510 [489, 512
<b>INFANT Prodiges</b> . . .	—	—	—	53, 307, 486,
<b>INVENTION of Printing</b> . . .	—	—	—	163
<b>INVERARITY, Miss Eliza (Soprano-singer)</b> .	1831	1832	2	109, 115 [twice
<b>IRELAND, — (Flautist)</b> . . .	1814	1821	5	13, 33, 47, 52
<b>IRISH Folk-songs</b> . . .	—	—	—	493
<b>IRVING, Sir Henry</b> . . .	—	—	—	423
<b>IRWIN, G. (Oboist)</b> . . .	1831	—	1	106
<b>ISOUARD, Nicolò (Composer)</b> . . .	—	—	—	
Song, "Air de Jeanot et Colin" . . .	1909	—	1	506
<b>IVANOFF [Ivanhoff], N. (Tenor-singer)</b> .	1834	1839	8	127 to 156
<b>J</b>				
<b>JACKSON, Arthur H. (Composer)</b> . . .	—	—	—	
Concerto for Pianoforte in D minor . .	1880	—	1	377
<b>JACKSON, Miss Leonora (Violinist)</b> . . .	1899	—	1	461
<b>JAËLL, Alfred (Pianist)</b> . . .	1866	1877	6	293, 301, 341, 345, 351, 363
<b>JANIEWICZ=YANIEWICZ (in England), q.v.</b>				
<b>JANOTHA, Mlle Natalie (Pianist)</b> . . .	1879	1884	2	371, 396
<b>JARRETT, Henry (Horn-player)</b> . . .	1840	1844	3	159, 168, 185
<b>JEWSON, Mrs. F. B. (Pianist)</b> . . .	1853	—	1	231
<b>JOACHIM, Dr. Josef (Violinist)</b> . . .	1844	1899	40	186 to 463

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JOACHIM, Dr. Josef (Composer)				
Overture, "Elegiac" . . . . .	1877	—	1	363
Concerto for Violin (MS.) . . . . .	1859	—	1	257
— in D minor . . . . .	1870	—	1	311
Variations for Violin and Orchestra in E minor . . . . .	1880	—	1	375
Notturmo in A for Violin and small Orchestra . . . . .	1881	—	1	380
Romance in C, "Hungarian" . . . . .	1899	—	1	463
Fantasia on Scottish Airs for Violin . . . . .	1852	—	1	227
Scena de Marfa (for Contralto) . . . . .	1893	—	1	435
JOACHIM, Mme Amalia (Contralto-singer) . . . . .	1865	—	1	287
JOMELLI, Nicolò (Composer) . . . . .	—	—	—	—
Scena, "Berenice ovo sei" . . . . .	1819	1823	3	38, 46, 64
Air, "All' idea di tuoi perigli" . . . . .	1853	—	1	231
— "La Calandrina" . . . . .	1896	—	1	447
JONES, Evelyn Howard (Pianist) . . . . .	1908	—	1	500
JONG, Miss Annie De (Violinist) . . . . .	1904	—	1	484
JUBILEE of Queen Victoria's Reign . . . . .	—	—	—	406
— Diamond, of Queen Victoria . . . . .	—	—	—	450, 451
— of Mendelssohn's death . . . . .	—	—	—	451
— of the Philharmonic Society . . . . .	—	—	—	267 to 273
JUON, Paul (Composer) . . . . .	—	—	—	—
Symphony in A . . . . .	1905	—	1	488
K				
KAISER Frederick . . . . .	—	—	—	353
— Wilhelm II . . . . .	—	—	—	406
KALKBRENNER, F. W. M. (Pianist) . . . . .	1816	1823	4	27, 31, 32, 64
— ("At the Piano") . . . . .	1817	—	1	31
— (Composer) . . . . .	—	—	—	—
Symphony (MS.) . . . . .	1822	—	1	57
Concerto for Pianoforte and Quintett of Strings . . . . .	1816	1817	2	27, 31
— for Pianoforte . . . . .	1823	—	1	64
— (new) for Pianoforte . . . . .	1824	—	1	70
— for Pianoforte and Harp (with Dizi) . . . . .	1829	—	1	97
— for Pianoforte, Harp and Horns (with Dizi) . . . . .	1817	—	1	32
Quintett for Pianoforte and Strings . . . . .	1817	—	1	31
Sextett, Pianoforte, Strings, Oboe and Bassoon . . . . .	1815	—	1	19
KEARNS, Miss (Soprano-singer) . . . . .	1851	—	1	220
KEARNS, W. H. . . . .	—	—	—	348
KELLNER, Ernest A. (Bass-singer) . . . . .	1813	1823	13	8 to 65
KELLOGG, Miss Clara L. (Soprano-singer) . . . . .	1868	—	1	301
KEMBLE, Miss Adelaide (Soprano-singer) . . . . .	1842	—	1	170
KIESEWETTER, R. G. (Violinist) . . . . .	1822	1827	19	56 to 87
KING Edward VII . . . . .	—	—	—	507
— George IV . . . . .	—	—	—	43, 60
— George V . . . . .	—	—	—	507
— Friedrich I of Saxony . . . . .	—	—	—	129, 267
— Friedrich Wilhelm III of Prussia . . . . .	—	—	—	70
— of the Netherlands . . . . .	—	—	—	176
— William IV . . . . .	—	—	—	104
KING, Frederic (Bass-singer) . . . . .	1881	1883	2	380, 391
KING, Oliver (Composer) . . . . .	—	—	—	—
Prize Overture (MS.) . . . . .	1883	—	1	392

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"KING of Tenors" . . . . .	—	—	—	104 note
KING's Scholar . . . . .	—	—	—	199, 305
"KITTY" Stephens . . . . .	—	—	—	12, 424 [436]
KLEEGER, Mlle Clotilde (Pianist) . . . . .	1885	1893	4	401, 404, 409,
KLENGEL, August A. (Pianist) . . . . .	1816	—	1	23
— (Composer) . . . . .	—	—	—	—
String Quintett (MS.) . . . . .	1816	—	1	23
Song, "Dornröschchen" . . . . .	1876	—	1	357
— "In deiner braunen Augen" . . . . .	1877	—	1	362
KLENGEL, Julius ('Cellist) . . . . .	1893	—	1	436
KLINGEMANN, Carl . . . . .	—	—	—	182, 245, 253
KLINGNER, Mme (Soprano-singer) . . . . .	1828	—	1	89
KNISPEL, Mme Elisabeth (Soprano-singer) . . . . .	1847	—	1	202
KNOOP, — ('Cellist) . . . . .	1833	—	1	122
KNYVETT, Wm. (Alto-singer) . . . . .	1831	—	1	107
KNYVETT, Mrs. W. (Contralto-singer) . . . . .	1831	1833	2	107, 121
KÖMPEL, August (Violinist) . . . . .	1860	—	1	261
KRAFT, Anton (Composer) . . . . .	—	—	—	—
Concerto for 'Cello in A minor . . . . .	1849	1861	2	213, 266
KRALL, Mlle Emilie (Soprano-singer) . . . . .	1855	—	1	244
KRAMER, Carl (Clarinetist) . . . . .	1813	—	1	9
KREBS, Mlle Marie (Pianist) . . . . .	1874	1884	3	344, 349, 396
KREISLER, Fritz (Violinist) . . . . .	1903	1910	4	479, 483, 510
KREUTZER, Conradin (Composer) . . . . .	—	—	—	—
Trio, "Seek not youth" . . . . .	1850	—	1	215
KREUTZER, Rudolph (Composer) . . . . .	—	—	—	—
Concerto for Violin . . . . .	1829	1841	3	95, 125, 165
— (with De Beriot) . . . . .	1828	1829	2	88, 97
— (with Tolbecque) . . . . .	1829	—	1	94
KREUTZER Sonata . . . . .	—	—	—	159, 162
KROFF, J. Th. (Tenor-singer) . . . . .	1837	1838	2	146, 150
KROMMER, Franz (Composer) . . . . .	—	—	—	—
String Quartett . . . . .	1819	—	1	38 [502]
KUBELIK, Jan (Violinist) . . . . .	1901	1908	4	470, 474, 475,
KUFFERATH, Mlle (Soprano-singer) . . . . .	1882	—	1	388
KÜFFNER, Josef (Composer) . . . . .	—	—	—	—
Introduction and Air varié for Clarinet . . . . .	1829	—	1	95
KUHE, Alfred . . . . .	—	—	—	373
KUMMER, Friedrich A. (Composer) . . . . .	—	—	—	—
Concerto for 'Cello . . . . .	1833	1844	2	122, 187
Concerto for 'Cello (Scène chantante) . . . . .	1857	—	1	250

## L

LABARRE, Theodore (Harpist) . . . . .	1825	1837	2	75, 145
LABLACHE, Fredk. (Bass-singer) . . . . .	1830	1847	14	103 to 200
LABLACHE, Mme De Meric (Soprano-singer) . . . . .	1867	1868	2	296, 302
LABLACHE, Mme De Caters (Soprano-singer) . . . . .	1880	—	1	376
LACHNER, Franz (Composer) . . . . .	—	—	—	—
Symphony, I, in E♭ . . . . .	1836	—	1	139
Song, "The sea hath pearly treasures" . . . . .	1840	—	1	159
LACY, John (Bass-singer) . . . . .	1814	1818	12	14 to 35
LACY, Mrs. Bianchi- (Soprano-singer) . . . . .	1814	1818	10	14 to 35
LAFONT, Charles Ph. (Violinist) . . . . .	1815	—	1	21
— (Composer) . . . . .	—	—	—	—
Concertante for Violin, Flute, Bassoon . . . . .	1815	—	1	21
LAGO, Signor (Impresario) . . . . .	—	—	—	406
LALANDE, Mme Meric (Soprano-singer) . . . . .	1830	—	1	102



NAMES AND WORKS.	Performance.		Total No. of concerts	PAGES.
	First.	Last.		
LALO, Edouard (Composer)	—	—	—	
Concerto for Violin	1874	—	1	345
Sinfonie Espagnole for Violin	1879	1903	2	371, 480
{ Fantasia Norwegienne }				
{ Norwegian Rhapsody }	1903	1908	2	484, 501
LAMB, Miss Ruth (Soprano-singer)	1899	—	1	461
LAMOND, Frederick (Pianist)	1891	1900	3	426, 430, 465
— (Composer)	—	—	—	
Overture, "Aus dem Schottischen Hoch- lande"	1895	—	1	443
LAMOUREUX Concerts	—	—	—	503 [454]
LANDI, Mlle Camilla (Soprano-singer)	1894	1897	4	440, 445, 449,
LAPORTE, Pierre F. (Impresario)	—	—	—	99
LARA, Miss Adeline De (Pianist)	1895	—	1	445
LARKCOM, Miss Agnes (Soprano-singer)	1886	—	1	405
LARIS, Ernest (Tenor-singer)	1883	—	1	393 [266, 276]
LASCELLES, Miss A. (Contralto-singer)	1857	1863	5	250, 254, 258,
LASSERRE, Jules (Cellist)	1876	—	1	357
LATOUR, F. L.	—	—	—	53
LATOUR, Jean	—	—	—	6
LAUTERBACH, J. C. (Violinist)	1864	1865	2	283, 287
LAVIGNE, Antoine J. (Oboist)	1846	1872	4	198, 264, 271, 333
LAWLER, Thomas (Bass-singer)	1853	1856	2	232, 248
LAWS (or Rules)	—	—	—	5
LAWS, New	—	—	—	347
LAZARUS, Henry (Clarinetist)	1844	1853	3	185, 220, 232
"LEADER," The	—	—	—	7, 43, 153, 193
LEANDER, — (Horn-player)	1819	—	1	40
LEBON, H. G. (Oboe and Cor Anglais)	1881	1887	2	379, 407
LEBRUN, Louis A. (Composer)	—	—	—	
Song, "Air du Rossignol"	1841	—	1	168 [15, 18]
LEDESMA, Don M. R. De (Tenor-singer)	1813	1815	6	10 twice, 11, 13,
LEEDS Festival Chorus. See CHOIRS				
LEETE, Robert (Bass-singer)	1819	—	1	40
LEFFLER, (?) J. H. (Viola-player)	1817	—	1	32
LEFORT, Jules (Tenor-singer)	1871	—	1	328
LEHMANN, Mlle Lilli (Soprano-singer)	1863	—	1	278
LEHMANN, Mme Liza (Soprano-singer)	1888	1893	2	412, 436
LEIPSIK (Leipzig)	—	—	—	72, 147, 148, 310
LEIPSIK Conservatorium	—	—	—	48, 267
— University	—	—	—	186
LEMMENS, Nicolas	—	—	—	263
LEMMENS-SHERRINGTON. See SHERRINGTON				
LENAU	—	—	—	472
LENGTH of Concerts	—	—	—	158
LENGUEL, Ernest (Pianist)	1908	—	1	501
LENNOX, Lord W.	—	—	—	104
LEONARD, — (Alto-singer)	1815	—	1	20
LEONI, Franco (Composer)	—	—	—	
Scena, "The Bells"	1908	—	1	499
LESCHETITZKY, Theodor	—	—	—	343
LESLIE, Henry	—	—	—	289
LE SUEUR, Jean F.	—	—	—	119
LE VASSEUR, N. P. (Bass-singer)	1816	—	1	23
LEVIER, Mlle Johanna (Soprano-singer)	1875	—	1	349
LEWIG, Mlle Bertha (Pianist)	1839	—	1	156
LEWITSKY, Mlle Pauline (Soprano-singer)	1870	—	1	313



NAMES AND WORKS.	Performance.		Total No. of concerts	PAGES.
	First.	Last.		
LIADOFF, A. C. (Composer)	—	—	—	
Two Chants populaires Russes for Orchestra	1911	—	1	513
Fantaisie, "Kikimora"	1911	—	1	513
Legende, "Le lac enchantée"	1911	—	1	513
Tableau, "Baba-Jaga"	1911	—	1	513
LIBRARY, The Society's	—	—	—	22, 98, 131
LIDO, Mlle Marie De (Soprano-singer)	1887	—	1	408
LIEBHART, Mlle Louise (Soprano-singer)	1863	—	1	278
LIFE of Richard Wagner	—	—	—	399 note
LIHU (2), Misses De (Soprano and Contralto Duets)	1817	1819	3	30, 34, 41
LINCOLN Cathedral	—	—	—	442
LINCOLN's Inn Chapel	—	—	—	189
LIND, Jenny. <i>See</i> GOLDSCHMIDT				
LINDLEY, Robert ('Cellist)	1813	1850	147	8 to 217
— (Composer)	—	—	—	
Concerto for two 'Cellos	1824	1826	2	66, 79
— for Violin and 'Cello	1829	—	1	96
String Trio ('Cello Obbligato)	1818	1820	2	34, 47
Trio for two 'Cellos and Violin	1819	—	1	40
LINDLEY, William B. ('Cellist)	1820	1829	7	46 to 94
LINDPAINTNER, Peter J. von (Composer)	—	—	—	
Overture, "Faust"	1842	1849	2	170, 211
— "Gennesperinn"	1853	—	1	235
— "The Vampire"	1841	—	1	166
Air, "Ciel pietoso"	1837	1842	2	146, 170
Lied, "Die Fahnenwacht"	1845	—	1	191
Air, "Kömm, du gusse Braut"	1847	—	1	202
LING, (?) William (Oboist)	1827	—	1	84
LINZ, —	—	—	—	321 note
LINZBAUER, Frau Fanny	—	—	—	314 to 322
LIPINSKI, Carl Josef (Violinist)	1836	—	1	140
— (Composer)	—	—	—	
Concerto, "Military," for Violin	1836	1838	2	140, 151
LISZT, Abbé Franz (Pianist)	1827	1841	3	86, 162, 168
— (Composer)	—	—	—	
Symphonic Poem, "Hungaria"	1882	—	1	387
— "Les Préludes"	1908	1911	2	501, 514
— "Mazeppa"	1909	—	1	506
— "Tasso"	1873	1906	2	340, 491
Concerto (No. 1) in E $\flat$ for Pianoforte	1872	1908	11	335 to 501
— in A for Pianoforte	1888	1908	3	414, 466, 502
Rhapsodie Hongroise, II, for Pianoforte (in E)	1890	1891	2	422, 427
— XII, for Pianoforte	1893	1911	2	435, 513
— XIII, for Pianoforte	1904	—	1	484
— I, in F for Orchestra	1884	1910	2	397, 510
— IV, in D and G for Orchestra	1883	1890	3	393, 400, 422
Concerto Pathétique for two Pianofortes	1894	—	1	441
March of the three Holy Kings	1883	—	1	393
March Hongroise for Pianoforte	1840	—	1	162
Todtentanz for Pianoforte and Orchestra	1905	—	1	486
"La Campanella," for Pianoforte	1867	—	1	295
Étude de Concert for Pianoforte	1876	—	1	358
— in F minor for Pianoforte	1907	—	1	494
— in D $\flat$ for Pianoforte	1883	—	1	391
Mélodie Hongroise for Pianoforte	1878	—	1	367

NAMES AND WORKS.	Performance.		Total No. of concerts	PAGES.
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LISZT, Abbé Franz (Composer)— <i>contd.</i>				
Air, Russe, "Le Rossignol," for Piano- forte . . . . .	1880	—	1	377
"Ricordanza," for Pianoforte . . . . .	1881	1909	2	379, 505
"Polonaise," for Pianoforte . . . . .	1881	—	1	379
Fantasia, "Don Giovanni," for Piano- forte . . . . .	1881	1900	2	382, 466
"Liebestraum," for Pianoforte . . . . .	1899	—	1	462
"Benediction de Dieu," for Pianoforte . . . . .	1902	1909	2	474, 505
Tarantelle, "Venezia e Napoli," for Pianoforte . . . . .	1908	1910	2	499, 508
Air, "Mignon's Song" . . . . .	1876	1908	2	355, 507
Chorus of Reapers . . . . .	1882	—	1	386
Pastorale and Angel's Message . . . . .	1883	—	1	393
Rhapsodie Hongroise (No. 6) for Piano- forte . . . . .	1909	—	1	505
LITOLFF, Henry Charles (Composer) . . . . .	—	—	—	
Concerto for Pianoforte (No. 4), Scherzo only . . . . .	1898	—	1	458
LITTLE, Miss Lena (Mezzo-soprano-singer) . . . . .	1890	—	1	423
LITTLETON, Family of . . . . .	—	—	—	33
LIVERATI, Giovanni (Composer) . . . . .	—	—	—	
Air, "Riedi agli amplessi" . . . . .	1818	—	1	35
LLOYD, Edward (Tenor-singer) . . . . .	1873	1900	8	338, 339 to 465
LOCKEY, Charles (Tenor-singer) . . . . .	1846	1856	7	196, 197 to 248
LODER, Edw. Jas. (Composer) . . . . .	—	—	—	
Song, "Wake from thy tomb, Giselle" . . . . .	1876	—	1	358
LODER, George . . . . .	—	—	—	194 note
LODER, John D. (Violinist, with Viola) . . . . .	1817	1845	59	32 to 192
LODER, Miss Kate [Lady Thompson] (Pianist) . . . . .	1847	1854	6	200, 207, 212 [216, 225, 236]
LOEWE, Johann K. G. (Composer) . . . . .	—	—	—	
Scotch Ballad, "Tom, der Reimer" . . . . .	1889	—	1	418
LOEWE, Mlle Johanna (Soprano-singer) . . . . .	1841	—	1	168
LOEWE, Mme Sophie (Soprano-singer) . . . . .	1875	—	1	350
LOGIER, and his Method . . . . .	—	—	—	28
LONDON Choral Society. <i>See</i> CHOIRS				
LONGMANS, Messrs. . . . .	—	—	—	245
LORD, — . . . . .	—	—	—	6
LOTTI, Antonio (Composer) . . . . .	—	—	—	
Air, "Pur icesti" . . . . .	1869	1886	3	306, 351, 404
LOYAL Addresses . . . . .	—	—	—	331, 450
LÜBECK, Ernst H. (Pianist) . . . . .	1860	1868	2	261, 303
— (Composer) . . . . .	—	—	—	
"Berceuse," for Pianoforte . . . . .	1860	—	1	261
"Tarantella," for Pianoforte . . . . .	1860	—	1	261
LUCAS, Charles ('Cellist) . . . . .	1836	1859	13	139 to 258
— ("At the Piano" and Conductor) . . . . .	1841	1854	8	165 to 238
— (Composer) . . . . .	—	—	—	
Symphony (No. 3) in B♭ . . . . .	1855	—	1	242
Overture, "The Regicide" . . . . .	1841	1846	2	167, 197
— "Rosenwald" . . . . .	1868	—	1	302
LUCAS, Stanley . . . . .	—	—	—	268, 289
LUCOMBE, Miss Emma (Soprano-singer) . . . . .	1849	1850	2	211, 218
LUDWIG, James (Baritone-singer) . . . . .	1882	—	1	288
LUNN, Mme Kirkby (Contralto-singer) . . . . .	1909	—	1	505
LUSSAN, Mlle Zélie De (Soprano-singer) . . . . .	1891	—	1	427
LYON, Saml. Thos. (Viola-player) . . . . .	1816	1837	33	24 to 143

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M				
MAAS, Joseph (Tenor-singer) . . . .	1879	1884	4	372, 387, 396,
MACCUNN, Hamish (Conductor) . . . .	1897	1898	2	453, 457 [398
— (Composer) . . . . .	—	—	—	—
Overture, "Ship o' the Fiend" . . . .	1896	—	1	449
Suite, "Highland Memories" . . . .	1897	—	1	453
Ballet Music, "Diarmid" (arranged) . .	1898	—	1	457
MACDOWELL, Edw. A. (Pianist) . . . .	1903	—	1	480
— (Composer) . . . . .	—	—	—	—
Concerto for Pianoforte (No. 2) . . . .	1903	—	1	480
MACFARREN, Sir G. A. (Composer) . . . .	—	—	—	—
Symphony in E minor . . . . .	1879	—	1	372
Overture, "Chevy Chase" . . . . .	1855	1890	3	243, 400, 423
— "Don Carlos" . . . . .	1856	—	1	246
— "Don Quixote" . . . . .	1852	1878	2	226, 366
— "Kenilworth" . . . . .	1887	—	1	410
— "Romeo and Juliet" . . . . .	1888	—	1	413
— "St. John Baptist" . . . . .	1873	1880	3	341, 345, 376
Concerto for Violin in G minor . . . .	1873	1877	2	340, 362
Idyll (In memory of Sterndale Bennett)	1875	—	1	352
Song, "Ah, why do we love?" . . . .	1878	—	1	365
— "Alas, my daughter" . . . . .	1874	—	1	345
Scena, "Hail, happy morn" . . . . .	1875	—	1	350
Song, "His right hand" . . . . .	1877	—	1	361
Air, "Lay of imprisoned Huntsman" . .	1879	—	1	370
Scena, "My child is fled" . . . . .	1871	—	1	327
MACFARREN, Walter C. (Composer) . . . .	—	—	—	—
Overture, "Hero and Leander" . . . .	1880	—	1	374 [186, 215
MACHIN, Wm. (Baritone-singer) . . . .	1836	1850	5	140, 165, 172
MACINTYRE, Miss Margt. (Soprano-singer) .	1890	1902	3	422, 430, 474
MACKENZIE, Sir A. C. (Conductor) . . . .	1888	1905	60	415 to 486
— (Composer) . . . . .	—	—	—	—
Overture, "Britannia" . . . . .	1894	1897	2	441, 454
— "Cricket on the Hearth" . . . . .	1902	—	1	475
— "Ravenswood" . . . . .	1891	—	1	425
— "The Little Minister" . . . . .	1897	—	1	456
— "Twelfth Night" . . . . .	1890	1896	2	421, 449
Concerto for Pianoforte, "Scottish" . .	1897	—	1	452
Orchestral Ballad, "La Belle Dame sans merci" . . . . .	1883	1899	2	393, 461
Scottish Rhapsody (No. 1) . . . . .	1888	—	1	415
— (No. 2), "Burns" . . . . .	1889	—	1	417
Canadian Rhapsody . . . . .	1905	—	1	486
Entr'actes from "Ravenswood" . . . .	1891	—	1	425
Courante from "Ravenswood" . . . .	1892	—	1	431
"Benedictus," for Orchestra . . . . .	1892	—	1	431
Prelude and Ballet, "Colomba" . . . .	1893	—	1	436
"Pibroch" for Violin and Orchestra . .	1894	—	1	439
"From the North" (two Movements) . .	1895	—	1	444
Interlude, "Troubadour" (Act III) . . .	1898	—	1	460
Preludes (Acts II and III), "Manfred" .	1899	—	1	463
[Suite, "London Day by Day" . . . . .	1903	—	1	479
"Invocation," for Orchestra . . . . .	1912	—	1	516
Air, "Where sets the sun" . . . . .	1887	—	1	408
Song, "Sleep, sweet Babe" . . . . .	1896	—	1	447
MACKINTOSH, John (Bassoon) . . . . .	1815	1835	15	19 to 134
MACVITZ, Mlle Justine (Contralto-singer) .	1873	—	1	339
MADELEINE, The Church of the . . . . .	—	—	—	343, 369

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	First.	Last.		
MADI, Mme Fursch (Soprano-singer)	1888	—	1	414
MAGGS, Miss Dorothy (Pianist)	1904	—	1	482
MAGRATH, — (Tenor-singer)	1815	—	1	18
MAHON, William (Clarinetist)	1813	1815	2	11, 20
MAILLARD, Mme Otensia (Soprano-singer)	1850	—	1	218
MAINTENON, Madame De	—	—	—	209
MAJO, G. F. di (Composer)	—	—	—	—
Air, " Odi gran ombra "	1852	—	1	225
MAJOR, Miss E. (Contralto-singer)	1885	—	1	400
MALE Voice Choir. <i>See</i> CHOIRS				
MALIBRAN, Mme. <i>See</i> BERIOT, DE				
MALSCH, H. (Oboist)	1853	—	1	232 [509
MANCINELLI, L. (Conductor)	1890	1910	4	422, 504, 508, ..
— (Composer)	—	—	—	—
Overture, " Cleopatra "	1909	—	1	504
— in A minor, " Romantic "	1910	—	1	509
Suite, " Scene Veneziane "	1890	—	1	422
MANFROE [Manfrotti], — (Composer)	—	—	—	—
Air, " Ah ! che non serve "	1826	—	1	81
— " Pari à te "	1820	—	1	45
MANN, Thos. E. (Horn-player)	1887	—	1	407
MANNS, Sir August (Composer)	—	—	—	—
Air, " Little Birdie "	1877	—	1	362
" MANNS " Benefit	—	—	—	442
MANNS, Otto (Composer)	—	—	—	—
Overture, " Dramatic," in D minor	1900	—	1	465 [200
MANVERS, F. W. (Tenor-singer)	1838	1847	4	149, 154, 186,
MAPLESON, Col. J. H. (Impresario)	—	—	—	294, 327
MARCELLO, Benedetto (Composer)	—	—	—	—
Duet, " Qual anelante Cervo "	1816	1824	4	24, 26, 36, 69
MARCHESI, Mme Blanche (Soprano-singer)	1897	1908	6	452, 456, 460, 470, 481, 500
MARCHISIO, Mlle Carlotta (Soprano-singer)	1862	—	1	272
MARCHISIO, Mlle Barbara (Contralto-singer)	1862	—	1	272
MARIANI, Luisano (Tenor-singer)	1832	—	1	112
MARIMON, Mlle Marie (Soprano-singer)	1871	1872	2	330, 334
MARINONI, Mme (Contralto-singer)	1824	—	1	69
MARIO, Giuseppe (Tenor-singer)	1839	1849	7	156, 157, 173, 174, 206, 207, 386 [208, 210
MARRIOTT, Miss A. (Soprano-singer)	1882	—	1	—
MARSCHNER, H. (Composer)	—	—	—	—
Overture, " Der Vampyr "	1829	1854	3	95, 149, 238
— " Der Templar "	1831	—	1	108
— " Prince de Homburg "	1836	—	1	139
Song, " An jenem Tag "	1891	—	1	426
— " Di primavera "	1836	—	1	137
— " From the ruin's topmost tower "	1841	—	1	167
Scena, " Ha ! what delight "	1847	—	1	200
Trio, " My lord but mocks me "	1843	—	1	178
Duet, " O my Father "	1855	—	1	241
MARSHALL, Master (Chorister)	1820	—	1	44
MARSHALL, Miss Marian S. (Contralto-singer)	1843	1844	2	179, 184
MARSHALL, Julian	—	—	—	130
MARTIN, Sir Theodore	—	—	—	195
MARTUCCI, Giuseppe (Conductor)	1899	—	1	462
— (Composer)	—	—	—	—
Symphony in D minor	1899	—	1	462
MARZOCCHI, — (Tenor-singer)	1814	—	1	16



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	First.	Last.		
MASONI, V. R. (Violinist)	1834	—	1	125
MASSENET, J. E. F. (Composer)	—	—	—	—
Overture, "Phèdre"	1880	—	1	375
Air, "Ah, fuyez douce image"	1906	—	1	491
— "De l'Infante"	1896	—	1	449
— "Il est doux"	1886	1888	2	405, 414
— "Sevillana"	1901	—	1	470
— "Si tu veux, mignonne"	1894	1902	2	440, 474
— "Vision fugitive"	1892	—	1	429
MASSON, Miss Elizth. (Mezzo-soprano-singer)	1833	1843	12	120 to 181
MASTER of the King's Music	—	—	—	37
— — Queen's Music	—	—	—	309
MATHEWS, Charles (the younger)	—	—	—	65
MATTHAY, Tobias A.	—	—	—	390
MATHISON, Arthur (Reciter)	1863	—	1	275 to 277
MAUGUIÈRE, G. (Tenor-singer)	1907	—	1	496
MAURER, L. W. (Composer)	—	—	—	—
Symphony	1835	—	1	133
Concerto for Violin	1827	—	1	84
— — — in E minor	1822	1848	3	58, 174, 207
— for four principal Violins	1832	1844	2	116, 186
MAVRATCH, Franz	—	—	—	322
MAX BRUCH, Dr. (Conductor)	1883	1887	2	392, 408
— (Composer)	—	—	—	—
Overture, "Loreley"	1887	—	1	408
Concerto for Violin in D minor	1868	1898	8	303 to 460
— in G minor	1876	1906	6	357, 393, 419, 431, 437, 492
"Kol Nidrei," for 'Cello and Orchestra	1891	—	1	425
Three pieces from "Achilleus"	1893	—	1	437
Air, "Aus der Tiefe"	1903	—	1	479
— "Ave Maria"	1902	1905	2	474, 488
— "Ich wob dies Gewand"	1901	—	1	469
— "Ingeborg's Lament"	1886	—	1	404
MAYENBERG, Freiherr von	—	—	—	318
MAYER, Miss Jacobine	—	—	—	125
MAYER, Master Julius (Chorister)	1815	—	1	20
MAYER, Carl (Bass-singer)	1888	1889	2	415, 418
MAYER, Johann S. (Composer)	—	—	—	—
Duet, "Che al mio bene"	1830	1833	2	100, 122
Scena, "Ecco a te"	1817	1821	3	31, 35, 50
Air, "Miseri pergoletti"	1841	—	1	166
— "O quanto l'anima"	1821	—	1	51
Scena, "Ovunque il passo volga"	1817	—	1	29
Duet, "Parto ti lascio"	1818	1819	2	34, 41
— "Per pietà"	1822	—	1	58
Scena, "Perchè Adelaide disperata"	1820	—	1	44
— "Sento manarmi"	1826	1832	2	77, 112
MAYERHOFER, Carl (Bass-singer)	1864	—	1	283
MAYSIEDER, Joseph (Composer)	—	—	—	—
Concerto for Violin (Op. 40)	1822	1841	5	57, 85, 152, 157, [165]
— II, for Violin (with B. Romberg)	1825	1849	3	74, 149, 211
Introduction and Variations for Violin	1826	—	1	77
— and Polonaise in A for Violin	1850	—	1	215
Fantasia for Violin	1831	—	1	109
Violin Solo from Op. 40 (arranged for Doublebass)	1861	—	1	265
Sextett for Strings	1832	—	1	113



NAMES AND WORKS.	Performance.		Total No. of concerts	PAGES.
	First.	Last.		
MAYSEDER, Joseph (Composer)— <i>contd.</i>				
Quartett for Strings . . . . .	1820	1828	11	45 to 91
Trio for Pianoforte, Violin and 'Cello . . . . .	1824	—	1	68
MAZAS, J. F. (Violinist) . . . . .	1822	—	2	56, 57
— (Composer) . . . . .	—	—	—	—
Overture, "Corinne au Capitol" . . . . .	1822	—	1	57
Barcarolle varié for Violin . . . . .	1822	—	1	56
McEWEN, John B. (Composer) . . . . .	—	—	—	—
Coronach for Orchestra . . . . .	1907	—	1	495
"Grey Galloway," for Orchestra . . . . .	1909	—	1	504 [408, 427
McGUCKIN, Barton (Tenor-singer) . . . . .	1877	1891	5	362, 368, 388,
McKAY, Iver (Tenor-singer) . . . . .	1885	1895	3	400, 425, 446
McKENZIE, Miss Marian (Contralto-singer) . . . . .	1890	—	1	421
McMURDIE, Joseph . . . . .	—	—	—	364
MEADOWS-WHITE, Judge . . . . .	—	—	—	433
MEETINGS, General . . . . .	—	—	—	43
— Special General . . . . .	—	—	—	83
MEHLIG, Miss Anna (Pianist) . . . . .	1866	1877	6	291, 295, 300, 308, 357, 363
MÉHUL, E. N. (Composer) . . . . .	—	—	—	—
Symphony in G minor . . . . .	1864	—	1	282 [189
Overture, "Le (Chasse du) Jeune Henri" . . . . .	1813	1845	5	11, 26, 51, 70,
— "Joseph" . . . . .	1841	—	1	165
— "Horatius Cocles" . . . . .	1899	—	1	462
Romance, "A peine au sortir" . . . . .	1852	1853	2	228, 235
Scena { "Champs paternels" } . . . . .	1842	1852	2	173, 224
— { "Land of my sire" } . . . . .	—	—	—	—
Duet, "Dear child of hope" . . . . .	1842	—	1	172
— "Du bist die stütze" . . . . .	1847	—	1	202
Air, "E fia ver" . . . . .	1828	—	1	90
— "Ere infancy's bud" . . . . .	1844	—	1	187
Trio, "Lontani canti" . . . . .	1838	—	1	149
Scena and Chorus from "Joseph" . . . . .	1838	—	1	150
Duet, "Sole stay of my declining age" . . . . .	1851	1877	2	222, 360
Air, "Voilà le mal qu'on nomme amour" . . . . .	1911	—	1	512
MEISTER Glee-Singers . . . . .	—	—	—	482
MELA, Mlle Eugenia (Contralto-singer) . . . . .	1868	—	1	301
MELBOURNE Exhibition . . . . .	—	—	—	411
— Philharmonic Society . . . . .	—	—	—	415
MEMBERS . . . . .	—	—	—	5, 263
MENDELSSOHN-BARTHOLDY, F. (Conductor) . . . . .	1829	1847	11	97 to 201
— (Pianist) . . . . .	1832	1847	6	115, 116, 174, [187, 201
— (Composer) . . . . .	—	—	—	—
Symphony (No. 1) in C minor . . . . .	1829	1870	9	97 to 313
— "Scotch" (No. 2), in A minor . . . . .	1842	1909	25	173 to 504
— "Italian" (No. 3), in A . . . . .	1833	1897	33	122 to 455
— "Reformation" (No. 4), in D . . . . .	1868	1873	3	301, 328, 339
Symphony Cantata, "Lobgesang" . . . . .	1841	1843	2	165, 179
Overture, "Midsummer Night's Dream" . . . . .	1830	1911	32	100 to 513
— "Isles of Fingal" (Hebrides) . . . . .	1832	1907	28	115 to 494
— "Trumpet," in C . . . . .	1833	1892	7	123 to 429
— "Melusine" . . . . .	1834	1898	11	126 to 459
— { "Calm Sea and Prosperous Voyage" } . . . . .	—	—	—	—
— { "Meeres-stille und Glückliche" } . . . . .	1836	1902	14	137 to 473
— { "Fährt" } . . . . .	—	—	—	—
— "Ruy Blas" . . . . .	1849	1888	22	213 to 414
— "Athalie" . . . . .	1858	1885	5	253, 265, 270,
— "Wedding of Camacho" . . . . .	1869	—	1	306 [313, 399

NAMES AND WORKS.	Performance.		Total No. of concerts	PAGES.
	First.	Last.		
MENDELSSOHN, F. (Composer)— <i>contd.</i>				
Concerto in G minor for Pianoforte . . .	1832	1909	18	115 to 504
— in D minor for Pianoforte . . .	1838	1878	17	148 to 366
— in E minor for Violin . . .	1846	1907	38	198 to 496
String Quartett (No. 1) in E♭ . . .	1850	—	1	215
Selection, "Midsummer Night's Dream" . . .	1844	1889	10	186 to 417
— Scherzo, <i>separately</i> . . .	1878	1894	2	367, 440
— Notturmo, <i>separately</i> . . .	1878	—	1	367 [440]
— Wedding March, <i>separately</i> . . .	1863	1894	4	277, 292, 308,
— — (arranged for Pianoforte by Liszt) . . .	1883	—	1	393 [345, 350]
March, "Athalie," <i>separately</i> . . .	1853	1875	5	233, 295, 334, [356]
Serenade and Allegro gioioso in D for Pianoforte and Orchestra . . .	1849	1876	4	212, 284, 307, [494, 504]
Andante and Rondo capriccioso for Pianoforte . . .	1851	1907	5	220, 302, 392,
17 Variations sérieuses for Pianoforte . . .	1856	1857	2	246, 252
Rondo brillante in B minor for Piano- forte and Orchestra . . .	1868	1884	4	300, 313, 341, [396]
Præludium in E minor for Pianoforte . . .	1875	1908	2	352, 499
Caprice for Pianoforte . . .	1878	1909	2	367, 504
Andante and Scherzo, E minor . . .	1884	—	1	397
Lied ohne Worte, Bk. 6, No. 1 . . .	1887	—	1	409
Scherzo in G minor from 1st Symphony	1904	1905	2	484, 487
Hunting Song, for Pianoforte . . .	1909	—	1	504
Spinning Song: Lied, Bk. 5, No. 4 . . .	1909	—	1	504
"Hear my prayer," Motett . . .	1862	—	1	273
Chorus, "Oh! great is the depth" . . .	1843	—	1	181
— "Oh! happy and blest" . . .	1847	—	1	200 [206]
Air, "O God, have mercy" . . .	1837	1848	4	143 167, 200,
— "But the Lord is mindful" . . .	1842	—	1	172
— "Jerusalem" . . .	1847	—	1	200
— "O rest in the Lord" . . .	1847	—	1	202
— "It is enough" . . .	1849	—	1	213
Opera, "Loreley" (unfinished) . . .	1853	1865	3	232, 273, 288
Cantata, "First Walpurgis Night" . . .	1844	1873	7	188, 190 to 339
— "To the Sons of Art" . . .	1848	—	1	206
— "Athalie" . . .	1849	—	2	210 twice
Quartett, "When the west" . . .	1850	—	1	216
Male Quartett, "Slumber, dearest" . . .	1864	—	1	282
— "The hunter's farewell" . . .	1864	—	1	282
Duet and Chorus, "Ye spotted snakes," <i>separately</i> . . .	1844	1889	10	186, 187 to 417
Final Chorus, "Midsummer Night's Dream" . . .	1844	1889	10	186, 187 to 417
Duet, "Greeting" . . .	1857	—	1	250
— "Maybells" . . .	1857	—	1	250
— "Autumn Song" . . .	1870	—	1	311
Scena, "Ah, ritorna!" . . .	1834	1836	2	128, 139
Scena { "Unglücksseel'ge" } "Infelice" . . .	1845	1894	13	191 to 439
Scena, "Che vuoi mio cor?" . . .	1882	—	1	387
Song (MS.), "On Lena's gloomy heath" . . .	1847	1868	1	199, 300
— "Al suon di tua melode" . . .	1873	—	1	341
— "Einmal aus seinen Blicken" . . .	1875	—	1	351
— "Through the air a breath" . . .	1875	—	1	351
— "Maiden thoughts" . . .	1876	—	1	356
— "The Shepherd's Lay" . . .	1876	—	1	357

NAMES AND WORKS.	Performance.		Total No. of concerts	PAGES.
	First.	Last.		
MENDELSSOHN, F. (Composer)— <i>contd.</i>				
Song, "The Hunter's Song" . . . . .	1881	—	2	380, 381
— "Frühlingslied" . . . . .	1881	—	1	381
— "Winterlied" . . . . .	1887	—	1	407
— "Hirtenlied" . . . . .	1866	—	1	290
MENDELSSOHN, Paul . . . . .	—	—	—	298, 305
MENDELSSOHN Scholarship . . . . .	—	—	—	348, 373
MENGELBERG, Willem (Conductor) . . . . .	1911	—	1	514
MENTER, Mme Sophie (Pianist) . . . . .	1881	1907	8	381 to 495
— (Composer)	—	—	—	
Fantasia for Pianoforte and Orchestra (scored by Tschaiakowsky) . . . . .	1894	—	1	440
MERCADANTE, G. S. R. (Composer) . . . . .	—	—	—	
Air, "A te riedi" . . . . .	1846	—	1	197
Duet, "Claudio" . . . . .	1827	1830	2	86, 100
Air, "Del mio pianto" . . . . .	1829	—	1	98
Duet, "Dolce conforto" . . . . .	1868	1873	2	303, 340
Air, "Il sogno" . . . . .	1861	—	1	264
— "In terra ci dividerò" . . . . .	1848	1866	3	207, 210, 291
— "Io l' amai" . . . . .	1836	—	1	138
{ Recit., "La Dea di tutti" } { Air, "Bella adorata" } . . . . .	1849	1861	2	211, 267
Air, "Lieti voci" . . . . .	1840	1848	2	160, 206
— "Ma negli estremi" . . . . .	1856	—	1	246
— "Or là sull' onda" . . . . .	1868	—	1	303
— "Quando guerrier" . . . . .	1848	—	1	206
Recit. and Air, "Se m' abbandoni" . . . . .	1839	—	1	157
Duet, "Se un istante" . . . . .	1828	—	1	91
— "Vanne, se alberghi" . . . . .	1833	1840	2	123, 159
MERCKE, — (Bassoonist) . . . . .	1826	—	1	78
MERIC, Mme De (Mezzo-soprano-singer) . . . . .	1832	1833	3	114, 120, 121
MEVES, A. A. C. . . . .	—	—	—	6
MEYER, C. (Harpist) . . . . .	1814	1816	2	14, 23
MEYER, Mlle Jenny (Contralto-singer) . . . . .	1860	—	1	261
MEYER, Leopold von (Pianist) . . . . .	1845	—	1	192
— (Composer)	—	—	—	
Fantasia, "Lucrezia Borgia," for Piano- forte . . . . .	1845	—	1	192
MEYER, P. (Harpist) . . . . .	1816	—	1	23
MEYERBEER, Jacob (Composer) . . . . .	—	—	—	[312, 423]
Overture, "Struensee" . . . . .	1848	1890	5	206, 221, 259,
Air, "Ah ch' io l' adoro" . . . . .	1837	—	1	146
— "Ah! mon fils" . . . . .	1860	—	1	262
Duet, "Ah tu non sei" . . . . .	1851	—	1	220
— "Beauté divine" . . . . .	1842	—	1	174
— "Cara Alice" . . . . .	1853	—	1	232
— "Della Mosa" . . . . .	1851	1855	2	222, 244
Air, "Disperso il erin" . . . . .	1856	1884	2	247, 396 [363]
{ Recit., "Di terni buona gente" } { Air, "Fanciulle" } . . . . .	1867	1877	4	297, 330, 340,
Air, "D' una madre" . . . . .	1834	—	1	126
Duet { "Durch die Nacht" } { "Nella Notte" } . . . . .	1850	1853	2	217, 234
{ Recit., "Eccomi" } { Air, "Ah come rapida" } . . . . .	1842	1863	3	170, 262, 278
Trio, "Giovinetto cavalier" . . . . .	1841	1849	3	166, 198, 210
Air, "Idole de ma vie" . . . . .	1861	—	1	264
Duet, "Il tenero affetto" . . . . .	1846	—	1	197

NAMES AND WORKS.	Performance.		Total No. of concerts	PAGES.
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MEYERBEER, JACOB (Composer)— <i>contd.</i>				
Air, "In vano" (En vain) . . . . .	1833	1873	7	122 to 340
Mailed, "Kennst du das süsse Lied?" . . . . .	1849	—	1	211
Air, "Lieti, signor" . . . . .	1850	—	1	218
— "Nel lasciar" . . . . .	1865	—	1	288
— "Nobil donna" . . . . .	1871	—	1	329
— "Nobil signor" . . . . .	1866	1886	3	292, 339, 404
— "Non s'ode alcun" . . . . .	1857	1868	2	252, 301
Quartett (and as a Solo), "O beau pays" . . . . .	1841	1905	2	168, 487
Quintett, "O cielo elemente" . . . . .	1841	1844	2	165, 184
Duet, "O ciel! ou courez-vous?" . . . . .	1848	—	1	208
Air, "O lieti di" . . . . .	1858	1862	2	254, 270
Shadow Song { "Ombrà leggiera" } { "Ombrè légère" } . . . . .	1864	1905	8	283 to 487
{ Recit., "O Prêtres de Baal" } { Air, "Mon cœur est désarmé" } . . . . .	1850	1873	2	218, 339
Romance, "Parmi les pleurs" . . . . .	1857	—	1	252
Air { "Più bianca" } { "Plus blanche" } . . . . .	1842	1855	2	174, 242
Air, "La, la, la" (L'Etoile du Nord) . . . . .	1857	1858	2	252, 255
Air, "Quando lasciai" . . . . .	1860	1866	2	263, 290
Trio, "Que fait-il faire?" . . . . .	1839	1852	2	157, 227
Air, "Robert, toi que j'aime" . . . . .	1838	1892	5	151, 155, 212, 232, 430
— "Sei vindicata" . . . . .	1868	1880	2	304, 376
— "Suona funerea" . . . . .	1839	—	1	157
Romance, "Va, dit-elle" . . . . .	1839	1872	7	156 to 333
Air, "Vanne, vanne" . . . . .	1862	—	1	271
MICHAL, Mlle Louise (Soprano-singer)	1860	—	1	260
MIERZWINSKY, Ladislav (Tenor-singer)	1883	—	1	393
MILANOLLO, Miss Maria (Violinist)	1845	—	1	192
— (Composer)	—	—	—	—
Concertante, "Lucia," for two Violins . . . . .	1845	—	1	192
MILANOLLO, Miss Teresa (Violinist)	1845	—	1	192
MILIANO, Mme M. C. (Soprano-singer)	1874	—	1	345
MILLAR, Webster (Tenor-singer)	1906	—	1	492
MILLS, R. Watkin (Bass-singer)	1895	—	1	445, 446
MOESNER, Mlle Marie (Harpist)	1859	—	1	258
MOLIQUE, Bernhard (Violinist)	1840	1854	7	161 to 237
— (Composer)	—	—	—	—
Symphony in D (MS.) . . . . .	1842	—	1	172
Concerto for Violin (No. 1) . . . . .	1835	1840	2	132, 160
— (No. 2) . . . . .	1840	—	1	161 [270, 296
— in D minor (No. 3) . . . . .	1842	1867	5	171, 173, 235,
— in D (No. 4) . . . . .	1848	—	1	205
— in A minor (No. 5) . . . . .	1849	1882	5	212, 237, 265,
— for Clarinet . . . . .	1851	—	1	220 [301, 386
— for 'Cello . . . . .	1853	1867	2	233, 296
Andante and Rondo for Flute (Op. 69) . . . . .	1865	1873	2	287, 340
Adagio and Rondo in A for Violin . . . . .	1844	—	1	187
Andante and Rondo in D for 'Cello . . . . .	1869	—	1	307
Fantasia, "Norma," for Violin . . . . .	1840	—	1	161
MONBELL, Mme Marie (Soprano-singer)	1869	1871	6	307, 308, 311, 312, 313, 328
MONDAY Popular Concerts . . . . .	—	—	—	170, 298, 359,
MONIUSZKO, Stanislaus (Composer)	—	—	—	[377
Song, "Le Cosaquo" (scored by Stanford)	1901	—	1	469
MOORE and Burgess Minstrels . . . . .	—	—	—	268, 342, 390



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	First.	Last.		
MOORFIELDS R.C. Chapel . . . . .	—	—	—	77
MORALT, Joseph A. (Violinist) . . . . .	1813	1840	56	8 to 162
MORALT, Mrs. (Soprano-singer) . . . . .	1813	1815	11	8 to 20
MORGAN, J. Wilford (Tenor-singer) . . . . .	1867	1868	3	295, 297, 300
MORI, Nicolas (Violinist) . . . . .	1813	1839	92	9 to 156
MORI, Miss (Soprano-singer) . . . . .	1821	—	1	51
MORTON, Frank H. (Bass-singer) . . . . .	1890	—	1	423
MOSCA, Giuseppe (Composer) . . . . .	—	—	—	—
Air, " Dammi un segnale " . . . . .	1825	—	1	75
Duet, " Far calzette " . . . . .	1825	1826	2	72, 77
— " Io di tutto " . . . . .	1824	—	1	70
MOSCHELES, Ignaz (Pianist) . . . . .	1821	1861	22	53 to 267
— (" At the Piano ") . . . . .	1832	1845	22	114 to 193
— (Composer) . . . . .	—	—	—	—
Symphony (No. 1) . . . . .	1832	—	1	114
Overture, " Joan of Arc " . . . . .	1835	—	1	133
Concerto (No. 1) in D for Pianoforte . . . . .	1821	—	1	53
— (No. 2) in E $\flat$ for Pianoforte . . . . .	1822	1828	5	58, 75, 76, 85, 90
— (No. 3) in G minor for Pianoforte . . . . .	1826	1861	5	80, 128, 132,
— (No. 4) for Pianoforte . . . . .	1831	—	1	107 [184, 267
— (No. 5) in C for Pianoforte . . . . .	1832	—	2	113, 114
— " Fantastique " . . . . .	1834	—	1	126
— " Pastorale," for Pianoforte . . . . .	1839	—	1	154
— " Pathétique " for Pianoforte . . . . .	1838	—	1	149
Septett for Pianoforte, Strings, Clarinet, Horn . . . . .	1833	—	1	121
Études for Pianoforte . . . . .	1840	—	1	162 [twice
MOSZKOWSKI, Moritz (Pianist) . . . . .	1898	—	1	[455, 457, 459
— (Conductor) . . . . .	1885	1898	6	402, 405, 423,
— (Composer) . . . . .	—	—	—	—
Symphonic Poem, " Johanna d'Arc " . . . . .	1885	—	1	402
Concerto in C for Violin . . . . .	1886	1897	2	403, 455
— in E for Pianoforte . . . . .	1898	—	1	459
Suite for Orchestra in F . . . . .	1886	1898	2	405, 459
Finale from Suite for Orchestra in F . . . . .	1887	—	1	407
Suite in G minor . . . . .	1890	—	1	423
Ballet Music (Boabdil) . . . . .	1897	—	1	455
Air from Suite (Op. 50) for pianoforte . . . . .	1898	—	1	459
Caprice Espagnol . . . . .	1898	—	1	459
Selection from Ballet (Laurin) . . . . .	1898	—	1	459
Air, " Erfüllt mein Sehnen " . . . . .	1897	—	1	455
MOTTL, Felix . . . . .	—	—	—	485
MOUNT, George (Conductor) . . . . .	1884	1887	2	396, 407
MOUNTAIN, John (Viola-player) . . . . .	1813	1824	18	9 to 70
MOZART, J. C. W. A. (Composer) . . . . .	—	—	—	—
Symphonies, unnumbered, etc. . . . .	1813	1817	13	9 to 29
Symphony (No. 1, Op. 34) in C . . . . .	1817	1910	23	30 to 510
— (No. 2, Op. 87) in D . . . . .	1817	1870	25	31 to 311
— (No. 3, Op. 45) in G minor . . . . .	1818	1903	37	34 to 479
— (No. 4, Op. 88) in D . . . . .	1847	1868	6	200 to 302
— (No. 5, Op. 58) in E $\flat$ . . . . .	1818	1904	42	36 to 483
— (No. 6), " Jupiter " (Op. 38), in C . . . . .	1821	1897	45	50 to 455
— (No. 9, ? Op. 7) in E $\flat$ . . . . .	1835	1871	2	133, 330
— (? Op. 7) in D . . . . .	1860	—	1	262
— in E . . . . .	1817	—	1	31
— (No. 35, Haffner) in D . . . . .	1908	—	1	502
— (No. 43, Köchel) in D . . . . .	1875	—	1	350
— (No. 38) in D . . . . .	1899	—	1	463



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	First.	Last.		
MOZART, J. C. W. A. (Composer)— <i>contd.</i>				
Symphony in F . . . . .	1836	—	1	141
Overture, "Cosi fan tutte" . . . . .	1822	—	1	58
— { "Die Zauberflöte" } . . . . .	1813	1906	44	9 to 491
— { "Il Flauto Magico" } . . . . .				
— "Don Giovanni" . . . . .	1814	1885	8	13 to 401
— "Idomeneo" . . . . .	1814	1892	6	14, 20, 41, 83, 113, 428
— "La Clemenza di Tito" . . . . .	1814	1880	10	15 to 375
— "Le Nozze di Figaro" . . . . .	1815	1889	13	19 to 418
Concertos, unnumbered, etc. . . . .	1819	1830	3	40 to 103 [428
Concerto for Pianoforte in C minor . . . . .	1836	1892	4	139, 191, 217,
— — — in D minor . . . . .	1833	1886	8	122 to 404
— — — in C . . . . .	1820	1865	2	47, 288
— — — "Coronation," in D . . . . .	1821	1869	2	50, 306
— — — (No. 9) in E♭ . . . . .	1823	1903	2	61, 479
— — — in A . . . . .	1900	—	1	466
Concerto for Violin in D . . . . .	1903	—	1	481
— — — (Op. 76) in E♭ . . . . .	1851	1866	2	221, 290
— for Clarinet . . . . .	1838	—	1	149
— for Harp and Flute . . . . .	1877	—	1	362
— for two Pianofortes in E♭ . . . . .	1880	—	1	375
Concertante for Pianoforte, Flute, Oboe, Bassoon . . . . .	1814	—	1	13
Chamber Music, unnumbered, etc. : Nine Quintetts, fourteen Quartetts and three Trios . . . . .	1813	1843	26	8 to 179
Quintett for Pianoforte and Wind . . . . .	1818	—	1	37
— for Clarinet and Strings . . . . .	1835	—	1	133
— for Strings in E♭ . . . . .	1837	—	1	143
Quartett for Strings in D minor . . . . .	1824	—	1	68
— (No. 1, Haydn set) . . . . .	1837	—	1	146
— (No. 2, Op. 18) . . . . .	1845	—	1	190
— Concertante, Oboe, Clarinet, Horn, Bassoon and Orchestra . . . . .	1887	—	1	407
Serenade (No. 6) in D for String Quartett and Orchestra . . . . .	1908	—	1	500
— for Wind Instruments . . . . .	1813	—	1	8 [106, 232
Notturmo for Wind Instruments . . . . .	1813	1853	6	9, 14, 19, 101,
March from "Idomeneo" . . . . .	1822	—	1	55
Air varié from Divertimento in E♭ . . . . .	1900	—	1	466
Serenade for four Orchestras in D . . . . .	1901	—	1	468
Introduction (Adagio) and Fugue for Or- chestra . . . . .	1837	1871	3	145, 271, 329
Trio for Pianoforte, Clarinet and Viola . . . . .	1849	—	1	213
Selection from Ballet, "Les Petits Riens" . . . . .	1902	—	1	473
Entr'acte, "King Thamos" (No. 5), in D minor . . . . .	1892	—	1	429
Rondo in A for Pianoforte . . . . .	1906	—	1	492
Gigue for Pianoforte . . . . .	1858	—	1	255
Air, <i>unnamed</i> , "La Clemenza" . . . . .	1829	—	1	97
— "Ach öffnet eure Augen" . . . . .	1845	—	1	190
Quartett, "Ah, grazie si rendano" . . . . .	1814	1815	2	15, 18
Duet, "Ah, guarda Sorella" . . . . .	1824	1853	3	67, 208, 235
Scena, "Ah, lo so" . . . . .	1866	1882	2	291, 387 [372
{ Recit., "Ah non sai" (so) { . . . . .	1833	1879	4	121, 360, 367,
{ Air, "Mia speranza" } . . . . .				
Duet, "Ah, perdona" . . . . .	1822	—	1	57

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MOZART, J. C. W. A. (Composer)— <i>contd.</i>				
Trio, " Ah taci ingiusto core " . . . . .	1814	1851	5	14, 25, 72, 78,
{ Recit., " Alcandro " . . . . . }	1851	1859	2	220, 257 [223
{ Air, " Non so dondo vieni " } . . . . .	1817	1876	6	31, 172, 205,
Air, " Al desio " . . . . .				[227, 270, 355
Sextett, " Alla bella Despinetta " . . . . .	1815	1823	2	18, 63
Quartett, " Andrò ramingo " . . . . .	1813	1836	5	11, 29, 69, 114,
Air, " Aprite un pò " . . . . .	1860	1893	2	261, 436 [138
— " Arder mai " . . . . .	1820	—	1	44
— " Bald schlägt " . . . . .	1855	—	1	241 [328, 356
— " Batti, batti " . . . . .	1819	1876	6	39, 52, 63, 139,
Quartett, " Benedictus " . . . . .	1813	1827	7	10 to 85
— " Che diro " . . . . .	1834	—	1	126
Air, " Che pur aspro " . . . . .	1862	1883	7	272 to 394
Quintett, " Che tremore " . . . . .	1814	—	1	13
{ Recit., " Ch' io mi scordi " }				
{ Air, " Non temer " } . . . . .	1818	1905	8	37 to 486
Duet, " Cinque, dieci " . . . . .	1854	—	1	239 [253, 349
Air, " Come scoglio " . . . . .	1848	1875	5	207, 222, 239,
Duet, " Come ti piace " . . . . .	1817	1849	6	32, 53, 62, 154,
				180, 211
{ Recit., " Constanza " (Costanza) }				
{ Air, " A tral timor " } . . . . .	1867	1874	2	294, 345
Trio, " Cosa sento " . . . . .	1823	1850	7	62 to 216
{ Recit., " Crudele ? Ah ! no " }				
{ Air, " Non mi dir " } . . . . .	1822	1903	25	56 to 479
Duet, " Crudel perchè finora " . . . . .	1816	1871	6	23, 86, 155, 203,
Air, " Das Veilchen " . . . . .	1869	—	1	307 [238, 327
— " Dalla sua pace " . . . . .	1854	1884	8	236 to 396
Scena, " Deh per questo " . . . . .	1818	1879	7	33 to 372
Air, " Deh se piacer " . . . . .	1819	1828	3	41, 84, 91
Serenade, " Deh vieni alla finestra " . . . . .	1863	—	1	279
Air, " De l'extase d'être aimée " . . . . .	1909	—	1	506
Duet, " Der Liebe, Holdes Gluck " . . . . .	1837	—	1	147
Air, " Dies Bildniß " . . . . .	1832	1872	3	115, 222, 334
Quartett, " Dite almen " . . . . .	1814	1826	4	14, 18, 47, 77
{ Recit., " È Susanna " }				
{ Air, " Dove sono " } . . . . .	1816	1911	18	24 to 513
Sextett, " Eccovi il Medico " . . . . .	1823	—	1	64
Trio, " Esci omai " . . . . .	1837	1838	2	144, 150
Air, " Fest wie felsen " . . . . .	1863	—	1	278
Finale to Act I of " Don Giovanni " . . . . .	1823	—	1	65
Duet, " Fra gl' amplessi " . . . . .	1819	1855	3	39, 132, 242
{ Recit., " Giunse alfin " }				
{ Air, " Deh vieni, non tardar " } . . . . .	1833	1898	16	122 to 459
Air, " Gli angui d' inferno " . . . . .	1865	1887	5	287, 297, 362,
— " Ihr, die ihr Triebe." See " <i>Voi che</i> <i>sapete</i> " . . . . .	—	—	—	[368, 408
Duet, " Il cor vi dono " . . . . .	1819	—	1	38
Air, " Il mio tesoro " . . . . .	1818	1891	15	36 to 425
— " Io t' amero " . . . . .	1900	—	1	467
Rondo, " L' amero " . . . . .	1881	—	1	380 [259, 267
Duet, " La ci darem la mano " . . . . .	1816	1861	5	27, 193, 225,
Air, " L' Addio " . . . . .	1840	1850	2	161, 216
Duet, " La Dove prende " . . . . .	1819	1874	3	42, 225, 346
Air, " La Vendetta " . . . . .	1834	1846	2	128, 196
Scena, " Ma, che vi fece, O Stelle " . . . . .	1878	—	1	367

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MOZART, J. C. W. A. (Composer)— <i>contd.</i>				
Air, "Madamina" . . . . .	1823	1831	4	64, 67, 75, 108
Trio, "Mandina amabile" . . . . .	1823	1827	3	62, 80, 84
{ Recit., "Ma qual mai" }	1816	1848	8	24 to 208
{ Duet, "Fuggi, crudel" }				
Air, "Martern aller arten" . . . . .	1855	—	1	242
Air, "Mentre ti lascio" . . . . .	1824	1911	7	68 to 514
Duet, "M'era noto il tuo dolore" . . . . .	1821	—	1	51
{ Recit., "Misera invan" }	1853	—	1	233
{ Air, "Lento il pie" }				
Air, "Misero, o sogno" . . . . .	1864	—	1	284
Octett, "Misericordias Domini" . . . . .	1824	—	1	66
{ Recit., "In quali eccessi" }	1824	1882	8	66 to 388
{ Air, "Mi tradi" }				
Air, "Nò, che non sei capace" . . . . .	1872	—	1	334
{ Recit., "Non paventar" }	1820	1876	10	46 to 354
{ Air, "Infelice" }				
Air, "Non più andrai" . . . . .	1827	1893	6	85, 163, 212, 288, 312, 435
— "Non più di fiori" . . . . .	1820	1892	14	45 to 430
Quartett, "Non ti fidar" . . . . .	1814	1823	2	15, 62
Air, "O cara immagine" . . . . .	1833	1861	9	122 to 265
Air { "Oh! } wie will ich triumphiren" }	1844	1910	4	[509 186, 190, 215,
{ "Ach! }				
{ "Ah! } che voglio trionfare" }				
{ "Ha! }				
{ Recit., "O zittere nicht" }	1861	1902	2	265, 474
{ Air, "Zum leiden" }				
{ Recit., "Don Ottavio" }	1837	—	1	147
{ Air, "Or sai chi l' onore" }				
Air, "O säume länger nicht" . . . . .	1865	—	1	287
Duet, "O Statua gentilissima" . . . . .	1826	—	1	79
Trio, "O voto tremendo" . . . . .	1822	—	1	55
Air, "Padre, Germani" . . . . .	1874	1877	2	344, 363
— "Parto" . . . . .	1817	1899	18	32 to 462
Quintett, "Perchè mentir" . . . . .	1822	—	1	58
Recit. and Air, "Per pietà" . . . . .	1825	1843	9	73 to 180
Air, "Per questa bella mano" . . . . .	1833	1896	3	122, 409, 448
Chorus, "Placido è il mar" . . . . .	1813	1843	8	8 to 181
Air, "Porgi amor" . . . . .	1850	1873	3	217, 258, 341
— "Possenti Nume" . . . . .	1838	1910	3	150, 216, 509
— "Pourquoi me plaindre" . . . . .	1901	—	1	470
Duet, "Prendero qual brunettino" . . . . .	1818	—	1	36
Trio, "Pria di partir" . . . . .	1813	1853	15	12 to 235
{ Recit., "A questo seno" }	1843	1886	3	181, 202, 405
{ Air, "Quando miro" }				
Trio, "Quello di Tito" . . . . .	1823	1836	2	61, 138
Air, "Questi avventurieri" . . . . .	1855	1866	3	243, 260, 292
Air { "Qui sdegno" }	1829	1854	7	95 to 237
{ "In diesen heiligen Hallen" }				
Quartett, "Recordare" . . . . .	1814	1832	4	13, 47, 55, 113
{ Recit., "Bella mia" }	1836	1844	2	141, 184
{ Air, "Resta, o cara" }				
Air, "S' altro che lagrime" . . . . .	1837	—	1	145 [86, 100
Trio, "Se al volto" . . . . .	1814	1830	6	14, 19, 56, 68,
Air, "Se il nostro pianto" . . . . .	1841	1851	2	164, 220
Quintett, "Sento ho Dio" . . . . .	1814	1824	6	16, 19, 24, 41, 62, 69

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Air, "Sento mancarmi" . . . . .	1822	1823	2	57, 61
Trio, "Soave sia il vento" . . . . .	1814	1861	10	14 to 266
Sextett, "Sola, sola" . . . . .	1813	1885	5	9, 57, 64, 67, 400
Air, "Solche hergelaufne Laffen" . . . . .	1856	—	1	247
— "So reizend hold" . . . . .	1829	—	1	97 [313, 346
Duet, "Sull' aria" . . . . .	1859	1874	5	259, 297, 304,
Trio, "Tutte le mie speranze" . . . . .	1825	—	1	73
— "Una bella serenata" . . . . .	1816	—	1	25
Air, "Un' aura amorosa" . . . . .	1861	1907	6	265, 278, 329, 374, 491, 496
— "Vedrai carino" . . . . .	1858	1867	4	254, 262, 291,
— "Vedrommi" . . . . .	1872	—	1	334 [296
— "Vedro mentre" . . . . .	1832	1877	7	115 to 362
— "Voi che sapete" . . . . .	1821	1882	9	53 to 386
{ Recit., "Solitudini amiche" } { Air, "Zeffretti lusinghieri" } . . . . .	1844	1895	10	185 to 444
MOZART Monument . . . . .	—	—	—	152
MÜLLER, August (Double-bass-player) . . . . .	1838	—	1	151
— (Composer) . . . . .	—	—	—	—
Fantasia for Double-Bass . . . . .	1838	—	1	151
MÜLLER, Robert (Clarinetist) . . . . .	1815	1816	3	21, 24, 25
— (Composer) . . . . .	—	—	—	—
Quartett for Clarinet and Strings . . . . .	1816	—	1	25
MÜNCHHOFF, Miss Mary (Soprano-singer) . . . . .	1902	—	1	474
MUNCK, Ernest De ('Cellist) . . . . .	1892	—	1	429
MURSKA, Mme Ilma di (Soprano-singer) . . . . .	1865	1873	3	287, 330, 340
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MUSIN, Ovide (Violinist) . . . . .	1881	—	1	381
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NACCIARONE, — (Pianist) . . . . .	1861	—	1	266
NACHÈZ, Tivadar (Violinist) . . . . .	1886	1907	3	403, 452, 495
— (Composer) . . . . .	—	—	—	—
Concerto (No. 2) for Violin in B minor . . . . .	1907	—	1	495
NALDI, Giuseppe (Buffo-singer) . . . . .	1813	1816	19	9 to 25
NALDI, Mlle (Soprano-singer) . . . . .	1814	—	1	13
NAPOLEON Bonaparte . . . . .	—	—	—	21
NASOLINI, — (Composer) . . . . .	—	—	—	—
Duet, "Il tuo destino" . . . . .	1822	—	1	55
NATIONAL Anthem (First and last Concert of each season, etc.) . . . . .	1848	1912	130	[also 129 note 206 to end. See
NATIONAL Training School of Music . . . . .	—	—	—	354, 378
NAU, Mlle M. D. B. J. (Soprano-singer) . . . . .	1840	—	1	161
NAUMANN, J. G. (Composer) . . . . .	—	—	—	—
Air, "Ah, se perdo" . . . . .	1822	—	1	56 ½
NAVAL, Franjo (Tenor-singer) . . . . .	1906	—	1	491
NEATE, Charles (Pianist) . . . . .	1813	1835	13	10 to 133'
— ("At the Piano") . . . . .	1828	1838	3	91, 129, 151
— ('Cellist) . . . . .	1814	—	1	14
NEIGHBOUR, — ('Cello, ? Double-Bass) . . . . .	1814	—	1	16
NEITZEL, Dr. Otto N. (Accompanist) . . . . .	1878	—	1	366
NELSON, Sidney (Tenor-singer) . . . . .	1821	1822	2	50, 57



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NERUDA. <i>See</i> HALLÉ				
NERVIL, Miss Lydia (Soprano-singer)	1901	1905	3	470, 479, 487
NEUKOMM, Chev. Sigismund (Composer)	—	—	—	
Symphony in E $\flat$	1831	—	1	107
Septett Concertante (Wood, Brass and Double-Bass)	1832	1836	4	[140 113, 128, 134,
Fantasia Drammatica (MS.)	1833	—	1	123
Offertorium, "Confirma hoc, Deus"	1874	—	1	345
Cantata, "David's Lament"	1832	—	1	114
Air, "Holy and great is Thy Name"	1834	1837	2	126, 145
— "Make haste to deliver me"	1836	—	1	139
Scena, "Napoleon's Midnight Review"	1835	1837	2	131, 145
Air, "Oft from the steep"	1832	—	1	113
NEVADA City, California	—	—	—	407
NEVADA, Mme Emma (Soprano-singer)	1887	1899	2	410, 463
NEVADA, Miss Mignon (Soprano-singer)	1911	—	1	513
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NEWTON, Sir W. J.	—	—	—	203
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NEY, Mlle Jenny (Soprano-singer)	1855	1856	2	242, 247
NICE	—	—	—	263
NICHOLSON, Charles (Flautist)	1816	1836	24	27 to 140
— (Composer)	—	—	—	
Concertino for Flute	1826	1842	3	81, 91, 172
Fantasia for Flute	1823	1839	6	63, 98, 115, 121
— "Au clair de la lune," for Flute	1827	—	1	86 [127, 154
— (MS.) for Flute	1830	—	1	100
NICHOLSON, — (Oboe and Corno Inglese)	1853	1856	3	232, 242, 246
NICOLAI, Carl O. E. (Composer)	—	—	—	
Overture, "Merry Wives of Windsor"	1864	—	1	282
Song, "Ach, Herr!" (scored by Lucas)	1843	1844	2	179, 187
Duet, "Dit-moi ce mot"	1868	—	1	302
NICOLINI, — (Composer)	—	—	—	
Air, "Il {braccio } mio conquise"	1828	—	1	88
NICOLO, ? Isouard (Composer)	—	—	—	
Air, "Non, je ne veux pas chanter"	1822	1823	2	56, 63
NIEDERMEYER, Louis (Composer)	—	—	—	
Scena, "L'Automne"	1842	—	1	173
Romance, "Venise est encor"	1839	—	1	156 [514
NIKISCH, Arthur (Conductor)	1908	1912	5	501, 505, 509,
— (Accompanist)	1908	1910	2	501, 509
NILSSON, Mme Christine (Soprano-singer)	1867	1886	6	297, 303, 304, 314, 388, 405
NOBLE, Mrs. (Soprano-singer)	1849	—	1	210 [429
NORDICA, Miss Lillian (Soprano-singer)	1887	1892	4	407, 410, 422,
NORELLI, Miss Jeannie (Soprano-singer)	1902	1903	2	473, 480
NORWICH Festival	—	—	—	104
NOTTES, Mme Madeleine (Soprano-singer)	1850	—	1	217
NOVELLO, Mme Clara (Soprano-singer)	1833	1859	22	121 to 258
NOVELLO, J. Alfred (Bass-singer)	1834	1846	3	126, 171, 196,
NOVELLO, Vincent (Organist)	1846	—	1	197 [197
— ("At the Piano")	1818	—	1	36
— (Composer)	—	—	—	
Cantata, "Rosalba"	1834	—	1	126
NOVELLO, Miss Sabilla (Soprano-singer)	1846	—	1	197



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OBERHOFFER, C. T. (Tenor-singer) . . . . .	1845	—	1	192
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OLITZKA, Mine Rosa (Soprano-singer) . . . . .	1897	1903	3	455, 462, 479
OLIVER, — (Clarinetist) . . . . .	1813	1815	4	8, 9, 11, 19
ONDRICEK, Franz (Violinist) . . . . .	1886	1902	7	404, 405, 413, 427, 445, 468, [473]
ONSLow, George (Composer) . . . . .	—	—	—	—
Symphony . . . . .	1832	—	1	116
— in A . . . . .	1837	1846	2	143, 198
Overture, "Guisé" . . . . .	1850	—	1	218
— "Le Colporteur" . . . . .	1829	1854	3	94, 212, 238
— { "L'Alcalde" } de la Vega" . . . . .	1825	1866	6 {	75, 196, 242, 266, 286, 291
Sextett for Pianoforte, Flute, Clarinet, Bassoon, Horn and Double-Bass . . . . .	1829	1831	2	95, 109
String Quintett . . . . .	1828	1842	3	89, 115, 170
— Quartett . . . . .	1830	—	1	101
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ORGÉNYI, Mlle (Soprano-singer) . . . . .	1870	1881	2	312, 380
ORPHEUS Glee Union (Male Quartett) . . . . .	1864	—	1	280, 282
ORRIDGE, Miss Ellen A. (Contralto-singer) . . . . .	1882	—	1	386 [371, 375]
OSGOD, Mrs. Emma A. (Soprano-singer) . . . . .	1876	1880	5	354, 361, 365,
OSWALD, Arthur L. (Baritone-singer) . . . . .	1880	1895	3	376, 400, 446
OUDIN, Eugène (Baritone-singer) . . . . .	1891	1892	2	426, 429
OURY, A. J. (Violinist) . . . . .	1824	1830	17	68 to 101
OURY, Mme A. C. (Pianist) . . . . .	1843	1845	2	180, 189
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PACHMANN, Vladimir De (Pianist) . . . . .	1883	1907	4	393, 404, 419,
PACHMANN, Mrs. [Oakley] (Pianist) . . . . .	1891	—	1	427 [494]
PACINI, Mlle Emilia (Contralto-singer) . . . . .	1842	1843	3	171, 173, 180
PACINI, Giovanni (Composer) . . . . .	—	—	—	—
Air, "Ah, che forse" . . . . .	1828	—	1	91
— "Ah, con lui" . . . . .	1845	—	1	192
Scena, "Ah, non fia" . . . . .	1830	—	1	102
— "Ah, s' e colpa" . . . . .	1821	1822	2	51, 55
Air, "A quest' anima" . . . . .	1844	—	1	185
— "Alfin godermi è dato" . . . . .	1830	—	1	100
— "Chi sa dir" . . . . .	1827	—	1	87
— "Come lieto" . . . . .	1834	—	1	128
Duet, "Di quai soave" . . . . .	1862	1891	2	272, 426

NAMES AND WORKS.	Performance.		Total No. of concerts	PAGES.
	First.	Last.		
PACINI, Giovanni (Composer)— <i>contd.</i>				
Air, "Il soave e bel contento" . . . . .	1858	1871	2	255, 330
— "Inveir col sesso imbellè" . . . . .	1832	—	1	116
— "Lungi dal caro bene" . . . . .	1861	—	1	264
— "Papucci" . . . . .	1830	—	1	103
Scena, "Salvo alfin" . . . . .	1829	—	1	96 [452, 467
PADEREWSKI, I. J. (Pianist) . . . . .	1891	1900	5	425, 427, 437,
— (Composer) . . . . .	—	—	—	—
Concerto for Pianoforte in A minor . . . . .	1893	—	1	437
Fantasia, "Polish," for Pianoforte and Orchestra . . . . .	1894	—	1	440
PAER, Ferdinand (Composer) . . . . .	—	—	—	—
Overture, "Numa Pompilius" . . . . .	1813	—	1	10 [302, 366
Air, "Agitato di smania funesta" . . . . .	1825	1878	5	74, 216, 242,
Scena, "Ciel che profondo" . . . . .	1828	—	1	89
Air, "Felice non sarei" . . . . .	1822	—	1	55
Duet, "Jenes Grabmal" . . . . .	1846	—	1	198
Air, "Languiro" . . . . .	1821	1834	2	50, 128
Trio, "Quel labbro" . . . . .	1816	—	1	27
Duet, "Quel sepolcro" . . . . .	1822	1871	10	58 to 329
Air, "Se fur sogno" . . . . .	1817	1821	3	31, 35, 51
Trio { "Sotto mentita" } . . . . .	1815	1816	2	18, 24
Air, "Su Griselda" . . . . .	1816	1843	3	25, 39, 177
— "Tutto è silenzio" . . . . .	1821	—	1	50
— "Una voce al cor mi parlar" . . . . .	1823	1841	2	64, 166
PAESIELLO, Giovanni (Composer) . . . . .	—	—	—	—
Cavatina, "Il mio ben" . . . . .	1831	—	1	107
Duet, "Ne giorni tuoi felici" . . . . .	1834	1838	2	125, 148
— "O che umore" . . . . .	1816	—	1	24
— "Son io desto" . . . . .	1826	1832	2	80, 113
Quartett, "Te Dianina" . . . . .	1814	—	1	14
PAGANINI, Nicolò (Composer) . . . . .	—	—	—	—
Concerto (del Campanello) for Violin in B minor (Adagio and Rondo) . . . . .	1844	1871	4	185, 248, 282, [329
— for Violin in D . . . . .	1901	1908	2	470, 502
Étude caprice for Violin in B♭ . . . . .	1889	—	1	418
— — (composed with Auer) . . . . .	1907	—	1	496
Moto perpetuo for Violin . . . . .	1902	—	1	473
PALICOT, Mme L. (Pianoforte-Pedaller) . . . . .	1887	—	1	408 [465
PALLISER, Miss Esther (Soprano-singer) . . . . .	1892	1900	4	431, 437, 447,
PALLISER, Miss Sybil (Pianist) . . . . .	1895	—	1	445
PANCERA, Mme Ella (Pianist) . . . . .	1898	1899	2	459, 462
PAPINI, Guido (Violinist) . . . . .	1875	1878	3	350, 362, 367
PAQUE, Guillaume (Cellist) . . . . .	1860	—	1	262
PAREPA-ROSA, Mme (Soprano-singer) . . . . .	1860	1872	9	261 to 335
PARIS . . . . .	—	—	—	12, 147
— Conservatoire . . . . .	—	—	—	183
— Exposition (1878) . . . . .	—	—	—	358
PARISH-ALVARS, Elias (Harpist) . . . . .	1842	1846	3	171, 184, 196
— (Composer) . . . . .	—	—	—	—
Concerto for Harp (MS.) . . . . .	1844	1846	2	184, 196
— for Harp (Op. 98) in E♭ . . . . .	1849	1859	2	212, 258
— for Pianoforte . . . . .	1846	—	1	198
Fantasia for Harp . . . . .	1842	—	1	171
PARKER, W. Frye (Violinist) . . . . .	1900	1905	2	467, 486
PARKINA, Mme Elizabeth (Soprano-singer) . . . . .	1904	—	1	482
PARLOW, Miss Kathleen (Violinist) . . . . .	1909	—	1	506

NAMES AND WORKS.	Performance.		Total No. of concerts	PAGES.
	First.	Last.		
PARRY, Sir Hubert (Conductor)	1889	1912	6	418, 434, 445,
— (Composer)	—	—	—	[453, 508]
Symphony in C	1889	—	1	418
— in F (rewritten)	1895	—	1	445
— in E minor (rewritten)	1910	—	1	508
Overture, "To an Unwritten Tragedy"	1894	—	1	439
Selection, "Hypatia"	1893	—	1	434
Theme and Variations in E minor	1897	1898	2	453, 458
Ode, "Blest Pair of Syrens"	1899	—	1	462
Song, "It was a lover"	1880	—	1	377
— "Anacreontic Ode"	1892	—	1	430
— "The Soldier's Tent"	1901	—	1	468 [149]
PARRY, John, junr. (Baritone-singer)	1832	1838	4	113, 122, 133,
PASTA, Mme [Negri] (Soprano-singer)	1824	1837	5	68, 75, 79, 123,
PATEY, Mme [Whytock] (Contralto-singer)	1867	1887	11	296 to 408 [146]
PATEY, J. George (Baritone-singer)	1867	—	1	296
PATEY, Charles A. (Violinist)	1833	—	1	121
PATON, Miss M. A. [Mrs. Wood] (Soprano-singer)	1824	1837	15	70 to 145
PATTI, Mme Adelina (Soprano-singer)	1895	—	1	444
PATTI, Mme Carlotta (Soprano-singer)	1872	—	1	334
PAUER, Ernst (Pianist)	1851	1865	7	223 to 288
PAYMENTS to Composers	—	—	—	13, 17, 28, 43, 60, 70, etc.
PEARSALL, Mr. (Tenor-singer)	1841	—	1	105
PECSKAI, Louis (Violinist)	1896	—	1	449
PEDALIER-PIANOFORTE	—	—	—	332, 406
PEILE, Mr. (Pianist)	1825	—	1	75
PELLEGRINI, Felice (Bass-singer)	1826	1832	4	80, 89, 95, 115
"PENCERDD Gwalia"	—	—	—	209, 224
PENNA, Miss Catherine (Soprano-singer)	1876	1877	2	355, 363
PENSON, William (Viola-player)	1830	—	1	100
PEPUSCH, Dr. J. C. (Composer)	—	—	—	—
Cantata, "Alexis"	1819	—	1	42
PERCIVALL, — [of Bath] ('Cellist)	1816	—	6	23 to 27
PEREZ, Sisto (Pianist)	1815	—	1	18
PERGOLESI, Giovanni (Composer)	—	—	—	—
Air, "Siciliana"	1855	—	1	243
— "Sanctum et terribile"	1863	—	1	276
— "Tre giorni son che Nina"	1880	—	1	376
PERSIANI, Giuseppe (Composer)	—	—	—	—
Air, "Quando il core"	1836	1847	2	141, 201
PERSIANI, Mme F. (Soprano-singer)	1847	1849	3	201, 205, 213
PESCHKA-LEUTNER, Mme (Soprano-singer)	1872	—	1	332
PESTH	—	—	—	182, 316
PETRIDES, The { Joseph (Horn-player) } { Peter (Horn-player) }	1813	1817	11	8 to 32
PETTIT, Thomas (Organist)	1876	—	1	354 [356]
PETTIT, Walter ('Cellist)	1861	1876	4	264, 328, 343,
PEZZE, Alessandro ('Cellist)	1861	—	1	266
PFEIFFER's Ode to Music	—	—	—	129
PHILADELPHIA	—	—	—	442
PHILHARMONIC Choir. See CHOIRS				
— Orchestra	—	—	—	214, 230, 244,
— Pitch	—	—	—	446 [263, 420]
PHILIPP, — (Pianist)	1890	—	1	421
PHILLIPS, Henry (Baritone-singer)	1824	1850	47	67 to 217
PIATTI, Alfredo ('Cellist)	1844	1880	14	187 to 374

NAMES AND WORKS.	Performance.		Total No. of concerts	PAGES.
	First.	Last.		
PIATTI, Alfredo (Composer)—	—	—	—	
Caprice for Violoncello . . . . .	1846	—	1	196
Concertante for 'Cello and C.B. on "I Puritani" (with Bottesini) . . . . .	1852	—	1	225
Concertino for 'Cello . . . . .	1862	—	1	272
Concerto in B $\flat$ for 'Cello . . . . .	1870	—	1	313
— (No. 2) in D minor for 'Cello . . . . .	1880	1893	2	374, 436
Thème variée for 'Cello . . . . .	1862	—	1	273
PIEDMONTESE Guard . . . . .	—	—	—	153
PIERPOINT, Bantock (Baritone-singer) . . . . .	1899	—	1	463
PILET, — ('Cellist) . . . . .	1843	1846	2	177, 197
— (Composer) . . . . .	—	—	—	
Fantasia for 'Cello . . . . .	1843	—	1	177
PINELLI, Pietro . . . . .	—	—	—	331
PINSUTI, Ciro . . . . .	—	—	—	384
PIRKHERT, Edouardo (Pianist) . . . . .	1842	—	1	172
PISCHEK, J. B. (Baritone-singer) . . . . .	1845	1853	12	191 to 234
PITT, Miss Emily (Contralto-singer) . . . . .	1866	—	1	290
PITT, Percy (Composer) . . . . .	—	—	—	
Five Poems (translated by Ffrangcon Davies) . . . . .	1902	—	1	475
PIXIS, Johann Peter (Pianist) . . . . .	1828	—	1	92
— (Composer) . . . . .	—	—	—	
Overture (MS.) . . . . .	1828	—	1	91
— "Bibiana" . . . . .	1833	—	1	121
Concerto for Pianoforte . . . . .	1828	—	1	92
PLACCI, Gennaro (Baritone-singer) . . . . .	1823	1824	2	62, 68
PLACCI, Mlle Clelia (Contralto-singer) . . . . .	1838	—	1	148
PLANTÉ, François (Pianist) . . . . .	1878	—	1	366
PLATT, Edward (Horn-player) . . . . .	1825	1842	19	73 to 172
PLEYEL, Camille, junr., (Pianist) . . . . .	1815	—	1	20
— (Composer) . . . . .	—	—	—	
Symphony . . . . .	1813	—	1	9
Trio for Strings and Pianoforte . . . . .	1815	—	1	20
PLEYEL, Mme Marie F. D. (Pianist) . . . . .	1846	—	1	198
POHL, Dr. Carl F. . . . .	—	—	—	309
POLE, Dr. W., F.R.S. . . . .	—	—	—	446
POLLEDRO, G. B. (Composer) . . . . .	—	—	—	
Concerto for Violin . . . . .	1821	—	1	53
POMMEREUL, Mlle Marguerite (Violinist) . . . . .	1877	—	1	364
PONCHARD, L. A. E. (Tenor-singer) . . . . .	1830	—	1	102
PONCHIELLI, Amilcare (Composer) . . . . .	—	—	—	
Air, "Voce di donna" . . . . .	1889	—	1	418
POOLE, Miss Elizth. [Mrs. Bacon] (Mezzo- soprano) . . . . .	1846	1854	3	198, 231, 237
POPE, Henry (Bass-singer) . . . . .	1877	—	1	361
POPPER, David ('Cellist) . . . . .	1897	—	1	456
— (Composer) . . . . .	—	—	—	
Minuet for 'Cello . . . . .	1897	—	1	456
PORTOGALLO, Marco Antonio (Composer) . . . . .	—	—	—	
Duet, "Al campo andiamo" . . . . .	1817	—	1	30
Scena, "Son Regina" . . . . .	1819	1821	2	41, 53
POSTANS, Miss M. [Mrs. Shaw] (Contralto- singer) . . . . .	1835	1838	7	132 to 150
POTT, F. Augustus (Violinist) . . . . .	1838	1844	2	151, 186
— (Composer) . . . . .	—	—	—	
Concerto for Violin . . . . .	1844	—	1	186
"POTTER" Exhibition . . . . .	—	—	—	22, 256



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	First.	Last.		
POTTER, P. Cipriani H. (Pianist)	1816	1836	11	25 to 139
— ("At the Piano")	1820	1844	32	46 to 185
— (Composer)	—	—	—	—
Symphony in G minor	1826	1855	3	80, 128, 243
— in A minor	1833	1835	2	123, 135
— (? No. 2) in D	1836	1872	3	138, 216, 332
— (? No. 4) in D	1869	—	1	307
Overture (MS.)	1816	—	1	24 [329
— "Cymbeline"	1837	1871	4	144, 222, 283,
— "Anthony and Cleopatra"	1856	—	1	247
Sextett for Pianoforte and Strings	1816	—	1	25
Adagio and Characteristic Rondo for Pianoforte	1830	—	1	102
POTTER, R. H. (Viola-player)	1814	—	1	14
POWELL, Miss Maud (Violinist)	1901	—	1	471
POWELL, Philip (Clarinetist)	1830	1831	2	101, 106
POWER, Miss Florence (Contralto-singer)	1895	1899	2	446, 463
POYNTZ, Miss Katherine (Soprano-singer)	1870	—	1	311
PRAEGER, Ferdinand	—	—	—	239, 368
PRAGUE	—	—	—	38, 437
PRATTEN, R. Sydney (Flautist)	1855	1857	2	242, 252
PREGI, Mme Marcella (Soprano-singer)	1897	—	1	455
PRESENTS to Performers	—	—	—	94, 110, 130, 158, 164, 309, 103 [331
PREUMAYR, Fran. Ch. (Bassoonist)	1830	—	1	158, 176, 195, 204, 209, 214, 245, 260, 264
PRINCE Consort, H.R.H. Albert	—	—	—	—
— Esterhazy	—	—	—	49
— John of Saxony	—	—	—	147 note
— Leopold, H.R.H.	—	—	—	395 [427
— of Wales (late King Edward)	—	—	—	294, 305, 403,
— Regent, H.R.H. George	—	—	—	8
— Talleyrand	—	—	—	105
— of Teck	—	—	—	305 [427
PRINCESS of Wales (Queen Alexandra)	—	—	—	294, 305, 403,
PRIZE Overtures	—	—	—	390, 394, 398
PROCH, Heinrich (Composer)	—	—	—	—
Air varié (for the voice)	1865	—	1	287
PROMENADE Concerts, Covent Garden	—	—	—	348
— — Drury Lane	—	—	—	195
— — Queen's Hall	—	—	—	11
PROUT, Professor Ebenezer (Conductor)	1886	1888	2	404, 413
— (Composer)	—	—	—	—
Symphony (No. 3) in F	1886	—	1	404
Scene, "Song of Judith"	1888	—	1	413
PROVINCIAL Festivals	—	—	—	22, 395
PRUDENT, Emile Béunie (Pianist)	1848	—	1	206
— (Composer)	—	—	—	—
Concerto for Pianoforte in B $\flat$	1848	—	1	206
PUCITTA, Vincenzo (Composer)	—	—	—	—
Scena, "Della tromba"	1820	—	1	44
Duet, "In questo lieto istanto"	1822	1823	2	57, 61
Air, "Vittima sventurata"	1817	—	1	29
PUGNO, Raoul (Pianist)	1903	1911	6	479, 484, 487, 492, 504, 513
PUGNO, Raoul (Composer)	—	—	—	—
Serenade, "A la lune," for Pianoforte	1904	—	1	484



NAMES AND WORKS.	Performance.		Total No. of concerts	PAGES.
	First.	Last.		
PUPPO, Giuseppe . . . . .	—	—	—	7
PURCELL, Henry (Composer) . . . . .	—	—	—	—
Toccata in A for Organ . . . . .	1895	—	1	445
"Golden" Sonata (two Pianofortes and Orchestra) . . . . .	1895	—	1	445
Ode to St. Cecilia . . . . .	1895	—	1	446
Air, "Arise, ye subterranean winds" (scored by Ernest Ford) . . . . .	1889	1895	2	418, 445
Song and Chorus, "Come if you dare" Song, "Come unto these yellow sands" (scored by Stanford) . . . . .	1895	—	1	446
— "Full fathom five" (scored by Stan- ford) . . . . .	1907	—	1	494
— "Lament of Dido" . . . . .	1907	—	1	494
— "Let the dreadful engines" . . . . .	1895	—	1	445
— "Let the dreadful engines" . . . . .	1887	1893	2	409, 436
— "Mad Bess" (scored by Stanford) . . . . .	1901	—	1	469
— "Ye twice ten hundred Deities" (scored by Kearns) . . . . .	1875	—	1	351
PUZZI, G. (Horn-player) . . . . .	1817	1837	17	31 to 146
— (Composer) . . . . .	—	—	—	—
Concertante for Horn . . . . .	1817	1818	2	31, 35
Fantasia for Horn . . . . .	1819	—	1	41
PUZZI, Mme Giacinta (Soprano-singer) . . . . .	1828	1833	3	89, 114, 123
PYE, Kellow . . . . .	—	—	—	53
PYNE, Miss Louisa [Mme Bodda] (Soprano- singer) . . . . .	1850	1876	23	215 to 358
PYNE, Miss Susan [Mrs. Galton] (Soprano- singer) . . . . .	1858	1861	2	255, 264
Q				
QUEEN Adelaide . . . . .	—	—	—	104, 158
— Alexandra . . . . .	—	—	—	280, 506
— Caroline . . . . .	—	—	—	43 note
— Elizabeth of Roumania (Carmen Sylva) — Victoria . . . . .	—	—	—	457
	—	—	—	141, 176, 204, 209, 214, 240, 245, 260, 391
QUEEN'S College for Ladies . . . . .	—	—	—	354
QUEEN'S Hall, Langham Place . . . . .	—	—	—	304, 437
QUEER Offers and Suggestions . . . . .	—	—	—	331, 477
R				
RACHMANINOFF, Sergei W. (Pianist) . . . . .	1899	1911	2	462, 514
— (Conductor) . . . . .	1899	—	1	462
— (Composer) . . . . .	—	—	—	—
Symphony in E minor . . . . .	1910	—	1	509
Concerto (No. 2), C minor, for Pianoforte — (No. 3), D minor, for Pianoforte . . . . .	1902	1906	2	474, 492
Fantasia in E for Orchestra . . . . .	1911	—	1	514
Elegie for Pianoforte . . . . .	1899	—	1	462
Prelude in G minor . . . . .	1899	—	1	462
— in G minor . . . . .	1911	—	1	514
— in F# minor . . . . .	1911	—	1	514
— in C# minor . . . . .	1899	1911	2	462, 514
RACINE, Jean . . . . .	—	—	—	208, 395

NAMES AND WORKS.	Performance.		Total No. of concerts	PAGES.
	First.	Last.		
RADFORD, Robert (Bass-singer) . . . . .	1910	1911	2	509, 514
RAE, James (Horn-player) . . . . .	1830	1853	3	101
RAFF, Joseph J. (Composer) . . . . .	—	—	—	—
Symphony (No. 3), "Im Walde" . . . . .	1875	1883	2	349, 392
— (No. 5), "Lenore" . . . . .	1892	—	1	430
Concerto for Pianoforte in C minor . . . . .	1875	1884	2	351, 397
— for 'Cello in D minor . . . . .	1877	1892	2	361, 431
— (No. 1) for Violin in B minor . . . . .	1898	—	1	458
— (No. 2) for Violin in A minor . . . . .	1891	—	1	426
Suite for Violin and Orchestra . . . . .	1878	1879	2	366, 372
Cavatina for Violin . . . . .	1883	—	1	393
Gavotte in A minor for Pianoforte . . . . .	1884	—	1	397
RAFTER, — (Tenor-singer) . . . . .	1846	—	1	195
RAINFORTH, Miss Elizth. (Soprano-singer) . . . . .	1839	1845	9	154 to 189
RAMEAU, Jean Philippe (Composer) . . . . .	—	—	—	—
Suite for small Orchestra . . . . .	1888	—	1	412
Thème variée for Pianoforte . . . . .	1876	—	1	358
Air, "Rossignols amoureux" . . . . .	1907	—	1	495
RANDEGGER, Cav. Alberto (Conductor) . . . . .	1887	—	1	409
— (Composer) . . . . .	—	—	—	—
Scena, "Medea" . . . . .	1880	—	1	375
Song, "Prayer of Nature" . . . . .	1887	—	1	409
— "Save me, O God" . . . . .	1876	—	1	355
RANDEGGER, Alberto, junr. (Conductor) . . . . .	1902	—	1	475
— (Composer) . . . . .	—	—	—	—
Concerto for Violin in D minor . . . . .	1902	—	1	475
Bohemian Dances (Nos. 3 and 5) . . . . .	1905	—	1	488
RAPHAEL, John . . . . .	—	—	—	112
RAVINA, Jean Henri . . . . .	—	—	—	293
RAVOGLI, Mlle Sofia (Soprano-singer) . . . . .	1891	1896	3	426, 430, 449
RAVOGLI, Mlle Giulia (Contralto-singer) . . . . .	1891	1898	4	426, 430, 449, [459 [371
REDEKER, Mlle Louise D. A. (Contralto-singer) . . . . .	1876	1879	4	357, 362, 366,
REES, Miss Eleanor (Contralto-singer) . . . . .	1888	—	1	413
REEVE, C. (Violinist) . . . . .	1817	1818	2	29, 36
REEVES, J. Sims (Tenor-singer) . . . . .	1849	1881	12	211 to 381
REEVES, Herbert (Tenor-singer) . . . . .	1881	—	1	381, 382
REGAN, Mlle Anna (Soprano-singer) . . . . .	1869	1872	4	306, 307, 329, 333
REICHA, Anton Joseph (Composer) . . . . .	—	—	—	—
Quintett for Flute, Oboe, Clarinet, Horn, Bassoon . . . . .	1824	1825	2	67, 73
REICHARDT, Alexr. (Tenor-singer) . . . . .	1851	1855	3	222, 226, 242
REIMAR, Miss (Contralto-singer) . . . . .	1877	—	1	361
REINECKE, Professor Carl (Pianist) . . . . .	1869	—	1	306
— (Composer) . . . . .	—	—	—	—
Overture, "King Manfred" . . . . .	1869	—	1	306
Concerto for Pianoforte . . . . .	1868	—	1	301
REISENAUER, Alfred (Pianist) . . . . .	1896	—	1	449
REISSIGER, Carl Gottlieb (Composer) . . . . .	—	—	—	—
Overture, "Yelva" . . . . .	1840	—	1	159
— "Neron" . . . . .	1841	—	1	168
Fantasia for Clarinet . . . . .	1842	—	1	171
REMAURY, Mme F. M. C. Montigny- (Pianist) . . . . .	1880	1881	2	374, 381
REMENYI, Eduard (Violinist) . . . . .	1857	—	1	250
REMORINI, — (Baritone-singer) . . . . .	1825	—	1	74

NAMES AND WORKS.	Performance.		Total No. of concerts	PAGES.
	First.	Last.		
RENDANO, Alfonso (Pianist) . . . . .	1868	1873	2	302, 338
— (Composer) . . . . .	—	—	—	—
Valzer-Fantasia for Pianoforte . . . . .	1868	—	1	302
RENWICK, — . . . . .	1865	—	1	285
REVIALL, M. P. F. B. (Tenor-singer) . . . . .	1844	—	1	187
REYER, Louis E. E. (Composer) . . . . .	—	—	—	—
Scena, "Reveil de Brunnhilde" . . . . .	1904	—	1	483
REYES, — (Tenor-singer) . . . . .	1815	—	1	19
RHEINBERGER, Joseph (Composer) . . . . .	—	—	—	—
Overture, "Demetrius" . . . . .	1893	—	1	436
— "Taming of the Shrew" . . . . .	1874	—	1	345
— "Wallenstein's Camp" . . . . .	1876	—	1	356
RIBAS, José Maria (Flautist) . . . . .	1838	1841	3	151, 161, 168
— (Composer) . . . . .	—	—	—	—
Concerto for Flute and Oboe . . . . .	1838	—	1	151
RIBAS, A. (Oboist) . . . . .	1838	—	1	151
RICHARDSON, Joseph (Flautist) . . . . .	1839	1842	2	154, 172
RICHARDSON's "Rock and Steel" Band . . . . .	—	—	—	204
RICHARDSON, Mme Frederica (Contralto-singer) . . . . .	1906	—	1	492
RICHTER, Dr. Hans . . . . .	—	—	—	358 note
RICORDI, Messrs. . . . .	—	—	—	391
RIEDEL, Carl (Composer) . . . . .	—	—	—	—
Lied, "Liebeslied" . . . . .	1872	—	1	334
RIEDER, Mme Marie (Soprano-singer) . . . . .	1860	1861	2	261, 265
RIEGO, Mlle (Soprano-singer) . . . . .	1878	—	1	366
RIES, Ferdinand (Pianist) . . . . .	1814	1822	7	14 to 58
— ("At the Piano") . . . . .	1817	1822	12	29 to 57
— (Composer) . . . . .	—	—	—	—
Symphony (1st time) . . . . .	1814	—	1	15
— (1st time) . . . . .	1815	—	1	20
— (1st time) . . . . .	1816	—	2	24, 26
— in D . . . . .	1818	—	1	37
— in D minor . . . . .	1819	1821	2	40, 51
— (No. 6) . . . . .	1831	—	1	109
— in E♭ . . . . .	1818	1823	2	34, 62
— in F . . . . .	1821	1841	2	53, 165
Overture, "Don Carlos" . . . . .	1815	1832	4	18, 49, 55, 113
— "L'Apparition" . . . . .	1837	—	1	144
— "Bardic" (for six Harps) . . . . .	1816	—	1	23
— and Marche Triomphale . . . . .	1834	—	1	127
Concerto for Pianoforte . . . . .	1820	—	1	44
— (on Swedish Airs) for Pianoforte . . . . .	1839	—	1	156
Octett for Pianoforte, Strings, Clarinet, Fagotto, Horns . . . . .	1816	—	1	26
Sextett for Pianoforte, Harp, Oboe, Fa- gotto, Horn, C.B. . . . .	1814	1822	2	14, 58
— for Pianoforte and Strings . . . . .	1817	1818	2	31, 36
Quintett for Pianoforte and Strings . . . . .	1815	1821	3	19, 32, 51
Quartett for Strings . . . . .	1817	—	1	32
Scena, "Sia luminoso" . . . . .	1819	—	1	40
RIETZ, Julius (Composer) . . . . .	—	—	—	—
Fantasia appassionata for 'Cello . . . . .	1863	—	1	279 [333, 393]
RIGBY, George Vernon (Tenor-singer) . . . . .	1868	1883	5	300, 306, 311,
RIGHINI, Vincenzo (Composer) . . . . .	—	—	—	—
Quartett, "Gran' Nume in ogni" . . . . .	1853	—	1	234
REMSKY-KORSAKOFF, N. A. (Composer) . . . . .	—	—	—	—
Symphony (No. 2), "Antar" . . . . .	1905	—	1	486

NAMES AND WORKS.	Performance.		Total No. of concerts	PAGES.
	First.	Last.		
RIMSKY-KORSAKOFF, (Composer)— <i>contd.</i>				
Suite { "Christmas Night " . . . . .	1910	—	1	509
Suite, " Scheherazado " . . . . .	1911	—	1	512
" Capriccio Espagnole " . . . . .	1903	1908	2	479, 502
Battle Music from " Kitesch " . . . . .	1911	—	1	513
RITTER, Theodore (Pianist) . . . . .	1860	—	1	262
RIVARDE, Achille (Violinist) . . . . .	1905	—	1	487
RIVIÈRE, Mlle L. De (Soprano-singer) . . . . .	1839	—	1	155
ROBBRECHTZ, André (Violinist) . . . . .	1819	—	2	39 twice
ROBERTS, Ellis (Violinist) . . . . .	1893	—	1	436
ROBERTSON, Miss Sophie M. (Soprano-singer) . . . . .	1877	1880	2	362, 374
ROCHE, Raphael (Accompanist) . . . . .	1907	—	1	496
RODE, Jacques P. J. (Composer) . . . . .	—	—	—	—
Concerto for Violin in D minor . . . . .	1840	—	1	159
— — (No. 8), 1st Movement only, in E minor . . . . .	1873	—	1	341
— — (No. 10) in B minor . . . . .	1869	—	1	307
— — (No. 7) in A minor . . . . .	1869	—	1	308
— — (composed with De Beriot) . . . . .	1826	—	1	79
— — (composed with Mayseder) . . . . .	1829	—	1	97
Quartett for Strings . . . . .	1822	—	1	55
Air varié for the Voice . . . . .	1832	—	1	115
ROKITANSKY, Freiherr V. von (Bass-singer)	1866	1868	2	292, 302
ROMBERG, Andreas (Composer) . . . . .	—	—	—	—
Symphony in D . . . . .	1813	1842	3	11, 77, 127
— in E♭ . . . . .	1826	—	1	78
Overture in D (Op. 60) . . . . .	1821	1852	13	50 to 226
— " Don Mendoza " . . . . .	1822	1829	2	57, 95
— (unnamed) . . . . .	1825	1829	2	74, 97
— " La Rovine di Paluzzi " . . . . .	1834	1839	2	127, 157
Quintett for Strings . . . . .	1813	1823	4	9, 30, 46, 64
Quartett for Strings . . . . .	1813	1821	5	11, 14, 19, 26, 52
Trio for Strings . . . . .	1817	—	1	29
ROMBERG, Bernhard ('Cellist) . . . . .	1814	—	1	16
— (Composer) . . . . .	—	—	—	—
Overture in D . . . . .	1820	1850	9	45 to 215
— (unnamed) . . . . .	1815	1832	4	18, 30, 34, 115
— " Ulysses and Circe " . . . . .	1815	1841	6	19, 27, 31, 132,
— (new) . . . . .	1818	—	1	36 [146, 164
Concerto for two 'Cellos . . . . .	1827	—	1	85
— " Swiss," for 'Cello . . . . .	1868	—	1	301
Capriccio, on " Swedish Airs," for 'Cello . . . . .	1839	—	1	156
Fantasia for 'Cello . . . . .	1825	—	1	74
Sextett for Strings . . . . .	1814	1823	2	16, 6.
Quartett for Strings . . . . .	1816	—	1	24
ROME . . . . .	—	—	—	424
RONALD, Landon (Conductor) . . . . .	1908	1910	3	500, 502, 508 <sup>1</sup>
— (Composer) . . . . .	—	—	—	—
Song-Cycle, " Summer-time " . . . . .	1901	—	1	470
Scena, " Shah Jehan " . . . . .	1910	—	1	508
RONCONI, Giorgio (Baritone-singer) . . . . .	1837	1852	2	143, 225
RONZI, Pollione (Tenor-singer) . . . . .	1876	—	1	354
ROSA, Carl . . . . .	—	—	—	384
ROSENHAIN, Jacob (Pianist) . . . . .	1837	—	1	145
— (Composer) . . . . .	—	—	—	—
Symphony (MS.) . . . . .	1854	—	1	237
Capriccio for Pianoforte . . . . .	1837	—	1	145

NAMES AND WORKS.	Performance.		Total No. of concerts	PAGES.
	First.	Last.		
ROSENTHAL, Moritz (Pianist) . . . .	1899	1911	3	463, 466, 512
— (Composer) . . . .	—	—	—	
Humoresque e Fugato, sur un Thème de Richard Strauss . . . .	1911	—	1	512
ROSNER, — (Tenor-singer) . . . .	1829	—	1	97
ROSQUELLAS, — (Tenor-singer) . . . .	1813	—	1	11
ROSSI, F. (Composer) . . . .	—	—	—	[286, 300
Air, " Ah, rendimi quel core " . . . .	1847	1868	5	201, 210, 225,
ROSSINI, Gioacchini A. (Composer) . . . .	—	—	—	
Overture, " William Tell " . . . .	1830	1888	11	100 to 415
— " Semiramide " . . . .	1831	—	1	107
— " The Siege of Corinth " . . . .	1848	1870	6	205, 236, 251, 266, 281, 312
Duet, " Ah, che quai tronchi " . . . .	1829	—	1	95
Air, " Ah, già trascorse il dì " . . . .	1851	—	1	220
Duet, " Ah, Mathilde " . . . .	1863	—	1	276
Duet { " Ah, qual rispetto " } . . . .	1839	1861	3	157, 239, 265
{ Recit., " Eccomi alfin " } . . . .	1865	1882	3	288, 358, 387
{ Air, " Ah, quel giorno " } . . . .	1828	—	1	90
Air, " Ah me, il ciel " . . . .	1825	1828	2	74, 90
Duet, " Ah, se di mali " . . . .	1823	1828	2	64, 90
— " Ah, se puoi " . . . .	1829	—	1	94 [202, 218
Air, " Ah, si per voi " . . . .	1830	1850	5	103, 151, 173,
Duet, " Ah, si tu " . . . .	1860	—	1	261
Air, unnamed (Siege of Corinth) . . . .	1872	—	1	335
— " Alle voci della gloria " . . . .	1825	1829	2	74, 96
Duet, " All' idea " . . . .	1825	—	1	76
Air, " Alma invitta " . . . .	1825	—	1	74
— " Al più dolce " . . . .	1846	—	1	198
Trio, " Al tuo materno sen " . . . .	1821	1829	4	50, 67, 80, 97
Duet, " Amor ! possenti nomè " . . . .	1836	—	1	139
— " Anna, tu piangi " . . . .	1827	1840	3	83, 91, 162
Air, " A rispettar mi " . . . .	1828	1843	4	91, 102, 106,
Duet, " Bell' imago " . . . .	1829	1893	13	96 to 436 [180
Air, " Bel raggio " . . . .	1836	—	1	141
— " Che accenti " . . . .	1832	1836	2	112, 139
— " Che vidi, amici " . . . .	1823	1830	4	62, 68, 76, 100
Quartett, " Cielo il mio labbro " . . . .	1837	—	1	146
Air, " Ciel pietoso " . . . .	1819	—	1	41
— " Cimentando " . . . .	1833	1858	2	120, 254
Duet, " Come frenar " . . . .	1824	1829	3	58, 89, 96
Trio, " Cruda sorte " . . . .	1864	—	1	281
Air, " Cujus animam " . . . .	1838	—	1	148 [196, 266
Quartett, " Decisa è la sua sorte " . . . .	1828	1861	5	90, 116, 162,
Duet, " Di capricci " . . . .	1819	1868	5	40, 75, 127, 281,
Air, " Di piacer " . . . .	1823	1872	2	65, 335 [301
— " Di tanti palpiti " . . . .	1824	—	1	68 [200, 223
Quartett, " Don Basilio " . . . .	1830	1851	5	100, 107, 140,
Duet, " Dove vai ? " . . . .	1841	—	1	167 [271, 279
— unnamed (Tancredi) . . . .	1825	1863	6	75, 89, 163, 267,
— " Dunque io son " . . . .	1827	1843	4	85, 88, 98, 178
— " Ebbene a te " . . . .	1857	1871	3	252, 296, 330
Duet { " Ebben per mia { } memorie " . . . .	1826	—	1	79
Air, " Ecco (Eco) pietosa " . . . .	1875	—	1	350
— " Ecco ridente " . . . .	1835	—	1	133
— " Elena, o tu " . . . .	—	—	—	—



NAMES AND WORKS.	Performance.		Total No. of concerts	PAGES.
	First.	Last.		
Rossini, Gioacchini A. (Composer)— <i>contd.</i>				
Duet, "Ella ! oh ciel" . . . . .	1829	—	1	95
Air, "Fac ut portem" . . . . .	1846	—	1	198
— "Fellon la pena" . . . . .	1820	—	1	46
— "Firmo rimanti" . . . . .	1836	—	1	138
Duet, "Forse un di" . . . . .	1834	—	1	127
Air, "Fra un istante" . . . . .	1821	—	1	49
Duet, "Giorno d' orror" . . . . .	1862	—	1	273
Trio, "Gratias agimus" . . . . .	1881	—	1	380
Duet, "I Marinari" . . . . .	1852	1854	2	225, 236
Trio, "Io rendo à vostr' amor" . . . . .	1830	—	1	102
Air, "La Gita in Gondola" . . . . .	1844	—	1	187
— "Languir per una bella" . . . . .	1830	—	1	100
Scena, "La Pietà" . . . . .	1828	—	1	90
Air, "Largo al factotum" . . . . .	1825	1861	3	74, 103, 266
Duet, "Lasciami" . . . . .	1828	1872	2	90, 335
— "La Serenata" . . . . .	1840	—	1	159
Trio, "L' usato ardir" . . . . .	1827	1843	2	85, 177
Quartett, "Mi manca la voce" . . . . .	1823	1824	2	63, 69
Duet, "Mira la bianca luna" . . . . .	1866	1867	2	291, 295
{ Recit., "Nacqui all' affanno" }				
{ Air, "Non più mesta" }	1829	1874	5	98, 192, 283,
Quintett and Chorus, "Ne' lacci miei" . . . . .	1846	—	1	196 [309, 346
Duet, "Non fuggir" . . . . .	1834	—	1	128
Air, "O colpo impensato" . . . . .	1833	—	1	123
Scena, "Ogetto amabile" . . . . .	1822	—	1	58
Quintett, "Oh ! guardate" . . . . .	1823	—	1	63
Romance, "O ! muto, asil" . . . . .	1883	—	1	393
Trio, "O Nume benefico" . . . . .	1826	—	1	79
— "Or che la sorte" . . . . .	1831	1838	2	109, 151
Air, "Palpita" . . . . .	1823	—	1	62
Duet, "Parlar, spiegar" . . . . .	1830	1831	2	103, 106 [363
Air, "Pensa alla Patria" . . . . .	1848	1877	4	205, 284, 356,
Septett, "Dal tuo stellato" . . . . .	1824	—	1	67
Air, "Pro peccatis" . . . . .	1844	—	1	184
Quintett, "Quanto a quest' alma" . . . . .	1823	—	1	64
Scena, "Quel horrible destiné" . . . . .	1828	1843	2	92, 181
Trio, "Quel semblante" . . . . .	1825	1831	4	74, 86, 96, 108
Duet, "Quis est homo" . . . . .	1844	1892	13	184 to 430
— "Rasserena, o cara" . . . . .	1839	1864	3	155, 257, 281
— "Ricciardo" . . . . .	1824	1833	4	69, 75, 96, 122
Air, "Riedi al soglio" . . . . .	1864	—	1	281
{ Recit., "Divisi noi" }				
{ Duet, "Sappi che un rio dovere" }	1850	—	1	218
Duet, "Scendi nel piccol' legno" . . . . .	1823	—	1	65
Air, "Se amore soltanto" ( <i>with Mayer</i> ) . . . . .	1833	—	1	123
Duet, "Sei già sposa" . . . . .	1826	1832	2	80, 112 [260
— "Se la vita" . . . . .	1833	1860	4	123, 206, 257
Selection from "William Tell" . . . . .	1838	—	1	150
Air, "Selva opaca" (Sombre forêt) . . . . .	1838	1892	10	152 to 430
— "Sento un interna voce" . . . . .	1817	1833	2	32, 123 [292
Duet, "Serbami ognor" . . . . .	1838	1866	4	152, 205, 253,
— "Se tu m' ami" . . . . .	1824	—	1	70 [221
Trio, "Soave conforto" . . . . .	1837	1851	4	141, 160, 189,
Air, "Sorgete" . . . . .	1834	1868	7	127 to 301
— "Tanti affetti" . . . . .	1834	1835	2	129, 134
Trio, "Ti parli l' amore" . . . . .	1834	1835	2	127, 133
Air, "Trusto ciel" . . . . .	1820	—	1	47

NAMES AND WORKS.	Performance.		Total No. of concerts	PAGES.
	First.	Last.		
ROSSINI, Gioacchini A. (Composer)— <i>contd.</i>				
Scena, "Tu ch' accendi" . . . . .	1817	1825	4	29, 36, 70, 75
Duet, "Tutto apprendi" . . . . .	1835	—	1	135
Air, "Tutto è vano" . . . . .	1821	—	1	50
— "Una voce poco fa" . . . . .	1823	1895	8	64 to 444
Duet, "Un soave non so chè" . . . . .	1866	—	1	292
Air, "Va lusingando" . . . . .	1826	—	1	77
Duet, "Vorrei" . . . . .	1837	—	1	146
ROTTOLI, — (Composer) . . . . .	—	—	—	—
Barcarolle, "L' Alba" . . . . .	1880	—	1	376
ROUSSELOT, Scipion ('Cellist) . . . . .	1832	1835	3	113, 121, 135
ROVEDINO, Carlo (Bass-singer) . . . . .	1816	—	1	23
ROVEDINO, Miss (Contralto-singer) . . . . .	1813	1814	2	10, 16
ROVELLI, — (Composer) . . . . .	—	—	—	—
Concerto for Violin . . . . .	1834	—	1	129
ROWLAND, A. C. (Double-bass-player) . . . . .	1861	1866	3	264, 265, 291
— (Composer) . . . . .	—	—	—	—
Fantasia, "La Sonnambula," for Double- Bass . . . . .	1866	—	1	291
ROYAL Academy of Music Choir. <i>See</i> CHOIRS				[111, 194, 332
— of Music . . . . .	—	—	—	22, 53, 88, 105,
— Principal . . . . .	—	—	—	111, 245, 289
— Students . . . . .	—	—	—	130, 131, 136,
				248 note, 347,
				353, 373, 428,
— College of Music . . . . .	—	—	—	256, 280 [481
— Institution Lecturer . . . . .	—	—	—	105
— Normal College for the Blind . . . . .	—	—	—	403, 420
— Society of Musicians . . . . .	—	—	—	48, 118, 281
ROZE, Miss Marie (Soprano-singer) . . . . .	1872	1884	3	335, 386, 397
RUBINI, G. B. (Tenor-singer) . . . . .	1831	1835	6	108, 109, 122,
				127, 133, 135
RUBINSTEIN, Anton G. (Pianist) . . . . .	1857	1876	5	251, 255, 297,
				302, 355
— (Composer) . . . . .	—	—	—	—
Symphony, "Dramatic" (No. 4) . . . . .	1876	—	1	356
— "Ocean" . . . . .	1879	—	1	372
Overture, "Antony and Cleopatra" . . . . .	1891	—	1	424
Concerto (No. 3) in G for Pianoforte . . . . .	1857	1888	3	251, 340, 415
— (No. 4) in D minor for Pianoforte . . . . .	1867	1906	8	297 to 490
— (No. 5) in E $\flat$ for Pianoforte . . . . .	1876	—	1	355
— (Andante and Allegro) for Violin . . . . .	1875	—	1	350
Nocturne in G $\flat$ for Pianoforte . . . . .	1857	—	1	251
Polonaise in E $\flat$ for Pianoforte . . . . .	1857	—	1	251
Valse Allemande for Pianoforte . . . . .	1879	—	1	372
Toccata for Pianoforte . . . . .	1887	—	1	410
Staccato Study in C for Pianoforte . . . . .	1890	1905	3	422, 458, 488
Cantata, "Paradise Lost" . . . . .	1882	—	1	388
Song, "Bend, fairest flower" . . . . .	1876	—	1	355
— "My heart is crowned" . . . . .	1876	—	1	355
— "Persisches Lied" . . . . .	1872	1875	2	334, 349
— "Täglich eilen wir" . . . . .	1891	—	1	425
Solo and Chorus, "The Water-Nymph" . . . . .	1882	—	1	387
RUDERSDORFF, Mme H. (Soprano-singer) . . . . .	1855	1867	3	241, 250, 296
"RULE, Britannia" . . . . .	—	—	—	152
RUMFORD, Kennerley (Baritone-singer) . . . . .	1902	1907	3	474, 492, 495
RUMMEL, Franz (Pianist) . . . . .	1885	—	1	401
RUMMEL, Miss (Soprano-singer) . . . . .	1846	—	1	197

NAMES AND WORKS.	Performance.		Total No. of concerts	PAGES.
	First.	Last.		
RUSSELL, Mme Ella (Soprano-singer)	1887	1895	5	409, 427, 439
RUST, Friedrich W. (Composer)	—	—	—	[twice, 443]
Sonata for Violin and Pianoforte in D minor	1877	—	1	362
S				
SABATIER, Mme	—	—	—	305
SACCHINI, Antonio M. (Composer)	—	—	—	—
Air, "Elle m' a prodigué"	1871	—	1	328
— "Lieta quest' alma amante"	1820	—	1	44
Quartett and Chorus, "Nell' orror"	1813	—	1	8
Trio, "O lieti Di"	1815	—	2	19, 21
Bravura, "Sventurata in van"	1816	1817	2	27, 30
Air, "Tergi il pianto"	1838	—	1	151
SACHSEN-MEININGEN	—	—	—	253
SACRED Harmonic Society	—	—	—	104, 236, 395
SAFFERY, —	—	—	—	6
SAFONOFF, — (Conductor)	1911	1912	3	513, 515
SAINT-CYR, Seminary of	—	—	—	209 [304, 309]
SAINT James's Hall	—	—	—	249, 268, 298,
SAINT Luke's Church, Chelsea	—	—	—	82
SAINT Paul's Cathedral	—	—	—	82
SAINT Petersburg	—	—	—	66
SAINT Thomas's Church, Leipzig	—	—	—	163
SAINTON, Prosper P. C. (Violinist)	1844	1858	21	188 to 253
— (Composer)	—	—	—	—
Concerto for Violin	1844	—	1	188
— (No. 3) for Violin	1848	—	1	205
Concertino (one Movement) for Violin	1852	—	1	226 [410, 436]
SAINT-SAËNS, C. C. (Pianist)	1874	1893	5	346, 372, 405,
— (Organist)	1879	1898	2	372, 460 [460]
— (Conductor)	1886	1898	4	405, 436, 441,
— (Composer)	—	—	—	—
Symphony in C	1886	—	1	405
— in C minor (two Pianofortes and Organ)	1894	—	1	441
— in A minor	1898	—	1	460
Symphonic Poem, "Phaeton"	1898	—	1	458
— "Le Rouet d' Omphale"	1893	1896	2	436, 449
Concerto in G minor for Pianoforte	1879	1899	3	372, 436, 462
— in C minor for Pianoforte	1891	1911	3	425, 448, 513
— in F for Pianoforte	1905	—	1	486
— in B minor for Violin	1894	—	1	441
— in A minor for 'Cello	1904	1905	2	483, 486
Rondo capriccioso for Violin	1889	1903	2	418, 479
Fantaisie in D $\flat$ for Organ	1898	—	1	460
— "Africa," for Pianoforte and Or- chestra	1905	—	1	487
— "Havanaise," for Violin and Or- chestra	1905	1908	2	487, 502
Ballade, "La fiancée du Timbalier"	1898	—	1	460
Air, "Mon cœur s'ouvre"	1891	1907	2	427, 495
— "Printemps qui commence"	1897	—	1	454
Song, "Reverie"	1894	—	1	440
SALAMAN, C. K. (Pianist)	1850	—	1	215
SALE, John (Bass-singer)	1819	1823	9	41 to 64
SALIERI, Antonio (Composer)	—	—	—	—
Trio, "Venite, O Donne, meco"	1813	1814	2	9, 16

NAMES AND WORKS.	Performance.		Total No. of concerts	PAGES.
	First.	Last.		
SALMON, Mrs. Eliza [Munday] (Soprano-singer)	1815	1824	30	18 to 69
SALMOND, Norman (Baritone-singer)	1893	—	1	435
SALOMON, Johann Peter (Violinist)	1813	1815	6	8 to 18
SALTER, Miss Bertha (Contralto-singer)	1896	—	1	448
SALTER, Miss Florence (Soprano-singer)	1896	—	1	448
SALVI, Lorenzo (Tenor-singer)	1844	1848	3	185, 186, 207
SALZBURG, —	—	—	—	152
SANTINI, L. (Bass-singer)	1830	1831	2	100, 108
SANTLEY, Sir Charles (Baritone-singer)	1860	1908	33	261 to 502
SANTLEY, Miss Edith (Soprano-singer)	1882	1883	2	388, 391
SAPELLNIKOFF, Wassily (Pianist)	1889	1909	10	417 to 505
SAPIENZA, — (Composer)	—	—	—	—
Scena, "Ch' io perdessi"	1827	—	1	87
SAPIO, L. (Tenor-singer)	1822	1838	19	55 to 149
SAPIO, Mme Clementine De Vere (Soprano-singer)	1894	1899	3	439, 443, 463
SAPIO, Romualdo (Accompanist)	1899	—	1	463
SARASATE, Pablo M. M. (Violinist)	1874	1897	7	345, 366 twice, 371, 392 twice, 453
— (Composer)	—	—	—	—
Spanish Dance for Violin	1878	—	1	366
— "Zapateado," for Violin	1883	—	1	393
— (First time)	1883	—	1	392
Romance for Violin	1883	—	1	392
Introduction and Tarantella for Violin	1908	—	1	502
SAROLTA, Mme (Mezzo-soprano-singer)	1865	—	1	288
SARTI, Giuseppe (Composer)	—	—	—	—
Quartett, "Dorina, mia carina"	1813	—	1	9
Arietta, "Lungi del caro bene"	1887	—	1	408
SATURDAY Popular Concerts	—	—	—	170
SAUER, Emil (Pianist)	1895	1910	9	443 to 508
— (Composer)	—	—	—	—
Concerto in E minor for Pianoforte	1901	—	1	469
— (No. 2) for Pianoforte	1903	—	1	479
Concert-Étude for Pianoforte	1906	—	1	490
— (No. 18), "Volubilité"	1910	—	1	508 [459, 509
SAURET, Émile (Violinist)	1880	1910	5	375, 426, 439,
SCARLATTI, Alessandro (Composer)	—	—	—	—
Sonata in A for Pianoforte	1903	—	1	479
— in E (arranged by Tausig)	1882	—	1	388
Pastorale for Pianoforte	1905	—	1	488
SCHALLER, Professor F.	—	—	—	314 to 322
SCHARWENKA, Xaver (Pianist)	1880	1881	3	374, 376, 379
— (Composer)	—	—	—	—
Concerto in B $\flat$ minor for Pianoforte	1880	—	1	374
— in C minor (No. 2) for Pianoforte	1881	—	1	379
Staccato Study	1880	—	1	374
Minuet	1880	—	1	377
Two Polish Dances	1882	—	1	387
SCHELLING, Ernest (Pianist)	1910	—	1	509
— (Composer)	—	—	—	—
"Suite Fantastic," for Pianoforte and Orchestra	1910	—	1	509
SCHILLER, J. C. F. von	—	—	—	204 [dix
SCHILLER's Hymn to Joy	—	—	—	71 and Appen-
SCHINDLER, Anton	—	—	—	81



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	First.	Last.		
SCHIRA, Francesco (Composer)	—	—	—	
Air, "La Bella mia"	1864	—	1	284
SCHLESINGER, L. (Pianist)	1827	1829	2	83, 96
SCHLOESSER, Ludwig (Composer)	—	—	—	
Overture (MS.)	1827	1851	2	86, 220
SCHLOSS, Mlle Sophia (Soprano-singer)	1845	—	1	191
SCHÖNBERGER, Benno (Pianist)	1887	—	1	408
SCHOU, Mlle (Soprano-singer)	1878	—	1	368
SCHREIBLECHNER, Anton	—	—	—	322
SCHRICKEL, Mlle (Contralto-singer)	1838	—	1	151
SCHROEDER-DEVRIENT, Mme (Soprano-singer)	1832	1837	2	116, 147
SCHUBERT, Mlle Geisler- (Pianist)	1889	—	1	416
SCHUBERT, Franz P. (Composer)	—	—	—	
Symphony in B minor, "Unfinished"	1867	1901	12	296 to 470
— in C (No. 9)	1871	1911	8	329 to 514
Overture, "Pierrebras"	1844	—	1	187
— "Rosamunde"	1869	1897	3	307, 350, 452
— "Alfonso and Estrella"	1873	—	1	340
— "In the Italian Style"	1879	—	1	371
Minuet (Fantasia-Sonata in G) for Piano-forte	1874	—	1	346
Impromptu in B $\flat$ for Pianoforte	1884	—	1	397
— (No. 2), Op. 90, for Pianoforte	1907	—	1	494
— (No. 4) in F minor for Pianoforte	1889	—	1	417
Fantasia (arranged by Liszt) for Piano-forte	1877	—	1	362
Valse, "Soirées de Vienne" (arranged by Liszt)	1884	1907	2	398, 494
— "Der Erbkönig" (arranged by Liszt), for Pianoforte	1907	—	1	495
Marche Militaire (arranged by Tausig) for Pianoforte	1907	—	1	494
Air, "Ave Maria" (scored by Lucas)	1849	—	1	212
Lied, "Der Doppelgänger"	1904	—	1	483
— "Der Wanderer"	1843	1876	2	179, 357
— "Die Allmacht" (scored by Liszt)	1890	—	1	423
— "Die Post"	1870	—	1	311
— "Frühlingsglaube"	1870	—	1	311
— "Gretchen am Spinnrade"	1869	1873	2	306, 341
Scena, "La Religieuse" (Die Nonne)	1844	—	1	187
— from Cantata, "Lazarus"	1868	—	1	301
Lied, "The Erl-King"	1853	1886	2	232, 405
— "Wohin"	1888	—	1	415
Serenade { "Quando avvolto" "Weary flowers their buds" }	1839	1882	4	156, 380, 381, [388]
SCHULTZ, Messrs. (Æol-Harmonica and two Guitars)	1828	—	1	90
SCHULTZ, A. (Composer)	—	—	—	
Concertante for Æol-Harmonica and two Guitars	1828	—	1	90
SCHULZ, Edouard (Pianist)	1831	—	1	107
SCHUMANN, Mme Clara [Wieck] (Pianist)	1856	1888	13	246 to 412
— (Composer)	—	—	—	
Lied, "O Lust, o lust"	1882	—	1	388
SCHUMANN, Robert (Composer)	—	—	—	
Symphony, I, in B $\flat$	1854	1904	6	239, 350, 382, [461, 482, 505]
— II, in C	1864	1908	10	283 to 501



NAMES AND WORKS.	Performance.		Total No. of concerts	PAGES.
	First.	Last.		
SCHUMANN, Robert (Composer)— <i>contd.</i>				
Symphony III, "Rhenish," in E♭ . . . . .	1870	1896	3	311, 371, 448
— IV, in D minor . . . . .	1867	1911	6	295, 412, 426, 467, 479, 514
Overture (with Scherzo and Finale) . . . . .	1853	1907	4	231, 338, 365 495
— "Genoveva" . . . . .	1862	1898	4	269, 344, 397,
— "Manfred" . . . . .	1873	1906	2	340, 491 [459]
— "Hermann and Dorothea" . . . . .	1883	—	1	392
Concerto for Pianoforte in A minor . . . . .	1865	1910	28	287 to 508
— for Violoncello . . . . .	1892	—	1	429
Concertstück in G for Pianoforte . . . . .	1868	1874	2	300, 346
Introduction and Allegro appassionata (Pianoforte and Orchestra) . . . . .	1891	—	1	425
Fantasia for Violin in A minor . . . . .	1882	—	1	387
"Abendlied," arranged for Violin . . . . .	1869	1902	2	306, 473
"Faschingsschwank," for Pianoforte . . . . .	1911	—	1	513
"Nachtstück," for Pianoforte . . . . .	1880	—	1	377
Novelette (No. 2) in D for Pianoforte . . . . .	1887	—	1	409
Romance in F# . . . . .	1898	—	1	458
— (No. 2) . . . . .	1899	—	1	461
"Träumerei," arranged for 'Cello . . . . .	1897	—	1	456
Cantata, "Paradise and the Peri" . . . . .	1856	1866	2	248, 290
Incidental Music to "Faust," Part III . . . . .	1877	—	1	361
Chorus, "Gipsy Life" . . . . .	1875	—	1	350
Duet, "An den Abendstern" . . . . .	1896	—	1	448
Lied, "Der Nussbaum" . . . . .	1875	1888	2	352, 412
— "Die beiden Grenadiere" (scored by Henschel) . . . . .	1878	—	1	366
— "Frühlingsnacht" . . . . .	1888	—	1	412
Air, "Intermezzo" . . . . .	1902	—	1	474
Lied, "Mai-lied" . . . . .	1896	—	1	448
— "Mit Myrthen und Rosen" . . . . .	1889	—	1	419
— "Mond-nacht" . . . . .	1888	—	1	415
— "Widmung" . . . . .	1862	1887	4	272, 307, 352, [407]
Song, "Yet will I not rest" . . . . .	1878	—	1	366
SCHUNCKE, Christoph (Horn-player) . . . . .	1814	1825	2	14, 73
SCHUNCKE, Gotthilf (Horn-player) . . . . .	1814	1825	2	14, 75
— (Composer) . . . . .	—	—	—	—
Introduction and Variations for Horn Obbligato . . . . .	1825	—	1	73
SCHUNKE, Ludwig (Pianist) . . . . .	1826	—	1	78
— (Composer) . . . . .	—	—	—	—
Concerto for Pianoforte . . . . .	1826	—	1	78
SCHÜTZ, Mme A. (Contralto-singer) . . . . .	1828	—	1	90
SCOTLAND . . . . .	—	—	—	110, 169
SCOTTA, Mlle Frida (Violinist) . . . . .	1894	1895	2	441, 444
SECULAR Oratorio . . . . .	—	—	—	434
SEDIE, Enrico delle (Baritone-singer) . . . . .	1861	1871	7	266 to 328 [150]
SEGUIN, Arthur E. S. (Bass-singer) . . . . .	1830	1838	4	100, 132, 149,
SEGUIN, Mme [Childe] (Soprano-singer) . . . . .	1828	1836	5	89, 91, 102, 137, [138]
SEIDEL, Clemens (Composer) . . . . .	—	—	—	—
Song, "Des Nachts im Walde" . . . . .	1879	—	1	371
SELBY, B. Luard (Composer) . . . . .	—	—	—	—
Idyll for small Orchestra . . . . .	1899	—	1	462
SEMBRICH, Mme Marzella (Soprano-singer) . . . . .	1881	—	1	381
SENIUS, Felix (Tenor-singer) . . . . .	1907	—	1	496

NAMES AND WORKS.	Performance.		Total No. of concerts	PAGES.
	First.	Last.		
SERVAIS, Adrien F. ('Cellist)	1835	—	1	134
— (Composer)	—	—	—	—
Fantasia for 'Cello	1835	—	1	134
SETTIMETTO	—	—	—	41
SEYFRIED'S "Miserere"	—	—	—	321 note
SEYMOUR, C. A. (Viola and Violinist)	1832	1833	3	116, 120, 121
SGAMBATI, Giovanni (Pianist)	1882	—	1	388
— (Conductor)	1891	—	1	426
— (Composer)	—	—	—	—
Symphony, "Epitalamio"	1891	—	1	426
Concerto for Pianoforte	1882	—	1	388
Gavotte for Pianoforte	1882	—	1	388
SHAKESPEARE, Wm. (Tenor-singer)	1875	1880	3	350, 361, 374
SHARP, M. (Oboist)	1813	1830	4	9, 11, 19, 101
SHAW, Mrs. Alfred. <i>See</i> POSTANS				
SHERRINGTON, W. (Viola-player)	1813	1814	4	8, 9, 14, 15
SHERRINGTON, Mme Lemmens (Soprano-singer)	1861	1877	6	264, 283, 295, 328, 344, 363
SHERWIN, Miss Amy (Soprano-singer)	1894	1902	5	441, 444, 445, 6, 37 [449, 472]
SHIELD, Wm.	—	—	—	114
SHIRREFF, Miss Jane (Soprano-singer)	1832	—	1	500
SIBELIUS, Jean (Conductor)	1908	—	1	500
— (Composer)	—	—	—	—
Symphony in C	1908	—	1	500
— "Finlandia"	1908	—	1	499
SILAS, Edouard (Conductor)	1888	—	1	414
— (Composer)	—	—	—	—
Symphony in C	1877	—	1	361
Three Mythological Pieces	1888	—	1	414
SILOTI, Alexr. (Pianist)	1897	—	1	454
SINDING, Christian (Conductor)	1907	—	1	495
— (Composer)	—	—	—	—
Concerto in A (No. 1) for Violin	1907	—	1	495
SINICO, Campobello-, Mme (Soprano-singer)	1865	1877	7	286 to 362
SIVORI, Ernesto Camillo (Violinist)	1843	1871	13	180 to 330
— (Composer)	—	—	—	—
Concerto in A for Violin	1843	—	2	180 twice
— (First Movement only) for Violin	1851	1871	2	222, 330
— in E $\flat$ for Violin	1845	—	1	191
Fantasia on "Lucia" for Violin	1852	—	1	225
"Une Journée de Carnaval à Madrid," for Violin	1857	—	1	251
"Romancesans paroles," in E $\flat$ , for Violin	1871	—	1	330
SLIVINSKI, Joseph (Pianist)	1893	—	1	434 [241]
SLOPER, E. H. Lindsay (Pianist)	1849	1855	4	213, 217, 238,
SMART, Sir George Thos. (Conductor)	1816	1844	49	26 to 181
— (Accompanist)	1817	—	1	32
SMART, Henry, senr. (Viola and Violinist)	1816	1822	7	25 to 56
SMART, Henry, junr. (Composer)	—	—	—	—
Quartett and Chorus (As you like it)	1844	—	1	187
Air, "Be thou patient"	1888	—	1	413
SMART, "Sir"	—	—	—	81
SMETANA, Friedrich (Composer)	—	—	—	—
Overture, "Lustspiel"	1894	1896	2	439, 448
— "The Bartered Bride"	1902	1905	2	473, 486
SMITH, A. Montem (Tenor-singer)	1856	—	1	248
SMITH, Charles T. (Bass-singer)	1813	1816	14	8 to 26

NAMES AND WORKS.	Performance.		Total No. of concerts	PAGES.
	First.	Last.		
SMITH, Sydney . . . . .	—	—	—	384
SMITHSON, — (Baritone-singer) . . . . .	1852	—	1	226
SMYTH, Dr. Ethel (Conductor) . . . . .	1909	—	1	506
— (Composer) . . . . .	—	—	—	—
Overture, "The Wreckers" . . . . .	1909	—	2	505, 506
Song, "Chrysilla" . . . . .	1909	—	1	506
— "Anacreontic Ode" . . . . .	1909	—	1	506
SMYTHE, Miss Arabella (Soprano-singer) . . . . .	1870	—	1	314
SOLDAT, Miss Marie (Violinist) . . . . .	1888	—	1	415
SOLIVA, Carlo Evasio (Composer) . . . . .	—	—	—	—
Scena, "Unabitato luogo" . . . . .	1828	—	1	91
SOMERVELL, Dr. Arthur (Composer) . . . . .	—	—	—	—
Ballad, "Helen of Kirkconnel" (for Orchestra) . . . . .	1893	—	1	435
SOMERVILLE, Reginald (Composer) . . . . .	—	—	—	—
Scena, "Ballad of Thyra Lee" . . . . .	1903	—	1	480
SONG-CYCLE . . . . .	—	—	—	305
SONNLEITHNER, Dr. L. von . . . . .	—	—	—	318
SONTAG, Henriette [Countess Rossi] (So- prano-singer) . . . . .	1829	—	1	98
SOR, Ferdinand (Guitarist) . . . . .	1817	—	1	30
— (Composer) . . . . .	—	—	—	—
Concertante for Guitar and Strings . . . . .	1817	—	1	30
Air (MS.) . . . . .	1818	—	1	36
SPAGNOLETTI, Pietro (Violinist) . . . . .	1813	1834	62	9 to 127
— (Composer) . . . . .	—	—	—	—
Air varié for Violin, Wood and Horns . . . . .	1815	—	1	20
S.P.C.C. . . . .	—	—	—	407
SPECHT, Mlle Adeline (Contralto-singer) . . . . .	1830	—	1	101
SPIES, Mlle Hermine (Mezzo-soprano-singer) . . . . .	1889	—	1	419
SPOHR, Mme [Scheidler] (Harpist) . . . . .	1820	—	1	45
SPOHR, Dr. Ludwig (Violinist) . . . . .	1820	1843	6	44, 45 twice, 47, 181 twice
— (Conductor) . . . . .	1820	1843	3	45, 181 twice
— (Composer) . . . . .	—	—	—	—
Symphony, I, in E $\flat$ . . . . .	1820	1867	15	45 to 297
— II, in D minor . . . . .	1832	1871	11	113 to 328
— III, in C minor . . . . .	1831	1887	9	109 to 409
— IV, in F (Consecration [Power] of Sound) . . . . .	1835	1897	12	131 to 453
— V, in C minor . . . . .	1840	—	1	159
— VI, in G . . . . .	1840	1853	3	160, 212, 235
— VII, Op. 121 (for Double Orchestra) . . . . .	1842	—	1	173
— VIII, in G minor . . . . .	1848	—	1	206
— IX, in D minor (The Seasons) . . . . .	1842	1860	2	171, 260
— Part II, "Last Judgment" . . . . .	1847	—	1	200
Overture in F . . . . .	1821	1874	2	50, 344
— "Faust" . . . . .	1824	1885	7	69 to 401
— "Jessonda" . . . . .	1826	1886	25	79 to 405
— "Der Berg-geist" . . . . .	1826	1872	15	80 to 335
— "Pietro von Abano" . . . . .	1829	1851	4	96, 100, 142,
— "Last Judgment" . . . . .	1831	1847	2	107, 200 [222
— "Der Alchymist" . . . . .	1831	1880	9	109 to 377
— "Macbeth" . . . . .	1843	—	1	181
— "In Sinnenlust" . . . . .	1845	—	1	191
— "Alruna" . . . . .	1823	—	1	64
Concerto (No. 9), D minor, for Violin . . . . .	1849	1896	13	210 to 447
— "Nello stilo drammatico," for Violin . . . . .	1820	1884	12	44 to 396

NAMES AND WORKS.	Performance.		Total No. of concerts	PAGES.
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SPOHR, Dr. Ludwig (Composer)— <i>contd.</i>				
Concerto (unnumbered) for Violin . . . . .	1823	1862	2	63, 272
— in D for Violin . . . . .	1845	—	1	189
— in G (No. 11) for Violin . . . . .	1846	1852	2	195, 227
— in E (Op. 38) for Violin . . . . .	1853	—	1	232
— “Scena Cantante,” for Violin . . . . .	1858	1869	7	255 to 308
— in E minor (No. 7) for Violin . . . . .	1861	1876	3	266, 288, 354
— (No. 6), Recit. and Andante only, for Violin . . . . .	1879	—	1	370
— (No. 12), Op. 79, for Violin . . . . .	1848	—	1	207 [332
— (No. 2) for two Violins . . . . .	1845	1872	4	201, 237, 257,
— for String Quartett and Orchestra . . . . .	1846	—	1	197
— for Clarinet . . . . .	1833	—	1	120
Nonett for Strings, Wood and Horn . . . . .	1820	1855	3	47, 125, 242
Octett for Strings, Clarinet and two Horns . . . . .	1839	—	1	155
Double Quartett of Strings . . . . .	1829	1835	3	94, 106, 135
— — (No. 2) . . . . .	1852	—	1	226
Quintett for Wood-Wind and Pianoforte . . . . .	1844	—	1	185 [150
Quartett for Strings . . . . .	1820	1838	5	46, 65, 70, 79,
Pot-pourri for Violin (with Mayseder) . . . . .	1825	—	1	72
Duet for Harp and Violin . . . . .	1820	—	1	45
Andante for Violin . . . . .	1864	—	1	284
Air, “ Ah, chei giorni ” . . . . .	1833	—	1	120
Duet, “ Ah, che il mio cor ” . . . . .	1839	—	1	154
Scena, “ Ah, che in van ” . . . . .	1836	—	1	140
Duet, “ Ah, facciamo ” . . . . .	1836	1853	2	137, 235
Scena, “ Ah, sorrida ” . . . . .	1836	—	1	139
— “ Ah, un ombra ” . . . . .	1832	1835	2	113, 133
Duet, “ Bella Ninfa ” . . . . .	1830	1854	6	101, 120, 128, 196, 228, 238
{ Recit., “ Wie ist mir ” }	1845	1846	2	190, 198
{ Air, “ Blöder Thor ” }				
Duet, “ Calma, o bella ” . . . . .	1830	1853	4	101, 106, 128,
Scena, “ Che sento ” . . . . .	1831	—	1	106 [233
Duet, “ Children, pray this love ” . . . . .	1839	—	1	154
— “ Dearest, let thy footsteps ” . . . . .	1850	—	1	215 [233, 415
Air, “ Der Kriegeslust ” . . . . .	1840	1888	5	162, 179, 226,
— “ Di militari onori ” . . . . .	1854	1870	4	236, 243, 250,
Duet, “ Do not shun me ” . . . . .	1879	—	1	372 [312
— “ Entro del tempio ” . . . . .	1830	—	1	102
Trio, “ Even as they broke the cane ” . . . . .	1854	—	1	237
Duet, “ Fairest maiden ” . . . . .	1874	—	1	345
— “ Folg’ dem Freunde ” . . . . .	1856	—	1	247
— “ Forsake me not ” . . . . .	1854	—	1	238
{ Recit., “ Dare I believe ? ” }	1842	1848	2	173, 205
{ Air, “ Gentle thoughts ” }				
Duet, “ In Sinnenlust ” . . . . .	1845	1851	2	191, 223
Air, “ Ja, ich fühl’es ” . . . . .	1855	1875	2	242, 349
{ Recit., “ Der Hölle selbst ” }	1845	1853	5	191, 193, 198, [222, 234
{ Air, “ Liebe ist die Zarte ” }				
Scena, “ Love, how mighty ” . . . . .	1843	—	1	178
— “ Mi sospingi ” . . . . .	1830	1832	3	103, 106, 115
Trio, “ Night’s lingering shades ” . . . . .	1840	1851	2	159, 220
Duet, “ Now for him I loved ” . . . . .	1843	1865	3	181, 218, 286
Air, “ Oh, qual di pene ” . . . . .	1837	—	1	146
— “ Oh, what is man ? ” . . . . .	1843	—	1	177
Quartett and Chorus from “ Jessonda ” . . . . .	1851	—	1	221



NAMES AND WORKS.	Performance.		Total No. of concerts	PAGES.
	First.	Last.		
SPOHR, Dr. Ludwig (Composer)— <i>contd.</i>				
Trio, "Qual canna" . . . . .	1833	1836	2	121, 140
Air, "Questi affetti" . . . . .	1887	—	1	410
— "Rose, softly blooming" . . . . .	1878	1880	2	365, 375
Duet, "Segui, o cara" . . . . .	1828	1862	3	89, 109, 270
Selection from "Faust" . . . . .	1844	—	1	186
— from "The Last Judgment" . . . . .	1831	—	1	107
Trio, "Sen fugge" . . . . .	1830	1860	2	102, 261
Duet, "She blooms a flow'ret" . . . . .	1838	—	1	149
{Recit., "Le notte fuggi"}				
{Air, "Si, lo sento"}	1826	1863	13	80 to 276
Air, "Stille noch dies Wuth" . . . . .	1843	1850	2	180, 215
Scena, "Stolto me" . . . . .	1835	—	1	134
Air, "Tears of sorrow" . . . . .	1837	1839	2	144, 155
Quintett, "Tell me, good Ali" . . . . .	1851	—	1	220
Air, "The Bird and the Maiden" . . . . .	1884	—	1	398
— "Thus my cherished love" . . . . .	1861	—	1	265
Air, "Tu che sei" . . . . .	1865	—	1	285 [332
Scena, "Tu m' abbandoni" . . . . .	1829	1872	4	95, 133, 262,
Air, "Va s' bramando" . . . . .	1835	1855	2	134, 241,
— "Vorrei chiamarmi la sua" . . . . .	1879	—	1	370
— "When this scene" . . . . .	1858	—	1	255
Air and Chorus, "Yes, lovely Kune- gunda" . . . . .	1850	—	1	217
Quintett, "Zemira, children" . . . . .	1841	1844	2	166, 185
SPONTINI, Luigi G. P. (Composer)				
Overture, "Fernand Cortez" . . . . .	1820	—	1	46
— "Olimpia" . . . . .	1825	1899	2	74, 462
— "La Vestale" . . . . .	1881	1910	2	380, 509
Trio, "E ver'—gli dissi" . . . . .	1818	—	1	34
Air, "Hélas ! il n'est plus" . . . . .	1852	—	1	227
— "O Vaterland !" . . . . .	1840	—	1	162
STABBACH, Miss Georgina (Soprano-singer)	1854	—	1	237
STAFFA, Isle of . . . . .	—	—	—	110
STAINER, Sir John . . . . .	—	—	—	383, 433
STANDARD of Pitch . . . . .	—	—	—	446
STANFORD, Sir Charles V. (Conductor)	1882	1912	11	387 to the end
— (Composer) . . . . .	—	—	—	—
Symphony, "Irish" . . . . .	1893	—	1	436
— "L' Allegro ed Il Pensieroso" . . . . .	1895	—	1	444
— No. 9, in D minor . . . . .	1912	—	1	512
Overture, "The Veiled Prophet" . . . . .	1882	—	1	387
— "Œdipus Rex" . . . . .	1888	1892	2	412, 430
Concerto in G for Pianoforte . . . . .	1897	—	1	453
— in A minor for Clarinet . . . . .	1904	—	1	484
— in D for Violin . . . . .	1905	—	1	487
Suite in D for Violin . . . . .	1889	—	1	417
Variations on "Down among the dead men," for Pianoforte and Orchestra	1899	—	1	462
Irish Rhapsody, I, in D minor . . . . .	1903	1907	2	479, 494
— II, in F minor . . . . .	1906	—	1	490
Song, "Come away, Death" . . . . .	1898	—	1	458
Scena, "Die Wallfahrt noch Kerlaar" . . . . .	1903	—	1	481
Duet, "Hark, her step" . . . . .	1887	—	1	408
Song, "The Battle of Pelusium" . . . . .	1898	—	1	458
— "There's a bower of roses" . . . . .	1885	—	1	401
STATE Concert . . . . .	—	—	—	403
STAUDIGL, Joseph (Bass-singer)	1843	1853	12	179 to 233



NAMES AND WORKS.	Performance.		Total No. of concerts	PAGES.
	First.	Last.		
STAVENHAGEN, Bernard (Pianist) . . . . .	1891	1895	2	425, 444
— (Composer) . . . . .	—	—	—	—
Concerto in B minor for Pianoforte . . . . .	1895	—	1	444
Pianoforte Solo, "Pastorale" . . . . .	1891	—	1	425
STEBL, Miss (Contralto-singer) . . . . .	1846	—	1	197
STEEL, Miss Kate (Contralto-singer) . . . . .	1877	—	1	361
STEIBELT, Daniel (Composer) . . . . .	—	—	—	—
Concerto and Rondo (with Choral Parts) for Pianoforte . . . . .	1822	—	1	56
STEINBERG, — (Composer) . . . . .	—	—	—	—
Fantaisie Dramatique (Op. 9) . . . . .	1911	—	1	513
STELLER, — (Tenor-singer) . . . . .	1861	—	1	267
STEPHENS, Miss Catherine [Countess of Essex] (Soprano-singer) . . . . .	1814	1827	16	14 to 84
STEPHENS, Charles E. (Accompanist and Conductor) . . . . .	1883	1891	2	393, 425
— (Composer) . . . . .	—	—	—	—
Symphony in G minor . . . . .	1891	—	1	425
Overture, "A Recollection of the Past" . . . . .	1880	—	1	375
STEPHENS, S. J. . . . .	—	—	—	384
STERLING, Mme Antoinette (Contralto- singer) . . . . .	1874	1886	3	344, 377, 405
STERN, Leo ('Cellist) . . . . .	1896	—	1	448
"STERNDALÉ-BENNETT" Prize . . . . .	—	—	—	332
STEWARDS . . . . .	—	—	—	386
STEWART, Professor Sir Robert . . . . .	—	—	—	342
STOCKHAUSEN, Mme Fanny N. (Soprano- singer) . . . . .	1827	1840	18	87 to 160 [329
STOCKHAUSEN, Julius (Baritone-singer) . . . . .	1851	1871	4	221, 223, 328,
STOCKHOLM . . . . .	—	—	—	256
STOCKMARR, Mlle Johanna (Pianist) . . . . .	1907	—	1	496
STRADELLA, Alessandro (Composer) . . . . .	—	—	—	[354
Air, "Pietà, signor" . . . . .	1853	1876	4	233, 279, 295,
— "Se i miei sospiri" . . . . .	1852	—	1	225
Scena, "Il Nerone" (scored by Costa) . . . . .	1874	—	1	346
STRAUS, Ludwig (Violinist) . . . . .	1861	1881	14	265 to 382
STRAUSS, Joseph (Composer) . . . . .	—	—	—	—
Symphony in E $\flat$ . . . . .	1840	—	1	162
STRAUSS, Richard (Conductor) . . . . .	1899	—	1	463
— (Composer) . . . . .	—	—	—	—
Symphonic Poem, "Don Juan" . . . . .	1907	—	1	496
— — "Till Eulenspiegel" . . . . .	1903	1909	3	480, 499, 506
— — "Tod und Verklärung" . . . . .	1899	1904	2	463, 483
Song, "Wiegenlied" . . . . .	1908	1910	2	501, 509
— "Caecilie" . . . . .	1908	—	1	501
— "Allerseelen" . . . . .	1904	—	1	483
— "Heimliche Aufforderung" . . . . .	1910	—	1	509
STRETTON, George (Bass-singer) . . . . .	1838	—	1	148
STRONG, Mrs. Susan (Soprano-singer) . . . . .	1903	—	1	479
STUMPF . . . . .	—	—	—	152
STUNTZ, Theodore (Composer) . . . . .	—	—	—	—
Air, "Non v'e più barbaro" . . . . .	1835	—	1	132
SUCH, Henry (Violinist) . . . . .	1898	—	1	458
SULLIVAN, Sir Arthur S. (Conductor) . . . . .	1885	1887	18	400 to 410
— (Composer) . . . . .	—	—	—	—
Symphony in E minor . . . . .	1880	—	1	376
Overture, "Di Ballo" . . . . .	1887	1894	3	410, 419, 441

NAMES AND WORKS.	Performance.		Total No. of concerts	PAGES.
	First.	Last.		
SULLIVAN, Sir Arthur S. (Composer)— <i>contd.</i>				
Overture, "In Memoriam" . . . . .	1870	1896	4	313, 363, 397, 447 [468, 490
— "Macbeth" . . . . .	1890	1906	5	423, 435, 460,
— "Marmion" . . . . .	1867	1874	2	297, 346
— "The Light of the World" (Part II)	1886	1895	2	404, 444
— "The Tempest" (Act IV) . . . . .	1875	1907	3	351, 453, 495
Incidental Music, "The Tempest" . . . . .	1875	—	1	351
Pastoral Introduction, "The Light of the World" . . . . .	1886	—	1	404
Imperial March . . . . .	1893	—	1	437
Song, "Come, Margarita, come" . . . . .	1897	—	1	452
Duet, "How sweet the moonlight" . . . . .	1885	—	1	401
Ode, "I wish to tune my quiv'ring lyre" . . . . .	1870	1885	2	313, 401
Song, "Rebecca's Prayer" (Ivanhoe) . . . . .	1892	—	1	431
Air, "The Willow Song" . . . . .	1890	—	1	422
Song, "Thou art passing hence" . . . . .	1877	—	1	364
"SUNDAY Times, Tho" . . . . .	—	—	—	240
SURREY Theatre . . . . .	—	—	—	147
SVENSDEN, Johan S. (Conductor) . . . . .	1888	—	2	415 twice
— (Composer) . . . . .	—	—	—	—
Symphony in D . . . . .	1888	—	1	414
Overture, "Sigurd Slembe" . . . . .	1881	—	1	380
Norwegian Rhapsody (No. 2) . . . . .	1888	—	1	413
"Carnival in Paris," for Orchestra . . . . .	1908	—	1	502
SVENSDEN, OLUF (Flautist) . . . . .	1861	1885	9	264 to 399
"SWAN of Erin" . . . . .	—	—	—	214
SWEDISH Melodies . . . . .	1857	—	1	249
SZARVARDY, Mme. <i>See</i> CLAUSS				
SZENDY, — (Composer) . . . . .	—	—	—	—
Rhapsodie Hongroise for Pianoforte . . . . .	1899	—	1	461
SZIMANOWSKA, Mme Marie (Pianist) . . . . .	1824	—	1	69
T				
TABLES of Composers and Works and of Performers and Conductors } . . . . .	—	—	— {	59, 116, 174, 228, 274, 336, 389, 475, 516
TAMBURINI, Antonio (Baritone-singer) . . . . .	1832	1848	9	116 to 206
TANNER, Gordon (Violinist) . . . . .	1903	—	1	479
TARTINI, Giuseppe (Composer) . . . . .	—	—	—	—
"Il Trillo del Diavolo" . . . . .	1858	1872	2	254, 333
Pastoral Suite for 'Cello . . . . .	1863	—	1	279
TAUBERT, Carl G. W. (Composer) . . . . .	—	—	—	—
Lied, "Des Knaben Wunderhorn" . . . . .	1866	—	1	290
Song, "My darling was so fair" . . . . .	1876	—	1	354
— "Cradle-Song" . . . . .	1876	—	1	358 [125
TAYLOR, Edward (Bass-singer) . . . . .	1831	1834	4	107, 109, 121,
TAYLOR, Gerhard (Harpist) . . . . .	1816	—	1	23
TAYLOR, S. Coleridge (Conductor) . . . . .	1906	—	1	492
— (Composer) . . . . .	—	—	—	—
Orchestral Ballade in A minor . . . . .	1899	—	1	461
Suite, "An Every-day Romance" . . . . .	1900	—	1	466
Variations on an African Theme . . . . .	1906	—	1	492
Song, "Sons of the Sea" . . . . .	1910	—	1	510
TEMPLE Church . . . . .	—	—	—	268, 289
TENNANT, — (Tenor-singer) . . . . .	1860	1862	3	262, 267, 270
TERCENTENARY of Shakespeare . . . . .	—	—	—	280

NAMES AND WORKS.	Performance.		Total No. of concerts	PAGES.
	First.	Last.		
TERRAIL, J. (Alto-singer) . . . . .	1817	1824	6	30, 35, 47, 55 twice, 66
TERTIS, Lionel (Viola-player) . . . . .	1908	1911	2	500, 514
TEYTE, Miss Maggie (Soprano-singer) . . . . .	1911	—	1	512 [173, 217]
THALBERG, Sigismund (Pianist) . . . . .	1836	1850	5	140, 141, 146,
— (Composer) . . . . .	—	—	—	—
Grand Fantasia for Pianoforte . . . . .	1836	—	1	140
Caprice (No. 2) for Pianoforte . . . . .	1836	—	1	141
Fantasia on “ Don Giovanni ” . . . . .	1842	—	1	173
— on “ La Sonnambula ” . . . . .	1842	—	1	173
— on “ Mosé in Egitto ” . . . . .	1837	—	1	146
Variations, “ L’ Elisir d’ Amore ” . . . . .	1850	—	1	217
THATCHED House Club . . . . .	—	—	—	53
THEATRE, The Court (Dresden) . . . . .	—	—	—	129 note
— Covent Garden . . . . .	—	—	—	76, 395
— Drury Lane . . . . .	—	—	—	289, 395
— Her Majesty’s . . . . .	—	—	—	193, 280, 285,
— Kärnthnerthor (Berlin) . . . . .	—	—	—	70 [289, 294]
— Lyrique (Paris) . . . . .	—	—	—	294
— Royal (Hanover) . . . . .	—	—	—	280
— Royal (Stockholm) . . . . .	—	—	—	249, 364
— Stadt (Cologne) . . . . .	—	—	—	411
— The King’s . . . . .	—	—	—	3, 99, 112, 136
THILLON, Mme A. (Soprano-singer) . . . . .	1844	—	1	187
THOMAS, Arthur Goring- (Composer). . . . .	—	—	—	—
Song, “ A Lake and a Fairy Boat ” . . . . .	1886	—	1	405
Duet, “ Amours villageois ” . . . . .	1890	—	1	423
Song, “ A Summer Night ” . . . . .	1896	—	1	448
— “ My heart is weary ” . . . . .	1898	—	1	457
Duet, “ Night Hymn at Sea ” . . . . .	1890	—	1	423
“ Polacca ” (from “ Esmeralda ”). . . . .	1891	—	1	425
Air, “ O river, dear river ” . . . . .	1887	—	1	407
Scena, “ Scène religieuse ” . . . . .	1884	—	1	397
Song, “ Winds in the Trees ” . . . . .	1886	—	1	405
THOMAS, C. L. Ambroise (Composer) . . . . .	—	—	—	—
Air, “ Du Livre ” (Hamlet) . . . . .	1884	—	1	396
— “ Addio dicea ” . . . . .	1891	—	1	427
Scena, “ A vos jeux ” . . . . .	1894	1903	2	439, 479
Air, “ Amour, douce ivresse ” . . . . .	1851	—	1	223
— “ Plaignez la pauvre ” . . . . .	1857	—	1	251
— “ Connais-tu le pays ? ” . . . . .	1877	—	1	362
Polacca, “ Io son Titania ” . . . . .	1892	1902	2	429, 473
Air, “ Non conosci il bel suol ” . . . . .	1896	—	1	449
THOMAS, Edward W. (Violinist) . . . . .	1838	1845	2	150, 190
THOMAS, Harold R. (Pianist) . . . . .	1864	—	1	282
— (Composer) . . . . .	—	—	—	—
Overture, “ Mountain, Lake & Moorland ” . . . . .	1880	—	1	374
THOMAS, John [Pencerdd Gwalia] (Harpist) . . . . .	1852	1877	2	226, 362
— (Composer) . . . . .	—	—	—	—
Concerto in E♭ for Harp . . . . .	1852	—	1	226
THOMAS, Lewis Wm. (Bass-singer) . . . . .	1866	—	1	290
THOMPSON, Arthur (Tenor-singer) . . . . .	1885	—	1	400
THOMPSON, Sir Henry . . . . .	—	—	—	199, 236
THOMSON, Miss Augusta (Soprano-singer) . . . . .	1859	1861	3	257, 261, 265
THOMSON, César (Violinist) . . . . .	1894	—	1	441
THORLEY, W. Handel (Composer) . . . . .	—	—	—	—
Shakespeare Impression, “ Macbeth ” . . . . .	1900	—	1	466
THORNTON, Miss (Soprano-singer) . . . . .	1851	—	1	220

NAMES AND WORKS.	Performance.		Total No. of concerts	PAGES.
	First.	Last.		
THREE Choirs' Festival . . . . .	—	—	—	17 [372
THURSBY, Miss Emma (Soprano-singer) . . . . .	1878	1879	4	367 twice, 370,
TIMANOFF, Mlle Vera (Pianist) . . . . .	1880	1881	2	376, 381
"TIMES, The" . . . . .	—	—	—	124, 269
TITIENS, Mlle Teresa C. J. (Soprano-singer) . . . . .	1862	1875	18	271, 272, 273 to [352
TOLBECQUE, Auguste J. (Violinist) . . . . .	1831	1838	11	105 to 150,
TOULMIN, Mrs. Fanny (Contralto-singer) . . . . .	1840	—	1	161
TRACEY, Miss Minnie (Soprano-singer) . . . . .	1904	—	1	483
TREBELL-BETTINI. See BETTINI				
TREBELL, Mlle Antoinette [Mme Antonia Dolores] (Soprano-singer) . . . . .	1886	1905	3	403, 417, 487,
TREE, Charles (Baritone-singer) . . . . .	1908	—	1	499
TREE, Miss M. (Contralto-singer) . . . . .	1823	—	1	62
TREE, Sir H. Beerbohm . . . . .	—	—	—	433
TREFFZ, Miss Jetty De (Soprano-singer) . . . . .	1849	—	1	211
TREMELLI, Mlle (Contralto-singer) . . . . .	1889	—	1	418
TRIALS of New Works . . . . .	—	—	—	87, 259
TRINITY College, Dublin . . . . .	—	—	—	342
— College of Music, London . . . . .	—	—	—	275
TSCHAIKOWSKY, P. I. (Conductor) . . . . .	1888	1893	3	413, 417, 436
— (Composer) . . . . .	—	—	—	[481, 500, 510
Symphony, IV, in F minor . . . . .	1893	1910	6	436, 463, 469,
— V, in E minor . . . . .	1902	1908	3	474, 492, 499
— "Pathétique," VI, in B minor . . . . .	1894	1911	6	439 twice, 472, 487, 506, 515
Overture, "Romeo and Juliet" . . . . .	1901	1911	2	470, 514
Concerto for Pianoforte in B $\flat$ minor . . . . .	1889	1909	7	417 to 505
— for Violin in D . . . . .	1901	1908	4	471, 487, 491,
Serenade for Strings . . . . .	1888	1902	2	413, 473 [501
Thème varié in G (Suite III) . . . . .	1888	1908	4	413, 465, 495,
Suite in D (Op. 43) . . . . .	1889	—	1	417 [501
Fantaisie de Concert (Pianoforte and Orchestra) . . . . .	1894	—	1	440
Variations for 'Cello and Orchestra . . . . .	1897	—	1	454
— "Sur un thème rococo," for 'Cello . . . . .	1902	—	1	473
Capriccio Italien (Op. 45) . . . . .	1902	—	1	474
Fantasia, "Francesca da Rimini" . . . . .	1904	1911	3	484, 505, 513
Serenade mélancolique for Violin . . . . .	1907	—	1	496
Song, "Air des Adieux" . . . . .	1907	—	1	494
Romance, "Gesegnet seid mir Wald" . . . . .	1894	—	1	440
Serenade, "In the balmy night" (scored by Glazounow) . . . . .	1894	—	1	440
TUA, Mlle Teresina (Violinist) . . . . .	1883	1889	2	393, 419
TULLY, Charles (Horn-player) . . . . .	1818	1819	5	33 to 134
TULLY, James (Bassoonist) . . . . .	1813	1831	6	8, 9, 11, 19, 101,
TULOU, Jean Louis (Flautist) . . . . .	1821	—	2	50, 51 [106
— (Composer) . . . . .	—	—	—	
Concerto for Flute . . . . .	1821	—	1	50
Fantasia for Flute . . . . .	1821	—	1	51
Concertante (Flute, Oboe, Fagotto, Horn) . . . . .	1825	—	1	76
TUNING-FORKS . . . . .	—	—	—	446
TURLE, James . . . . .	—	—	—	88, 142
TYLER, George (Clarinetist) . . . . .	1868	—	1	300

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UBRICH, Mlle Asminde (Soprano-singer) . . . . .	1866	—	1	290
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NAMES AND WORKS.	Performance.		Total No. of concerts	PAGES.
	First.	Last.		
UCELLI, Caroline . . . . .	—	—	—	204
URSO, Mme Camilla (Violinist) . . . . .	1872	—	1	333
V				
VACCARI, François (Viola and Violinist) . . . . .	1813	1823	10	9 to 62
— (Composer) . . . . .	—	—	—	—
Concerto for Violin . . . . .	1823	—	1	62
VALANTINE & Co. (Sheffield) . . . . .	—	—	—	446
VALDA, Mme Giulia (Soprano-singer) . . . . .	1891	1892	2	425, 428
VALDI, Mlle Gelmina (Contralto-singer) . . . . .	1873	—	1	339 [407
VALLERIA, Mlle Alwina (Soprano-singer) . . . . .	1873	1887	4	340, 392, 398,
VARESI, Mlle (Soprano-singer) . . . . .	1875	1876	2	351, 357
VARIATIONS . . . . .	—	—	—	245
VAUGHAN, Thomas (Tenor-singer) . . . . .	1813	1831	10	11 to 107
VAUGHAN, Mrs. (Soprano-singer) . . . . .	1813	1814	2	11, 13
VECSEY, Franz von (Violinist) . . . . .	1905	1908	2	488, 499
VENABLES, Leonard C. . . . .	—	—	—	378
VENEZIA, Franco da (Composer) . . . . .	—	—	—	—
Concertstück in A $\flat$ for Pianoforte . . . . .	1904	—	1	483
VENICE . . . . .	—	—	—	390
VERA, Mlle Sophie (Soprano-singer) . . . . .	1846	—	1	198
VERDI, Giuseppe (Composer) . . . . .	—	—	—	—
Air, "Ah, si mio ben" . . . . .	1880	—	1	37
— "Caro nome" . . . . .	1869	1903	3	308, 340, 480
— "Celeste Aïda" . . . . .	1879	—	1	371
— "Ciel pietoso" . . . . .	1844	—	1	185
— "Ciel qui faci" . . . . .	1847	—	1	201
— "D' Amor sull' ali rosei" . . . . .	1857	—	1	252
Romance, "Eri tu" . . . . .	1864	1869	2	284, 308
— "Ernani involami" . . . . .	1871	—	1	329
Quintett, "E scherzo" . . . . .	1866	—	1	292
Air, "La mia letizia" . . . . .	1867	—	1	296
Bolero (Les Vêpres Siciliennes) . . . . .	1876	—	1	357
Air, "Mi parca" . . . . .	1899	—	1	461
Duet, "Parigi, o cara" . . . . .	1871	—	1	329
Air, "Ritorna vincitor" . . . . .	1892	1898	2	431, 458
Duet, "Si la stanchezza" . . . . .	1867	1869	2	297, 309
— "Tutte le feste" . . . . .	1863	1872	3	277, 308, 335
VERE, Clementine De. See SAPIO				
VERGER, — (Baritone-singer) . . . . .	1869	—	1	308
VERHULST . . . . .	—	—	—	256
VERLET, Miss Alice (Soprano-singer) . . . . .	1909	—	1	506
VERMEUDEN . . . . .	—	—	—	142
VERNE, Miss Adela (Pianist) . . . . .	1903	—	1	480
VESTRIS, Mme (Contralto-singer) . . . . .	1824	—	1	68
VIARDOT, Mme [Garcia] (Mezzo-soprano-singer) . . . . .	1848	1856	5	[247 twice 208, 234, 235,
VIARDOT, Paul (Violinist) . . . . .	1877	—	1	361
VIENNA . . . . .	—	—	—	72, 317
VIEUXTEMPS, Henri (Violinist) . . . . .	1834	1861	10	128 to 265
— (Composer) . . . . .	—	—	—	—
Concerto for Violin . . . . .	1841	—	1	166
— (new) for Violin . . . . .	1845	1846	2	190, 198 [377
— in E (Adagio and Rondo) . . . . .	1869	1880	4	307, 339, 350,
— (No. 4) in D minor . . . . .	1853	1896	3	233, 421, 448
— (No. 5) in A minor . . . . .	1875	—	1	352
Caprice for Violin . . . . .	1841	—	1	168



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VIEUXTEMPS, Henri (Composer)— <i>contd.</i>				
Fantasia appassionata for Violin . . .	1861	1887	2	265, 409
Ballade and Polonaise for Violin . . .	1877	1883	2	364, 393
Introduction and Rondo for Violin . . .	1887	—	1	410
VIGO, Mme (Contralto-singer) . . .	1826	—	1	79
VILLOWEN, Mme L. (Soprano-singer) . . .	1840	—	1	159
VILLOWEN, Mme E. V. Caton- (Soprano-singer) . . .	1840	—	1	159
VINCENT, Miss Ruth (Soprano-singer) . . .	1911	—	1	513
VINCI, Leonardo (Composer) . . .	—	—	—	—
Air, "Se il ciel" (1730) . . .	1879	—	1	372
VIOTTI, G. B. (Violinist) . . .	1813	1815	4	10, 14, 15, 19, 20
— (Composer) . . .	—	—	—	—
Concerto in A minor for Violin . . .	1862	1877	2	269, 363
— arranged for String Quartett, Concer- tante . . .	1815	—	1	20
Concertante for two Violins and 'Cello . . .	1815	—	1	19
— for two Violins . . .	1819	—	1	39
String Quartett . . .	1813	—	1	10
VIVALDI, Antonio (Composer) . . .	—	—	—	—
Concerto for Strings (revised by Franko) . . .	1911	—	1	513
VIZZANI, — (Tenor-singer) . . .	1872	—	1	334
VOCE Humana . . .	—	—	—	41
VOGEL, <sup>1</sup> — (Composer) . . .	—	—	—	—
Overture, "Demophoon" . . .	1814	1817	2	14, 32
VOGT, Gustave (Oboist) . . .	1825	—	1	73
— (Composer) . . .	—	—	—	—
Concerto for Oboe . . .	1825	—	1	73
Fantasia for Oboe . . .	1828	—	1	89
VOLKMANN, Friedrich R. (Composer) . . .	—	—	—	—
Concerto for 'Cello in A minor . . .	1897	—	1	455
VOLPINI, Mme (Soprano-singer) . . .	1869	—	1	308
VRUGT, W. F. De C. (Tenor-singer) . . .	1834	1842	2	128, 173
W				
WADMORE, J. L. (Bass-singer) . . .	1875	1877	3	350, 354, 361
WAETZIG, — (Bassoonist) . . .	1853	—	1	232
WAGNER Festival . . .	—	—	—	358
WAGNER, W. Richard (Conductor) . . .	1855	—	8	241 to 244
— (Composer) . . .	—	—	—	—
Overture, "Der Fliegende Holländer" . . .	1873	1910	10	339 to 510
— "Die Meistersinger" . . .	1876	1909	12	358 to 505
— "Eine Faust Ouvertüre" . . .	1894	1911	3	441, 465, 514
— "Lohengrin" . . .	1855	1876	4	241, 303, 313,
— "Parsifal" . . .	1883	1901	2	391, 470 [356
— "Rienzi" . . .	1865	1871	2	287, 328
— "Tannhäuser" . . .	1855	1911	14	242 to 514
— "Tristan und Isolde" . . .	1900	1908	2	466, 500
— — — (with "Liebestod" for Or- chestra) . . .	1883	1908	4	392, 419, 466,
"Charfreitags-Zauber" . . .	1883	1902	2	392, 475
"Der Ritt der Walküren" . . .	1883	1902	3	392, 444, 475
Huldigung's Marsch . . .	1878	—	1	366 [515
Kaiser-Marsch . . .	1891	1911	4	427, 452, 475,
March from "Tannhäuser" . . .	1863	1869	2	277, 308
Selection (Wedding Music, etc.), "Lohen- grin" . . .	1855	—	1	241

<sup>1</sup> Printed "Pogel" in 1814.

NAMES AND WORKS.	Performance.		Total No. of concerts	PAGES.
	First.	Last.		
WAGNER, W. Richard (Composer)— <i>contd.</i>				
“Siegfried-Idyll” . . . . .	1888	1902	3	414, 431, 474
“Siegfried’s Rhein-fahrt” . . . . .	1901	—	1	469
“The Gods entering Walhalla” . . . . .	1900	1910	2	465, 508 <sup>is</sup>
“Waldweben” (arranged by Zumpe) . . . . .	1908	—	1	501
Scene, “Air du Printemps” . . . . .	1907	—	1	496
Fantasy, “Blick ich umher” . . . . .	1886	1889	2	404, 418
Scena, “Cigno fedel” . . . . .	1880	—	1	376
Air, “Elizabeth’s Prayer” . . . . .	1875	1910	6	350, 371, 382, 392, 422, 509
Final Scene, “Götterdämmerung” . . . . .	1906	—	1	490
Forge Songs (2), “Siegfried” . . . . .	1909	—	1	505
Four Songs (scored by Mottl)	(a) “Der Engel” . . . . .	1905	—	1 486
	(b) “Stehe still” . . . . .	1905	—	1 486
	(c) “Schmerzen” . . . . .	1905	—	1 486
	(d) “Träume” . . . . .	1902	1905	2 475, 486
Isolde’s Narration to Brangaena . . . . .	1910	—	1	509
Song, “Les Deux Grenadiers” (scored by Clarence Lucas and Bastide) . . . . .	1896	1910	2	448, 510 [436
Scena, “Liebestod” (Tristan) . . . . .	1877	1905	4	361, 392, 419,
Lied, “Wiegen-lied” . . . . .	1902	—	1	475
Air, “Nel rimirar” . . . . .	1900	—	1	466
— “Oh du mein holder” . . . . .	1875	—	1	351
— “Preis-lied” . . . . .	1870	1905	7	311, 398, 401, 425, 452, 465, [488
Scena and Duet (Act III), “Die Walküre” . . . . .	1900	—	1	465
Song, “Trafft ihr das Schiff” . . . . .	1883	—	1	392
Monologue, “Was düftet doch der Flieder” . . . . .	1892	—	1	430
Wotan’s “Abschied und Feuer-Zauber” . . . . .	1879	1906	3	371, 421, 490
WALLACE, William V. (Composer) . . . . .	—	—	—	—
Overture, “Lurline” . . . . .	1889	—	1	418
Scena, “O Rank, thou hast thy shackles” . . . . .	1865	—	1	286
WALLACE, William, Hon. Sec. (Composer)	—	—	—	—
Symphonic Poem (No. 4) . . . . .	1901	—	1	469
— — “Villon” (No. 6) . . . . .	1910	—	1	508
WALLENREITER, Carl (Bass-singer) . . . . .	1868	—	1	301
WALMISLEY, Thomas Attwood . . . . .	—	—	—	94
WALMISLEY, Thomas Forbes . . . . .	—	—	—	53
WALSH, — (Publisher) . . . . .	—	—	—	369
WALTER, Gustav (Tenor-singer) . . . . .	1872	1874	2	334, 345
WALTER, Bruno (Conductor) . . . . .	1909	—	3	505, 506 twice
WALTHER, Paul F. . . . .	—	—	—	320
WARD, Cornelius (Timpanist) . . . . .	—	—	—	137
WARE, Mme Irene (Soprano-singer) . . . . .	1877	—	1	361
WARNOTS, Mlle Elly B. (Soprano-singer) . . . . .	1885	—	1	399, 400
WARTEL, — (Tenor-singer) . . . . .	1849	—	1	212
WARTENSEE, Xavier S. von . . . . .	—	—	—	88
WATERSON, James . . . . .	—	—	—	337
WATTS, W. (Viola and Violinist) . . . . .	1813	1841	35	9 to 166
WEBB, F. Gilbert (Writer of Analyses) . . . . .	—	—	—	493
WEBBE, Saml., junr. (“At the Piano”) . . . . .	1817	—	1	32
WEBER, Carl M. F. E. von (“At the Piano”) . . . . .	1826	—	1	78
— (Composer) . . . . .	—	—	—	—
Overture { “The Ruler of the Spirits” } . . . . .	1826	1890	43	80 to 420
— { “Der Beherrscher der Geister” } . . . . .	—	—	—	—
— “Der Freischütz” . . . . .	1824	1894	48	66 to 441
— “Euryanthe” . . . . .	1825	1896	50	72 to 449
— “Jubilee” . . . . .	1826	1898	43	80 to 460

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	First.	Last.		
WEBER, Carl M. F. E. von (Composer)— <i>contd.</i>				
Overture, "Oberon" . . . . .	1827	1908	49	84 to 500
— "Preciosa" . . . . .	1825	1892	21	73 to 429
Concerto in E $\flat$ for Pianoforte . . . . .	1825	1870	6	74, 164, 200, 225, 277, 312
Concertstück for Pianoforte . . . . .	1836	1897	13	138 to 453
Concerto for Clarinet . . . . .	1836	—	1	138
Fantasia for Pianoforte . . . . .	1828	—	1	91
— for Clarinet . . . . .	1834	—	1	126
Adagio and Allegro for Clarinet . . . . .	1837	—	1	144
L'Invitation à la Valse (scored by Berlioz)	1883	—	1	391
Moto continuo (Sonata in C) for Pianoforte	1908	—	1	501
Scena, "Ah! dove mai" . . . . .	1831	—	1	106
Air, "Ah! vana illusion" . . . . .	1861	—	1	266
{ Recit., "Wie nahe mir" }				
{ Air, "Alles pflegt" } . . . . .	1837	1885	14	146 to 401
Quartett and Chorus, "Alziam" . . . . .	1831	1837	2	109, 145
Duet, "Come, be gay!" . . . . .	1842	1861	5	172, 201, 231,
Air, "Donzella nata" . . . . .	1868	—	1	302 [255, 264
— "Du, mein Heil" . . . . .	1857	—	1	250
— "Einst träumte" . . . . .	1902	—	1	472
— "En vain au ciel" . . . . .	1872	—	1	335
Scena, "Fern von ihm" . . . . .	1835	1846	3	134, 162, 196
Finale (No. 2) from "Oberon" . . . . .	1841	—	1	165 [463
Air, "Glocklein im Thale" . . . . .	1832	1899	4	115, 291, 352,
Song, "Haste, nor lose the favouring hour" . . . . .	1825	—	1	73
{ Recit., "Misera me" }				
{ Air, "Ho spavento" } . . . . .	1829	1852	3	97, 101, 225
Scena, "La dolce speranza" . . . . .	1826	—	1	78
Air, "La nonna mia" . . . . .	1866	—	1	291
Scena, "Le calme dans mon âme" . . . . .	1851	1859	2	223, 258
— "Le calme se repand" . . . . .	1841	—	1	167 [470
— "Leise, leise" (Piano, piano) . . . . .	1867	1901	4	297, 410, 426,
— "Non paventar" . . . . .	1843	1880	2	179, 374
Scena { "Ocean, thou mighty monster" }				
{ "Ozean, du Ungeheuer" } . . . . .	1841	1889	9	165 to 419
Air, "Oh! 'tis a glorious sight" . . . . .	1834	1854	2	129, 237
{ Recit., "Of all Heav'n's gifts" }				
{ Air, "O praise the Lord" } . . . . .	1854	—	1	237
Quartett, "Over the dark blue waters" . . . . .	1831	—	1	109
Scena, "Pace, ardente" . . . . .	1830	1836	2	101, 139
Polacca from "Der Freischütz" . . . . .	1867	—	1	296
Scena from "Portia" . . . . .	1852	—	1	226
Duet, "Schelm halt fest" . . . . .	1839	—	1	156
Air, "Schweig, schweig" . . . . .	1852	—	1	227
— "Soft airs around me" . . . . .	1854	—	1	238 [346
— "Softly sighs" . . . . .	1825	1874	5	73, 91, 216, 239,
Solo and Chorus with Dialogue, "Pre- ciosa" . . . . .	1882	—	1	388
Air, "Though clouds" . . . . .	1888	—	1	412
Scena { "Through the forests" }				
{ "Durch die Wälder" } . . . . .	1826	1900	7	78 to 465
Scena, "Tutto un concerto" . . . . .	1833	—	1	121
— "Und ob die Wolke" . . . . .	1868	1869	2	302, 306
— "Vicin mi sta" . . . . .	1830	1839	3	101, 109 154
Duet, "Vieni, i lor tormenti" . . . . .	1836	—	1	138
Air, "Waft me, ye zephyrs" . . . . .	1882	—	1	388

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WEBER, Carl M. F. E. von (Composer)— <i>contd.</i>				
Serenade, "When the orb of day" . . .	1876	1877	2	356, 361
{ Recit., "Wo berg' ich mich" } . . .	1844	1878	7	185 to 444
{ Air, "So weih' ich mich" } . . .	1827	—	1	83
Scena, "Yes, even love" . . .	1816	1837	55	24 to 146
WEICHSSEL, F. (Violinist) . . .	—	—	—	—
WEIGL [Wieg], Joseph (Composer) . . .	1826	—	1	79
Vocal Quartett, "Stupefatto" . . .	—	—	—	66
WEIMAR . . .	1906	—	1	490
WEINGARTNER, P. F. von (Conductor) . . .	—	—	—	—
— (Composer) . . .	1906	—	1	490
Symphony in G . . .	1907	—	1	494
Lieder, (a) "Die Ghawaze" . . .	1907	—	1	494
— (b) "Plauende wäsche" . . .	1907	—	1	494
— (c) "Der Walküre" . . .	1843	1859	5	180, 241 twice,
WEISS, W. H. (Bass-singer) . . .	1855	1856	2	241, 248
WEISS, Mrs. (Contralto-singer) . . .	1814	1820	9	14 three times,
WELCH [Welsh], Thos. (Bass-singer) . . .	—	—	—	40 twice, 41,
— ("At the Piano") . . .	1820	—	1	47 [42, 44, 47
— (Composer) . . .	—	—	—	—
Trio, "Lov'd scene" . . .	1814	—	1	15
WELDON, Mrs. Georgina (Soprano-singer) . . .	1872	—	1	333
WESLEY, Samuel (Composer) . . .	—	—	—	—
Motett, "Father of Light" (MS.) . . .	1816	—	1	25
WESTERSTRAND, Mlle Hertha (Soprano-singer) <sup>1</sup> . . .	1857	—	1	251, 252
WESTMINSTER Abbey . . .	—	—	—	88, 348, 385
— — Choristers . . .	—	—	—	142
— Glee-Singers . . .	—	—	—	416
WESTMORELAND, Earl of. <i>See</i> BURGHESHER				
WHIFFIN, — (Baritone-singer) . . .	1866	—	1	290
WHINNERY, Miss Albie (Soprano-singer) . . .	1873	—	1	341
WHIPPEN, <sup>2</sup> Mme Louise Harriers- (Soprano-singer) . . .	1865	1866	2	287, 291
WHITE, A. C. (Double-bass-player) . . .	1896	—	1	448
WHITE, <sup>3</sup> Mme Cicely Gleeson (Soprano-singer) . . .	1906	—	1	489, 492
WHITE, Miss Maud Valerie (Composer) . . .	—	—	—	—
Song, "I prithee, send me back my heart" . . .	1880	—	1	377
WHITWORTH, Henry I. (Baritone-singer) . . .	1850	—	1	216
WIDOR, Charles Marie (Conductor) . . .	1888	1890	2	413, 421
— (Composer) . . .	—	—	—	—
Overture, Adagio and Scherzando from				
"Walpurgis-Nacht" . . .	1888	—	1	413
Fantasia for Pianoforte . . .	1890	—	1	421 [356, 367
WIENIAWSKI, Henry (Violinist) . . .	1864	1878	5	284, 292, 352,
— (Composer) . . .	—	—	—	—
Concerto for Violin (No. 2) . . .	1878	—	1	367
Polonaise (No. 1) for Violin . . .	1889	—	1	418
WIENIAWSKI, Joseph (Pianist) . . .	1877	—	1	363
WIETROWETZ, Mlle Gabriella (Violinist) . . .	1892	1893	2	430, 435
WILHELMJ, Auguste E. D. F. V. (Violinist) . . .	1875	—	1	350
— (Composer) . . .	—	—	—	—
Romance for Violin . . .	1875	—	1	350
Paraphrase of Chopin's "Larghetto" . . .	1875	—	1	350

<sup>1</sup> Mlle Westerstrand played her own accompaniments.<sup>2</sup> Frequently spelt "Wippen."<sup>3</sup> Mrs. George Miller.



NAMES AND WORKS.	Performance.		Total No. of concerts	PAGES.
	First.	Last.		
WILLIAMS, Miss Anne (Soprano-singer)	1841	1850	13	168 to 216
WILLIAMS, Miss Martha (Contralto-singer)	1841	1853	14	165 to 233
WILLIAMS, Mme Osborne (Contralto-singer)	1870	—	1	311
WILLIAMS, Joseph (Clarinet, Bass Clarinet and Corno di Bassetto)	1840	1862	14	162 to 269
WILLMAN, Thos. L. (Clarinet, Clarono and Corno di Bassetto)	1817	1839	49	29 to 156
WILLY, John Thomas (Violinist)	1844	1847	3	186, 197, 201
WILSON, Miss Hilda (Contralto-singer)	1888	1890	2	413, 423
WINCH, William J. (Tenor-singer)	1884	—	1	396
WINDSOR Castle	—	—	—	209, 214
WINDSOR, Miss A. (Harpist)	1830	—	1	102
WINGHAM, Thomas (Conductor)	1885	—	1	400
— (Composer)	—	—	—	—
Orchestral Serenade	1885	—	1	400
WINTER, Bernard (Tenor-singer)	1832	1836	2	112, 139
WINTER, Peter von (Composer)	—	—	—	—
Overture, "Calypso"	1815	1849	12	18 to 211
— "Colmal"	1815	—	1	18
— "Opferfest"	1815	—	1	20
— "Proserpina"	1822	1832	3	55, 89, 115
— "Tamerlane"	1813	1844	13	9 to 185
— "Zaire" (Zaira)	1813	1840	7	9 to 160
Trio, "Dei che piangendo"	1851	—	1	221
Rondo, "Il cielo, la terra"	1837	—	1	144
Trio, "Mi lasci"	1820	1838	8	45 to 150
Air, "Paga fui"	1840	1858	4	160, 180, 221,
Quintett from "Opferfest"	1838	—	1	149 [254]
Air, "Soft-blowing zephyrs"	1821	—	1	51
— "Süss sind der Rache Freuden"	1873	—	1	339
Duet, "Ti veggo, t'abbraccio"	1824	1854	8	66 to 237
— "Vaghe colle"	1843	1862	2	178, 269
WINTERBOTTOM, W. (Trombonist)	1853	—	1	232
WINTER Season. See AUTUMN.	—	—	—	—
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