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May 20th, 1909

Conductor

Herr  
Arthur **Nikisch**

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Programme by  
F. Gilbert Webb.

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LONDON SYMPHONY  
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(FIFTH SERIES—SEASON 1908-9).

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SYMPHONY CONCERT

Thursday, May 20th, 1909, at 3 p.m.

CONDUCTOR:

Herr ARTHUR NIKISCH.

PRINCIPAL VIOLIN:

MR. ARTHUR W. PAYNE.



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## PROGRAMME.

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EINE FAUST OUVERTÜRE - - - - *Wagner*

CONCERTO in D for Violin and Orchestra (Op. 77) - *Brahms*

*Solo Violin* - HERR EDGAR WOLLGANDT.

(Principal Concertmeister of the Gewandhaus Orchestra, Leipzig.)

SYMPHONIC POEM - - Siena - - - *Dyson*

SYMPHONY No. 5, in C minor - - - *Beethoven*

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CONDUCTOR :

Herr ARTHUR NIKISCH.



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## PROGRAMME.

Notes by F. GILBERT WEBB.

### A "FAUST" OVERTURE (D minor) Wagner (1813-83)

Sehr gehalten (Molto sostenuto). Sehr bewegt (Allegro molto).

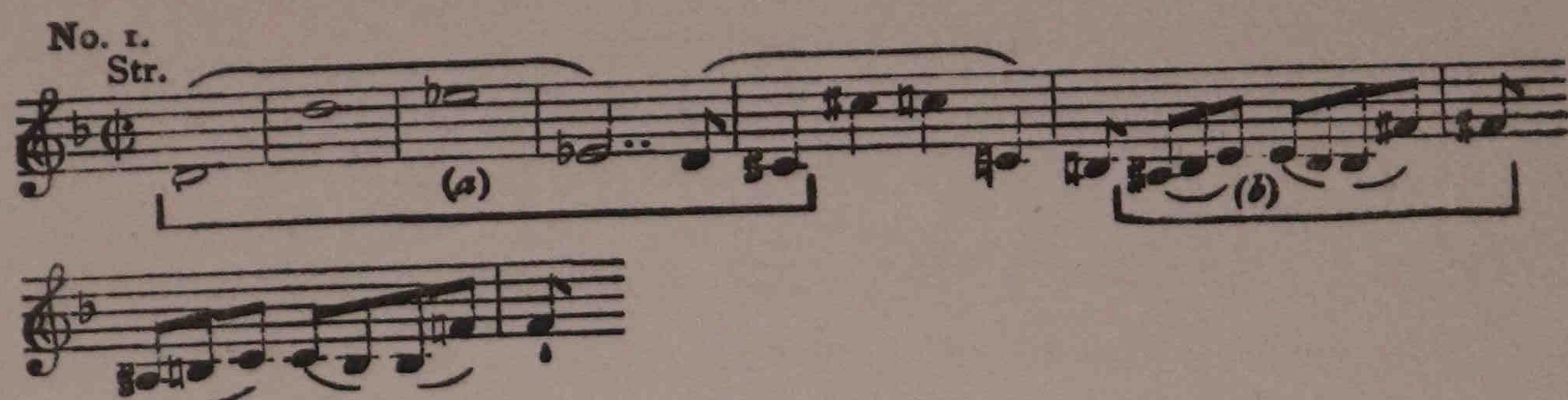
This work was first performed at Dresden in 1844, but Wagner was apparently so dissatisfied that he seems to have forgotten it until 1852, when in a letter to Liszt occurs the following enlightening passage: "You have caught me out neatly over my assertion that I had written an Overture to 'Faust'! You manifestly felt at once the missing element—the feminine. When I wrote the Overture I had in my mind a 'Faust' symphony. The first part was to be the lonely Faust—in his yearning, striving, and despair; the Womanly excites his longing and hovers in his imagination, but not in its divine reality; and it is the insufficiency of this image that leads him to shatter it. Gretchen, the womanly, was not to appear until the second movement. I had a theme for her, but only a theme. The scheme never went further—I wrote my 'Flying Dutchman.' That is the whole story. If from vanity and weakness I wish to save my Faust composition from being entirely lost, I certainly must revise it a little, but only the scoring and modulations. It would be impossible to introduce the theme you require. To do so would entail an entirely new composition for which I have no mind. If I publish it I must describe it properly—'Faust in solitude' or 'The lonely Faust: tone-poem for orchestra.'"

It was not until 1855, however, that Wagner revised the Overture, which, as it now stands, is headed with lines from Goethe's immortal poem, translated by Sir Theodore Martin as under:

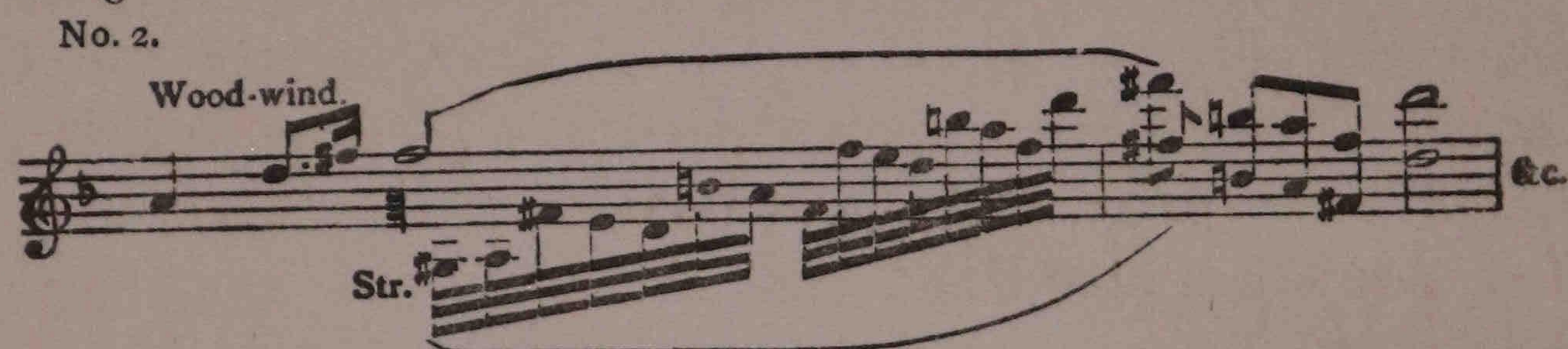
"The God who in my breast abides,  
Through all its depths can stir my soul;  
My every faculty he sways and guides,  
Yet can he not what lies without control.  
And thus my life, as by a load opprest;  
I long for death—existence I detest."



The first section, directed to be played *Sehr gehalten* (Very sustained), is of an introductory character, and is based upon the chief subject of the work. This consists of two phrases possessing extended, uneasy intervals which may be taken as suggestive of the trend of Faust's thoughts—



Subsequently another thematic group, also derived from the *Allegro* section, is used—



shortly after which the *Allegro molto* begins with No. 1. If "growling discontent" mutters in the Introduction, strenuous despair, rising at times to frenzy, is heard as the music proceeds. Necessary contrast is provided by the second subject—



which Wagner has left on record was intended to illustrate the lines in Goethe's play :

" A sweet uncomprehended yearning  
Drove forth my feet through woods and meadows free ;  
And while a thousand tears were burning,  
I felt a world arise for me."

Reading between the lines of the above quotation, it is fair to deduct that Wagner wrote into this Overture much of his own personal feelings in Paris in 1839-40, when he was struggling for the recognition of wider and truer artistic principles, and, be it added, of his own genius.



CONCERTO in D for Violin and Orchestra (Op. 77)  
*Brahms* (1833-97)

*Solo Violin* - HERR EDGAR WOLLGANDT.

(Principal Concertmeister of the Gewandhaus Orchestra, Leipzig.)

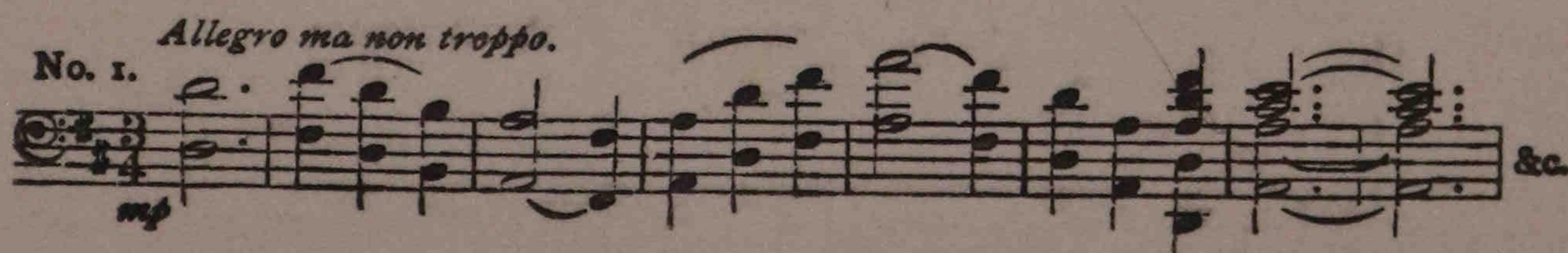
Allegro ma non troppo.

Adagio.

Allegro giocoso, ma non troppo vivace.

It is a remarkable fact that Beethoven, Mendelssohn, Brahms, and Tchaikovsky have each left us one violin concerto, and each example is stamped by the individuality of its composer. That by Brahms was written in 1878, the year following the composition of his second symphony, and two years after the production of his first symphony (in C minor). The Concerto was composed for Joachim, who first played it in public at the Gewandhaus concert, Leipzig, on New Year's Day, 1879, and also introduced it to England at the Crystal Palace concert on February 22nd in the same year. The most diverse opinions were expressed concerning its artistic worth, and for many years it was seldom heard, except when played by Joachim. This is not astonishing, for in 1879 the style of Brahms was little understood, and none of his works requires greater acquaintance for its enjoyment. The present esteem in which the Concerto is now widely held is largely owing to the efforts and pertinacity of the late Dr. Joachim. He took the liveliest interest in its composition, wrote the *cadenze*, and, there can be little doubt, caused the composer to infuse Hungarian idiom into the last movement.

The work opens by the bassoons, violas, and 'celli giving out the chief subject in unison, the first entrance of harmony being at the end of the sixth bar—



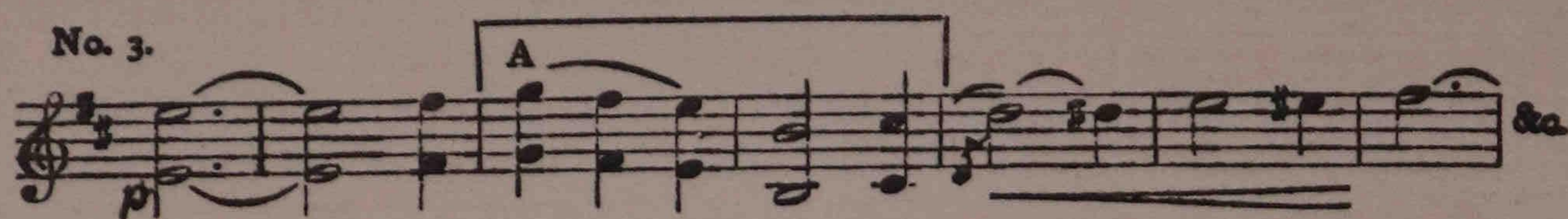
The theme is continued with a melodious second section announced by the oboe, accompanied by the strings, and is



succeeded by a subsidiary subject stated by strings and wood-wind—



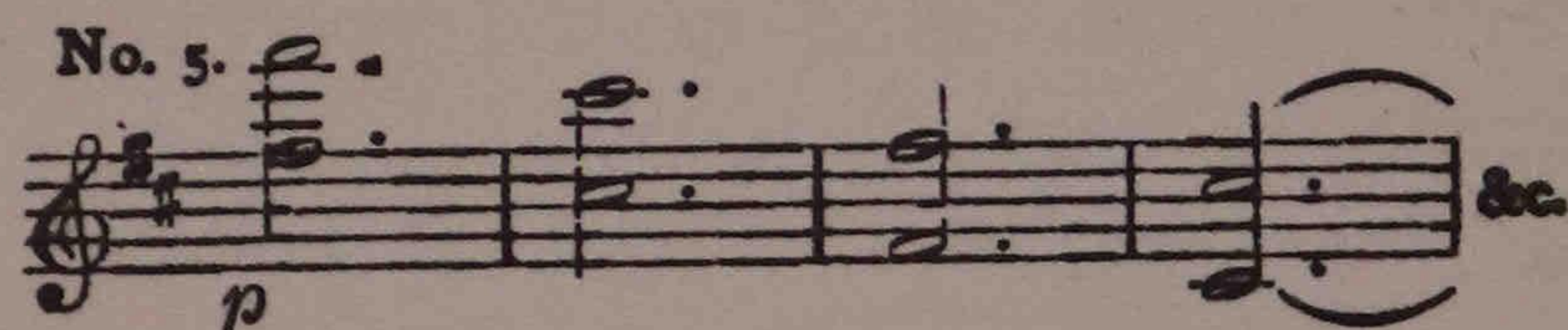
No. 1 then returns, to be followed by a second episodic theme written for the oboe and horns—



The bars in brackets should be noted as they frequently recur in the development, a prominent use of them appearing thus—



Yet another notable phrase comes from the wood-wind—



and is succeeded by an important figure—



which precedes the entrance of the solo violin and is much used in the accompaniment. When the solo violin enters, it seems to review the preceding thematic material, treating the themes in florid fashion. Presently the soloist gives out the following—

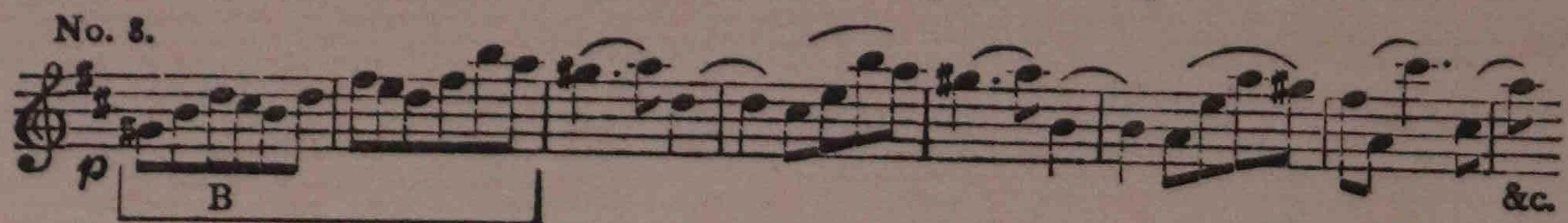


which also subsequently passes to the accompaniment. Shortly afterwards the second theme makes its appearance, being

Theme  
Ob  
& cl



entrusted to the basses, and later repeated by the soloist—



Further treatment of this, and some brilliant passage-writing for the solo violin, bring the exposition section to a close.

The development portion is characterized by much resource, but further quotations are unnecessary, except of a new fresh figure introduced by the clarinets—



which is used for some little time until the entrance of the full orchestra prepares the way for the final recapitulation, in which all the themes reappear. The *cadenza* for the soloist comes in its usual place, and is succeeded by a *Coda* that brings the movement to a vigorous conclusion.

In the second movement two introductory bars precede the announcement by the oboe of the principal subject, of a pastoral nature—

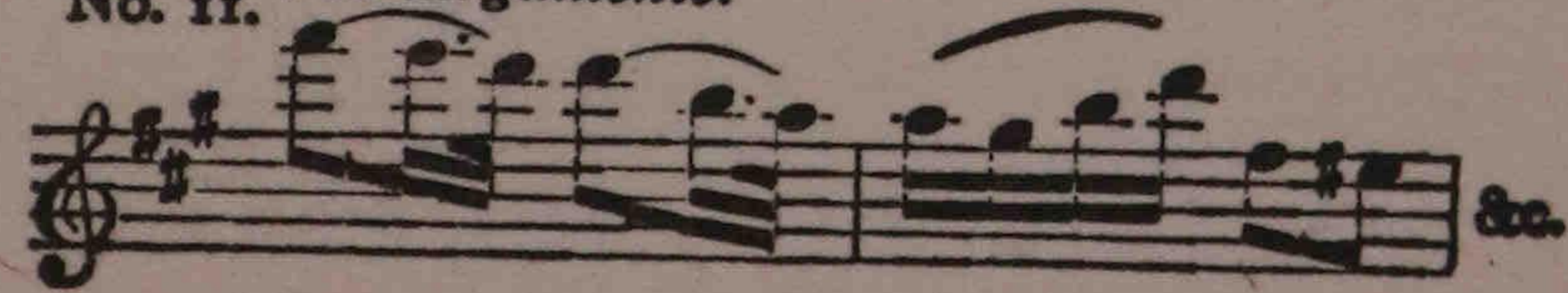
No. 10. *Adagio.*

*Theme  
Oboe  
& clar.*



The solo opens quietly, and the tranquillity of the music continues until the central section begins in F sharp minor (*Più largamente*), the subject of which is given to the soloist—

No. 11. *Più largamente.*



who after a time enters into an interesting dialogue with the 'celli—





This seems to cause the solo part to become more animated, but the return of the principal theme brings back the initial poetical calm, in which spirit the movement terminates.

The final number presents a great contrast. The solo-instrument starts it boldly with a theme of Hungarian character, important phrases of which are those marked respectively *A* and *B*—

*Allagro giocoso.*

No. 13.

The orchestra takes up the subject joyfully, and follows it with an episode evolved from the figures above mentioned—

No. 14.

The chief subject is repeated by the full orchestra before the appearance of the second subject, which is given out by the soloist—

No. 15.

Vigorous treatment brings about a recurrence of the principal melody, after which a middle section is entered upon, the soloist announcing—

No. 16.



No return is made to No. 13 until No. 15 has been restated in the sub-dominant, and an allusion made to No. 14. The vigour of the music is maintained, and leads to a *cadenza* that introduces the *Coda* (*poco più presto*), which commences with a new version of the principal subject, and, with an inversion of No. 15, is chiefly employed by the composer to bring the Concerto to a brilliant end.

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SYMPHONIC POEM - Siena - George Dyson

This composition was written by Mr. George Dyson at Rome in 1906, during his tenure of the Mendelssohn Scholarship, and when it was produced at a Patrons' Fund Concert on July 11, 1907, the composer contributed the following note:

"The work is an attempt to portray the atmosphere of the race for the 'Palio,' or standard, which takes place annually in Siena on the Feast of the Assumption. This race is one of the few remaining relics of pure mediævalism, and, although it has now lost its former religious significance, is still the great event of the year in Siena to the Sieneſe.

"Each Contrada, or division of the city, selects a horse, and the rivalry is so keen as to lead sometimes to serious disturbances. Each horse is led up to the altar of its patron church to be blessed, is then decked out in gayest trappings, and, followed by the representatives of the Contrada to which it belongs, is taken to the racecourse—if such a term may be so ill-applied; for the race is run round the Piazza in front of the municipal palace, and as this Piazza is in the shape of a half-moon, far from horizontal, and paved with cobbles, no more seemingly unfit place could be well imagined. Moreover, each jockey is allowed to carry a loaded stick, the starting apparatus is of the crudeſt deſcription, and, once the start has been made, no means, fair or foul, are considered diſqualifying. The jockeys belabour one another unmercifully when chance occurs, and, but for their ſteel caps and ſhoulder-plates, would often be ſeriously injured. Altogether, the function is a mad riot rather than a race, and, run under the fierce ſummer ſun



of Italy, would be humorous, were it not for the occasionally tragic consequences."

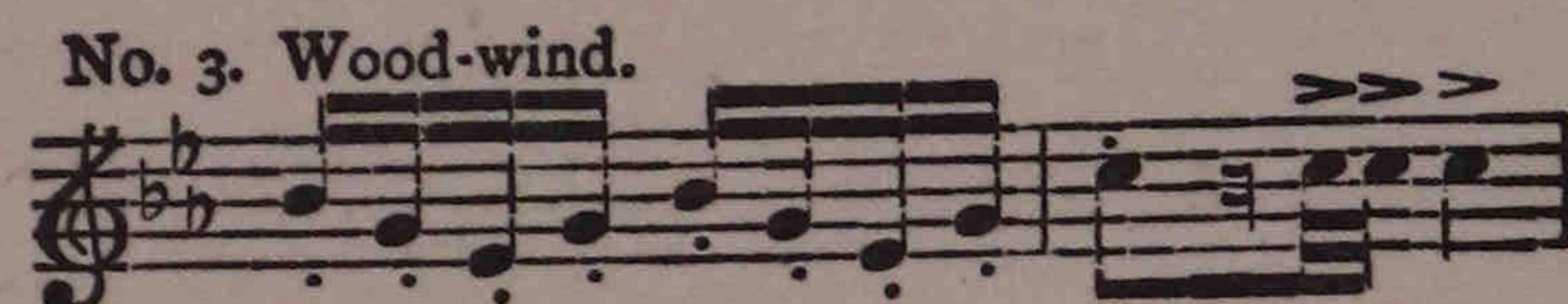
The composer calls for a large orchestra which includes *cor anglais*, bass clarinet, double-bassoon, four horns, three trumpets, three trombones, and tuba. The trumpets herald the opening of the scene with a fanfare—



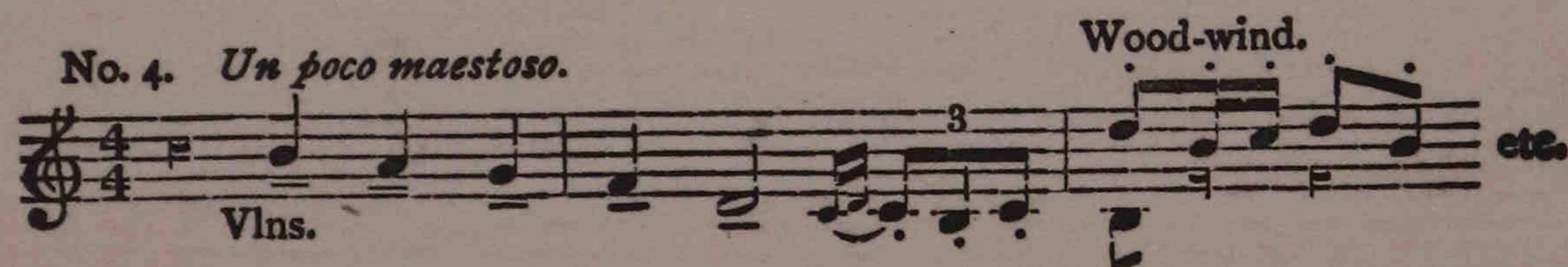
which is immediately followed by the principal theme of the traditional march—



given out by the wood-wind above *pizzicato* chords from the strings. Subsequently the theme is taken up by the second violins and succeeded by a rapid *crescendo* ending in a new phrase—



which stirs the music to greater animation. Brief treatment of the above material forms the introduction to the procession-music, commencing—



the third bar of which, it will be noticed, is taken from the march subject (No. 2). In the ensuing development the fanfare (No. 1) is effectively used in combination with long-held chords by the strings. The scoring, of a varied and picturesque character, gradually increases in complexity, until the composer by a tranquil section suggests the hushed expectancy preceding the starting of the race. This is indicated by an upward rush of the strings, directly followed by



the basses giving out *vivace* the rhythm of the galloping horses, above which is heard what may be termed the race theme—

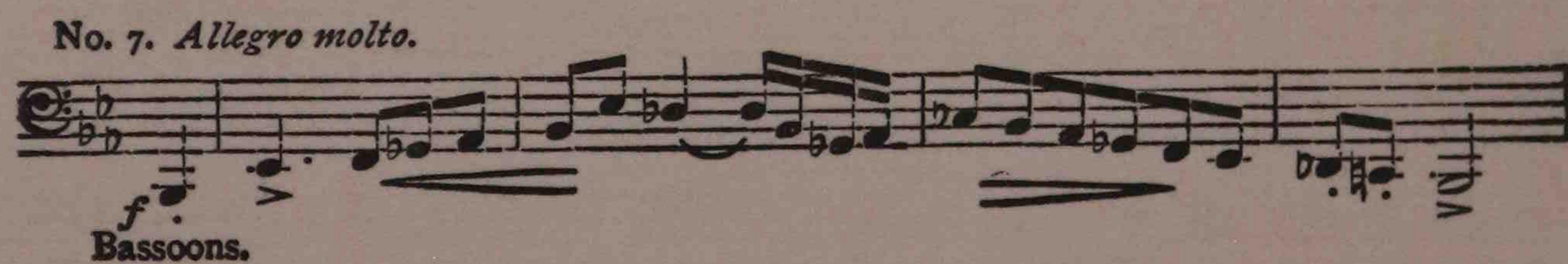


The course is three times round the Piazza, and the imagination of the listener may be left to supply the incidents of the race as suggested by the music. The declaration of the winner is announced by the repetition of the fanfare (No. 1), after which the music would seem to indicate the exhaustion of the competitors.

The final section of the work illustrates the subsequent feast, of which the winning jockey is the hero. The principal theme—



is stated as a violin solo, accompanied by *arpeggi* from the harp, and tranquillity prevails for some little time. Presently the wood-wind seems to discuss the situation, and the strings grow more insistent, until, after a rapid *accelerando*, there comes a short *Andante* section distinguished by prolonged shakes from the wind-instruments, which herald the commencement of the *Finale: Allegro molto*. This begins with the following theme, given out by the bassoons—



It is immediately repeated by other instruments, and, developed in a vigorous manner, brings the work to a stirring conclusion.



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SONG (with Orchestra) Die Allmacht - - - *Schubert*  
Vocalist - Miss ELENA GERHARDT.

SYMPHONY - - - Manfred - - - *Tchaikovsky*

SONGS (with Orchestra) - (a) Stehe still }  
(b) Träume } - *Wagner*  
(c) Schmerzen }

OVERTURE - - - Tannhäuser - - - *Wagner*

**Conductor - Herr ARTHUR NIKISCH.**

(This Programme is subject to slight alteration.)

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PROGRAMME.

OVERTURE - - Coriolan - - *Beethoven*

**SIR ED. ELGAR'S SYMPHONY in A flat**

SYMPHONY No. 5, in E minor - - *Tchaikovsky*

CONDUCTOR:

**Herr ARTHUR NIKISCH**

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SYMPHONY No. 5, in C minor (Op. 67) - *Beethoven*  
(1770-1827)

Beethoven's Fifth Symphony is one of the masterpieces of musical expression which appear to deal with the elements of emotion in such true, consistent, and forceful manner that time cannot dim nor familiarity stale their absorbing interest to mankind. The thoughts that inspire a great composition must inevitably be far too complex to be comprehended even by the composer: countless memories and associations of past years must be revived and assist in the development of the central idea. There can be little doubt, however, that into this mighty Symphony Beethoven poured the recollections of his love for the young Countess Theresa von Brunswick, his "Immortal Beloved," to whom he was engaged to be married, but from whom he was divided by untoward circumstances. The perspicuity of the late Sir George Grove was never more illuminative than when he wrote the ensuing passage in reference to the sources of inspiration of Beethoven's Fifth Symphony:—

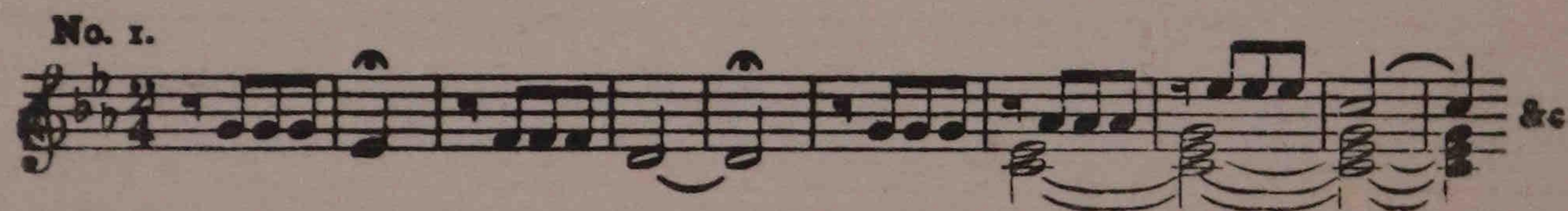
"The actual dates of the composition of the work seem to be as follows: It was started in 1805; in 1806 it was laid aside for the B flat—the pæon on the engagement; it was then resumed and completed in 1807 or early in 1808. It thus covered the time before the engagement itself, and a part of the period of agitation when the lovers were separated, and which ended in the final parting. Now, considering the extraordinarily imaginative and disturbed character of the Symphony, it is impossible not to believe that the work—the first movement, at any rate—is based on his relations to the Countess, and is more or less a picture of their personality and connection. In the Pastoral Symphony Beethoven has shown that he could put all disturbing elements out of his mind, and take refuge in the calm of Nature; but in composing a work the character of which is agitation almost from first to last, it is difficult to believe that he could keep clear of that which must have filled his mind on the least invitation. In fact, the first movement seems to contain actual portraits of the two chief actors in the drama."



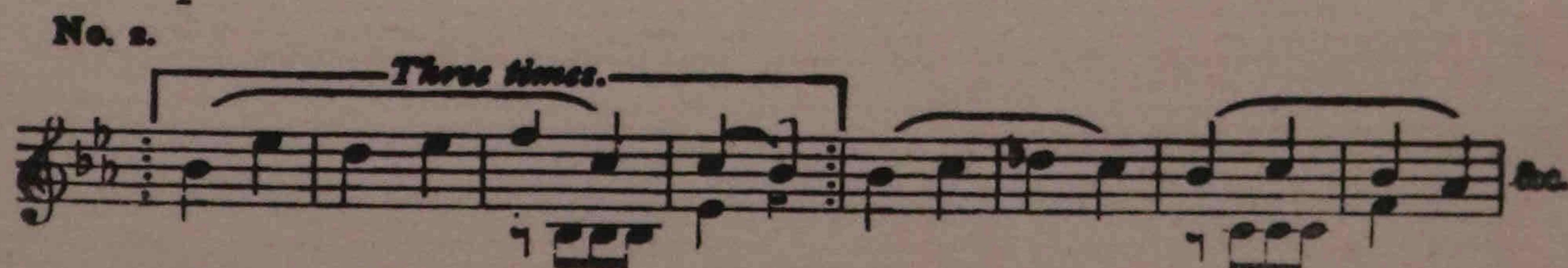
The "actual portraits" are contained respectively in the first and second principal subjects of the initial movement, Sir George seeing in the first theme "the fierce, imperious composer," and in the second the "tender, womanly, yielding pupil."

*Allegro con brio.*

According to Czerny, the four notes which form the kernel of the principal theme were suggested to Beethoven by the call of the yellow-hammer. If this be true, the result is a lively illustration of the truth of the poet's lines, "that great events from little causes rise," for from the song of a bird to the significance of this movement is a development indeed! Beethoven himself is said to have answered, when questioned as to the meaning of the first four notes: "Thus Fate knocks at the door"—a reply that may have referred to the untoward circumstances that led to his engagement being broken off. The composer's notebooks, however, show that the theme did not arrive at its ultimate form until after much thought and experiment, and, whatever the source of its original inspiration, it is evident to every listener that it was Beethoven's genius which endowed the theme with such deep significance—



It is doubtful if a more powerful effect has ever been made by simple means than the elongation of the fourth note of this theme. It absolutely commands the attention of the listener, and proclaims that the composer is about to speak in his most emphatic manner. The development of the subject affords the most convincing proof of Beethoven's extraordinary power to make his themes grow in importance. In this instance the insistent rhythm of the brief subject pulsates through the entire movement. It introduces the second subject, and afterwards mutters surly answers to the persuasive grace of the new melody, until it also acquires a touch of the insistence of its companion—





With the exception of some phrases in double counterpoint, no fresh thematic material is introduced, yet the music goes on increasing in meaning and freshness of suggestion. It is as if a Titanic struggle took place between opposing forces until a climax comes with—

No. 3.

Str. *sf* *ff* *sf* *sf*

Ob. Fl.

Str. *sf* *sf* *sf*

This is succeeded by a long *diminuendo* in which the laboured pulse of exhaustion seems to throb. Presently it is as though the blows of Fate returned, but there is no longer strength to resist them, and the working-out section ends apparently with Fate triumphant. The recapitulation follows in due course, but with considerable variation in scoring, a beautiful effect being produced by the interpolation of a pathetic passage for oboe solo—

*Adagio.*

No. 4.

Ob. I.

Differences are also made in the instrumentation of the second subject, which renews its pleading: but in vain, for with the entrance of the lengthy *Coda* the spirit of adverse fate rises in the guise of a fresh counter-subject, intensifying the sternness of the first theme; and in spite of the strenuous protest of a new phrase—

No. 5.

&c.



evolved from the second subject, the spirit of destiny prevails with autocratic force, nowhere more in evidence than in the final reiterated chords.

*Andante con moto*—A flat (3-8).

This movement is full of charming examples of the repetition that never tires. The composer seems to cherish his principal subject as a lover the remembrance of a responsive glance of his beloved, and for a considerable time the music flows on in happy complacency—

No. 6.

Musical score for No. 6, featuring piano and pizzicato markings. The score consists of two staves. The first staff is marked *Dolce.* and *pizz.* and contains a melodic line with repeated eighth-note patterns. The second staff contains a bass line with dynamic markings *f* and *p*.

The wood-wind comments on this with—

No. 7.

Musical score for No. 7, featuring woodwind commentary. The score consists of a single staff with a treble clef and a key signature of two flats. It contains a melodic line with dynamic markings *f* and *p*, and a triplet of eighth notes.

and shortly afterwards a suggestion of the pride of happiness comes with—

No. 8.

Musical score for No. 8, featuring Cor., Fag., and Vln. parts. The score consists of a single staff with a treble clef and a key signature of two flats. It contains a melodic line with dynamic markings *pp* and *ff*.

and the impression is increased by a restatement of this theme *fortissimo* in the key of C major, followed by a *Coda* of entrancing beauty. Beethoven then begins to embroider the foregoing material, the variations continuing until the music dies down to soft pulsating chords, broken by a dialogue between the clarinet and bassoon—

No. 9.

Musical score for No. 9, featuring Cl. and Bassoon parts. The score consists of two staves. The first staff is marked *Cl.* and contains a melodic line with dynamic marking *pp*. The second staff is marked *Bassoon.* and contains a bass line.



succeeded by chattering passages, not without humour, from the wood-wind. The entrance of the full orchestra *fortissimo* with No. 8 restores order, but its severity diminishing, there ensues some of the most capricious bars Beethoven ever wrote—

No. 10.

*p* Str. VI. I. & Violas *piu p* *pp*  
Ob. 'Cello 2 8ves lower. etc.

Presently, however, wilfulness gives place to earnestness, and towards the close of the movement the music grows wistful and pathetic—

No. 11.

*dolce.* *cres.* *f* *sf* *f* *sf* *p* *pp*

But the bass strings cannot away with such sentiment, and start a *crescendo* that brings the fascinating number to a robust conclusion.

*Allegro*—C minor (3-4).

In form and in spirit this movement is a *Scherzo*, and of remarkable distinction. The mysterious effect of the delivery *pianissimo* of the first subject by the 'celli and double-basses, followed by the violins and wood-wind, has been likened by Berlioz to the gaze of a mesmerist—

No. 12.

*pp*

This suggestion of the uncanny is, however, swept aside by the announcement by the horns of the second subject—

No. 13.

Horn. *f*



but mysticism returns speedily, and, like some laughed-at superstition, still continues to exert influence until the *Trio* is reached, when it is routed by broad humour. This section opens with the famous rapid passage for the 'celli and double-basses which excited so much opposition and ridicule in the early performances of the work—

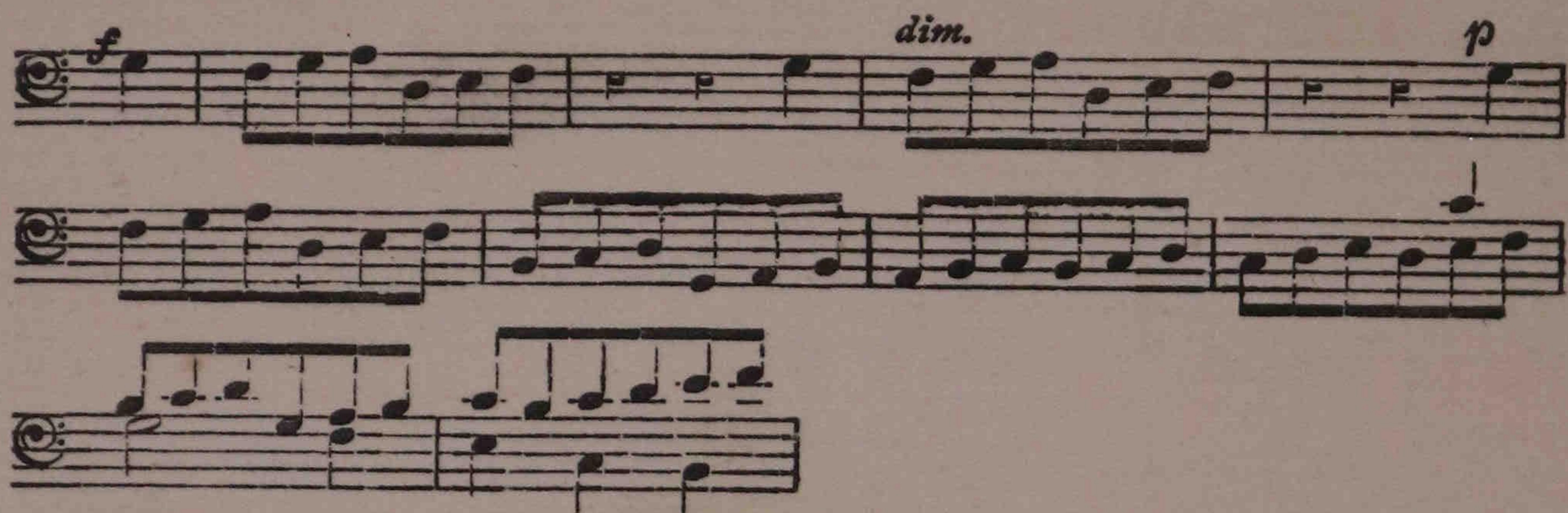
No. 14.

*Trio  
Celli & Basses  
& cello*



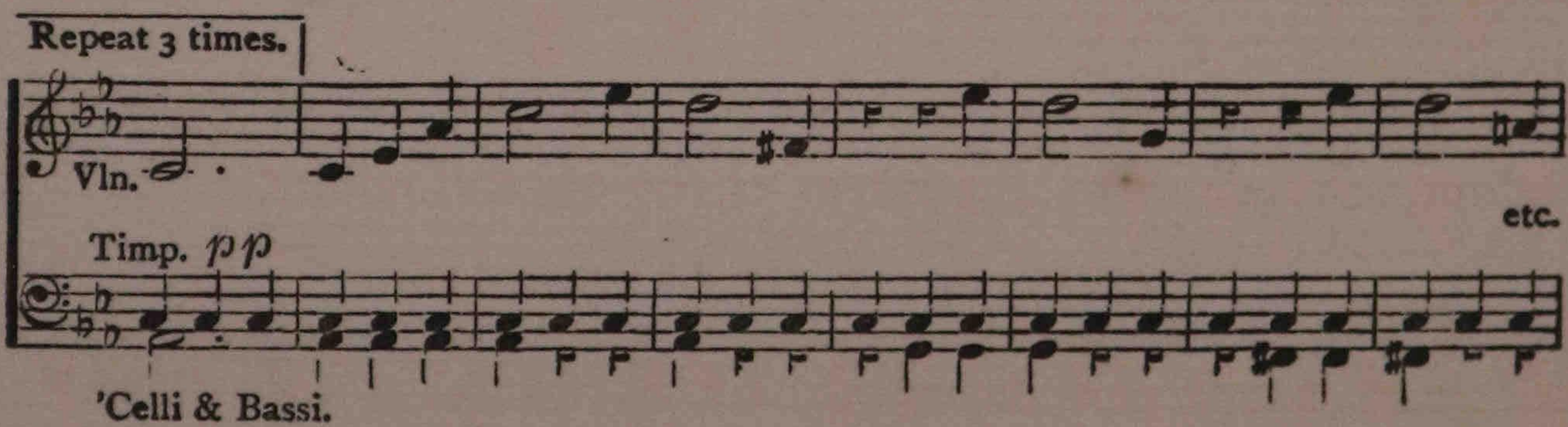
More humorous yet is the second part of the *Trio*, with its false starts and fugal struggles—

No. 15.



A beautiful passage leads to the return of the first subject, and then mystery reigns supreme. With the repetition of the first part several important changes are made. That which was *legato* is given *staccato*, and passages formerly aggressive in expression become persuasive. Presently there dawns on the listener a suggestion that something is about to happen, the advent of which is heralded by the wonderful link-passage of fifty bars which joins the *Scherzo* to the *Finale*. It begins *pianissimo*. The double-basses and 'celli murmur the low A flat, to which the first violins and violas add a major third. Light drum-taps mark the rhythm. This runs on for fifteen bars, when the first violins give out timidly reminiscences of the first subject—

No. 16.





Soon after this the bass strings settle down on G, but the violas and second violins persist in reiterating C, and the drum-taps continue. Nothing could be simpler, but nothing in music is more portentous, and as it proceeds, expectancy becomes intense, until, with a rapid *crescendo*, the entire orchestra bursts into the triumphal march of the *Finale*, the trombones being heard for the first time in this work—

No. 17.



This runs an exuberant course for twenty-five bars, when the wood-wind seem to call for help, which is answered by the inspiriting theme—

No. 18.



After brief treatment, this takes us to the second subject—

No. 19.



Twenty-three bars later we arrive at the end of the first portion of the *Finale*. At the commencement of the working-out section much use is made of No. 18, and the vigorous treatment of this theme is followed with fine contrast by the recurrence of the second subject of the *Scherzo* (No. 13), which leads to the return of the opening of the *Finale*. In the recapitulation the principal themes appear in classic order, and the *Coda* (*presto*), chiefly formed from the second subject, brings the Symphony to a conclusion in which strength of manhood and triumph ring loud and true.



FORTHCOMING ENGAGEMENTS  
OF THE  
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---

ROYAL ALBERT HALL SUNDAY CONCERTS  
Every SUNDAY AFTERNOON at 3.30 until May 23rd, 1909.

---

M. SERGIUS KUSSEWITZKY'S CONCERT, QUEEN'S HALL,  
MAY 25th, 8 p.m.

---

EMPIRE DAY CONCERT, ROYAL ALBERT HALL,  
MAY 22nd, 3 p.m.

---

CAMBRIDGE, JUNE 15th, 2 p.m.

---

MADAME NORDICA'S CONCERT, QUEEN'S HALL,  
JUNE 17th, 3 p.m.

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HANDEL-MENDELSSOHN FESTIVAL, CRYSTAL PALACE,  
JUNE 19th, 22nd, 24th, 26th, 1909.

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MISS BESSIE MARK'S CONCERT, BECHSTEIN HALL,  
JUNE 28th, at 8 p.m.

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MR. PERCY HARRISON'S TOUR.  
Conductor - HERR ARTHUR NIKISCH.  
FEBRUARY 21st to MARCH 2nd, 1910.



## London Symphony Orchestra, Ltd., Library.

The Library of the LONDON SYMPHONY ORCHESTRA contains the following works, some of which have been generously presented, and the Directors venture to hope this list may be enlarged by those interested in the organization:—

### OVERTURES.

COMPOSER.	TITLE.	PRESENTED BY
<i>Beethoven</i>	Coriolan	A. K. S.
"	Die Weihe des Hauses	Miss Hambleton.
"	Fidelio	Phillip Lewis.
"	Leonora No. 1	Miss G. Mason.
"	Leonora No. 3	D. S. Wood.
"	Prometheus	Philip Lewis.
"	Egmont	W. E. Churcher.
<i>Bennett</i>	The Naiades	G. F. Smith.
<i>Berlioz</i>	Benvenuto Cellini	E. Y.
"	Carneval Romain	J. L. Fonteyne.
<i>Brahms</i>	Academic	Miss Ferguson.
"	Tragic	" "
<i>Dvorák</i>	Carneval	Miss Oxford.
"	In der Natur	Lambert & Hale.
<i>Elgar</i>	In the South	The Orchestra.
<i>Glazounow</i>	Solennelle	Walker, Brandon, & Co.
<i>Goldmark</i>	Im Frühling	T. E. Wotton.
<i>Grieg</i>	In Autumn	The Orchestra.
<i>HévoId</i>	Zampa	E. Whitmore.
<i>Humperdinck</i>	Hänsel und Gretel	E. H. Hann.
<i>MacCunn</i>	Land of the Mountain and Flood	H. W. Hollis.
<i>Mackenzie</i>	Britannia	Joseph Williams, Ltd.
"	Cricket on the Hearth	Sir Alexander Mackenzie.
<i>Mendelssohn</i>	Fingal's Cave	Philip Lewis.
"	Midsummer-Night's Dream	Mrs. C. J. Woodhouse.
"	Ruy Blas	Miss I. G. Hambleton.
<i>Mozart</i>	Die Zauberflöte	Arthur W. Payne.
"	Figaro	Mrs. J. Woodhouse.
<i>Nicolai</i>	Merry Wives of Windsor	Albert Bragg.
<i>Rossini</i>	William Tell	Lambert & Hale.
<i>Schumann</i>	Manfred	Mrs. Ellis Roberts.
<i>Leone Sinigaglia</i>	"Lè Baruffe Chiozzotte"	The Orchestra.
<i>Smetana</i>	Die Verkaufte Braut	C. A. Crabb.
<i>Sullivan</i>	Memoriam	A. C. Norman.
"	"Di Ballo"	John Ansell.
<i>Tchaikovsky</i>	Eugène Onegin	Mrs. Theodore Rosenberg.
"	Francesca da Rimini	A. C. Boulton.
"	Hamlet	Mrs. Frank Dawes.
"	L'Orage	Mrs. Theodore Rosenberg.
"	Romeo and Juliet	Mrs. Frank Dawes.
"	"1812"	Mrs. W. Sutton.



London Symphony Orchestra, Ltd., Library—Continued.

COMPOSER.	TITLE.	PRESENTED BY
<i>Wagner</i>	Die Meistersinger	A. C. Norman.
"	Eine Faust	T. Morrison.
"	Flying Dutchman	A. C. Norman.
"	Rienzi	Mrs. T. Morrison.
"	Tannhäuser	Ch. Woodhouse.
<i>Weber</i>	Der Freischütz	Horace Ralph.
"	Euryanthe	" "
"	Oberon	" "
SYMPHONIES.		
<i>Beethoven</i>	Nos. 1, 2, 8	Mrs. A. W. Payne.
"	No. 3 (Eroica)	J. Schroeder.
"	No. 4	Mrs. A. Rowarth.
"	No. 5 (C minor)	Howard Talbot.
"	No. 6 (Pastoral)	A. E. Brain.
"	No. 7	H. Lapsley.
"	No. 9 (Choral)	Oskar Borsdorf.
<i>Berlioz</i>	Harold in Italy	Mrs. Helen M. Goldberger.
<i>Brahms</i>	No. 1	The Orchestra.
"	No. 2	Charles Williams.
"	No. 3	" "
"	No. 4	R. C.
<i>Dvorák</i>	No. 5 (New World)	B. P. Parker.
<i>Glazounov</i>	No. 4	Alexander Smirnoff.
"	No. 6	Baron d'Erlanger.
"	No. 7	Sergius Kussewitsky.
"	No. 8	" "
<i>Haydn</i>	Symphony in G (No. 13)	Mrs. Theodore Rosenberg.
"	The Oxford	W. H. Eayres.
<i>Basile Kalinnikov</i>	No. 1	Sergius Kussewitsky.
"	No. 2	" "
<i>Mendelssohn</i>	Italian	Philip Lewis.
"	The Scotch	E. W. Hinchliff.
<i>Mozart</i>	E flat	M. Gomez.
"	G minor	W. H. Eayres.
"	Jupiter	Claude Hobday.
<i>Schubert</i>	C major	Dr. Hans Richter.
"	" Unfinished "	Philip Lewis.
<i>Schumann</i>	No. 1, in B flat	W. E. Churcher.
"	No. 2, in D	E. Y.
<i>Stojowski</i>	Symphony in D minor	Emil Mlynarski.
<i>Tchaikowsky</i>	No. 3	Mrs. Theodore Rosenberg.
"	No. 4	André Messenger.
"	No. 5	Arthur W. Payne.
"	No. 6	A. C. Norman.
"	Manfred	O. Kling.
CONCERTOS.		
<i>Bach</i>	Brandenburg No. 3	A. K. S.
"	" No. 4, in G	Mrs. J. Solomon.
"	Triple Concerto in C major	The Orchestra.
<i>Beethoven</i>	Violin Concerto	W. Sutton.
<i>Max Bruch</i>	Violin Concerto (G minor)	"
<i>Chopin</i>	Concerto No. 1, in E minor, for Pianoforte	Mrs. Helen M. Goldberger



London Symphony Orchestra, Ltd., Library—Continued.

COMPOSER.	TITLE.	PRESENTED BY
<i>d'Erlanger</i>	Violin Concerto	Baron d'Erlanger.
"	Andante Symphonique	" "
<i>Grieg</i>	Concerto in A minor	Mrs. Theodore Rosenberg.
<i>Mendelssohn</i>	Violin Concerto	W. Sutton.
MISCELLANEOUS.		
<i>Mili Balakirev</i>	Symphonic Poem (Thamer)	Sergius Kussewitsky.
<i>Bach</i>	Gavotte and Rondo for Strings	Goodwin & Tabb.
<i>Berlioz</i>	{ Menuet des Follets Danse des Sylphes Marche Hongroise }	(Faust) J. Wilcocke.
"	Love Scene ( <i>Romeo and Juliet</i> )	Dr. Hans Richter.
"	Scherzo (Queen Mab)	" "
<i>Bizet</i>	L'Arlésienne (Suite No. 1)	Miss Fergusson.
"	L'Arlésienne (Suite No. 2)	Mrs. Helen M. Goldberger.
<i>Brahms</i>	Two Hungarian Dances	Miss C. Fergusson.
"	Variations on a Theme by Haydn	F. W. Ramsden.
"	Serenade	Mrs. Helen M. Goldberger.
<i>Breton</i>	En la Alhambra	M. Gomez.
"	Sardana	"
<i>Chopin</i>	Funeral March	Mrs. Theodore Rosenberg.
<i>Cowen</i>	A Phantasy of Life and Love	Joseph Williams, Ltd.
<i>Debussy</i>	Prelude (L'Après-Midi d'un Faune)	Mrs. Helen M. Goldberger.
<i>Dvorák</i>	Symphonic Variations	A. Hobday.
"	Slavonic Dances (1st set)	Mrs. Helen M. Goldberger.
<i>Elgar</i>	Bavarian Dances	Joseph Williams, Ltd.
"	Introduction and Allegro (for Strings)	Sir Edward Elgar.
"	Minuet (Op. 21)	Joseph Williams, Ltd.
"	Variations	E. F. James.
<i>German</i>	Welsh Rhapsody	Mrs. Julian Marshall.
<i>Glazounov</i>	Suite (Mediæval)	Nicolas Smirnoff.
<i>Gluck</i>	Menuet ( <i>Orphée</i> )	Joseph Williams, Ltd.
<i>Godard</i>	Kermesse	" "
"	Scènes Poétiques (Op. 46)	" "
<i>Grieg</i>	Peer Gynt (Suite)	" "
<i>Humperdinck-</i>	(In Memory of W. Lovell Phillips, R.A.M., 1860.) Traume-Pantomime ( <i>Hänsel &amp; Gretel</i> )	Ellis W. Ralph.
<i>Joncières</i>	Sérénade Hongroise	Joseph Williams, Ltd.
<i>Liszt</i>	Hungarian Rhapsody in D	Landon Ronald.
"	Les Préludes	Mrs. Theodore Rosenberg.
"	Rhapsody in F	" " "
"	Rhapsody in D (Joachim)	" " "
"	Rhapsody in D (Apponyi)	" " "
<i>Mackenzie</i>	Benedictus	Novello & Co.
<i>Massenet</i>	Le Dernier Sommeil de la Vierge	Mrs. J. E. Hambleton.
"	Le Roman d'Arlequin	Joseph Williams, Ltd.
"	"Scènes Pittoresques"	" "
<i>Mendelssohn</i>	{ Chanson de Printemps La Fileuse }	G. Slight.



## London Symphony Orchestra, Ltd., Library—Continued.

COMPOSER.	TITLE.	PRESENTED BY
<i>Moszkowski</i> - - -	Suite No. I - - -	A. W. Payne.
<i>Mozart</i> - - -	Serenade in G, for Strings -	Mrs. J. Solomon.
<i>Percy Pitt</i> - - -	Incidental Music ( <i>Paolo &amp; Francesca</i> )	Josef Holbrooke.
<i>Piorné</i> - - -	Serenade (Op. 7) - - -	Joseph Williams, Ltd.
<i>Rimsky-Korsakov</i> - - -	Capriccio Espagnol - - -	Sergius Kussewitsky.
<i>Max Schillings</i> - - -	Vorspiel ( <i>Pfeifertag</i> ) - - -	C. A. Speyer.
<i>Saint-Saëns</i> - - -	Le Rouet d'Omphale - - -	James Breedon.
" - - -	Marche Héroïque - - -	Mrs. C. Hadfield. (In Memory.)
<i>Schumann</i> - - -	Incidental Music ( <i>Manfred</i> )	Mrs. Ellis Roberts.
<i>Sibelius</i> - - -	Finlandia - - -	Goodwin & Tabb.
<i>Smetana</i> - - -	Vltava - - -	Mrs. Violet Gordon Woodhouse.
<i>Stanford</i> - - -	Irish Rhapsody No. I - - -	Miss G. Mason.
<i>Strauss</i> - - -	"Also sprach Zarathustra" - - -	R.C.
" - - -	Don Juan - - -	A. C. Norman.
" - - -	Ein Heldenleben - - -	The Orchestra.
" - - -	Till Eulenspiegel - - -	Arthur W. Payne.
" - - -	Tod und Verklärung - - -	The Orchestra.
<i>Sullivan</i> - - -	Mascarade (Suite) - - -	Bosworth & Co.
<i>Svendsen</i> - - -	Carnaval in Paris - - -	E. F. James
<i>Tchaikovsky</i> - - -	Capriccio Italien - - -	W. M. Malsch.
" - - -	Casse-Noisette - - -	Ellis Roberts. (Chairman L.S.O. 1905-6-7-8-9.)
" - - -	Joan of Arc (Aria) - - -	Mrs. Theodore Rosenberg.
" - - -	Marche Slave - - -	" " "
" - - -	Serenade for Strings - - -	" " "
" - - -	Sleeping Beauty (Suite) - - -	" " "
" - - -	Suite (Mozartiana) - - -	" " "
" - - -	Suite No. 3 - - -	F. W. Ramsden.
<i>Wagner</i> - - -	Chor der Friedensboten ( <i>Rienzi</i> ) -	J. B. Deane.
" - - -	{ Introduction to Act III. Dance of Apprentices etc. }	{ ( <i>Die Meistersinger</i> ) Mrs. Ellis Roberts.
" - - -	Entrance of the Gods into Walhalla.	E. Kreuz.
" - - -	Forest Murmurs ( <i>Siegfried</i> )	Mrs. Theo. Rosenberg.
" - - -	Good Friday Music ( <i>Parsifal</i> ) -	Miss M. Timothy.
" - - -	Huldigungsmarsch - - -	E. Kreuz.
" - - -	Introduction to Act III. ( <i>Lohengrin</i> ) - - -	Thomas R. Busby.
" - - -	Introduction, Act III. ( <i>Tristan</i> )	Mrs. Theo. Rosenberg.
" - - -	Introduction, Act III. ( <i>Tannhäuser</i> )	" "
" - - -	Kaisermarsch - - -	" "
" - - -	Overture and Venusberg Music ( <i>Tannhäuser</i> )	Mrs. W. Sutton.
" - - -	Prelude ( <i>Lohengrin</i> ) -	Mrs. Theodore Rosenberg.
" - - -	Prelude ( <i>Parsifal</i> ) - - -	Miss M. Timothy.
" - - -	Rheinfahrt ( <i>Siegfried</i> )	Mrs. Theodore Rosenberg.
" - - -	Siegfried Idyll - - -	D. S. Wood.
" - - -	Trauermarsch ( <i>Götterdämmerung</i> )	Mrs. Theodore Rosenberg.
" - - -	Vorspiel und Liebestod ( <i>Tristan</i> )	G. Anderson.
" - - -	Walkürenritt - - -	Mrs. Theodore Rosenberg.

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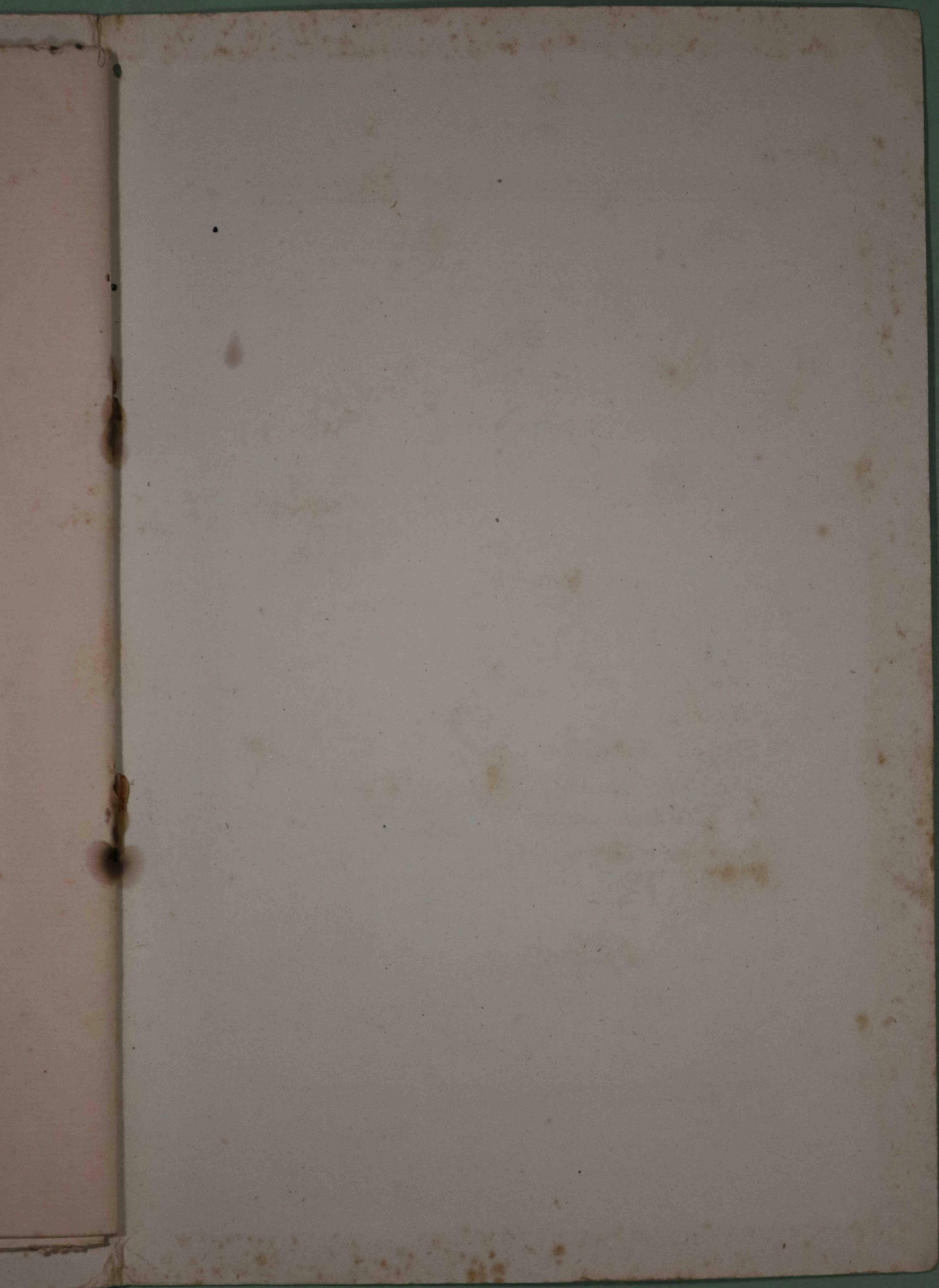
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