

THE AUDITORIUM

THE
CHICAGO ORCHESTRA

UNDER THE DIRECTION OF

THEODORE THOMAS

1892 SECOND SEASON 1893

SEVENTH MATINÉE, FRIDAY AFTERNOON, DECEMBER 16,
AT 2:30 O'CLOCK.

EIGHTH EVENING CONCERT, SATURDAY, DECEMBER 17,
AT 8:15 O'CLOCK.

KNIGHT, LEONARD & CO. PRINTERS, CHICAGO.

EIGHTH CONCERT.

(SYMPHONY.)

BEETHOVEN NIGHT.

PROGRAM.

MUSIC TO GOETHE'S EGMONT. op. 84.

OVERTURE.

SONG: "Die Trommel geruehret!"
MINNIE FISH.

ENTR' ACTE.—Larghetto.

SONG: "Freudvoll und Leidvoll"
MINNIE FISH.

ENTR' ACTE.—Allegro—Allegretto—Marcia.

LARGHETTO. Clara's Death.

FINALE. Siegessymphonie

Intermission.

NINTH SYMPHONY, op. 125.

Allegro ma non troppo, un poco maestoso.

Scherzo, molto vivace,

Adagio molto e cantabile.

Choral Finale.

MINNIE FISH, MINNA BRENTANO, CHARLES A. KNORR, GEORGE E. HOLMES.

With the kind assistance of a Chorus of 200 voices from the APOLLO CLUB
and orchestra.

Music to Goethe's "Egmont."

LUDWIG VAN BEETHOVEN,
born Dec., 16th 1770, at Bonn ;
died March 26, 1827, at Vienna.

Goethe's Egmont is a political tragedy, with Margaretha of Parma, Machiavelli, Alba, the Prince of Orange and Egmont as the principal characters. The love story of Egmont and Clara, if somewhat incongruous, forms a most attractive feature of the drama, which appealed strongly to Beethoven's hatred of tyranny, a feeling that also found expression in the *Eroica* and *Fidelio*. The overture shows us his admiration for the generous, light-hearted champion of freedom, careless of his life, even dreaming of love in times of peril, and his sympathy for the hero's fate, and the glorious fruit which it produced.

The rollicking soldier song of the lassie who would join her lover and fight under his command, could she but wear male attire, and the moody "*Leidvoll und Freudvoll*" (blissful and tearful), are conceived in the vein of the German people's song, the former full of martial ardour and excitement, so well expressed in the accompaniment; the second one of the gems of lyric songs. The *Larghetto*, introducing the second act, foreshadows the meeting of the Prince of Orange and Egmont, the gloomy forebodings of the one, and the happy nature of the other. The next Entr' Act in the program begins with an Echo of Clara's song, and leads into a march announcing the entrance of the Spanish troops into Brussels. The following *Larghetto* accompanies the death scene of Clara. The unhappy maiden, after hearing of her hero lover's fate, has taken poison. The throbbing horns and the short, broken phrases depict the ebbing life. The pianissimo grows softer, the accents shorter, the lamp which she has placed in the window for Egmont, flickers and goes out—death peacefully shrouds a loving heart. In the closing scene of the drama Egmont prepares to leave for the scaffold, and as he is led away by the guard, the orchestra breaks forth with the "*Siegessymphonie*," which is almost identical with the closing of the Overture.

Symphony No. 9, D minor, op. 125.

This symphony is the embodiment of Beethoven's character with all its contrasting traits developed in the hard school of life, and of his musical individuality as it had crystalized after years of constant growth and incessant activity. In it we find reflected a nature sensitive in the highest degree to extraneous influences, often insignificant in themselves, and in the manner in which this nature manifests itself, we recognize the composer's genius at the very acme of its power. From a careful examination of Beethoven's sketch books it becomes evident that the threads woven into this great fabric were gathered up one by one during a period of almost thirty years. Thayer proves, through a letter written in 1793 to Schiller's sister by a friend of Beethoven, that the latter had at that early date contemplated composing music to Schiller's "Ode to Joy." Frequent references to a work to consist of four movements with a choral Finale, and sketches for it of melodies ever varying in form, appear to have been made at different times from 1811 until the completion of the symphony thirteen years later. It is evident, therefore, that the Ninth Symphony was in the true sense of the word, the composer's life-work. The last movement especially seems to have occupied his thoughts and to have caused him much trouble and anxiety. The selection of the proper words from the Ode and the manner in which they were to be brought into connection with the purely instrumental portion of the work, were matters of constant solicitude to him until he happened on the idea to introduce the Ode with the Recitative "O Freunde nicht diese Toene, sondern lasst uns angenehmer anstimmen und freudenvollere!" (Beethoven's own words). It would be impossible in brief to point out even the principal musical themes which enter into the wonderfully complex structure of this symphony. All the art and mastery which Beethoven displayed in his previous works separately, here appear united and in their highest potency. Innumerable commentaries and analyses of the Ninth Symphony have been written, of which notice cannot be taken here, but a word regarding the difficulties which stand in the way of a performance calculated to bring into relief the intentions of the composer, may not be out of place. Every conductor who has made a study of the Symphony with a view to insuring a transparent, intelligible and artistic interpretation of it, has encountered obstacles which it has been found difficult to remove. The most notable suggestions in this direction were made by Richard Wagner in an essay entitled "On the interpretation of Beethoven's Ninth Symphony." Wagner justifies the alterations which he proposes by the assertion that while Beethoven in the character of his musical conceptions by far surpassed Haydn and Mozart, in point of instrumentation he accepted their views as to the capabilities of the orchestral body. This naturally led to incongruity between the ideas to be expressed and the medium for expressing them. To what extent the changes recommended by Wagner and others are to be adopted must remain at the discretion of the conductor, whose only end and aim it must be to present to the hearer the different elements which enter into the work in the clearest and most plastic manner possible and consistent with a conscientious observance of the intentions of the composer.

The Ninth Symphony was completed probably in March, 1824. Two manuscript copies of it are in existence—one dedicated to King Frederick William III of Prussia, the other to the Philharmonic Society in London. This society, as early as 1822, had made Beethoven an offer of fifty pounds sterling to compose a symphony which should be its exclusive property. The offer was accepted and the money promptly forwarded. Nevertheless, the Ninth Symphony, which was the one in question, was performed for the first time at the Kaerthnerthor Theatre in Vienna, on May 7th, 1824.*

O brothers, these tones no longer! rather let us join to sing in cheerful measures a song of joyfulness.

Hail thee, Joy! from heav'n descending,
Daughter of Elysium!
Ecstasy our hearts inflaming,
To thy sacred shrine we come.
Thine enchantments bind together
Those whom custom's law divides,
All are brothers, all united,
Where thy gentle wing abides.

He whom fickle fortune blesses,
Giving friendship firm and strong.
Who a loving wife possesses,
Let him join our joyful song.
Even he to whom one being
In the whole world may belong;
He who never knew this weeping,
Let him leave our happy throng.

Pleasure every creature living
From kind nature's breast receives.
Good and wicked all are walking
In the rosy path she leaves;

Vines and kisses she is giving,
Friendship fearless of death's hand;
E'en the worm has joy in living,
While near God the cherub stands.

Joyful, like his suns so glorious,
Fly through heaven day by day,
Like a hero e'er victorious,
Hasten, brothers, on your way.

Millions, loving I embrace you!
All the World this kiss I send!
Brothers, o'er yon starry tent,
Dwells a God Whose love protects us.

Millions, bow ye down in wonder?
Earth, feel'st thou thy Maker nigh?
He must dwell in glory yonder,
Seek Him o'er the starry sky!

NINTH CONCERT.

FRIDAY AFTERNOON, DECEMBER 23, SATURDAY EVENING, DECEMBER 24.
(POPULAR.)

WAGNER NIGHT.

SOLOISTS: FRAU MARTHA WERBKE—BURCKARD, MR. GEORGE E. HOLMES.

FLYING DUTCHMAN.—*a.* Overture. *b.* Aria: The term's expired.
c. Ballade, Senta, Yo-ho! *d.* Duo. Like a vision.

TRISTAN AND ISOLDE.—*a.* Prelude. Act I. *b.* Finale, Liebestod.

INTERMISSION.

TANNHAEUSER.—*a.* Overture. *b.* Aria: Dich theure Halle.

WALKURE.—*a.* Ride of the Walkyres. *b.* Wotan's Farewell. *c.* Magic Fire Scene.

The dates of the performances constituting the Second Season will be as follows:

MATINEE CONCERTS, FRIDAYS AT 2:30 P. M.

October 28, 1892; November 4, 1892; November 11, 1892; November 18, 1892; December 2, 1892; December 9, 1892; December 16, 1892; December 23, 1892; January 20, 1893; January 27, 1893; February 3, 1893; February 10, 1893; February 17, 1893; February 24, 1893; March 3, 1893; March 17, 1893; March 24, 1893; March 31, 1893; April 14, 1893.

EVENING CONCERTS, SATURDAYS AT 8:15 P. M.

October 22, 1892; October 29, 1892; November 5, 1892; November 12, 1892; November 19, 1892; December 3, 1892; December 10, 1892; December 17, 1892; December 24, 1892; January 21, 1893; January 28, 1893; February 4, 1893; February 11, 1893; February 18, 1893; February 25, 1893; March 4, 1893; March 18, 1893; March 25, 1893; April 1, 1893; April 15, 1893.

*A. MEES.

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