

Cambridge University Press

978-0-521-88260-6 - The Great Transformation of Musical Taste: Concert Programming
from Haydn to Brahms

William Weber

Frontmatter

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THE GREAT TRANSFORMATION OF MUSICAL TASTE

Grounded in knowledge of thousands of programs, this book examines how musical life in London, Paris, Leipzig, Vienna, Boston, and other cities underwent a fundamental transformation in relationship with movements in European political life. William Weber traces how musical taste evolved in European concert programs from 1750 to 1875, as separate worlds arose around classical music and popular songs. In 1780 a typical program accommodated a variety of tastes through a patterned “miscellany” of genres, held together by diplomatic musicians. This framework began weakening around 1800 as new kinds of music appeared, from string quartets to quadrilles to ballads, which could not easily coexist on the same programs. Utopian ideas and extravagant experiments influenced programming as ideological battles were fought over who should govern musical taste. More than a hundred illustrations or transcriptions of programs enable readers to follow Weber’s analysis in detail.

William Weber is Professor Emeritus of History at California State University, Long Beach.

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To Linda

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Illustrations of concert programs

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2. Domenico Dragonetti, King's Theatre, London, 20 April 1801: Centre for Performance History, Royal College of Music (CPH/RCM).
3. Nicolò Paganini, Hoftheater, Vienna, 27 June 1828: Archiv der Gesellschaft der Musikfreunde in Wien.
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Transcriptions of concert programs

Ideally, a concert program is reconstructed from both a printed program and reports in periodicals. But periodical coverage was limited before 1840, and even after that reviewers usually did not mention all pieces performed. Printed programs have therefore been the principal resource for this study, especially for concerts offering a large number of pieces. The transcriptions identify pieces as closely as can be established. Note the following indicators:

- [?]: uncertain item, e.g., [?Pietro Alessandro] Guglielmi
- Quotation marks in title: text on the printed program
- †: composer deceased
- Dashes (–): known intermission.
- Parentheses: name of performer, e.g., (Joseph Joachim)
- *Italics*: composer also performer

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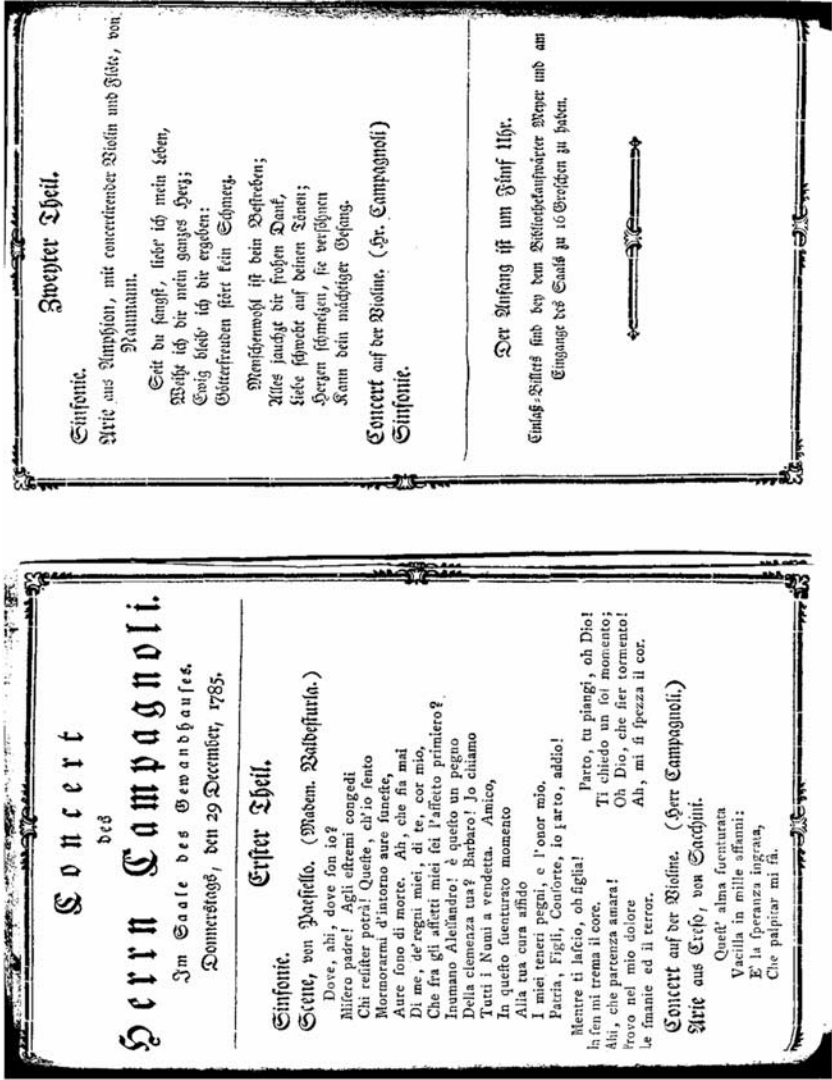


Illustration 1. Concert of Bartolomeo Campagnoli, Gewandhaus, Leipzig, 29 December 1785; Stadtgeschichtliches Museum, Leipzig.

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Great Room, King's-Theatre,
HAY-MARKET.

MR. DRAGONETTI'S
BENEFIT.

ON MONDAY, APRIL 20th, 1801.
Will be performed,
A CONCERT
OF
VOCAL and Instrumental MUSIC.

PART I.

OVERTURE	<i>Mozart.</i>
Duetto—Messrs. VIGANONI and ROVEDINO	<i>Mozart.</i>
Chorus	<i>Mozart.</i>
Aria	<i>Madame Dussek.</i>
Concerto Fiano-Forte.	<i>Mr. Field.</i>
Duetto—Messrs. VIGANONI and CIMADOR	<i>Mozart.</i>
Favorite Air, “ <i>Now vanish before thy holy beams,</i> ” and Chorus from Creation	<i>Haydn.</i>

PART II.

SYMPHONY (M.S.)	<i>Haydn.</i>
Trio—Madame DUSSEK, Signora ROVEDINO, and CIMADOR	<i>Mozart.</i>
The favorite Air in <i>Alzira</i> -	Madame Banti.
<i>Accompanied by Messrs. Leanders</i>	<i>Bianchi.</i>
Concerto - - - -	Mr. Dragonetti
Marcello's celebrated Duetto, by Messrs. VIGANONI and CIMADOR.	
Grand Chorus, “ <i>The Heavens are telling the Glory of God,</i> ” from Creation—Haydn	

To begin precisely at Eight o'Clock.

TICKETS to be had of Mr. DRAGONETTI, No. 6, Sherrard-Street, Golden-Square; Messrs. BRODERI
and WILKINSON's Music Warehouse, No. 13, Hay-Market; CLEMENTI and Co's. do. No. 26, Cheapside
and at the Office of the Theatre.

W. GLINDON, Printer, No 48, RUPERT-STREET, Coventry-Street.

Illustration 2. Concert of Domenico Dragonetti, King's Theatre, London, 20 April 1801:
Centre for Performance History, Royal College of Music.

27. J u n i 1 8 2 8.

K. K. Hoftheater nächst dem Kärnthnerthore.
Mit hoher Bewilligung wird
H e r r

NICOLÒ PAGANINI,
Kammer-Virtuos Sr. Majestät des Kaisers von Oesterreich,
e r n

C o n c e r t
zu geben die Ehre haben.

V o r k o m m e n d e S t ü c k e

- 1) Ouverture aus der Oper: Taniska, von Cherubini.
- 2) Concert für die Violine, von Kébe, bestehend aus einem Allegro maestoso, (Adagio religioso in Doppelgriffen von Paganini), und einer Polacca, vorgetragen vom Concertgeber.
- 3) Neue Arie von Balducci, (Gli affanni tuoi cor mio), gesungen von Sigr. BIANCHI.
- 4) Ouverture aus der Oper: Die Blinden von Toledo, von Mehul.
- 5) Capriccio über das Thema: Lá ci darem la mano, aus der Oper: Don Juan, von Mozart, und andere Variationen, componirt und vorgetragen vom Concertgeber.
- 6) Ouverture aus der Oper: Semiramis, von Hatél.
- 7) Arie (Due vite a me si care), von Pavesi, gesungen von Sigr. BIANCHI.
- 8) Neueste Composition von Paganini. bestehend aus einer maestosa-Sonata sentimentale mit Variationen, über das Thema von J. Haydn: Gott erhalte Franz den Kaiser, mit Begleitung des Orchesters, auf der G-Saite allein vorgetragen vom Concertgeber.

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Die Loge zu ebener Erde, im 1. u. 2. Stock 14 fl.	Ein gesperrter Sitz im vierten Stock 1 fl. 20 kr.
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Ein gesperrter Sitz im ersten Parterre oder Gallerie 2 fl.	• • • in den vierten Stock 48 kr.
	• • • in den fünften Stock 30 kr.

Die Logen und gesperrten Sitze sind Vor- und Nachmittags zu den gewöhnlichen Uhrstunden der Stadt im Steinmehlschmieds Hause Nr. 1037, zu ebener Erde, nächst dem Eingange in das Kärnthnertheater, zu haben.

Der Anfang ist um 7 Uhr.

Illustration 3. Concert of Nicolò Paganini, Hoftheater, Vienna, 27 June 1828: Archiv der Gesellschaft der Musikfreunde in Wien.

GREAT CONCERT
HER MAJESTY'S



ROOM,
THEATRE.

PROGRAMME
OF
MADAME DULCKEN'S
(PIANISTE TO HER MAJESTY THE QUEEN)
ANNUAL GRAND MORNING CONCERT,
MONDAY, MAY 31, 1841,
TO COMMENCE AT TWO O'CLOCK PRECISELY.

PART I.

TERZETTO, Signori TAMBURINI, F. LABLACHE, and LABLACHE,
"Pensa e guarda." *Meyerbeer.*

ARIA, Madame PERSIANI, "Come provar." *Pacini.*

DUETTO, Mlle. LOEWE and Signor TAMBURINI, "Danque io son."
(*Il Barbiere di Siviglia.*) *Rossini.*

ARIA, Signor RUBINI, "Fra nemi crudeli." (*I Briganti.*) *Mercadante.*
(Corno Obligato, Signor PUZZI.)

GRAND FANTASIA, Pianoforte, Madame DULCKEN.
(*La Donna del Lago.*) *Thalberg.*

ARIA, Madame G. GRISI, "Come è bello." (*Lucrezia Borgia.*) *Donizetti.*

FANTASIA, Violin, on a Theme by Schubert, Herr DAVID *David.*

GRAND AIR, Madame DORUS GRAS (*Le Cheval de Bronze.*) *Auber.*

BALLAD, Mlle. MEERTI, "Ave Maria." *Schubert.*

FANTASIA, Harp, Mons. GODEFROID *Godefroid.*

GRAND DUETTO, Mesdames PERSIANI and VIARDOT GARCIA,
"Lasciami, non t'ascolto." (*Tancredi.*) *Rossini.*

ROMANZA, Signor MARIO, "Tristo e fuor d'ogni speranza." *Schira.*
(Corno Obligato, Signor PUZZI.)

GRAND DUET, for Two Pianofortes (first time of performance),
Madame DULCKEN and Mr. LISZT (*Hexameron.*) *Liszt.*

PART II.

PREGHIERA, "Dal tuo stellato soglio," Mesdames G. GRISI, PERSIANI,
VIARDOT GARCIA, DORUS GRAS, and SCHROEDER DEVIENET;
Mlles. LOEWE, and MEERTI; Sig. RUBINI, MARIO, TAMBURINI,
LABLACHE, F. LABLACHE, and Mr. J. PARRY. Pianoforte, Madame
DULCKEN, Messrs. LISZT and BENEDICT; Harp, M. GODEFROID;
Violin, Herr DAVID; French Horn, Signor PUZZI.
(*Il Mosè in Egitto.*) *Rossini.*

RONDO FINALE, Madame VIARDOT GARCIA (*Nina.*) *Coppola.*

GRAND ARIA, Mlle. LOEWE. Violin Obligato, Herr DAVID.
(*Le Pré aux Clercs*—first time of performance.) *Herold.*

TRIO, Mesdames GRISI, PERSIANI, and VIARDOT GARCIA,
"Le faccio un inchino." (*Il Matrimonio Segreto.*) *Cimarosa.*

DUETTO BUFFO, Madame DORUS GRAS and Signor LABLACHE,
"Son qual tenero agnellotto." *Mosca.*

DUO CONCERTANTE, on Themes of Oberon, Pianoforte and Violin,
Madame DULCKEN and Herr DAVID *Benedict and David.*

DUETTO, Madame GRISI and Signor RUBINI, "Va menzogner."
(*Gli Arabi.*) *Pacini.*

A FAVORITE ENGLISH SONG, Mr. JOHN PARRY, "Singing Lesson." *J. Parry.*

DUETTO BUFFO, Signori LABLACHE and F. LABLACHE (by desire),
"Se fiato in corpo avete." (*Il Matrimonio Segreto.*) *Cimarosa.*

FINALE, "Ridiamo, cantiamo." *Rossini.*

Illustration 4. Concert of Louise Dulcken, Concert Room, King's Theatre, London, 31 May 1841: Centre for Performance History, Royal College of Music.

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ASSEMBLY ROOMS, STAMFORD.

GRAND
MORNING CONCERT,
On Wednesday, Sept. 16, 1840,
To commence at 1 o'clock precisely.

M. LISZT,

First appearance this Season of this Extraordinary Pianist.

Mr. LAVENU, has the honor to inform the Nobility, Gentry and his Friends, that he has succeeded in engaging

M. LISZT

Who will, on this occasion, perform his Grand Marche Hongroise, and his Grand Galop Chromatique ; also a Grand Duet with

Mr. MORI.

Mr. RICHARDSON,
(The celebrated Praeludist) will perform some of his most favorite Pieces.

Mlle. DE VARNY,

Prima Donna of La Scala, Italian Opera, Paris, and Her Majesty's Theatre, London, will sing some of her most popular Arias and Duets.

Miss LOUISA BASSANO
Of the Nobility's Concerts, will sing some of her admired Airs & Ballads

Mr. J. PARRY,

Will sing some of his latest and most admired Compositions.

Mr. LAVENU,

Will perform the Piano Forte.

Family Tickets, to admit four, 21s.—Single Tickets six, to be had of Messrs. ROBE, MORTLOCK & JOHNSON.

Illustration 5. Concert of Franz Liszt, Assembly Rooms, Stamford (UK), 16 September 1840: Centre for Performance History, Royal College of Music.

PART 1.

TRIO—"L'uesto ardir il mio," (Semiramide) Mlle. De VARNY, Miss BASSANO and Mr. J. PARRY. *Rosini.*
ARIA—"Alfin son tua," (Lucia di Lamermoor) Miss BASSANO. *Donizetti.*
MARCHE HONGROISE—Grand Piano Forte—M. LISZT. *Liszt.*
DUETTO—"Seppi che un tuo dower" (Gianna e Fulvio) Mlle. De VARNY and Mr. J. PARRY. *Rosini.*
BALLAD—"The Indiscreet Bell," Mr. J. PARRY. *Parry.*
FANTASIA—"Flute—Mr. Richardson.
ARIA—"L'amor suo mi fe beato," (Roberto Devereux) Mlle. De VARNY. *Donizetti.*
FANTASIA ON FAVORITE AIRS—Grand Piano Forte—M. LISZT. *Liszt.*
LYRIC LEGEND—"Ebelwige to Ebelred," Miss BASSANO. *Wade.*
Mr. J. PARRY will sing the new Song of "The Musical Husband."

PART 2.

DUETTO—"Colui Sofonico" (Torquato Tasso) Mlle. De VARNY and Mr. J. PARRY. *Donizetti.*
BALLAD—"Memory's Dream," Miss BASSANO. *Lamart.*
GRAND DUETTO—Piano forte—introducing the favorite QUARTETT from Lucia di Lamermoor, and GRAND GALOP CHROMATIQUE, Messrs. LISZT and MORI. *Liszt.*
ROMANCE—"I'm with thee," Mlle. De VARNY. *Wade.*
VARIATIONS—Flute—Mr. Richardson.
NEW DUETTO—"The Sisters," Mlle. De VARNY and Miss BASSANO. *Liszt.*
MORCEAUX CHOISIS—from his celebrated Recitals, Piano Forte, M. LISZT. *Liszt.*
SONG—"Wanted a Governess," Mr. J. PARRY. *Parry.*
TRIO—"Scava sia il venio," Mlle. De VARNY, Miss BASSANO and Mr. J. PARRY. *Mosart.*
Conductor, Mr. LAVENU.

The Piano Forte is one of Ernst's new patent, and is brought expressly from London for the occasion.

Zweites
CONCERT
von
Franz
Liszt
Donnerstag den 5. März 1846,
Mittags um halb 1 Uhr,
im Saale der Gesellschaft der Musikfreunde.

Program.

- | | |
|---|--|
| 1. Ouverture aus Wilhelm Tell, arrangirt von Liszt | } gespielt
von
LISZT. |
| 2. a) Le Lac de Wallenstadt. Aus dem Album d'un voyageur.
b) Au bord d'une source. | |
| 3. Fantasia in C, von Fr. Schubert, | |
| 4. Zwei Etuden von Chopin, | |
| 5. Fantasia aus Norma, von Liszt | |

Illustration 6. Concert of Franz Liszt, Vienna, Saal der Gesellschaft der Musikfreunde, Vienna, 5 March 1846: Archiv der Gesellschaft der Musikfreunde in Wien.

Cambridge University Press
978-0-521-88260-6 - The Great Transformation of Musical Taste: Concert Programming
from Haydn to Brahms
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SALONS ÉRARD, 13, RUE DU MAIL

Samedi 29 Mars, à huit heures et demie précises

2^{me} CONCERT

DE MADAME

CLARA SCHUMANN

PROGRAMME

1^o Sonate en la mineur, pour piano et violon R. SCHUMANN.
M^{me} CLARA SCHUMANN et M. ARMINGAUD.

2^o Air de Jules César. HANDEL.
M^{lle} ORWIL.

3^o A Andante et presto. D. SCARLATTI.
B Sarabande et gavotte J.-S. BACH.
M^{me} C. SCHUMANN.

4^o Le Roi des Aulnes SCHUBERT.
M. MARCHESI.

5^o Sonate en ut majeur (op. 53) BEETHOVEN.
A Allegro.
B Adagio.
C Rondo.
M^{me} C. SCHUMANN.

6^o Adélaïde. BEETHOVEN.
M^{lle} ORWIL.

7^o Carnaval. (Les masques.) Scènes mignonnes. † (Op. 9) R. SCHUMANN.
Prélude. — Pierrot. — Arlequin. — Valse noble. — Papillons. — Lettres dansantes. — Chiarina. — Chopin. —
Reconnaissance. — Pausalon et Colombine. — Valse allemande et Paganini. — Aveu. — Promenade. — Pausé. — Marche des
Davidsbündlers (†) contre les Philistins.

STALLE RÉSERVÉE, 10 FR. — ENTRÉE, 5 FR.

(†) Les Davidsbündlers (compagnons de David) étaient une société de jeunes artistes qui s'était formée à Leipzig sous l'inspiration de Robert SCHUMANN, contre le philistinisme, c'est-à-dire contre la pédanterie et le mauvais goût des FAUX admirateurs qui profanaient les grands maîtres par une imitation fade et servile.

Illustration 7. Concert of Clara Schumann, Salons Érard, Paris, 29 March 1862: Bibliothèque Nationale de France.

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Zweites
CONCERT
Johannes Brahms und Julius Stockhausen
unter gefälliger Mitwirkung
des Fräulein **Helene Magnus**
Dienstag den 2. März 1869,
Abends halb 8 Uhr,
im k. k. kleinen Redouten-Saale.

PROGRAMM:

1. **Sonate** in C-moll (op. 111) von **Beethoven.**
2. **Arie** aus der Oper „Rothkäppchen“ („Enfin me voilà seul“) von **Boieldieu.**
3. **Variationen** über ein eigenes Thema (op. 21, Nr. 1, in D-dur) von **Brahms.**
4. **Duett** aus der Oper „Figaro's Hochzeit“ („Perchè crudel finora“) von **Mozart.**
5. „**Die zürnende Diana**“ von **Schubert.**
6. a) **Gigue und Vivace** von **Rameau.**
b) **Ungarische Tänze.**
7. **Lieder** aus dem Eichendorff'schen Liederkreise . . von **Schumann.**

Concertflügel: Streicher.

Circlesitze à 3 fl., Parterresitze à 2 fl., Eintrittskarten à 1 fl.
sind in der k. k. Hof-Kunst- und Musikalienhandlung des Herrn C. A. SPINA
am Graben, in der Musikalienhandlung des Herrn J. P. GOTTHARD am
Kohlmarkt und am Abend des Concertes an der Cassa zu haben.

Illustration 8. Concert of Johannes Brahms and Julius Stockhausen, Saal der Gesellschaft der Musikfreunde, Vienna, 2 March 1869; Centre for Performance History, Royal College of Music.

HONOR TO BEETHOVEN.

SEASON 1846.

THE BEETHOVEN QUARTETT SOCIETY,

76. HARLEY STREET.

SIXTH MEETING, MONDAY, MAY 25,

At Eight o'clock. Quartetts to commence at Half-past Eight.

PROGRAMME.

QUARTETT in C, No. 2, Op. 16, (Paris Ed. No. 32,)	HAYDN.
Moderato.	Adagio.
Minuetto & Trio.	Fuga Allegro $\frac{6}{8}$, a quattro soggetti.
QUARTETT in D Minor, No. 2,	Dedicated to HAYDN—MOZART.
Allegro Moderato.	Andante.
Minuetto & Trio.	Allegro ma non troppo.
QUARTETT in B Flat, No. 4, Op. 76, (Paris Ed. 78,)	HAYDN.
Allegro con spirito.	Adagio.
Minuetto & Trio.	Finale.
QUARTETT in C $\sharp$ Minor, Op 131,	BEETHOVEN.
Adagio ma non troppo e molto espressivo.	Allegro Molto Vivace.
Allegro Moderato.	Andante ma non troppo.
Andante Moderato.	Allegretto.
Adagio ma non troppo.	Presto.
Adagio quasi Andante.	Allegro.

 The Members of this Society will not fail to perceive that the principle of selection in the three concluding programmes is entirely in harmony with the original design. Having presented in the five fixed programmes the progress of *Beethoven* in this class of composition in his youth, his maturity, and in his parting glory, we now show the progress of the Quartett itself, from the early efforts of its inventor, *Haydn*, taken up in the midway of his career with an increased energy by *Mozart*, which *Haydn's* later productions prove that he himself was influenced by ; and closing each evening with one of the great "*Posthumous Quartetts*" when the system had reached the greatest elevation and grandeur that it is probably destined to attain.

The selection for the next Meeting on the 8th June, will be *Mozart's* Quartett in B $\flat$ Op. 18 ; his first Quartett in G, dedicated to *Haydn* ; *Haydn* in D minor, Op. 76 ; and the Posthumous of *Beethoven* in A minor.

Haydn's first Quartett for two Violins, Tenor and Violoncello, (in real parts for each instrument.) his Op. 1. in B flat, 6-8 time, was written in 1750, when he was eighteen years of age, and arose from the following circumstances :—One of his friends, *Baron Furenberg*, who had an estate a few miles from Vienna, was in the habit of inviting *Haydn*, with the parish priest, his intendant, and *Albrechtsberger*, a brother of the celebrated contrapuntist.

Illustration 9. Concert of Beethoven Quartet Society, 76 Harley Street, London, 25 May 1846: Centre for Performance History, Royal College of Music.

Cambridge University Press

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WILLIAM MASON'S MUSICAL SOIRÉE,

AT THE

Warerooms of Messrs. Chickering,

On Wednesday, Dec'r 26th, at 7½ o'clock, P. M.,

ASSISTED BY THE

MENDELSSOHN QUINTETTE CLUB.

1855

PROGRAMME.

1. QUARTET in B Flat, No. 6, Op. 18.—1. Allegro.
2. Adagio. 3. Scherzo. 4. Finale; La malinconia, Adagio and Allegro. L. VAN BEETHOVEN.
2. A. Fantasie Impromptu. Œuvre posthume. F. CHOPIN.
B. Preludes, Op. 24. STEPHEN HELLER.
3. ANDANTE and FINALE from the Fifth Quintet in E Flat, MOZART.
4. A. 'Toujours,' Valse de Salon, } WILLIAM MASON.
B. 'Silver Spring,' Impromptu, }
5. GRAND TRIO, in B major, Opus 8: for Piano-Forte, Violin and Violoncello.—1. Allegro moderato. 2. Scherzo. 3. Adagio. 4. Allegro agitato. JOHANNES BRAHMS.

Single Tickets, \$1.00: Tickets to admit a Gentleman and Lady, \$1.50:
For sale at RICHARDSON'S Musical Exchange, 282 Washington
Street, and at Messrs. CHICKERING'S Warerooms.

E. L. Balch, Printer, 21 School St.

Illustration 10. Concert of William Mason and Mendelssohn Quintette Club, Chickering Rooms, Boston, 26 December 1855: Boston Public Library.

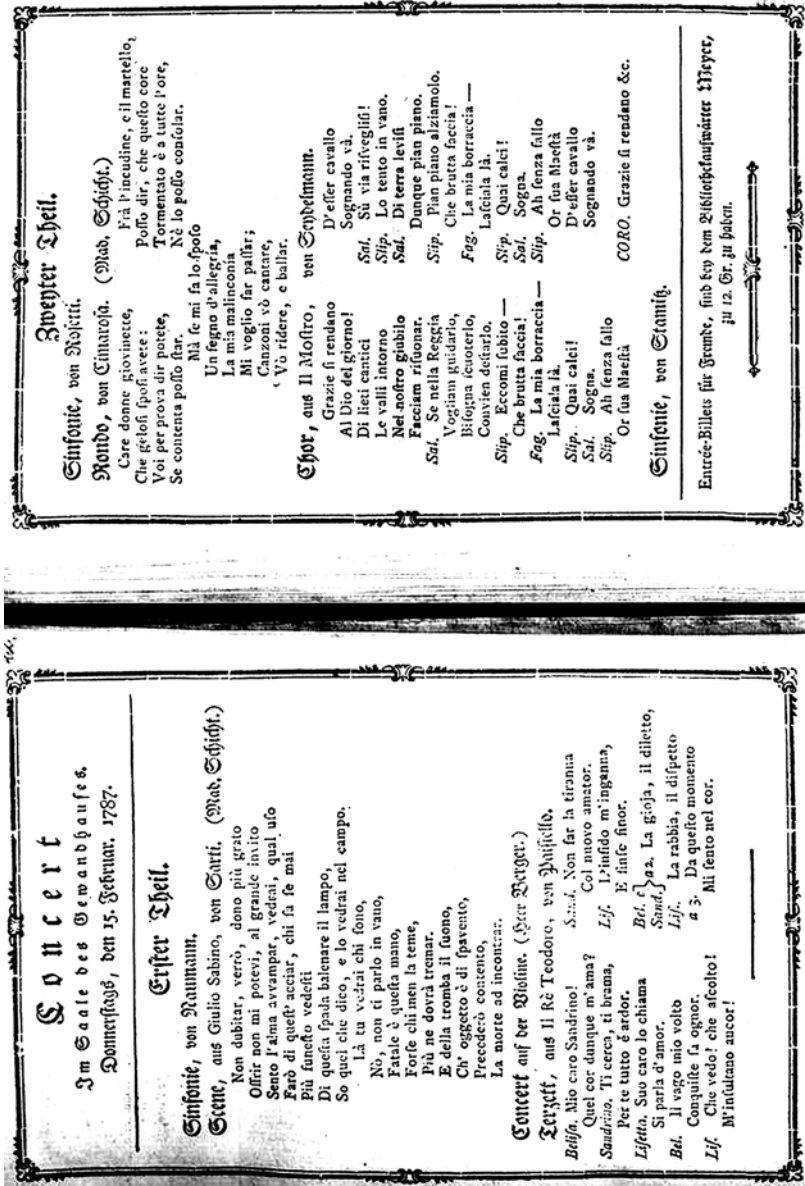


Illustration 11. Abonnenten-Concert (Subscription Concert), Gewandhaus, 15 February 1787: Stadtgeschichtliches Museum, Leipzig.

UNDER THE IMMEDIATE PATRONAGE OF

His Majesty.

PHILHARMONIC SOCIETY.

FIFTH CONCERT, MONDAY, MAY 1, 1826.

ACT I.

Sinfonia, Letter T.

Quartetto, "Mr. PHILLIPS, and Signor DE BEGNIS

Concerto Flute, Mr. FÜRSTENAU (First Flute to the King of Saxony)

Terzetto, "O nume benefico," Madame PASTA, Mr. PHILLIPS, and Signor DE BEGNIS (La Gazza Ladra)

Overture, Oberon

Haydn

Wiegl.

Fürstenau

Rossini

C.M. Von Weber

ACT II.

Sinfonia in C Minor

Recit. ed Aria, Madame PASTA, "Ombra adorata aspetta" (Romeo e Giulietta)

Concerto Violin, Mr. DE BÉRIOT (Violin de la Chambre de S. M. le Roi de France)

Duetto, "O Statua gentilissima," Signor CURIONI and Signor DE BEGNIS (Il Don Giovanni)

Overture in D.

Beethoven

Zingarelli

Rode & De Beriot

Mozart

A. Romberg

Leader, Mr. LODER.—Conductor, Sir G. SMART.

To commence at Eight o'clock precisely.

The Subscribers are most earnestly entreated to observe that the Tickets are not transferable, and that any violation of this rule will incur a total forfeiture of the subscription.

It is requested that the Coachmen may be directed to set down and take up with their horses' heads towards Piccadilly.

The door in Little Argyll street will be open after the Concert, for the egress of the Company.

The next Concert will be on MONDAY, May 15.

TERZETTO.—Mad. PASTA, Mr. PHILLIPS, and Signor DE BEGNIS.

Ninetta. Respiro

Podesta. Mia cara

Fer. Signora

P. Partite, udite,

Fer. Uscite di qua

Fer. O Nume benefico

Fer. Che il giusto difendi

Fer. Propizio ti rendi

Fer. Soccorso pietà.

Pod.

Nin.

Pod.

L' istante è propizio

Amore discendi,

Se il core gli accendi

Che gioja sarà.

O Nume benefico

Che ect.

Siamo soli, amor seconda

La mia fiamma, i voti miei

Ah se barbara non sei

Fammi parte del tuo cor

Illustration 12. Concert of Philharmonic Society, Hanover Square Rooms, London, 1 May 1826: Centre for Performance History, Royal College of Music.

Grand Miscellaneous Concert.

PART I.

The First four Movements of the <i>Dettingen Te Deum</i>.	....	....	....	Handel.
SONG—Mr. TAYLOR. "The Fall of Zion."	....	....	....	Pacsiello.
GLEE. "Blest pair of Sirens."	....	....	....	S. Smith.
Mrs. KNYVETT, Messrs. KNYVETT, BRAHAM, PHILIPS, and E. TAYLOR				
RECIT. and AIR—Mr. BRAHAM. "Deeper, and deeper still." (<i>Jephtha</i> .)	} Handel.			
RECIT. and AIR—Mrs. KNYVETT. "Farewell, ye limpid streams."				
ARIA—Madame PASTA. "Il perduto." <i>"Mio! fragments past!"</i>	....	....	....	Pacsiello. <i>Pacini</i>
QUINTETTO. "Sento o Dio." (<i>Così fan tutte</i>.)	....	....	....	Mozart.
Madame CARADORI ALLAN, Mrs. KNYVETT, Messrs. BRAHAM, E. TAYLOR, and Signor DE BEGNIS.				
CONCERTO, VIOLONCELLO—Mr. LINDLEY.	....	....	....	Lindley.
SONG—Madame CARADORI ALLAN. "Let the bright Seraphim."	} Handel.			
(Trumpet obligato—Mr. HARPER.)				
And CHORUS. "Let their celestial concerts all unite."	....	....	....	
SONG (MS.)—Mr. PHILLIPS. "The Sea." (For whom it was expressly composed by the Chevalier Neukomm, who will direct the performance.)				
DUETTO—Madame PASTA and Signor DE BEGNIS. "Io di tutto."	Mosca.			
CHORUS. "To Rome's immortal Hero." (<i>La Clemenza di Tito</i> .)	 Mozart.			
(Arranged and adapted to English Words by Mr. E. TAYLOR.)				

PART II.

OVERTURE, <i>Anacreon</i>.	....	....	....	Cherubini.
GLEE. "Deh dove senza mi."	....	....	....	Dr. Cooke.
Mrs. KNYVETT, Messrs. KNYVETT, BRAHAM, and PHILLIPS.				
RECIT. and ARIA—Madame PASTA. "Ombra adorata."	<i>(Rome e Giulietta.)</i>			Zingarelli.
DUETT—Mr. BRAHAM & Mr. PHILLIPS. "I, my dear, was born to day."	<i>Travosa</i>			
SONG—Mrs. KNYVETT. "Lo! here the gentle lark."	....	....	....	Bishop.
<i>(Flute obligato, Mr. NICHOLSON.)</i>				
DUETTO. "All' idea."	<i>(Il Barbiere.)</i>			Rossini
Mr. BRAHAM and Signor DE BEGNIS.				
MADRIGAL. "Let me careless."	....	....	....	Linley.
Mrs. KNYVETT, Messrs. KNYVETT, BRAHAM, PHILLIPS, and E. TAYLOR.				
SONG and CHORUS—Mr. PHILLIPS. "Haste thee, Nymph."	<i>(L'Allegro.)</i>			Handel.
ARIA—Madame CARADORI ALLAN. "Batti, batti."	....	....	....	Mozart.
<i>(Violoncello obligato, Mr. LINDLEY.)</i>				
BALLAD—Mr. BRAHAM. <i>"The Rover's Bride"</i> "There was once a golden time."	....	....	....	Mrs. Hill Wilson.
<i>(Accompanied by himself on the Piano Forte.)</i>				
SCENA—Signor DE BEGNIS. "I Violini."	....	....	....	Sacchini.
<i>(In which Signor DE BEGNIS will perform the part of "Il Fanatico," at the rehearsal of his New Overture.)</i>				
DUETTO. "Ravvisa."	<i>(Il Crociato.)</i>			Mayerbeer.
Madame PASTA and Madame CARADORI ALLAN.				
GRAND CHORUS. "The arm of the Lord."				
<i>(From the Oratorio of Judah, arranged by Gardner.)</i>				

Illustration 13. Concert in University Musical Festival, Holywell Music Room, Oxford, 16 June 1832: Centre for Performance History, Royal College of Music.

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William Weber

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III.

CONCERT SPIRITUEL.

Sonntag den 10. März 1833.



1. Sinfonie in B, von Beethoven.
2. Credo aus der Pastoralmesse von Abbé
Vogler.
3. Jubel-Ouverture von C. M. Weber.
4. Kyrie aus Beethovens letzter grosser
Messe in D.



Illustration 14. Concert Spirituel, Saal der Gesellschaft der Musikfreunde, Vienna, 10 March
1833: Universität der Musik und Darstellende Kunst, Vienna.

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Tonkünstler-Versammlung

zu Hannover.

FÜNFTES CONCERT

des

Allgemeinen Deutschen Musikvereins,

Mittwoch, den 23. Mai, Abends 7 Uhr

im königlichen Theater

unter Direction des königlichen Hofkapellmeisters

Carl Ludwig Fischer.

Orchester: Königl. Kapelle in Hannover, verstärkt durch Mitglieder der herzogl. Dessau'schen Hofkapelle, sowie durch auswärtige Mitglieder des Allgemeinen deutschen Musikvereins.

Erster Theil.

1. **Richard Metzdorff** (Vereinsmitglied in Braunschweig) Erster Satz („König Lear“) aus Op. 17: „König Lear,“ grosse tragische Symphonie (Dmoll) in 4 Abtheilungen für Orchester, unter Direction des Componisten.
2. **Johann Svendsen** (Vrnsn. in Christiania), Andante und Finale aus dem Adur-Concert. Op. 6, für Violine solo und Orchester, das Solo vorgetragen von Herrn Kammervirtuos Robert Heckmann (Vrnsn. aus Cöln).
3. **Robert Franz** (in Halle), Lieder mit Pianofortebegleitung, gesungen von Herrn Arnold Senfft v. Pilsach (Vrnsn. in Berlin), am Pianoforte begleitet von Herrn Musikdirector Julius Kniese (Vrnsn. in Frankfurt a. M.).

Zweiter Theil.

4. **Felix Dräsecke** (Vrnsn. in Dresden), Scherzo für Orchester, zweiter Satz aus der Gdur-Symphonie Op. 12.
5. **Otto Lessmann** (Vrnsn. in Berlin), Lieder mit Pianofortebegleitung, gesungen von Fräulein M. Breidenstein (Vrnsn. in Erfurt), begleitet vom Componisten.
6. **Xaver Scharwenka** (Vrnsn. in Berlin), Concert in Bmoll für das Pianoforte mit Begleitung des Orchesters, Op. 32. Franz Liszt verehrungsvoll zugeeignet. Die Solopartie vorgetragen vom Componisten (in drei Sätzen.)

Dritter Theil.

Dante-Symphonie

für Orchester und Schlusschor

von

Franz Liszt

(Vereinsmitglied).

Der Schlusschor ausgeführt von Mitgliedern des Engel'schen Gesangsvereins, das Sopran-Solo gesungen von Fräulein M. Breidenstein.

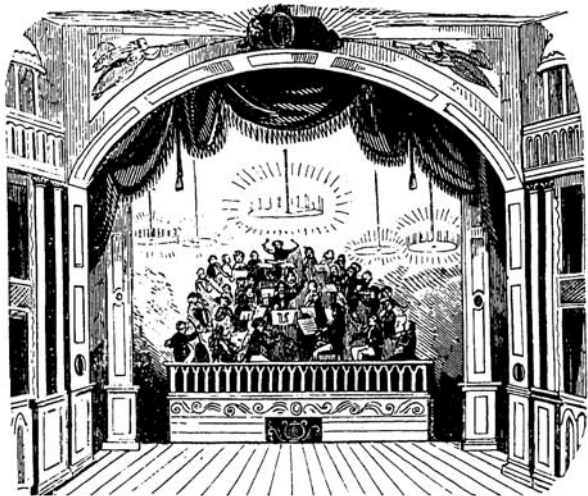
Illustration 15. Annual Meeting, Allgemeine Deutsche Musikverein, Königliches Theater, Hannover, 24 May 1876: Deutsche Staatsbibliothek, Berlin.

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THE
CONCERT COMPANION.

No. II.]

[PRICE 1d.



Theatre Royal Lyceum and English Opera House.
PROMENADE CONCERTS
A LA MUSARD.

PROGRAMME FOR THIS EVENING.

PART I.			PART II.		
Overture, "Anacreon"	Cherubini	Overture, "Guillaume Tell"	Rossini		
Quadrille, "Venise"	Musard	Quadrille, "La Prison d'Edinburgh"	Musard		
Overture, "Obéron"	Weber	Overture, "Zampa"	Herold		
Quadrille, "Le Danois" (by desire)	Musard	Quadrille, "Les Echos"	Musard		
Overture, "Les Aveugles de Tolède"	Mehul	Overture "Gustavus"	Auber		
Waltz, "Le Duc de Reichstadt"	Strauss	Waltz, "Hommage à la Reine d'Angleterre"	Strauss		

Wednesday and Saturday, December 26 and 29, a Solo on the Clarinet by Mr. Lazarus.
Thursday and Friday, December 27 and 28, a Solo on the Violin by Mr. Willy.

NAMES OF PERFORMERS.

Conductor.	Mr. Blagrove,	Mr. Gibbs,	Mr. Vigott,	Oboes.	Cornets à Piston.	Tromboni.
Signor Negri.	C. Betts,	Elsmore,	White,	Mr. G. Cooke,	Mr. C. E. Laurent,	Mr. Smythies, sen.
Leader.	Wood,	Streather.	Acraman.	Keating.	Jarrett.	Smythies,
Mr. Willy.	Case.		Double Basses.		Horns.	Healy.
Deputy Leader.	Second Violins.	Tenors.	Mr. Edgar,	Clarionets.	Mr. Platt,	Kettle Drum.
Mr. Patey.	Mr. Watkins,	Mr. Hill,	Griffiths,	Mr. Lazarus,	Rae,	Mr. Goodwin.
First Violins.	G. Richards,	Calkin,	G. Cubitt,	Mc. Donald.	C. Harper,	Side Drum.
Mr. W. Cramer,	Hope,	Alsept,	Severn,	Bassoons.	Horn.	Mr. Horton.
Bannister,	Ireland,	Eastcott,	Griffiths, jun.	Mr. Baumann,	Mr. Harper,	Big Drum.
Dunsford,	Smith,	Barnett.	Flutes.	Keating, jun.	Harper, jun.	Mr. Dumont.
Shalichen,	Jacobs,	Violoncellos.	Mr. Richardson,	Flageolet.	Ophycelide.	Triangle.
Payton,	Brooks,	Mr. Hatton,	Roe, sen.	Mr. J. Streather.	Mr. Ellison.	Mr. Bernard.
		Goodban,	Saynor.			

THE SOLOS WILL BE PERFORMED BY

Messrs. WILLY, HARPER, PLATT, G. COOKE, HATTON, BAUMANN, RICHARDSON, LAZARUS, C. E. LAURENT,
HILL, EDGAR, J. STREATHER, PATEY, SAYNOR, HARPER, JUN., RICHARDS, &c.

Admission One Shilling.—Doors open at Half-past Seven.—The Concert commences at Eight, and terminates by Eleven.
Stalls for the Balcony, and Seats in the Dress Circle, to be had on Payment of 1s. extra.
Private Boxes, £1 1s. and 10s. 6d. each, may be obtained at the Theatre; also of Messrs. SEGGIN, 12, Regent Street
MITCHELL, Bond Street; SAMS, St. James' Street; ANDREWS, Bond Street, and all the Principal Libraries.
The Quadrilles to be had at Messrs. Boosey's, Holles Street, Oxford Street.

CAUTION.—The only correct Bill of the Evening is sold within the Theatre, price One Penny. Those sold at the Doors are incorrect.

Printed by J. Brimmer, Mornington Place, and Published **EVERY MONDAY** by J. OXWYNS, 4, Catherine Street, Strand, where
all Communications are requested to be sent Free of Expence.

Illustration 16. Promenade Concert, Royal Lyceum Theatre, London, 26–29 December
1838: British Library.

Cambridge University Press

978-0-521-88260-6 - The Great Transformation of Musical Taste: Concert Programming from Haydn to Brahms

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Montag, den 11. October 1852.

Grosses
Abschieds-Concert
 des
Kapellmeisters Strauss
 mit seiner
 eigenen Kapelle aus Wien.

PROGRAMM.

I. Theil.

1. Ouverture zur Oper: „Der Freischütz“ v. C. M. von Weber.
2. Windsor-Klänge, Walzer von Joh. Strauss.
3. Nocturne-Quadrille von Joh. Strauss.
4. Annen-Polka von Joh. Strauss.

II. Theil.

5. Der Carneval von Venedig, Grosse Fantasie von weiland Joh. Strauss.
6. Attaque-Quadrille von Joh. Strauss.
7. Gambrinus-Tänze, Walzer von Joh. Strauss.
8. Nebelbilder, Grosses Potpourri von Joh. Strauss.

III. Theil.

9. Liebeslieder, Walzer von Joh. Strauss.
10. Krönungs-Marsch a. d. Op.: „Der Prophet“ v. Meyerbeer.
11. Loreley-Rhein-Klänge, Walzer von weiland Joh. Strauss.
12. Heiligenstädter Rendez-vous-Polka von J. Strauss.

Druck von **Oskar Leiner** in Leipzig.

Illustration 17. Concert of Strauss-Kapelle, led by Johann Strauss, Jun., Centralhalle, Leipzig, 11 October 1852; Musikabteilung, Wiener Stadt- und Landesbibliothek.

Illustration 18. Concert of Germania Musical Society, City Hall, Worcester, Mass., 5 June 1849; Courtesy of the American Antiquarian Society, Worcester.