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Saturday Afternoon, June 3rd, 1905, at 3.15

Solo Violin:

M. César THOMSON

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M. LÉON RINSKOFF

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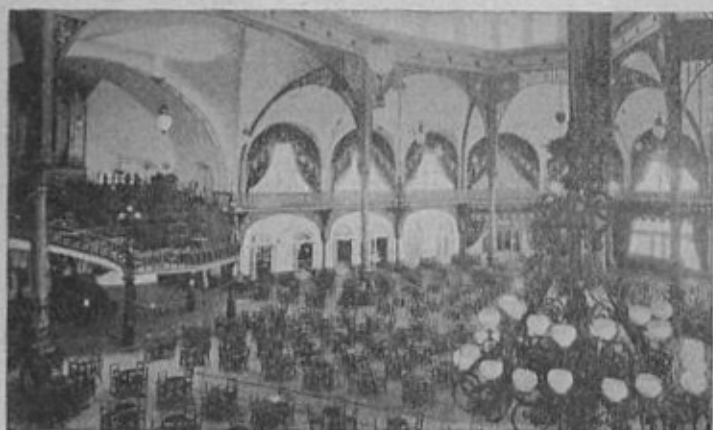
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## MUSICAL FESTIVAL

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### *Third Concert*

SATURDAY AFTERNOON, JUNE 3rd, 1905, at 3.15

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## OSTEND KURSAAL ORCHESTRA

(125 Performers)

*Conductor* - M. LÉON RINSKOFF

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Solo Violin - M. César THOMSON





M. LÉON RINSKOFF

# PROGRAMME

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## THIRD CONCERT

*Saturday, June 3rd, at 3.15 p.m.*

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Symphony in A major ... .. BEETHOVEN

Concerto in D minor, for Violin and Orchestra ... .. TARTINI  
M. CÉSAR THOMSON.

Norwegian Rhapsody (No. 2) ... .. SVENDSEN

Fantaisie, for Violin ... "Non più Mesta" ... .. PAGANINI  
M. CÉSAR THOMSON.

Marche Nuptiale (with Organ) ... .. AUGUSTE DUPONT  
*(First Performance in England.)*

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Members of the Audience desirous of leaving before the termination of the  
Concert are requested to do so between the items of the Programme.

# THE OSTEND KURSAAL ORCHESTRA

## First Violins.

MM. DERU, ED. (*Prin.*)  
ANGELOTY  
BOSQUET  
DAUCHER  
DAVIDIAN  
DEGEN  
DE SMET  
DISY  
DOEHAERD  
FLASSCHOEN  
INGHEL  
KICQ  
LOSSIE  
MACKEN  
MAES  
NÈVE  
POPELSDORFF  
VAN BREUSEGHEM  
VAN DER AA  
VANDERLOOVEN  
VAN LOO  
WILLEMS

## Second Violins.

PIERKOT, J. (*Prin.*)  
BARAT  
BERNARD  
BOONE  
CALIOUW  
GEENENS  
GOVAERE  
GUILLEMYN  
HENNEBERT  
HORL  
JACOBS, A.  
KIMPE  
LEGRAYE  
LEVENTHAL  
MERTENS  
NEVEJANS  
STAELENS  
VAN DESTEL  
VOOGT  
YSAYE

## Violas.

JANSSENS, J. (*Prin.*)  
ALBERDIENST  
BRUNIN  
DEBRAZ  
DE CLERCK  
DE LA RIVIÈRE  
DRUBBEL  
DYSERINCK  
HEBBELINCK  
LEFÉBURE  
LONQUE

MM. MECHELINCK  
STUBBE  
VAN HOUTTE  
WINAND

## Violoncellos.

JACOBS, ED. (*Prin.*)  
BACKAERT  
BLITZ  
CHOLET  
DE POST  
DE VLAEMYNCK  
DE VLIET  
DUPONT  
HAENTJENS  
JACOBS, H.  
JANSSENS, A.  
PERQUIN  
VAN ACKER  
VAN DAMME  
VAN DER CRUYSSEN

## Double-Basses.

VAN DEN HEULE (*Prin.*)  
FOCKAERT  
FAIGNART  
HANSEN  
HUYGEN  
LANCKSWEERT  
PEETERS  
VAN DEN BROUCKE  
VAN LOO  
VERCOULLIE

## Flutes.

STRAUWEN (*Prin.*)  
MATTHYS  
GUILLAUME  
VERBOOM

## Piccolo.

MATHYS

## Oboes.

DE JEAN, M. (*Prin.*)  
DE JEAN, J.  
LEFÈVRE  
DE TAEVE

## English Horn.

DE JEAN, M.

## Clarinets.

HANNON (*Prin.*)  
SERGYSLS  
DUBUISSON  
DUBRULLE

## Bass Clarinet.

SERGYSLS

## Bassoons.

MM. VAN DER BRUGGE  
DE GUSSEM  
WAERT  
HUY

Contra-Bassoon.  
VAN DER BRUGGE

## Horns.

HEYLBROECK  
DUPRASNE  
MEERT  
DE KNEEF

## Trumpets.

ROELS  
BOEHME  
DUPRÉ  
PIERKOT

## Trombones.

DESSAER  
MOUQUÉ  
DRALANTS

## Tuba.

DORCHAIN

## Tuben (Tenor)

SPIERELYNCK  
VAN ROY

## Tuben (Bass).

NOPPE  
HERMAN

## Tympani.

CNOCKAERT

## Bass Drums, Cymbals, etc.

HAUCHARD  
MINTEN  
VAN ZUYT  
GOBBERECHT

## Organ.

PETIT

## Harps.

Mlle. STROOBANTS  
Mme. BERNARD  
Mme. GUILLAUME  
Mlle. PIERKOT

## Librarian.

MM. MOUQUÉ  
MINTEN

## Assistant Conductor.

M. LANCANI

Conductor

Mons. LEON RINSKOFF.



## ANALYTICAL AND HISTORICAL NOTES

BY

EDGAR F. JACQUES and F. GILBERT WEBB.

Symphony in A major, No. 7 (Op. 92)

Beethoven  
(1770-1827)

Introduction, leading to Vivace.

Allegretto.

Scherzo and Trio.

Finale.

HAVING produced the "Eroica," the B flat, the C minor, and the "Pastoral" Symphonies between 1803 and 1808, it is not surprising that Beethoven should have felt it necessary to refresh himself before attempting another. Active minds, however, seek refreshment rather in change of work than in rest, and we find accordingly that the master, though he allowed four years to pass before the completion of his next Symphony—the mighty work we are to hear this afternoon—had in the meantime been exceedingly active in other directions. He had written the music to "Egmont," "King Stephen," and the "Ruins of Athens"; the Choral Fantasia; the String Quartets in E flat (Op. 74) and F minor (Op. 95)—two of his most characteristic works; the splendid Trios in E flat, D and B flat; the Sonata "Les Adieux, l'Absence et le Retour," and other works for chamber use; besides arrangements of Scotch, Welsh and Irish Songs, made for Thomson of Edinburgh. In July, 1812, however, the birth of the Titanic No. 7 was announced by its parent in a letter to Varena, dated July 19th, 1812, as follows: "A new Symphony is now ready." So modestly, indeed, did he assert its claim that the work was not produced till December, 1813, when it was played at a concert given in Vienna for the benefit of the soldiers wounded at the battle of Hanau. Beethoven conducted in person, and the orchestra included some of the most famous composers and musicians of the day—Spohr, Romberg, Schuppanzigh, Mayseder, Meyerbeer, Hummel, and Moscheles being among them. The success of the Symphony was very great, the slow movement being encored; and the whole concert was repeated four days later amid the greatest enthusiasm.\*

Four of Beethoven's nine Symphonies are much better known and more popular than their five companions—namely, the "Pastoral," the C minor, the "Eroica," and the

\* See Sir George Grove's account in "Beethoven and his Nine Symphonies."

A major. Of these, two have titles that make their "meaning" clear, and the C minor is so dramatic that its emotional purport is comparatively easy to divine. The A major, on the other hand, is, as regards its "poetic basis" (to use the modern term), a puzzle. At least a dozen interpretations of its "meaning" have been offered, and not one is entirely satisfactory. The number, vividness and power of the impressions it creates on a susceptible hearer induce him to think their description easy—until he attempts the task. Perhaps the most generally acceptable definition of the character of this stupendous work is supplied by Sir George Grove, who calls it the "Romantic" Symphony. But the best way to listen to it is to actively use the ear and mind in following its purely musical beauties and effects, and to allow these to make their own impression on the feelings and the imagination.

The Introduction to the A major is the finest movement of its kind left by Beethoven, and is at once so noble and so mysterious as to stimulate in the highest degree the interest and curiosity of the listener. Thus it begins, each entry of the little two-bar figure being accompanied by a crash of the full orchestra—

No. 1. Oboe.



It is presently mingled with a remarkable scale-passage—



—which melts into this exquisitely beautiful march (first heard on the wood-wind and then on the violins)—



The scale-passage returns, and a repetition of No. 3 leads to the *Vivace*, the leading melody of which runs—





M. ERNEST VAN DYCK.




2

Members of the Audience desirous of leaving before the termination of the Concert are requested to do so between the items of the Programme.

The second subject, in the opinion of the present writers, is the following—



Sir George Macfarren, Sir George Grove and other writers, however, quote it as commencing with the seventh (complete) bar of the passage quoted, which, we submit, is but a sequential repetition of the figure heard in bars 3 and 4. But the matter is not of much importance. The remainder of this wonderful movement is made from the above themes; and though the numerous beauties evolved cannot of course be dealt with adequately in a concert-programme, space must be found for the quotation of two passages: the first, on account of the effect produced by the sudden transition from bar 4 to 5—

No. 6. *Sua*.....*loco*.

—the second, because, more than almost any passage in music, it impresses the hearer with a sense of restrained but truly awful power—such a power, for instance, as is capable of slowly upheaving a continent—



Of all Beethoven's pieces, the slow movement (it has unfortunately been headed "*Allegretto*") of this Symphony is perhaps the best known. The rhythm of the opening theme (or of its first bar)—



—runs through the whole movement. It first accompanies a beautiful melody confided to the violas and violoncellos (afterwards repeated by the violins) which thus begins—



The melody of the *Trio* is played by clarinets and bassoons, accompanied by triplet-groups on the violins—





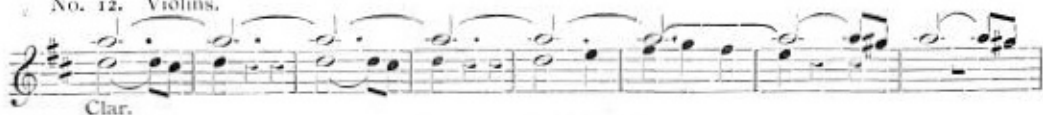
The first section of the *Scherzo* consists of the following theme and its developments—

No. 11. *Presto*.



Its *Trio*—

No. 12. Violins.



—is based on the melody of a Pilgrims' Hymn of Lower Austria. Note the beauty of its continuation—

No. 13.



The amazingly vigorous *Finale* starts, after four introductory bars, with the following theme—

No. 14.



A second—

No. 15.



—is followed by developments of its predecessor. These lead to a tune that, while it completes the melodic material of the movement, is also in striking contrast to the previous subjects—

No. 16.



A passage derived from No. 14 brings the work to an end.

## Concerto in D minor, for Violin and Orchestra ....

Tartini  
(1692-1770)Allegro moderato.  
Grave.  
Allegro.

## M. CÉSAR THOMSON.

GIUSEPPE TARTINI, who was originally intended for the Church, was born at Pirano in Istria. He showed, however, such skill as a fencer and so little inclination for an ecclesiastical career that he at one time contemplated settling at Naples as a *maitre d'armes*. His marriage to a lady not approved of by his family caused further trouble and he had finally to take refuge in a monastery. Here he found his true vocation, for in the solitude of the cloister he became the great violinist and composer whose power and fame have given him so elevated a niche in the gallery of eighteenth century musical celebrities. The three movements of the Concerto now to be heard are based on the themes shown below—

No. 1.



No. 2.



No. 3.



&amp;c.

## Norwegian Rhapsody (No. 2)

Svendsen  
(1840)

JOHANN SEVERIN SVENDSEN was born in 1840 at Christiania, and received his earliest musical instruction from his father, a military bandmaster. He subsequently studied at the Leipzig Conservatory under David, Hauptmann, Reinecke and E. F. Richter. After touring as a violinist in various parts of Europe, he gave up playing on account of a muscular affection in the hand, and devoted himself to composing, teaching and conducting. In 1883 Svendsen settled at Copenhagen, and became conductor there of the Opera and of the Philharmonic Concerts. He visited London in 1878, and again in 1888, when he conducted two Philharmonic Concerts during the absence of Dr. (then Mr.) Cowen, who had gone to Melbourne to direct the Exhibition orchestra. Considering his age Svendsen's works are not numerous, but their quality has earned him the respect of the best judges. The most important are two symphonies and four Norwegian rhapsodies; an octet, quintet, and two quartets for strings; two concertos and two overtures.

The Norwegian rhapsodies of Svendsen are based on authentic folk-tunes, the piece under notice being evolved from three of these, the initial bars of which are quoted below—

No. 1.



No. 2.



No. 3.





M. CESAR THOMSON.

Fantaisie, for Violin ... "Non più Mesta" ... Paganini  
 (1784-1840)  
 M. CÉSAR THOMSON.

THE melody on which this piece is founded is that of a song in Rossini's Opera, "La Cenerentola" (Cinderella). Its simplicity of structure and directness of rhythm fit it admirably for variation purposes. We append the first strain—



On this occasion a special feature will be the *Cadenza*. It ranks, in the estimation of violinists, as the "last word," so far, in the technique of the violin.

Marche Nuptiale (with Organ) .... Auguste Dupont  
 (1828-1888)  
 (First Performance in England.)

THE composer of this piece was born at Ensival, near Liège. Remarkably gifted as a pianist, he toured in Belgium, Germany and England with much success. He was eventually appointed Professor at the Brussels Conservatoire—a post which he held until his death.

The March now to be heard was written for the marriage of the composer's daughter.

End of the Concert.

HARPS BY ERARD.

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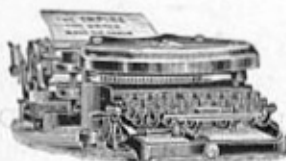
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# PROGRAMMES

## FIRST CONCERT

THURSDAY EVENING, June 1st, at 8.30.

- Overture ... "Benvenuto Cellini" ... *Berlioz*  
 Variations Symphoniques, for Violoncello ... *Borlmann*  
 Esquisses Symphoniques "La Mer" ... *P. Gilson*  
 (First Performance in London)  
 Solo Flute: M. A. STRAUWEN.  
 Solo English Horn: M. M. DE JEAN.  
 Kol Nidrei, for Violoncello ... *Max Bruch*  
 Symphonic Poem "Le Carnaval à Paris" ... *Svendson*

Solo Cello: M. Jean GERARD.

## SECOND CONCERT

FRIDAY EVENING, June 2nd, at 8.30.

- Symphony in A major, No. 4 (Italian) ... *Mendelssohn*  
 Recitatif et Air ... "Alceste" ... *Gluck*  
 Divertissement on Russian Airs ... *H. Rabaud*  
 (First Performance in England)  
 Melody (with Orchestra) "La Procession" ... *C. Franck*  
 Introduction and Variations —  
 "The Girl I left behind me" ... *J. Holbrooke*  
 (First Performance)

Vocalist: Mme. Hélène FELTESSE.

## THIRD CONCERT

SATURDAY AFTERNOON, June 3rd, at 3.15.

- Symphony in A major ... *Beethoven*  
 Concerto in D, for Violin ... *Tartini*  
 Norwegian Rhapsody (No. 2) ... *Svendson*  
 Fantaisie for Violin "Non più Mesta" ... *Paganini*  
 Marche Nuptiale (with Organ) ... *A. Dupont*  
 (First Performance in England)

Solo Violin: M. César THOMSON.

## FOURTH CONCERT

TUESDAY EVENING, June 6th, at 8.30.

### DIE GÖTTERDÄMMERUNG

(The Dusk of the Gods) ... *Wagner*

- a. "Siegfried's Rheinfahrt" (Siegfried's Journey to the Rhine)  
 b. "Gesang des Rheintöchter" (Song of the Rhine Daughters)  
 c. "Trauermarsch" (Funeral March)

### Arias

- a. "Am stillen Herd" ("Meistersinger") ... *Wagner*  
 b. "Schmiedelied" ("Siegfried")  
 Symphonic Poem "Psyché" ... *C. Franck*  
 (First Performance in England)

### Aria

- "Siegmund's Liebesgesang" ("Walkure") ... *Wagner*  
 Love Scene ... "Feuersnoth" ... *R. Strauss*

Vocalist: M. Ernest VAN DYCK.

## FIFTH CONCERT

WEDNESDAY AFTERNOON, June 7th, at 3.15.

- Symphony in C minor, with Organ (No. 3) ... *Saint-Saëns*  
 (Organ: M. J. PETIT.)  
 Concerto in A minor, for Pianoforte ... *Grieg*  
 Suite ... "Impressions d'Italie" ... *Charpentier*  
 (First Time in its entirety)  
 Solo Cello: M. ED. JACOBS.  
 Solo Viola: M. J. JANSSENS.

Solo Piano: M. Arthur DE GREEF.

## SIXTH CONCERT

THURSDAY AFTERNOON, June 8th, at 3.15.

- Symphony in F major ... *Théo Ysaye*  
 (First Performance in England)  
 Concerto in E, for Violin ... *Bach*  
 Concertstück for Harp and Orchestra ... *G. Pierné*  
 (First Performance in England)  
 Soli—Viol da Gamba  
 a. "Sarabande" ... *Handel*  
 b. "Brillante" ... *Moravcs*  
 c. "Menuet" ... *Boccherini*  
 Scherzo ... "L'Apprenti Sorcier" ... *P. Dukas*

Solo Harp: Mlle. M. STROOBANTS

Solo Violin: M. E. DERU

Solo Viol da Gamba: M. Edouard JACOBS

Conductor:

M. Léon RINSKOFF