

**Winchester  
Chamber Concerts.**

(Eleventh Season.)

ANALYTICAL PROGRAMME.

**Tuesday,  
October 27th, 1908,  
at 2.30 p.m.**

It is particularly requested that persons wishing to leave before the Concert is over will do so during the interval between the Movements.

**Price 6d.**

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## ANALYTICAL PROGRAMME.

### 1.—Quartet in D major, Op. 64 No. 5 (Nightingale) (by desire)

Haydn

For two Violins, Viola, and Violoncello.

(JOSEPH HAYDN, born Rohrau, 1732; died Vienna, 1809.)

Allegro moderato in D major.

Adagio cantabile in A major.

Menuetto—Trio in D major and minor.

Finale in D major.

### THE WESSELY QUARTET.

(HANS WESSELY, SPENCER DYKE, ERNEST TOMLINSON,  
B. PATTERSON PARKER.)

As long as Chamber Concerts exist, Haydn should occupy a place in the scheme. Simplicity, earnestness, and healthy gaiety are indispensable qualities; they are reflected in the music of Haydn—therefore it is, and should be, listened to with enjoyment. The music of this Quartet is probably familiar to everyone, so that it is necessary to give only a short analysis of each movement.

Allegro moderato.

The two principal themes are quoted in Exs. 1 and 2.



At the repetition of the staccato figure a definite melodic subject is given to the first violin. As would naturally be expected, a great variety is obtained in the course of the movement by the nature of the leading theme.

## Adagio cantabile.

Ex. 3 is the opening theme of the Adagio. The direction *cantabile* is characteristic of the type of movement, and, indeed, the first violin part is really an important solo.

Ex. 3. *Adagio cantabile.*

## Menuetto—Trio.

No more than a quotation from each of these movements is necessary. The Trio is cast in the minor key. Exs. 4 and 5 show the subjects.

Ex. 4. MENUETTO.



Ex. 5. TRIO.



## Finale.

*Vivace* is the composer's direction for this movement, and an inspection of Ex. 6

Ex. 6. FINALE.



will show the nature of the music, It is a typical Haydn Finale, sparkling from beginning to end.

G. B.

## 2.—Quintet, F minor (by desire) .... Brahms

## MISS AUGUSTA ZUCKERMAN and THE WESSELY QUARTET.

For Pianoforte, 2 Violins, Viola and Violoncello.

(JOHANNES BRAHMS, born Hamburg 1833, died Vienna 1897.)

Allegro non troppo in F minor.

Andante un poco Adagio in A flat.

Scherzo—Trio in C minor.

Finale—Poco sostenuto, Allegro non troppo in F minor.

BRAHMS started to work from the point where Beethoven left the Art, and although he owed a great deal to his mighty fore-runner, yet his works from the outset bear the impress of a strong and lofty mind uttering great thoughts with the independence characteristic of genius.

This Quintet has been heard before at these concerts, so that copious musical quotations with a few explanatory remarks will suffice for the listener's guidance.

## Allegro non Troppo.

The bold first subject (Ex. 1)



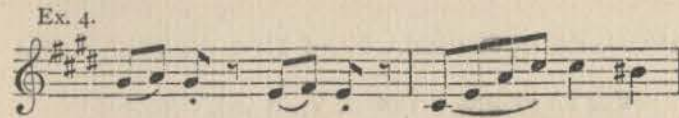
is announced by the first violin, 'cello and pianoforte in octaves, the figure in Ex. 2,



which is a diminished and transformed version of part of the leading theme, plays an important part in the movement. Some vigorous thematic working eventually leads to the episode quoted in Ex. 3,



which strikes a good contrast. The second subject (Ex. 4)



is in the key of C sharp minor – C sharp being the enharmonic change of D flat, so that the key relationship is not so remote as appears at first sight. Just before the close of the first section of the movement, the episode, a compressed version of which is given in Ex. 5, is introduced.



The "working-out" section is characteristic of Brahms, and the advantage of a score when listening is indubitable. At the recapitulation, the first subject does not appear actually note for note as in the first instance, but starts with the figure as Ex. 2. The second subject appears this time in F sharp minor, (*i.e.* G flat) thus the balance of keys is adjusted, since in the first case the key chosen was D flat, a semitone above the Dominant, whereas the new key, G flat, stands in the same relation to the tonic of the movement.

Andante un poco Adagio.

Whereas in the preceding movement the vigorous feelings were appealed to, in the present Andante, calmness and reflection have their counterpart. The two subjects quoted in Exs. 6 and 7



are the materials with which the movement is constructed.

Scherzo—Trio in C minor.

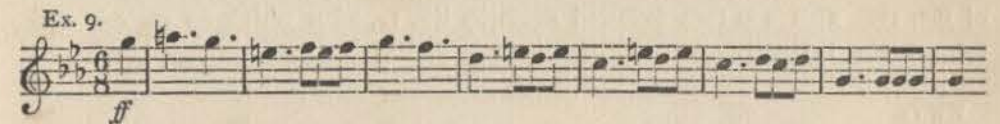
The leading theme of the scherzo starts as indicated in Ex. 7,



The marked rhythmical figure in Ex. 8



soon follows, and then the broad subject in Ex. 9



is announced by all the instruments. The principal theme of the Trio (in C major) is given in Ex. 10.



All these themes are worked with consummate skill and conciseness, and the whole movement is most attractive, and very characteristic of Brahms.

### Finale.

An introductory movement—*poco sostenuto*—opens the finale. This must speak for itself, and the next quotation (Ex. 11)



shall be the leading theme of the Allegro movement. After this and its tributaries have claimed attention, the very remarkable second subject (Ex. 12) appears.



The nature of this theme provides scope for musical treatment until the reappearance of Ex. 11. This is in turn followed again by Ex. 12, after which an entirely new subject (Ex. 13)



is given out by the strings. No fresh material calls for comment. Ex. 13 is worked up to a powerful climax, culminating in a striking representation and development of the second subject (Ex. 12) from which point the interest of the movement constantly increases until the end.

G. B.

- 3.—Songs .... (a) "Aufenthalt" }  
 (b) "Heiden Roslein" } .... Schubert  
 (c) "Erl-König" }

MISS DOROTHY WILEY.

- 4.—Quartet, F major, Op. 96. (Nigger) .... Dvořák

For two Violins, Viola, and Violoncello.

(ANTON DVOŘÁK, born near Prague, 1841; died 1904.)

### THE WESSELY QUARTET.

It has been noticed when dealing with works of this order by Mozart, Beethoven, and Brahms (more particularly in the case of the two latter), that the increasing interest of their movements is maintained by the unfolding, and presenting in new aspects, of principal themes—the process known as musical development. With Dvořák it is different; it will be remembered that, in the delightful Quintet in A major, performed at these concerts last season, new matter was constantly being introduced in the course of each movement. This introduction and welding of fresh episodical matter into the scheme is one of the main characteristics of Dvořák's workmanship in these forms of composition. Another point worth noticing is the variety and charm of his musical diction.

Further, it may be interesting to note that this composer's work published as Op. 95, was the Symphony bearing the title, "*From the New World*," which contains a number of themes alleged to have their origin in negro melodies peculiar to the Southern States of America. There is an undoubted likeness between the themes in the Symphony, Op. 95, and those in the Quartet, Op. 96; which fact may possibly explain the title "Nigger."

*Allegro ma non troppo.*

After two preliminary bars, the first theme (Ex. 1)



is played by the viola, and then repeated by the first violin. Some working of the figure in the fourth bar of the example, followed by another statement of the initial bars, leads to the entry of the episode quoted in Ex. 2.

Ex. 2.

This is of a dual nature, and admits of inversion *i.e.* the position of the parts being transposed. The next episode (Ex. 3)

Ex. 3.

is of a more *legato* nature, and ushers in the theme which may be regarded as the second principal subject (Ex. 4).

Ex. 4.

These materials furnish the first part of the movement. Close attention will reveal the use that is made of them in the portion usually termed the "working-out." Immediately before the recapitulation, the theme in Ex. 5

Ex. 5.

is introduced by the second violin and answered by all the instruments in turn. The recapitulation needs no comment. Those who follow with a score will see certain differences in the actual treatment of the themes, and indeed those who follow carefully without a score will appreciate the variety of rhythm, and the manner in which subjects are allotted to the different instruments. A Coda, the 'cello part (Ex. 6)

Ex. 6.

of which is the inversion of bar 3 of the original theme (Ex. 1), and therefore of thematic interest, closes the movement.

### Lento.

The two principal themes employed in this movement are quoted in Exs. 7 and 8.

Ex. 7. *Lento.*

The first violin plays the subject through, after which it is given to the 'cello. Ex. 8 is laid out as a duet for the two violins, and later for the 'cello and first violin. Some powerful climaxes are reached during the course of the movement, but the general tone is quiet.

Ex. 8.

### Molto vivace.

This movement is a type of Scherzo; the leading theme (Ex. 9)

Ex. 9. *Molto vivace.*

presents many possibilities, and the listener is not disappointed. Ex. 10

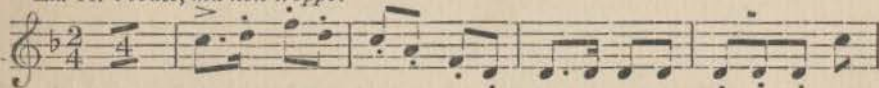


is interesting. The underneath part, it will be seen, is derived from Ex. 9. Some very ingenious working of these themes constitutes the whole of the movement.

Finale—Vivace ma non troppo.

Ex. 11

Ex. 11. *Vivace, ma non troppo.*



will give the key to the character of the finale. The manner in which the remaining subjects are introduced and worked will be readily followed as the music is spontaneous.



Ex. 13.



Ex. 14.



Contrast is well balanced, as inspection of the last four examples will show. Indeed, contrast plays a very important part throughout all four movements; it is obtained by pleasing (sometimes unexpected) harmony, piquant rhythms, and well balanced disposition of the parts for the instruments. G. B.