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THIRTIETH CONCERT

...Of the...

PHILHARMONIC CLUB,

Second Season, Fourteenth Concert.

Carroll Club Auditorium, Wheeling, W. Va.,

Tuesday, March 15, 1898.

❁ ❁ Program. ❁ ❁

Beethoven. Quartet, op. 18, no. 1.

Allegro con brio.

Adagio, (Affettuoso ed appassionato,)

Scherzo, (Allegro molto,)

Allegro.

Zitterbart. A Mother's Heart.

Schubert. Moment Musical, op. 94, no. 3.

INTERMISSION.

Beethoven. Serenade, op. 8.

(VIOLIN, VIOLA AND 'CELLO.)

Marcia, (Allegro,)

Adagio,

Menuetto, (Allegretto,)

Scherzo, (Allegro molto,)

Allegretto alla polacca,

Andante quasi allegretto,

Marcia, (Allegro.)

PHILHARMONIC QUARTET:

MR. H. M. SCHOCKEY, Violin and Piano; MR. A. FARBER, Violin;

MR. EDW. BLUMENBERG, Violin and Viola; MR. FRED MEYER, Violoncello.

Beethoven. Quartett, op. 18, no. 1.

Allegro con brio,

Adagio, (Affettuoso ed appassionato,)

Scherzo, (Allegro molto,)

Allegro,

This number is the first quartet composed by Beethoven. Opus 18 consists of six quartets, of which the last five have already been performed by our Quartet, several of them more than once. The number given to-night is the most difficult of the six.

The entire group received the severest criticism and condemnation at the time of their original production, because of the same qualities for which Beethoven's quartets are now justly considered supreme. They were, in the true sense, ahead of the times.

These quartets were composed near the beginning of Beethoven's second period; the first period closing with his First Symphony, (op. 21). Just about this time Beethoven begins to leave the examples of the old masters, Haydn and Mozart, and to grow away from them, pushing out independently.

It may be of interest to those who have been following the course of Beethoven's string compositions, to know that all but three of the string works belonging to his first period have been given by our Quartet. Op. 1, nos. 1, 2 and 3, piano trios; op. 3, string trio; op. 8, string trio, (which is on the program to-night,) and op. 9, no. 1, string trio, have already been given.

Op. 9, nos. 2 and 3, string trios, op. 11, piano trio, and op. 12, nos. 1, 2 and 3, sonatas for piano and violin, are the string works of the first period not yet heard at our concerts. Of these op. 11 and one number of op. 12 will be given at the thirty-second concert, April 12th. Regular attendants will see that they have had the pleasure of hearing nearly all the early string numbers, and, viewed from a student's standpoint at least, they should be highly pleased.

Zitterbart. A Mother's Heart.

This is a plaintive little melody by a prominent musician of Pittsburg. We have already heard one of his compositions, the Barcarole, written by him for viola solo and arranged by Mr. Blumenberg for string quartet.

Schubert. Moment Musical, op. 94, no. 3.

This number ought to be well known to all piano students of

even moderate ability, as it is a little gem almost universally played. It was formerly rendered as a trio.

INTERMISSION.

Beethoven. Serenade, op. 8.

(VIOLIN, VIOLA AND 'CELLO.)

Marcia, (Allegro,)
Adagio,
Menuetto, (Allegretto,)
Scherzo, (Allegro molto,)
Allegretto alla polacca,
Andante quasi allegretto,
Marcia, (Allegro.)

This is the most famous of Beethoven's early works, well-known and highly appreciated by string musicians.

The Scherzo scheduled as the fourth movement is preceded by a short Adagio movement of unusual beauty. The same Adagio recurs twice, alternating with the Scherzo. The fifth movement is followed by a little theme with five variations, the last of them an Allegro which leads into the first part of the Andante. "Polacca" means Polish. It is "a title applied to melodies written in imitation of Polish dance tunes. It is synonymous with the French word polonoise or polonaise. It deviates from the general rule respecting simple measure in making every rhythmical caesure not on the first, but on the last time or crotchet in the bar."

☞ The finances of this Club have been closely adjusted with the purpose of providing for subscribers all that the estimated receipts would warrant. *No subscriptions can be permitted to remain unpaid, whether or not the subscribers have been able to attend the concerts.* If the delinquent subscribers will favor the Treasurer promptly with the amount in arrears, they will save a great deal of unnecessary annoyance. It should be remembered that the officers of this Club serve without compensation.

☞ These concerts are open to the public—the usual price of admission being fifty cents for one and seventy-five cents for two visitors.

☞ *Subscribers who do not bring their tickets must pay the regular price of admission, which will be refunded if the tickets are handed to the secretary by the following Monday.*

☞ Two more concerts will be given this season, on Tuesday, March 29th, and Tuesday, April 12th, at the Carroll Club Auditorium.

☞ The music begins promptly at eight o'clock, and the doors are then closed until the first movement is ended.

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