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THE
FIVE PROGRAMMES
OF THE
BEETHOVEN QUARTETT SOCIETY,
PREPARED AND ILLUSTRATED BY
HENRY HILL, ESQ.
TO WHICH IS PREFIXED
A SHORT ACCOUNT OF THAT SOCIETY.

LONDON:
PUBLISHED FOR THE BEETHOVEN QUARTETT SOCIETY BY
R. COCKS AND CO.
MUSICSELLERS (BY AUTHORITY) TO HER MOST GRACIOUS MAJESTY,
6, NEW BURLINGTON STREET.

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[1846]

IRA F. BRILLIANT
CENTER FOR BEETHOVEN STUDIES
San Jose State University

IRVING BRILLIANT
CENTER FOR JEWELRY STUDIES
San Francisco, California

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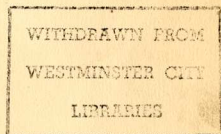


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NOTICE.

THE Beethoven Quartett Society has been established for the purpose of making more generally known some of the most perfect of musical compositions, which have long been left comparatively unnoticed ; and thus diffusing a higher standard of taste in this most beautiful of the arts, which should gradually extend itself to every department of it. The promoters hoped also to assist in removing some unhappy prejudices, which had spread but too widely, relative to the later works of Beethoven, which were pronounced crude, and wild, and discordant ; as indications, in fact, that, with the loss of the faculty of hearing, the monarch of modern musicians had lost the power of producing just harmonies, and works at once truly great and original.

Though the formation of the Society is but recent, the system of which it is the result has been for many years in operation. A small party of amateurs, well known in musical circles as the Queen Square Select Society, had gradually associated with them many leading professors, foreign as well as native, who were induced to a careful study of the principles upon which success in Quartett-playing depends ; and these being applied to the later works of Beethoven in that class, his posthumous Quartetts, their true character soon became manifest. As invitations were freely given to persons of sound taste and unprejudiced mind, the circle of converts gradually extended ; and then the idea presented

itself of spreading more widely the pleasure enjoyed in that small circle, by the formation of the present Society.

The programmes now published were those prepared for the first season ; but they are intended to be permanent. In making the selection, great care has been exercised in producing the most marked contrasts of which the series is susceptible ; while the order of them, ascending gradually from his earliest, through his middle age, to his latest and most finished compositions, is calculated to elevate the mind of the hearer, to enable him to comprehend those truly refined and original works ; works to the proper description of which all language, all epithets, seem weak, vain, and unsatisfactory.

Great obstacles were to be overcome in the first instance, in the rescue of Beethoven's Quartetts from obscurity, in consequence of the numerous errors with which all the editions of them abounded. The Queen Square Society, and that which we are at present describing, were under great obligations in this respect to the great musical knowledge, and research, and industry of M. Scipio Rousselot ; who succeeded with infinite labour in such a correction, first of the scores and then of the separate parts, that probably not a single fault remained when these copies* were employed for the performances of the Beethoven Quartett Society.

* From these copies, by the permission of the Council of the Society, the new edition now in course of publication by Messrs. R. Cocks and Co. has been prepared ; and they hope by it to render a service which will be acknowledged by musicians all over Europe.

In the season 1845, the artists who sustained parts in the Quartetts were Signor Sivori, M. Vieuxtemps, M. Sainton, Mr. Hill, M. S. Rousselot, and on one occasion Tercsa Milanollo, who admirably maintained her position with these veterans of the art, and was probably never exposed to a more severe ordeal.

In the season of 1846, there will be eight meetings instead of five, but the additional ones will be confined to Haydn and Mozart; and the subscribers will probably be surprised to find how much additional grandeur and dignity may be imparted to these comparatively simple works, by the style in which they will be performed by the chosen artists of this Society.

All the members of this Society are persons of musical taste, if not of great musical acquirements. Much of its success is owing indeed to the profound attention and discrimination with which the Quartetts have been listened to. Under such circumstances alone can the art of the accomplished player, employed in rendering the inspirations of a genius like that of Beethoven, be truly brought out and developed.

Signor Sivori, in his performance of these Quartetts, astonished all those who were previously disposed to regard him only as a solo player. He has proved that true genius must always eminently succeed in all that it attempts. In point of time, he is a novice in Quartett-playing; in realisation, he has proved himself worthy of Beethoven, and elicited

beauties which that great mind could have conceived, but despaired of, probably, as beyond the mechanism of the art.

Mons. Sainton is a professor new in some measure to this country; he has proved himself worthy of being the associate of Signor Sivori. Mons. Vieuxtemps has a reputation which belongs to both hemispheres, to America as well as to Europe; and possesses a talent for Quartett-playing of the highest order. These great musicians alternately sustained the parts of first and second violin; entirely free from all professional jealousy, they thought only of what was requisite to bring out the intentions of the great composer. This formed another marked distinction of these concerts over all which have preceded them. The most eminent professors and professional judges, who were willing listeners, all admitted that such grand effects had never before been produced. Mr. Hill, who took the part of the tenor, may challenge competition with any artist in Europe on that instrument. Of M. Rousselot, who played the violoncello with admirable truth and clearness, it may be further said that his superintendence of the numerous rehearsals, and his valuable suggestions as to the effect of various passages, formed the key-stone of the whole fabric.

Signor Sivori, Mons. Sainton, Mr. Hill, and M. Rousselot have been engaged for the whole series of performances of the present season.

The Society is managed by a council or committee of amateurs, of which the Earl of Falmouth is president; and the other members are

Mr. T. M. Alsager, Mr. S. Appleby, Mr. E. Benassit, Mr. C. Klingemann, and Mr. Jos. Street; Sir W. Curtis is treasurer, Mr. H. Robertson the honorary secretary.

Among the subscribers for the present season are more than twenty London professors of eminence.

For the poetical and other illustrations, the Society are indebted to Mr. Hill, who has shown a rare felicity in establishing the mysterious relation between poetry, or eloquent thoughts in prose (which *are* poetry), and music.

The sphere of operations may seem to be a limited one, but it is not so in reality. To make such works popular is no light task; and if accomplished, will be acknowledged gratefully by all friends to the art.

London, March 7th, 1846.

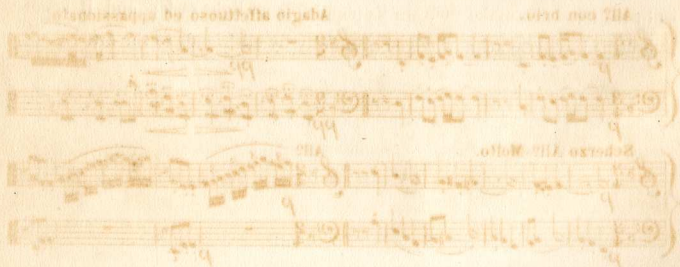
HONOR TO BEETHOVEN.

The Beethoven Quartet Society.

FIRST PROGRAMME

— We this festival golden hour began —
To sound forth music to the world
Which wondrous Beethoven no sound heard
But in the days bright, pouring out, poured out
And ran before as herald of light.

QUARTETT No. 1 in F Major. Op. 18 BEETHOVEN.



This work was composed in 1797 and dedicated to Prince Lichnowsky, being the first of Beethoven's compositions of this class though published as the first of a set of three in 1798. It was first played at Mendelsohn's house, in 1802, and since then has been performed in many of the most famous concert halls of the world.

From the time that the Quartet was first performed, Beethoven was acknowledged as the greatest of the German quartet composers, and his works have been performed in every part of the world. The Quartet No. 1 in F Major is the most popular of his quartets, and is the one which has been performed most frequently. It is a work of great beauty and interest, and is one of the most perfect of the German quartet compositions.

HONOR TO BEETHOVEN.

The Beethoven Quartett Society.

FIRST PROGRAMME.

First Performed April 21st 1845.

—, By this Apollo's golden harp began —
"To sound forth music to the world,
"Which watchful Hesperus no sooner heard,
"But he the day's bright — bearing car prepared
"And ran before as harbinger of light: —

QUARTETT N^o 1, in F MAJOR. Op: 18 BEETHOVEN.

All^o con brio. *Adagio affettuoso ed appassionato.*

Scherzo All^o Molto. *All^o*

"This work was composed in 1791, and dedicated to Prince Lichnowsky, being the third of Beethoven's compositions of this class though published as the first of a set of three in Vienna in 1792: it was first played by Mess^{rs} Schuppanzigh Sina, Weiss and Linke, Chamber Musicians to the Prince Rasumowsky. — Beethoven received for this composition Five Pounds."

"About this time (1791) says the Chevalier von Seyfried, Beethoven most successfully tried his strength in the Quartett style, a noble style reformed, or more properly speaking, created, by Haydn; enriched by the universal genius of Mozart, with greater depth and gravity, though not at the expence of grace; and carried by Beethoven to a degree of superior power, that few will attempt to attain, and perhaps none will ever surpass."

"— A soft and solemn breathing sound
 "Rose like a stream of rich distilled perfumes
 "And stole upon the air, that even Silence
 "Was took ere she was ware, and wished she might
 "Deny her nature, and be never more,
 "Still to be so displaced. —

QUARTETT N^o 9, in C MAJOR.

OP. 59. BEETHOVEN.

Introduzione, Andante con moto.

Andante con moto, quasi Allegretto.

Minuetto grazioso.

All^o molto.

This was composed in 1808 and dedicated to Prince Rasumowsky. — Beethoven received for the Composition 50 ducats, and it was first played by the Prince's celebrated quartett performers, trained under Beethovens own hand; — "into the souls of these four superior Artists did Beethoven in time" (says his Biographer) breathe his own sublime spirit" —

" — Every angel of joy and of sorrow swept over the chords as he passed,
 "but the melody always breathed of Heaven. —

QUARTETT N^o 12, in E^b MAJOR.

OP. 127. BEETHOVEN.

Maestoso. *sf* *f* *sf* *p* *Segue.*

All^o teneramente. *sempre p e dolce.* *sempre p*

Adagio ma non troppo, molto Cantabile. *Violin 2^o pp* *Violin 1^o p* *Viola. pp* *cres:* *p*

Scherzo Vivace. *pizz* *arco* *pp* *All^o comodo.* *p* *cres:* *pp*

Finale. *f* *sf* *p* *cres:* *pp* *3* *3* *3* *pp*

Composed in 1824, and dedicated to the Russian Prince Galitzin, at whose special request it was undertaken; he received from his publishers 50 ducats for the copyright, but from the Prince, owing to some unexplained misfortune he never obtained anything. Beethoven sent this Quartett to Baillot in Manuscript in order that it might be played by the eminent party then in existence in Paris

"It is the glorious prerogative of this art that it makes all things new "for the gratification of a divine instinct; to a man of literal and prosaic character the mind may seem lawless in these workings, but it observes higher laws than those it transgresses, the laws of the immortal intellect, — it is trying, and developing its best faculties, and in the objects which it describes, or in the emotions which it awakens, anticipates those states of progressive power, splendour, beauty and happiness for which it was created."

HONOR TO BEETHOVEN.

The Beethoven Quartett Society,

SECOND PROGRAMME.

First Performed May 5th 1845.

"so veiled beneath the simplest guise
thy radiant genius shone"

"hast thou not oft, in unfrequented ground
a region full of wild enchantment found
which stays your steps, — and e'en when left behind
with it's sweet memories cheers the pensive mind?"

QUARTETT N^o 3 in D MAJOR.

Op: 18. BEETHOVEN.

Allegro.

Andante con moto. Vio: 2^o Vio: 1^o Allegro.

Presto.

Composed in 1791 and dedicated to Prince Lichnowsky being the first effort of Beethoven's genius in this noble branch of musical art, published in Vienna 1792, and first performed by the Schuppanzigh party.

"A man who has made music the study of his life, and is well acquainted with all the best examples of style and expression that are to be found in the works of former masters, may by memory and much practice attain a sort of mechanical dexterity, in contriving music, illustrative of any given passion or sentiment; but such music I presume would be vulgar and spiritless compared to what an artist of genius throws out when under the influence of any ardent emotion." "for they speak in these their invocations, with a voice obedient to the strong creative power."

"his imagination richer from skilful culture
 "and added stores of information, —
 he sprung upward, — like a pyramid of fire,

QUARTETT N^o 7, in F MAJOR.

OP: 59. BEETHOVEN.

Allegro

mer fe dolce.

Allto vivace, e sempre scherzando.

Solo.

Adagio, molto e mesto.

sotto voce

THEME Russe.

Allegro

Composed in 1808, and dedicated to the Prince Raoumowsky. — Beethoven received from his publishers for the copyright 50 ducats; first played by the Chamber Musicians of the Prince at his parties in Vienna.

"life's meridian thus the chief had reached, — the utmost pinnacle of human grandeur, — the envy of ignoble eyes, the awe of humbler mortals, — the example of youths sublime ambition, but to him, — it was not given to rest at any height, — all that he saw, heard, felt, or could conceive, — opened new scenes of mental enterprise, imposed new tasks for arduous contemplation, — on the steep eminence which he had scaled, — to rise or fall were sole alternatives, — he might not stand, and he disdained to fall, — innate magnificence of mind upheld, — and buoyancy of genius bore him on, — his soul explored immensity in search of something undefinedly great. —

the proud precipitance of soul
wildered with meteor fires,—

Ione.— even whilst we speak
new notes arise, what is that awful sound?
Pan.— 'tis the deep music of the rolling world
kindling within the strings of the waved air
Æolian modulations.

Ione. ——— listen too,
how every pause is filled with under notes,
clear silver, icy, keen, awakening tones
which pierce the sense, and live within the soul
as the sharp- stars pierce Winters crystal air
and gaze upon themselves within the sea.

QUARTETT N^o 15, in C# MINOR.

OP: 131. BEETHOVEN.

Adagio, ma non troppo e molto, espressivo.

All^o molto vivace.

29

sf *p* *Vio 2^a* *pp* *un poco ritard.* *Segue.*

All^o moderato. *Andante ma non troppo e molto cantabile.* *f* *p* *Vio 2^a* *p Dol.* *pp* *piu mosso* *Segue.*

Andante moderato lusinghiero. *Adagio.* *Viol.* *Cell^o* *p Dol.* *p Dol.* *sf p* *pp* *pizz* *pizz* *Segue.*

Adagio, ma non troppo e semplice. *Allegretto.* *Presto.* *sotto voce* *p dol.* *arco* *p* *f* *f*

Adagio, quasi un poco andante. *Allegro.* *p* *cresc p* *ff* *ff*

Composed in 1824-25, and dedicated to the Baron Stutterheim, it was undertaken at the request of the Russian Prince Galitzin, from whom Beethoven received nothing but fair promises, it was dedicated to the Baron Stutterheim, from feelings of gratitude founded on a kind service he had rendered to the composer,— from his publishers he obtained 80 ducats,— the numerous explanations given by Beethoven to the Prince in writing defining the character and tempi of some of these wonderful works (Posthumous Quartetts) are unfortunately lost, without hope of recovery.

HONOR TO BEETHOVEN

Dr. Beethoven Quintet & Quartet

THIRD PROGRAMME

The following four songs were first heard at the most recent meeting, and are the most beautiful in the series.

These songs, like all the others, are written in the most beautiful style, and are full of the most beautiful thoughts. The first is a love song, the second is a song of nature, the third is a song of life, and the fourth is a song of death.

OP. 118. BEETHOVEN. QUARTET NO. 1. C. MAJOR.



Composed in 1808, this quartet is the first of the great Beethoven quartets, and is dedicated to the Prince of Saxe-Weimar. It is in C major, and is in 4/4 time. The first movement is a sonata form, and the second is a scherzo. The third movement is a minuet, and the fourth is a slow movement. The quartet is one of the most beautiful and perfect of all the quartets, and is a masterpiece of composition.

The quartet is dedicated to the Prince of Saxe-Weimar, and is one of the most beautiful and perfect of all the quartets. It is a masterpiece of composition, and is one of the most beautiful and perfect of all the quartets. The quartet is dedicated to the Prince of Saxe-Weimar, and is one of the most beautiful and perfect of all the quartets. It is a masterpiece of composition, and is one of the most beautiful and perfect of all the quartets.

The Beethoven Quartett Society.

First Performed May 19th 1845.

Around, around, flew each sweet sound,
Then darted to the Sun,
Slowly the sounds came back again,
Now mixed, now one by one.

And now 'twas like all instruments,
Now like a lonely flute,
And now it is an Angel's song,
That makes the heavens be mute.

OP: 18. BEETHOVEN.

Allº ma non tanto.

p sf sf

Andante, scherzo quasi Allºto

Vio 2º

pp sf

Minuetto, Allºto

pp sf sf sf sf sf sf

Viola

pp sf sf sf sf sf sf

Allºto

p cres... f p cres... f

p cres... f p cres... f

"Those who have studied the works of the great Beethoven and marked his successive approaches to perfection must see that he united the closest study to the keenest observation, that he attained to the highest pitch of musical art, and that he was a profound artist and not a blind and wildly luxuriant genius alone... The great preceptor of Beethoven was nature; he spoke from her inspired dictates "warm from the heart and faithful to its fires" and in his disregard of classic rules pursued at will his winged way through all the labyrinths of fancy, and the human heart; these celestial flights however were regulated as we have said by profound knowledge and taste."

"The harmonious mind poured itself forth in all prophetic song, and music lifted up the listening spirit untill it walked exempt from mortal care."

"Like a spirit thro' the darkness shining,
In tones whose sweetness silence did prolong,
Poured forth her inmost soul,—
With wild and shrilling pauses woven among
Which whoso heard was mute, for it could teach,
To rapture, like her own all listening hearts to reach."

QUARTETT N^o 10, in E^b MAJOR.

Op. 74. BEETHOVEN.

Poco Adagio.

sotto voce

cres.

Allegro.

Vio 2

cres.

Vio 1

p

Adagio non troppo.

m.v. cantabile

m.v.

Presto.

f

legger.

p

All^o con variazione.

p

cres.

f

cres.

Composed about 1813, and dedicated to

This work appeared singly and after

a pause of several years in this class of productions. The price he obtained was no doubt much more than for earlier works, quartetts having risen greatly in value.—"You know (says Beethoven in a letter to a London Professor) that I have already written to you that quartetts have risen in price more than anything else; my circumstances moreover require that I should be more or less guided by profit (though I will not take more than 50 ducats from you). It is another affair with the work itself there thank God. I never think of profit but only how I write.

"I can only recall you, to your own natural feeling of harmony, and observe to you that its emotions are not found in the merely laboured, learned, or fantastic, but in some few pieces, that are the growth of pure unvitiated taste and genius, we discover them in the swelling sounds that wrap us in imaginary grandeur, in those plaintive notes that make us in love with woe; in tones that utter the lovers sighs, and fluctuate the breast with gentle pain; in the noble strokes that coil up the courage and fury of the soul or that lull it in confused visions of joy; in short in those affecting strains that find their way to the inward recesses of the heart!"

"Lap me in soft Lydian airs,
 Married to immortal verse,
 Such as the meeting soul may pierce,
 In notes with many a winding bout
 Of linked sweetness long drawn out
 With wanton heed and giddy cunning
 The Melting voice through mazes running
 Untwisting all the chains that tie,
 The hidden soul of harmony."

QUARTETT N^o 16. in A MINOR.

OP. 132. BEETHOVEN.

Assai sostenuto. All^o dim: Cello Viola Violoncello Violino

All^o ma non tanto. Molto Adagio, Canzona di ringraziamento in modo lirico offerta alla divinità &c. Cresc. Cello Viola Violoncello Violino

Andante. All^o marcia assai vivace. Poco Adagio. Segue. Recitativo. attacca

All^o appassionato. ff espress: Cresc. p

Composed in 1825-1826, after a long a painful illness; no doubt the cause to which we are mainly indebted for the heavenly Canzona or hymn of thanksgiving. — He dedicated it to the Russian Prince Galitzin, (a great Amateur of the Violoncello) and was to have had from the Prince 75 ducats for the composition. — It was first played by the famous Quartett party of the Prince Rasumowsky.

"The reunion of these four artists, over whose musical purity of manners (says his Biographer) Beethoven never ceased to watch with anxiety, was justly regarded as the only school for acquiring a knowledge of his quartett music, that new world full of sublime conceptions and revelations."

"Some of the fairest productions of human wit after a few perusals like gathered flowers wither in our hands, and lose their fragrance, but these unfading plants of paradise become as we are accustomed to them still more and more beautiful. Their bloom appears to be daily heightened. — Fresh odours are emitted, and new sweets extracted from them. He who has once tasted their excellencies, will desire to taste them yet again; and he who tastes them oftener will relish them best."

They will not bear exact criticism says a reviewer, speaking of the posthumous Quartetts yet we do not wish them away they appear to us to be amongst the grandest of Beethoven's conceptions; terrific, even repulsive; yet sublime and sternly grand in their effects."

HONOR TO BEETHOVEN.

The Beethoven Quartet Series

FOURTH PROGRAMME

The following is a list of the works which are to be performed in the series of the Beethoven Quartet Series.

The following is a list of the works which are to be performed in the series of the Beethoven Quartet Series.

QUARTETT N° 1 IN D MAJOR OP. 18 BEETHOVEN

QUARTETT N° 2 IN D MAJOR OP. 18 BEETHOVEN

Composed in 1797-1798 and dedicated to the Prince of Saxe-Weimar, the subject of the first movement is the "Beethoven Quartet" (dedicated to Prince of Saxe-Weimar). The second movement is the "Beethoven Quartet" (dedicated to Prince of Saxe-Weimar). The third movement is the "Beethoven Quartet" (dedicated to Prince of Saxe-Weimar). The fourth movement is the "Beethoven Quartet" (dedicated to Prince of Saxe-Weimar).

HONOR TO BEETHOVEN.

The Beethoven Quartett Society.

FOURTH PROGRAMME.

First Performed June 2nd 1845.

"the exquisite beauty of his art shone in these wonders streaming with the vocal sounds of life."

"Thy warblings and thy murmurs sweet,
Into melodious union bring,
All fair sounds that in nature meet,
Or float from heaven on wandering wing."

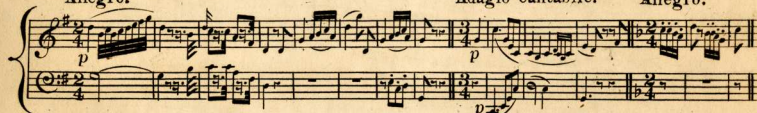
QUARTETT N^o 2. in G MAJOR.

OP. 18. BEETHOVEN.

Allegro.

Adagio cantabile.

Allegro.



Scherzo All^o

All^o molto, quasi presto.

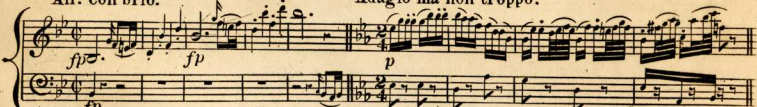


QUARTETT N^o 6. in B^b MAJOR.

OP. 18. BEETHOVEN.

All^o con brio.

Adagio ma non troppo.



Scherzo All^o

(Questo pezzo, si deve trattare colla più doc) la malinconia Adagio.

All^{to} quasi All^o



Composed in 1791-1792 and dedicated to the Prince Lichnowsky, the pupil of Mozart, the admirer of Haydn, and the paternal friend and patron of the illustrious Beethoven" published in Vienna 1792.—

"Nearly at the same time he made the acquaintance of the princely family of Lichnowsky (which to him was of the greatest importance and had the most remarkable influence on his character) the members of this family belonged altogether to those rarer natures which are susceptible of every thing that is great and sublime, and patronised and honored art and science as well as chivalry to which the greater part of the nobility devote themselves"

! 'Tis thus you find them, springing into life beneath the touch of forming art,
imagination flushed.

So when the Sun in bed,
Curtained with cloudy red,
Pillows his chin upon an orient wave,
The flocking shadows pale.

Troop to the infernal jail
Each fettered ghost slips to his several grave,
And yellow skirted fays,
Fly after the night steeds leaving their moon loved mare.

QUARTETT N^o 11, in F MINOR.

OP. 95. BEETHOVEN.

Allegro con brio.

All^o ma non troppo. *All^o assai vivace ma serioso.*

mezza voce *f*

Larghetto. *All^o agitato.*

p *cres* *p* *cres*

All^o molto leggieramente.

sempre p

Composed in 1815-1816 and dedicated to Zmeskall von Domanovetz, — published separately in Vienna 1817, — he received for this composition 60 ducats.

Madame Bettine von Arnim writing to Goethe thus describes her walking out and conversing with Beethoven, "yesterday as we were walking in a lovely garden, every thing in full bloom, and the open hot houses almost intoxicating one's senses with their perfumes he suddenly stopped in the oppressive heat of the Sun, saying, poetical writings exercise a great sway over me, Goethes especially not only by their meaning, but by their rhythm also, it is a language that urges me on to composition, that builds up its own lofty standard containing in itself all the mysteries of harmony so that I have only to follow up the radiations of that centre from which melodies evolve spontaneously, I pursue them eagerly, — overtake them, — then again see them flying before me, — vanish in the multitude of my impressions until I seize them anew with increased vigor, no more to be parted from them, it is then that my transports give them every diversity of modulation, — it is I who triumph over the first of these musical thoughts, and, the shape I give them I call "symphony" — the mind would embrace all thoughts high and low and embody them in one stream of sensations, all sprung from simple melody, and without the aid of its charm, doomed to die in oblivion, — Thus it is I feel that there is an indefinite something, an eternal infinite to be attained, and although I look upon my works with a foretaste of success, yet I cannot help wishing, like a child to begin my career anew, (at the very moment that my thundering appeal to my hearers seems to have forced my musical creed upon them) and thus to have exhausted the insatiable cravings of my soul after "my beau ideal"

"All is portrayed with the beauty of truth, and poetry of mind"

Hark! whence that rushing sound?—

'Tis like the wondrous strain,
That round a lonely ruin swells,
Which wandering on the echoing shore,
The enthusiast hears at evening.

'Tis softer than west winds sigh,
'Tis wilder than the unmeasured notes,
Of that strange lyre whose strings,
The genii of the breezes sweep.—

QUARTETT N^o 17. in F MAJOR.

OP. 135. BEETHOVEN.

Allegretto. Virace.

Violin I, Violin II, Viola, Cello

Lento assai e cantante tranquillo. DER SCHWER GEFASSTE ENTSCHLUSS.

Violin I, Violin II, Viola, Cello

La Question. La Reproche.

Grave ma non troppo tratto. Allegro.

Violin I, Violin II, Viola, Cello

Composed in 1825-1826, and dedicated to one of his worthiest friends, M. Johann Wolfmeyer, a Merchant of Vienna,— it was his last Quartett,— he obtained for this composition 70 ducats.— "Beethoven has affixed to one of the movements of this quartett a superscription,— *Muss es sein?* es Muss sein,— of the origin of which, the following account has been given.— Between him and the people in whose houses he lodged at different times, the most ludicrous scenes occasionally arose.— When the period of payment arrived, the keeper of the house was compelled to go to him, Almanack in hand, to prove that the week had expired, and that the money "must be paid;" out of one of these comic dialogues arose the subject of the movement,— *Muss es sein?*— Even in his last illness he sung with the most comical seriousness to his landlady the motivo mentioned above, and she entering into his humor, stamped her foot and emphatically answered,— *es Muss sein!*"

HONOR TO BEEHONEY

THE BEEHONEY QUARTET (Soprano, Alto, Tenor, Bass)

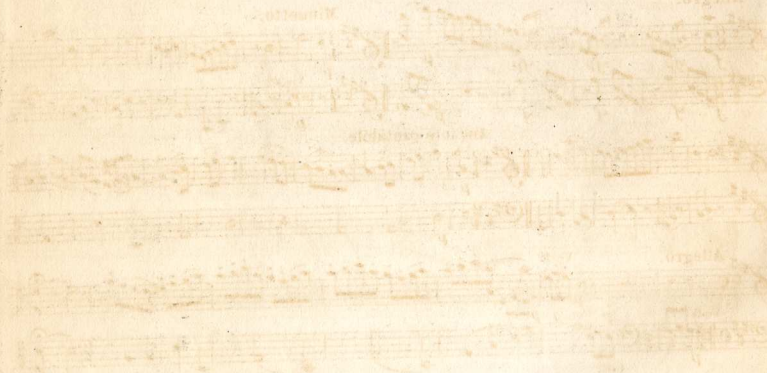
FIFTH & CONCLUDING PROGRAMME

It contains all the songs, songs and dances to which are added with special care the songs of the BEEHONEY QUARTET.

Every amount has been delivered to the BEEHONEY QUARTET. The songs are arranged in the order in which they were performed. The songs are arranged in the order in which they were performed. The songs are arranged in the order in which they were performed.

QUARTET NO. 1 IN A MAJOR

Allegretto



The BEEHONEY QUARTET is a group of four singers who perform a variety of songs. They are known for their harmonies and their ability to perform a wide range of musical styles. The BEEHONEY QUARTET is a group of four singers who perform a variety of songs. They are known for their harmonies and their ability to perform a wide range of musical styles. The BEEHONEY QUARTET is a group of four singers who perform a variety of songs. They are known for their harmonies and their ability to perform a wide range of musical styles.

HONOR TO BEETHOVEN.

The Beethoven Quartett Society.

FIFTH & CONCLUDING PROGRAMME.

First Performed June 16th 1845.

"It contains all the grace, beauty and delicacy to which art united with genius can attain without ceasing to be simply true"

"Every smooth turn every delicious stroke,
Gives life to some new grace. Thus doth he invoke
Sweetness by all her names; thus, bravely, thus —
(Fraught with a fury so harmonious)
Whose flourish (meteor like) doth cut the air

With flash of high born fancies, Here and there
Dancing in lofty measures; and anon
Creeps on the soft touch of a tender tone
Whose trembling murmers, melting in wild Airs
Run to and fro, complaining his sweet cares."

QUARTETT N^o 5. in A MAJOR.

OP. 18. BEETHOVEN.

Allegro.

Minuetto.

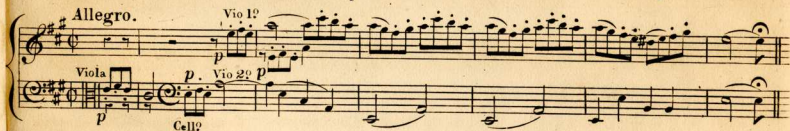


Andante cantabile.



Allegro.

Vio 1^o



Composed in 1791-1792 dedicated to the Prince Lichnowsky — published in Vienna 1792, first performed at the musical parties of the Prince by his chamber musicians.

"To me I confess (says a reviewer speaking of Beethoven's musical powers generally) his caprice does not lower the estimation of his genius, even though it is sometimes carried to the extreme; and however these eccentric excursions are considered, we must at the same time recollect that those faults, if they are faults, are such as never could occur to a mean and vulgar mind; that they flowed from the same source which produced his greatest beauties, and were therefore such as none but himself was capable of committing. They were the powerful impulses of a mind unused to subjection of any kind, and too high to be controlled by cold criticism; he possessed the poetic part of our art in a most eminent degree, and the same daring spirit which urged him first to explore the unknown regions of the imagination —, delighted with the novelty and animated by the success of his discoveries, could not fail to stimulate and impell him forward in his career beyond those limits which others, destitute of the same incentives, had not strength to pass."

"A thing shaped by the hand of Harmony;
To touch the finer movements of the mind?"

"Behold'st thou not two shapes from East and West?—
And hark! their sweet sad voices! 'tis despair—
Mingled with love, and both dissolved in sound."

Within that circle none durst walk but he" —

QUARTETT N° 8. in E MINOR.

OP: 59. BEETHOVEN.

Allegro.

Si tratta questo pezzo molto di sentimento. Allegretto.

Molto Adagio.

Theme Russe.

Finale Presto.

. Composed in 1808-1809 and dedicated to the Prince Rausumowsky, — first played by his distinguished quartet players, — he obtained 50 ducats from his publishers for the Copyright.

"There is not one of these pieces (says an anonymous writer who signs himself a lover of Beethoven) that does not contain passages of impassioned, sustained, and overwhelming eloquence; that does not overflow with an abundance of profound and affecting sentiments, that does not sparkle with melodies full of fire and with traits of unaffected sublimity: — Talent may surpass him in the arrangement of parts but art cannot reach his all powerfull inspiration. — Grand and beautiful in what he might be said to owe to others, he is more so in what he owes to himself; it was from the depths of his inexhaustible sensibility from the internal treasures of his own powers. — that he produced those divine melodies, steeped in the tenderest tears; and thundered forth those daring passages, of soul awaking energy" —

"Amid the strings his fingers strayed.—
And an uncertain warbling made;
And oft he shook his hoary head,
But when he caught the measure wild,
The old man raised his face and smiled,
And lighted up his faded eye,
With all a Poet's ecstasy.

In varying cadence soft and strong
He swept the sounding chords along—
"The present scene" "the future lot"
"His toils" "his wants" were all forgot,
Cold diffidence and ages frost
In the full tide of song were lost"

OP. 130. BEETHOVEN.

Allegro.

Adagio ma non troppo.
 Allegro.
 f non legato.
 p Basso.
 Andante con moto ma non troppo.
 Presto.
 pp
 poco scherzoso.
 All? assai.
 Adagio molto espressivo "Cavatina"
 sotto voce.
 Finale All?
 Vio l?
 pp
 pp

*The beautiful Cavatina "itself the echo of the great musicians' mind and feelings" which precedes the finale, Beethoven himself was so pleased with that he was constantly humming it, in his own peculiar manner, during the latter days of his life. —

The original finale to this quartett was the grand fugue known as Op: 133— but Beethoven was induced to publish the fugue as a separte work by Mathias Artaria of Vienna, and substitute for it the present finale, and it is worthy of remark that this movement was positively "his last composition" he completed it in November 1826— he died in Sept 1827— "yet ere he died he stamped upon the endless memory of the world a name"—

"Oblivion as he rose shrank like a thing reproved,
 "_____ Robed in immortality,
 "Thou art become as one of us" they cry—
 "It was for thee yon kingless spere has long,
 "Swung blind in unascended majesty—
 "Silent, alone amidst a heaven of song,
 "Assume thy winged throne thou Vesper of our throng"

Our task is ended— Let the echoes of the world be raised with one sound and that

HONOR TO BEETHOVEN!

No 13

