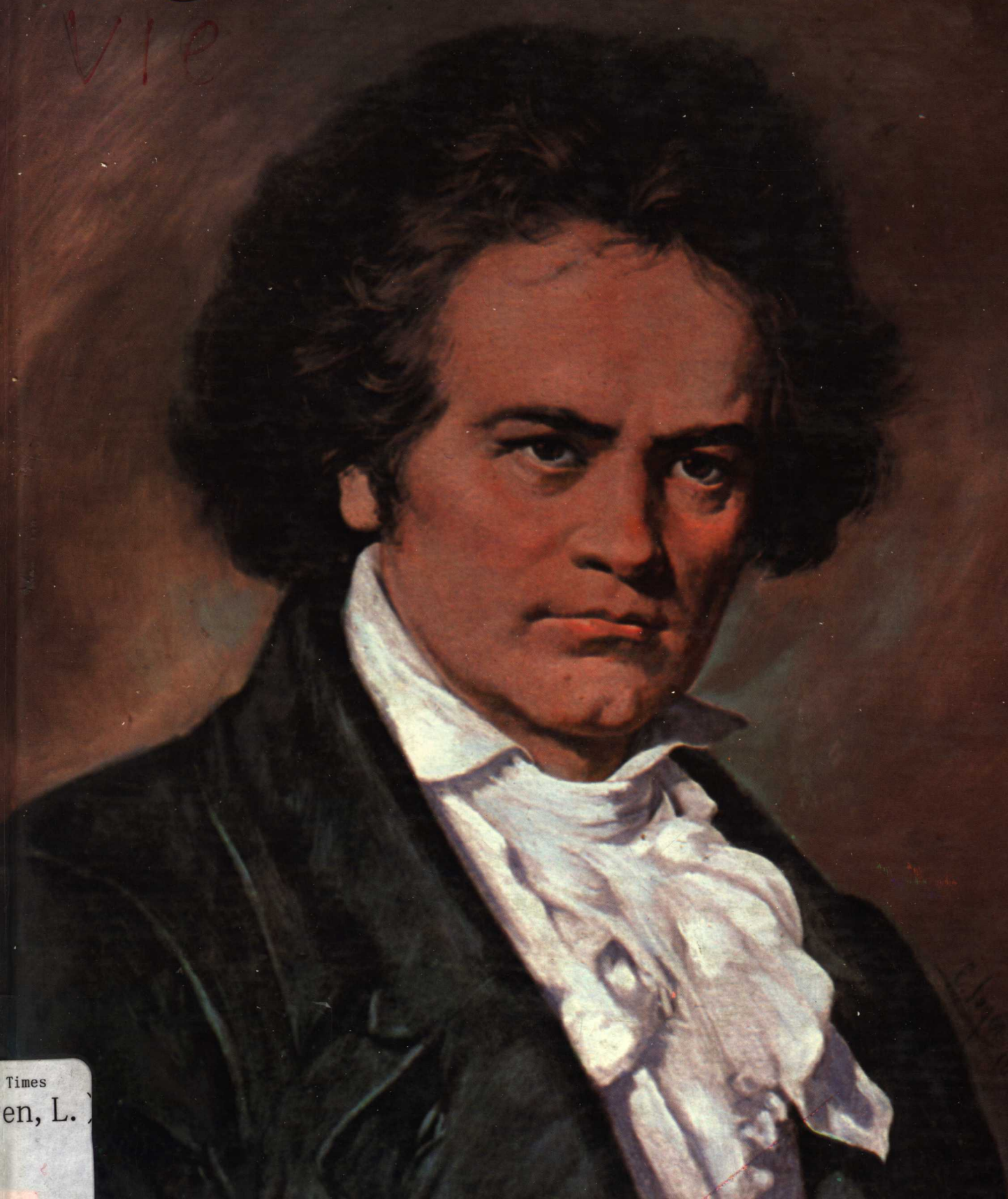


Beethoven

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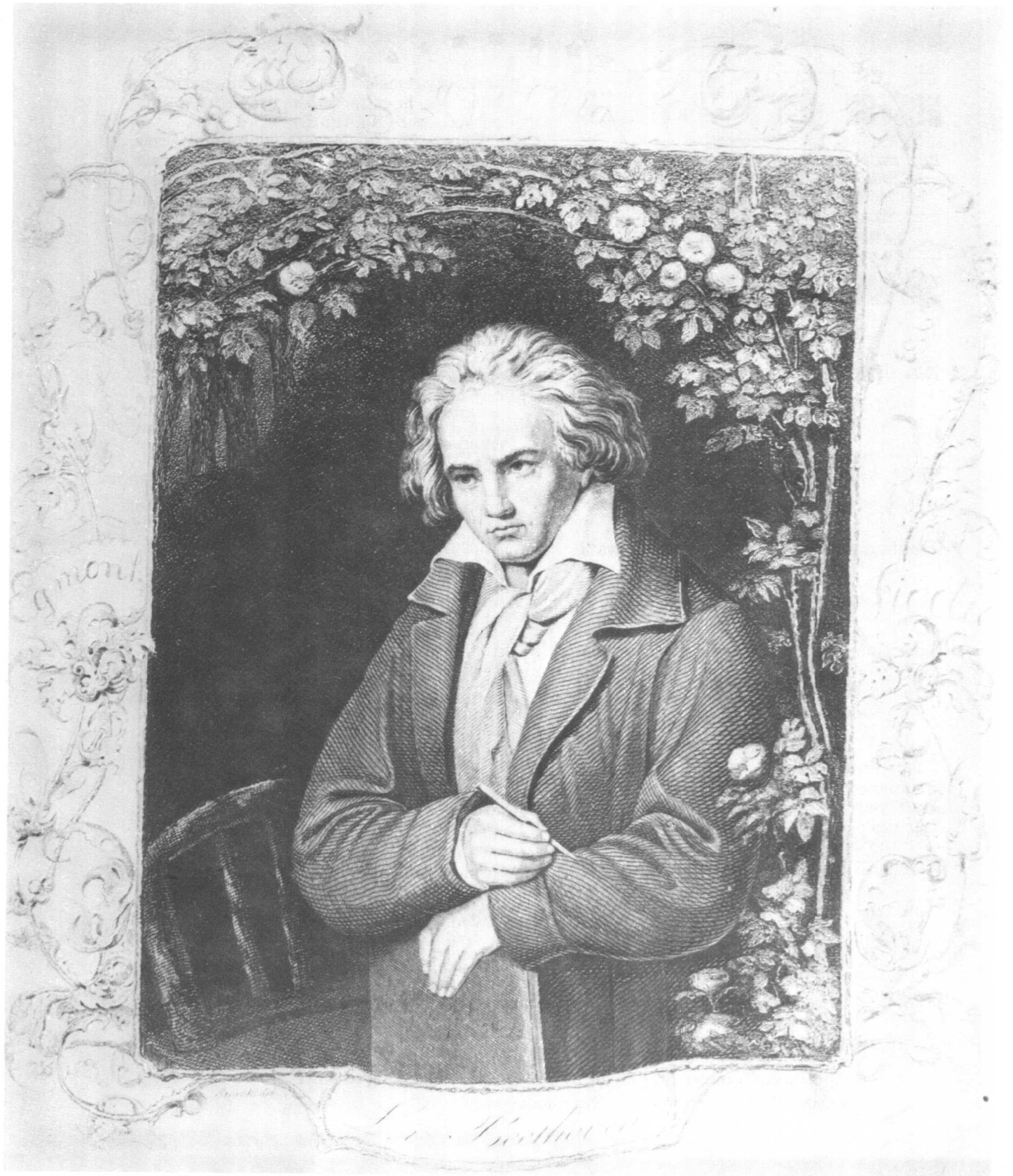


A modern view of Beethoven's grave in Währinger Cemetery (now Schubert Park), in area shared with Franz Schubert



Tributes to Beethoven





Engraving of Beethoven

BOSTON DAILY TRAVELLER.

PUBLISHED BY TRAVELLER PUBLISHING CO.,
AT 307 WASHINGTON STREET, OFF. OLD
SOUTH MEETING HOUSE.

MONDAY, MARCH 19, 1894.

SYMPHONY CONCERT.

An Excellent Programme Made
Up of Familiar Numbers.

MR. PAUR'S COURAGE.

Beethoven's Music Treated with
Loving Regard.

The Oberon Overture Very Well Given—
The Drum Again a
Nuisance.

The nineteenth concert of the Boston
Symphony Orchestra took place in Music
Hall Saturday evening. The following
was the programme:

Symphony in G minor.....Mozart
Aria, "With Verdure Clad".....Haydn
Adagio and Scherzo from Ninth symphony,
Beethoven
Aria, "Voi che sapete," from "Marriage of
of Figaro".....Mozart
Overture to "Oberon".....Weber
Mrs. Lillian Blauvelt was the soloist.

As all the numbers performed are
familiar, comment upon the compositions
is unnecessary.

It only remains to speak of the perform-
ance, which as far as the orchestra is con-
cerned, was admirable.

The delightful Mozart symphony was
finely read by Conductor Paur; he giving
himself some little latitude in the ex-
pression of the andante movement, but it
was only the conception of a discreet
musician and was not of an exaggerated
form in the least, the effect of the music
being enhanced thereby.

Mr. Paur always treats the music of
Beethoven with loving regard for the
great master's evident intentions, and so
in these two movements we were vouch-
safed a remarkably faithful rendering.
These movements are the only ones wor-
thy of perpetuation in this extraordinary
composition of Beethoven's latest period,
and it was gratifying to hear them unen-
cumbered with the wearisome monotone
of the first movement and the eccentrici-
ties of the finale. Mr. Paur is to be com-
mended for his courage in so happily dis-
membering this uncouth specimen of the
immortal master of symphonic composi-
tion.

The performance of the "Oberon" over-
ture was an excellent one, but the render-
ing lacked that marvellous refinement that
was such a positive characteristic of unri-
valled interpretations of the Weber over-
tures by the master hand of Wilhelm
Geircke. The admirable first horn player
made much of the opening phase for horn
solo, but the diminuendo of the prolonged
note was marred because of the failing
from the pitch. The overture was played
with remarkable precision and spirit.

The tympani as usual were out of tune.
In the Scherzo of the Ninth Symphony
the upper drum was nearly F sharp,
which did not make a harmonious concord
with the contrabasses playing F natural,
to which pitch the drums are expected to
be tuned. Besides, F sharp given by the
drums as a minor third in the key of D
minor is a little queer to a musical ear
against the F natural of the rest of the
instruments.

The sound of these drums when sub-
jected to the herculean thumps of the
player always reminds me of the sheet-
iron thunder of a theatrical storm. Mr.
Paur should see that this overpowering
nuisance is abated. It is the last relic of
musical barbarism that existed during
the incumbency of Mr. Nikisch.

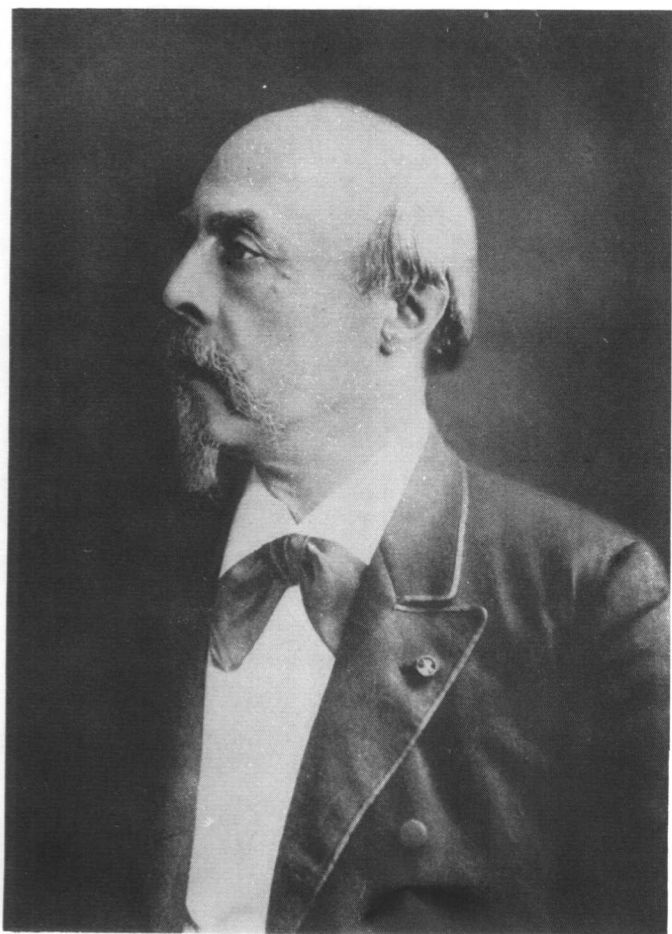
Boston Daily Traveller clipping of March 19, 1894, referring to a per-
formance of Beethoven's Ninth Symphony



Hector Berlioz (1803-1869)



Carl Czerny (1791-1857)



Hans von Bulow (1830-1894)



Arthur Nikisch (1855-1922)



Beginning of the E major fugue from Bach's *Well Tempered Clavier*



Title page for three sonatas dedicated
to Maximilian Friedrich



Stephan von Breuning (1774-1827)



To Ossip
from
Hollis and Bowl.
Brooklyn
Aug 19 33

Painting of Beethoven



Engraving of Beethoven



Joseph Wolffl (1772-1812)



Scene of Prague



Johann Wenzel Tomasek
(Tomaschek) (1774-1850)



Domenico Dragonetti (1763-1846)

Presto. agitato

Manuscript for beginning of last movement of the "Moonlight" Sonata

Gli Uomini di Prometeo

DDD **BALLO** DDD

Per il Clavicembalo o Piano-Forte

Composto, e dedicato

a Sua Altezza la Signora Principessa

LICHNOWSKY nata CONTESSA THUNN

da

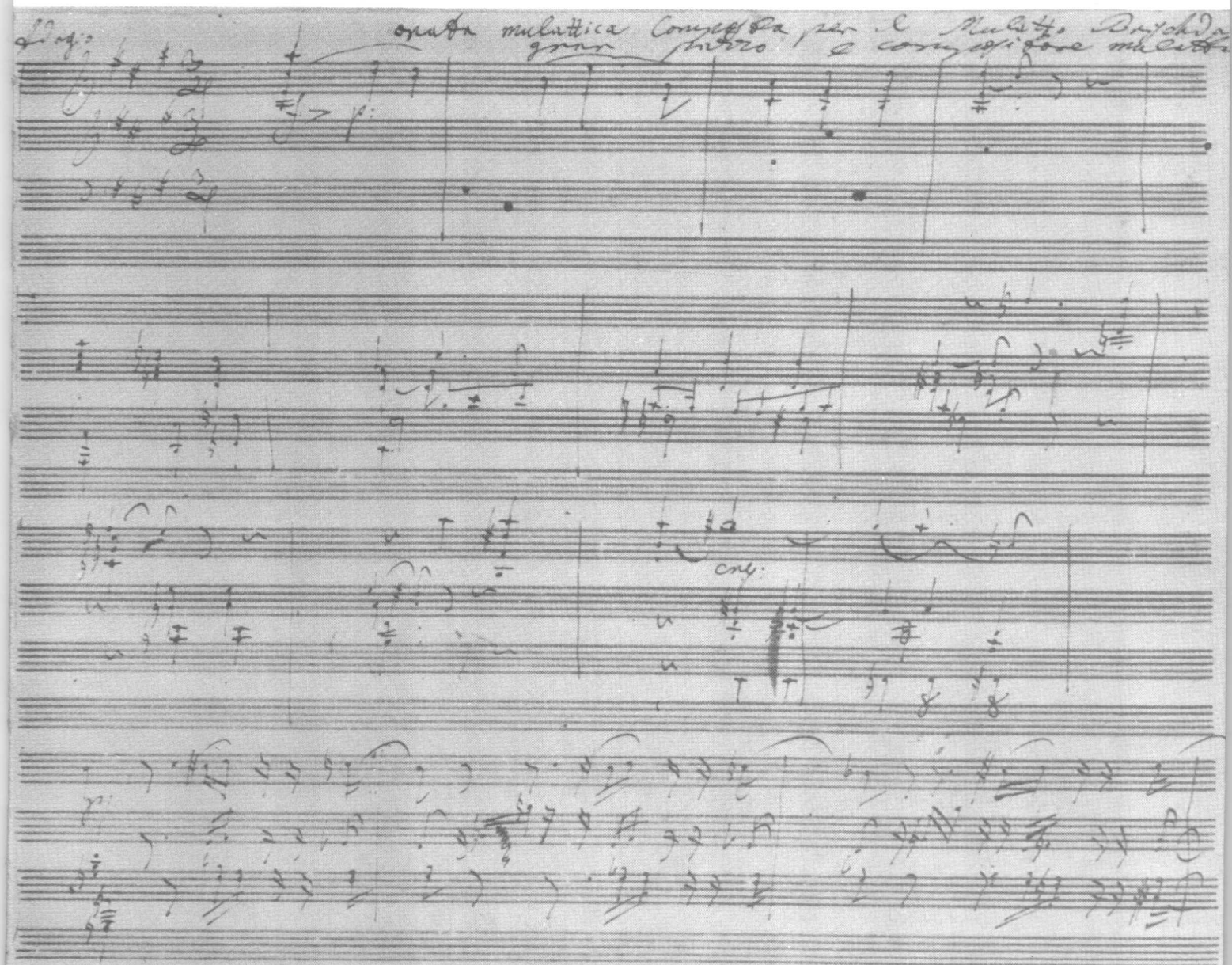
Luigi van Beethoven

Opera 24

In Vienna presso Artaria e Comp.

*Engel & Ant.
37430*

Title page of piano score for *Prometheus*, with Beethoven's notes regarding corrections to be made



Manuscript for introduction to first movement of the "Kreutzer" Sonata



Manuscript for beginning of first movement and last page of the "Waldstein" Sonata

