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will give an idea of what the music is supposed to represent:—"The Lenore—or Leonore—who has given her name to this Symphony, one of the latest orchestral productions of Germany, is a very different personage from the Leonore of Beethoven's *Fidelio*. She is the heroine of a ballad of Burger's, which was well known to our grandfathers and grandmothers, through Walter Scott's spirited version, but for two generations withdrawn from the intimate acquaintance of English readers, though familiar to all students of German poetry. Leonore's lover has gone to the battle of Prague in the army of Frederick the Great, and since his departure nothing has been heard of him. Peace is concluded, and the host returns—but no William. Leonore rushes wildly through the ranks, questioning every one, but without effect, her lover is not there. Then the unhappy girl curses her fate, and cries out for death. That night, as she lies despairing in her chamber, she hears the well-known voice of William. He calls to her from his charger's back; telling her to mount and ride behind him a hundred leagues to their wedding. She descends, and they start. As they rush along, through heath and bog, and over the thundering bridges, ravens flap, frogs croak, bells toll, a funeral passes with sexton and priest, a troop of ghosts is dancing round the gibbet, and each group as they pass flies after the pair. As the cock crows they reach a church yard, and by the open grave Leonore finds that she is clasping a corpse. It is a dreadful story, which, stripped of the genius with which Burger has told it, is morbid and immoral, and only possible at a time like that at which it was written, when all Europe was quivering with the approaching throes of the French Revolution, and moonlight and murder and madness seemed the material of the highest poetry. But in the Symphony the ballad is only employed in the last movement; the others are introductory to it; and Herr Raff has completed the ballad of Burger by depicting to us in the first three portions of his Symphony how Lenore and William so lived and loved as to make the midnight ride and the spectre bridegroom, and the demon marriage, the necessary termination to the sufferings of the poor unhappy girl." The other important instrumental item was "The Festival," overture, composed by Sir Julius Benedict in honour of the opening of the Liverpool Philharmonic Hall, in 1849. It is of a very bold character, and jubilant throughout, and thus well fitted for the festive occasion it represented. It is also one of the veteran Sir Julius' best works. "Hungarian Dances," by Brahms, for the orchestra, was the other item in the second part. But I have almost forgotten the vocalists in my revel of such a charming bill of fare. It is not done because I don't appreciate vocalization, but simply to put what I consider most important items first. Mlle Varesi possesses a light soprano of rather a nice quality, but lacking power. She, however, sang the music allotted to her in a good style. Of Mme. Bettini, what more can I say than that she fully sustained her great reputation on this occasion, and was received with enthusiastic applause on making her appearance. Sig. Del Puente is one of the usual run of Italian baritone singers, has a fine voice of considerable compass and power, but oh! that horrid *vibrato* which he unfortunately applies to every note he sings mars his efforts. This *vibrato* always reminds me of an organ that is not quite in tune in the unisons, when the beats (as they are called) in the vibration are so palpable to a musical ear. A little of the *vibrato* in a musical passage may be all very well, but when we come to have too much of the *tremolo* it becomes painful to the ear. The chorus were only set down for two pieces. The chorus from Weber's "*Preciosa*" was fairly done, but the trebles were so weak as to be almost overpowered by the male voices. However, in Handel's "When his loud voice in thunder spoke," they were more successful, this piece being really well sung. Mr. Best lent valuable aid on the organ. Old Sir Julius, as usual, wielded the *baton* with great vigour and ability, and richly deserved the shower of applause which greeted him after the performance of his Festival overture.

The next concert of the Liverpool Philharmonic Society takes place on Tuesday, the 16th of November, when Mlle. Zare Thalberg and Mlle J. Von Edelsberg will make their first bow to a Philharmonic audience. At this concert Herr Wilhelm will reappear as solo violinist.

On Tuesday next, the 10th November, Mr. Charles Halle and his unrivalled band are to give a concert in the Philharmonic Hall.

At the Royal Amphitheatre the original drama of the "Line of Life" enacted by the company from the Theatre Royal, Manchester, has been received with unbounded approval by large audiences. Mr. Sothern finishes his successful engagement at the Alexandra Theatre to-night. On Monday next, the 8th instant, we are to have a short season of Italian Operas at the house in Lime-street, for six nights only, and as Mme Christine Nilsson is to make her first appearance on a Liverpool stage, as well as several other members of the company who have hitherto only been heard of in the concert room, great interest is therefore attached to the event. The operas set down for performance are "Faust," "La Sonnambula," "Lucia Di Lammermon," "Rigoletto," and "Il Trovatore." Mr. Grannell, the spirited proprietor of the Rotunda, comes to the fore again in the cause of charity, and on Wednesday last gave a performance in aid of the Stanley Hospital. A whole host of talent lent their services on this occasion, the entertainment being under the patronage of his Worship the Mayor of Liverpool, and several other notable gentlemen. Success of course crowned the performance, and no doubt a considerable sum will be handed over to the very worthy charity for which the entertainment was given. Mr. Grannell deserves warm eulogies for his noble efforts in the cause of charity, and I wish him every success with his neat little theatre at the north end, "Lillo," the flying wonder is to be seen at the Star Music Hall. The selection from "Faust" still holds its own on the programme. To-morrow (Saturday) and Monday next, Miss Bessie Aitken and a Scotch Company of vocalists are to provide the entertainments to *habitués* of the Saturday and Monday evening concerts at the Concert Hall, Lord Nelson-street. At the Theatre Royal "Carlo, the Orphan Boy" and "The Lost Will" are the pieces for performance.

The Sacred Harmonic Society, London, has issued its prospectus for the 44th season at Exeter Hall. The season will open on Friday, November 26th, with a performance of Mendelssohn's "Lobesang" and Mozart's "Requiem." In addition to those works annually looked for there will be a performance of Handel's "Deborah," Beethoven's Mass in C, and "Mount of Olives;" Handel's "Samson," Haydn's "Seasons," (on the anniversary of the composer's birthday, March 31st) and a selection from the lesser known works of Handel and other composers. Sir Michael Costa will conduct the performances as usual and Mr. Willing will preside at the organ.

The Vokes Family will reappear at Drury Lane, on boxing night in the pantomime.

"Chatte Blanche" has at length terminated its long run in Paris, and the dresses, scenery, &c., have been sold, I believe, to a London manager for 50,000fr. who I understand will bring out the piece.

The *Prescot Reporter and St. Helens General Advertiser* completes its sixteenth year of existence with this issue. The first number was issued on November 12th, 1859.

MUSICAL AND DRAMATIC NOTES.

LIVERPOOL, FRIDAY.

The ninth subscription concert of the present season of the Liverpool Philharmonic Society took place on Tuesday last the 2nd instant. The programme was of a very choice description, in fact, seldom has a greater musical treat been offered to the frequenters of these concerts. The artists on this occasion were Madlle. Elena Varesi, Mme. Trebelli Bettini, and Sig. Del Puente. The concert was opened by a spirited rendering of Mozart's sparkling overture to "Don Giovanni," played with great precision by the orchestra. But the most important *morceau* of the evening was Jochim Raff's poetic symphony of "Lenore," which abounds in wonderfully intricate and yet pleasing scoring, the march and trio being very effective. The *andante* movement is full of delicious melody, the whole symphony is perfectly charming, and notwithstanding that it occupied close upon an hour in performance, the audience did not show any signs of fatigue, in fact it was listened to with the greatest attention by a large majority of those present, who testified their approval by loud applause at the conclusion of each movement. Raff is classed as one of the composers of the "music of the future," or rather as one of the "Wagnerites," but as his work is more melodious and pleasing than the great Wagner's, and is received with unbounded expressions of approval wherever it is performed, I think we ought to rather say that it is the music of the present and of the future as well, for it undoubtedly will live long after its composer has gone to rest. The following extract from the programme