

colossal unison at the opening, to the glad and fiery speed at its close. — (Redneel from Grove's analysis).

The subject of "*Fidelio*" is sad and dramatic. It treats of a prisoner of state, Florestan, whom the governor of a fortress seeks to starve to death in a dungeon. His wife, Leonora, disguised as a boy, has engaged herself as a servant to Rocco, the jailer, under the name of Fidelio. Pizarro, the governor, impatient to have his victim die, decides to put an end to him in the cell with his own hands. The order is given to Rocco to dig a grave in a corner of the dungeon, where the prisoner's corpse may be thrown. Fidelio is chosen by Rocco to help in this dismal task. The poor woman is almost distracted at finding herself thus near her husband, who is starving, without being able to approach or help him. Soon the cruel Pizarro enters, a dagger in his hand. The prisoner rises up, chained, recognizes his executioner, and tries to defend himself, when Fidelio, drawing a pistol, throws herself between them, and points it at the head of Pizarro. Just at this instant a trumpet is heard at some distance: it is the signal for lowering the drawbridge and opening the gates of the fortress. The arrival of the minister is announced; the governor has no time to complete his crime, he rushes from the dungeon, the prisoner is saved.

Discussion among *litterateurs* regarding Beethoven's intention in repeating the trumpet signal in the dungeon scene, which is embodied in the overture played this evening, has brought forth the following note from Beethoven's biographer, Mr. A. W. Thayer: "What was the traditional *forte* in repetition of the trumpet signal in Beethoven's '*Leonore*' overtures? As given in 1803-6, the closing scene was down in the dungeons of the prison. When the first signal is given, it is heard faintly, because all the doors and passages are supposed to be closed. On the repetition, these are all open; and the crowd is rushing down into the vaults. The increased loudness of the trumpet shows Pizarro that the time to commit the murder is now passed. Years ago I had a long talk with Otto Jahm on this *finale*; and we came to the conclusion that so much lovely music is lost by the change from the dungeons to the court, on the whole it would be better to restore the old form."

3

CHORUS,

Charles Gounod.

"All Ye Who Weep."

Six parts—Soprano, Alto, 1st and 2nd Tenor, and 1st and 2nd Bass.

The devotional spirit of this number and its unaffected musical beauty entitle it to rank with the composer's motets, "*O Day of Penitence*," and "*By Babylon's Ware*," which are also written in