

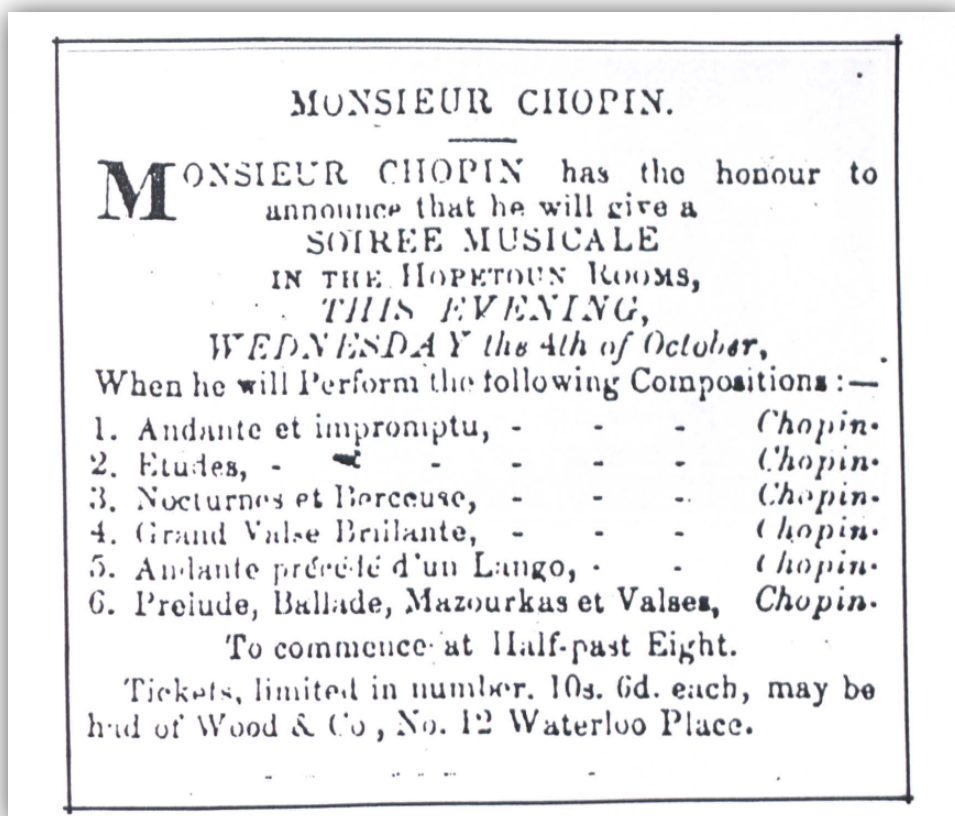
# FRYDERYK CHOPIN

## THE LAST CONCERT

Chopin's last public concert performance took place in Edinburgh on 4 October 1848, at the end of a concert tour through England and Scotland. Shortly after that Chopin returned to Paris. Until his death in the autumn of the following year he did not play any other concert.

But the Edinburgh concert belongs not only to those very few public appearances that Chopin made as pianist. There is something more that makes this concert unique: The Edinburgh performance is the one and only concert throughout all of his life that Chopin performed alone. At all other concerts he shared the stage with singers and instrumentalists – mixed programs were quite fashionable at that time. So what we here can listen to is not less than Chopin's one-of-a-kind solo piano recital in the modern sense of the word.

The reconstruction of this historic concert program will be presented as a premiere by German pianist Tobias Koch, and will be performed on a historical pianoforte from Chopin's time.



MONSIEUR CHOPIN.

**M**ONSIEUR CHOPIN has the honour to  
announce that he will give a  
SOIREE MUSICALE  
IN THE HOPETOUN ROOMS,  
THIS EVENING,  
WEDNESDAY the 4th of October,  
When he will Perform the following Compositions:—

1. Andante et impromptu, - - - Chopin.
2. Etudes, - - - - - Chopin.
3. Nocturnes et Berceuse, - - - Chopin.
4. Grand Valse Brillante, - - - Chopin.
5. Andante précédé d'un Lango, - - - Chopin.
6. Prelude, Ballade, Mazourkas et Valse, Chopin.

To commence at Half-past Eight.

Tickets, limited in number. 10s. 6d. each, may be  
had of Wood & Co, No. 12 Waterloo Place.

The concert program was very well chosen, as its conception is highly attractive: Preludes, Etudes, Nocturnes, Mazurkas, Waltzes, a Ballade, an Impromptu, and the Berceuse. Concerning the concrete program reconstruction Tobias Koch worked together with renowned musicologists to re-establish a most precise repertoire of this concert.

Fryderyk Chopin made use for this concert of a *John Broadwood & Sons* pianoforte, that he called himself “the English Pleyel”. Tobias Koch will use a historic Broadwood grand piano from the Andrzej Włodarczyk Collection, preserved in its original substance, which is the same model and year of the instrument that Chopin played.

This instrument is carefully restored, looks very impressive and – most important of all – possesses a strong sound that can easily fill also big halls. Its darker sound conception will add a new colour to the up-to-date historical-informed interpretation of Chopin’s music that uses so far mostly French instruments as of manufacturers like *Pleyel* and *Erard*.



I hope that the conception of this first presentation of a careful reconstructed historic program of great importance, performed on an instrument that is most closely related to Chopin’s historical performance at Edinburgh, will speak for itself as to the imagination of the listeners.

Tobias Koch

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To trace the essence of sound with the joy of discovery and open-minded versatility – that is the musical credo of Tobias Koch, one of the most fascinating current performers in the area of historical keyboard instruments. He belongs to the leading interpreters of romantic performance practise, and has developed within the last year to a real and overall devoted Chopinist. Since four years he maintains a close artistic collaboration with the Warsaw Chopin Institute - recording CDs, teaching Masterclasses, doing a lot of radio-productions - and he is a favourite of the audiences of the “Chopin and his Europe” Festival, where he returns each year. In 2016 he was chosen to perform the traditional concert on Chopin’s birthday, live transmitted from Zelazowa Wola. Tobias Koch never ceases to surprise his audiences with exceptional projects, featuring an extensive variety of repertoire and a pronounced curiosity for discovering rare historical instruments, that he plays both unorthodox and spirited in his performances, constantly striving to lend the music he performs vivid colour and new life.



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CHOPIN'S SOIREE MUSICALE.

This talented pianist gratified his admirers by a per-  
formance on Wednesday evening in the Hopetoun  
Rooms, when a select and highly fashionable audience  
assembled to welcome him on this his first appearance  
in Edinburgh. The first piece was an "Andante et  
Impromptu;" the opening movement being in three  
parts, with the theme standing out in alto rilievo, as it  
were, from the maze of harmony with which it was sur-  
rounded. This was followed by his "Etudes," which  
had more the character of ideas flitting across the  
mind, than of studies, and were strung together in the  
most airy and graceful manner imaginable, being exe-  
cuted with that equality of touch and smoothness  
of style so peculiar to the performer. Among so  
much musical excellence, it would be difficult to  
judge, but to our taste, the most delightful per-  
formance of the whole was the "Nocturnes et Berceuse."  
The recurrent air in the minor key conveyed to the  
mind the idea of night with its silence and repose,  
while the introduced *motif* fell on the ear as a lullaby,  
the beautiful simplicity of the melody, with all its  
sleepy softness, prompting the idea of a cradle song.  
It was, indeed, a charming morceau, exquisite alike in  
its composition and in its performance. The "Andante  
et Largo" were also very beautiful, introducing two  
pleasing. That they went home to the hearts of  
such of the performer's compatriots as were present,  
was evident from the delight with which they hailed  
each forgotten melody, with all its early associations,  
as it rung in their ears. The concluding piece was  
also national, the ballad reminding us somewhat of one  
of the choruses in Mendelssohn's "St Paul," ("How  
lovely are the Messengers," we think), and, consequently,  
having less originality than the others; however, the  
mazourkas which followed had that quality to a de-  
gree. There was a quaintness about them quite pecu-  
liar; the second (being No. 5 of eight mazourkas dedi-  
cated to Mons. Johns, New Orleans—Opera 7), in par-  
ticular, was full of harmonic eccentricities (we make use  
of the term for want of a better, rather than to imply a  
censure), such as required to be heard repeatedly before  
the ear could accept them; the third part, having for  
seven bars G flat as a fundamental bass, forming an ac-  
companiment somewhat like a bagpipe drone, was truly  
grotesque. Yet there was a character about it which  
could not be mistaken. In the barbarous strain one  
might fancy they saw the Volhynian boor at his holi-  
day dance; and, lest the idea be regarded as over-  
strained, be it remembered that in Beethoven's Pas-  
toral Symphony the village dance is portrayed. The  
waltz which followed came from the fingers of the per-  
former with a crispness and sparkling brilliancy of  
style peculiar to himself. Chopin's compositions have  
been too long before the musical portion of Europe,  
and have been too highly appreciated, to require any  
comment, further than that they are among the best  
specimens of classical excellence in pianoforte music.  
Of his execution we need say nothing farther than that  
it is the most finished we have ever heard. He has  
neither the ponderosity nor the digital power of a Men-  
delssohn, a Thalberg, or a Liszt; consequently his ex-  
ecution would appear less effective in a large room; but  
as a chamber pianist he stands unrivalled. Notwith-  
standing the amount of musical entertainment already  
afforded the Edinburgh public this season, the rooms  
were filled with an audience who, by their judicious  
and well-timed applause, testified their appreciation of  
the high talent of Monsieur Chopin.

The London, Leith, Edinburgh, and Glasgow  
Shipping Company's steam-ship Royal Adelaide,  
Captain Small, arrived at Leith on Friday evening,  
at eight o'clock.

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Strange siren sounds, thine inward soul that steep,  
And woo thee to a distance all divine.

As if with Fame thy heart had wearied sore ;—

As if thy boundless spirit would be free ;—

As if it communed with that blissful shore,

Where Music hath immortal youth, like thee!

C. R.

#### CHOPIN AT EDINBURGH.

FREDERIC CHOPIN, the eminent pianist and composer, who has been staying for a short time in Scotland, gave the musical public of Edinburgh an opportunity of hearing him play a selection of his own compositions at the Hopetoun Rooms on Wednesday evening. The attention and delight with which M. Chopin's performance was listened to by a brilliant and judicious audience may be taken as a proof that his talent is properly appreciated here. The selection included an *Etude* in F minor, Mazurkas, a Ballad, Berceuse, Grand Valse, and other *morceaux*. These named were encored. So much has

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been written about the peculiar beauty of Chopin's playing, that any additional praise from this part of the world can hardly be necessary. It may be sufficient to say, that the exquisite delicacy of his touch, and the consequent beauty of tone, and the perfectly finished manner in which every passage is played can scarcely be surpassed.

I have sent you these few lines without any intention of making critical remarks ; but as the *Musical World* is a record of things musical, the visit of Chopin to Scotland and his successful performance in Edinburgh may perhaps deserve to be recorded.

I ought perhaps to tell you that M. Chopin has played also at Glasgow, and with the same success.

M.

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