

## The Belgian Band.

### TO-NIGHT'S PROGRAMME.

At His Majesty's Theatre to-night, the Belgian Band give their first concert in Australia, and for the occasion a specially attractive programme has been arranged, which should appeal strongly to all classes of music lovers. The concert will open with "God Save the King" and the Belgian National Anthem ("La Brabonconne"), followed by a grand march, "The Gladiator's Farewell" (Blankenbergh), valse de concert, "Tout Paris" (Waldteufel), "Rendezvous" (Alleter), "Somewhere a Voice is Calling" (Tate), grand fantasia, "Tannhauser" (Wagner), rhapsody No. 2 Liszt, three dances from "Nell Gwyn," reverie, "Pensees du sol" (Meny), suite from "The Ballet Egyptienne" (Luigini), "Le Cygne" (Saint Saens), "Barcarolle" from the "Tales of Hoffman" (Offenbach), and the famous overture colonelle "1812," by the Russian composer Tschalkowsky. This overture is probably one of the most popular orchestral compositions ever written. In 1812 Napoleon Bonaparte received the first check in his contemplated conquest of the world. At the head of his hitherto victorious French Army he entered Moscow on September 13. On the following day the inhabitants set fire to the city, and the succeeding month saw Russia's capital evacuated by the attacking army; when the great Napoleon commenced the disastrous retreat, the effect of

the disastrous retreat, the effect of which culminated in his subsequent capture and complete overthrow on the historic plains of Waterloo. In 1880 a church was erected in Moscow to commemorate those stirring events of 1812. Tschalkowsky was inspired to write an *apropos* solemn overture for the consecration, and he succeeded in his task far more satisfactorily than is usually the case with composers when called upon to write to order, as it were. Opening with the solemn rhythm of one of the hymns of the orthodox church, a sort of instrumental recitative goes on to narrate the story of the occupation. To this succeeds the depiction of the fighting between the two, and the predominance of a distinctly Russian theme and French "Marseillaise," furnishing one of the most thrilling musical war pictures on record. As the French air is heard more and more faintly, typifying Napoleon's retreat from the burning city, the opening hymn is again resumed, this time obviously as a hymn of triumphal thanksgiving. The final allegro introduces joy-bells of the Russian churches, mingled with the strains of the Russian National Hymn, one of the finest national melodies possessed by any country. In addition to the orchestra items, the following soloists of the company will also appear—  
Mlle. Viceroy, prima donna of the Theatre de la Monnaie, Brussels; M. Albert Goossens, baritone of the Brussels Opera House; M. Florent Hoogsteel, solo violinist of the Brussels Conservatoire, and M. Henri

sels Conservatoire, and M. Henri Penn, solo pianist of the Brussels Popular Concerts. Special attention is called to the ticket arrangements, which are announced in another column.

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