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## Music in the Provinces

ABBOTT'S LANGLEY.—A choral and orchestral concert of English music was given by the Abbot's Langley Choral Society on April 18, under the direction of Mr. Arnold Foster. The programme contained Elizabethan madrigals and lute songs, some Purcell, a Violin Sonata by Richard Jones, and Vaughan Williams's *Toward the Unknown Region*. The string orchestra was made up principally of members of the Morley College Orchestra from London.

BARNSTAPLE.—The Musical Society's Festival on April 25 included performances of Dr. H. J. Edwards's oratorio, *The Risen Lord*, and Sullivan's *The Martyr of Antioch*. Dr. Edwards was the conductor (part of the Sullivan work being conducted by Mr. Sydney Harper, deputy conductor and hon. secretary). The principal singers were Miss Hilda Stowar, Miss May Keene, Mr. Arthur Jordan, and Mr. Charles Knowles. The band played the *Hebrides* Overture.

BEDFORD.—The Musical Society gave a very successful performance of *The Apostles* in the Corn Exchange on May 17, under the conductorship of Dr. H. A. Harding. This was the second performance of the work within the last twelve months, and the venture was amply rewarded. There was a crowded audience. The soloists were Miss Elsie Suddaby, Miss Dilys Jones, Mr. John Adams, Mr. Frederick Woodhouse, Mr. George Parker, and Mr. Harold Williams. Band and choir numbered two hundred and sixty performers.

BIRMINGHAM AND DISTRICT.—The City Orchestra completed its winter activities by giving a series of Sunday evening concerts in the Town Hall during April. At the first of these, Sibelius's Symphony No. 1 was given, and though its idiom is unusual it proved greatly to the liking of the audience. Mr. Appleby Matthews left the conductor's desk to play the solo part in Bach's D minor Clavier Concerto. His reading was clean and rhythmical, though there was a tendency to over-finesse with the pianoforte tone.—On the following Sunday 'the' birthday was celebrated by a Shakespeare programme. Tchaikovsky's *Romeo and Juliet*, and the exquisite love scene from Berlioz's dramatic Symphony on the same subject were given. The latter had rather a downright and insensitive performance, but the Tchaikovsky work was exceedingly well played.—At the final concert M. Zacharewitsch was the soloist in Beethoven's Violin Concerto, and Miss Edna Iles in Rachmaninov's D minor Pianoforte Concerto. A novelty was the Prelude to Ormond Anderton's music-drama *Baldur*, a richly-scored piece of writing with a certain bigness of idea.—Musically the City Orchestra has had a successful season, though it has added considerably to its debit balance. Its losses, however, have been chiefly on the less ambitious ventures. These are to be curtailed next season, while the number of Symphony concerts by the full orchestra is to be increased. Of these four are to be conducted by Mr. Eugène Goossens, Mr. Appleby Matthews—the orchestra's musical director and general conductor—taking the remainder in addition to the concerts in its other series.—Two concerts in the latter weeks of April brought to an end the present series of Mid-day programmes. At one Mr. Johan Hock gave a recital of 'cello music to a large audience. At the closing concert Miss Sotham, to whose enterprise the scheme owes its existence, played very beautifully the solo part in Bach's D minor Pianoforte Concerto; a capable orchestra, conducted by Mr. Hock, supplied the accompaniment. At the close Miss Sotham announced her intention of resuming these 'Mid-day Musicks' next season.—The Bach Society, with Mr. Bernard Jackson at its head, gave a performance of the Wedding cantata, *O holder Tag*, and the *Travertode*. Miss Emily Broughton sang the five arias and recitatives of the first-named with great ability and vocal power. The Society's orchestra played a transcription by Mr. Jackson of the C major Organ Prelude.—The Repertory Theatre has revived Sheridan's comic-opera, *The Duenna*, with the original songs by the Linleys, father and son. All the parts were entrusted to members of the theatre's dramatic Company.

BLACKHILL (DURHAM).—The Benfieldside Choral Society, under the conductorship of Dr. E. J. Sloane, gave a concert at Olympia, Blackhill, on May 5, with a programme that included works of Bach, Elgar, Coleridge-Taylor, and W. G. Whittaker.

BLACKPOOL.—*The Death of Minnehaha* was given at the Winter Gardens on April 25 by the Blackpool Lyric Choir and the Blackpool Amateur Symphony Orchestra, conducted by Mr. Percy M. Dayman. The programme further included Stanford's *Blue Bird*, Elgar's *The Challenge of Thor* and Mozart's Symphony in C.

BOSTON.—The Boston Choral Society, conducted by Mr. Gordon A. Slater, concluded its season on April 26 with a programme that included Vaughan Williams's *Toward the Unknown Region*, Stanford's *Songs of the Sea*, Holst's *Turn back, O man*, and Sibelius's *Finlandia*. In the evening the Sheffield String Quartet gave a chamber concert. Both occasions were distinguished by the singing of Mr. John Goss.

BRIDGWATER.—Under the auspices of Mrs. T. J. Sully—to whose enterprise in organizing chamber concerts Bridgewater is much indebted—the Kendall String Quartet played the Borodin Quartet in D and two pieces by Frank Bridge, on May 11. Mrs. Sully played a group of pianoforte pieces and joined the Quartet in Dohnányi's Pianoforte Quintet.

BRISTOL.—The Co-operative Society's choir and orchestra, numbering two hundred performers, were on April 14 conducted by Mr. A. F. Lawrence, when they gave Schubert's *Song of Miriam*. Unaccompanied part-songs included Beale's *Harmony* and Walmisley's *Music all-powerful*. The orchestra played a Haydn Symphony.—Chew Magna United Choral Society, formed last winter, now numbers sixty voices under the direction of Mr. W. J. Hutchings. At its first concert, on April 18, the programme included *The Ancient Mariner*, a Handel chorus, and glees.—At the April meeting of the Mendip Musical Club at Shipham, the works performed included two Trio-Sonatas by Corelli, in B flat and E, Beethoven's String Quartet, Op. 18, No. 1, and a Sonata in D minor by Gade.

BUDLEIGH SALTERTON.—The Musical Society, conducted by Mr. H. Fowler, performed *Phaudrig Crohoore* on April 19. The choir sang part-songs by Elgar, Edwards, Farmer, Parry, Lloyd, and Gibbons, and the orchestra played Elgar's *Wand of Youth*, a Suite by Purcell, and the *Allegro Vivace* from the *Jupiter* Symphony.

CARDIFF.—The Catholic Choral Society, at its annual concert at Park Hall, on April 22, performed Weber's *Mass* in G, supported by orchestra and conducted by Mr. T. J. O'Leary.—The Musical Society closed its season on May 4, singing part-songs by Byrd, Gerrard Williams, Julius Harrison, and Hubert Parry. Mr. Albert Sammons and Mr. William Murdoch played Sonatas for violin and pianoforte.—With the object of encouraging amateur orchestral work, Mr. Herbert Ware's Orchestra of fifty performers played at a lecture-concert in Cory Hall on May 5. Mr. W. H. Reed gave the lecture, and pieces played included Beethoven's *Prometheus* and fifth Symphony and a Suite by Elgar.—At Ton Pentre, on May 7-9, Parry's oratorio *Joseph* was staged by the Upper Rhondda Operatic Society, the title part being played and sung by Mr. David Harry, and that of Pharaoh by Mr. John Broad, a singer sixty-one years of age.

CHUDLEIGH.—The Choral Society sang F. Cunningham Woods's historical cantata *King Harold*, on April 19, conducted by Mr. G. M. Coulson.

DUDLEY.—Brahms's *Requiem* was sung by Dudley Madrigal Society on April 25 at the Wesleyan Church, King Street. Mr. Cyril S. Christopher conducted.

EDINBURGH.—At the celebration of the centenary of the Harmonists' Society, on April 12, a number of interesting part-songs were sung, including *Matona, lovely maiden* (Orlando Lassus), Paxton's *How sweet, how fresh and In vain I strike*, and *Balmly Sweetness*, by Bayley.—A choir of four hundred and fifty voices from the theory classes directed by the Royal Choral Union sang Mendelssohn music on April 14, conducted by Mr. Gavin Godfrey, with

organ and pianoforte support.—The Catholic Choral Society, numbering a hundred voices, was assisted by a string orchestra on April 30, when performances of *Acis and Galatea*, W. B. Moonie's *Glenara*, and Dr. Ernest Walker's *Ode to a Nightingale* were given. Mr. W. B. Moonie conducted.

EXETER.—The Male Choir, conducted by Mr. W. J. Cotton, celebrated the Byrd-Weelkes Tercentenary, on April 18, by singing madrigals and part-songs of that period. Among the most interesting were Byrd's *Non nobis Domine*, a glee, *How merrily we live*, by Este, madrigals by Weelkes (*The Nightingale* and *Welcome, sweet pleasure*) and Cavendish (*Come, gentle swains*).—At the April meeting of the Chamber Music Club, directed by Dr. Ernest Bullock, the chief features were Vaughan Williams's Four Hymns for tenor voice with pianoforte and viola, Mozart's Trio for pianoforte, clarinet, and viola, and pianoforte music by Scriabin (Prelude, Op. 11, and *Etrangeté*, Op. 63) and Palmgren (*Night in May*).—On April 18, Grieg's Pianoforte Concerto was played in St. Michael's Church by the Rev. W. G. Lees, with Mr. H. Treneer at the organ. This followed a precedent set in the Cathedral in March, when the Rev. W. G. Lees played the Schumann Concerto, with Dr. Ernest Bullock at the organ.

HARROGATE.—Mr. Stanley Kaye (Sheffield) was the soloist in MacDowell's Pianoforte Concerto, Op. 23, at the Symphony Concert in the Royal Hall on April 19, when Mr. Howard Carr also conducted Beethoven's first Symphony, Tchaikovsky's *Mozartiana*, some Coleridge-Taylor, and the *Don Giovanni* Overture.—The opening Chamber Concert of the season took place in the Royal Hall on April 20, the programme including Beethoven's String and Wind Septet.—Bach's *Brandenburg* Concerto No. 2, in F (Mr. A. Tomlinson playing from Mottl's arrangement of the high trumpet part), and Schubert's fourth Symphony in C minor (*The Tragic*), were in the truly generous programme on April 26.—On May 3, Mr. Carr gave gratifying readings of Haydn's *Surprise* Symphony and *The Spinners* from Gabriel Fauré's music for *Pelléas and Mélisande*. Norman O'Neill's *Valse Mignonne* for a quintet of violin, oboe, horn, 'cello and harp received its first concert performance.—May 11 brought Moszkowski's Pianoforte Concerto in E major, with Miss Helen Guest, of Sheffield, as soloist.

HUDDERSFIELD.—Béla Bartók gave a pianoforte recital at Highfield Hall on May 9, when, besides some Scarlatti and Debussy, he played his own second Elegy, Theme with Variations, *Bear Dance*, a Dirge, three Burlesques, and the Sonatina.

HULL.—Mr. F. Roland Tims, with his travelling organ, appeared at the Alexandra Theatre during the week beginning May 7. He was assisted by Miss Dorothy Huxtable (violin) and Miss Audrey Hill (contralto). His performances were accompanied by novel lighting and colour effects.

LEEDS.—Mr. Julius Harrison conducted Holst's *Beni Mora* Suite (first performance at Leeds) at the concluding Saturday Orchestral Concert on March 19. Mr. William Murdoch played Delius's Pianoforte Concerto, and the Symphony was Dvorák's *New World*.—Pudsey Choral Union sang Parry's *St. Cecilia's Day* and Bath's *Wedding of Shon Maclean* on March 19.—Leeds Parish Church Choir gave a recital of Tudor polyphonic music at the University on March 19.—Armley Choral Society gave Brahms's *Requiem* on April 10.—For its concert on April 11 the Leeds New Choral Society selected *Kubla Khan* and *A Tale of Old Japan*. Mr. Turton, returning after a serious illness, conducted both works, as well as Mendelssohn's *Hebrides* Overture and the *Unfinished* Symphony.—A fine programme ranging from *Sumer is icumen in* to Bach's *Sanctus* in D and Parry's *Blest Pair of Sirens*, viâ madrigals by Byrd, Weelkes, Morley, and Gibbons, was given by the Leeds Philharmonic Society, conducted by Dr. E. C. Bairstow, on April 14.—Miss Phoebe Moore's vocal recital at Pudsey on April 19 covered the work of modern British composers, including Granville

Bantock, Cyril Scott, Frank Bridge, Peter Warlock, and Malcolm Davidson.—Mr. Norman Stafford conducted the Calverley Choral Society on April 23 in Somervell's *Intimations of Immortality*.—At Leeds University, on April 24, the Huddersfield Ladies' String Quartet played Beethoven's Op. 18, No. 4, and Mozart's Quartet No. 17, in C.—Before the Yorkshire section of the Incorporated Society of Musicians, Mr. H. Percy Richardson played pianoforte works of twenty-five different composers.—The Edward Maude String Quartet performed Beethoven's 'Harp' Quartet and Glazounov's *Interludium in modo antico* on Ascension Day, in Leeds Parish Church, when Dr. A. C. Tysoe played Harold Darke's Choral Fantasy on *Darwell's 148th* and some Guilman organ music. The five-part Tudor Motet, *The Lord ascendeth* (Peter Philips), was sung by the choir.

LIVERPOOL.—Before the British Music Society, on April 13, Mr. Lionel Tertis, giving a viola recital, played *The Dance of Satan's Daughter* (Rebikov-Tertis), the *Romance* by B. J. Dale, and Sonatas by McEwen and Rachmaninov.—On April 20, Miss Muriel Herbert gave a recital of her own compositions at the Sandon Studios. The principal item was a Violin Sonata, the last movement of which was a *Rondo* in canon. A *Légende* for violin, and several songs, were performed.—On April 21, a memorial to the late Harry Evans, first conductor of the Welsh Choral Union, was unveiled by Sir J. Herbert Lewis in Smithdown Road Cemetery. Members of the Union sang appropriate part-songs at the ceremony, conducted by Mr. T. Hopkin Evans.—Mr. Arnold Dolmetsch's chamber concert on May 1 included an Oboe Sonata by Handel, a Fantasy for five viols by Jenkins, and a Suite for gamba by Marais.—The London String Quartet were the performers at a free concert at the Bon Marché on May 3, and played Mozart's Quartet in D minor, the Debussy Quartet, and two movements from a Quartet by Tchaikovsky.

MALTON.—The Malton String Orchestra, conducted by The Hon. Leila Willoughby and Miss Hilda Milvain, gave works by Purcell, Hurlstone, Glazounov, and Tchaikovsky, in St. Peter's Church, on April 19.

MANCHESTER.—In the spring days our chief musical sustenance is drawn from the various mid-day concerts. The Tuesday series, under the direction of Mr. Edward Isaacs, has brought several varied and interesting recitals. First must be mentioned the most comprehensive Wolf song-recital so far heard at Manchester, from a female vocalist, Miss Alison King, and to her we are indebted for a first hearing of several important Wolf songs. Very wisely, all were sung to the original texts, but for those to whom German was unintelligible, an English text was furnished, which enabled them to grasp the song's nature and general sentiment.—During April, the Edith Robinson Quartet, now much stronger in ensemble after re-organization, played a new Quartet by Eric Fogg. Delicacy—almost, it might be said, fragility—and a fine sensibility have been the characteristics of his compositions hitherto, whether judgment be based on the *Golden Butterfly* Suite or settings of Tagore and Shelley. These qualities are not so conspicuous in the Quartet; everywhere there is grace and freedom, and the listener derives genuine enjoyment from the composer's sure handling of the instruments. It marks a definite advance in the strength of Mr. Fogg's work, and judged by a first hearing, has little of the ephemeral quality which was noted in his earlier writing. The Robinson Quartet did well to sponsor such a work, and played with the utmost abandon, revealing a thorough grasp of its emotional content.—The May concerts before Whitsuntide brought two ambitious recital programmes—one choral, by the Manchester Vocal Society, under Mr. Harold Dawber, and the other a song-recital by Miss Elsie Suddaby. The main interest of the choral recital lay in Bach's *Be not afraid*; Cornelius's *O Death, thou art the tranquil night*; Elgar's *O wild west wind*; and Parry's *There is an Old Belief*. In each of these items the fundamental characteristic quality was only imperfectly realised. Bach lacked variety of treatment, and became tedious; false intonation ruined the dreamy, imaginative quality of the Cornelius work; in

Elgar, rhapsodical treatment was evident only momentarily. The two Parry works were nearer realisations both of composer's will and conductor's intentions. The programme needed for rehearsal as many weeks as it probably received days.—In Miss Suddaby's recital we were reminded constantly and irresistibly of Miss Dorothy Silk. Both are fastidious to a degree in their selection and arrangement of work as well as in its execution, and each possesses in quite singular measure the quality of charm.—Mr. Charles Neville is our authentic Manchester pioneer-singer; he with Mr. R. J. Forbes (pianoforte) repeated at the University on May 5, the great performance of Brahms's *Magelone* cycle and the Schumann *Dichterliebe*.—A young Helsingfors professor, M. Mikel Arenstein, now located here in the cinema-world, has found in Mr. Isidor Cohn, long resident here, a fine colleague for 'cello and pianoforte recitals: their programme on May 15 made us anticipate future results of this musical partnership.—Mr. R. J. Forbes has now relinquished opera-conducting, and on May 3 he gave the most convincing demonstration so far of his concert-conducting powers, at the resuscitated annual orchestral examination concert at the Royal Manchester College of Music.

MONTGOMERY.—The third annual County Musical Festival was held at the Pavilion, Newtown, on May 17. Nineteen choirs and a full orchestra took part, under the direction of Sir Walford Davies. The afternoon programme included *Round about the Starry Throne*, Mozart's Serenade in G, and the first part of the *St. Matthew Passion*. The second part was given in the evening. Reverential treatment of the music by both choir and soloists was a feature of the performance.

NORWICH.—On May 3, two dramatic performances of *Esther* were given in the Agricultural Hall by the Norwich Handel Society, an organization which is to be congratulated on living up to its name. Everything was done with exemplary thoroughness by choir, orchestra, and soloists—all of them local amateurs. Mr. Ernest Harcourt, organizer and director, afterwards sent the proceeds, amounting to eighteen pounds, to St. Dunstan's.—Recent musical performances have included Brahms's *Requiem* and second Symphony (two movements) in the Cathedral, under Dr. Bates; and Bach's *St. John Passion*, under Mr. Cyril Pearce, at St. Mary's Baptist Church—believed to have been the first performance at Norwich.

OXFORD.—In Christ Church Chapter House on May 3 the Elizabethan Singers gave an excellent programme of madrigals.—Mr. W. K. Stanton's Pianoforte Quintet was played by the composer and the Spencer Dyke Quartet at the O. U. M. C. on May 8.—M. Egon Petri gave a pianoforte recital at the seventh subscription concert on May 10, playing Bach's *Praeludium, Fuga, and Allegro* in E flat and *Capriccio sopra la lontananza del suo fratello dilettissimo*.

PAIGNTON.—The south-western section of the Incorporated Society of Musicians met at Paignton on April 14, under the direction of Mr. Hedley Lamerton, the hon. secretary. Pianoforte Trios by W. Bache (in D minor) and Mendelssohn (in D minor) were played, along with a recital of songs by American composers.

PORTSMOUTH.—On April 16 the Quartet Players were assisted by Miss Marjorie Alcock ('cello) in Fauré's Quartet in C minor and Schumann's Op. 47.

RHONDDA.—The teaching staff of the Hendrefadog School has instituted a system of training in music advocated by Sir Walford Davies, and on May 8 a concert was given under the direction of Mr. Tom Jones. The school choir sang Tchaikovsky's *Merry Wings of Springtime* and Schumann's *The Lotus Flower*.

ROMFORD.—*Hiawatha's Wedding-Feast* and Dudley Buck's *Hymn to Music* were given by the Romford Musical Society on April 24, with the assistance of the Stock Exchange Orchestra. Mr. A. C. Chappell-Haverson conducted.

SHEFFIELD.—At the Victoria Hall concert on April 14, Miss Mary Helliwell played in Mendelssohn's Pianoforte Concerto, Op. 25, and Miss Eva Rich conducted a choral and orchestral programme of Brahms, Coleridge-Taylor, Saint-Saëns, Elgar, &c.—M. de Radum, a Danish pianist, gave his first Sheffield recital on April 17.—Mr. Harold Fairhurst's violin recital on April 24 included Paganini's Concerto in D, Sauret's Cadenza, and three movements from the solo Violin Sonatas of Bach.—On May 1, Miss Beatrice Beard gave a lecture on 'Modern British Composers,' illustrated by pianoforte and vocal pieces and a Trio for flute, 'cello, and pianoforte.—At the third of the Crossley Subscription Concerts, on May 3, Arensky's Trio in D minor, and César Franck's Violin and Pianoforte Sonata were the main attractions.

WITNEY.—The Choral Society, with orchestral accompaniment, performed *Hiawatha's Wedding-Feast* and part-songs, including Elgar's *The Dance*. Mr. A. L. Parker conducted.

YORK.—*The Beggar's Opera* (new version) was staged at the Theatre Royal for the week beginning April 16, Miss Doris Tomkins taking the part of Polly. Mr. Barry Fenton made a convincing study of Captain Macheath.

#### MUSIC IN IRELAND

The Press Fund concert at Dublin, on April 21, was a huge success, though the programme was unduly long. Miss Jean Nolan and Mr. J. H. Horne gave two successful song recitals at Cork (Clarence Hall), on April 18 and 19. Miss Nolan, with Miss Rhoda Coghill (pianoforte), delighted a large Belfast audience on April 27.

Belfast and Dublin audiences agreed in appreciating the new version of Gay's *Polly*, which was given a week's performance at each city from April 23 to May 5, by Robert Courtneidge's Company. The *Irish Times* critic printed the hero's name as 'McHeath,' presumably to give it an Irish flavour!

#### DUBLIN FEIS CEOL

Record entries—about eight hundred—signalled the 1923 Feis Ceoil. The adjudicators were Sir Richard Terry, Dr. Percy Hull, Mr. W. H. Reed, Mr. Lloyd Powell, Mr. Arthur Darley, and Prof. Robert O'Dwyer. Strange to relate, there were only thirty-six entrants for Irish solo singing, as compared with fifty-seven last year, while there were no entries for Irish quartets nor for mixed-voice choirs, and but two entries for female choirs and one for male choirs. Strange, too, that there was but one entry each for senior and junior harp, and none at all for the Irish harp.

In the coveted Plunket Greene Cup (Song Interpretation), Sir Richard Terry awarded first place, out of seventy-three competitors, to Miss Rosalind Cohen.

The Irish fiddle competitions were not of special interest, while the unpublished Irish airs attracted but one competitor, Mrs. Williams. The junior Irish bagpipes was awarded to Master Johnnie Doran (New Ross), and the senior was won by Mr. Lian Walsh (Waterford). It is regrettable that the old Irish Uilleann (Shakespeare's 'Woollen') pipes, like the Irish harp, will soon be a memory of things that are past.

Choir entries were not numerous, some of the competitions being attended by only one choir or by none.

#### OTHER COMPETITIONS

On April 16 the fifteenth-yearly Festival at Belfast opened under auspicious circumstances, and continued the whole week. There were six hundred and sixteen entries, including sixty-two choirs. The adjudicators were Sir Ivor Atkins, Mr. Gordon Cleather, Mr. Harold Samuel, Miss Editha Knocker, and Mrs. Acton Bond (elocution).

The second annual Dungannon Musical Festival, May 3 to 5, was successful, and the adjudicator, Sir Richard Terry, congratulated the committee on the record number of entries.

Ballymena Musical Festival, started some eight years ago as a two days' affair, has now developed into a week's feast of music with three daily sessions. This year's competitions opened on May 7, and the adjudicators were Mr. Hugh S. Robertson, Mr. E. Stanley Roper, and Mr. F. Bonavia.