

Musical Opinion – March 1934

A Ketèlbey Festival Concert

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KETELBEY'S

CONCERT AT THE KINGSWAY HALL (LONDON)

On FEBRUARY 10th, 1934, at 7.30 p.m.

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With the Band of the Royal Horse Guards (the Blues) and
the Kingsway Hall Choral Society

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HOUR'S BROADCAST
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Sat. Feb. 10th, 9.15 to 10.15 p.m.

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| Band. Chal Romano. Gipsy Lad. Overture Piano Solo 2/6 Full Orchestra 3/- Small Orchestra 6/- Military Band 10/6 Brass Band 6/- | Song. The Sacred Hour. Arranged on the Orchestral Piece Piano Solo 2/6 Full Orchestra 3/4 Small Orchestra 2/8 Military Band 10/6 Song (keys G, A and B flat) 2/- |
| Band. The Vision of Fuji-San. Prelude to a Japanese Play Piano Solo 2/- Full Orchestra 4/- Small Orchestra 3/- Military Band 10/6 | Band. Gallantry. Du d'Amour Piano Solo 2/- Full Orchestra 2/8 Small Orchestra 2/- |
| Choral Ode. Men of England. Patriotic Ode S.A.T.B. 6d. | Band. In a Chinese Temple Garden Piano Solo 2/6 Full Orchestra 4/- Small Orchestra 3/- Military Band 7/6 Brass Band 6/- |
| <i>The second Half Programme as below will be Broadcast from London Regional 9.15 to 10.15 p.m.</i> | |
| Band. Knights of the King Full Orchestra 2/8 Small Orchestra 2/- | Band. In a Persian Market. Faustus Oriental Intermezzo <i>By Special Request</i> Piano Solo 2/5 Full Orchestra 3/- Small Orchestra 4/- Military Band 7/6 Brass Band 6/- Song (keys B flat, C) 2/- |
| Band. In the Mystic Land of Egypt Piano Solo 2/- Full Orchestra 3/- Small Orchestra 4/- Military Band 10/6 | Song. Will You Forgive Full Orch. 2/8 Small Orch. 2/- Song (B flat, C, D flat) 2/- |
| Band. My Lady Brocade. Xylophone Solo with Band Piano Solo 2/- Military Band 10/6 Orchestra 2/6 | Piano and Band. Dance of the Merry Mascots Piano Solo 2/- Full Orchestra 3/- Small Orchestra 4/- |
| Band. The Clock and the Dresden Figures. Xylophone Solo with Band Piano Solo 2/6 Full Orchestra 4/- Small Orchestra 3/- Military Band 10/6 | Band, Organ, Chorus & Soloist. Sanctuary of the Heart. <i>By Special Request</i> Piano Solo 2/5 Full Orchestra 4/- Small Orchestra 3/- Military Band 7/6 Song (keys F, G and A) 2/- |
| Song. A Birthday Song Song (keys B, D and E flat) 2/- | |

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| Two Small Preludes. | The Italian Concerto (1st Movement) |
| Fugues Nos. 2, 5, 16, 21, 22, 12. | Fantasia in C minor |
| Inventions Nos. 1, 8, 13. | Suite No. 5. Partita No. 5 |

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concerning the practical results of Sionis theories which are "incapable of any other explanation." ERNEST G. WHITE.
17, Cavendish Square, W.1.
February 12, 1934.

"THE ENCHANTED GARDEN."

SIR,—Will you permit me to correct two points in your Birmingham correspondent's account of the recent performance in Birmingham of my opera "The Enchanted Garden"? The work was originally given at the Royal Academy of Music, not the Royal College of Music. The part of the Faun is naturally intended to be sung by the performer who plays the part, and it is hardly fair to me to say that I had "provided for the singing to be done 'ad libitum'" when it was simply done so at Birmingham owing, no doubt, to certain difficulties in the casting. Nevertheless, I fully agree with your correspondent in his praise of the performers at Birmingham, who were, in every respect, extremely sympathetic and accomplished. THOMAS F. DUNHILL.
Hampstead, N.W.3, Feb. 8, 1934.

IN PRAISE OF SCHUMANN.

SIR,—Schumann's Symphony No. 4 in D minor (Op. 120) was recently performed in London; and this great and overwhelmingly magnificent work was described by a music critic (Mr. Constant Lambert) as "abysmally dull." I only wish there were a composer now living who could create a symphony even half as fine as this of the immortal Schumann. ALGERNON ARBON.
London, N.W.5, Feb. 3, 1934.

"Elijah" as a Pageant.

THE ATTEMPT to stage non-operative works has only been tried in a few instances with success. Of the non-successes we remember Hallé's attempt at Liverpool with Berlioz's "Damnation of Faust." Of those which were successful, we remember the Moody-Messner operatic version of "Elijah" at Liverpool, and the annual "Hiawatha" pageant at the Albert Hall by the Royal Choral Society. The most successful of all appears to be the recent "Elijah" pageant at the Albert Hall, devised and staged by Thomas Fairbairn. There were a thousand singers in the chorus, with two ballets, one before the first part (music derived from "Walpurgis Night"), another before the second part (music derived from the Italian Symphony). The organ was concealed by a back cloth representing "Mount Carmel." There were two sensations: when the balls of fire fell from heaven on the Altar of Baal, and at the close, when Elijah (Harold Williams) went to Heaven in a fiery chariot. Harold Williams was most impressive as the Prophet, Miss Sides Allen sang the parts of the Widow and the Seraph. Dancing, singing and acting were all exceedingly well done. The musical success lay in the superb handling of such large forces by Albert Coates, who conducted.

BEGINNING with the May issue, we shall devote a special page to a VOCAL ADVISORY DEPARTMENT

for the benefit of such of our readers requiring expert advice on the mechanics of singing in its every aspect, and on the cause of vocal faults and their possible remedy.
Mr. EDGAR HERBERT CANNARI, exponent of the highest traditions of the old Italian School of singing, will act as adviser to the department.
Correspondence to the department should be brief and to the point, and should reach our office not later than the 7th of the month.

Oxford Summer Course, 1934.

THE NEW PLANS for the Oxford Summer Course in Music and Music Teaching show an advance in the direction of music-making. The course is announced for eleven days at a fee of £8 15s., and this increase of time allows for a less intensive course, and for more music and more holiday making.

The beginners' wind-band and string-band continue; but among the new subjects are extemporisation, harmonising a melody at the keyboard, accompanying songs for class and solo work, voice training and interpretation. School music (by Dr. Geoffrey Shaw) has a prominent place, and Professor Percy Buck discusses psychology.

Full prospectus and time-table may be had on request from the Oxford University Press, Amen House, Warwick Square, E.C.4.

The number of entrants is limited to 230, and all members of the course will live at Lady Margaret Hall and Somerville College. Impromptu singing in the evening, as well as tennis, golf and boating are among the attractions offered. The first application for membership arrived early in February; it came from a music teacher in Auckland, New Zealand.

The continued success of the summer schools movement shows that it meets a need in our national life and cultural activities. A great pleasure to students comes from meeting in person men and women previously known only in print, and teachers and students alike find how much they have in common and are in sympathy.

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Chopin.

THE LATEST ISSUE in Messrs. Duckworth's biographical series, "Great Lives," is Mr. Basil Maine's "Chopin," which is by far away the best we have yet met in this series. Obviously he has delved in many sources, but his own skill as a novelist, biographer of Elgar and music critic, have given him advantages in the order of selection which is apparent in the finely organised narrative from beginning to end of this short biography. Thus, we get a many-sided picture of Chopin, drawn from himself and such intimate authorities as Balzac, Berlioz, Liszt, George Sand, &c.

As to the source of inspiration of his marvelous music, we are inclined to believe that Chopin's music has no literary basis. He was the one poet composer who wrote music just as poets write poetry. We are glad that Mr. Maine gave us a glimpse of Chopin in Scotland being mothered by Scotch puritan ladies. How Mrs. Erskine wished to console and protestantise him by reading the Psalms and Prophets to him. Such incidents help to show what a public hero must undergo at the hands of his votaries. Poor Chopin probably realised, when in Scotland, that he was but a short distance from the icy jaws of death. Mr. Maine's book should be read by all lovers of Chopin's music (2/-). Messrs. Duckworth, 3, Henrietta Street, London, W.C.

Hindemith's Trio.

ONE OF THE MOST delightful of modern compositions is Paul Hindemith's Trio for violin, viola and 'cello. Success with similar works is seldom attained; but Hindemith—equally skilful as composer, violinist and conductor—is easily successful. In the matter of technique, he has enough and to spare, for he is exceptional even in these days of expert modern contrapuntists. Pages of this new Trio glisten with the acutest quest of composition and the joy of attainment. On the last page is some droll writing, showing Hindemith in humorous vein. But his devotees will need to study the work very closely before they begin to speak, though they will be well repaid by doing so. There are three well contrasted movements. For instance, the last movement is marked (in German) Adagio, Allegro, Adagio, Allegro Vivace. (Schott & Co.; miniature score: 3s.)

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