The Form of the First Movement of Beethoven's Sonata in A, Op. 101

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Since his student days he had occasionally worked at his 'Mefistofele,' but the success of Gounod's 'Faust' at Milan intervened to discourage the hope of performance of the really older work, and Boito resumed his literary studies. During the war in 1866 Boito was a soldier in Garibaldi's army, and after the conclusion of the campaign he went, at the urgent request of Victor Hugo, to Paris. He next visited Poland, where he had a sister, and whilst there he again got into the mood of working at 'Mefistofele,' and the opera was produced at the Scala on March 5, 1868, Boito himself conducting. Although almost unprecedented interest was taken in the event, and the first performance was apparently a success, the work did not continue to attract. Fault was found with the instrumentation and with the intolerable length of the opera, but the best critics discerned the originality of the scheme of the libretto and the fine conception of the music. From this time until 1875 Boito wrote the books and a good deal of the music of the two operas, 'Ero e Leandro' and 'Nerone.' He was dissatisfied with the music of the former work, and although 'Nerone' is said to be completely finished, it has never been performed. Still another work, 'Orestiaide,' is said to have occupied his attention. His name to-day is perhaps more familiar to the public as a librettist than as a composer. His greatest achievements in this direction are 'Otello' and 'Falstaff,' which are two of the finest of Verdi's operas. There are various contradictory rumours current as to 'Nerone,' but it seems to be true that the opera exists fully completed, and that after the War, if not before, the operatic world will have an opportunity of judging its merits. In 1895 Boito was made Chevalier of the Legion of Honour, and the Italian Government conferred on him the title of Commendatore.

CHARLES MOTT, the well-known baritone. He died in France on May 22, from wounds received in action on May 20. He was a lance-corporal in the Artists' Rifles. In his boyhood he displayed a musical temperament, and began singing in the choir of St. James's Church, Muswell Hill. After leaving school he entered a bank, but his zeal for music increased rather than diminished during this period. He secured books on harmony and composition which he studied during his evenings, and had lessons from Mr. Josiah Booth. When he was twenty-two, his singing attracted the notice of Henry Stanley, whose pupil he became. Mott now attracted attention by his fine voice and artistic singing. About this time he was heard by the directors of Covent Garden Opera, who were sufficiently impressed with his talent to send him to Germany to be coached in rôles with Knapfer, the famous operatic bass. At the end of a year in Berlin, Mott was engaged as principal baritone at the Hof-Oper, Dessau. After two years of successful appearances he returned to London, and took up concert and operatic work. He appeared for several seasons with success at Covent Garden Grand Opera, and sang in the first performance of 'Parsifal' given in England. He also sang with great success the part of Kurwenal in 'Tristan' and of Kothner in 'The Meistersingers.' He also sang much in concert and oratorio. He shone particularly in the latter. At the time of his joining the Army he had become one of the most popular baritones of the day. He wrote five songs—'Last Year's Nest' and 'Love's Appeal' (published by Enoch & Sons), 'Nada,' 'The Gift of Life,' and 'To my Lady' (published by Boosey & Co.). Many thousands of visitors to the London Coliseum will recall with pleasure his highly temperamental performance in the chief part in Elgar's song 'The Fringes of the Fleet,' which enjoyed a long run in 1917.

CÉSAR ANTONOVICH CUI, in Russia, at a date at present unknown. He was born at Vilna on January 18, 1835. His father was a French officer who settled at Vilna. César Cui displayed exceptional musical faculty at an early age. He studied for a short period under Moniuszko, but soon afterwards he deviated from music to the engineering side of the military profession, and became an authority on fortification. In 1856 he became acquainted with Balakirev, and was one of the group of five Russian composers who exerted such great influence on the Nationalist movement. He cannot be said to have achieved greatness, but he wrote a considerable amount of music of value, including about a hundred and thirty songs, forty choral works, four orchestral Suites, a Tarantella, and a Solemn March, besides a

number of pieces for strings and for pianoforte solo. He also composed eight operas—'The captive in the Caucasus,' 'The Mandarin's Son,' 'William Ratcliff,' 'Angelo,' 'Le Filibustier,' 'The Saracen,' 'A Feast in Time of Plague,' and 'Mam'zelle Fifi,' and he was a forceful and witty critic.

FRANK LEWIS THOMAS, on May 22, at Bromley, Kent, in his sixty-first year. He was the younger son of the well-known bass singer, Lewis Thomas, and a versatile musician, and distinguished himself as organist, pianist, composer, conductor, and teacher. He studied at the Royal Academy of Music, where he had as a contemporary Mr. Frederick Corder. He was appointed organist at Christ Church, Lancaster Gate, in 1879, and in 1880 became organist and choirmaster at St. Mary's Church, Bromley, a post he retained until his death. He conducted the Bromley Musical Society from 1880 until 1910, and in this neighbourhood he was a popular and much respected teacher. He had special skill as an accompanist, an office he filled for some years at the Covent Garden Promenade Concerts. He composed many anthems and other Church music. His elder brother, Mr. W. Henry Thomas, is a professor of singing at the Guildhall School and an examiner for the Associated Board.

EDMUND G. HURLEY, at New Jersey, on May 1, aged seventy-six. Born in London, of Irish parents, in 1842, he studied at the Royal Academy of Music, and was appointed organist of St. George's Roman Catholic Cathedral, Southwark, in 1864. He went to New York in 1869, and was appointed organist of the Church of the Paulist Fathers in that city, organizing the first boys' choir in New York. From 1871 to 1918 he was the best-known Catholic organist in the United States, and was much interested in the reform of true Church music. In 1909 he was made a Knight of the Order of St. Gregory by Pope Pius X. For forty-eight years he maintained a high standard of music in the Paulist Church, and composed many Masses and Motets of merit.

STANLEY DALE, of Birkenhead, organist of Trinity Presbyterian Church, Cloughton. His sudden death has caused sorrow to many friends, to whom his unassuming disposition especially commended itself. He was an Oxford B.A. and Mus. D., and was a pianist and organist of great executive attainments.

Correspondence.

[An expression of regret, which occurred in Lieut-Col. George Dixon's letter printed in our June number (p. 260), was intended to refer to the death of Mr. W. J. Ridley, the designer of the Liverpool Cathedral organ, and not to Mr. Alfred Hollins, the designer of the Johannesburg organ. Mr. Hollins is, we are glad to say, still with us and as active as ever—alive and pedalling, to vary the usual verb.]

THE FORM OF THE FIRST MOVEMENT OF BEETHOVEN'S SONATA IN A, OP. 101.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—If you can find the necessary space, I desire to contribute a note on the form of the first movement of Beethoven's Sonata in A, Op. 101. It sometimes happens that analyses of classical works are written from the point of view of what the composer *ought* to have done, rather than from that of what he actually did. As regards the piece in question, it seems too absurd to say that the first subject consists of four bars only (ending on the sixth quaver of the bar!) and then to have to admit that at the recapitulation this is abbreviated, varied, and put into the tonic minor. Surely if this is all there is of it, in a movement of 102 bars, the first subject can scarcely be said to exist. In my opinion, this piece is not really in full sonata form at all, but merely founded upon it: in this respect resembling Bach's Prelude in E, No. 9 of the 'Forty-eight,' in short, a revival of an older form. I do not think a distinction can be made between first and second subjects, because there is no perfect cadence until we arrive at that in the key of the dominant, bar 25. I should prefer to say that the theme contains two distinct ideas, the second of these commencing at the second half of bar 16. A *coda* (bars 25-34) completes the exposition. The development (34-52) com-

bines these two ideas. I have no doubt but that Beethoven considered the turning-point of the movement to be where he has marked *molto espressivo*, after the pause in bar 52; although the actual recapitulation does not commence until bar 58, and is then a bar short as compared with the exposition. From bar 61 the recapitulation is continued in the principal key instead of that of the dominant. The *coda* (77-92) is extended; and followed by final *coda* (92-102) founded on previous material. I would further point out that the theme and its recapitulation, according to the above reckoning, each occupy 25 bars—1-25 and 52-77.

Yours, &c.,

ARTHUR T. FROGGATT.

B. E. F., FRANCE.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—It may interest musicians in England to know, from a British musician, something of the musical doings among the British Forces here.

It is pretty generally known that practically every Division has a band and concert-party of its own, but not so much is known as to what actually takes place. After a period in my Battalion I was attached in March of last year to the Divisional Concert-Party. Since that time 'The Goods' have given upwards of three-hundred performances within three or four miles of the firing line—just about where the big guns 'boom' generally—showing to troops who have been in the line a couple of hours previously. Among the band performances one stands out very clearly in my memory—that of the 51st (Highland) Division. A very high standard of excellence was reached. I have also heard many good performances by some small string orchestras.

In the repertoires of light music of these bands and orchestras is a great preponderance of very indifferent foreign works, many of which might well be replaced by British works in a field in which our composers have now such a chance to show what they can do. Enthusiasm is very keen out here, and I am sure that publishers would find any efforts to get in touch with conductors &c., very heartily met. Tommy is critical, and states his satisfaction or otherwise in unmistakable terms. He prefers the strongly romantic or martial element, as exemplified in Chopin's Polonaises, Rachmaninov's Preludes, &c. We often introduce the songs of Roger Quilter, Coleridge-Taylor, and others too numerous to mention, and they are always listened to in rapt attention and enjoyment. Just lately we have been asked to do something more for the music-lovers in the Division, of whom there are undoubtedly many. The difficulty is to get them together at one time, as units are so scattered and duties are heavy. However, assisted by our two young vocalists, Arthur Frith (baritone) and Frederic Warren (tenor), I gave a first concert on Sunday, June 2. It was a great success, and I hope to follow it up with others at regular intervals, if conditions will allow. During the day of the concert this village was subjected to heavy shelling, which, however, ceased just before the performance. We are anxious to bring forward British works (for pianoforte or voice), and I should be very glad to receive any here (if in manuscript duplicates should be sent for safety's sake). Address: c/o 58th Divisional Headquarters, B.E.F.

Yours, &c.,

SYDNEY ROSENBLOOM.

BRITISH MUSIC IN PARIS.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—In his letter published in your issue of May 1, Mr. F. Corder assumes that foreign art is better patronised here than is British art abroad, and he illustrates his point by comparing the London Société des Concerts Français with the short-lived British Concert Society of Paris. May I, as the founder of both Societies, make a statement on the subject? They may perhaps be useful to those interested in the attempt, shortly to be made, to revive British Concerts in Paris.

When, in 1907, we started our French concerts in Great Britain, composers whose names are now very familiar to British audiences, such as Debussy, D'Indy, Duparc,

Chausson, Ravel, Roussel, Florent Schmitt, &c., were practically if not wholly unknown to them. The same applied to such eminent artists as Jane Bathori, Hélène Luquiens, Ricardo Viñes, Joachim Nin, the Parisian Quartet, to name just a few, who helped so much to propagate modern French music.

In a similar way, Hubert Bath, Arnold Bax, York Bowen, Benjamin Dale, Elgar, Balfour Gardiner, Arthur Somervell, Cyril Scott, Vaughan Williams, &c., whose works figured in the Paris programmes in 1910, were quite unknown in France, and so were artists of the standing of Mrs. Swinton, Miss Myra Hess, Lionel Tertis, &c., who had been selected for the presentation of British works to French audiences.

Now, it is certain that the public will not pay to come and listen to music of which it knows nothing, unless it is presented to them by organizations which have acquired a name for including in their programmes none but works worth hearing. To acquire such a name represents years of patient work. Societies of the kind now under consideration are bound therefore to have a very small following at first. On the other hand their expenditure is heavy, because full justice cannot be done to new works except by artists of their own land, or at any rate artists trained in their own land, and the sending of British artists to Paris, or vice-versa, is a costly affair.

I have great respect for many French artists, but am positive that they cannot enter fully into the spirit of a quartet or a song written by one of those modern British composers who exhibit a truly national character (I do not refer of course to those numerous works which might as well have been signed by a German music doctor as by their British composer) until after they have heard them performed by British artists, until in fact they have learned the British 'tradition' in the same way as they had in their young days to learn the great tradition of classical works.

This being so, such societies in their initial stage have to be run at a fairly considerable loss. My experience on this point is very precise. As an engineer accustomed to deal with very concrete facts, when I decided to run those concerts for the sake of furthering modern French art, I faced the position squarely. Ready as I was to meet a large part of the loss, I endeavoured to enlist the sympathies of the French Colony in London, and although many of its members did not care particularly for music, it is to their credit that they came forward splendidly to help a cause which they felt was of importance to their country. During the first season the French element constituted 65 per cent. of the audience. Such support encouraged me to persevere. Just before the War the percentage, as was desired, had been altogether reversed, the new members being mostly British, and the French element accounting for only 19 per cent.

When the British concerts were given in Paris, notwithstanding the kindness shown by one member of the British Embassy and the then chairman of the British Chamber of Commerce (himself a musician in his leisure), and in spite of extensive advertising, the British Colony was conspicuous by its absence; the proportion of the English-speaking part of the public did not reach four per cent. (and that was inclusive of a few American friends). But composers such as D'Indy, Ravel, Roussel, Roger-Ducasse, Schmitt, &c., had come and, what is more, paid for their seats; they had also greatly helped in inducing friends to come, working on our behalf wholeheartedly. Incidentally I may mention here that Debussy had been a very active propagandist; the translation of his letter to me on that subject, as published on page 205 of the *Musical Times* of May 1, is not quite accurate, and does not do full justice to his intentions; it should read as follows: 'In spite of my inborn laziness when it is a question of taking part in any performance, my services, for what they are worth, are at your disposal.' For those who knew Debussy, such an intimation of his willingness to take an active part in the British concerts will show how heartily he was anxious to help British musicians, and also, as he told me, thus to redeem the disappointment he had caused to Edinburgh and Manchester audiences in February, 1909, by having to cancel at the last minute, through illness, his engagements in those towns.

On the whole the Concerts had been as well attended as could have been expected, and the Press criticisms were encouraging. But in view of the lack of support from the British Colony I considered that all the loss to be incurred in