THE Musical Times

ESTABLISHED IN 1844

Intermezzo. Coronation March. From the Music to "Henry VIII" by Edward German
The Musical Times and Singing Class Circular, Vol. 39, No. 660 (Feb. 1, 1898), p. 113

Published by: [Musical Times Publications Ltd.](#)

Stable URL: <http://www.jstor.org/stable/3368168>

Accessed: 20/12/2014 12:48

Your use of the JSTOR archive indicates your acceptance of the Terms & Conditions of Use, available at
<http://www.jstor.org/page/info/about/policies/terms.jsp>

JSTOR is a not-for-profit service that helps scholars, researchers, and students discover, use, and build upon a wide range of content in a trusted digital archive. We use information technology and tools to increase productivity and facilitate new forms of scholarship. For more information about JSTOR, please contact support@jstor.org.

Musical Times Publications Ltd. is collaborating with JSTOR to digitize, preserve and extend access to *The Musical Times and Singing Class Circular*.

<http://www.jstor.org>

manner, so that "any one or all of the string parts may be omitted without disturbing the completeness of the composition." Musical courtesy can obviously go no farther, and if Wagner had adopted this principle he would have saved his executants much worry. Whether the Bayreuth master's genius would have been equal to this method may be questionable; but there can be no doubt as to the success of the procedure in the present instance, and the Gavotte, rendered with whatever strings may be available, is an effective piece likely to appeal in equal degree to the heads and toes of its listeners.

Intermezzo. Coronation March. From the Music to "Henry VIII." By Edward German. Arranged for the Pianoforte by the Composer. [Novello, Ewer and Co.]

THE "Three Dances" from Mr. Edward German's incidental music to "Henry VIII." may be said to have travelled over the world, and further excerpts from the same score can scarcely fail to be acceptable to a large number of pianists. Both the "Intermezzo" and the "Coronation March" are characterised by the same spontaneity which so largely constitutes the attractiveness of the dances, and both form pleasing and effective pianoforte pieces. The March is the more brilliant of the two, and if played with due spirit would be decidedly stirring. Neither will present executive difficulties to average executants.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

THE Festival Choral Society gave its forty-second annual Christmas performance of "The Messiah," on Boxing night, in the presence of one of the largest assemblies that has ever been known to have been present in our Town Hall. Dr. C. Swinnerton Heap conducted a very fine performance, the singing of the chorus being of the highest excellence throughout. The principal artists included Miss Rosina Hammacott (soprano), Miss Alice Lamb (contralto), Mr. Herbert Grover (tenor), and Mr. David Hughes (bass). Mr. C. W. Perkins presided at the organ with his accustomed tact and skill.

An artistic musical *matinée* was given at the Edgbaston Assembly Rooms, on the 8th ult., which took the form of a pianoforte and vocal recital interpreted by Madame Marie Fromm (pianoforte), pupil of Madame Schumann; Mrs. Montague Fordham (soprano), and Mr. Ernest Sharpe (bass). The principal novelty was the first performance in England of a cycle of seven songs, given in German, by the Danish composer, Lange-Müller, entitled "Sulamith Lieder." The accompaniments are extremely beautiful and almost symphonic in character, and were most effectively played by Madame Fromm.

The most prominent event at the beginning of January is the annual *conversazione* in connection with the Midland Institute, which lasts four nights; and since the amalgamation of the Birmingham Amateur Opera Society with the Midland Institute, operatic performances have proved the chief feature of attraction at these functions. This year the Amateurs presented Gilbert and Sullivan's "The Gondoliers." The performance was the best production ever attempted by them, and reflected great credit upon all concerned. Mr. E. W. Priestley conducted, and the stage management was in the experienced hands of Messrs. France and Monckton.

An afternoon concert was given at the Edgbaston Assembly Rooms, on the 15th ult., in aid of the St. Anthony Home for Destitute Girls. The artists were three sisters of the talented Grimson family, who gave an admirable rendering of Beethoven's delightful Serenade Trio (Op. 8) in D for violin, viola, and violoncello. The programme also included Grieg's Pianoforte and Violin Sonata in G major (Op. 13), graphically interpreted by the Misses Annie and Jessie Grimson; and pianoforte, violoncello, and violin solos by the Misses Annie, Amy, and Jessie Grimson respectively. The vocalist was Miss Eva Spinney.

Mr. George Halford's fifth orchestral concert of the present season attracted a large audience to the Town Hall on the 18th ult. He has under him an excellent body of players, who understand their conductor, and the result is that we are in a fair way of attaining the highest artistic

level in the rendering of purely orchestral works. One important feature of these concerts is the introduction to local audiences of works of universal fame that have not enjoyed a hearing in this city, and in this direction Mr. Halford is doing useful and interesting work. The novelty of the evening consisted of Tschaiikowsky's Fantasia on Shakespeare's "Tempest," an early work by the Russian composer (Op. 18). The Fantasia is in one movement and the themes introduced have a direct musical bearing upon the chief incidents in the drama. The performance, considering its enormous difficulties, was a very fine one in every respect. The other pieces were Smetana's overture, "Die verkaufte Braut," Mendelssohn's "Scotch" Symphony, and Brahms's "Akademische Fest" Overture. Miss Marie Füllinger was the vocalist and showed cultured vocalisation in her admirable singing of songs by Schubert and Brahms.

The Birmingham Festival Choral Society gave a magnificent performance of Sir Arthur Sullivan's ever-welcome dramatic cantata "The Golden Legend," in the Town Hall, on the 20th ult., in the presence of a crowded auditorium. The principal parts were admirably sustained by Madame Marie Duma, Miss Lilian Hovey, Mr. Charles Saunders, and Mr. Andrew Black. To Mr. F. W. Bright, a local basso and member of the Society, was assigned the small part of the *Forester*. Mr. C. W. Perkins rendered valuable service at the organ and Dr. Heap conducted with great tact and judgment. The chorus was in excellent form throughout and the playing of the orchestra was faultless in every way. Bach's sacred cantata "O Light everlasting," performed here for the first time at the recent musical festival, followed "The Golden Legend." The choristers acquitted themselves in a most praiseworthy manner and showed greater familiarity with the work than they did at the festival.

MUSIC IN EAST ANGLIA.

(FROM OUR OWN CORRESPONDENT.)

THE only musical event of any importance in Norwich during the Christmas holidays was the re-appearance, after many years' absence from the city, of Mr. Aptommas, who gave a harp recital in the concert-room of the School of Music, on December 30. Mr. Aptommas repeated his recital on the 18th and 20th ult., at the rooms of the Young Men's Christian Association.

Dr. Bunnett's organ recitals re-commenced on the 15th ult., when the recently elected "Norfolk" Scholar at the Royal College of Music, Miss Marion Broom, made her first appearance in Norwich. Possessed of a rich contralto voice and good style, Miss Broom may be expected to do credit to her native county and to her professors.

The Choral Society of Cley-next-the-Sea gave a sacred concert on the 5th ult., in the Town Hall, conducted by Mr. H. Parker. The cantata "Jesus of Nazareth" filled the first part of the programme, in which Miss Bustard, Miss Craske, and Messrs. A. E. Bolton, J. Bustard, W. E. Newton, H. and J. Porter did useful work. In the second half Mr. T. J. Preston, a tenor vocalist, of Holt, sang with acceptance.

MUSIC IN EDINBURGH AND PERTH.

(FROM OUR OWN CORRESPONDENT.)

ON New Year's Day the Choral Union gave its annual mid-day performance of "The Messiah," in the Music Hall, before a very large audience. The choruses were sung in an excellent style, which spoke volumes for the conductor's skill and the patience of the singers. The effect of some of the fine choruses in the second part was somewhat marred by the hurried *tempo* adopted by Mr. Collinson. Madame Esty and Mr. Alec Marsh each scored a great success.

At the third meeting of the tenth session of the Edinburgh Bach Society, Professor Prout delivered a lecture to a large gathering of the members. The genial professor chose the second book of the "Forty-eight" for his subject, and played and explained a good round dozen of the preludes and fugues.

On the 18th ult., at the fourth meeting of the same Society, Mr. Arnold Dolmetsch gave one of his delightful