

Review

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Four Characteristic Waltzes. Composed by S. Coleridge-Taylor. Arranged as a quintet for pianoforte and stringed instruments by the composer.

[Novello and Co., Limited.]

WHAT may aptly be termed the home-series of albums for pianoforte and stringed instruments issued by Messrs. Novello has received an attractive addition in Mr. Coleridge-Taylor's 'Four Characteristic Waltzes.' The remarkable individuality possessed by this young composer invests these waltzes with the charm of freshness, and next in effectiveness in their original orchestral form comes the present arrangement. Although demanding practised players to do these waltzes justice, no unordinary demands are made upon the executants. It need hardly be said that the graceful picturesqueness and melodic expressiveness of the music will well repay study and rehearsal.

Litauische Volks-Weisen. Gesammelt von Anton Juszkiewicz, bearbeitet, redigiert und herausgegeben von Sigmund Noskowski und Johann Baudouin de Courtenay. Erster Theil.

[Published at Cracow.]

ANTON JUSZKIEWICZ, a catholic Polish priest, was born in 1819 and died in 1880. During many years he was an enthusiastic collector of Lithuanian folk-songs, devoting what time he could spare for that purpose when visiting various districts of Lithuania in the exercise of his holy calling. In all he collected 1,852 songs. After his death they were sent to the Warsaw Academy of Sciences, when they were partly revised by Oscar Kolberg, well versed in folk-lore, in association with the celebrated anthropologist, Professor Dr. Isidor Kopernicki. These two died, however, before the task was completed. Then the folk-songs were handed over to M. J. Baudouin de Courtenay, who, in conjunction with M. Sigmund Noskowski, Director of the Musical Society at Warsaw, prepared them for the press. In a long preface (Polish and German), the state of the manuscripts when they were handed over to the editors, also the careful manner in which the latter have dealt with them, is fully explained. In a brief introduction Noskowski calls attention to the interest and value of the songs, and describes their special characteristics. It need scarcely be added that such a collection offers a mine of wealth to students of folk-lore, also of enjoyment to all who love music directly inspired by nature.

The Battle of the Orchestra; or, the resolution of some violent discords. An entirely new and original operetta, written by Bernard Page. The music composed and appropriated by Frederick Bridge, W. H. Cummings, Henry Hiles, T. Hutchison, R. Orlando Morgan, A. Page, Ebenezer Prout, J. L. Roedel, F. J. Sawyer, Charles Vincent, and George F. Vincent.

[Charles Vincent.]

*In faith and hope the world will disagree,
But all mankind's concern is charity.*

THE twelve gentlemen concerned in the production of the above *jeu d'esprit* must have been filled with the spirit of Pope's lines in their collaboration achievement. The superscription, 'In aid of the I.S.M. [Incorporated Society of Musicians] Orphanage,' of course, disarms criticism of a work prompted by the sacred cause of charity. The prefatory note of the editor (Mr. G. F. Vincent) states: 'The eleven vocal numbers contained in the libretto were allotted to eleven different composers, and it should be stated that no one composer had any specific instruction, or knew of the others' intentions.' We heartily join in the wish expressed in the prefatory note that the sales may justify the publication and that this deserving Orphanage will benefit thereby.' 'The Battle of the Orchestra' was successfully performed at the Annual Conference of the Incorporated Society of Musicians held during the past month at Llandudno.

THE 'Roll of the Union of Graduates in Music, incorporated, and Kalendar for 1901,' has made its timely appearance, under the able editorship of Mr. T. L. Southgate. As in previous years, it meets every requirement of a useful book of reference.

MUSIC AND MUSICIANS OF THE WALLOON PROVINCES OF BELGIUM.

MR. W. W. COBBETT read an exhaustive and interesting paper on the above subject, before the Musical Association, on the 9th ult. The following is a brief digest of Mr. Cobbett's discourse:—

Two distinct races, Flemish and Walloon, form the population of Belgium, the former a Teutonic, the latter a Celtic race. Both have great artistic proclivities. Every Flemish burgher craves to possess a fine picture, and every Walloon shows more or less musical aptitude. Some of the greatest of the Netherlandish composers, amongst them Guillaume Dufay, Josquin des Prés, and Orlando di Lasso, were of Walloon origin, and both Grétry and César Franck, whose names are indissolubly connected with French art, were born at Liège. This town is a centre not only of industrial, but of musical activity, and a curious specialisation of taste in the direction of violin playing is noticeable among the people. Vieuxtemps wrote '*Notre pays est voué au violoniste. Il en pousse comme des champignons.*' As a result the Liège district has become a *pépinière* of violinists who spread themselves all over the world, making music for high and low. The Royal Conservatoire of Liège, a subsidised institution, of which the lecturer traced the origin since 1830, is largely responsible for this, and such great names as Ysaye, César Thomson, Marsick, Jean Géraldy, and Vieuxtemps are associated with it. Some remarks followed on the popular songs of the Walloons, known as Cramignons. To these tunes, many of them of French origin, the people dance at all the parish *fêtes* of Liège. They are of entirely popular character and often irregular in rhythm. Vocal illustrations were sung by Mr. Devillez and Mr. Hillier.

Appreciations, and in some cases short biographical sketches, of the composers and violinists of the Walloon school followed. Amongst the former may be cited the names of Hamal, Gresnick, Rüfer, Mathieu, Samuel (composer of an oratorio, 'Christus,' performed with much acceptance in Germany), Jongen, Debeffe, Lekeu (a promising composer who died at the age of twenty-four), Rasse, Theophile Ysaye (brother of the violinist), and César Franck.

The concluding section of the lecture was devoted to a consideration of the life and work of Franck, who left Liège for Paris at the age of fifteen and remained there till his death in 1890. His sonata for pianoforte and violin was performed by Mr. Gustav Ernest and Mr. Louis Hillier. The lecturer claimed that the Walloon race deserves more credit than it receives from musical historians. The elder composers are merged in the Netherlandish school, Grétry and Franck in the French, whilst the rest are known solely as Belgians. The Walloon musician deserves to take a place in history by the side of the Flemish artist. A discussion followed, in which the Chairman, Dr. C. Maclean, Mr. Southgate, and others took part.

INCORPORATED SOCIETY OF MUSICIANS. ANNUAL CONFERENCE.

LLANDUDNO witnessed the foregathering of the members of the Incorporated Society of Musicians for their sixteenth annual conclave, held from the 1st to the 4th ult.

Professor Prout occupied the chair on the opening day (Tuesday, the 1st ult.), when Mr. Edward Chadfield, the general and genial secretary, read the annual report. This satisfactory document stated that since the last Conference a Bill had been introduced into the House of Commons by Mr. J. W. Sidebotham for the registration of teachers of music, and would be again brought forward at the beginning of the next Session. During the past year the membership of the Society had increased, and a section for Hull and district and a Highland sub-section had been formed.

The Orphanage Committee, whose report was also read, was to the effect that during the past year the orphanage had been quite full. From five to six hundred pounds had been received and expended, and efforts were being made to obtain funds for a new building. The orphanage was carried on for the benefit of the profession