

B. E. F., France

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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