

Review

Source: *The Musical Times*, Vol. 45, No. 737 (Jul. 1, 1904), p. 461

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

Stable URL: <http://www.jstor.org/stable/903778>

Accessed: 18-12-2015 17:29 UTC

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*.

<http://www.jstor.org>

REVIEWS.—(Continued from page 452.)

The Diversions of a Music-lover. By C. L. Graves.
[Macmillan & Co., Limited.]

The name of the author of this book is a sufficient guarantee that the reader will spend a profitable and, we may add, amusing hour in perusing the pages of these Diversions. The volume consists of twenty essays, of which fourteen are serious and the remainder humorous. They have previously appeared in various journals, including THE MUSICAL TIMES, but Mr. Graves is a writer that one can always pleasantly re-read, because what he has to say he says so well. His versatility has full scope in these pages. As a specimen of his irresistible fun we give some extracts from the paper on 'Studies in Musical Criticism—The Irrelevant,' evidently written from the point of view of a ladies' newspaper :—

Dearest Dolabella,—You will, I am sure, be dying to hear about the dresses worn at the *Creation*—the oratorio, I mean—which was given by the Sacred Philharmonic Society at the Mendelssohn Hall last night. My dear Dolabella, Alpatti's dress was a perfect dream of delight. Just fancy: the bodice of crushed Cape gooseberry satin, veiled in accordion-pleated chiffon—so appropriate to a musician!—of an Esterhazy brown tint. You know, of course, that dear old Haydn was a music-master, or something or other, to one of the Esterhazys in the fifteenth century—or was it the seventeenth? . . . I was rather surprised to notice that Mr. Edward Davies, the tenor, only wore two studs in his enamelled shirt-front; but I am told that it renders the production of his high A's much easier. . . . I had so much to do in 'memorising' the dresses and nodding to friends that I had really no time to listen to the music, which was, of course, played and sung to perfection. And now, dear, let me give you the original recipe for a tomato omelette; you will find it excellent after singing, bicycling, or a 'Mental Science' lecture :—Take ten tomatoes, and soak them in boiling water for one and a-half hours; then stew them for one and a-half more, adding a pint of cream, three blades of mace, six peppercorns, and a pair of pangoffins. Now take them carefully from the liquor and place them gently but firmly in a hair sieve, rub them through, and fry in hot, clean lard, arrange on a napkin, and give liberally to the poor. Ever, dearest Dolabella, your dotting cousin, Araminta.—P.S. On looking casually at my programme I find that there is no contralto in the *Creation*, so I must have seen Miss Buttson somewhere else.

Wit and wisdom are happily blended in the pages of these delightful diversions of a music-lover. That the book will find many readers is a foregone conclusion.

Old English Organ Music. Edited by John E. West.

1. Overture in C—*Thomas Adams*.
2. Introduction and Fugue in C minor—*Dr. Ben Cooke*.
3. Voluntary in G minor—*John Stanley*.
4. Prelude and Fugue in E minor—*T. A. Walmisley*.

[Novello and Company, Limited.]

There is so much unorganlike music in vogue nowadays that the above sterling pieces are doubly welcome. It was a happy thought on the part of Mr. John E. West to edit a series of these old-time compositions and make them available for playing on modern instruments. Thomas Adams was not only one of the most remarkable organists of his day, but as an extempore player he was unrivalled. His Overture in C is a favourite of Sir Walter Parratt's, and worthily so. The Introduction and Fugue of Dr. Ben Cooke, a former organist of Westminster Abbey, is a spirited composition that would prove very effective in the hands of a skilful player, of whom there are now so many, and no one could fail to be impressed with the stately chords and harmonic progressions of the concluding ten bars. John Stanley, the famous blind organist of the Temple Church in 1734 and Master of the King's Musick, is laid under contribution for No. 3 of this series, a Voluntary in G minor—an old title that is very elastic in its meaning,

as those who tackle the *allegro moderato* section of this piece will bear testimony. The last of this quartet of pieces is the beautiful Prelude and Fugue in E minor, composed in 1839 by that gifted musician Thomas Attwood Walmisley for Vincent Novello's 'Select Organ Pieces.' We remember hearing it in St. George's Chapel, Windsor, on one occasion, when the interpreter thereof remarked upon its natural beauty, and no wonder. The piece is one that should be in the repertoire of all organists who can appreciate a good thing in the way of legitimate organ music. The brief biographical notes prefixed to each composition contribute to the usefulness of this interesting series of 'Old English Organ Music.'

THE SIXTEENTH CINCINNATI FESTIVAL.

(FROM OUR OWN CORRESPONDENT.)

New York, June 4, 1904.

The Sixteenth Biennial May Music Festival at Cincinnati took place on the four days from May 11 to 15 inclusive. Like all its predecessors back to the first, which was held in 1873 (there was an interregnum in 1877 to allow time for the erection of the Springer Hall, which was built for the Festivals), the Festival under notice was conducted by Mr. Theodore Thomas, and like many of its predecessors it was distinguished by the participation of English artists. There was a full quartet of these singers—Miss Agnes Nicholls, Miss Muriel Foster, Mr. William Green, and Mr. Watkin Mills, and they gave a very good account of themselves, especially in Elgar's 'Dream of Gerontius,' which Mr. Thomas had made the central feature of the meeting. In the other choral works—which were Bach's Mass in B minor, Beethoven's Solemn Mass in D major, and the same composer's Choral Symphony—the contralto solos were sung by Madame Schumann-Heink instead of by Miss Foster.

The Festival choir numbered 423 voices, divided as follows: sopranos, 166; contraltos, 136; tenors, 46; and basses, 75. These figures do not indicate that the choir was perfect in balance, nor was it; but the disproportion between the men's voices and the women's was not so great in effect as might be thought, for the reason that the male choristers were decidedly superior to the females in training and experience. For ordinary purposes the orchestra numbered ninety men, but this was increased to 130 players for the Bach Mass, Mr. Thomas repeating with some significant modifications his experiment of two years ago with the instrumental parts of the work, multiplying the wind instruments in all the choral accompaniments. The nucleus of the Festival band was the Chicago Symphony Orchestra, which has been under Mr. Thomas's direction for thirteen years, and which, after being threatened with disruption, has finally been put upon what is hoped will prove a permanent basis, as has been explained in previous letters. Cincinnati has a permanent Symphony Orchestra of its own, but Mr. Thomas cannot bring himself to believe that it is part of the purpose of the Festivals to promote any local institution except the chorus, and nearly all of the reinforcements were brought from Chicago. Under the circumstances it is scarcely necessary to say that the ageing of Mr. Thomas (he is now in his 70th year) periodically provokes speculation as to the future of the Festivals. Personal equation plays an important part in their management.

The programmes which Mr. Thomas prepared for this Festival were uncompromising in their severity. Beethoven's Mass and Symphony occupied one evening; 'The Dream of Gerontius' was associated with the between-acts music to 'Grania and Diarmid' by Edward Elgar; Richard Strauss's 'Death and Transfiguration'; the great *scena* from 'Fidelio,' sung by Miss Agnes Nicholls; and the 'Imperial Hymn,' written by Berlioz for a function at the Paris Exhibition of 1855. The instrumental introit to the Bach Mass was the Suite in B minor for strings and flute, which under the circumstances made a peculiarly lame and impotent beginning for the Festival. At the first of the miscellaneous afternoon concerts there were two symphonies (Mozart in E flat and Beethoven in F, No. 8), besides eight other