

'Concerning Cuts'

Author(s): Lionel Ovenden

Source: *The Musical Times*, Vol. 61, No. 923 (Jan. 1, 1920), p. 49

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

Stable URL: <http://www.jstor.org/stable/908491>

Accessed: 05-01-2016 16:08 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>

'CONCERNING CUTS'

SIR,—Will you allow me to protest most strongly against Mr. Kalisch's statement in his article last month on music cuts, in which he says: 'The time will soon arrive when concert-givers of all types will say with reason that people will not come to hear the unabbreviated classics, and that they must be shortened or put on the shelf'?

Can anyone imagine what a great Symphony would sound like with 'cuts' made in it or a movement left out? It would be nothing short of desecration if this were done. There is I know a good deal of tiresome stuff in Schubert's Symphony in C, but surely no conductor would ever dream of leaving any of it out. Neither, by the way, have I ever heard a performance of that work which has emptied a concert hall.

Our musical public are sufficiently educated to know that a 'classic' Symphony contains more than one or two movements: indeed in the great Symphonies of Beethoven and Schumann the four movements form an organic whole, and as such *cannot* be separated without losing the whole effect. Elgar's 'Dorabella' Variation is hardly a case in point; besides, Mr. Kalisch says that the composer presumably sanctions a performance of it separately. But can he imagine any of the great masters sanctioning 'mutilated' performances of their Symphonies?—Yours, &c.,

LIONEL OVENDEN

(Assistant Musical Director, Marlborough College, Wilts).

Sixty Years Ago

From the *Musical Times* of January, 1860:

AS ORGANIST.—A first-rate Performer and Composer will undertake Cathedral or Parish Church service. Salary no object. The highest references as to talent and character. Address, Organo, Mr. Novello's, 35, Poultry.

WANTED for Christ Church, Banbury, an ORGANIST, for whom it is believed there is an opening for private teaching. Salary, £15. Apply to the Churchwardens of Christ Church.

BARROW.—A concert of vocal music, performed by the Amateur Choral Society of this place, came off on the 22nd instant; conductor, Mr. Gallop. The music was both sacred and secular, and was got up with much care.

BIRMINGHAM.—On Tuesday evening, December the 6th, an entertainment took place in the Town Hall, Birmingham, consisting of a Concertina contest, which was open to amateur performers (residents of the town only) under the age of 18, for four prizes. Nine youths competed. Mr. J. R. Lee, Mr. W. Masfield, jun., organist, and Mr. H. D. Johnson, were appointed to act as adjudicators of the prizes. The model brass band was in attendance, under the direction of Mr. G. S. Dowling, and performed several pieces on the occasion.

CRYSTAL PALACE.—The Christmas entertainments, commencing on the great holiday, Boxing-day, will be varied and extensive. . . . The ample space at the Crystal Palace affords room for an extensive display of articles suitable to the approaching season. At dusk, it will be brilliantly lighted with varied gas devices, a delightful evening promenade, secured from wet and cold. A huge Christmas Tree will be placed in the centre of the building, which will be decorated with holly and evergreens, and a profusion of flags. The new hall for lectures and concerts is nearly finished, and will be opened by Mr. Pepper with a series of dissolving views and photographic illustrations.

OLDHAM.—The new organ just erected in Christ Church, by Messrs. Conacher & Co., of Huddersfield, was opened on Sunday, the 11th ult., by Mr. J. Lees, organist of the Parish Church. Mr. W. Parratt, of Huddersfield, performed on the same instrument the following evening.

VOCAL ASSOCIATION.—The prospectus of the fifth season of this association has just been issued by the secretary, Mr. Lockyer. . . . G. A. Macfarren's cantata *May-day*, and Charles Horsley's new oratorio, *Gideon*, are in active rehearsal, together with a variety of new and interesting part-songs, and will be performed during the approaching series of public concerts. The indefatigable and intelligent musician, Mr. Benedict, is still the conductor, and Lord Ward has kindly consented to become the president.

LUTHERAN CHURCH, LIBAU, RUSSIA

In view of the present crisis in the Baltic Provinces, the accompanying photograph will be of interest. In its day this organ was the largest in the world, and even now must be reckoned among the giants. It is unique in more than one respect. There are no composition pedals and no swell-box—in fact, there is nothing at all confronting one except stops and manuals (four). The stops are arranged in the old-fashioned manner—on both sides of the 'side-piece'—and are of great size, so much so that the player has almost to stand up to pull out those high up. The action is



'tracker,' the only modern addition being the electric wind installation. But the primitive blowing arrangements are still intact, and can be used if necessary. This mechanism demands the efforts of four men, who stand together and work with their feet, supporting themselves by their hands—very much after the style of the old treadmill. The tone is very fine, and the case quite magnificent, being entirely white enamel with large gilt figures. The whole church is very ornate, being white and gilt throughout. Libau was evacuated by the Germans in June last, seven months after the signing of the Armistice.

ROYAL ACADEMY OF MUSIC

The latter part of the Christmas term, which came to an end on December 13, included several public performances of more than ordinary interest and importance. On November 27, 28, and 29, three excellent representations of Shakespeare's 'Twelfth Night' were given by the lady students under the direction of Mr. Acton Bond, the rôles being interchanged for the first two performances, and the most successful performers selected for the third. While the students reached a high level of acting, Miss Phyllis Bradley's Olivia and Miss Isobel McLaren's Viola are worthy of a special word of praise. The play was produced on Elizabethan lines (with one break only) and traditional music, the instrumental parts of which were supplied by a quartet led by Miss Gladys Chester.

On Tuesday afternoon, December 9, an orchestral concert was given at Queen's Hall. The chief items were an Overture, 'As you like it,' by Richard Newton (scholar), a cleverly scored work of considerable promise; two movements of a Pianoforte Concerto by Ethel Bilsland (ex-student),