

A Musical Evening at Cambridge. (By One Who Was There)

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different answers will be forthcoming. But even those whose estimate is lowest will have to concede that Brahms was a great artist who gave to the world many works deserving unqualified admiration, and will not be able to say in fairness anything worse than that his reflectiveness often unduly outbalanced his spontaneity.

THE following was the programme of pianoforte compositions by Johannes Brahms (born at Hamburg in 1833; died at Vienna in 1897) performed by Miss Fanny Davies :—

1. Sonata in F minor (Op. 5).
2. Ballade in D major (Op. 10, No. 2).
3. Capriccio in B minor (Op. 76, No. 2).
4. Variations on an Original Theme, in D major (Op. 21, No. 1).
5. Rhapsodie in G minor (Op. 79, No. 2).
6. Capriccio in G minor (Op. 116, No. 3).
7. Intermezzo (Cradle Song) in E flat major (Op. 117, No. 1).
8. Intermezzo in B flat minor (Op. 117, No. 2).
9. Intermezzo in A major (Op. 118, No. 2).
10. Ballade in G minor (Op. 118, No. 3).
11. Intermezzo in E minor (Op. 119, No. 2).
12. Capriccio in C major (Op. 119, No. 3).
13. Rhapsodie in E flat major (Op. 119, No. 4).

AN interesting exhibition of pianofortes was held last month in the handsome show-rooms of Messrs. John Broadwood and Sons. Chief among, not ten thousand, but a small collection of special instruments, stood the drawing-room grand pianoforte which gained the highest prize at the Paris Exhibition last year. It was designed by Mr. E. L. Lutyens in Jacobean style. Some folk are satisfied with a showy exterior, but the rich tone, organ-like bass notes, and delightful touch of this pianoforte proved that a goodly outside was not its only title to merit. Another conspicuous object was the concert grand, designed, in Georgian style, by Mr. Arthur C. Blomfield, and intended for the Paris Exhibition. There were also attractive semi-grands in eighteenth century English and Louis XVI. styles, designed by Mr. Charles C. Altom.

THE publications of the Internationalen Musikgesellschaft promise to fill a sphere of great usefulness in the literature of the art. The ground covered thereby is quite encyclopædic in matters relating to music, and the capital index to Volume I. of the transactions is invaluable for the purposes of reference. German is, perhaps naturally, the chief language used in these records, but English and French are not excluded in the publications. As the printing is done in Germany, misprints of English words should be looked upon with a lenient eye, but, at the same time, they may furnish material for amusement. For instance, what does the Union of Graduates say to one of their number being designated a 'Mus. Boc.'? And in what part of London is 'South Lambech Road' situated? 'Wolvenhampton, England' looks a little strange; but when we are told that the slow movement of Mr. H. Farjeon's pianoforte concerto 'showed specially good key-beard figuration' we are charitably bound to regard it as a close shave to accuracy. The name of one of the English members of the Society is given as 'Ewards,' which rather suggests that the fourth letter of the alphabet is not forthcoming.

THE mixing of colours is generally regarded as belonging to the province of painters, and not as one of the qualifications of musical critics. But a notice in a London daily of the recent performance of 'Israel in Egypt,' at the Royal Albert Hall, leads one

to infer that the art has its votaries on the press. We read that 'Mr. Andrew Black, in the very few special pieces assigned to him, sang with wonderful spirit and with extraordinary beauty of vocal effect. He and Mr. Watkin Mills were responsible for the interpretation of the famous duet, "The Lord is a man of war."' So far as we know our 'Israel in Egypt' the bass solos in that work are 'very few.' As Mr. William Green, who sang the tenor solo music is not mentioned in the notice, we are driven to the conclusion that the critic has been mixing his colours a little too freely—Black with Green, or Green with Black. We may add that the journal in question is not *Black and White*.

SCHUMANN composed 'The Pilgrimage of the Rose.' A well-known musician, whose familiar form is not unknown in Training Colleges, says that when seeking his seat at a concert he treads in the footsteps of Schumann—he makes the pilgrimage of the rows.

A MUSICAL EVENING AT CAMBRIDGE.

(BY ONE WHO WAS THERE.)

IT was a fortunate thing for us—my colleague and me—that an official visit to Cambridge coincided with the annual visit of the Oxford University Musical Union to a similar organization at the sister University. Nothing could have been heartier than the invitation to be present and the welcome extended to us by Mr. Sedley Taylor, the Treasurer, at this 253rd concert given in the Room of the Cambridge University Musical Club.

What is the *raison d'être* of the Club? How is it constituted? What are its aims and aspirations? The Club was started about ten years ago for the purpose of stimulating a love of Chamber Music among the undergraduates at the University. Its career has been prosperous and its existence has been fully justified. The Club has excellent premises situated in the ancient courtyard of the now defunct Falcon Inn, off Petty Cury. The open galleries of the old hostelry can be clearly traced from the windows of the club. All the members have the use of the club-room as a place of meeting, where they may write letters, and where they can practise music, solo and concerted. Two grand pianofortes, an excellent library of chamber music, some books on musical literature, including several volumes of THE MUSICAL TIMES—all these are at the disposal of the members. For these valuable privileges each member pays the modest subscription of half-a-guinea per term. The membership of the Club stands at about 120. Its affairs are managed by a committee of twelve, elected from and by the members. Eight meetings are held during Term on Saturday evenings. The performers at these Saturday music-makings are selected solely from the members, and each member of the Committee in turn is responsible for making up the programme. It need scarcely be said that the performances on these occasions are of a strictly classical nature. The audience consists of earnest-minded undergraduates, having a strong affection for music of the most elevated type, and men who listen with an absorbed attentiveness that might put a London concert audience to shame. Who can estimate the value of such refining influence on these impressionable young fellows at this period of their life work? Many, probably all of them, will find spheres of usefulness in various parts of the world, where they will have opportunities of fostering a love of music in those among whom their lot may be cast.

Once a year the two sister Societies—the Musical Club of Cambridge and the Musical Union of Oxford—make an interchange of visits. Thus it came to pass that the Oxford men furnished the programme at the special function at Cambridge, on the evening of the 11th ult. We were greatly struck at seeing a bust of John Sebastian Bach standing at the head of the room. So excellent is the representation of the great Cantor that the dear old fellow seemed almost to be nodding approval at the proceedings which he certainly regarded with a smiling countenance. Mr. Sedley Taylor kindly tells us the history of this striking likeness of Bach in these words:—

A skull having been found in a Leipzig churchyard in a position and under circumstances favourable to the supposition of its being that of the great composer, the authorities put the matter to the test with genuine German thoroughness in the following manner:—A plaster cast of the skull was first taken, and the Professor of Anatomy at the Leipzig University, after making a special series of dissections for the purpose, drew up a tabular statement concerning the thickness of the soft parts of the face, showing for each region of the cast what was the minimum and what the maximum thickness of soft part which might be superposed on it. Then a statuette was called in: the cast, two contemporary portraits of Bach and the anatomical table were placed in his hands, and he was instructed to prepare in clay superposed on the plaster skull the best resemblance he could get to the contemporary portraits consistent with strict adherence to the conditions laid down by the Professor of Anatomy. Several attempts having been made, the final result satisfied both the statuette and the anatomist. Casts were taken from it, one of which, obtained from Messrs. Breitkopf and Haertel of Leipzig, is the bust now before you.

But the tuning up has finished and the music has begun. Here is the programme.

CAMBRIDGE UNIVERSITY MUSICAL CLUB.

(253rd Concert.)

MONDAY EVENING, MARCH 11th, 1901.
At 8.30 p.m.

This Programme has been undertaken by Members of the Oxford University Musical Union.

1. QUINTETT for two Violins, Viola, 'Cello, and Contra Basso in D minor, Op. 24 Onslow
Allegro. Minuetto. Allegro impetuoso. Tema con variazioni, Andante. Finale, Allegro vivace.
- B. HEAPE (C.C.C.), A. W. DAVIES (University), A. J. WEBB (Magdalen), E. S. KEMP (Magdalen), N. E. HOPE (Queen's).
2. SONG, "Widmung" Schumann
H. P. GRANTHAM (New College).
3. VARIATIONS SÉRIEUSES for Pianoforte Solo in D minor, Op. 54 Mendelssohn
R. H. A. THEW (Wadham).
4. SONG, "Erl König" Schubert
H. P. GRANTHAM.
5. PIANOFORTE TRIO in G major, Op. 1, No. 2... .. Beethoven
Adagio, Allegro vivace. Largo con espressione. Scherzo, Allegro. Finale, Presto.
J. S. HEAP (Exeter), J. W. H. GODEFROI (Trinity), L. T. BURRA (University).

The voice of criticism must, of course, be silent on such an occasion. It was so pleasant to be able to listen to the music for the love of it without having to criticise its performance. I may, however, call attention to the interest excited by a quintet by the almost forgotten George Onslow (1784-1853), the composer of no less than thirty-four quintets and thirty-six quartets for strings, in addition to much other chamber music. It appears that his earlier

quintets were written for two violoncellos; but at a certain performance in England the second violoncellist failed to arrive, and it was proposed that Dragonetti, who was present, should play the part on his double-bass. Onslow positively refused, saying the effect would be dreadful. However, after waiting some time, he was obliged to consent; when a few bars had been played he was delighted with the effect. This incident caused him thenceforth to write all his quintets for violoncello and double-bass.

To return to the concert. At the conclusion of the programme Mr. Sedley Taylor—who may be regarded as the father of the Club—spoke a few words of thanks to the Oxford men for their kindness in giving such an excellent performance. But this by no means terminated the proceedings. What happened afterwards need not be told in detail. Suffice it to say that songs, not of a rigidly classical type, were sung, and that the audience did not refrain from joining in the refrains of those ditties. Various other impromptu features, of a non-solemn nature, presented themselves, including a most comical performance of 'Home, sweet home,' on the double-bass, ranging from a groaning grunt to a side-splitting squeak on the elephant of the orchestra. And when, close upon the midnight hour, we all joined hands in singing 'Auld lang syne'—beginning at an *andante* rate of speed and increasing to a vigorous *molto prestissimo*—with 'God save the King' as the final strain, we came away with the consciousness of having spent an exceedingly enjoyable evening as the guests of the Cambridge University Musical Club.

DOTTED CROTCHET.

Mrs. ROSA NEWMARCH gave a highly interesting lecture on the 'Art Songs of Russia,' at Leighton House, on the 18th ult. With a view to showing the growth of the art, the lecturer chose for consideration the composers Glinka, Dargomijsky, Rubinstein, Balakirev, Borodin, Cesar Cui, Moussorgsky, Tschaikowsky, and Rimsky Korsakov. The influence of their songs on the development of the art in Russia and their general characteristics were clearly and fully described. It was interesting to note that Tschaikowsky, the best known of the above composers in this country, had written 107 songs, many of which did not rise above commonplace. The lecture was illustrated by a selection of songs by the composers named, admirably sung by Mrs. Henry J. Wood and Mr. Lane Wilson, the lady giving her songs in the original text, accompanied by Mr. Henry J. Wood.

THE Committee of the Westmorland Musical Festival announce an attractive programme for the music-meeting which is to be held on the 18th, 19th, and 20th inst. The choral works chosen are 'The Death of Minnehaha' and 'Hiawatha's Departure,' which will be conducted by the composer, Mr. S. Coleridge-Taylor. The orchestral works, which will be played by the Manchester Orchestra under the conductorship of Signor Risegari, will include Beethoven's 'Eroica' Symphony, Schubert's 'Unfinished' Symphony, and Weber's 'Der Freischütz' Overture. The vocalists engaged for the Festival are Miss Evangeline Florence, Miss Mary Wilson, Mr. Whitworth Mitton, and Mr. James McInnes. The Committee have evidently determined that the Festival this year shall be an advance on any previous Festival.

A VERY successful performance of Mendelssohn's 'St. Paul' took place in Lyndhurst Road Church, Hampstead, on the 20th ult. The choir, formed of the recently organised Hampstead Nonconformist Union, acquitted itself admirably. The soloists were Miss Blanche Lambert, Miss Laura Pearson, Mr. Henry Holyoake, and Mr. Arthur Barlow. Mr. G. Dorrington Cunningham most ably accompanied on the organ, and Mr. J. Douglas Macey skilfully conducted a performance that reflected the greatest credit on all concerned. There was a crowded audience.