

Mr. Fritz Delius



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"Scotch" Fantasia. He was recalled no less than five times, and gave as an extra piece Herr Lauterbach's brilliant Study in D minor. He was heard to great advantage in Lalo's interesting and effective Concerto in E minor (Op. 20), written for Señor Sarasate, and introduced by him to England on his first appearance in this country at a Philharmonic concert on May 18, 1874. In all these works the exquisite delicacy and precision with which the orchestra, under Mr. Wood's direction, supported M. Ysaye were remarkable. Beethoven's noble "Coriolan" Overture and Mr. F. H. Cowen's pretty "Four Old English Dances" were also admirably interpreted.

MR. FRITZ DELIUS.

UNTIL May 30 last the name of Mr. Fritz Delius was scarcely known in England, but from the talent displayed in his compositions at his concert on that date at St. James's Hall it is probable that in the near future we shall make intimate acquaintance with some of his compositions. In spite of their frequent wildness, lack of reticence, and occasionally apparent want of knowledge of the best means to secure the desired effects, they possess a boldness of conception and virile strength that command and hold attention. Moreover, although of German parentage and a pupil of the Leipzig and Paris conservatoires, Mr. Delius was born and brought up in Yorkshire, and therefore his abilities should be recognised in this country.

The programme, consisting entirely of his own compositions, was in itself indicative of ambitious aims and extensive musical knowledge. It opened with a Fantasia for orchestra entitled "Over the hills and far away," which, by reason of the expressiveness of its themes and the deft use of the instruments, created a favourable impression. This was followed by a *Légende* for violin and orchestra, somewhat vague in form, but picturesque and well laid out for the solo instrument, played by Mr. John Dunn.

Two remarkable movements from an orchestral suite, formed from incidental music to a drama entitled "Folkeraadet," excited much attention. The first movement given (the third number of the suite) was an *Allegro energico* in C, specially notable for the brilliancy of its orchestration and extraordinary treatment of the Norwegian National air. The second performed (the fourth number of the suite) illustrates a change of popular sentiment, from grief for the dead to derision on the discovery of a deception, a strange incident which is set forth with great dramatic power and sense of humour. A symphonic poem based upon a morbid story and entitled "The Dance goes on," also showed decided gifts of musical expression. Criticism must be reserved on a setting for baritone solo, male chorus, and orchestra of an incoherent poem, called "Also Sprach Zarathustra," by Friedrich Nietzsche, as some of the band parts were apparently wrong, and more than once cacophony rather than music reigned supreme. The vocalist was Mr. Douglas Powell. But although opinions may differ on the musical value of this last-named composition, and also of a long excerpt from an opera, entitled "Koanga"—in which the solos were sung by Madame Ella Russell, Miss Tilley Koenen, and Messrs. Vanderbeeck, William Llewellyn, and Andrew Black—there can be no doubt concerning the expressive character of several miscellaneous songs, which were rendered by Mdlle. Christianne Andray, for those entitled "Through long, long years" and "On the seashore" are remarkable for poetical conception and perfect sympathy with the text.

LONDON CONCERTS AND RECITALS.

CONCERTS.

MISS ANNA ROECKNER and Mr. CHARLES E. BAUGHAN'S concert, on the 2nd ult., at St. James's Hall, was chiefly remarkable for the clever compositions of Mr. Baughan. Of the many songs brought forward, attention may be drawn to those entitled "Satyr Nimble" (from his music to a Greek play, "The Maid of Artemis"), "Two birds," "A lover's dream," "Dorothy Doone," and a setting of Herrick's poem "Eternitie." In all these examples there is a vein of originality, a poetic perception, and an

avoidance of the commonplace and conventional that indicate talent and artistic aims.

Mdlles. LOUISE and JEANNE DOUSTE gave an artistic concert on the 6th ult., at St. James's Hall. A feature of the evening was a song entitled "Les Indolents," by Mr. Hubert Ryan, a young composer of manifest talent.

MISS ADELA VERNE seldom fails to show advance at her successive important public appearances, and her playing at her orchestral concert, on the 7th ult., at the Queen's Hall, attained a greater excellence than she had hitherto achieved. Her interpretation of the solo part of Beethoven's great Pianoforte Concerto in E flat was that of a matured artist, and her rendering of the *Scherzo* from Liszt's Concerto in D minor so delighted her audience that she was induced to repeat it. Sir Hubert Parry conducted and secured an excellent performance of the clever set of orchestral "Variations on a Hungarian Air," by Mr. William Yates Hurlstone, originally produced at one of the concerts in March last at the Royal College of Music, their performance on the present occasion confirming the opinion then expressed in these columns.

Mdlle. OTTA BRONY was heard in English, French, and Danish songs at her concert at Steinway Hall, on the 7th ult. She gave Goring Thomas's "A Summer Night" with the requisite sentiment, and showed command of varying styles in Massenet's "Elégie" (violin-cello obbligato played by M. Hollman), in an old French air, "Ni jamais, ni toujours," and in Godard's "Reveillez vous." Of Mdlle. Brony's skill in operatic music, the Cavatina from "Les Huguenots" was an example, and the Danish ditties were decidedly quaint. Besides M. Hollman, artistic support was forthcoming from Mr. Hirwen Jones, Signor Clerici, and Mr. Hans Wessely.

Mr. Clarence Lucas's clever "Othello" Overture opened the forty-third concert of the WESTMINSTER ORCHESTRAL SOCIETY, which took place on the 7th ult., at the Westminster Town Hall. The other orchestral works were Schubert's "Unfinished" Symphony and Bizet's first "L'Arlésienne" Suite. Mr. Harold Garstin showed much ability as a pianist in Schumann's "Concertstück," and Miss Jeanne Smalt, a Dutch vocalist, made a successful *début* in England in songs by Lotti, Massenet, and Sullivan.

THE CHAPLIN TRIO concluded its series of chamber concerts at the Steinway Hall, on the 8th ult., when a refined and finished interpretation was given of Mendelssohn's Pianoforte Trio in C minor (Op. 66), and solos were rendered with a neatness that testified to the individual accomplishments of the Misses Nellie, Kate, and Mabel Chaplin, who form the trio party.

Mdlle. CHAMINADE'S concert on the 9th ult., at St. James's Hall, attracted a large and appreciative audience. The entire programme was selected from the compositions of the concert-giver. Three new songs, severally entitled "Immortalité," "Reste," and "Au Pays Bleu," were sung to perfection by Mr. Plançon, and proved good examples of the gifted French composer's style. Several instrumental pieces of pleasing character were rendered by Mdlle. Chaminade and M. Johannes Wolff.

MISS STANLEY LUCAS and Miss LUCIE JOHNSTONE again united their talents at a concert at St. James's Hall, on the 14th ult. The first-named was deservedly complimented on her tasteful rendering of "Deh vieni" ("Le Nozze di Figaro"), and her companion did justice to "O ma lyre immortelle" (Gounod's "Sapho"). Besides their several solos the concert-givers contributed duets, their voices admirably blending in Moir's "Over the heather." The other vocalists were Madame Clara Samuël, Mr. J. Robertson, and Mr. Watkin Mills. Miss Janotha and Mr. Tivadar Nachez furnished pianoforte and violin solos respectively.

MISS MAUD MACCARTHY, a young violinist of whom the highest hopes have been formed, greatly added to her reputation at her concert at St. James's Hall, on the 17th ult. Breadth of style, artistic feeling, and executive skill marked her rendering, with Miss Fanny Davies, of Brahms's duo Sonata in G, and, with Señor Arbos, of Bach's double Concerto in D minor. In a Caprice by Guiraud and three "Hiawathan Sketches" by Mr. Coleridge-Taylor (who played the pianoforte accompaniments) she further exhibited both spirit and judgment. Herr van Eweyk, a baritone, interspersed the instrumental pieces with songs by Schubert and others.