

## The Norwich Festival

**A**T Norwich—"a city of churches set in an orchard"—the last of this year's musical festivals takes place on Wednesday next, continuing until the 28th. It is the 28th Triennial gathering, and will be the last one that Mr. Alberto Randegger, the well-known and widely esteemed singing teacher, will direct. He has been associated with Norwich for many years, and retires from this particular branch of his activities with the honourable record of many a fine festival.

The Norwich Festival this year is marked by the first production of a new choral work by Sir Hubert H. Parry. It is a setting of the *Pied Piper of Hamelin*, that picturesque poem by Browning that has before claimed the attentions of composers, a setting by R. W. Walthew having already achieved no little success. Sir Hubert's version, judging by the vocal score sent by Messrs. Novello and Co., is a very characteristic one, in which the composer has blended the humorous and the pathetic with consummate skill. The vocal writing has a certain sturdy strength and, while modern in spirit, is anything but a mere orchestral fabric with a voice part on top—a failing, or a characteristic, whichever you will, of most modern works of the kind. It should prove a delightful acquisition to the choral repertory, and will be probably heard in London, for the first time, by the vigorous and enterprising young London Choral Society.

Another new work is the set of Five Bohemian Songs by Joseph Holbrooke, one of the most individual of our younger moderns, who has of late been giving almost undivided attention to vocal works. Here again there is a marked return to definite melodic writing, and the music is popular in the best sense of the word. With regard to the title, the word "Bohemian" is used not as a topographical designation, but as a term to express the free unfettered life, unconventional and temperamental. One of them, "The Story of a Drum," is grimly pathetic, and for this the composer has also written the words. For the others Miss Florence Hoare has provided the poems, and they are certainly fresh and spirited. One of the set is a tender love-lyric, and is most charmingly melodious without being in the least sentimental or commonplace. It shows the composer in possibly a new light. It might well be a number from a genuine light opera, a much neglected branch of musical art to which Mr. Holbrooke might with advantage turn his attention. These Bohemian songs (which are published by Messrs. Boosey) will be sung by Mr. Andrew Black, and with the orchestral accompaniment with which, of course, they will be given at Norwich, should form one of the most attractive things at the Festival.

Signor Mancinelli, the well-known opera conductor, has written his new cantata, "St. Agnes," for Norwich, and it is published by Messrs. Breitkopf and Härtel (in conjunction with Signor Capra, of Turin). It is a thoroughly vocal work cast in the modern Italian operatic vein. A most admirable English version has been done by Claude Aveling, in which he has fitted the words to the Latin accent (the original poem being in that language) with singular skill. From the same publishers come also two



MISS EVANGELINE ANTHONY



MISS KATE CHERRY

new Choral Ballads by Coleridge Taylor, which form, with the three previous ones, a capital and characteristic set full of colour and charm.

The Norwich programmes are very varied, and of decided interest. Another feature will be the large number of composers who will conduct their own works. These are Sir Charles Stanford (*Te Deum*, Op. 66, which opens the first day's programme), Sir Frederick Bridge (overture, *Morte d'Arthur*), Coleridge Taylor (Choral Ballads), Joseph Holbrooke (Bohemian Songs), Sir A. C. Mackenzie (overture, *Belle dame sans merci*), Hamilton Harty (two songs with orchestra), Sir Edward Elgar (*The Apostles*), Herbert Bunting (new Song Scene for Mr. Ben Davies), Granville Bantock, Arthur Hervey, Sir Hubert Parry (*Pied Piper*), Frederick Corder (two part songs for female voices), Luigi Mancinelli (*St. Agnes*), and Dr. Walford Davies (overture to *Everyman*). The soloists are Meses. Albani, Perceval Allen, Agnes Nicholls, Ada Crossley, Mildred Jones and Muriel Foster; Messrs. Ben Davies, John Coates, Andrew Black, Robert Radford and Pfrangcon-Davies. Fritz Kreisler will be the solo violinist, and the orchestra is the London Symphony. Dr. A. H. Mann, of Cambridge, has, as usual, trained the chorus.

### New Oratorio Singers for the London Choral Society

Two new singers of distinction are appearing for the first time during the forthcoming season with the London Choral Society, which begins on October 30th its third season with *The Apostles*, a work which, it will be remembered, their able and energetic conductor, Mr. Arthur Fagge, first produced in the metropolis. These artists are Miss Kate Cherry and Miss Alice Lakin. Miss Kate Cherry is a delightful soprano with the clearest of voices and most accurate execution. She was born in Chelsea, and after beginning her musical education at a very early age with the piano, she went to Mrs. Mary Layton for singing. She has sung a great deal for Sir Frederick Bridge in his lectures, and her success in the often singularly difficult music of the olden days has led to engagements in the chief concert halls of London and the provinces. Her engagement by the London Choral Society will bring her into further prominence.

Miss Alice Lakin, who was engaged for the Bristol Festival of 1902, made her mark at the beginning of this month by her careful and distinguished work in the great B minor Mass, which was given at Sheffield under Weingartner. She is a contralto of great richness and power, and studied first in Birmingham, afterwards finishing in Dresden and Paris. At Rotherham, a little over a year ago, she was suddenly called upon to sing in the B minor Mass by Bach owing to Miss Ada Crossley's illness. Miss Lakin sang her part practically at sight, a phenomenal feat, and one which brought her the greatest praise. She is particularly fitted for oratorio, and in addition to her marvellous power of singing at sight she has the sense of absolute pitch. A highly educated and intellectual woman, she has rapidly come to the front as one of our most cultured singers, and she has achieved the greatest success in the provinces and in Ireland with the two notable Elgar works, *The Dream of Gerontius* and *The Apostles*.

### A Clever Young English Artist

That talented and charming young English violinist, Miss Evangeline Anthony, who made such a remarkably successful debut last year, is giving two recitals in London on October 26th and November 17th. She has been playing during the summer at Llandudno with the orchestra conducted by Mr. Arthur Payne, and is engaged for a concert at Cheltenham shortly, at which the London Symphony Orchestra will be conducted by Sir Edward Elgar. Miss Anthony's fame has already travelled to Germany, and she is playing at Heidelberg this autumn at Dr. Philip Wolfram's concert.

W. D.

