

Radlett Music Club

Herts. Advertiser Reports

1924 – 1925

Radlett Music Club

Herts. Advertiser: Saturday Dec 13, 1924 (partly illegible)

Radlett Music Club (No 1.1)

Radlett, during the last few years, has done much to encourage music of a high class character, and the concert on Saturday (6th Dec), the first of the series of six arranged by the newly formed Radlett and District Music Club, which is affiliated to the Federation of Music Clubs, undoubtedly was one of the best concerts ever given in Radlett. The Society has made an excellent start, no fewer than 175 members having been enrolled with a strong committee and list of officers.

The Parish Hall was filled to overflowing with an audience both ?? and appreciative, and if the quality of the fare provided is maintained, music lovers in the district will have no reason for complaint. The programme represented (?) by a trio of such talented artists as Kathleen Cooper, Marjorie Hayward and John Adams revealed a wealth of rich fare. Rachmaninov's ?? Prelude perhaps showed Kathleen Cooper at her best. Her technique and mastery of the pianoforte was apparent, her playing being soulful and truly artistic. John Adams' charming tenor voice was heard to the best advantage in "Standchen" and "Minnelied", a bracketed pair of the celebrated Brahms ?? compositions. His even quality of tone was maintained throughout. His range of voice and his renderings (?) well deserved the applause they received.

Marjorie Hayward's choice on the violin comprised a selection covering a wide range of style demanding varied treatment most successfully achieved. Her Lotus Land (Cyril Scott) was beautiful, passages in it being played ??? which was very appealing, whilst her harmonies, stopping and phrasing in Scherzo Tarentelle (Wieniawski) were perfection.

Amongst other items rendered by Kathleen Cooper were the Andante, Allegro, Molto Allegro e Vivace, Adagio ma non troppo, and Allegro vivace movements from Beethoven's sonata in E flat, op 27, No 1, and "Nocturne" (Chopin), John Adams also sang "Since first I saw your face" (Thomas Ford 1607), "I'll sail upon the dog star" (Purcell), "Ca' the Ewes?" (Scots traditional), "to Mary" (Adolph Mann), "the Bees Song" (F Keel), "Damask Rose" and "Fair House of Joy" (Roger Quilter) and "I loved a lass" (John Pointer), while the violin solos by Marjorie Hayward included Fugue in A (Tartini/Kreisler), Sonata in G minor (Purcell), Allegro (Flacco??), Slavonic Dance (Dvorak/Kreisler) and Spanish Dance (Granados/Kreisler). Ella Ivanov was a most capable and sympathetic accompanist.

Prior to the programme, Mr D F Cassaretti delivered an introductory lecture dealing with the rhythmic and melodic sides of music. Beethoven's was an example of rhythmic music at its best, while Schumann's was melodic music at its best, he said.

Radlett Music Club

Herts. Advertiser: Saturday Jan 10, 1925

Musical Charms (No 1.2)

The Parish Hall, Radlett, was again crowded with an enthusiastic audience on Thursday when the second of a series of concerts arranged under the auspices of the Radlett and District Music Club was held.

Prior to the commencement of the programme, Miss Gladys Chester gave a short address on "The Growth of Quartettes" and spoke of the work of Mozart, Beethoven, Mendelssohn, Schubert, and other great composers in this direction.

The artistes were the Elxy Pianoforte Quartette, comprising pianoforte Mrs Herbert Withers, violin Miss Jessie Grimson, viola Miss Mary Stewart, and violincello Miss Phyllis Hasluck, whilst the vocalist was Miss Helen Henschel.

The Elxy Pianoforte Quartette showed a complete mastery of their various instruments and perhaps their most pleasing renderings were the pianoforte quartette in G minor, "Rondo Allegro Moderato" Mozart and the quartette in E flat Op 87, "Allegro ma non troppo" (Dvorak).

Miss Mary(*sic*) Grimson and Miss Mary Stewart pleased the audience with a violin and viola duet, "Passacaglia" (Handel ; Halverson), whilst Miss Helen Henschel was well deserving of the tremendous applause she received for her vocal contributions. With a sweet voice full of expression and sympathy she held the audience with her numbers, "Junge Liebe" (Brahms) being perhaps her best as it gave her greater scope. Her singing of folksongs, both English and French, left nothing to be desired. Especially was this the case in her "Verduron".

Other items rendered were: - The Elxy Quartette: Pianoforte Quartette in G minor, "Allegro" "Andante" (Mozart); Quartette in E flat Op 87, "Allegro con fuoco", "Lento" and "Allegro Moderato Grazioso" (Dvorak); Miss Helen Henschel, "Das Wandern" and "Die Forelle" (Schubert), "Der Nussbaum" (Schumann), "Wiegenlied" (Brahms), "les Matines" "O Waly Waly" *The Wraggle Taggle Gypsies", and "Bridgewater Fair".

Radlett Music Club

Herts. Advertiser: Saturday Feb 14, 1925

Musical Feast at Radlett (No 1.3)

On Saturday the Parish Hall, Radlett, was crowded with music-lovers, when the Radlett and District Music Club gave the third concert of the season. The programme was most interesting and varied, with music ranging in period from as far back as the 12th century to the ultra-modern.

Miss Kathleen Long, the pianist, played Mozart's Sonata in F major (K332) brilliantly, and later in the evening gave two groups of shorter works. The first consisting of early pianoforte compositions "Gavotte in G minor" by Marchand, "Le Tic-Toc-Choc" by Couperin, and two pieces by Rameau, "La Timide", and "Les Tourbillons". As an encore she played "Le Tambourin" also by Rameau. The second group was quite modern, and included two Preludes by Debussy "Danseuses de Delphes" and "Le Vent dans la Plaine" which she played with the utmost delicacy. These were followed by five amusing numbers from "Kaleidoscope" by Eugene Goossens entitled "The Hurdy Gurdy", "The March of the Wooden Soldiers", "The Punch and Judy Show", "The Rocking Horse", and "Good-night". They were greatly appreciated and in response to an insistent encore Miss Long played "The Musical Box" by Goossens.

In association with Miss Seymour Whinyates (violinist) Miss Long played Beethoven's Violin and Pianoforte Sonata in A major, Op 30 No 1.

The vocalist was Mr Hubert Emdell, who sang two groups of songs brilliantly. The first group commenced with a quaint and interesting 12th century Troubadour song "Miele com no pot dir," followed by Caccini's "Doh doveson guggiti" (1601), "Plaisir d'amour" by Martini, "I attempt from love's sickness to fly" by Purcell, and a charming song by Handel "Ask if your damask rose be sweet?". In response to prolonged applause, Mr Emdell sang a setting of "Sigh no more, ladies" by Dr W. A. Aikin. The second group was entirely modern – "The Roadside Fire" (Vaughan-Williams), "The Market Girl" and "I Heard a Piper" both by Arnold Bax, "The Unforeseen" (Cyril Scott) and "Go Not Happy Day" by Frank Bridge. These so delighted the audience that one encore did not satisfy them, and Mr Emdell responded with a very quaint song "Brittany" (Ernest Farrar) and "It was a Lover and his Lass", (Roger Quilter). Mr Emdell's enunciation and delicate gradations of tone were greatly appreciated.

It was a most enjoyable evening and the people of Radlett and the neighbourhood are to be congratulated on the possession of such a Club, which brings high-class concerts by first-rate London professionals to their doors. Prior to the concert, Mr Russell Chester (of the Royal Academy of Music) delivered a short lecture on the subject matter of the programme.

Kathleen Long (1896 – 1968) was a child prodigy and made her public debut at the age of 8. From 1910 to 1916 she studied at the Royal College of Music and was a teacher there from 1920 to 1964. She made many recordings during the 1940's and 1950's and was created CBE in 1957.

Radlett Music Club

Herts. Advertiser: Saturday March 7, 1925

Leonard Borwick at Radlett (No 1.4)

Music Club's Successful Concert

When a great artist contributes to a concert, there is a factor difficult to define, but none the less perceptible, to be found in a concert hall (writes a correspondent). This electrical or magnetic sensation was strongly felt at the Parish Hall, Radlett on Saturday, during the fourth concert of the Radlett and District Music Club, when Mr Borwick, with the assistance of Miss Edith Lake ('cellist) provided a musical feast for the largest audience which has assembled for any of this series of delightful concerts.

This is not the occasion to embark on a studied criticism of Mr Borwick's playing, but it is of interest to stress some, at any rate, of the features which mark him as one of the greatest living pianists. Probably few, if any, executants study and analyse so closely the music which they play, but the result is almost invariably thoroughly fresh and spontaneous and yet steeped with authority and finality (?). In fact there is, in him, the artist recreating the composer's conception. This would not be possible without both a great virtuosity, which is always subordinated to and made to subsume the usual musical outline, and a marvellous control of tone of every gradation of intensity and volume. These coupled with unerring taste and sympathy, and a wonderfully free rhythmic sense, contribute to making the greatness of his playing, and fortunate were those who heard him on Saturday, at his best.

The usual short preliminary lecture was admirably handled by Mr H Y Templemann, who dealt chiefly with Brahms and his friends and associates, the Schumanns, Robert the composer and Clara the pianist (and incidentally Mr Borwick's teacher), with musical illustrations.

Brahms' E minor 'cello sonata, the first item, with its noble opening movement, its suave intermezzo, and rugged fugal finale, made a great impression. This calls for exceptional power and decision (?) from the 'cellist, which it is hoped that, with improved physique and increased experience, Miss Lake will obtain. Her style and phrasing are good, and her tone is always round and pleasing. Next came perhaps the most delectable item of the concert, a group of pianoforte solos of Schumann (a) the inspiring Novelette No 2 D, (b) the inspiring Bird Prophecies from the Forest Scenes, (c) the Canon in B minor, which set the whole audience mentally dancing and (d) the Caprice d'apres Paganini in which Schumann's humorous appreciation of the famous virtuoso was subtly brought out.

There followed Miss Lake's solo, a Lyrical Suite of Purcell, which though not without charm in parts, nevertheless sounded somewhat trivial musically in juxtaposition to the rest of the programme, notwithstanding the 'cellist's sympathetic playing. Miss Lake played a charming Old English encore.

Next came an admirably selected group of Chopin and Debussy pianoforte solos, namely the Impromptu in G flat, Op 51; the Nocturne in F sharp minor Op 48 No 2, in which was noted the player's suave and vigorous handling of the closing chords, illustrating the way in which Chopin was kept free from any suggestion of mawkishness or morbidity; and the Etude in E minor, No 5, with its

joyous skipping rhythms clearly outlined. Of Debussy, "Bruyeres" (Heather) was given, with its delicately drawn outline, and the Toccata, in which the pianist revealed his full range of tonal and rhythmic dynamics. As an encore Mr Borwick played another Chopin study.

The concert closed with Handel's Sonata in G minor, in which the coordination between the instruments was excellent, and which sent the audience home in a happy and placid frame of mind. Let us hope that concerts of this high standard will continue to be given by this admirable young institution.

Leonard Borwick (26 February 1868 – 15 September 1925) was an English concert pianist especially associated with the music of Robert Schumann and Johannes Brahms. Born in Walthamstow, Essex, of a Staffordshire family, Leonard Borwick studied piano under Henry R. Bird, and violin and viola under Alfred Gibson until the age of 16. He then went to study piano under Clara Schumann at the Hoch Conservatory, Frankfurt, and also composition under Bernhard Scholz and Iwan Knorr, and violin and viola under Fritz Basserman. During the later 1880s, while on leave from Clara Schumann's school, Borwick had met the baritone Harry Plunket Greene while playing one evening at Arthur Chappell's house in London. Greene had been at Clifton College with Borwick's brother, and a friendship grew up between them. He made his debut at the Museum concerts in Frankfurt in Beethoven's "Emperor" concerto in November 1889, and in the same month at Strasbourg under the direction of Franz Stockhausen (a pupil of Alkan) in that concerto and with pieces by Chopin (a Nocturne) and Liszt (the Paganini Études).

Leonard Borwick died at [Le Mans](#) in 1925. He is remembered as a poet of the keyboard, a great painter of pianistic colours, who possessed a very broad range of expression from the most delicate touch to a fire and resource of tonal depth greater than that usually associated with the Clara Schumann school. Plunket Greene remembered how he communed with beauty and saw visions, his reverence, quiet simplicity, and his avoidance of personal publicity. He made no gramophone records. The [Royal College of Music](#) awards a Leonard Borwick Pianoforte Prize to outstanding students.

Note that he died just a few months after this concert.

Radlett Music Club

Herts. Advertiser: Saturday March 28, 1925

Music Club's Concert (No 1.5)

The fifth concert of the season held under the auspices of the Radlett and District Music Club was given in the Parish Hall, Radlett, and proved to be the most successful - so far – of the excellent concerts of high class music which the Club have presented during the winter.

The programme consisted of two string quartettes, Haydn in E flat and Debussy Op 10, affording an excellent contrast between the old and modern schools. These were played to perfection by the Music Society String Quartette (Messrs. Andre Mangeot violin, Boris Pecker violin, Harry Berly viola and John Barbirolli 'cello), the ensemble being admirable, while the tone and execution left nothing to be desired.

The remainder of the programme was provided by Miss Adelaide Rind, who gave a series of songs with string accompaniment – “Lullaby” by William Byrd, “Evening Hymn” by Purcell, “Four Songs” with violin by G Holst and “Antiphon” by Vaughan Williams. The last is a noble song and was sung magnificently.

Later in the evening Miss Rind sang a series of folk songs of many nations, ranging from China, Japan, India and North American Indian down to Switzerland, The Hebrides, England and France. These were most interesting and delightfully sung, resulting in a double encore.

Sir John (Giovanni) Barbirolli (1899 – 1970) was born in London (Southampton Row where there is a blue plaque) of Italian and French parentage, both of whom were accomplished musicians. He started playing the violin at 4 but was bought a cello to stop him wandering about when practising and getting in everybody's way. He was educated at St Clement Dane's Grammar School, and studied music at Trinity College and finally won a scholarship to the Royal Academy of Music (1912 – 16). He became a freelance cellist and played in the Queen's Hall Orchestra. He enlisted in the army towards the end of 1918 and was able to conduct a makeshift orchestra for the troops. He joined the LSO where he played in the premiere of the Elgar cello concerto in 1919 and played as soloist in 1920. He joined two newly formed quartets as cellist – the Kutcher Quartet and the Music Society Quartet and – he played chamber music with them regularly for several years. As above, his Radlett concert in 1925 was very well received.

At this time he was able to fulfil his ambition to conduct and from then on the rest is history!

Radlett Music Club

Herts. Advertiser: Saturday April 11, 1925

Radlett Music Club (1.6)

The final concert of the season took place on Saturday, when another excellent programme was provided. The artists, as in previous programmes, were of a very high standard. Nesta Llewellyn was exceptionally fine at the pianoforte, and Mr John G... gave a splendid rendering of old English and modern English songs, whilst Mr Louis Godowsky proved himself a wonderful executant on his "Strad".

The Club held its first annual meeting on Tuesday, in the Parish Hall, when the chair was taken by Dr J. Muir. Mr . Martin presented the balance sheet, which showed a balance in hand of £3 18s 10d., and the following officers were elected- Hon, Secretary Mrs W.J. Martin,; Hon Treasurer Mrs W.J. Martin,; Committee Miss E. Lake, Mr Fawell, Mr. Tom Norris, Mrs Norris, Mrs Flemming, Mrs Brocklesby, Mrs E Harold Cooper, Dr D J Cassavetti, Mr Hugh Chubb, Mrs Robert Miller and Mr Charles Foley

Radlett Music Club

Herts. Advertiser: Saturday October 24, 1925

Music Club Concert (2.1)

The first of the series of concerts being held under the auspices of the Radlett Music Club proved a great attraction at the Parish Hall on Saturday, when a large audience listened to some beautiful music by the Philharmonic Wind trio. The concert was preceded by a short lecture. The artists included Albert Francella (flute), Leon Goosens (oboe) and Francesca Ticciato (pianoforte), with Helen Henschel (soprano).

No further details of the concert. Note Leon Goosens came to Radlett several times.

Radlett Music Club

Herts. Advertiser: Saturday November 21, 1925

Radlett Music Club Concert (2.2)

The second concert for this season of the Radlett and District Music Club took place at the Parish Hall on Saturday. The programme, which attracted an enthusiastic audience, was given by Miss Beatrice Harrison (cello solos) and Mr Bertram Brannigan (songs). Miss Harrison, writes a correspondent, showed that she is not unjustly known as our foremost lady cellist. Her mastery of tone and technique were particularly appreciated. Her contributions included the magnificent unaccompanied C major sonata by Bach. Her last item consisted of the Rimsky Korsakov Serenade and Popper's "Harlequin" followed by the Hindu song from Sadko as an encore.

All these pieces showed different aspects of Miss Harrison's fine playing. Mr Bertram Brannigan rendered Italian and French songs, including two beautiful Italian folk songs. In these, the perfect voice production afforded a glimpse of real "bel canto", and the tasteful and refined handling by a light tenor was immensely satisfying. Mr Brannigan's last group consisted of modern English songs, among which may be mentioned Hamilton Harty's "Scythe Song", a charming composition and the exquisite rendering of "Oh Mistress Mine" and "The Cuckoo" by Roger Quilter enraptured the audience. A tribute must be paid to the scholarly, musicianly accompaniment of Miss Ella Iveney.

Beatrice Harrison (1892 – 1965) was a major cellist of the first half of the 20th century. She gave the first performances of several works by Delius and the first performance of Elgar's concerto outside London at the Three Choirs Festival in Hereford and she became identified with the work in a similar way to Jacqueline Dupree some 40 years later.

Radlett Music Club

Herts. Advertiser: Saturday December 26, 1925

Myra Hess at Radlett (2.3)

Third Classical Concert

Myra Hess, the famous pianist, was welcomed by a large and appreciative audience at the Radlett and District Music Club's concert on Saturday. This was the third of the subscription concerts held by the Club, which like one or two other Music Clubs in Hertfordshire, engages first rate artists during the season. Saturday's entertainment was voted the best so far.

Miss Hess gave a wonderful interpretation of Bach, Brahms and Chopin, every item of which was thoroughly enjoyed by the enthusiastic audience. Her first item – three of Bach's Preludes and Fugues in B flat major, B flat minor and C sharp minor was exceedingly well received, and for an insistently demanded encore, she gave another section from Bach.

From Brahms, she took three intermezzos and a rhapsody which were also encored. Chopin was represented by a fine Nocturne in C minor and three studies. Myra Hess undoubtedly revealed some of her best talent and showed wonderful mastery of the pianoforte.

The singer for the evening was Stuart Robertson, whose excellent solos received well-deserved applause. He gave several encores, varying his selection from "The Wanderer" – Schubert to "Songs of Travel" – Vaughan Williams. The accompanist was Harry Stubbs.

The concert was preceded by a short lecture by Mr H Y Templemann on the music of the evening.

Myra Hess (1890 – 1965) was perhaps the major pianist in the UK in the middle of the 20th century. She was born in London and entered the Guildhall School at the age of seven. She later studied at the Royal Academy of Music and made her debut in 1907 with Beethoven's 4th piano concerto under Sir Thomas Beecham. She was made DBE in 1941 and was particularly loved for her regular lunchtime concerts at the National Gallery in London (over 1700 in all!) in the height of the blitz and later.