

Kent and Sussex Courier

February 11th, 1910

MR. FRANCIS J. FOOTE'S  
Classical Chamber Concert  
Great Hall, Tunbridge Wells

Thursday, February 17th at 8.15

The celebrated  
WESSELEY STRING  
QUARTET

Will perform works by Borodin and the famous  
Schubert Quintet in C. Also a first performance  
of a new String Quartet by Francis J. Foote.

DR. THEO LIERHAMMER  
(The renowned Lieder Singer) will render some  
charming Lieder.

MR. FRANCIS J. FOOTE'S CHOIR  
Will sing unaccompanied Part Songs by Brahms,  
Tschaikovsky and others.

Ticket details, etc.....

A short write up about this also appears on  
another page on Feb. 11th.

**MR. FRANCIS J. FOOTE'S  
CLASSICAL CHAMBER CONCERT**

Although essentially a chamber concert, there was more than a festival air to the Great Hall on Thursday evening on the occasion of Mr. Francis J. Foote's interesting concert. The event, long and pleasurably anticipated by genuine music lovers, was extremely satisfactory in fulfillment, the appreciation of the large and enthusiastic audience showing plainly that Mr. Foote is slowly but surely educating Tunbridge Wells up to that artistic standard which accepts nothing short of the best. The choir associated with his name, has become a firmly established musical institution in the County of Kent, and there is no doubt the time is fast approaching when its merit will become known even further afield, when it will help carry the message that Tunbridge Wells, which retains the royal supremacy among the English spas, against all competitors in the matter of health and beauty, can also hold its own in the world of Art. Mr. Foote's enterprise may add courage in giving a chamber concert, as its very name implies, is for the favoured few, although of late years, especially in the Metropolis, the taste for it has revived considerably. The reception given to all the works of this description at the Great Hall last evening is alone a satisfactory index of advance, since it shows that musical composition in its purest, most abstract, and least sensational form, will now make its own appeal according to the manner in which it is exploited. On this point the concert giver was particularly happy, having such a fine medium for the classic works chosen for performance as the Wessley Quartet—that celebrated combination led by Professor Hans Wessley, and including Mr. Spencer Dyke, Mr. Ernest Tomlinson, and Mr. J. Patterson Parker. Listeners, accustomed or unaccustomed, as the case might be, to the performance of the Wessley quartet, knew they were enjoying a reading which removed every difficulty of abruptness, through the intelligence and sound artistic judgment brought to bear upon every well phrased passage. Hans Wessley is himself a man who commands attention, and the other members are careful and correct executants, whose talent may be rather that of the sympathetic accompanist, than the brilliant soloist, but they all play with a sound knowledge of technique, and an unerring discretion, and always of course with the maturity and mellowness that come from nearly a decade of artistic association. The appearance of the quartet was attended with more than the usual amount of interest on this occasion, for they enjoyed the distinction of introducing a new string quartet in D, by Francis J. Foote, who has thus added a most acceptable edition to the library of chamber music. The new work opens with a beautiful allegro movement, which at once gives the impression that the composer is working to pictures, rather than to moods. There is nothing introspective throughout the quartet, and the workmanship is, in such well contrasted movement, it must be reckoned less telling than the "Thames," which are indeed among the most spontaneous of Mr. Foote's musical thoughts. The "Andante" is however the gem of the production; it introduces itself to the ear in a gracious and graceful style, after the manner of a child who has not reached the stage of self-consciousness, yet to the beautiful simplicity of theme and structure the composer has brought to bear the tender expression and poetry, which he is known to have so largely at command. It is altogether an artistic, not to say masterly

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piece of work, and, needless to say, the Wessley performs it with the most admirable accent of it, particularly of the joyous last movement, which one cannot hear without experiencing the effect of pure, bracing air. At the conclusion of their performance, the quartet were heartily recalled to the platform, and Mr. Foote was also brought forward to acknowledge the prolonged expressions of genuine appreciation of the same. The Schubert "Quintet in C major," which covers almost the whole gamut of the human word of emotion, we have no word to praise too deeply to offer. One forgets, in face of such interpretations to speak of technique, and so-called, and execution, perfectly as all such secrets are mastered, and thinks only of the spirit of music, as summed up in her most stirring shape by wood and cat-gut. Schubert is dead; yet Schubert has never been so much alive as he was, at the Great Hall, Tunbridge Wells, on Thursday evening when the Wessley Quartet enthused the audience to rapture over one of the Master's greatest works. Mr. C. A. Grubb, as solo cellist, assisted mainly in the performance, which was especially in the "Trinity," in which the master of melancholy in the fervour of adoration escapes from the gloom that overclouded him. Following it was Brahms' "Din-it woods," of which Mr. Foote, with his well-known appreciation for this little understood "Modern" secured a wonderful rendering. For the second occasion during the concert, the conductor was honoured as a composer, having set to music for his choir the charming sonnet, by Keats, "Oh how I love on a fair summer day." Here again he was discovered in a mood more calm and contented, his genius for melody also being evidenced in every cadence. The well equipped choir, which has prided as much by their conductor's art and industry, sang the work with one voice, in which there was positively no flaw, and again compliments were showered thickly upon the composer, and the body of artists who work so graciously under his persuasive tuition. Once again the choir contributed to the pleasure of the evening with Brahms' part song, "The Maiden," in which the solo part was wonderfully taken by the accomplished and well known Miss Edie Cherry. All the part songs were given without accompaniment, yet in this certain test of tone qualified all departments advanced with the most delightful unanimity. Dr. Theo. Lierhammer, the eminent vocalist, who took London by storm some years ago when he first came over from Vienna, has firmly established himself in the favor of the Tunbridge Wells public as was evidenced by the reception given to him last night. His magnificence in voice, and his clear enunciation, as to be capable of conveying every shade of meaning, was heard in a variety of songs, ranging from Schumann's "Sommerabend," setting to Teufelsdröckh's "Bird," in the high hall garden, was one of the gems of the evening, and a delighted crowd followed immediately this song being repeated. A group of songs were given in the evening, and the renowned Lieder singer drew from his adherents many tokens of appreciation. These were all given with the concert and clear enunciation, and in the most unaffected manner which Dr. Lierhammer has made familiar to every London concertgoer. Mr. Harold Campbell was the selected