

1880年9月22日の演奏

The Japan Gazette, Oct. 2nd, 1880, p. 143, 150.

THE Bluff garden presented quite a fairy-like scene last evening (22nd ult.) at nine o'clock: the rows of lanterns tastefully hung and festooned, with the rising moon shining over all, made one think of the words of the "immortal bard."

Hark will we sit and let the sound of music,
Creep in our ears.

The concert advertised by the imperial Japanese naval band and U.S. flagship *Richmond's* band, began punctually at nine by the latter performing Auber's *Crown Diamonds* overture. The programme was divided into three parts: first, each band played a selection and afterwards combined for a grand ensemble and finale. We have so often had an opportunity of hearing both these fine bands that it would be "painting the lily" to speak much of the performances on this occasion. The superior intelligence put into their work by the *Richmond* men on the one side was counterbalanced by the military precision (if we may use such a term in speaking of purely naval bands) shown by the Japanese, especially when led by one of their own number. Undoubtedly the great effect of the whole evening was the combination of the two bands in the third part of the entertainment. Here we had an arrangement of Koutsky's noisy pianoforte piece—*le Revail du Lion*—under the direction of Mr. Eckert. This to our mind was taken much too slow; as all our readers who recently heard Mr. Hirlemann perform this piece on the original instrument will readily admit. Next came a Strauss Galop splendidly played under the direction of Mr. Meyrelles; and the "Nancy Lee" march, played *con amore* under the fine leadership of the Japanese bandman before mentioned, brought the whole affair to a worthy climax. The old Prussian national hymn brought a delightful evening to a pleasant close.

We were glad to see such a large attendance, and rejoice to learn that there is a chance of an afternoon band-concert at an early date, prior to the *Richmond's* cruise southward next month.

MUSICAL CRITICISM.

To the editor of the *Japan Gazette*.

SIR:—I notice in last night's *Herald* a somewhat ambiguous and tortuous epistle from "A German resident of Yokohama" who complains of something;—I fear he knows not what. This gentleman seems wonderfully aggrieved because I did not enter into the respective merits of Messrs. Eckert and Fenton; but, with all submission, I would suggest that, at least on the present occasion, such was no part of my duty. The critic who visits an art-gallery has simply to pronounce on the merits of the pictures before him, without reference to the early training of the artists who painted them; and I conceive that my duty was to pronounce on the quality of the tone-pictures displayed on Wednesday evening without being called upon to investigate the past education of the performers. I do not doubt the admirable training qualities of Mr. Eckert. I care not whether a musician be German, American, Japanese or cosmopolitan. I merely gave an account of what I saw and heard at the concert; and the fact remains, that wherever the "military precision" came from originally, it was not exhibited in those pieces which Mr. Eckert conducted, while it became very apparent as soon as the Japanese conductor took the bâton in hand. I carefully refrained from saying so much on Thursday, simply because I was anxious not to wound the tender susceptibilities of some of our German friends; and the public may rest assured that any artist or performer, whatever his nationality, will not fail to obtain a full meed of praise (if he be worthy of it) at the hands of

Your

MUSICAL CRITIC.

Yokohama, 25th September, 1880.