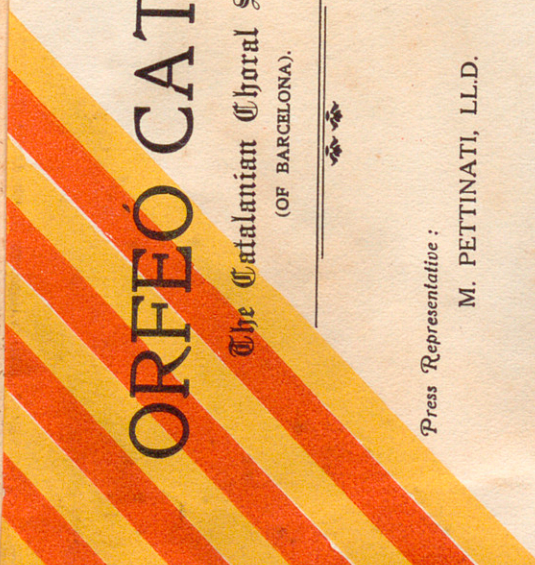


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ORFEO CATALÀ

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88, FLEET STREET, E.C.

June 20th-24th London 1914.



ROYAL ALBERT HALL.

Manager

HILTON CARTER.

3

THREE GREAT Spanish Concerts

JUNE 20, 22 & 24.

At 3 p.m. 8 p.m. 8 p.m.

3

First Appearance in England of the

ORFEO CATALA

From Barcelona (Spain),

Conductor - - Señor Don LLUIS MILLET.

The Most Famous Chorus in the World.

Under the Patronage of their Majesties the King and Queen of Spain, before whom they have sung several times.

Supported by the Celebrated Spanish Soprano,

Señora

BARRIENTOS

AND ALSO BY

Señor Don

JOAN MANÉN,

The wide-world-known Violinist.

One of the Best London Orchestras will play on June 24th.

Further particulars will be announced in the Daily Press.

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Balcony, Reserved, 5/-, and Unreserved, 3/- Organ Gallery, 3/-
Orchestra, 2/6. Gallery, 2/-

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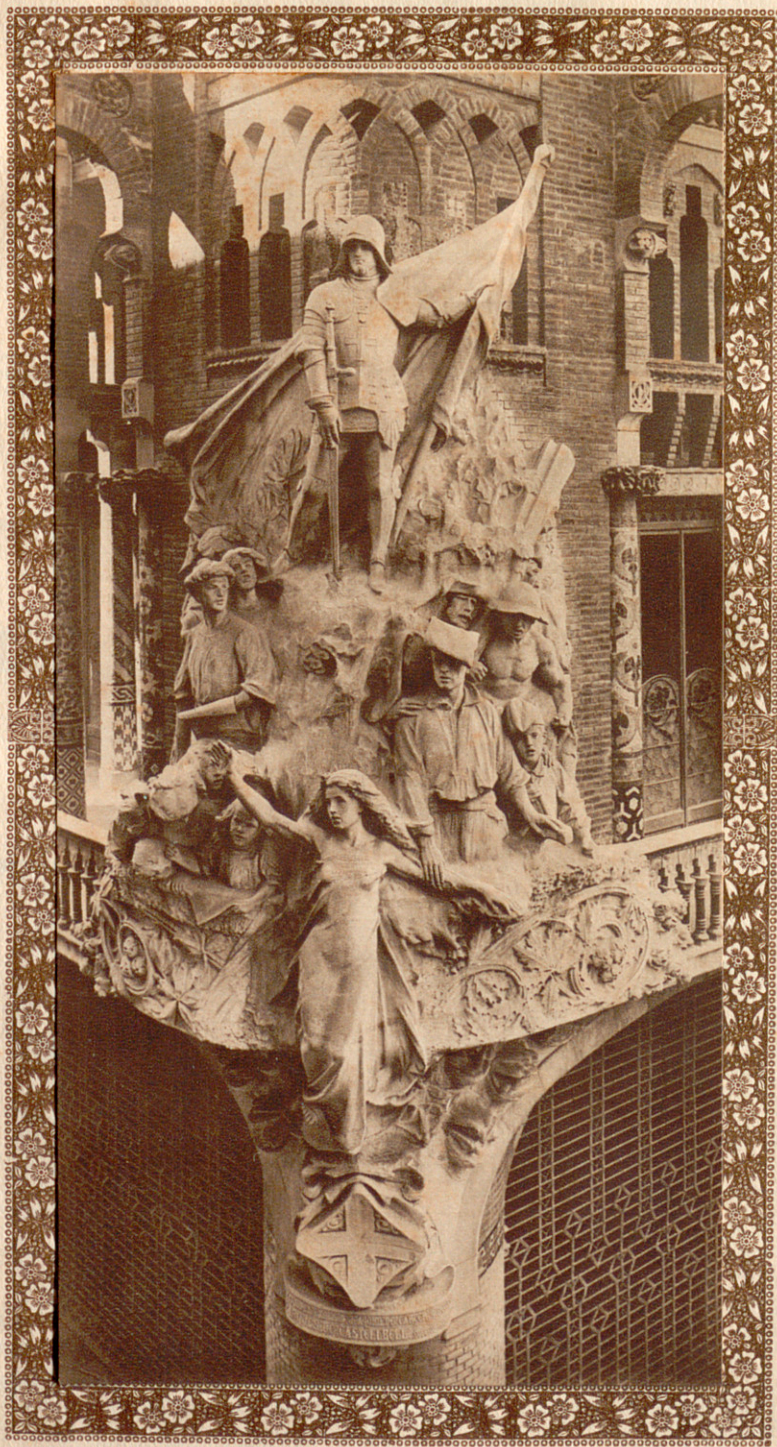
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For further Announcements see Press.



ORFEÓ CATALÀ

(BARCELONA—SPAIN).



PALAU DE LA MÚSICA CATALANA
GRUPO ESCULTÓRICO DE BLAY.



Daily Chronicle,
June 6th 1914

There will be something of a new sensation for music-lovers this season, in the appearance of the celebrated "Orfeo Catala" Choir of Barcelona, at the Albert Hall, on June 20, 22, and 24. The choir, which numbers 400 voices, conducted by Senor Don Lluís Millet, enjoys a great reputation not only in its own country but in France, Italy and Germany. Richard Strauss, Vincent d'Indy, Saint-Saens and other well-known musicians have praised its performances in the highest terms. At the first concert the choir will be heard in some Catalonian popular songs, various pieces by Spanish composers of to-day and of the 16th century, and a Bach motett. They will also sing the old English "Sumer is icumen in." Additional interest will be given to the concerts by the appearance of the celebrated Spanish soprano, Maria Barrientos, and the violinist, Joan Manén.

H. C.

Standard, June 8th 1914.

ORFEO CATALA.

FAMOUS SPANISH CHOIR'S VISIT TO LONDON.

The famous "Orfeo Catala" Choir of 400 voices, from Barcelona, is coming to London, and will give three performances at the Albert Hall on June 20, 22, and 24. It will be conducted by Senor Don Lluís Millet, and supported by the great Spanish soprano Señora Barrientos, and by Senor Don Joan Manén, the well-known violinist.

The programme will consist of Catalan popular songs and original compositions, as well as works of the early composers, noticeable among which is an English piece, "Sumer is icumen," taken direct from a thirteenth-century manuscript in the British Museum. Compositions by Palestrina and various fifteenth and sixteenth century musicians, besides better-known pieces by modern composers, are included in their repertoire.



Daily Mail June 6th 1914

A most interesting series of concerts will start at the Albert Hall on Saturday week (June 20). The four hundred members of a leading Spanish choral society, the "Orfeo Catala," are journeying to London to give three concerts under the baton of Señor Don Lluís Millet. The society is said to be the largest permanent choir on the Continent, and has already paid successful visits to France, Italy, and Germany. Señor Joan Manen, the Spanish violinist, is playing at the first two concerts, and Señora Barrientos, a leading Spanish soprano, will also be heard during the series. The society has the support and patronage of the King and Queen of Spain.

ALLEGRO.

Evening News June 9th 1914

MUSICAL NOTES.

Famous Foreign Choirs for London.

Two celebrated Continental choral societies—the "Orfeo Catala," of Barcelona, and the Swedish National Choir—are to make appearances here during this month. The first-named choir, 400 voices strong, is to give three concerts at the Albert Hall on the 20th, 22nd, and 24th, the programmes being mainly composed of Spanish music, quite unknown here. At the first concert a number of Catalonian popular songs, and compositions by ancient and modern Spanish writers will be sung, also the old English "Sumer is icumen in" and Bach's motet "Sing ye to the Lord." Mlle. Barrientos, the well-known Spanish operatic soprano, will appear as solo vocalist.

The choir was founded in 1891, and has made a great reputation in recent years. It has been conducted by Richard Strauss, Saint-Saëns, Colonne, Fauré, and other distinguished musicians, all of whom have praised it without reserve. The "Orfeo Catala" has made tours in France and Germany with great success, but this will be its first visit to England.

Times, June 9th 1914.

A SPANISH CHOIR IN LONDON.

A famous Spanish choir, "Orfeo Catala," will appear in London on June 20, 22, and 24. It comprises 260 men, women, and children, under the direction of the founder, Don Louis Millet.

Señor Pablo Casals and Doña Maria Barientos will be associated with the choir in this their first appearance in London. They propose to give two concerts in Paris on their way to London. The programmes of the three concerts contain, besides Catalan songs and other Spanish music, Bach's "Singet dem Herrn" (June 20), Richard Strauss's Hymn for two choirs and the "Credo" of Palestrina's Missa Papae Marcelli (June 22), and Handel's Ode for St. Cecilia's Day.

Times, June 9th 1914

A SPANISH CHOIR IN LONDON.

A famous Spanish choir, "Orfeo Catala," will appear in London on June 20, 22, and 24. It comprises 260 men, women, and children, under the direction of the founder, Don Louis Millet.

Era, June 10th 1914

Among those who are going to assist in painting the town red and yellow during the season is the Spanish Choral Society, the "Orfeo Catala" of Barcelona, which has the direct support of the King and Queen of Spain. The Society has taken the Albert Hall for a series of concerts on Saturday, June 20, and the following Monday and Wednesday. The choir will be conducted by Senor Don Luis Millet, and the programme will be contributed to by the Spanish soprano, Senora Donna Maria Barrientos, who is declared by Leoncavallo to "astound the nightingales of the forest," and by Senor Don Joan Manen, violinist.

Westminster Gazette
June 11th 1914

Of a different kind will be three forthcoming Spanish concerts announced by the Orfeo Catala from Barcelona, who proclaim themselves to be "the most famous chorus in the world." They will be heard in a quantity of music, mostly Spanish, but including also the famous old English round, "Sumer is icumen in," and will have the assistance of Senora Barrientos, a famous Spanish soprano, and Señor Manen, the well-known violinist. Also visiting us shortly will be the Swedish National Choir from Stockholm, who also boast a great reputation.

Daily Citizen June 11th 1914

SPANISH CONCERTS IN LONDON.

Three concerts by the Spanish choral society, the "Orfeo Catala," of Barcelona, which is claimed to be the largest permanent choir on the Continent, are to be given soon at the Albert Hall.

This will be the first time that the society, which has already made itself very popular not only in Spain, but in France, Italy, Germany, and other countries, makes an appearance in England.

The three concerts will take place on June 20, 22, and 24, and the choir will be conducted by Senor Don Lluís Millet, who has had the privilege of conducting before almost all the crowned heads of Europe.

The concerts will be assisted by the famous Spanish soprano, Senora Da. Maria Barrientos, while the great violinist, Senor Don Joan Manén, will also give a violin recital in the first two concerts.

The society has 400 members.

Stage, June 11th 1914

Spanish Concerts.

Three Spanish concerts will be given on the afternoon of June 20, and the evenings of June 22 and 24, at the Albert Hall, when the Orfeo Catala, a chorus from Barcelona, Spain, will make their first appearance in England, supported by Señora Barrientos, a Spanish soprano, and Joan Manén, violinist. The orchestra will be conducted by Señor Don Luis Millet.

Birmingham Daily Mail

June 11th 1914

The famous Spanish "Orfeo Catala" choir of Barcelona are coming to the Albert Hall on June 20th, 22nd, and 24th. The choir numbers 400 voices, and is conducted by Senor Don Lluís Millet. It has met with great success in France, Italy, and Germany. Richard Strauss, Vincent D'Indy, Saint Saens, and other well-known musicians have praised its performances in the highest terms. At the first concert they will be heard in some Catalonian popular songs, various pieces by Spanish composers of to-day and of the sixteenth century, and a Bach motet. They will also sing the old English "Sumer is icumen in." The celebrated Spanish soprano, Maria Barrintos, and the violinist, Joan Manen, will also be heard.

Sheffield Dly. Telegraph.

June 12th 1914

Spanish Visitors.

Yet another touring choir is announced. The famous "Orfeo Català" choir of 400 voices, from Barcelona will give three performances at the Albert Hall London, on June 20 and succeeding days. Their programme will include native songs, folk-melodies, and part-songs, in addition to works by Palestrina and the earlier choral composers. In the list appears the English 13th century piece, "Sumer is icumen in."

Morning Post, June 12th 1914

The "Orfeo Catala," a Spanish choir, from Barcelona, will make its first appearance in England to-morrow week and give three concerts.

The Bayader, June 12th 1914

A Spanish Choir in London.—A famous Spanish choir, "Orfeo Catala," will appear in London on 20th, 22nd, and 24th June. According to the *Times*, it comprises 250 men, women, and children, under the direction of the founder, Don Louis Millet. Señor Pablo Casals and Doña Maria Barrientos will be associated with the choir in this their first appearance in London. They propose to give two concerts in Paris on their way to London. The programmes of the three concerts contain, besides Catalan songs and other Spanish music, Bach's "Singet dem Herrn" (20th June), Richard Strauss's Hymn for two choirs, and the "Credo" of Palestrina's Missa Papæ Marcelli (22nd June), and Handel's Ode for St. Cecilia's Day.

What's On June 13^d 1914

**A SPANISH CHORAL SOCIETY OF 400
PEOPLE AT THE ALBERT HALL.**

The Albert Hall has been taken up for a series of three concerts by the Spanish Choral Society, the "Orfeo-Catala" of Barcelona, which is claimed to be the largest permanent choir on the Continent.

The Orfeo Catala has the direct support of their Majesties the King and Queen of Spain, and this will be the first time the Society, which has already made itself very popular not only in Spain, but in France, Italy, and Germany, makes an appearance in England.

The three concerts will take place on Saturday next, June 20th, Monday 22nd, and Wednesday 24th, and the choir will be conducted by Señor Don Lluís Millet, who has had the privilege of conducting before almost all the crowned heads of Europe.

The concerts will be assisted by the famous Spanish soprano, Señora Da. Maria Barrientos, whom Puccini calls "The Queen of Song," and Leoncavallo declares her to "astound the nightingales of the forest."

The great violinist, Señor Don Joan Manen, will also give a recital at the first two concerts. Tickets for these concerts will range from 2s. to £5 5s., and these, which may be booked in advance, will be sold at the Albert Hall and by the usual agents.

Daily Telegraph

June 13th 1914

TWO FOREIGN CHOIRS.

In the realms of choral music we are shortly to be visited by two foreign choirs of which report speaks highly. Of one of these—the Swedish National Choir—I gave a full account some weeks ago. It is, I take it, not the same choir from the Northern country that visited us a year or two ago. The other is the famous Orfeo Catala, a choir of which Mr. Arbos spoke to me in the highest terms a short time ago, after, I think, he had conducted a concert in Barcelona, in which they took part. The Orfeo, whose conductor I believe was a constant attendant at the last Worcester festival, seems to be a society come together for the sheer love of choral music, much as our Northern choirs meet, after the day's work is done. It seems a great pity that at their concerts, of which there are to be three, on June 20, 22, and 24, the Orfeo Catala could not have been assisted by the Royal Orchestra from Madrid, whose conductor is Mr. Arbos. There was a great attempt to bring this orchestra, which enjoys a fine fame in its own country, over to London a year ago, when it actually appeared in Paris, for, if I recollect rightly, the necessary funds were forthcoming. But it was found impossible to find a hall for their performance at the precise moment at which they could have appeared here.

Daily Chronicle

June 13th
1914

The annual concert of the Catala Orfeo Choir, of Barcelona, will take place at the Albert Hall next Saturday, when Mlle. Barrientos, the Spanish operatic soprano, will sing.

The Globe June 13^d 1914

We are soon to be visited by the Orfeo Catala of Barcelona, a choral society which claims to be the largest permanent choir in Europe. They are to appear at three concerts in the Albert Hall this month, under the conductorship of Senor Don Lluís Millet. The famous Spanish soprano, Senora Da Maria Barrientos, and the violinist, Senor Don Joan Manen, will take part in the concerts.

#

Lincoln Gazette June 13th 1914

The famous "Orfeo Catala" Choir of 400 voices, from Barcelona, is coming to London, and will give three performances at the Albert Hall on June 20, 22, and 24. It will be conducted by Senor Don Lluís Millet, and supported by the great Spanish soprano, Senora Barrientos, and by Senor Don Joan Manen, the well-known violinist. The programme will consist of Catalan popular songs and original compositions, as well as works of the early composers, noticeable among which is an English piece, "Summer is icumen," taken direct from a Thirteenth Century manuscript in the British Museum. Compositions by Palestrina and various Fifteenth and Sixteenth Century musicians, besides better-known pieces by modern composers, are included in their repertoire.

Lloyds Weekly News

June 14th 1914

SPANISH CHORAL SOCIETY.

The Albert Hall has been taken up for a series of three concerts by the Spanish choral society, the "Orfeo Catala," of Barcelona, which is claimed to be the largest choir on the Continent.

The three concerts will take place on Saturday, June 20, Monday, 22nd, and Wednesday, 24th, and the choir will be conducted by Señor Don Luis Millet, who has had the privilege of conducting before almost all the crowned heads of Europe. The concerts will be assisted by the famous Spanish soprano, Señora Da Maria Barrientos, whom Puccini calls "the Queen of Song."

Weekly Dispatch

June 14th 1914

The "Orfeo Catala."

On Saturday, June 20, and on the following Monday and Wednesday, the Spanish Choral Society, the "Orfeo Catala," of Barcelona, which is claimed to be the largest choir on the Continent, will make its first appearance in England at the Albert Hall, having already made itself very popular in France, Italy, Germany, and other countries. The choir will be conducted by Señor Don Luis Millet, and will be assisted by the famous Spanish soprano Señora Da Maria Barrientos, whom Puccini calls "the Queen of Song" and Leoncavallo declares to "astound the nightingales of the forest." The violinist Señor Don Joan Maner will also give a violin recital in the first two concerts.

Sunday Times June 14th 1914

The famous "Orfeo Catalie" Choir of 400 voices from Barcelona will give the first of three London concerts at the Albert Hall on Saturday afternoon. Senor Luis Millet will conduct; the soloists will be Senora Barrientos, the leading Spanish soprano, and Senor Joan Manén, the well-known violinist; and the programme will consist of Catalan popular songs and original compositions, as well as works of the old composers, including an English piece, "Sumer is Icumen," taken direct from a thirteenth-century manuscript in the British Museum.

Observer, June 14th 1914

The famous "Orfeo Catala," a choir of great reputation from Spain, will give the first of three concerts on June 20, next Saturday afternoon, at the Albert Hall.

People, June 14th 1914

I believe that the forthcoming visit of the "Orfeo Catala" Choral Society for a series of concerts at the Albert Hall will mark the first occasion upon which any large Spanish musical body has performed in London. The choir, which numbers 400 voices, has won a high reputation on the Continent, and its advent to this country cannot fail to awaken considerable interest.

Daily Express June 15th 1914

The Orfeo Catala, which is said to be the largest permanent choir on the Continent, has engaged the Albert Hall for three concerts, the first of which takes place on Saturday next. Some four hundred voices strong, the choir—a Spanish organization—has sung in France, Italy, and Germany. The conductor is Senor Lluís Millet, and the soloists—vocal and instrumental—are Senora Maria Barrientos and Senor Joan Manera.

Times June 15th 1914

SATURDAY.—The Orfeo Catala, Señor Millet's choir from Barcelona, will give its first London programme (Albert Hall, 3), singing a quantity of *a cappella* Spanish music, the English tota "Sumer is icumen in," and Bach's "Singet dem Herrn."

Dly. Telegraph.

June 16th 1914

On Saturday there are the following engagements to be fulfilled: The Spanish concert by the famous Orfeo Catala, from Barcelona, in the Albert Hall at three—the first of three concerts.

Evening Standard.
June 17th 1914

SPANISH CHOIR FOR LONDON.

PARIS, Wednesday.

The celebrated Barcelona choir, the "Orfeo Catalan," which has been giving a successful series of concerts in Paris, left here at 10.50 this morning by special train for Calais, on their way to London. The principal members of the Spanish colony and a large number of friends assembled at the station to see them off.—Reuter.

South Wales Argus.
June 18th 1914

A famous Spanish choir, "Orfeo Catala," will appear in London on June 20, 22, and 24. It comprises 250 men, women, and children, under the direction of the founder, Don Louis Millet.

Evening News.
June 17th. 1914

After giving a series of concerts in Paris, the famous Spanish choir, the Orpheu Catalan, left for London to-day.

Truth June 17th 1914

teresting concerts this week mention may be made of the series devoted to the music of Gabriel Faure, which are being given by M. Lortat, of that of Mlle. Frieda Hempel on Friday, and the first appearance of the Orfeu Catalá, the famous Spanish choir, on Saturday.

Daily Chronicle
June 20th 1914

The appearance of the Spanish "Orfeo Catala" Choir, of Barcelona, at the Albert Hall this afternoon should prove remarkable. The choir, of 400 voices, sang in Paris a few days ago with the greatest success. Their programme to-day includes Catalonian popular songs, original compositions by Spanish writers, ancient and modern, and some violin pieces by Senor Manen. The appearance of Mlle. Barrientos, the well-known operatic soprano, will also add interest to the concert.

Morning Post June 19th
1914

To-morrow the Orfeo Catala, the Barcelona Choir, which it is claimed is one of the largest permanent choral forces in the world, makes its appearance at the Royal Albert Hall. It will give three concerts in all, Saturday, Monday, and Wednesday, and the programmes will be varied by songs by Señora Barrientos, and violin solos by Señor Mañen.

Daily Graphic June 18th 1914



Senora Da Maria Barrientos, the eminent singer of the Orfeo Catala which is giving a series of three concerts at the Albert Hall on June 20th, 22nd and 24th.

Ordnung Gazette
June 19th 1914

On Saturday, June 20, and on the following Monday and Wednesday, the Spanish Choral Society, the "Orfeo Catala," of Barcelona, which is claimed to be the largest

**A MUSICAL
TREAT.**

choir on the Continent, will make its first appearance in England at the Albert Hall, having already made itself very popular in France, Italy, Germany, and other countries. The choir will be conducted by Senor Don Luis Millet, and will be assisted by the famous Spanish soprano Senora Da Maria Barrientos, whom Puccini calls "the Queen of Song" and Leoncavallo declares to "astound the nightingales of the forest." The violinist Senor Don Juan Manen will also give a violin recital in the first two concerts.

Daily Chronicle
June 20th 1914

* * *

The appearance of the Spanish "Orfeo Catala" Choir, of Barcelona, at the Albert Hall this afternoon should prove remarkable. The choir, of 400 voices, sang in Paris a few days ago with the greatest success. Their programme to-day includes Catalonian popular songs, original compositions by Spanish writers, ancient and modern, and some violin pieces by Senor Manen. The appearance of Mlle. Barrientos, the well-known operatic soprano, will also add interest to the concert.

Daily Mail June 20th 1914

MUSIC NOTES.

SPANISH CHOIR AT THE ALBERT HALL.

Monday will be another "Chaliapine Night" at Drury Lane, when he will be seen in "Prince Igor." Tuesday sees the production of "La Légende de Joseph," with "Thamar" and "Papillons" also on the bill, while for Wednesday "Coq d'Or" is to be repeated, associated with "Daphnis et Chloé."

The arrangements for the immediate future at Covent Garden include "Otello" (to-night), "Manon Lescaut" (Monday), "Un Ballo in Maschera" (Tuesday, with Mme. Destinn and Signor Caruso), "Pelléas et Mélisande" (Wednesday), and "La Tosca" (Thursday).

To-night at the Albert Hall there is the first of the three great "Spanish Concerts" given by the Barcelona choir known as the "Orfeo Catala." Monday and Wednesday next have been chosen for the remaining performances, each of which opens with the "Hymn of the Orfeo Catala" (El Cant de la Senyera).

It is an interesting coincidence that the visit of the Spanish choir comes in the same week that sees the visit of the Swedish National Choir to the White City, to say nothing of Friday's great Italian concert at the Queen's Hall (given under the Ambassador's patronage, to help various Italian charities in London).

Ladies Field
June 20th 1914

THREE SPANISH CONCERTS.

THE Royal Albert Hall has been taken for a series of three concerts to be given by the Spanish Choral Society (of 400 singers), the "Orfeo Catala" of Barcelona. The Society has the direct support of Their Majesties the King and Queen of Spain. The concerts will take place on Saturday, June 20th, Monday, June 22nd, and Wednesday, June 24th, and the choir will be conducted by Señor Don Lluís Millet. A very well known violinist, Señor Manen, will assist, while good reports are current about the singing of Señora Da Maria Barrientos (soprano). One of the choral numbers on the 20th will be "Sumer is icumen in," which is perhaps the oldest example of English polyphonic music known.

Daily Graphic June 18th 1914

The celebrated Barcelona choir, the "Orfeo Catalan," which has been giving a successful series of concerts in Paris, is now visiting London.

Evening News June 17th 1914

After giving a series of concerts in Paris, the famous Spanish choir, the Orphea Catalan, left for London to-day.

Evening Standard
June 20th 1914

Two foreign choirs, each of which are said to be recognised musical forces in their respective countries—the Spanish Orfeo Catala and the Swedish national choir—will be heard in London during the next few days. The former is at the Albert Hall this afternoon, and the latter at Queen's Hall on Tuesday afternoon.

Daily Mail
June 20th 1914

To-night at the Albert Hall there is the first of the three great "Spanish Concerts" given by the Barcelona choir known as the "Orfeo Catala." Monday and Wednesday next have been chosen for the remaining performances, each of which opens with the "Hymn of the Orfeo Catala" (El Cant de la Senyera).

It is an interesting coincidence that the visit of the Spanish choir comes in the same week that sees the visit of the Swedish National Choir to the White City, to say nothing of Friday's great Italian concert at the Queen's Hall (given under the Ambassador's patronage, to help various Italian charities in London). The Swedish Choir (whose president is the Crown Prince) is to give a special concert at the White City on Tuesday next, starting at 10 p.m.

American Register June 20th 1914



ORFEO CATALA.

SEÑORA DA MARIA BARRIENTOS, the eminent singer; principal interpreter of the great composition, "Oda Cecilians," by Handel. Puccini calls her "the Queen of Song"; Massenet, "the Divinest and Most Marvellous Voice"; Leoncavello, "the Rival of the Nightingales."

What's On. June 20th 1914

For the Orfeo Català Concert at the Royal Albert Hall on Wednesday evening, in addition to Cathalan Popular Songs and Original Compositions, Handel's "Oda Ceciliana" will be performed. The soloists taking part in this are Senora Maria Barrientos, Herr George A. Walter (tenor), Senor Don Vicents Ma de Gibert (organist), and Senor Don Blai Net (cembalo).

What's On. June 20th 1914

On Monday evening the Orfeo Català programme opens with the hymn of the Orfeo Català and includes Cathalan Popular Songs, Original Compositions, the Credo of the Mass "Papæ Marcelli," a sixteenth-century composition, in addition to other choral and solo items.

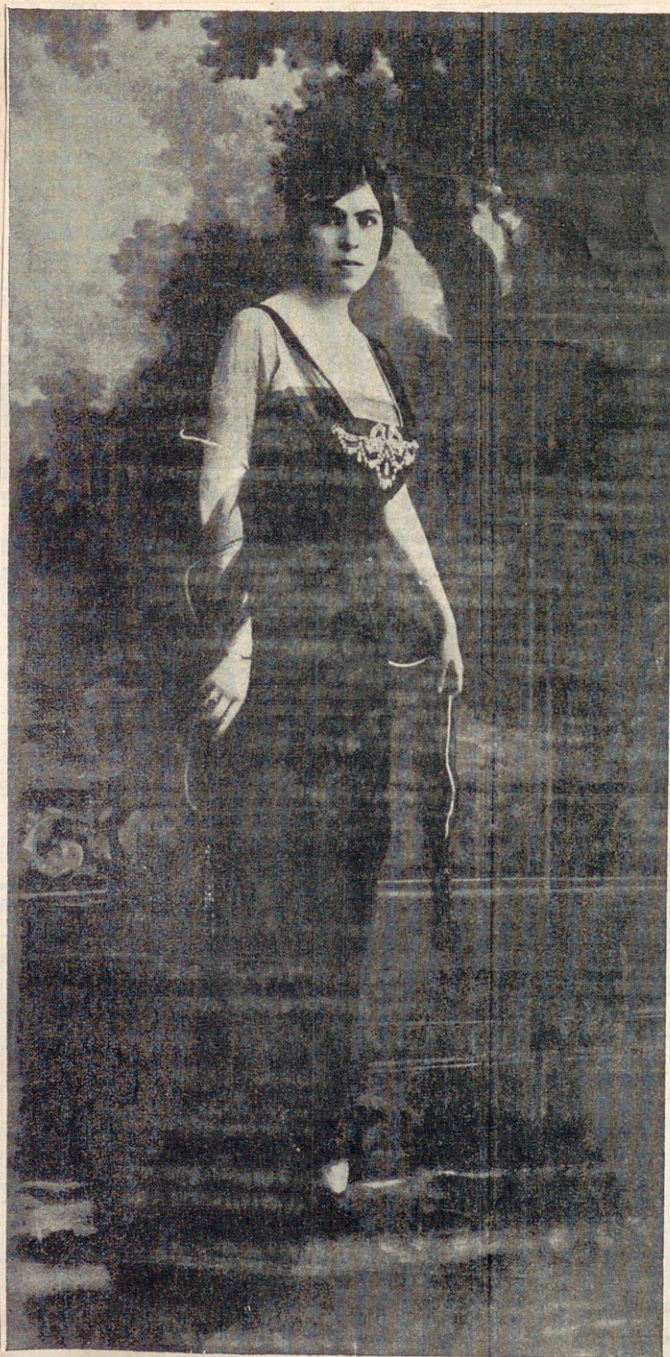
What's On

June 20th 1914

MUSIC IN LONDON.

This afternoon the Spanish Choral Society, the "Orfeo Català" of Barcelona, the largest and most famous choir on the Continent, and which has a building in Barcelona built specially for its accommodation, will give a grand concert at the Royal Albert Hall. It will be the choir's first appearance in England. They have arranged to give two further concerts during their visit, and these will be held at the same hall on Monday and Wednesday evenings, June 22nd and 24th. On each occasion the choir will be conducted by Señor Don Lluís Millet and assisted by Señora Da Maria Barrientos, the eminent Spanish soprano whom Puccini calls "The Queen of Song," and Leoncavallo declares "astounds the nightingales of the forest." The first two concerts—i.e., this afternoon and Monday evening—will also have the assistance of Señor Don Joan Manén, the well-known Spanish violinist. The programme for this afternoon's concert, which opens with the Hymn of the Orfeo Català by Millet, includes a number of Cathalan popular songs and original compositions, the XIIIth Century English composition, "Sumer is icumen in," the MSS. of which is in the British Museum; the An-cel-lada (Song of Birds), the Ave Maria (four voices) and a motetto for eight voices, by J. S. Bach.

What's On, June 20th 1914



SENORA DA MARIA BARRIENTOS,
The eminent Spanish Soprano, and principal interpreter of Handel's Oda Cecilliana, appearing at the Royal Albert Hall with the Spanish Choral Society, the Orfeo Catala, this afternoon, and on Monday and Wednesday evenings next.

Daily Chronicle June 20th 1914

MLLE. BARRIENTOS.



The famous Spanish soprano who is
appearing at the Albert Hall this
afternoon.

Reynolds Weekly Newspaper

June 21st
1914

ALBERT HALL CONCERT.

Orfeo Catalá, the Choral Society of Barcelona, who gave their first concert yesterday afternoon at the Albert Hall, made a picturesque appearance, as the ladies were all attired in the white lace mantilla. They sang a number of characteristic pieces, all unaccompanied, with quite admirable intelligence, command of light and shade, and expression. Madame Maria Barrientos, who besides two pieces sung to the curious humming accompaniment of the choir, contributed the Mad Scene from "Hamlet" with the New Symphony Orchestra, is a Coloratura singer of very great gifts and most unusual sweetness of voice. Senor Don Joan Manén played Mendelssohn's Concerto. Mr. Camilieri conducted the orchestral pieces.

People

June 21st
1914

SPANISH CONCERTS.

To-morrow, the second of a series of three concerts will be given at the Albert Hall by the Spanish Choral Society, the Orfeo Catalá of Barcelona, which, consisting of 400 voices, claims to be the largest choir on the Continent. Senor Don Lluís Millet will conduct, and the famous soprano, Senora Da Maria Barrientos and Senor Don Joan Manén, the eminent violinist, will appear. A third concert will be given on Wednesday.

The Referee *June 21st 1914*

**YESTERDAY'S CONCERTS.
A SPANISH CHOIR AT ALBERT HALL.**

LONDONERS so seldom hear Spanish music and artists that exceptional interest attached to the concert given yesterday at the Albert Hall by the Orféo Catalá, of Barcelona. This choral society is practically the outcome of the labours of Mr. Lluís Millet, a musician of high aims, and evidently a skilful choral conductor. The society was founded in 1891, and has grown from twenty-eight members to over two hundred and fifty, who gave the concert yesterday. The platform presented a picturesque appearance, the ladies being dressed in white with white lace mantillas on their heads. The male choristers stood close together in Continental fashion. The ensemble in loud passages was hard and nasal, but this defect was less noticeable when singing softly, particularly when the women were heard alone. One of the conductor's aims being to encourage his nation's music, all the part songs yesterday were of Spanish origin. The programme opened with the hymn of the Orféo Catalá, a solidly-written composition by Mr. Millet. Of subsequent pieces "The Nightingale," in six parts, by Serracant, proved particularly charming; "The Three Drummers," in five parts, by Lambert, had a touch of the barbaric. It was sung chiefly by male voices, and proved so effective that it was encored. In "The Song of Birds," also by Mr. Millet, the solo part was rendered with great charm by Mme. Maria Barrientos. This lady has a sweet-toned soprano voice of delightfully fresh and pure quality, which she used with notable vocal skill. She also sang in an "Elegy," by Granados, in a most finished manner. A specially characteristic piece was a popular dance song by Cumellas Ribo. The enjoyment of the concert was increased by the brilliant and sympathetic playing by Mr. Mañen in Mendelssohn's violin concerto. The Orféo Catalá gives a second concert to-morrow evening.

Sunday Times June 21st 1914

YESTERDAY'S CONCERTS.

A SPANISH CHOIR.

Even the announcement that the "most famous chorus in the world" was to make its first appearance in England did not result in more than a sparse attendance at the Albert Hall yesterday afternoon. Without quite justifying so inflated a description, it may at least be said that the Orfeo Català deserves fuller recognition at the two concerts which are to be given to-morrow and on Wednesday in the same hall. Formed originally with the object of reviving popular and religious music, the choir seems to have made a high reputation for itself in its native city of Barcelona. Perhaps that preliminary description had led one to expect too much, but it must be confessed that, to English ears, at any rate, the tone of these singers is not remarkable for quality, while the balance also is often none of the best. The attraction of their work lies rather in its vitality and the ready response shown to the niceties of expression demanded of them by their conductor, Señor Don Lluís Millet. In the matter of technique, indeed, they have little to fear in comparison with other well-known choirs, and even if the constant use of *bouche fermée* effects, both in the folk-music and in compositions by Noguera, Granados, and Nicolau, became rather tiresome after a time, there could be no question of the skill with which the device was carried out. It made, for instance, a charming background to the beautifully refined singing of Signora Maria Barrientos in the solo part of Granados' "Elegia Eterna," while very impressive was the suggestion of tolling bells in Nicolai's "Death of the Choir Boy"—a composition, by the way, of decidedly more musical value than its title would imply. In the second part of the programme Señor Joan Mánén was accompanied by the New Symphony Orchestra, under Signor L. Camilieri, in a remarkably finished performance of Mendelssohn's Violin Concerto, Signora Barrientos sang the Mad Scene from "Hamlet," and a graceful tribute to the beginnings of English music was paid by the inclusion of the ancient "Sumer is icumen in."

Observer June 21st 1914

YESTERDAY'S CONCERTS.

THE ORFEO CATALA.

The first of a series of three concerts arranged at the Albert Hall for the "Orfeo Català," a choir with a great reputation from Barcelona, was given yesterday afternoon before an audience that could have been conveniently accommodated in a more reasonably sized building. At a rough computation, the choir numbers something under 200 members, and has evidently been well trained, although the greater part of the programme did not severely tax the higher musical faculties, mainly consisting of folk songs and popular themes with well-defined rhythmical outlines and melodies that almost looked after themselves. Of such quality were the Cathalan popular songs, "Sota de l'Olm," by Morera, "El Rossinyol," by Mas i Serracent, "El tres tambors," by Lambert, and "L'hereu Riera," by Cumellas Ribó. Some of these had their simple melodies accompanied *bouches fermées* rather cheaply, but, generally speaking, the harmonies were well arranged and the progress of the parts excellently considered as a means to effect.

Recently one has had reason to appreciate the fact that a language, especially in dealing with a large body of singers, seriously affects the quality of the sound. A Russian chorus, for one thing, is like no other in the world, and to judge by the Orfeo Català, a Spanish choir has also its own particular flavour. Whether the mixture of boys' voices was responsible for the effect is difficult to say, but the altos certainly appeared to be using a chest quality of voice in the medium register that gave the inner parts a very pungent predominance, and throughout the choir a nasal production appeared general. Yet when Mme. Maria Barrientos, a very charming and expressive singer, joined the choir in Millet's "El cant dels aucells," it was perfectly evident the Spanish language was not responsible for the twang.

Further concerts will be given in the same building on to-morrow and Wednesday evenings.

Yorkshire Post

June 22nd 1914

Among the visitors to the concert at the Albert Hall, London, on Saturday afternoon, given by the Spanish singers from Barcelona (the Orfeo Catala) were Princess Henry of Battenberg, the Duchess of Albany, the Duchess of Saxe-Coburg-Gotha, the Spanish Ambassador, and the Spanish Consul.

A SPANISH CHOIR IN LONDON.

(FROM OUR LONDON CORRESPONDENT.)

London is being visited by the Barcelona Orfeo Catala, who gave their initial concert on Saturday afternoon at the Albert Hall. The Society was founded by the present conductor, Mr. Lluís Millet, in 1891, one of the chief objects being to increase appreciation of Spanish native vocal talent and encourage native composers. Of late years the choir have been so successful that they are now lodged in their own house, which includes a large concert hall with a seating capacity of 2,600, a rehearsal room, and two libraries, a substantial witness of success that is calculated to excite the envy of many British choral conductors. The present membership consists of 260 men, women, and children, and, apparently, the entire body appeared on Saturday afternoon at Kensington. Assembled on the great orchestra the choir presented a picturesque appearance. The combined tone in forte passages was decidedly nasal and hard. The bass voices lacked resonance, but the tenors were good, and the sopranos, except when forcing their voices, which they were inclined to do, had a pleasing, fresh tone. The concert chiefly consisted of a number of songs in four, five, and six parts by Spanish composers. Among the most characteristic were "The Nightingale," by Serracant, which was sung with delightful delicacy. "The Three Drummers," chiefly for male voices, given with great spirit and encores; and a Christmas song by the conductor, Mr. Millet. Mme. Maria Barrientos, the possessor of a musical and pure soprano voice, sang with great taste and charm. This lady was subsequently heard in an important solo part of an elegy by Granados. The concert also included Mendelssohn's violin concerto, in which Mr. Joan Manen played with purity of tone and brilliance, supported by the New Symphony Orchestra, conducted by Mr. Camilleri. The Society will give other concerts on to-day and on Wednesday.

Evening Standard

June 22nd 1914

CONCERT PLATFORM.

SPANISH CHOIR AT ALBERT
HALL.

"ORFEO CATALA."

With all the foreign musical literature that is now flooding our concert halls and opera houses, it is strange that Spain—the land of serenade, dance, and song—is not more fully represented. Thanks, however, to the "Orfeo Catala" of Barcelona we shall now be enabled to make a closer acquaintance with Spanish choral music heard at its best, for the choir has been enterprising enough to visit this country with the object of giving three concerts, the first of which took place on Saturday at the Albert Hall. The performance was an unusually good one. The quality of tone is peculiar in being nasal rather than resonant. This, however, is well suited to the choir's methods, seeing that most of their efforts were confined to humming, especially when accompanying the soloist. Nearly every number on the programme was of a melancholy nature, but each contained a rare beauty and charm of its own. Admirable vocal control was displayed throughout the concert, to prove which it is only needful to mention the humming accompaniment in "The Nightingale" and "The Song of Birds," the languorous character of "The Siesta," and "The Death of the Choir Boy," where a particularly good impression of a tolling bell was given by the basses striking a low note at odd intervals. Maria Barrientos was the vocalist. Her soprano voice is of a remarkably sweet and rare quality, and, like the choir, she was at her best when singing "mezza voce." Señor Don Lluís Millet conducted skilfully and with every attention toward legitimate expression.

Later on Señor Don Joan Manén gave a musicianly reading of the Mendelssohn violin concerto, accompanied by the New Symphony Orchestra. Among the audience was Princess Henry of Battenberg, who was present in the royal box.

Pall Mall Gazette

June 22nd 1914

SATURDAY'S CONCERTS.

THE ORFEÚ CATALÀ.

At the Albert Hall the Orfeú Català gave the first of three concerts on Saturday afternoon. It is a choral society hailing from Barcelona, and consisting apparently of some two hundred members. The standard of vocal ability is high, though not such as to make our own similar organizations fear a comparison. The quality of the aggregate tone produced is peculiar. Apart from the boys introduced to strengthen the alto register, the male element is not so refined as the women's voices, with which it therefore blends imperfectly. Add to that a predominantly nasal resonance, and the result has a somewhat unpolished character. Yet it possesses an attractive twang which, not unnaturally, seemed admirably suited to the rendering of the native music. To hear this choir sing Catalan folk-songs is a new experience, and it is to be hoped that more Londoners will desire to taste it than were present on Saturday.

The soloist, Sra. Maria Barrientos, is a remarkable coloratura singer with a voice of very musical quality. She sang the mad scene from "Hamlet" to the accompaniment of the New Symphony Orchestra, and proved herself possessed of all the ability required by the music. Señor Joan Manén played the Mendelssohn Violin Concerto.

The orchestra was conducted by Signor L. Camilieri, and the choir by its organizer, Señor Lluís Millet, who deserves great credit for having brought it to its present high level of efficiency.

The Star June 22nd 1914

SPANISH CHOIR AT THE ALBERT HALL.

The Orfeo Català, a Spanish-choir from Barcelona, gave a very interesting concert on Saturday at the Albert Hall. They sang, amongst other things, a number of Spanish popular songs, which gave one a fair idea of the charm of their national music. It is really curious how little is known in the world of Spanish music, considering that no one who has spent a day on Spanish soil would fail to realise what a part music has in the life of the people. Sarasate has shown some aspects of it, but the best known example of Spanish music is still one composed by a Frenchman—we allude, of course, to "Carmen." The chief merits of the Orfeo Català's performance are a stern discipline and extremely effective high colours. Whatever demanded force, impetus, or their opposite, great raptness and quiet, was admirably sung. But in England, where the art of choral singing is cultivated to a degree Continental people seldom realise, there is a bias in favour of mellowness, delicacy, and beauty of tone, which on Saturday seemed beyond the power of the Spanish choir to achieve. How far brilliance of execution may be considered to counterbalance the want of these qualities must be up to a certain point a matter of individual taste. And perhaps the ideal choir ought to combine the merits of both—but the ideal choir has yet to be discovered; and, at any rate, any choir showing certain qualities to the best advantage has a right to serious consideration. For sheer brilliant execution we have heard few choirs which can be compared to the Orfeo Català. There were also some capital songs and solos.

Westminster Gazette

June 22nd 1914

ORFEO CATALA.

FAMOUS SPANISH CHOIR AT THE ALBERT HALL.

The Orfeo Català, of Barcelona, which was heard for the first time in London at the Albert Hall on Saturday, is a remarkable organisation of a kind hardly associated in the ordinary way with Spain, which is scarcely thought of much by most in connexion with choral singing, yet this Catalonian Choral Society must be reckoned in some respects one of the most notable in existence.

How many others, for instance, can boast the possession of a fine permanent building of their own, such as the Palau de la Musica Catalana, with its libraries, board-room, concert-halls, &c., in which the Orfeo Català has its home? And how many, again, have performed under conductors of such note as Strauss, Vincent d'Indy, Saint-Saëns, and the many other famous musicians who have directed the performances of the Orfeo Català? Certainly few, if any. Yet the society is not one of very old standing, having been founded only in 1891, and for some time it numbered only a score or so of members.

Within the last quarter of a century, however, there has been, it would appear, a remarkable artistic and intellectual renaissance in Catalonia, and the Orfeo Català has been not the least important outcome of this national reawakening. Composed mainly of working-class members, the Choir has gone on under the stimulating personality of its conductor, Lluís Millet, from strength to strength; and certainly its singing on Saturday in a number of Spanish folk-songs, part-songs, and the like afforded convincing proof of the fine work of which it is capable.

Some excellent solo singing of Señora Maria Barrientos was another enjoyable feature of the afternoon's doings, while an instrumental item was Mendelssohn's violin concerto, with Señor Manén as a brilliant soloist—the orchestra being the New Symphony and the conductor Signor Camilieri.

Globe

June 22nd 1914

MUSIC.

THE "ORFEO CATALA" OF BARCELONA.

Although the statement that the Orfeo Catala, of Barcelona, is "the most famous and largest permanent choir in the world" is open to question, that they are a thoroughly capable body of singers, formed for the purpose of reviving religious and popular music, is not for a moment to be doubted after hearing them at the first of three concerts that took place at the Albert Hall on Saturday afternoon. Instead of the warm, rich voices that one might have expected, the quality of tone is inclined to be nasal; this, however, made quite a pleasing background when accompanying the soloist, as they did, in the shape of subdued humming.

Another feature of the performance on Saturday was the remarkable command of vocal technique, such as sudden gradations of tone, curious rhythms, and unexpected cadences, which spoke eloquently of the control exercised by their conductor, Señor Lluís Millet. In a group of "Cathalan Popular Songs" and "Original Compositions," nearly all of a melancholy, though striking, beauty, none was made more distinctive in refinement and artistry than the "Nightingale" and "The Song of Birds," Noguera's "Siesta," and Granados' "Eternal Elegy." These examples, all of them deserving a closer intimacy, proved incontestably that the powers of the Orfeo Catala have reached a high level of efficiency. Senora Maria Barrientos was the soloist in several of the songs, and by the sweetness and purity of her singing displayed a soprano voice of exceptionally pleasing character. Señor Joan Manén also revealed sound musicianship in his performance of Mendelssohn's Violin Concerto, accompanied by the New Symphony Orchestra.

Morning Post June 22nd 1914

THE ORFEO CATALA.

Famous in Spain as the "Orfeo Catala" the Catalonian Choral Society of Barcelona, gave the first of three concerts at the Albert Hall on Saturday afternoon. Choral music, as it is understood in this country, formed no part of the programme, which was made up of national songs and compositions, kindred in form, written for four, five, or six voices, and for the most part designed to be picturesque in effect. In a technical sense the singing was good, though the tone was strange rather than impressive. The primitive features included the humming of the keynote and its resultants by the conductor, Señor Millet, whose authority over the choir was admirable. The disposition of the choir was interesting. The ladies, all wearing white lace mantillas, sat closely grouped around the conductor, while the men stood surrounding them. Some subtle vocal effects were obtained in a descriptive way, but the ear waited in vain for something chorally strong and arresting. Señor Manen and Signora Barrientos were the violin and vocal soloists respectively. The former London already knew as a distinguished player. The latter proved a soprano of brilliant attainments. The remaining concerts will be given to-night and Wednesday evening.

Daily Graphic June 22nd 1914

Royalty at a Concert.

Among the visitors to the concert at the Albert Hall on Saturday afternoon given by the Spanish singers from Barcelona (the Orfeo Catala) were Princess Henry of Battenberg, the Duchess of Albany, the Duchess of Saxe-Coburg-Gotha, the Spanish Ambassador, and the Spanish Consul.

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Daily Chronicle June 22nd 1914

SPANISH CHOIR'S FIRST CONCERT.

MANY BOYS AMONG THE 200 SINGERS.

The Spanish choir, "Orfeo Catala," of Barcelona, which is paying a visit to London, presented a picturesque sight at the Albert Hall on Saturday afternoon, when the first of its three concerts here was given. All the ladies wore white lace mantillas, and at the back of the orchestra was displayed the gorgeous banner of the society, which, as here represented, consists of about 200 voices. About 20 or 30 of these are boys, whose voices gave rather a shrill tone to the soprano section of the choir.

The programme was interesting because most of it was music by Spanish composers who are quite unknown here. Many of the pieces were cast in the form of simple phrases for the choir, with a soprano solo obbligato. The latter was taken, in one or two cases, by Mlle. Barrientos, the well-known operatic soprano (who was also heard in the mad scene from "Hamlet"), and also by one of the members of the choir itself.

A group of pieces described as "Catalan popular songs" gave one an excellent opportunity of hearing the choir in their characteristic style, which is remarkable for a rhythmic force and variety of expression.

Judged by a Northern standpoint, the tone of the choir is perhaps not very beautiful, especially in fortissimo passages; but, on the other hand, there was always genuine musical feeling in the performances, which had a vitality of a kind such as one finds in folk-music.

An agreeable feature of the concert was Senor Manen's excellent playing of Mendelssohn's violin concerto, and Mlle. Barriento's brilliant singing of the Mad Scene from "Hamlet."

Senor Luis Millet, the conductor of the choir, showed himself to be in complete command of his vocal forces, and obtained from them finished and very expressive renderings.

Daily Telegraph June 22nd 1914

SPANISH CHOIR IN LONDON

A FINE PERFORMANCE

That was a concert of much more than ordinary interest which was given in the Albert Hall on Saturday afternoon by the Orfeo Catala, of Barcelona; it was the first of three concerts, the others taking place to-day and on Wednesday, both at eight, and both should be attended by all who are seriously interested in choral singing.

It may have been regarded as a somewhat risky proceeding to carry such coals to Newcastle, as it were, as is implied by bringing a choir from Spain to England, the home of the finest choruses in existence, as we always flatter ourselves is the case. But there is no question here of competition. The Orfeo Catala is quite unlike, in nearly everything, our own principal choruses. In point of finish it is magnificent, for it has been trained to "a hair," as the phrase goes. Its command over every kind of nuance is complete, and it has a mastery over a rather curious habit of dropping with extreme suddenness from a forte to a thrilling pianissimo with no sense of explosiveness, the while the tone is sustained. This power of sustaining the tone is in itself very great indeed in whatever grade of strength, and the voices possess a peculiar ring, but also a peculiar and rather nasal quality that appears most prominent in "forte" passages. When the chorus was singing a sustained piece or passage the tone was quite beautiful; it rolled round and through the ample spaces of the Albert Hall like that of the cathedral choir in Westminster.

As to the music, it would appear that as the Spaniards are the proudest nation in Europe, so they are of the saddest. For even in the delightful "L'hereu Riern," a popular dance, by Ribo, in Morera's "El Rossinyol," and in the exquisite "Cant dels Aucells" by Millet, there was an air of decided sadness. Millet's work and Noguera's "La Sesta," Granados's "Elegia Eterna," and Nicolau's "La Mort de l'Escola" are three remarkable compositions. In all the "bouche fermée" plays a conspicuous part, and the tone is beautiful, while the voice parts, 4 6, 5, or 4, move with a delightful ease. In two cases there was a soprano solo part superimposed, which, sung with quite extraordinarily beautiful method by Madame Maria Barrientos, made a very remarkable and appealing effect. The Spanish composers represented clearly know much of choral technique of a kind, even if there were no examples in this programme of that excessive "figuration" that has come into vogue here through the competition festivals. The fact is they obtain their effects with a simpler means. The effects may or may not be as varied; certainly they are as beautiful, and the Orfeo Catala is to be congratulated on obtaining with such complete success the effects aimed at by the composers.

MADAME BARRIENTOS' SINGING.

Mr. Joan Manen was set down for a performance of Mendelssohn's violin concerto, which, if one may say so, was unnecessary, since both the player and the work are well known here; and what was an even worse example of the unnecessary was to ask so glorious a singer as Madame Barrientos to sing the Mad Scene from "Hamlet." It was a wasted opportunity, for the art, the style, and the sheer beauty of the singer's voice are so rare that one would gladly have heard her in music more worthy. Madame Barrientos is a great singer, or was on Saturday. All the silly roudades, scales, &c., could not possibly offer any difficulties to one so accomplished; therefore we would gladly have heard her again in some such music as the solo in the work by Granados mentioned above, where the purity of her voice even in the highest heights was a thing of absolute joy. Don Eudis Millet was the conductor, the successor of Clavé, who appears to have been the founder of the modern "school" of choral singing in Catalonia. At a less crowded period of the year this chorus would have created an immense impression.

The Times June 22nd 1914

A SPANISH CHOIR.

SOME CATALONIAN FOLK-SONGS.

The Catalonian choir called "Orfeo Català" which made its first English appearance at the Albert Hall on Saturday afternoon is a mixed choir of about 260 voices. Its home is Barcelona.

It was founded in 1891 as a small choral society, and under the inspiring leadership of Don Lluís Millet, its conductor, it has grown and perfected a peculiar technique and a distinctive style of choral singing which was best heard in arrangements of Catalonian folk-songs and some works for unaccompanied voices by modern Spanish composers. But the choir does not confine itself to its native music. The programme on Saturday contained the old English rota "Sumer is icumen in" and Bach's eight-voiced motet "Singet dem Herrn," both in Spanish. Subsequent programmes to be given on Monday and Wednesday evenings include selections from Handel's "Ode on St. Cecilia's Day" and Palestrina's "Missa Papae Marcelli."

It was in the Spanish music that the positive merits of the choir were most apparent; a remarkable vitality, sensitive phrasing of the folk-melodies, a way of singing as though the choir were a single instrument, and a perfect command of *bouche fermée* effects for purposes of accompaniment were notable qualities. Their treatment of the beautiful tune "El rossinyol" (The Nightingale) and the lilting rhythm of "Els tres tambors" (The Three Drummers) combined the spontaneity of real folk-singing with the technique of a highly trained *ensemble*, and in accompanying Señora Maria Barrientos in Millet's "El cant dels aucells" (The Song of the Birds) and the "Elegia Eterna" of Granados the choir showed itself capable of great subtlety of expression. But with all this the choir is curiously oblivious of what in this country are considered first principles of choral singing—a pure tone and a balance of power between the parts. In forte passages the little boys who supplemented the sopranos were allowed to shout their heads off; in Bach's motet the tenors came striding through the *ensemble* with a raucous quality of voice which was painful; the basses were weak, the contraltos undistinguished. The whole performance of Bach's work, sung with the wildest eccentricities of tempo, was to English ears intensely unmusical, yet one could not doubt that the singers were following out an ideal of interpretation which was eloquent with meaning for them.

Señora Barrientos, besides taking part in certain of the choral works, gave a brilliantly dramatic performance of the mad scene from Thomas's *Hamlet*, and Señor Joan Manén played Mendelssohn's violin concerto, both with the New Symphony Orchestra conducted by Signor Camilieri.

Among the audience were Princess Henry of Battenberg, the Duchess of Albany, the Duchess Marie of Saxe-Coburg and Gotha, the Spanish Ambassador, and the Spanish Consul.

Daily Sketch June 22nd 1914

THE YOUNGEST CHOIR ON EARTH.

THAT Spanish choir that came to the Albert Hall on Saturday is something new in the way of choirs, and rather interesting too. Certainly the Orfeo Catala, as it calls itself, must be the youngest choir on earth, though the tenors and basses are grown up. Many of the boy trebles and altos cannot be more than six or seven years old, and the average age of the girl sopranos is about twelve.

A TINY SOPRANO.

AS A CONDUCTOR Don Lluís Millet has Sousa almost beaten to a frazzle. He conducts, I should imagine, in the way that Gunboat Smith boxes. The audience was largely Spanish who gathered outside to cheer Maria Barrientos, the soprano. She is one of the sweetest sopranos I have ever heard, with a wonderfully flexible voice and a tremendous range. The choir is singing again to-night and Wednesday.

Daily Express

June 22nd
1914

WEEK-END CONCERTS.

**THE BARCELONA CHOIR AT THE
ALBERT HALL.**

The Orfeo Catalá, of Barcelona, the ladies dressed in white lace mantillas and the men in ordinary evening dress, made their first appearance at the Albert Hall on Saturday afternoon, and by their wonderful singing scored immediate and lasting success.

Besides singing many beautiful Spanish part songs, such as "The death of a choir-boy," where the basses vividly imitate the tolling of a bell, and "The Siesta," they also very effectively accompanied Senora Barrientos, the well-known soprano, by means of subdued humming, and thus displayed remarkable command of expression. Princess Henry of Battenberg was present.

Standard June 22nd 1914

"ORFEO CATALA."

With all the foreign musical literature that is now flooding our concert halls and opera houses, it is strange that Spain—the land of serenade, dance, and song—is not more fully represented. Thanks, however, to the "Orfeo Catala" of Barcelona we shall now be enabled to make a closer acquaintance with Spanish choral music heard at its best, for the choir has been enterprising enough to visit this country with the object of giving three concerts, the first of which took place on Saturday at the Albert Hall. The performance was an unusually good one. The quality of tone is peculiar in being nasal rather than resonant. This, however, is well suited to the choir's methods, seeing that most of their efforts were confined to humming, especially when accompanying the soloist. Nearly every number on the programme was of a melancholy nature, but each contained a rare beauty and charm of its own. Admirable vocal control was displayed throughout the concert, to prove which it is only needful to mention the humming accompaniment in "The Nightingale" and "The Song of Birds," the languorous character of "The Siesta," and "The Death of the Choir Boy," where a particularly good impression of a tolling bell was given by the basses striking a low note at odd intervals. Maria Barrientos was the vocalist. Her soprano voice is of a remarkably sweet and rare quality, and, like the choir, she was at her best when singing "mezza voce." Señor Don Lluís Millet conducted skilfully and with every attention toward legitimate expression.

Later on Señor Don Joan Manén gave a musicianly reading of the Mendelssohn violin concerto, accompanied by the New Symphony Orchestra. Among the audience was Princess Henry of Battenberg, who was present in the royal box.

Daily Mail June 22nd 1914

SINGERS IN MANTILLAS.

**SPANISH CHOIR'S FIRST CONCERT
IN LONDON.**

The Barcelona Choral Society, the "Orfeo Catala," gave the first of its concerts at Albert Hall on Saturday afternoon, the women adorned with white mantillas and the men in evening dress. The enterprise of this famous body of singers in coming so far, as well as their merits, ensured a sympathetic hearing. Under their gifted conductor, Señor Lluís Millet, they sang a variety of music, but the opening bars of the opening piece—the society's "hymn"—straightway and unambiguously gave us the measure of their qualities and peculiarities.

Afterwards came a set of Catalan folk-songs, mostly charming, but one or two arranged with an aim at *ad captandum* effect. Then some modern Spanish pieces, a plaintive "Eternal Elegy" by Granados among them. A compliment to English art was paid by the appearance in the programme of that celebrated early essay in contrapuntal style "Summer is icumen in," and the programme wound up with Bach's tremendous motet, "Sing to the Lord." The technique of these Spanish singers proved highly developed; they sang with a peculiar eagerness and rhythmic emphasis. The sopranos' peculiar nasal tone was in most striking divergence from English notions of choral tone, but throughout the choir there was a slightly rasping quality which, far from disagreeable, had indeed appropriate effect in some of the Spanish music with its semi-Oriental feeling. The soloist, Mme. Maria Barrientos, had the sweetest of soprano voices. Señor Manén, well known in London already, played the violin.

Morning Advertiser

June 22nd 1914

ALBERT HALL.

AN IMPORTANT APPEARANCE.

In England one is apt to ignore the existence of those distinguished singers who have seldom, if ever, sung in London. Opera-goers glibly allude to the exploits of Scotti and Sammarco, because they are so frequently afforded the opportunity of hearing these two performers; but Battistini, a baritone whose "bel canto" touches perfection, is little more than a name to some of them—great though his artistic success was when he sang here a few years ago. Everybody talks about Tetrizzini's trills, Melba's "fioriture," and Hempel's vocal agility, owing to the fact that all three goddesses of song have recently been heard in London, but several artists of the first rank, amongst whom is the wholly admirable Alice Verlet, whose rendering of "Caro nome" and of the air from "Le Perle du Brésil" leaves her unrivalled, are not always taken into account by musical persons when discussing contemporary performers. Nor was much known of Senora Barrientos prior to her success at the Albert Hall on Saturday afternoon, when the Spanish soprano's rendering of that exacting show-piece, the "Mad Scene" from "Hamlet," proved that as a "coloratura" singer she need fear no competition. The neatness of Senora Barrientos's runs, the smoothness of her turns, the artist's ability to sustain the shake, the certainty of her attack, and the distinction and authority with which she invested every line of the music stamp the newcomer, who has enchanted Continental audiences for some years past, as a singer of the first magnitude. The occasion also served to introduce the Orfeo Català, a choir which has done much to make Barcelona (a most critical musical centre) famous, Senor Joan Manén—a violinist whose tone and technique are unsurpassed—having been the remaining attraction.

Daily Telegraph June 23rd 1914

SPANISH CHOIR.

REMARKABLE CATALAN MUSIC.

For its second concert, which took place in the Albert Hall last night, the famous Orfeo Català of Barcelona designed a programme of unusual interest to those who care for fine music finely sung. First of all there was the society's own Hymn, composed by Lluís Millet; this is described as a sort of invocation to "the ideals of art and country," which is the spirit of the Orfeo Català. Then came a wonderful group of Catalan popular songs; then a Catalan dance, entitled "Camprodon," played by an original popular Catalan orchestra; then Richard Strauss's Hymn for sixteen voices in two choirs—the first of four voices and the second of twelve; then a short violin recital by that accomplished artist, Don Joan Manén; and finally a short group of choral pieces—the conductor's "Prayer to our Lady of Help," a motet for four voices—"O magnum mysterium"—by Victoria, 1540-1608), and the "Credo" from Palestrina's Mass, "Papa Marcelli."

How the choral side of this splendid programme was performed only those who have heard this extraordinarily well-disciplined, well-balanced, and high-spirited body of singers can realise. As we pointed out yesterday, its work is comparable to the best of our Northern choirs, but comparable only in the perfect finish of its technique—its style being its very own, and a peculiar, but not at all unpleasant, nasal tone in singing "forte" passages; while in that finish there is no suspicion of the self-consciousness which is so directly the result of our own competition festivals. The notes of pathos and humour, praise and jubilation, were each suggested in simple and straightforward terms—but always in terms of the highest art. The exquisite Cradle Song, with one prominent soprano voice (the singer's name was not given), had to be repeated; likewise a humorous song in five parts arranged by the composer, Pujol. The "reedy" combination of the little Catalan orchestra is like nothing London concert-goers ever hear. The scale is not our "tempered" one, to begin with, and the first few notes of shrill piccolo and the very small drum ("tapped" by the same player) which herald the dance have a bizarre but exhilarating effect. Music such as this one may hear only in Barcelona and on the slopes of the Eastern Pyrenees. Perhaps on Wednesday we may be permitted to hear a little more.

Standard June 23rd 1914

ORFEO CATALA.

In spite of the meagre audience, there was no lack of enthusiasm at the Albert Hall last night when the "Orfeo Català" of Barcelona gave their second concert. Spanish part songs again took up the greater part of the programme, such as two Christmas songs and a cradle song, and very beautifully were they sung. It was not the choral singing that we understand, however, made up of broad, sweeping phrases, for Spanish choral music is too subile and too ingenious for that. It is, indeed, this remarkable subtlety of effect, allied to an admirable command of expression, that has brought this fine choir success and stamped their performance here with such a favourable impression.

Another particularly attractive number given last night was the Catalan popular dance "Camprodon," performed by the Catalan Orchestra of ten players. The native instruments used are a miniature kettledrum, brass and wood wind, the last being not unlike enlarged clarinets. The tone may be raucous and reedy, and the whole effect somewhat suggestive of bagpipes, but what with the fascinating lilt of the melody and splendid swing of the rhythms employed, the results obtained were extremely exhilarating and easily secured an encore. A word of praise is due to the young vocalist who sang the solo part in the "Cradle Song" with much purity of tone and deep expression.

Athenaeum June 20th 1914

THE Orfeo Català is making its appearance at the Albert Hall next Wednesday. The special aim of this choral society from Barcelona is to perform popular, also sacred music. Its conductor is Señor Lluís Millet, by whom it was founded in 1891. The number of members is at present four hundred.

American Register June 21st 1914

Evening News June 22nd
1914

SPANISH CHORAL SOCIETY IN LONDON.

The Albert Hall has been taken up for a series of three concerts by the Spanish choral society, the "Orfeocatala," of Barcelona, which is claimed to be the largest permanent choir on the continent. The Orfeo Catala has the direct support of Their Majesties, the King and Queen of Spain, and this will be the first time that the society, which has already made itself very popular not only in Spain, but in France, Italy, Germany and other countries, makes an appearance in England. The first of the three concerts took place yesterday (Saturday), and the others will take place on Monday and Wednesday next. The choir will be conducted by Senor Don Lluís Millet, who has had the privilege of conducting before almost all the crowned heads of Europe.



SENORA BARRIENTOS,
the famous Spanish soprano who is singing to-night at the Albert Hall.

Daily Telegraph June 23rd
1914

The Orfeo Catala, which gives its final concert to-morrow night, is a society of musicians in the right sense of the term. It is recruited from the workers, who after their day's labour turn to song for their refreshment; and the "point" of the society is to revive the popular and religious music of their country and to share in the renaissance in Catalonia of life, political, social, literary, artistic, and scientific. To those whose horizon is not bounded by the Channel it has long been known that this renaissance is in being, not merely a thing talked about. Moreover, it seems clear that it is sincere, for many will recollect that last year a great attempt was made by Mr. Arbos to bring to London the Orquesta Sinfonica de Madrid, an attempt that failed from the usual cause—insufficiency of funds and inability to collect them. The Orfeo Catala, on the other hand, has been more fortunate, for in its own province of Catala it has obtained the necessary support from private sources—a proof of sincerity.

Evening Standard June 23rd
1914

CONCERT PLATFORM.

"ORFEO CATALA" AT ALBERT
HALL.

SPANISH MUSIC.

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Newcastle Wkly Chronicle

June 20th 1914

A Spanish Choir in London.

A famous Spanish choir, "Orfeo Catala," will appear in London on June 20, 22, and 24. It comprises 260 men, women, and children, under the direction of the founder, Don Louis Millet. Senor Pablo Casals and Dona Maria Barrientos will be associated with the choir in this their first appearance in London. They propose to give two concerts in Paris on their way to London. The programmes of the three concerts contain, besides Catalan songs and other Spanish music, Bach's "Singet dem Herrn" (June 20), Richard Strauss's Hymn for two choirs and the "Credo" of Palestrina's Missa Papae Marcelli (June 22), and Handel's Ode for St. Cecilia's Day.

Western Daily Press

June 22nd
1914

England is to be visited by the Orfeo Catala of Barcelona, a choral society which claims to be the largest permanent choir in Europe. They are to appear at three concerts in the Albert Hall, under the conductorship of Senor Don Lluís Millet. The famous Spanish soprano, Senora Da Maria Barrientos, and the violinist, Senor Don Joan Manen, will take part in the concerts.

Glasgow Herald June 22nd
1914

A SPANISH CHOIR.

The Orfeo Catala, a famous choir from Barcelona, gave the first of three concerts at the Albert Hall yesterday afternoon. It is not a large choir from a British standpoint, but it is bigger than the madrigal choirs of the North of England. The whole effect of the voices has a character of its own, due, perhaps, to its employment of boy singers. Also the curious nasal production gave the quality of tone a distinction of its own. The programme, which consisted mainly of folk songs with strongly defined rhythm, did not call for an exhibition of the higher qualities of choral singing, but the songs were sung with such energy and picturesqueness that they gave a London audience a new musical sensation. Señor Millet, the conductor, may be proud of the perfection to which he has raised the singing of his choir. Señora Maria Barrieulos, a soprano gifted with a pretty voice, and Señor Manen, a violinist of talent who is not unknown to London, also performed at this concert.