

The Musical World from 1836 to 1865

The preeminent nineteenth-century British music journal, *The Musical World; a Weekly Record of Musical Science, Literature, and Intelligence*, was published weekly in London from 18 March 1836 to 24 January 1891.¹ This RIPM publication deals with the journal from its inception to 30 December 1865. For many years, and particularly during the period represented by the present publication, the journal was without rival in Great Britain, and for this reason played an important role in the progress of music in the English-speaking world, both in the British Isles, North America and Australasia.²

Throughout *The Musical World's* remarkable publication run only one issue failed to appear, that of 17 April 1845. From its inception until 8 January 1846 the journal was published on Thursdays; from 17 January 1846 until its demise (24 January 1891), on Saturdays.⁴ The number of pages in each issue varies somewhat during the first decade of publication. From 1836 through 1842 issues contain sixteen pages, while during the first half of 1843 they contain either six, eight or twelve pages. For the remainder of 1843 and for most of 1844 each issue contains eight pages. In 1845 the number increases to twelve pages and later to sixteen. Thereafter the sixteen-page format is employed with minor exceptions. The journal's dimensions from 18 March 1836 to 30 December 1841 are that of a pocket book (small octavo), in which the pages are laid out in single columns. In 1838 the size changes to large octavo, and, in 1842 to quarto. Accompanying the latter increase in dimensions is a shift from a single-column format to that of three columns which continues until 1844. Thereafter a two-column format is employed to 1865.⁵

¹The title was expanded in 1840 to read: *The Musical World; a Magazine of Essays, Critical and Practical, and Weekly Record of Musical Science, Literature, and Intelligence*. In 1841 the title read *The Musical World; a Journal and Record of Science, Criticism, Literature, & Intelligence, Connected with the Art*. In 1843, the title on the masthead of individual issues was reduced to *The Musical World*. The title page of the index, however, continued to give the full title: *The Musical World; a Journal of Music, Literature, the Drama, Fine Arts, and Criticism, and Complete Record of the Theatres and the Concert Room*.

²The well-known monthly *The Musical Times*, published from 1844 to the present day was primarily dedicated at this time to the dissemination of supplements of vocal music—simple church music and part-songs—all publications of the J. Alfred Novello firm. For this reason, it offered little or no competition to *The Musical World* until Henry C. Lunn was appointed editor of *The Musical Times* in 1863.

³Resulting from the change of editor, the omission was corrected by supplying the "lost" number of pages through the publication of two "double issues"—one on 24 April 1845 (vol. 20, nos. 15-16) and the other on 1 May 1845 (vol. 20, nos. 17-18)—and a single issue on 22 May 1845 (vol. 20, no. 21), enlarged from twelve to sixteen pages.

⁴See *The Musical World*, vol. 21, no. 3 (17 January 1846): 21.

⁵J. A. Fuller Maitland, "Musical Periodicals," *A Dictionary of Music and Musicians*, George Grove, ed. (London: Macmillan and Co., Limited, 1898) 2: 427.

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This RIPM publication deals with fifty-two volumes containing 1,554 issues.⁶ Almost all years consist of fifty-two issues; the exceptions, namely, 1848, 1853, 1859 and 1864 comprise fifty-three issues owing to the number of Saturdays in these years.⁷ The pages of each volume are numbered consecutively beginning with one.⁸

In the first two years of publication each volume includes an illustrated supplement in the form of a biographical sketch with a related portrait lithograph. The subjects of these supplements are the instrumentalists Robert Lindley, Domenico Dragonetti, and Thomas Harper; the singers Clara Novello and Maria Malibran; and the composers Felix Mendelssohn-Bartholdy and Sigismund Thalberg. The last such supplement which appeared in 1838 studies the history and organization of the Chapel Royal (with an illustration of the interior).

The editors distribute music supplements in only a single year, 1846 (between 28 February and 12 September). These comprise thirty-two compositions by leading contemporary composers—Ignace Moscheles, Adolf Henselt, Frederic Chopin, Giacomo Meyerbeer, William Sterndale Bennett, George Onslow, J. L. Dussek, and G. A. Macfarren—for pianoforte solo, voice with pianoforte accompaniment, and string quartet. The Romance for voice and pianoforte by Dussek and Meyerbeer's song "The Fishermaid" are advertised as "never before published."⁹ Based on their independent pagination, the music supplements were intended for binding as a separate album.¹⁰ In the microfilm used for the present publication, the music supplements appear following vol. 21, no. 52 (26 December 1846).¹¹

Founded by the well-known music publisher J. Alfred Novello, the journal was published by a number of different firms during its long career.¹² Originally the editorship was held by Novello's friend the well-known littérateur Charles Cowden Clarke. Evidence in the journal, however, suggests that this function was probably performed in large part by Henry John Gauntlett (1805-76), an important organist and authority on church music.¹³ The journal was reorganized in 1838 with the appointment of the music critic of the *Atlas*, possibly Edward

⁶Years of publication are divided into volumes in the following manner: vols. 1-3 (1836); vol. 4 (1836-37); vols. 5-7 (1837); vols. 8-10 (1838). The years 1839 through 1841 contain two volumes each (vols. 11-16). From 1842 to 1865 each year comprises a single volume. Volume numbers are given in Roman numerals until 1843 when they are replaced with Arabic numerals. Arabic numerals replace Roman numerals for issue numbers from 1844.

⁷ See *The Musical World*, vol. 21, no. 3 (17 January 1846): 21.

⁸The few misnumbered pages are corrected in brackets in the page number column of the Catalogue.

⁹ See *The Musical World*, music supplements to vol. 21 (1846): 21-23, and 25-27.

¹⁰The music supplements are paginated consecutively from eight through ninety-six.

¹¹A microfilm copy of the journal published by UMI was used to prepare these RIPM volumes. The missing sections in this microfilm were supplied by examining copies of the journal at the Library of Congress.

¹²For a list of publishers see [Imogen Fellinger], "Periodicals," *The New Grove Dictionary of Music and Musicians*, Stanley Sadie, ed. (London: Macmillan, 1980) 14: 485.

¹³See *The Musical World*, new series, vol. 3, no. 50 (13 December 1838): 324, for a reference to Gauntlett's role as editor.

Holmes (1797-1859), as editor.¹⁴ George Macfarren (1788-1843), the father of the eminent English composer, theorist, and writer on music George Alexander Macfarren (1813-87), assumed the role of editor in April 1839.¹⁵ From 1840, the elder Macfarren was assisted by theorist Alfred Day (1810-49), who wrote on new music for the journal. This arrangement, however, was dissolved owing to Macfarren's dissatisfaction with the "laconical bitterness" of Day's criticism; James William Davison (1813-85) was appointed in his stead.¹⁶ In 1844, Davison assumed half proprietorship of the journal,¹⁷ and became its editor,¹⁸ a position he held until his death. In 1846 Desmond Ryan (1816-88) joined him as "sub-editor" and contributor.¹⁹

Charles Cowden Clarke, the first editor, was a bookseller and publisher with strong connections to London's literary world.²⁰ His acquaintances included Keats, Shelley, and Dickens. Clarke's connection with professional musicians was fostered through his marriage to Mary Novello, daughter of the organist and singer Vincent Novello.²¹ While seven of Clarke's poems appear in the journal (1836), there is no evidence that he contributed articles about music. It is likely his role as editor of *The Musical World* was limited to supervision and production, and to the selection of literary items for publication.

Henry John Gauntlett, the music or assistant editor, was trained as a lawyer, but his true vocation was that of organist.²² He served at a number of important metropolitan churches—including St. Olave's (Southwark), Christ Church (Newgate Street), and Union Chapel (Islington)—was organist for the performance of *Elijah* at Birmingham under Mendelssohn's direction, and was responsible for the introduction of the C compass organ into England. An authority on English church music and psalmody, Gauntlett contributed at least ten major articles to *The Musical World* during his editorship; these include studies of the

¹⁴An announcement concerning the reorganization of the journal is given in vol. 7, no. 94 (29 December 1837): 256. A prospectus by the new editor is found in no. 95 - new series, no. 1 (5 January 1838): 1-2.

¹⁵*The Musical World*, vol. 4, no. 69 (25 April 1839): 268. For his connection with musical activities, see Robin Humphrey Legge, "Macfarren, George" in *The Dictionary of National Biography*, Leslie Stephen and Sidney Lee, eds. (London: Oxford University Press, 1959-60), 12: 521-22.

¹⁶See Patricia Collins Jones, "Day, Alfred," *The New Grove Dictionary of Music and Musicians*, 5: 286-87.

¹⁷*The Musical World*, vol. 19, no. 43 (24 October 1844): 347.

¹⁸*Ibid.*, vol. 21, no. 1 (1 January 1846): 1.

¹⁹James D. Brown and Stephen S. Stratton, *British Musical Biography: a Dictionary of Musical Artists, Authors and Composers, Born in Britain audits Colonies* (London: William Reeves, 1897; reprint, New York: Da Capo Press, 1971): 358. There is little evidence of Ryan's contribution to the journal, but his role as "sub-editor" is made clear in Henry Davison, *From Mendelssohn to Wagner: Being the Memoirs of J. W. Davison, Forty Years the Music Critic of "The Times"* (London: William Reeves, 1912): 277-79.

²⁰Ian Ousby, ed., *The Cambridge Guide to Literature in English* (Cambridge: Cambridge University Press, 1992): 195.

²¹Mary Cowden Clarke was editor of Novello's *The Musical Times* from 1853 until 1856.

²²Nicholas Temperley in "Gauntlett, Henry John," *The New Grove Dictionary of Music and Musicians*, 7: 190, corroborates Gauntlett's role as editor of *The Musical World*. See also the obituary in *The Musical Times*, vol. 17, no. 397 (1 March 1876): 396.

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music of Bach and Beethoven, English church music, psalmody in England, and the oratorios by Spohr and Häser. Moreover, as editors Clarke and Gauntlett solicited scholarly articles by many eminent British writers including Samuel Wesley, Edward Hodges, George Hogarth, Cipriani Potter, Joseph Warren, John Ella, and Egerton Webbe.

From 1836 to 1838, the journal was arranged in the following order: one or more leading articles; reviews of concerts and opera in London, and published music; one or more miscellaneous columns including reviews of metropolitan and provincial concerts; original correspondence; poetry; lists of forthcoming concerts and operas in London; and, advertisements. Toward the end of this period, two new columns are introduced: one reviewing provincial concerts, the other entitled "Chit-Chat from the Continent."

The journal's 11 October 1838 issue announces that the "former editorial connection [is] dissolved" and that the principal departments are "placed under the superintendence of the original writer of musical articles in the *Atlas*."²³ It is difficult to identify the unnamed newly-appointed editor but it is likely Edward Holmes, an intimate of both Charles Cowden Clarke and members of the Novello family.²⁴ An organist and pianoforte teacher, Holmes contributed highly-regarded articles on music to *Fraser's Magazine* and *The Spectator*. Among his important books are *A Ramble Among the Musicians of Germany* (1828) and *The Life of Mozart* (1845).²⁵ During Holmes's editorship the journal's format and content undergo several changes; articles about church music, psalmody, and music theory decrease while letters to the editor increase. At the same time review sections treating published music, concerts, and opera are expanded, and a new column focusing on reviews of legitimate theatre productions is introduced.²⁶

The sale of *The Musical World* in 1839 to interests other than the Novello family gradually brought about a number of significant changes in format and content.²⁷ The new proprietors published an address to the public on 3 January 1839 outlining the fourteen departments or sections of the journal.²⁸ Although the usual sections of leading articles and reviews are retained, a certain change of emphasis is apparent. At the outset of each issue is an editorial on pertinent questions: the importance of instrumental music; the improvement of church music; the activities of the major British musical institutions; native composers and their compositions; and ancient music. Moreover, the editorial sometimes deals with the opinions of continental writers such as Ferdinand Ries and F. G. Wegeler on Beethoven, Jules Maurel

²³*The Musical World*, vol. 10, no. 135 (11 October 1838): 77.

²⁴John Warrack, "Holmes, Edward," *The New Grove Dictionary of Music and Musicians*, 8: 656-57.

²⁵For an examination of Holmes's musical writings, see E. D. Mackerness, "Edward Holmes (1797-1859)," *Music and Letters* 45 (1964): 213-25.

²⁶Reviews of theatrical productions in London are found throughout the journal's long run.

²⁷The royal arms incorporated in the title masthead were removed at the outset of 1839; see, *The Musical World*, vol. 11, no. 147 (3 January 1839): 5-6.

²⁸*The Musical World*, vol. 11, no. 147 (3 January 1839): 1-5.

on Mozart, and Mme de Staël on German music. Often the editorial also addresses serious issues affecting daily musical life in Britain, including the failure of native opera, problems afflicting musical institutions, and the progress and politics of musical education. Biographies of performers and composers are featured with some emphasis on seventeenth- and eighteenth-century musicians. Correspondence, occasionally of exceptional interest as letters tend to deal with major issues of British musical life, appears in a single section. Regular reviews of published music and performances, and more general sections—such as lists of new publications, and answers to correspondents' queries—follow. New English operas are promoted through reports on their composition and rehearsal, summaries of their dramatic and musical situations, and extensive reviews of opening night and subsequent performances. During this period some of the most influential composer-performers visited the British Isles (Liszt, Thalberg, Jules Benedict); their concerts and publications are treated in detail. Advertisements are limited to the final page of each issue. Apart from the borrowed contributions of continental writers and the letters to the editor, most articles are unsigned.

George Macfarren became the editor and proprietor in 1841, editing the journal until his sudden death on 24 April 1843. Not a musician by profession he was nevertheless deeply involved with music making. Macfarren made no substantial changes to the journal apart from joining the performance review sections together under a single unit headed "Musical Intelligence." During his tenure important series of articles include an English translation of J. N. Forkel's *Life of Johann Sebastian Bach*, fragments of Carl Maria von Weber's writings,²⁹ Edward F. Rimbault's papers on ancient musical manuscripts and seventeenth-century dramatic music, and Henry J. Bannister's "Domestic music for the wealthy." Shorter contributions include John Sullivan Dwight on sacred and secular music, fragments of Schumann's writings, and selected correspondence of Haydn and Mozart. In 1842, a new series of analytical studies entitled "The Estimator" was introduced with articles by G. A. Macfarren, John Thomson, and J. W. Davison, but was soon discontinued without comment.

James William Davison (1813-85) was the son of James Davison and the actress Maria Rebecca Duncan, from whom he received initial lessons in music. After preliminary general education at University College School, he studied pianoforte with W. H. Holmes and composition with George Alexander Macfarren at the Royal Academy of Music. Davison's youthful compositions include an overture, songs, and pianoforte pieces, some of which were published and reviewed. Nevertheless, he abandoned performance and composition, and turned to music criticism. Initially writing for the *Musical Magazine and Dramatic and Musical Review* he later served as editor of *The Musical Examiner*, a short-lived contemporary of *The Musical World*.³⁰ Upon Alfred Day's dismissal from the staff of *The Musical World*, Davison took over Day's duties, and eventually became editor and proprietor after George Macfarren's death in 1843. Once established as an important figure in British criti-

²⁹Called "Tonkünstlers Leben, eine Arabeske" in *The Musical World*. See vol. 15, no. 265, new series vol. 8, no. 172 (22 April 1841): 259-60.

³⁰*The Musical Examiner* (1842-44) has already been treated in the RIPM series (1992).

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cism, Davison began to write for other publications including the *Saturday Review*, *The Graphic*, and the *Pall Mall Gazette*, and eventually contributed to the first edition of George Grove's *A Dictionary of Music and Musicians*. In addition, at some point between 1846 and 1848 he assumed the prestigious post of music critic for *The Times* (until 1879).³¹

Although he occupied a position of great and singular importance in British criticism during the 1843-1865 period Davison should not be considered a writer or thinker on the level of Schumann, Berlioz, Fétis, or his contemporary and rival Henry F. Chorley.³² While Davison's writing is dry (yet somewhat lively), it is not given to philosophical thinking, technical analysis, or even humorous descriptions of the music and performers he heard. On the other hand, he is known to have had an enormous grasp of both musical history and contemporary musical life.³³ Allied to this is a doggedness of purpose that fostered scrutiny of the many weaknesses and strengths of British musical activities. However, limitations of personal taste had a rather derogatory effect on the opinions he put forth. Davison was irrationally committed to the traditional German compositional approach, seeing the true legacy of Mozart, Haydn and Beethoven, as belonging only to Mendelssohn, Spohr, and Sterndale Bennett. It is thought that the unusually high esteem afforded Mendelssohn in nineteenth-century Britain is, in part, attributable to Davison's crusade on the composer's behalf.³⁴ In the same way, Davison focuses great attention and unstinting praise on Sterndale Bennett, whose varied career and popularity suffered from visible indifference on the part of professional musicians and the public. Despite these idiosyncrasies of critical judgment, Davison was aware of the genius of Berlioz, and took every opportunity to promote those of his compositions which did receive public performance in England and on the continent. More difficult to comprehend are the critic's negative reactions to Schumann's music and resistance to Schubert's compositions which had gradually come to light in England owing to the efforts of George Grove.³⁵ The Italian opera tradition as exemplified by the works of Rossini, Bellini, and Donizetti is afforded high praise and becomes the platform for Davison's judgment of subsequent works. While Meyerbeer is held to be a great genius, Verdi's music is viewed as an abomination; a great scandal in fact results from the lack of attention paid to the premiere in London of *I Masnadieri* (1847). Only the public's acceptance of Verdi's middle operas (*Rigoletto*, *La Traviata*, *Il Trovatore*) forced Davison to abandon, albeit reluctantly, his negative opinions. Wagner's theories and music were, of course, fundamentally an anathema to Davison, but he was seldom called upon to pass judgment on the music, as there were few

³¹William Barclay Squire comments, "[f]or many years Davison wielded almost despotic sway as a critic." See "Davison, James William" in *The Dictionary of National Biography*, 4: 627.

³²The field of music journalism was virtually without competition for Davison until the appointment of Henry C. Lunn as editor of *The Musical Times* in 1863.

³³For a detailed examination of Davison's appearance, personality and critical powers, see Joseph Bennett, "Some Recollections. IX. Critics I Have Known," in *The Musical Times*, vol. 40, no. 676 (1899): 381-84.

³⁴See William Barclay Squire, "Davison, James William" in *The Dictionary of National Biography*, 4: 627.

³⁵Davison did not review the British première of Schubert's Symphony in C performed in April 1856 at the Crystal Palace under Augustus Manns. See comments on this omission in "Schubert's Music in England," *The Musical Times*, vol. 38, no. 648 (1897): 83-84.

British performances of Wagner's works before the mid 1870s. But if Wagner was not heard, he was read, and *The Musical World* reprinted in English translation vast amounts of the composer's prose including *Opera and Drama*, and the libretto of *Lohengrin*.

The layout of the journal remained unchanged until 4 February 1854, when Davison adopted a plan employed by John Sullivan Dwight in the American periodical *Dwight's Journal of Music* (1852-1881). The new format divides each issue into two sections. The first, headed with the journal's title and publication information, contains important articles and reviews of major musical productions. The second, headed with a repetition of the journal's title and publication date, often contains an important (though unsigned) article or editorial by Davison, or republication (at times in English translation) of articles of major importance from the European, British or American press. Thereafter follow extensive review sections treating new publications, concerts and opera performances (in London, the provinces and abroad), articles and news about theatres, one or more miscellaneous sections, notices of forthcoming events, poetry, and advertisements. Original correspondence is found in either part.

The topics of major articles published in *The Musical World* are unusually wide ranging and cover issues about musical performance, history and theory. While the journal focuses on issues affecting the progress of music in Britain it also treats music on the continent and in America. Regularly encountered are biographical sketches of leading British and foreign musicians, histories and annual reports of institutions such as the Philharmonic Society, the Society of British Musicians, the New Philharmonic Society, the Sacred Harmonic Society, the provincial festivals of Worcester, Gloucester, Hereford, Leeds and Birmingham, and many other institutions of greater and lesser importance. The prospectuses of the major opera houses, the forthcoming festivals, and concert series such as the Wednesday Evening Concerts and the Monday Popular Concerts appear without fail. Of particular interest are the many summaries of the dramatic and musical situations of new operas, oratorios, and cantatas written specifically for the performing institutions. Instrumental works are generally described in a form of elementary narrative and analysis. Controversial questions—concerning standard pitch and acoustics, the construction of organs and their placement in cathedrals and churches, and the conflict between traditional Anglican chant, Gregorian chant and congregational hymnody—are often treated both in original correspondence and in articles. The many issues related to the everyday business and finance of the British musical world are reported upon in detail. These include the management of theatres, music publishing, performers' fees, and governmental support of the Established Church.

Considerable space is devoted to reviews. Davison's articles on the operatic repertory are most interesting; and particularly so when he analyzes in depth the interpretations of leading singers, and supplies abundant historical documentation concerning the genesis and provenance of works reviewed. The great span of time Davison reviewed productions at Her Majesty's Theatre, the Royal Italian Opera (Covent Garden) and the Theatre Royal (Drury Lane) permitted him to compare the original London casts with those that followed. For

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example, in an 1862 review of Therèse Tietjens' performance of the title role in Bellini's *Norma*, Davison recalled performances of the same role interpreted by Jenny Lind, Giulia Grisi, Sophie Cruvelli, and many other sopranos who sang the part in London. Similar treatment is given in numerous instances. In addition to reviewing the operas heard in the main London theatres (and performed in Italian regardless of their original language), Davison also reports extensively on seasons offered by other entrepreneurs, and on touring companies which visited provincial cities. Reviews of many European productions of operas later performed in London are reprinted. The Parisian premieres of important grand operas of Meyerbeer (*Le Prophète* in 1849 and *L'Africaine* in 1865), and works by Auber, Gounod, and Thomas receive particular attention. Davison's interest in opera is further revealed by his consuming idolization of the leading European, English, and American opera singers who performed during the London spring and summer seasons.

The vicissitudes of English opera performed by English singers is a topic of exceptional interest throughout many years. Each new work by Balfe, William Vincent Wallace, Edward James Loder, and other composers receives detailed analysis and somewhat partisan review. Of particular interest are the several schemes to finance full-fledged English opera companies in London for a winter season, and the great efforts of the singers and managers Louisa Pyne and William Harrison who worked diligently in this regard. English opera, performed by English singers, was well received in the United States, and Davison was zealous to reproduce many American reviews reflecting this.

During the London summer and winter musical seasons hundreds of concerts were presented, and many are reported on in *The Musical World*. Important concerts given by institutions such as the Philharmonic Society, the New Philharmonic Society, and the Orchestral Union receive lengthy reviews often discussing new compositions and performers. The problems which beset the management and conductorship of the Philharmonic Society are openly discussed, and concerts under the direction of new conductors (including Wagner and Berlioz) are considered in depth. In the course of almost thirty years, many mixed genre concerts were given in London and other British centers; in the Catalogue these are referred to as "vocal and instrumental," calling attention to the nineteenth-century tradition of featuring many artists at the same concert. Generally only one or two performers are discussed in any depth in these reviews; the many other performers are only identified along with the compositions they performed.

The promenade concerts (Jullien, Musard, and Alfred Mellon) which are important to the development of public music appreciation are described in detail, as are the annual monster concerts of Luigi Arditi and Julius Benedict. Davison also provides the reader with an historical recounting of the rise of the solo pianoforte recital in his reviews of innovative concerts given by Leopold de Meyer, Emanuel Aguilar, Charles Hallé, and Arabella Goddard. These featured performances of all of Beethoven's pianoforte sonatas and the major keyboard works of Schubert, as well as compositions by Liszt, Chopin, Thalberg, and Stephen Heller.

Attempts to establish series of concerts such as the Wednesday Evening Concerts (1853-54), and the Saturday Concerts of orchestral music at the Crystal Palace are treated with interest. But Davison's greatest support is given to Arthur Chappell's Monday Popular Concerts, established at St. James's Hall in 1859, and featuring, among many others, artists such as Joseph Joachim, Clara Schumann, Charles Hallé, Arabella Goddard, and Sims Reeves. The journal's publications of prospectuses, reviews, and retrospective studies of this important series are most instructive with respect to the development of musical taste in England. The journal, however, is not entirely focused on London activities, for the growing concert life in provincial cities such as Liverpool, Manchester, Birmingham, and Leeds is also described in reports from local correspondents.

In addition to mixed genre concerts and recitals, there were a number of important chamber music concerts in London and some provincial cities. Davison reviews these activities while discussing the public's assimilation of this repertory. Of great interest is the Beethoven Quartet Society (1845 to 1857) which offered performances of the complete Beethoven string quartet cycle, as well as many works by Haydn, Mozart and Mendelssohn. Davison is generous in his attention to the Quartet's performances.

Provincial musical life was greatly enhanced by the music festivals held both in cathedrals (Worcester, Gloucester, and Hereford) and in newly-built concert halls (Liverpool and Birmingham). These events preserved the British tradition of choral music, for each festival featured one or more major oratorios by Handel, Haydn, Spohr, and Mendelssohn, as well as new oratorios and cantatas by British composers such as Sterndale Bennett, Henry Gadsby, Henry Smart, G. A. Macfarren, and John Francis Barrett. The works were performed by a core group of English singers which traveled throughout the country participating in such events, and many of the leading foreign opera singers who were heard in the provinces for the first time. Davison offers thorough reports on each festival referring to their histories, the activities of their directors and stewards, their orchestral and choral personnel, and their rosters of artists. For the new and unfamiliar works Davison provides descriptive commentaries concerning their dramatic and musical content. The clergy opposed the performance of oratorios in cathedrals, an opposition which led to bitter controversy sometimes supported by leading members of British society. Many correspondents aired their views on this thorny subject in the pages of *The Musical World*.

Reviews of published music and books are instructive in the early years of publication, but less so as the years pass. In many cases the later reviews consist of little more than a line or two of commonplace descriptive comment. Moreover, the music under discussion tends to be popular ballroom dances and sentimental songs of the Victorian age; rarely are the major works encountered in these reviews. It is entirely possible that the interests of certain powerful publishing firms bore on the selection of works for review.

Of great significance are the letters to the editor on many important, even controversial topics affecting music in Britain. Once an important issue is raised, interested and opinion-

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ated correspondents counter with expressions of their own point of view. The editor's printed responses attempt to contain the issues within reasonable boundaries. On occasion, however, the discussion becomes so heated that libelous accusations concerning knowledge and competence are hurled from correspondent to correspondent. In cases of protracted and insoluble disagreements, the editor is forced to suspend further publication of letters unless submitted as paid advertisements. Letters to the editor are found under the headings "Correspondence" and "Original Correspondence."

Among the many regular correspondents, George French Flowers (1811-72), active as a musician and writer between 1839 and 1852, deserves mention. Flowers raised the ire of British theorists and composers by proposing the establishment of a Contrapuntist's Society, with membership requiring composition of a fugue of "not less than 150 measures, the subject to be heard in every bar . . . with no serious violations of the art of counterpoint."³⁶ The response was indignant and a savage interchange of letters followed. The irrepressible Flowers, however, went on to make many other similar proposals on diverse topics and even launched an unsavory attack on Henry F. Chorley of the *Athenæum*.³⁷ Flowers's activities climaxed with his physical expulsion from the premises of the Reunion des arts (a musical club) in 1853 by the London pianist George Frederick Kiallmark. The unfortunate event was of course discussed in the journal.³⁸

The authors of the vast majority of articles written for *The Musical World* are not identified. Most however are by Davison. Writing in 1859 he explains that unlike the French system of signatures, London writers remain anonymous owing to regulations which gave protection against "veniality and partiality."³⁹ Many correspondents sign their communications with pseudonyms such as "Veritas," "Justitia," "An English Musician," "A Lover of Fair Play," and "Philharmonic." During the late 1850s and 1860s Davison himself signs with a myriad of pseudonyms, the meanings of which are unclear; these include "Petipace of Winchelsea," "Otto Beard," "Abraham Sadoke Silent," "Drinkwater Hard," "Lavender Pitt," "Sir Caper O'Corby," and "Owain Ap' Mutton."⁴⁰ The latter appears in a column headed "Muttoniana," in which Davison's various personalities express themselves on topics and ideas sometimes understandable, sometimes obscure, but most often without explanation.⁴¹

³⁶For Flowers's initial letter on the subject, see *The Musical World*, vol. 18, no. 37 (14 September 1843): 312. At least twenty-one further communications follow in 1843 and 1844. For an additional discussion of the proposal, see *The Musical Examiner* beginning with no. 46 (16 September 1843): 351-52, and continuing through 1844. ,

³⁷See *The Musical World*, vol. 25, no. 47 (23 November 1850): 761-62.

³⁸*Ibid.*, vol. 31, no. 19 (7 May 1853): 288-89, and, vol. 31, no. 20 (14 May 1853): 308.

³⁹For an editorial on the question of anonymity, see *The Musical World*, vol. 37, no. 28 (9 July 1859): 441-42. The "regulations," however, are not identified by Davison.

⁴⁰Two illustrations offer caricatures of the personalities who sign contributions with the frequently encountered pseudonyms Sir Caper O'Corby and Lavender Pitt. See, *The Musical World*, vol. 54, no. 10 (4 March 1876): 176.

⁴¹For a discussion and list of Davison's pseudonyms, see Charles Reid, *The Music Monster* (New York: Quartet Books, 1984): 97-99.

Introduction

The reproduction of articles and reviews from British and foreign newspapers and journals—many of which are signed—is regularly encountered, owing to the ambiguous copyright laws of the time. Among the British authors are Henry F. Chorley, G. A. Macfarren, Henry C. Lunn, and Joseph Goddard. European writers encountered most frequently are P. A. Fiorentino, F.-J. Fetis, Alexandre Oulibicheff, Hector Berlioz, Ferdinand Hiller, Ludwig Bischoff, Oscar Commettant, Otto Jahn, and Ferdinand Rahles. The American Alexander W. Thayer also contributed. By including such materials Davison was able to present his readers with differing opinions on noted performers and new compositions. The sources of the borrowings are scrupulously noted. Of those British are *The Times*, *The Morning Advertiser*, *The Athenaeum*, *Fraser's Magazine*, and *The Scotsman*. Among those foreign are *Belgique musicale*, *Le Ménestrel*, *Revue et gazette musicale de Paris*, *Gazzetta musicale di Milano*, *Neue Berliner Musikzeitung*, *Neue Zeitschrift für Musik*, and *Dwight's Journal of Music*. Material from the latter was copied fairly regularly from 1852, the year of its inaugural issue. Dwight published translations of a number of German- and French-language articles which Davison borrowed freely. Reviews of musical activities in cities of the eastern United States are also often copied from Dwight. These frequently include news about English performers on tour in the New World.

Despite the anonymity adhered to by the journal's editor, many contributors signed their articles with their initials. The following table lists the initials corresponding to those authors who have been identified.

A. T., A. W. T.	Alexander Wheelock Thayer
B. J. St. J. B. J.,	Benjamin St. John Baptist Joule
B. S. J. B.,	
B. St. J. B. J.	
D.	James William Davison
DR.	Desmond Ryan
G. A.M.	George Alexander Macfarren
G. F. F., Geo. G	George French Flowers
H. F. C.	Henry F. Chorley
H. P.	Henry Phillips
J. M. X.	John Molineux
J. V. B.	John V. Bridgeman
J. W. D.	James William Davison
L. B.	Ludwig Bischoff
O. D.	Oliver Dyer
O. G.	Otto Goldschmidt
R. L. P.	Robert Lucas de Pearsall
R. S. W.	Richard Storrs Willis
T. B. B.	Thomas Booth Birch

The Musical World (1866-1891)

The only comparable British journal in the great tradition of *La Revue et Gazette musicale* (1835-80), the *Neue Zeitschrift für Musik* (1834-1909), and the *Gazzetta musicale di Milano* (1842-1902), and the preeminent nineteenth-century British music journal, *The Musical World* [MWO] was published weekly in London on Saturdays from 18 March 1836 to 24 January 1891.¹ This RIPM publication deals with the journal from 6 January 1866 (Vol. 44, no. 1) to its final issue published on 24 January 1891 (Vol. 71, no. 4),² namely, twenty-six volumes comprising 1,361 issues.³ Almost all volumes consist of fifty-two issues, the exceptions, 1870, 1875, 1876, 1881 and 1887 have fifty-three, owing to the number of Saturdays in those years. One volume number is assigned to each year with the exception of 1888, for which there are three volume numbers.⁴ The issues of this year, however, are numbered consecutively from one to fifty-two.

From 1866 to 1886 most issues contain sixteen pages. In 1886 occasional increases of four or eight pages are created by the expansion of the advertising sections at the beginning and the end of each issue, and, in 1887, the addition of a weekly supplement "The Organ World." Throughout, a two-column format is employed. The page numbers assigned to each year are in numerical order beginning with page one through the last page of the given year. Errors in the journal's printed page numbering are corrected by numbers within brackets in the page number column of the RIPM Calendar. The print types and format of MWO are consistent from 1847 until 1886; particularly long articles are often typeset in one of several fonts of a reduced size. After 1886 the print size was somewhat enlarged.

MWO was, before 1865, without rival in Great Britain, but the radical expansion of *The Musical Times* under the leadership of Henry C. Lunn in 1864, and the appearance of other music journals such as *The Musical Standard* (1862-93), *The Orchestra* (1864-87) and *The Monthly Musical Record* (established 1871 and published until 1960) somewhat eroded *The Musical World's* exclusive position. But MWO was not the advertising sheet of an active music publisher, the mouthpiece of a particular faction such as the musicians and clergy of the various Christian denominations, or the organ of a society supporting learned music research or interested in the progress of a particular composer or school of musicians. Rather, *The Musical World* continued to reflect the intent of its early editors, that of a reliable record with a broad view of diverse musical activities and opinions both in Great Britain and abroad, and, as such, the journal continued until the outset of the 1890s. MWO addressed a wide readership from practicing musicians to musical amateurs, members of British society with interest in the progress of the international "musical world," and readers abroad. In addition to much reporting from the capital and provincial British cities, the editor demonstrates great interest in European musical life on the continent, the British Empire in Asia (India and China), in Africa (South Africa), in Australasia (Australia and New Zealand), in North America (Canada) and in South America (British Guiana), as well as the United States.

Editors

James William Davison (1813-85) became proprietor and editor of MWO in April 1843. When his health failed in 1878 he withdrew from active participation in music journalism but continued to direct the affairs of the journal until his death on 24 March 1885.⁵ Davison's dedication to the onerous labor of editing and supervising

¹ The journal's title was followed by an epigraph of Goethe beginning with the issue of 21 March 1857 until the last issue of 1889. The epigraph reads: "The worth of art appears most eminent in music, since it requires no material, no subject-matter, whose effect must be deducted; it is wholly form and power, and it raises and ennobles whatever it expresses." In 1890 the title was revised to read: *The Musical World. Fine Art & Dramatic Observer*. On 22 February 1890 the new title was further altered to read *The Musical World & Dramatic Observer* owing to the inclusion of theatre reviews.

² For the first thirty years of the journal see Richard Kitson, *The Musical World 1836-1865*. 11 vols. Répertoire international de la presse musicale (Ann Arbor, Michigan: UMI, 1996).

³ MWO was published at 244 Regent Street by W. Duncan Davison, an active London publisher from 1863 through 1885, and brother of the principal editor James William Davison; by Mallett & Co., 68-70 Wardour Street from 1886 through 1888; and finally by William Pearce, 1382 Strand from 1889 until the journal's demise. The locations of these London printing establishments served as the journal's official addresses for submission of advertisements, correspondence and applications for subscriptions.

⁴ Vol. 66, issue nos. 1 through 4; Vol. 67, issue nos. 5 through 46; Vol. 47, issue nos. 47 through 52.

⁵ See also Richard Kitson, "Introduction," in *The Musical World 1836-1865*, Vol. 1, Répertoire international de

the preparation of the weekly journal for half a century was made clear when he declined a suggestion to write an autobiography saying: “My history is *The Musical World*, and in it, for fifty years, all that was worth recording has been written.”⁶

Desmond Ryan (1816-68), the Scottish writer about music and drama and poet was the journal’s assistant editor.⁷ In 1868, as a consequence of Ryan’s death, Joseph Bennett (1831-1911), a protégé of Davison (and subsequently a British music critic of considerable reputation), assumed the role of assistant editor. Bennett’s contributions (articles and reviews) are identifiable in the pseudonymous signature “Thaddeus Egg.”⁸ After Davison’s death, Bennett appears to have continued to supervise the journal until the editorship passed into the hands of Francis Hueffer (1843-89)⁹ in 1886. Hueffer remained in this capacity until June 1888, after which Edgar Frederick Jacques took command of the journal.¹⁰ The new editors, both foreign born but educated in England, were respected contributors to the growing English-language literature about music.¹¹

Prior to Davison’s assumption of the editorship of MWO British musical journalism was dependent on very few writers of expertise or competence.¹² According to Joseph Bennett, Davison led the way towards the expansion of professionalism in this field:

Davison’s influence [on British music criticism] was commanding. Where he led the writers for other journals followed, more or less closely; doing so with no very definite consciousness of the fact, but submitting to guidance the secret of which lay not only in superior knowledge and literary skill, but also, to a remarkable extent, in personal charm.¹³

Davison was considered to have been a “supreme writer of English.”¹⁴ Bennett’s analysis of the editor’s working methods is revelatory of the excellence of the journal’s prose:

J. W. Davison, when seriously at work, was a laborious writer. He would construct and re-construct his sentences until hardly an original word remained, and his ms. might have passed for a representation of scribal chaos. Yet, out of this chaos the compositor and printer’s reader evolved an order that was a delight . . . he rendered immense service to the highest interests of music as represented by those who wrote not for an age, but all time. His aim was high, his motives were pure, his advocacy unceasing; let his reward be great.¹⁵

la presse musicale (Ann Arbor, Michigan: UMI, 1996): xiii-xv for a résumé of Davison’s activities as an editor and writer about music between 1843 and 1865; and Richard Kitson, “James William Davison, Critic, Crank and Chronicler: A Re-evaluation,” in *Nineteenth-Century British Music Studies* 1, ed. Bennett Zon (Aldershot: Ashgate, 1999): 303-10.

⁶ Davison’s remarks are given in “Facts in Fragments,” MWO 63, no. 16 (18 April 1885): 240. This article is signed “Phosphor,” a pseudonym invented by Davison for an unspecified member of the journal’s assistant writers.

⁷ James D. Brown and Stephen S. Stratton, “Ryan, Michael Desmond,” in *British Musical Biography* (Birmingham, 1897): 358. Ryan’s contributions to the journal are not discernable owing to the rules of anonymity practiced by the British press in the nineteenth century.

⁸ Bennett’s participation is readily apparent owing to the use of the pseudonym “Thaddeus Egg” and its variants—“Egg,” “Lesser Egg” and “T. E.” These were coined by Davison and assigned to Bennett at an unspecified date. Between 1866 and 1885 there are in excess of three hundred articles in MWO attributable to Bennett. See Joseph Bennett, “Correspondence. Thaddeus Egg Identified!” *The Musical Times* 41, no. 683 (1 January 1900): 52.

⁹ *The New Grove Dictionary of Music Online*, s.v. “Hueffer, Francis [Hüffer, Franz (Xaver)] (by John Warrack/Rosemary Williamson), <http://www.groveonline.com> (Accessed February 25, 2005).

¹⁰ Hueffer’s resignation and Jacques’s assumption of the editorship is explained in MWO 67, no. 30 (2 July 1888): 583.

¹¹ See James D. Brown and Stephen S. Stratton, eds., “Jacques, Edgar Frederick,” in *British Musical Biography* (Birmingham, 1897): 219. Jacques’s editorial policy is outlined in MWO 67, no. 31 (4 August 1888): 613. Jacques assumed the editorship of *The Musical Times* in 1891 immediately following the demise of MWO.

¹² See Joseph Bennett, “Some Recollections. IX — Critics I Have Known,” *The Musical Times* 40, no. 676 (June 1899): 381.

¹³ *Ibid.*, 382. See also T. L. Southgate’s memorial notice reproduced from *The Musical Standard* in MWO 63, no. 15 (11 April 1885): 230-31 for an instructive notice about Davison.

¹⁴ See Bennett, “Some Recollections,” 382; and “In Memoriam. James William Davison,” MWO 63, no. 13 (28 March 1885): 290-91 for descriptions of Davison’s prose style and method of writing.

¹⁵ Bennett, “In Memoriam,” 291.

In addition to his assistant editors (Ryan and Bennett), Davison drew on the music criticism of several promising young British writers—among them H. Sutherland Edwards and T. E. Southgate—who assisted in writing reviews and the weekly preparation of the journal.¹⁶ Bennett's recollections of the circumstances of the journal's preparation at the Albion Tavern, late at night, after an opera or concert performance, allow an insight into the particular practices of the nineteenth-century press. Davison invented an imaginative fraternity of musical writers, which he named "Muttonia," and "numerous comical synonyms"—"Abraham Sadooke Silent" and "Ap'Mutton" for himself, and other pseudonyms such as "Grooker Rores," "Drinkwater Hard" and "Simon Table" for his assistant writers.¹⁷ Articles, reviews and letters addressed to and signed by these imaginative pseudonymous persons who remain unidentified.¹⁸

Structure

Davison uses an organizational plan (also employed by John Sullivan Dwight in the American periodical *Dwight's Journal of Music* 1852-1881) in which each issue is divided into two sections.¹⁹ The first part, headed with the journal's masthead title,²⁰ publication date and publication information, contains important articles and reviews of major musical productions, and the biographies of contemporary and historical musicians. The first part concludes with concert advertisements—for example, the pianoforte recitals of Arabella Goddard (Davison's wife) and Charles Hallé, and the Monday Popular Concerts—and book advertisements—those of Joseph Goddard,²¹ for example—notices of birth, marriage and death (of persons associated with music), notices to advertisers and answers to questions about music and musicians submitted by correspondents. The second part, headed with a repetition of the journal's title and publication date of the issue, contains signed and unsigned editorials or remarks on pertinent topics of local and international interest by Davison, his assistants and other writers,²² and republication of articles from the European (in English translation), British and American press. Thereafter follow additional reviews of concerts and operas (in London, the provinces and abroad), reviews of published music and books about music, one or more miscellaneous sections containing interesting facts (and gossip) of the musical life of diverse locales, notices of forthcoming events and poetry.

Three or four pages of advertisements precede and follow the two main sections of each issue. The classified advertisements at the beginning deal with forthcoming performances at the major opera houses and concerts by the leading orchestras and choral institutions, notices about terms of admission at the many music teaching institutions in London, advertisements of performers seeking engagements and notices about recently published sheet music, the latter often containing extracts of favorable press reviews. The final two to four pages of each issue contain advertisements for new music issued by many important London publishers. Publications issued by Boosey & Co., Chappell & Co., and W. Duncan Davison Co. are representative of the large number of active nineteenth-century publishers advertising in the pages of *The Musical World*. The two-part structure continued to be used until 1888. In 1886, after the death of J. W. Davison, the editor announced different arrangements: namely that the journal will be "printed for the proprietors" and will "not be connected with any publishing firm and will be independent of any trade interest whatsoever."²³ However, the format of each issue remained unchanged from Davison's method of organization. In 1889, the two-part issue was modified to a single part consisting of articles and reviews with advertisements again at the beginning and end of each issue. A further change affecting the organization of the journal's content was introduced in 1890 with the division of issues into sections, each reflecting different aspects of the arts: "The Dramatic World," "The Poet's World," and "The Organ World."

¹⁶ Joseph Bennett, "Some Recollections," 381.

¹⁷ See Joseph Bennett, "Correspondence. Thaddeus Egg Identified!" for an explanation of the pseudonyms.

¹⁸ *Ibid.*

¹⁹ The two-part format was introduced in MWO for the 4 February 1854 issue.

²⁰ Following the masthead title are a statement that the journal is "Registered at the General Post-Office as a newspaper," the subscription price and the publisher's address.

²¹ Goddard's books include *The Moral Theory of Music* and *The Philosophy of Music*. See James D. Brown and Stephen S. Stratton, *British Musical Biography*, op. cit.: 166 for information about Goddard.

²² The authorship of articles by British writers in the British press was, during the nineteenth century largely undisclosed. For Davison's explanation of the practice of anonymity see *The Musical World* 25, no. 47 (9 July 1859): 441-42.

²³ An editorial titled "The Musical World," MWO 64, no. 1 (2 January 1886): 9.

Supplement

The weekly section entitled “The Organ World,” a type of newsletter sponsored by the College of Organists, was edited by Edmund Hart Turpin, a well-known organist, writer and official secretary of the College of Organists. “The Organ World,” to which Turpin was a regular contributor, was introduced as a four-page supplement to the journal on 2 July 1887 (Vol. 65, no. 24) and continued in this format until 22 September 1888 (Vol. 66, no. 38). These four-page sections were originally given two sets of page numbers: one continuing the regular pagination of MWO at the top right-hand corner of each page, and a second belonging exclusively to “The Organ World” on the bottom right-hand corner of each page. While the 29 September 1888 issue (Vol. 66, no. 39) dispensed with continuing the regular pagination, the 6 July 1889 issue (Vol. 69, no. 27) resumed double pagination of “The Organ World” supplement until the journal ceased publication.

Each issue of “The Organ World” contains a major article on a subject important to the work of church musicians. Among these are the technical aspects of playing the organ, discussions of organ recital playing,²⁴ the examination requirements for membership in the College of Organists,²⁵ questioning of the clerical authority in the musical affairs of the church,²⁶ the form of the hymn tune,²⁷ London concert organs in theatres and public buildings, remarks on the problems of organ registration in Bach’s works,²⁸ new inventions for organs, descriptions of historical organs and discussions of the grammar of composition. Of particular interest are an examination of the psychological factor in Macdonald Smith’s apparatus to aid pianoforte playing,²⁹ a lengthy exchange of opinion about the theoretical and acoustical problems inherent in Alfred Day’s (and subsequent writers who based their own theories on Day’s ideas) theory of harmony, and a study of the contemporary treatment of plainchant.³⁰ Many of the major articles in “The Organ World” elicited opinions and comments from musicians in the form of letters to the editor. The specifications of church organs located throughout Britain and on the Continent, with in excess of 200 lists of “stops, manuals and pedals,” programs of organ recitals, and reviews of newly published organ compositions are regular features throughout the run of the journal.

A great achievement of the editor and his acolytes was the assembly of a large amount of European music literature—primarily French, German and Italian—that was translated specifically to appear in the journal. While the number of subjects treated is vast and wide-ranging, a number emerge with some regularity. These are discussed below.

Mendelssohn

An analytical study of Mendelssohn’s *Elijah* by Davison, published in *The Musical World* in 1847,³¹ led to a friendship with the composer and ultimately to Davison’s state of near idolatry concerning the German musician. In the years 1866-90 the journal contains in excess of 1,300 reviews and articles about Mendelssohn’s life, character, opinions, compositions and excellence as a performer. In the field of the

²⁴ E. H. Turpin, “Organ Recital Playing,” a sixteen-part series begins in MWO 65, no. 27 (2 July 1887): (2) 514 and concludes in 67, no. 19 (12 May 1888): 369.

²⁵ Charles Joseph Frost, “On Examinations,” MWO 65, no. 30 (23 July 1887): (14) 574; 65, no. 31 (30 July 1887): (17-18) 593-94; 65, no. 32 (6 August 1887): (23-24) 615-16; 65, no. 33 (13 August 1887): (27) 635; 65, no. 34 (20 August 1887): (30) 654; 65, no. 35 (27 August 1887): (34-35): 674-75; 65, no. 38 (3 September 1887): (38-39) 694-96.

²⁶ “On Organists,” *Musical World Supplement* (29 September 1888): (153-54) 776/77. “Organists and Clergy,” MWO 70, no. 43 (25 October 1890): 855; 70, no. 44 (1 November 1890): 869.

²⁷ J. Spencer Curwen, “The Musical Form of the Hymn Tune,” MWO 65, no. 39 (24 September 1887): (51-52) 755-56; 65, no. 40 (1 October 1887): (54-55) 774-75.

²⁸ E. H. Turpin, “Organ Recital Playing,” MWO 65, no. 30 (23 July 1887): (13-14) 573-74; 65, no. 42 (15 October 1887): (61) 813; 65, no. 47 (19 November 1887): (81) 913; 67, no. 9 (28 April 1888): (65) 329.

²⁹ Thomas Lea Southgate, “The Psychology of Pianoforte Playing with the Practical Application of Mr. W. Macdonald Smith’s Apparatus,” *Musical World Supplement* (3 November 1888): (173-74) 854/55; (10 November 1888): (177-78) 870/71; (17 November 1888): (181-82) 888/89; (24 November 1888): (185-86) 904/05.

³⁰ Frederick K. Harford, “Modified Chantform,” MWO 69, no. 48 (30 November 1889): 849-51; 69, no. 49 (7 December 1889): 870-71.

³¹ D. [Davison], “Dr. Mendelssohn’s Oratorio *Elijah*,” *The Musical World* 22, no. 16 (17 April 1847): 256-57; 22, no. 18 (1 May 1847): 278-79; 22, no. 19 (8 May 1847): 293-95; 22, no. 20 (15 May 1847): 311-12; 22, no. 22 (29 May 1847): 342-43; 22, no. 27 (3 July 1847): 421-22.

biographical materials about Mendelssohn, Davison published, in English translation, many recollections and biographies of the composer taken from German and French sources. Among these are W. A. Lampadius's *A Memorial for His Friends*,³² Ferdinand Rahles's personal memories of the composer,³³ extracts referring to Mendelssohn from the biography of Ignaz Moscheles,³⁴ Henry W. Goodban's recollections,³⁵ a nine-part series publishing Mendelssohn's correspondence with the German composer Ferdinand Hiller,³⁶ and Heinrich Dorn's memories of Mendelssohn.³⁷ The composer's facility as an organist is the subject of an eight-part study by E. H. Turpin.³⁸

Wagner

In all, there are in excess of 1,246 articles in MWO about Wagner the man, his operas and music dramas and their texts and staging, his theories about operatic music, his concept of an appropriate venue for operatic performances, his London appearances in 1855,³⁹ and a host of other topics relating to the unique and controversial composer. It is clear from the very first of Davison's articles about Wagner (published in MWO long before Wagner's music was heard in London with any regularity) that the editor was seriously opposed to the German's reforms of music and drama, and the composer's negative attacks on Jewish musicians. Davison located many derogatory articles and news pieces about the German composer and republished them in MWO. Of particular importance are publication in English of Wagner's own writings: "A Communication to My Friends" dealing with the operas from *Der fliegende Holländer* to *Der Ring des Nibelungen*,⁴⁰ and the complete text of *Judaism in Music*, first published in *The Musical World* in 1869⁴¹ and reprinted in 1882, the year of the first performances of *Parsifal* at Bayreuth.⁴² Eduard Hanslick's perceptive analysis of Wagner's anti-Semitic diatribe is published in translation one week before the reprinting of the first installment of *Judaism in Music* in MWO.⁴³ A response to Wagner's essay about Jewish musicians by Charles Kensington Salaman (a highly respected Jewish musician active in London) follows a week later.⁴⁴ Davison attended the first performances of *Der Ring des Nibelungen* at Bayreuth in 1876⁴⁵ and wrote perceptive reviews about the performances,⁴⁶ and

³² Published in twenty-six installments from MWO 44, no. 2 (13 January 1866): 20-21 to 44, no. 28 (14 July 1866): 439-40.

³³ Ferdinand Rahles, "Recollections about Mendelssohn," MWO 50, no. 20 (18 May 1872): 316-17; 50, no. 25 (22 June 1872): 396-98.

³⁴ Mrs. Moscheles, *The Life of Moscheles*, in MWO 51, no. 34 (23 August 1873): 577; and 52, no. 41 (4 October 1873): 669.

³⁵ Henry W. Goodban, "An Evening with Malibran and Mendelssohn," MWO 51, no. 13 (29 May 1873): 198-99.

³⁶ "Letters from Mendelssohn to Ferdinand Hiller," MWO 52, no. 16 (18 April 1874): 252; 52, no. 17 (25 April 1874): 265; 52, no. 18 (2 May 1874): 281; 52, no. 20 (16 May 1874): 316; 52, no. 21 (23 May 1874): 321; 52, no. 22 (30 May 1874): 350; 52, no. 23 (6 June 1874): 364; 52, no. 24 (13 June, 1874): 381; 52, no. 25 (20 June 1874): 408; 52, no. 26 (27 June 1874): 420.

³⁷ Heinrich Dorn, "Dorn (!) Across Mendelssohn," MWO 53, no. 23 (5 June 1875): 382; 53, no. 24 (12 June 1875): 390; 53, no. 25 (19 June 1875): 407; 53, no. 26 (26 June 1874): 430-31; 53, no. 27 (3 July 1875): 449.

³⁸ E. H. Turpin, "Mendelssohn as an Organ Player," MWO 65, no. 32 (6 August 1887): (21-22) 613-14; 65, no. 34 (20 August 1887): (29-30) 653-54; 65, no. 38 (17 September 1887): (45-46) 733-34; 65, no. 39 (24 September 1887): (49) 733; 65, no. 44 (29 October 1887): (69) 853; 65, no. 48 (26 November 1887): (85) 933; 65, no. 51 (17 December 1887): (97-98) 993-94; 65, no. 54 (31 December 1887): (105-08) 1031-32.

³⁹ See Ernest Newmann, *The Life of Richard Wagner* II, 1848-1860 (New York, 1937): 448-80, for a thorough discussion of Wagner's London appearances as conductor of the Philharmonic Society Concerts and the hostility of the British press.

⁴⁰ Richard Wagner, "A Communication to My Friends," published in nineteen installments begins in MWO 49, no. 3 (21 January 1871): 35-36 and concludes in 49, no. 50 (16 December 1871): 799.

⁴¹ Richard Wagner, *Judaism in Music*, published in nine parts in 1869 begins in MWO 47, no. 20 (15 May 1869): 344 and concludes in 47, no. 28 (10 July 1869): 456.

⁴² A nine-part reprinting of J. V. Bridgman's translation of Wagner's *Judaism in Music* begins in MWO 61, no. 18 (6 May 1882): 273-74 and concludes in 60, no. 27 (7 July 1882): 416.

⁴³ Eduard Hanslick, "Richard Wagner's *Judaism in Music*," MWO 60, no. 18 (6 May 1882): 273-75.

⁴⁴ Charles Kensington Salaman, "Richard Wagner v. Jews and Judaism," MWO 60, no. 20 (20 May 1882): 304. Salaman's book *Jews as They Are* was widely advertised in MWO in 1882.

⁴⁵ A sympathetic account of Davison, already in ill health, but struggling to attend the 1876 Bayreuth Festival is found in an unsigned tribute to the editor in *The Illustrated Sporting and Shipping News* reprinted in MWO 63, no. 16 (18 April 1885): 246.

⁴⁶ J. W. Davison, "The Wagner Festival," MWO 54, no. 33 (12 August 1876): 543-44; 54, no. 34 (19 August

followed his reviews with Hanslick's rather negative analytical discussion of Wagner's theories in relation to these Bayreuth performances of *Der Ring des Nibelungen*.⁴⁷ Francis Hueffer, the second official editor of the journal contributed several notable studies that deal mainly with the mature operas of Wagner. In 1872 Hueffer elaborated the terms "Wagnerianism" and the "music of the future" for the journal's readers,⁴⁸ while in 1875 Davison reprinted from the *New Quarterly Review* Hueffer's thirteen-part study of Wagner's artistic method in *Der Ring des Nibelungen*.⁴⁹ In 1876, the year of the first performances of Wagner's cycle at Bayreuth, Hueffer's five-part analytical study (with explanations of the dramatic action) of Wagner's cycle was reprinted in MWO from the *New York Tribune*.⁵⁰

Verdi

Verdi, a less controversial figure than Wagner, is featured nevertheless in excess of 800 articles, biographical sketches, reviews and summaries of the plots of his operas in MWO. Davison's initial antipathy toward Verdi's music—and reflected in the critic's refusal to review Lumley's production of Verdi's *I Masnadieri* at Her Majesty's Theatre in 1847⁵¹—became more favorable in subsequent years. There are, for example 123 reviews of performances of *La Traviata* describing the interpretative accomplishments of many outstanding nineteenth-century prima donnas including Emma Albani, Lilli Lehmann, Minnie Hauck, Christine Nilsson, Lilian Nordica and Adelina Patti. Other popular Verdi operas also received many reviews. And, when the December 1871 Cairo première of *Aida* is reviewed and discussed by eminent European critics Filippo Filippi and Ernest Reyer, their writings appear in MWO in translation within a few weeks following the event.⁵² Alberto Mazzucato, editor of the *Gazzetta musicale di Milano* is author of a comprehensive biographical study of Verdi published in English translation in the journal in 1887, the year of the first Italian performances of *Otello*.⁵³ Giulio Manzoni's extensive reporting of the Milanese and various Italian productions of *Otello* is a feature the same year.⁵⁴ The first London performance of *Otello* with members of the original Milanese cast (1889) is reviewed in articles signed anonymously,⁵⁵ under a pseudonym⁵⁶ and by George Bernard Shaw.⁵⁷

Opera in Italian

Performances of operas, studies of their plots and musical construction and extensive reviews of the London operatic seasons comprise an important aspect of MWO. The main notices deal with the Italian opera performances in London by J. H. Mapleson's company at Her Majesty's Theatre, and the Royal Italian Opera at the Covent Garden Theatre under the direction of Michael Costa and Frederick Gye. All operas given in these theatres were performed in Italian without regard to their national origin. For example, London premières of Continental operas in Italian-language performances include French operas such as Meyerbeer's *L'Africana*

1876): 564; 54, no. 35 (26 August 1876): 575-76, 580; 54, no. 36 (2 September 1876): 591-93; 54, no. 37 (9 September 1876): 607-08.

⁴⁷ Eduard Hanslick, "Wagner's *Der Ring des Nibelungen*," MWO 54, no. 37 (9 September 1876): 613; 54, no. 38 (16 September 1876): 628; 54, no. 40 (30 September 1876): 660-61; 54, no. 42 (14 October 1876): 692-93; 54, no. 43 (21 October 1876): 709-10.

⁴⁸ Francis Hueffer, "Wagnerianism Explained," MWO 50, no. 13 (22 May 1875): 202; and "Music of the Future," MWO 50, no. 16 (20 April 1875): 255.

⁴⁹ Francis Hueffer's series "Richard Wagner and his *Ring of the Nibelung*" begins in MWO 53, no. 21 (22 May 1875): 349 and continues to MWO 53, no. 33 (14 August 1875): 551.

⁵⁰ Francis Hueffer's series "*The Ring of the Nibelung*" begins in MWO 54, no. 46 (11 November 1876): 756-58 and continues to MWO 54, no. 51 (16 December 1876): 832.

⁵¹ See "Her Majesty's Theatre," MWO 22, no. 30 (24 July 1847): 479-81 in which readers are referred to other newspapers for reviews.

⁵² Filippo Filippi, "Cairo: Verdi, *Aida*," MWO 50, no. 3 (20 January 1872): 38-39. Ernest Reyer, "Verdi's New Opera," MWO 50, no. 4 (27 January 1872): 53.

⁵³ Alberto Mazzucato, "Verdiana," MWO 65, no. 2 (8 January 1887): 19; 65, no. 3 (15 January 1887): 36-37; 65, no. 4 (22 January 1887): 51-52.

⁵⁴ Giulio Manzoni, "The First Performance of Verdi's *Otello* at La Scala in Milan," MWO 65, no. 7 (12 February 1887): 115-18; "The Second Performance of Verdi's *Otello*," MWO 65, no. 9 (26 February 1887): 157-58; "Music in Italy," MWO 65, no. 17 (16 April 1887): 318-19; 65, no. 37 (10 September 1887): 720-21; 65, no. 39 (24 September 1887): 760.

⁵⁵ "*Otello* at the Lyceum," MWO 69, no. 28 (13 July 1889): 455; 69, no. 29 (20 July 1889): 475-76.

⁵⁶ Mus in Urbe, "*Otello*—The Headless Man—In Danger," MWO 69, no. 31 (3 August 1889): 516-17.

⁵⁷ G. B. S., "The Opera Season," MWO 69, no. 38 (21 September 1889): 649.

(*L'Africaine*) and Gounod's *Faust e Margherita (Faust)* in 1866 and *Giulietta e Romeo (Roméo et Juliette)* in 1867, Auber's *Caterina (Les Diamants de la couronne)* in 1874, and Wagner's opera *Der fliegende Holländer* as *Il Vascello fantasma* and *L'Olandese dannato* in 1870 and 1877, *Lohengrin* in 1873 and *Tannhäuser* in 1876. London opera audiences saw and heard in the theatre and read extensive reviews in the journal about the parade of internationally recognized opera singers in these performances, including the sopranos Emma Albani, Ilma Di Murska, Minnie Hauck, Pauline Lucca, Nellie Melba, Christine Nilsson, Adelina Patti, and Theresa Tietjens; mezzo-sopranos Zelia Trebelli and Giulia Ravogli; tenors Italo Campanini, Jean de Reszké, Mario, Ernest Nicolini and Enrico Tamberlik; and baritones Enrico De Bassini and Jean-Baptiste Faure; and basses Luigi Agnesi and Edouard de Reszké. The main interests of the reviews are the descriptions of the vocal capabilities and interpretations of the singers. Comparisons with singers of an earlier age give a stamp of authenticity to these reviews. Of considerable interest are Mapleson's expansion of the regular London season of opera into the autumn and winter months with a reduction of admission charges and a suspension of the dress code enforced during the regular season,⁵⁸ his joint venture in operatic management with Frederick Gye of the Royal Italian Opera,⁵⁹ and the American tour of Her Majesty's Opera Company.⁶⁰ Both the Royal Italian Opera and Mapleson's company gave performances in the English provinces and the principal cities of Scotland and Ireland at the conclusion of the London spring and summer season. The journal's correspondents and newspapers from these centers registered their opinions of the singers and productions. The decline⁶¹ and resurgence of Italian opera at the Covent Garden Theatre under entrepreneur Signor Lago beginning in 1886 is reported.⁶²

English Opera and Opera in English

English opera and opera performances in English are frequently discussed and reviewed in MWO. When the Carl Rosa English Opera Company was established in 1873 it received a great deal of attention in the journal as did its subsequent performances. This company performed a regular season in London and toured throughout the British Isles performing a core repertory of standard operas (all in English translation) by Mozart, Beethoven, Bellini, Gounod, Meyerbeer, Auber, Verdi and Wagner. Revivals of once popular English operas include Balfe's *The Bohemian Girl*, *The Siege of Rochelle* and *Satanella*, George Alexander Macfarren's *Robin Hood* and Julius Benedict's *The Lily of Killarney*. Several operas by British composers were the result of commissions by the Carl Rosa Company: Frederic Cowen's *Pauline*, Alexander Mackenzie's *Colomba*, Goring Thomas's *Esmeralda* and *Nadeshda*, and Frederic Corder's *Nordisa*. Recently composed operas by Continental composers such as Bizet, Massenet, and Marchetti were also performed in English. The company's varied and extensive repertory also included a number of operas from outside the regular repertoires of established cosmopolitan opera theatres: Cherubini's *The Water Carrier*, Hérold's *Zampa*, Isouard's *Jaconde*, Nicolai's *The Merry Wives of Windsor*, Adolphe Adam's *Giralda*, Ignaz Brüll's *The Golden Cross*, Hermann Goetz's *The Taming of the Shrew*, Ernest Giraud's *Piccolino*, and Lortzing's *Peter the Shipwright (Czar und Zimmermann)*. Summaries of the dramatic situations and musical realizations are given in the journal for all new operas. This enterprising company made possible operatic careers for many British singers, among them Barton McGuckin, Joseph Maas, Georgina Burns, Leslie Crotty, Alwina Valleria, Julia Gaylord, Josephine Yorke, Blanche Cole, Rose Hersee and Charles Santley. Reproductions of drawings (portraits) and photographs of the singers and other members of the Carl Rosa English Opera Company are given as weekly supplements to the journal. Provincial reports make mention of other touring opera companies under the management of singers including sopranos Fanny Moody and Rose Hersee, and tenors Charles Manners and James William Turner.

Comic Opera

Comic operas by British composers are not neglected in the journal. Works by Gilbert and Sullivan are, of course, treated, as are importations of the genre from France. The enormous success of *H.M.S. Pinafore* and *The*

⁵⁸ "Shaver Silver Across Winter Italian Opera," MWO 49, no. 44 (4 November 1871): 707.

⁵⁹ "Clearing Up," MWO 47, no. 9 (27 February 1869): 138-39.

⁶⁰ Unnamed American correspondents report on Her Majesty's Opera Company's tours of the United States from 1879 through 1885.

⁶¹ See Thomas H. Reynolds, "General Depression and the Inventions Exhibition," MWO 63, no. 9 (28 February 1885): 140. A discussion of H. Sutherland Edward's article in the *Fortnightly Review* about the first absence of a resident Italian opera company in London since 1727 appears in MWO 63, no. 24 (13 June 1885): 364.

⁶² Lago's Covent Garden Theatre seasons of Italian opera began in 1886. See "Operatic Prospects," MWO 64, no. 20 (15 May 1886): 312-14.

Pirates of Penzance in Britain and the United States is well documented in the journal. The piracy of these operas in American and Australian cities owing to lax copyright agreements between the United States, Australia and Great Britain is discussed in the years 1879 to 1881.⁶³ The American tour of librettist W. S. Gilbert and composer Arthur Sullivan is followed through reports from the American press.⁶⁴ The establishment of Richard D'Oyly Carte's Opera Company and the building of the Savoy Theatre⁶⁵ for exclusive presentation of the Gilbert and Sullivan operas also receive notice. Descriptions of adaptations of French opérettes for British audiences, particularly those of Offenbach and Lecocq for seemingly endless London productions,⁶⁶ provide insight into the changing tastes of the musical public in the late nineteenth century.

German Opera

German romantic operas and Wagner's music dramas sung in their original German texts were performed in London. In 1882, the impresario J. H. Mapleson arranged for performances of *Der Ring des Nibelungen* at Her Majesty's Theatre by Angelo Neumann's touring company and featuring tenor Hermann Vogl, soprano Therese Vogl and baritone Emil Scaria. The journal devotes considerable space to reports about Neumann's company,⁶⁷ its cast of singers,⁶⁸ and reviews by an anti Wagner specialist⁶⁹ and an amateur.⁷⁰ In the same year impresarios Hermann Franke and Bernhard Pollini (Pohl) presented a season of German opera at the Drury Lane Theatre with performances of Wagner's *Der Fliegende Holländer*, *Tannhäuser*, *Die Meistersinger* and *Tristan und Isolde*. Other opera reviews of performances of Franke and Pollini's company include Weber's *Euryanthe* and Beethoven's *Fidelio*, sung by well-known German artists of the first generation of Wagnerian singers including the sopranos Rosa Sucher, Therese Malten, Mme Peska-Leutner, the tenor Hermann Winkelmann, the baritone Eugen Gura, and led by the eminent German conductor Hans Richter.⁷¹ A second season of German opera was arranged in 1884 at the Covent Garden Theatre.⁷² Plot summaries, tables of leading motives, reviews and Charles Lyall's caricatures of Richter conducting are abundantly supplied in the journal.

Orchestral Concerts

Orchestral concerts in London and the provinces are reviewed on a regular basis. At these concerts it was usual to include an operatic or concert overture, one or two symphonies, a concerto, and a selection of songs and arias from operas and oratorios. The reviews tend to concentrate on the large symphonic works. The concerts of the Philharmonic Society under the direction of William George Cusins and given during the London spring and summer seasons often give rise to discussion in the journal of the conservative repertory of the programs selected by the directors of the society, and the general indifference to compositions of British composers.⁷³ Regular orchestral concerts given at the Crystal Palace under the direction of August Manns are notable for

⁶³ See "*Pinafores* in all the States," MWO 57, no. 16 (19 April 1879): 244-45 and John Sullivan Dwight's "*H.M.S. Pinafore*," MWO 57, no. 32 (9 August 1879): 496.

⁶⁴ See "Gilbert—Sullivan in America," MWO 57, no. 46 (15 November 1879): 726.

⁶⁵ C. S., "The Savoy Theatre," MWO 59, no. 4 (15 October 1881): 661.

⁶⁶ Lecocq's *La Grande Duchesse de Gerolstein* was presented in two entirely different productions during the 1868 season. See "Latest News," MWO 46, no. 25 (20 June 1868): 430; and "To Dr. Abraham S. Silent," MWO 46, no. 26 (4 July 1868): 470-71.

⁶⁷ See "Wagner's *Ring*," MWO 60, no. 10 (11 March 1882): 151; 60, no. 14 (8 April 1882): 208; 60, no. 16 (22 April 1882): 244-45.

⁶⁸ "*The Nibelung's Ring*," MWO 60, no. 19 (13 May 1882): 283-85; 60, no. 20 (20 May 1882): 299-300; and 60, no. 21 (27 May 1882): 315-16.

⁶⁹ Ferdinand Praeger, "*The Ring of the Nibelungs*," MWO 60, no. 20 (20 May 1882): 307.

⁷⁰ "A Liverpoolian View of *Nibelungen* (Random Notes from an Amateur's Diary)," MWO 60, no. 37 (16 September 1882): 574; 60, no. 38 (23 September 1882): 697-98.

⁷¹ Reviews of the 1882 German opera performances in MWO are copied from the *Graphic* and the *Daily Telegraph* and are probably from the pen of Joseph Bennett. See "Some Recollections. IX," op. cit.: 381 for the names of newspapers and journals for which Bennett wrote.

⁷² See H. J. L., "German Opera. Covent Garden Theatre," MWO 62, no. 24 (14 June 1884): 375-76; and "Covent (German) Opera," 62, no. 25 (21 June 1884): 391-92.

⁷³ See, for example, an editorial denouncing the Philharmonic Society's attitude to contemporary musicians in MWO 46, no. 49 (5 December 1868): 830.

their more adventurous repertory and the collaboration of many of the finest British, European and American composers and soloists as well as performers. The development of the Crystal Palace orchestra under Manns is evident in the reviews, although the quality of Manns's orchestral control is sometimes debated.⁷⁴ Works by Wagner, Brahms, Liszt, Raff, Tchaikovsky, Grieg, Dvořák, Saint-Saëns and many other contemporary composers are regular features of the Crystal Palace orchestral concerts. Reviews or reports of performances of the compositions of many British composers such as Sterndale Bennett, Edward Elgar, Henry Gadsby, Hamish McCunn, Alexander Campbell Mackenzie, Hubert Parry, Charles Villiers Stanford and Arthur Sullivan are to be found in the journal.

Also receiving much attention in the journal are performers—of concertos, solo instrumental pieces and vocal selections at the Crystal Palace, the Philharmonic Society and other performing organizations—including Hans von Bülow, Anton Rubinstein, Bernard Stavenhagen, Sapelnikoff, Arthur de Greef, Teresa Carreño, Vladimir de Pachmann, Josef Hoffman among the pianists; Joseph Joachim, August Wilhelmj, Tidvar Nachez, Eugène Ysaÿe, Pable de Sarasate and Wilma Norman Neruda among the violinists; other soloists include the violoncellist Alfredo Piatti and the clarinetist Henry Lazarus. The orchestral concerts given at St. James's Hall under the direction of Hans Richter introduced the then unknown symphonic poems of Liszt,⁷⁵ the symphonies and miscellaneous orchestral works of Brahms,⁷⁶ and large extracts from Wagner's operas.⁷⁷ Regularly treated in MWO, these concerts slowly initiated the British public to accept gradually Germany's "new music." Of considerable attraction to the public were the Covent Garden Promenade Concerts given at the conclusion of the season of operas. The Promenade Concerts, at times, offered much appreciated programs devoted to the works of a single composer (Beethoven, Mendelssohn, Wagner, etc.), or to several composers along thematic lines such as English nights. The formation and continuing activities of provincial orchestras in Liverpool (the Philharmonic Society), Birmingham, Manchester (Hallé's orchestra), Glasgow and Edinburgh (precursors of the Scottish Orchestra) are not neglected in the journal.

Choral Concerts

Choral music receives considerable attention throughout MWO's run. The amateur organization, the Sacred Harmonic Society and its extensive, but conservative repertory is treated in more than 200 reviews of performances, synopses of forthcoming performances of sacred vocal works and annual reports. The discussions and reviews feature the major oratorios of Handel, Haydn, Spohr, Mendelssohn, Michael Costa (*Naaman* and *Eli*), William Crotch (*Palestine*), Sullivan (*The Martyr of Antioch* and *The Prodigal Son*), Gounod (*Mors et vita* and *The Redemption*), Beethoven's masses, Rossini's *Stabat mater* and contemporary British choral works including Frederic Cowen's *Ruth* and A. C. Mackenzie's *The Rose of Sharon*. In 1871, at the time of the opening of the newly built Royal Albert Hall, a choral society named for the building⁷⁸ was organized under the direction of conductors Charles Gounod (1872) and Joseph Barnby, who was appointed to replace the unpopular Gounod.⁷⁹ In addition to the well-known oratorios, Barnby introduced an expanded repertory that included Bach's *Christmas Oratorio*, Berlioz's *The Damnation of Faust* and Dvořák's *Stabat mater*, Henry Limpus's *The Prodigal's Return*, G. A. Macfarren's *St. John the Baptist*, extracts from Wagner's *Parsifal* and Verdi's Requiem. Henry Leslie's choir—a small select group of singers—is favorably reviewed in over 100 concerts in which the neglected and relatively unknown repertory of Renaissance madrigals and sacred music was introduced to London audiences.

⁷⁴ See MWO 46, no. 49 (5 December 1868): 834; and MWO 56, no. 2 (12 January 1878): 42-44 for remarks on Manns's manner of conducting.

⁷⁵ Edward Dannreuther, the foremost proponent of Liszt's pianoforte concertos and symphonic poems in England provided instructive articles in MWO. See MWO 58, no. 15 (10 April 1880): 226; and 61, no. 50 (15 December 1883): 786 for a discussion of Dannreuther's explanation of Liszt's metamorphosis of themes in the Pianoforte Concerto no. 1 and in Hubert Parry's Pianoforte Concerto.

⁷⁶ Brahms's symphonies were gradually introduced at the Crystal Palace concerts and Hallé's orchestral concerts.

⁷⁷ See MWO 50, no. 10 (9 March 1872): 161 for Dannreuther's formation of a London Wagner Society; and 52, no. 52 (26 December 1874): 852 for a review of Dannreuther conducting excerpts from Wagner's *Rienzi* and *Lohengrin*.

⁷⁸ The Albert Hall Choral Society's name changed to the Royal Choral Society in 1888; see MWO 67, no. 38 (22 September 1888): 734-45.

⁷⁹ MWO 50, no. 45 (9 November 1872): 725.

Reviews: Chamber Music, Vocal Concerts and Recitals

The hundreds of chamber music concerts and solo concerts that are reviewed extensively in *The Musical World* comprise a number of distinct categories.⁸⁰ First, chamber music concerts were organized and presented by a violinist (occasionally a violoncellist) and featured a string quartet ensemble to perform a major work from the string quartet repertory, a pianist to join the string players in a trio, quartet or quintet, and to provide one or more pianoforte solos, and a solo singer. The most striking of these chamber music concerts was the dual series Monday Popular Concerts and Saturday Popular Concerts given at St. James's Hall. Organized by Thomas Chappell and J. W. Davison (the latter provided extensive program notes for each concert, many reproduced in MWO), these series concerts followed a similar system. The journal gives over 500 reviews of the Monday Popular Concerts. The most famous string players of the nineteenth century, among them Joseph Joachim, Wilma Norman Neruda, August Wilhelmj, and Henri Wieniawski served as leaders of a string quartet or quintet. Noted pianists such as Charles Hallé, Anton Rubinstein, Hans von Bülow, Clara Schumann, Anna Esipova, Natalia Janotha, Mary Krebs and Agnes Zimmermann joined the string ensemble in the performance of a work for pianoforte and strings. Famous operatic, oratorio and concert singers contributed a group of songs or arias to enrich the program.

Reviews: Vocal Concerts

Second, are various types of vocal concerts. The Floral Hall "Monster Concerts" were organized for the artists of the Italian opera companies active at the Covent Garden, the Drury Lane and Her Majesty's Theatres. Luigi Arditi, an important conductor of opera and a composer of popular songs often took charge of these undertakings which offered listeners an opportunity to hear the vocal accomplishments of the foremost singers of the age. The composer and pianist Julius Benedict also organized "Monster Concerts," literally vocal and instrumental marathons. Another series was organized by William Chappell, entitled the "Ballad Concerts," and held at the St. James's Hall. At these events, favorite English-language concert songs in ballad style were performed. The leading British and American concert singers—Sims Reeves, Charlotte Sainton-Dolby, Helen Lemmens-Sherrington, Janet Patey-Whytock, Louisa Pyne, Charles Santley, Antoinette Sterling and Edith Wynne—were regular participants.

Vocal concerts were also offered by independent British singers and singers from the Continent, North America and Australia. Such concerts sometimes took place in the drawing rooms of wealthy patrons or in one of the many concert venues of the city. Vocal professors, for example, Signor Ciabatta, Mme Celli, Maria B. Hawes, Giovanni and Mme Puzzi, Adolfo and Mme Ferrari and their pupils, offered annual recitals.

Reviews: Vocal and Instrumental Concerts

A third type of concert was referred to as a "vocal and instrumental" which comprised the programming of a mixture of genres: songs, arias and duets by vocalists; string quartets, pianoforte trios and solo compositions for pianists and stringed instrument players. Such mixed genre concerts given in London and the provinces received considerable attention in the journal.

Reviews: Piano Recitals

The pianoforte recital at which a single musician performed a wide range of compositions from various historical periods or concentrated on a single composer grew in popularity during the last quarter of the nineteenth century. The journal offers over 200 reviews of pianoforte recitals. Arabella Goddard and Charles Hallé were pioneers in this type of concert in the early 1870s, and their performances receive considerable notice. Hallé, in fact, gave complete cycles of the Beethoven pianoforte sonatas and generous exposure to the pianoforte sonatas of Schubert.⁸¹ Later exponents of the recital reviewed in the journal include Hans von Bülow, Anton Rubinstein, Walter Bache, Ernst and Max Pauer, Vladimir de Pachmann, Camille Saint-Saëns and Isaac Albeniz.

⁸⁰ Concert notices of instrumental recitals and vocal and instrumental concerts appear under the heading "Reviews." Many, however, are not reviews and merely list the performing musicians and their repertoires.

⁸¹ "Mr. Charles Hallé's Recitals," MWO 48, no. 23 (4 June 1870): 381 (Beethoven); 49, no. 19 (13 May 1871): 286 (Schubert).

The journal's writers are also thorough in examining the technical accomplishments and the interpretative skills of a growing number of British instrumentalists in the 1880s that include Horton Allison, Frederic Lamond, Maggie Okey, Ridley Prentice, Landon Ronald, Dora Schirmacker and Franklin Taylor, and the prodigies Frank Merrick, Tobias Matthay, Ethel and Harold Bauer, and Ernest Hutcheson.

Reviews: Published Music and Books

Reviews of published music and books are not a regular weekly feature of MWO. Music reviews from 1866 to 1876 generally consist of two or three parts: sacred and secular vocal compositions, pianoforte and organ compositions, and (occasionally) books about music. Most of the vocal pieces are songs and ballads, popular with amateurs, or anthems and sacred songs; the choice of text and the musical setting are important aspects of the reviewer's discussion. The pianoforte music under review also appears to have been composed and published for the amateur player. The books considered for review are mainly instructional manuals. Less usual are reviews of books of considerable intellectual musical substance: Edmond Vander Straeten's *La Musique aux Pays-Bas* (1867), and Wagner's *The Music of the Future* (1873). In 1870 and 1871 *Novello's Octavo Edition of Operas* with texts in the original language and English translation and edited by Natalia Macfarren are reviewed. In 1871 and 1872 *Boosey's Royal Edition of Operas*, a deluxe publication, edited by Arthur Sullivan giving the scores in the Italian language with English translation (as they were performed at the Royal Italian Opera), are also reviewed. From 1873 reviews are organized under the name of a particular publisher. No reviews of publications are given from 1877 through 1879 and in 1882. From 1883 through 1886 the review of publications was headed "New Music," but returned to the header "Reviews" in 1887. In the final years of the journal reviews of new books deal with topics such as May Herbert's translations of Robert Schumann's early letters,⁸² Lina Ramann and Janka Wohl's biographies of Liszt,⁸³ the Wagner magazine *The Meister*,⁸⁴ Francis Hueffer's *Half a Century of Music in England*,⁸⁵ and the Wagner-Liszt correspondence.⁸⁶ The emphasis on German publications may well have been a reflection of Hueffer's editorship. A list of compositions sent to the editor for review in the journal is a regular occurrence in all years.

Music in the Provinces

Considerable space is also given to the musical life of the major provincial British cities—Aberdeen, Bath, Belfast, Birmingham, Brighton, Bristol, Cambridge, Dublin, Edinburgh, Glasgow, Liverpool, Manchester, Newcastle-upon-Tyne, Nottingham, Oxford, Sheffield and Sunderland. In addition there are many short reports from smaller country towns and spas. The provincial reviews feature the opinions of local correspondents or are taken from local newspapers, and afford the reader insights into the events of local musical institutions and the appearances of many celebrated instrumentalists, vocalists and opera companies on tour.

News from Abroad

Davison's European correspondents and selected extracts from the press offer a steady commentary on the musical life of important Continental centers. From France there are regular and extensive reports from Paris featuring reviews and synopses of new operas by Delibes, Gounod, Saint-Saëns, Ambroise Thomas, Edouard Lalo and many lesser-known composers. Parisian concert life, highlighted by the popular concerts of Jules Pasdeloup and Edouard Colonne and the formal concerts of the Société des Concerts du Conservatoire, is regularly reviewed. From Germany and Austria regular correspondents kept the reading public informed of new composers—Brahms, Goldmark, Reinicke, and Richard Strauss—and performers active in Berlin, Cassel, Cologne, Hamburg, Heidelberg, Munich and Vienna. Important among the writers addressing German and Austrian musical life are forty-seven articles by the composer and conductor Ferdinand Hiller.⁸⁷ The

⁸² "Robert Schumann's Early Letters," MWO 66, no. 1 (7 January 1888): 6-7.

⁸³ "Reviews," MWO 66, no. 2 (14 January 1888): 26-27.

⁸⁴ "Reviews," MWO 67, no. 31 (4 August 1888): 608.

⁸⁵ Sidney R. Thompson, "Recollections of Dr. Hueffer," MWO 69, no. 9 (2 March 1889): 132, 135 [133]; 69, no. 11 (16 March 1889): 165; 69, no. 13 (30 March 1889): 198; 69, no. 16 (18 April 1889): 253-54.

⁸⁶ "The Correspondence of Wagner and Liszt," MWO 67, no. 5 (4 February 1888): 87-88. "The Wagner-Liszt Correspondence in English," MWO 67, no. 36 (8 September 1888): 707-08; 67, no. 38 (22 September 1888): 747.

⁸⁷ The majority of the articles are translated from the *Kölnische Zeitung*. See Ferdinand Hiller, "Musical

controversial building of the Wagner Theatre at Bayreuth⁸⁸ and the preparation of the Wagner festival receive extensive notice.⁸⁹ The major Italian cities—Florence, Milan, Naples and Rome—are reported upon less frequently than other European cities, but new operas and the rise of instrumental music in Italy receive attention. Annually, a list of new operas produced in Italian theatres appears in the journal. Reports about the musical life of Stockholm, Christiania (Oslo), Pesth and Madrid, and many other peripheral European cities are generally extracts from the local press and are found in miscellaneous columns. Every effort is made by the editors to introduce British and world readers to the activities of the Russian school with articles and reviews about the national school of composers, the establishment of the Russian Musical Society, and the concert tours of the composers Anton Rubinstein and Tchaikovsky. A twenty-four part serial biography of Glinka (based on the composer's memories) by Octave Fouque is published in 1880.⁹⁰

Numerous reports describe the musical life in various parts of the British Empire. From Australia and New Zealand news of traveling opera companies and local choral and concert events is gathered from correspondents and the newspapers of Melbourne, Adelaide, Sydney, Auckland and Wellington. Arabella Goddard's concert tour of cities in Australia, New Zealand, China and India⁹¹ is highlighted by reports of the veteran pianist's dramatic rescue of her Broadwood pianoforte from a shipwreck off the New South Wales seacoast.⁹² News from South Africa (Cape Town, Port Elizabeth) and South America (Georgetown and Demerara in British Guiana) feature the establishment of local choral and philharmonic societies and performances by touring opera companies. Canadian reports feature activities in Toronto including the Kennedy family singers' "Nich wi' Burns" musical entertainment.⁹³ An important report about Montreal deals with the problems of the transmission of musical news from Canada and the difficulties of musical organization caused by the differences in religion and nationality between English and French Canadians.⁹⁴

The development of music in the United States appears to have interested Davison greatly and is demonstrated in MWO by a flood of articles, reviews and reports. Drawing from the major newspapers and the highly respected music journals (among them *Dwight's Journal of Music* and *Watson's Art Journal*), Davison creates a fairly comprehensive overview of the creation of American musical institutions (the New York Philharmonic, the Boston Symphony Orchestra, the Theodore Thomas Orchestra, the Metropolitan Opera) and the ongoing musical life of concert performances and opera productions in Boston, New York, Philadelphia, Baltimore, Washington, Chicago and San Francisco. Among the waves of European musicians intent on conquering musical America are the 1866 American appearances of immigrant violinist Carl Rosa (Rosa) and soprano Euphrosyne Parepa with the Bateman⁹⁵ concert party culminating at Gilmore's Peace Jubilee in 1869 in Boston.⁹⁶ The association and marriage of Mme Parepa and Carl Rosa led to the formation of a full-fledged touring opera company in the United States (and laid the foundations for the creation in 1873 of the Carl Rosa English Opera Company in Britain), and is fully documented in MWO from over seventy-five notices and articles drawn from American sources. The "historical pianoforte recitals" by pianoforte virtuoso Anton Rubinstein elicits both mockery and uncertainty (the term "high falutin'" was employed) and praise from the American press.⁹⁷ Hans von Bülow's American tour of 1873 brings forth critical reporting of concerts and

Letters," MWO 47, no. 18 (27 March 1869): 211-12; 47, no. 15 (10 April 1869): 247-48; 47, no. 16 (17 April 1869): 265, on Gervinus' *Handel and Shakespeare*. "Ferdinand Hiller on Richard Wagner," MWO 48, no. 24 (11 June 1870): 393-94. "Musical Chit-chat," MWO 50, no. 11 (16 March 1872): 173-74; 50, no. 31 (3 August 1872): 490-91, on Bülow's playing from memory.

⁸⁸ Twenty-four articles about Bayreuth, from the selection of the site, and the laying of the foundation stone to the opening of the building for the first Bayreuth Festival are given in MWO between 1872 and 1875.

⁸⁹ The journal contains over 500 articles and reviews of the Bayreuth undertaking.

⁹⁰ Octave Fouque, "Michael Ivanovitch Glinka. From his Memories and Correspondence," begins in MWO 59, no. 6 (7 February 1880): 80 and concludes in 58, no. 47 (20 November 1880): 736. This English translation was derived from *Le Ménestrel*.

⁹¹ Mme Goddard's tours of 1873, 1874 and 1875 included concerts in Ceylon, Calcutta, Hong Kong, Shanghai, Australia, New Zealand and concluded in California.

⁹² See reports from the Australian press in MWO 52, no. 37 (12 September 1874): 608; 52, no. 41 (10 October 1874): 675; 52, no. 42 (17 October 1874): 685.

⁹³ Reports of the Kennedy family's extensive tours of the British Isles and the British Empire are regular features in the journal. See also David Kennedy, Jun., "The Kennedys in America," MWO 53, no. 38 (18 September 1875): 636; 53, no. 39 (25 September 1875): 648; 53, no. 40 (2 October 1875): 664.

⁹⁴ MWO 65, no. 51 (17 December 1887): 998-99.

⁹⁵ MWO 44, no. 1 (6 January 1866): 4; 44, no. 31 (4 August 1866): 494.

⁹⁶ MWO 47, no. 27 (3 July 1869): 476; 47, no. 29 (17 July 1869): 506-07; 47, no. 36 (4 September 1869): 624.

⁹⁷ MWO 50, no. 41 (12 October 1872): 655; 50, no. 51 (21 December 1872): 814.

repertory by both the critics⁹⁸ and the pianist himself.⁹⁹

Music Education

Music education at many different levels is an important feature of MWO. The respected choral conductor, composer and inspector of music education for the British government John Hullah is featured in many articles and reviews. From 1875 through 1881 the editor reprinted Hullah's reports on music education in metropolitan schools submitted to the British government. Hullah's support of the traditional solfeggio system of music study and his opposition to the alphabetic tonic sol-fa method of sight-reading (endorsed by John Curwen) makes for a lively contest in the journal's correspondence sections. The trials and tribulations of the venerable Royal Academy of Music owing to a withdrawal of governmental support in 1868 are carefully documented. The Academy's principal George Alexander Macfarren's inaugural addresses to the students and faculty are reproduced annually from 1875 to 1887. Reproductions of examinations in music theory offered by the Academy, lists of scholarships and successful candidates are regularly published. The annual reports, information about music education, examinations in vocal and instrumental performance, music theory and composition and public lectures, all sponsored by the Society for the Encouragement of the Fine Arts are a regular feature of MWO from 1866 to 1890, as are the activities of the National Training School for Music, active from 1870 through 1882. Reproduction of the examinations required for Bachelor of Music and Doctor of Music at the University of Cambridge, and the names of successful candidates at the universities of Cambridge and Oxford are published from 1875 through 1882. The progress of the French *orphéoniste* educational movement is noted.

The Prince of Wales undertook to lead in the establishment of the Royal College of Music from 1878 through 1882 and was chairman for many meetings at which the new institution was developed through public support (benefits and contributions). MWO celebrates the College's incorporation by charter in 1883¹⁰⁰ and continues to publish information and reviews of its many activities: student and faculty concerts, examinations and scholarships. Many other London institutions offered music instruction. Details of terms of instruction and registration are regularly found in the first advertising sections of individual issues. The journal reports on a unique development in the encouragement of young musicians undertaken in 1872 at the Crystal Palace, Sydenham. Competitions for choral groups (and later for solo singers and instrumentalists) from all parts of the British Isles were developed in the form of local competitions for the identification of "select choirs," and annual adjudicated festivals held at Sydenham. Prominent in this development were Willaert Beale and George Grove. This movement of competitive festivals was gradually introduced throughout the British Empire.

Varia

An amusing feature of *The Musical World* is a series of twenty-four caricatures of musicians and singers drawn by the English tenor Charles Lyall and issued in 1877, 1878 and 1879. Included in the gallery are the likenesses of performing artists, amusing cartoons of scenes from Italian, French and German operas and the antics of performances by the leading instrumentalists of the day. Of particular interest are Lyall's sketch of Wagner in London,¹⁰¹ a cartoon featuring the pianist Anton Rubinstein with arms and hands raised above the keyboard,¹⁰² and pianist Hans von Bülow surrounded by Clara Schumann, Arabella Goddard, Anton Rubinstein (in women's clothes), Annette Essipoff, Agnes Zimmermann and the ghost of Marie Pleyel.¹⁰³ With the exception of the latter, all were regular participants (and rivals) at the Monday Popular Concerts.

A valuable photographic gallery of portraits of musicians was introduced as supplements to *The Musical World* in 1883 and continued until 1890. Among those represented are the composers Franz Liszt, Edvard Grieg, Arrigo Boito, Isaac Albeniz, Moritz Moskowski, Charles Villiers Stanford and Frederic Cowen, the impresario

⁹⁸ John Sullivan Dwight, "Dwight on Dr. Hans von Bülow," MWO 53, no. 36 (4 September 1875): 599.

⁹⁹ An American interview with Bülow is found in MWO 53, no. 49 (4 December 1875): 825-26. Details of the American tour are given in MWO 54, no. 6 (5 February 1876): 105.

¹⁰⁰ See MWO 61, no. 14 (7 April 1883): 205 for the Prince of Wales's petition to the Queen for permission to establish the Royal College of Music. The text of George Grove's address on the occasion of the opening of the College is given in MWO 61, no. 19 (12 May 1883): 283-84.

¹⁰¹ "At the Royal Albert Hall," MWO 55, no. 21 (26 May 1877): 364.

¹⁰² MWO 59, no. 23 (4 June 1881): 352.

¹⁰³ "Lynch Law," MWO 57, no. 25 (21 June 1879): 383.

Carl Rosa, the conductors August Manns, and Charles Hallé, the pianists Frederick Lamond, Sophie Menter, Sapellnikoff, Clara Schumann, Bernhard Stavenhagen and Ignace Jan Paderewski, and many of the leading singers of the late nineteenth century: Minnie Hauk, Marie Roze, Lillian Nordica, Marcella Sembrich, Jean de Reszké, Plunkett Greene, Zelia Trebelli and Adelina Patti.

The texts of several hundred poems and aphorisms are found interspersed between the articles. Some of the poems are headed "For Music," with the implication that the text might be set as a song. In some instances composers undertook this challenge and their songs are reviewed.

The term "obituary" is rarely encountered in the pages of *The Musical World*. Instead the editor employs the terms "Death" or "Died." These terms are most often found after the advertisements at the middle of each issue in conjunction with other sacraments concerning the lives of British musicians and their families: birth and marriage. The deaths of many musicians elicit publication of important biographical sketches. In the same section of the journal a notice entitled "To Advertisers" gives instructions to new clients, and "To Correspondents" gives answers to questions about musical matters submitted to the editor.

Contributors

Davison's wide-ranging interests led him to publish writings by many prominent Continental writers, all in English translation. Among them are many of Arthur Pougin's studies (all taken from *Le Ménestrel*) of late seventeenth-, eighteenth- and early nineteenth-century composers active in France including André Campra,¹⁰⁴ Jean-Philippe Rameau (on the occasion of the bicentennial of the composer's birth),¹⁰⁵ and Luigi Cherubini.¹⁰⁶ Other articles by Pougin in MWO include an overview of Auber's works,¹⁰⁷ studies of Bellini's *La Sonnambula*¹⁰⁸ and *Norma*,¹⁰⁹ and a description of Boieldieu's journey to Russia.¹¹⁰

The renowned Austrian music critic Eduard Hanslick is author of 138 MWO articles taken from the Viennese, Cologne and Berlin newspapers. All are published in English translation between 1869 and 1885. Many of the articles are in series format: Weber's *Der Freischütz* in an Italian-language production at the Teatro alla Scala in Milan;¹¹¹ Wagner's book of recollections *On Actors and Singers*,¹¹² comic opera in Vienna (1873),¹¹³ Garnier's new Paris opera house (1875),¹¹⁴ extensive articles on Wagner's *Der Ring des Nibelungen* (1875, 1878, 1879)¹¹⁵ and *Parsifal* (1882),¹¹⁶ critical overviews of the voluminous published literature about Wagner;¹¹⁷ French operas of Auber,¹¹⁸ Bizet,¹¹⁹ and Gounod;¹²⁰ and Berlioz's Requiem.¹²¹

¹⁰⁴ Pougin, "André Campra. 1697," MWO 59, no. 22 (28 May 1881): 340; 59, no. 24 (11 June 1881): 372; 59, no. 25 (18 June 1881): 380-81; 59, no. 27 (2 July 1881): 424; 59, no. 29 (16 July 1881): 449; 59, no. 30 (23 July 1881): 464-65; 59, no. 32 (6 August 1881): 498.

¹⁰⁵ Pougin, "Rameau," MWO 54, no. 28 (8 July 1876): 464-65; 54, no. 29 (15 July 1876): 482; 54, no. 30 (22 July 1876): 496; 54, no. 33 (12 August 1876): 552; 54, no. 34 (19 August 1876): 566-67; 54, no. 45 (4 November 1876): 738-39; 54, no. 53 (30 December 1876): 866-67; 55, no. 7 (17 February 1877): 116; 55, no. 8 (24 February 1877) 133-34.

¹⁰⁶ Pougin's "Cherubini" biography appears in installments from MWO 60, no. 4 (28 January 1882): 60-61 to 62, no. 12 (22 March 1884): 133-34.

¹⁰⁷ Arthur Pougin, "The Works of M. Auber," MWO 46, no. 20 (16 May 1868): 334-35.

¹⁰⁸ Arthur Pougin, "Bellini's *Sonnambula*," MWO 46, no. 21 (23 May 1868): 350-52.

¹⁰⁹ Arthur Pougin, "The Failure of Bellini's *Norma*," MWO 47, no. 3 (16 January 1869): 43.

¹¹⁰ Arthur Pougin, "Boieldieu in Russia," MWO 47, no. 29 (17 July 1869): 514-15.

¹¹¹ Eduard Hanslick, "Evenings at the Theatre in Italy," MWO 50, no. 48 (30 November 1872): 763; 50, no. 49 (7 December 1872): 779-80.

¹¹² Hanslick, "Richard Wagner's *On Actors and Singers*, Considered by Dr. Eduard Hanslick," MWO 50, no. 49 (7 December 1872): 781; 50, no. 52 (28 December 1872): 827-28.

¹¹³ Hanslick, "Comic Opera in Vienna," MWO 51, no. 1 (4 January 1873): 3-4.

¹¹⁴ Hanslick, "Dr. Hanslick on the Grand-Opéra, Paris," MWO 53, no. 30 (24 July 1875): 504-05; 53, no. 21 (31 July 1875): 526; 53, no. 32 (7 August 1875): 533.

¹¹⁵ Hanslick, "Richard Wagner's *Nibelungen*," MWO 53, no. 34 (21 August 1875): 570-71; "Siegfried in Vienna," MWO 56, no. 47 (23 November 1878): 756-57; 56, no. 48 (30 November): 767; and "Wagner's *Götterdämmerung* at Vienna," MWO 57, no. 14 (5 April 1879): 200-01.

¹¹⁶ Hanslick, "*Parsifal*, A Stage-Consecrative-Festival-Play," MWO 60, no. 30 (29 July 1882): 466-68, and "Wagner's *Parsifal*," MWO 60, no. 31 (5 August 1882): 480-82; 60, no. 32 (12 August 1882): 496-98; 60, no. 33 (19 August 1882): 512-14; 60, no. 35 (2 September 1882): 544-45; 60, no. 36 (9 September 1882): 558.

¹¹⁷ Hanslick, "Hanslick on Wagner," MWO 61, no. 10 (10 March 1883): 144. "Music in Vienna," MWO 61, no. 24 (16 June 1883): 368-69. "The Latest Wagner Literature," MWO 62, no. 24 (14 June 1884): 372-73; and 62,

British writers are represented by a number of important articles and their subjects often reveal a great deal about the history and progress of musical knowledge in nineteenth-century Britain. William Thomas Parke (1762-1847), oboist at the Covent Garden Theatre for forty years is the author of ninety-six excerpts taken from his *Musical Memoirs* reprinted in MWO from 1882 through 1885.¹²² In these excerpts Parke recreates his impressions of the world of Handel, Haydn, the King's Theatre and the many singers and instrumentalists of the period. George Grove, the creator of the *Dictionary of Music and Musicians*,¹²³ studies the similarities of a fundamental melodic cell outlining a tetrachord in melodies from the Middle Ages to the nineteenth century in a thirty-three part series.¹²⁴ The music theorist Oliveria Louisa Prescott explains the structure of instrumental music in a seven-part series,¹²⁵ and the structure of vocal music in a thirty-nine part series.¹²⁶ Musicianship, the study of music and the playing of the piano are the central topics of a series of articles entitled "Notes upon Notes" by the English pianist and pedagogue William Henry Holmes (Sterndale Bennett, J. W. Davison, George Alexander and Walter Macfarren numbered among his pupils).¹²⁷ Holmes's writings are valuable in that they describe the manner of pianoforte playing by Jean-Baptiste Cramer, Cipriani Potter and Arabella Goddard in the first half of the nineteenth century. In 1887 the journal included in a four-part series a chapter from Francis Hueffer's *Half a Century of Music in England*.¹²⁸ Edgar Jacques, the journal's third and final editor is represented by a lecture delivered to the Society for the Encouragement of the Fine Arts on the interdependence of music and the other arts,¹²⁹ and a five-part series dealing with the tonal system and the judgment of works of art.¹³⁰

The writings of several American writers, published and reviewed in the 1870s and 1880s are reproduced in MWO. John Sullivan Dwight's philosophical opinions on the role of music in Western culture are featured in 1870.¹³¹ The pioneer woman writer, musician and translator Fanny Raymond Ritter's pamphlet "Woman as a Musician" is discussed with extracts from the publication.¹³² Henry Edward Krehbiel's books on the *New York Musical Season* from 1885 through 1887 are reviewed, while Krehbiel himself is author of articles on American musical life.¹³³ William F. Apthorp contributed extensively to the analysis of Wagner's music dramas.¹³⁴

no. 25 (21 June 1884): 388.

¹¹⁸ Hanslick, "Music in Vienna," MWO 62, no. 9 (1 March 1884): 136-38.

¹¹⁹ Hanslick, "Bizet's *La Jolie Fille de Perth* in Vienna," MWO 61, no. 24 (26 May 1883): 315; 61, no. 22 (2 June 1883): 331.

¹²⁰ Hanslick, "Hanslick Across *Le Tribut de Zamora*," MWO 61, no. 8 (24 February 1883): 107-08; 61, no. 9 (3 March 1883): 123.

¹²¹ Hanslick, "Hector Berlioz's Requiem," MWO 61, no. 34 (25 August 1883): 523-24; 61, no. 35 (1 September 1883): 544-45.

¹²² William Thomas Parke, "Excerpts from Parke's *Musical Memoirs*," begins in MWO 60, no. 30 (29 July 1882): 459-60, and concludes in 63, no. 39 (26 September 1885): 605-06.

¹²³ The progress of the first edition of George Grove's *Dictionary of Music and Musicians* and the many aspects of Grove's career are followed in MWO. Grove is the author of 117 articles in MWO.

¹²⁴ George Grove, "The History of a Musical Phrase Attempted," begins in MWO 64, no. 40 (2 October 1886): 627-28 and concludes in 65, no. 20 (14 May 1887): 371-72.

¹²⁵ Oliveria Louisa Prescott, "Form, or Design in Music," begins in MWO 57, no. 19 (10 May 1870 1879): 286 and concludes in 57, no. 26 (28 June 1879): 397-98.

¹²⁶ Prescott, "Form, or Design in Vocal Music," begins in MWO 59, no. 26 (25 June 1881): 401 and concludes in 60, no. 45 (11 November 1882): 700.

¹²⁷ Holmes's series "Notes upon Notes," MWO 50, no. 40 (5 October 1872): 635, and periodically through 52, no. 39 (27 September 1879): 607-08. The entire series was published in book form in 1880.

¹²⁸ Hueffer's series "English Music During the Queen's Reign," begins in MWO 65, no. 25 (18 June 1887): 469-70, and continues to MWO 65, no. 28 (9 July 1887): 529-31.

¹²⁹ Edgar F. Jacques's "Music and Its Relation to the Other Arts" begins in MWO 67, no. 32 (11 August 1888): 625-27, and continues to MWO 67, no. 35 (1 September 1888): 686-87.

¹³⁰ Jacques's "Wanderings in Search of the East," begins in MWO 69, no. 17 (27 April 1889): 270-71, and continues at intervals until MWO 69, no. 28 (13 July 1889): 444.

¹³¹ John Sullivan Dwight, "Music as a Means of Culture," MWO 48, no. 40 (1 October 1870): 656-57; 48, no. 44 (29 October 1870): 720; 48, no. 46 (12 November 1870): 759-60; 48, no. 49 (3 December 1870): 807.

¹³² "The Feminine in Music," MWO 60, no. 44 (4 November 1882): 693; 60, no. 45 (11 November 1882): 699.

¹³³ Henry Krehbiel, "American Music," MWO 64, no. 48 (27 November 1886): 758-59; 65, no. 7 (12 February 1887): 107-08; 65, no. 8 (19 February 1887): 129-30; 65, no. 9 (26 February 1887): 150-51; 65, no. 35 (27 August 1887): 651.

¹³⁴ "Wagner, Mythology and Metaphysics," MWO 69, no. 15 (13 April 1889): 232-33; 70, no. 16 (19 April 1890): 308-09.

Wagner apologist Henry T. Finck is chastised for the weakness of his theories on Wagner.¹³⁵

¹³⁵ Frederic Archer, "Archer-Pinks Finck on Wagner," MWO 62, no. 21 (18 May 1884): 313-14.

Initials and Pseudonyms of authors identified in *The Musical World* 1866-1891:

A Soldier's Daughter	Mrs. C. Hunter-Hodgson
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Abraham S. Silent, Abraham	
Silent Sadoke, Abraham Silent,	
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A. S. S., A. S. Silent	
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A. P.	Arthur Pougin
A. V. B.	John Vipon Bridgeman
A. v. C., A. v. Cz.	A. v. Czelé
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De Retz	Joseph Dieudonné Tagliafico
E. D.	Edward Danreuther
Edw. Cantuar.	Edward Canterbury
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E. M., M. E. M. de	E. M. Leyden
E---d H---k, H.	Eduard Hanslick
Eusebius	Robert Schumann
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F. K. W.	Frederick K. Harford
F. M. B., Felix M. B.,	Felix Mendelssohn
Felix M., Felix, Your Felix	
F. N.	F. Norman Adams
F. P.	Ferdinand Praeger
G. A. M.	George Alexander Macfarren
G. B. S.	George Bernard Shaw
G. C.	George Case
G., G. G.	George Grove
G. N.	Gustav Nottebohm
G. W.	F. Gilbert Webb
G., G. G.	George Grove
Giacomo	Giacomo Meyerbeer
H. E. K.	Henry Edward Krehbiel
H. F. C.	Henry Fothergill Chorley
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H. H.	Henry Harford
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J. V. B.	John Vipond Bridgman
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La Mara	Marie Lipsius
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O. P.	Oliveria Louisa Prescott
Ouida	Louise Ramée
R. L.	Riccardo Linter
R. W.	Richard Wagner
S. B.	Shirley Brooks
S. M.	Sigmund Menkes
S. R. T.	Sidney R. Thompson
T. B. B.	Thomas Birch Booth
V. W.	Victor Wilder
W. B. K.	William Kingston Beatty

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W. P.
W. S. B.

William Duncan Davison
Wilfred Praeger
William Sterndale Bennett