

The Monthly Musical Record (1871-1960)

The Monthly Musical Record [MMR] was published in London from 1 January 1871 to 1 December 1960. In all, the journal consists of 1,002 issues, ninety annual volumes and 28,000 pages. From its inception until 1915, twelve issues were produced each year, but owing to the exigencies of the two World Wars, the depression of the 1930s, the paper shortages after 1945, and, finally, the enormous cost of publication at the end of the 1950s, MMR was twice reduced: in 1916 to ten annual issues, and in 1956 to six. Beginning with 166 annual pages in 1871, the size increased to an average of 300 pages in 1884. From 1923 through 1939 the annual number of pages increased to 380 and then declined to 240 pages from 1941 until the journal's demise.

MMR was created as an adjunct to the important British music publishing firm Augener & Co. by the firm's founder and proprietor, George Augener (1830-1915). Throughout its existence (1853-1962), the firm was an important British publisher of a great many educational items including the editions of the Associated Board of the Royal Schools of Music, representing the principal music educational institutions of Great Britain, and acted as agent for many of the most important European publishers.

Aware of the numerous music journals already in existence, Ebenezer Prout, MMR's first editor justified the creation of another journal in 1871, claiming as the aim, to advance musical science, to provide an understanding of music by the public, and to review publications issued by all publishing houses to avoid degenerating into a "mere trade advertisement."¹

MMR's individual issues usually consist of four distinctive parts: first, several essays and articles on musical topics; second, reviews of concerts and operas given in London and principal foreign cities, and reviews of published books and music, and from 1928 through 1960 recorded music; third, miscellaneous notes, musical news; and, fourth, advertisements. This plan is enlarged to five distinctive parts by the addition of printed sheet music and iconography, from February 1880 to October 1931.

Beginning in 1929 and continuing to 1937 the issues were divided into two parts, shown by a repetition of the journal's title and issue date after eight or so pages of major articles, followed by the editorial, now renamed "Notes of the Day," and subsequently by the usual piece(s) of music, photographs and facsimiles, reviews, miscellaneous articles and advertisements. This divided plan was abandoned and the order changed from 1938 through 1960. The editorial "Notes of the Day" was moved to first position in the journal, followed by the regular order of articles, reviews and advertisements.

The first part, headed with the journal's masthead, with title, volume and issue number and publication date,² contains several articles dealing with musical opinion and research (often copiously illustrated with musical examples), correspondence in the form of reviews about the

¹ "To Our Readers," MMR 1, no. 1 (January 1, 1871): 1.

² In the first year the masthead reads simply *The Monthly Musical Record*, followed by publication details. Beginning with the January 1, 1882 issue the masthead is enhanced with a frieze (in the manner of the Elgin Marbles) incorporating a portrait medallion inscribed "Ludwig v. Beethoven." The 1882 masthead and title, however, are later reduced to the word "Record" followed by subscription information.

musical life of London, provincial and foreign cities, and, beginning on April 1, 1913 to December 1928, an editorial containing opinions and remarks on important aspects of contemporary musical life, scholarship and performance in Britain and abroad.

Eight editors were responsible for MMR's organization, content, and contributors, and each editor left his individual "stamp" on the journal. Ebenezer Prout (1835-1909),³ composer, organist, conductor, music professor and pre-eminent nineteenth-century British music theorist served as the first editor from 1871 until 1875.⁴ He is best-remembered today as the author of outstanding primers on instrumentation (1875), tonal harmony (1889), strict, free and double counterpoint (1890), form (1895) and the orchestra (1897),⁵ all of which provides a basis of knowledge for subsequent British studies of music theory.⁶ Prout contributes forty-one articles and reviews in his years as editor, and an additional ninety-four articles between 1880 and 1909. The subjects of his writings are a combination of the historical and theoretical, and are of a high intellectual standard, containing detailed information on the treatment of form, tonality and orchestration in many important compositions ranging from Handel's obligation to Stradella to observations on Wagner's remarks about Beethoven's instrumentation (in 1874).

Charles Ainslie Barry (1830-1915)⁷ assumed editorship in 1875, and, according to Carmelo P. Comberinati, continued in that capacity until 1879.⁸ However, Comberinati is not correct, for William Alexander Barrett (1834-1891) is cited by Bernarr Rainbow⁹ as serving as editor in 1877. Later, Barrett's period of editorship went unnoticed and was omitted by Frederick Niecks in his article recounting the first thirty-nine years of the journal's existence.¹⁰ E. W. Lloyd, a perceptive reader of the journal, called attention to the omission in a letter to the journal's editor in 1920.¹¹ Arthur Eaglefield Hull, the editor from 1912 to 1928, corroborated Lloyd's remarks, but stated that Barrett served as editor for six years beginning in 1879.¹² The actual chronology of editors remains unsolved currently.

Barry was trained as a composer at Cambridge University and in Germany, and was well-known in London musical circles as the writer (signing regularly with his initials C. A. B.) of program

³ See Watkins Shaw, "Prout, Ebenezer," *The New Grove Dictionary of Music and Musicians* ed. S. Sadie and J. Tyrrell (London: Macmillan, 2001).

⁴ Following his editorship of MMR, Prout served as music critic of *The Academy* (1874-79) and *The Athenæum* (1879-89).

⁵ Prout's primers were published by Augener & Co., and are extensively reviewed and analyzed in the pages of MMR in the years of their publication. See, for example, Frederick Niecks, "E. Prout's *Harmony: Its Theory and Practice*" MMR 19, no. 227 (November 1, 1889): 242-46, and 19, no. 228 (December 1, 1889): 265-69 for a thorough examination of Prout's theories.

⁶ See Rosemary Williamson, "Prout, Ebenezer," Grove Music Online ed. L. Macy (Accessed 1 March 2008) <http://www.grovemusic.com>.

⁷ James Brown and Stephen S. Stratton, "Barry, Charles Ainslie," *British Musical Biography* (Birmingham: S. S. Stratton): 32.

⁸ Carmello P. Comberinati, "Monthly Musical Record" in *International Music Journals*, Linda M. Fidler and Richard S. James, eds. (New York: Greenwood Press, 1990): 243.

⁹ Bernarr Rainbow, "Barrett, William Alexander," *The New Grove Dictionary of Music and Musicians* ed. S. Sadie and J. Tyrrell (London: Macmillan, 2001).

¹⁰ Frederick Niecks, "The Early Years of the *Monthly Musical Record* (Founded January 1871)," MMR 50, no. 589 (January 1, 1920): 1-3.

¹¹ E. W. Lloyd, Correspondence, MMR 50, no. 590 (February 2, 1920): 41-42.

¹² The Editor [A. Eaglefield Hull], "Remarks on Barrett's Period of Editorship," MMR 50, no. 591 (March 1, 1920): 63.

notes for German conductor Hans Richter's orchestral concerts in London, and was a contributor to *The Guardian*, *The Athenæum*, *The Musical World* and *The Meister*. During his association with MMR, Barry contributes articles about Joachim Raff's symphonies nos. 2, 3, 5 and 6, an analysis of Wagner's Overture to *Der fliegende Holländer* (1875) and Liszt's oratorio *St. Elizabeth* (1876). Barry appears to have expanded the miscellaneous column "Musical Notes" featuring news from cities and towns throughout Britain and Europe.

W. A. Barnett received his training as a chorister at St. Paul's Cathedral and Oxford University,¹³ and contributed eleven articles between 1878 and 1884, including a biographical sketch of Joseph Haydn (1878) and reproduction of his (Barnett's) preface to Ernst Pauer's keyboard collection *Old English Composers for Virginals and the Harpsichord* (1879).

The English pianist and music historian John South Shedlock (1843-1919) contributed articles to MMR in the 1870s, and served as editor from the early 1880s until 1912, his being the longest tenure as editor. Shedlock studied piano with the Dutch virtuoso Ernst Lübeck and composition in Paris under Edouard Lalo. Upon returning to England, Shedlock served as music critic of *The Academy* and *The Athenæum*. Shedlock's notable MMR articles deal with the traditions of nineteenth-century European music, and include studies of Clementi's pianoforte sonatas and Berlioz's *Benvenuto Cellini* (1882); a biographical sketch of Johannes Brahms (1897); and a study of a manuscript of Bach's *Well-Tempered Clavier* housed in Zurich (1899). Under Shedlock, the principles of excellence in music research advocated by Prout were upheld, but the content of MMR began gradually to turn away from the predominantly pro-German interests to consider the music and musical life of Britain and other parts of Europe: France, Italy, Spain, Portugal, Bohemia (the Czech lands) and Russia, and the United States.

With the appointment in 1912 of the brilliant organist, theorist and writer on music, Arthur Eaglefield Hull (1876-1928)¹⁴ the journal was revitalized and made more accessible to those whose interests included performance and music appreciation. A precocious young musician, Hull was trained by the leading British pianoforte professor of the period, Tobias Matthay, and in music theory by Charles Pearce, and received a Doctor of Music degree from Oxford University in 1903. Hull's important books are *Modern Harmony...*, (1914), *A Dictionary of Modern Music and Musicians* (1924), and biographies of Alexander Scriabin (1916) and Cyril Scott (1918). Unfortunately Hull's last book *Music, Classical, Romantic and Modern* (1927) contains writings by other writers without appropriate attributions. This was detected by reviewers and appears to have been the cause for Hull's tragic suicide in 1928.¹⁵

The advent of modern music, the attention paid to British music, new authoritative writers on music, and a new younger readership marks the content of the *Monthly Musical Record* in the years following 1912. Hull contributes many articles—including a regular editorial placed at the outset of each issue—seeks out many new like-minded contributors, and increases the number of

¹³ Rainbow op. cit.

¹⁴ The journal failed to provide a biographical sketch of Hull on the occasion of his tragic death. A short but comprehensive biographical sketch of Hull is found in *Baker's Biographical Dictionary of Music*, Fifth edition, completely revised by Nicolas Slonimsky (New York: G. Schirmer): 747.

¹⁵ For a tribute to the scope of Hull's work, see the journal's notice on the occasion of the editor's death: "Alexander Eaglefield Hull," MMR 58, no. 696 (December 1, 1928): 357-58.

articles in each issue by reducing the numbers of pages allotted to each one. Of significance for the general readership is the introduction of a new regular column entitled “Queries and Answers”—published in 129 monthly instalments from March 1913 to March 1925—in which questions (mainly from music students and amateurs) are printed with answers subjoined. Another new and popular feature is a series of forty-four double acrostics (using the first and last letters of each line), based on musical nomenclature, all prepared by Francesco Berger,¹⁶ and published between January 1, 1917 and December 1, 1927.

Hull’s contributions to MMR exceed 670 articles, reviews and editorials dealing with a great variety of topics about music from the seventeenth to the twentieth centuries. From the beginning of his tenure, Hull deals consistently with the problems of modernism in music: explanations of the compositional methods of Schönberg, Leo Ornstein, Debussy, Scriabin, Elgar, Sibelius, Vaughan Williams, Stravinsky, John Ireland, Frederick Delius and Enrique Granados; discussion of Domenico Alaleona’s theory of music and the pentaphonic five-part scale (1922); and Leon Theremin’s electro-magnetic ether instrument, the thereminvoix (1928). Hull serves as reviewer of the International Society for Contemporary Music’s annual musical festival held in Zurich and the Salzburg Musical Festival (1926). Hull also demonstrates great interest in Mussorgsky and the foundation and progress of the British Musical Society, active from 1918 to 1933.

The void left by Hull’s unexpected death was filled from November 1928 to May 1933 by Richard Capell (1885-1954), an experienced music critic both for the *Daily Mail* (1911-31) and the *Daily Telegraph* (1933-53).¹⁷ Capell is best known for his definitive study of Schubert’s songs (1928),¹⁸ and his English-language translations of German lieder. Capell contributes 375 articles, reviews and editorials to MMR from 1923 to 1954. His “catholicity of interest, the linguistic high spirits and the trenchant polemical ardour that characterized his writing” is amply detailed by Martin Cooper in his tribute on the occasion of Capell’s death.¹⁹ Of great interest are Capell’s reviews of Italian, French and German operas performed at the Covent Garden Theatre. However, the modern music of Schönberg, Stravinsky and his like-minded contemporaries, an important feature of MMR during Hull’s editorship, is “found to be wholly lacking in any sense of humour”²⁰ which only partially masks Capell’s negative attitude to modern music. More popular features introduced by Hull, namely as “Questions and Answers” and “Double Acrostics,” are discontinued during Capell’s editorship.

Jack Allan Westrup (1904-1975), a distinguished musicologist, conductor and future editor of MMR (1933-1945), published his first article in the journal in 1928; by the time of his last in 1959, he had contributed over 200 articles. After his period as MMR’s editor, Westrup was appointed Oxford University Heather Professor of Music in 1946, and in 1959 undertook editorship of the journal *Music & Letters*.²¹ Unlike Capell, Westrup admits positive discussion of

¹⁶ The composer Francesco Berger is discussed on p. 8 below.

¹⁷ See Nicolas Slonimsky, op. cit.: 249, and Maurice J. E. Brown, “Capell, Richard,” Grove Music Online ed. L. Macy (Accessed 1 March 2008), <http://www.grovemusic.com>.

¹⁸ Richard Capell, *Schubert’s Songs* (London, 1928).

¹⁹ Martin Cooper, “Richard Capell,” MMR 84, no. 959 (September 1954): 169-71.

²⁰ *Ibid.*, 171.

²¹ For an overview of Westrup’s varied career see Peter Dennison, “Westrup, Sir Jack Allan,” Grove Music Online, ed. L. Macy (Accessed 1 March 2008), <http://www.grovemusic.com>.

music from writers investigating all periods. Westrup's own contributions probe a wide range of subjects from the nature of opera (in 1929) to medieval music (1932) to a review of Terry's *Bach's Orchestra* (1933). Westrup also writes about many contemporary developments in music in the editorial "Notes of the Day" including the broadcasting policies of the B.B.C. (in 1933); a German press report announcing Beethoven's *Eroica Symphony* as a prophetic presentiment of Adolf Hitler; and the attack on Paul Hindemith in *Die Musik* (in 1934).

Gerald Abraham (1904-1988), a self-taught musician and musicologist was, by the 1930s, the English-language authority on Russian music. Abraham had a distinguished career as contributor and/or assistant editor to six important British music journals including *The Musical Times*, *Radio Times* and *The Listener*, and served as editor of MMR from 1945 until the journal's demise in 1960. Abraham's wide knowledge of musicology and musical life is amply demonstrated in the "Notes of the Day" editorials, and in his personal research in articles independent of his role as editor of the journal.²² Randomly selected, Abraham's diverse interests in four different years include Elgar and the Edwardian age, Busoni's charge of "indecenty" World War II; a comparison of the lives and works of Bartók and Schönberg (all in 1945); the B.B.C. Third Programme's "History of Western Music" wireless broadcasts (in 1948); official interference in Soviet music (in 1949); and Schönberg's intellectualism and the inaudibility of the human ear to detect his ingenuities (in 1951).

While prior to World War I, many contributions are unsigned or signed with pseudonyms,²³ one foreign resident in London from 1851, Ernst Pauer (1826-1905)—an Austrian pianist, teacher, editor and writer on music—signed his articles with his name. Pauer's role in the activities of the Augener publishing firm is without equal during the nineteenth century owing to the enormous number of his editions of pianoforte music and pianoforte teaching materials. During Prout's tenure, Pauer's considerable writings for MMR include series articles on Italian and French harpsichord composers; John Baptiste Cramer and John Field as pupils of Muzio Clementi (1871); sonata form and an introduction to C. P. E. Bach (1863); and troubadours and minnesingers (1874). Under Shedlock as editor, Pauer publishes two monumental studies. First, from 1884 to 1889, a fifty-six part article series entitled "Chronological Tables and Their Materials," a listing of composers of many European nationalities with short biographical notes concerning each; and, second, from 1890 to 1895, a fifty-five part article series entitled "The Pianoforte Teacher," a list of all genres of pianoforte compositions, arranged chronologically and by degree of technical and musical difficulty, by a number of highly-regarded composers.

English musical life up to the beginning of World War I has a decided Continental (pro-German) bias, which is reflected in the many German-language articles (in English translation) selected for publication in MMR. However, the focus on predominately German music and musicians dissipates only slowly during the next thirty-five years.

Edward Dannreuther (1844-1905),²⁴ an Alsatian pianist and a London resident from 1863, writes

²² Abraham contributed in excess of 200 articles to the journal.

²³ For an explanation of the practice of anonymity in the British nineteenth-century press, see W. J. Davison in *The Musical World* 25, no. 47 (9 July 1859): 441-42.

²⁴ Jeremy Dibble, "Dannreuther, Edward (George)," Grove Music Online, ed. L. Macy (Accessed 1 November 2005), <http://www.grovemusic.com>.

on Wagner's musical aesthetics, Beethoven's final three pianoforte sonatas (1872-73), and an analysis of Liszt's Pianoforte Concerto no. 2 (1875). A prolific writer on music, Frederick Niecks (1845-1924), a German citizen and resident of Edinburgh from 1865 is an active contributor to MMR between 1876 and 1923; his signature is found for 372 articles (some single and some in series). Notable among his contributions are extensive studies of the pianoforte works of Schumann (1876 and 1878), Chopin (1879) and Mendelssohn (1880), recollections of and studies about Anton Rubinstein (1877), and the then relatively little-known composer Edward Grieg (1879). Niecks's crowning achievement is a biography of Robert Schumann published in MMR in thirty-four instalments from February 1, 1921 to December 1, 1923, and later published in book form.²⁵

A notable development, during Shedlock's period as editor, is the publication of articles by a growing number of native English and Scottish scholarly writers. For example, Joseph Verey contributes twenty-six articles between 1885 and 1890 that focus on numerous subjects dealing with opera. Stephen S. Stratton writes ninety-nine articles published between 1885 and 1909 including full-fledged reviews of compositions by British and foreign composers written expressly for numerous triennial musical festivals from 1895 to 1909. Stratton also examines the musical amateur and music by telephone (1886), and music and ethics (1887). A monumental series article, appearing from 1889 through 1896, is Stratton's analysis and review of J. S. Bach's organ works published in W. T. Best's, and in the edition edited by Griepenkerl and Roitzsch and published by C. F. Peters of Leipzig.

Franklin Stevewright Peterson, a Scottish organist and lecturer on music at Dundee University College and at universities in Edinburgh and St. Andrews contributes seventy-four articles between 1892 and 1901. Chief among them is his series "Studies in Modern Opera" issued in 1892-93; performance practice (1897); and Riemann's *Geschichte der Musik-Theorie* [History of music theory] (1898). Charles W. Pearce, an organist and professor of music theory at various English universities reviews major music theory and music history publications between 1890 and 1903 including three by Prout. Edmondstone Duncan, an authority on music of the seventeenth and eighteenth centuries and particularly old English music, is author of fifteen articles published between 1902 and 1919 about, for example, the lute and theorbo, carols and Purcell's songs. Edward A. Baughan's eighty-one articles issued between 1897 and 1914 deal with the aftermath of Wagnerism in recollections of James William Davison (editor of *The Musical World* and music critic of *The Times*) and Henry F. Chorley (music critic of *The Athenæum*); Richard Strauss's tone poems *Ein Heldenleben* and *Also sprach Zarathustra*; Giacomo Puccini's *La Bohème*; and new music at the outset of the twentieth century. D. C. Parker's forty-three articles published from 1902 through 1924 often deal with literary figures and their impressions of music (Carlyle, Ibsen).

Two of the most important figures of twentieth-century British musicology and criticism, Ernest Newman and Edward J. Dent, are periodically contributors to MMR. Newman's eighteen articles for MMR published between 1895 and 1928, include studies of Tchaikovsky's songs and symphonies (1901-02), Herbert Spencer and the origin of music (1902), and Beaumarchais and music (1903). Dent's forty-nine contributions, published between 1903 and 1950, include articles

²⁵ For a tribute to Niecks, see A. Eaglefield Hull, "A Great Personality: Professor Frederick Niecks. Born February 2, 1845; Died June 24, 1924," MMR 54, no. 644 (August 1, 1924): 225-26.

and reviews concerning music and musicians of the sixteenth through the eighteenth centuries. Christina Struthers, an Edinburgh University Bachelor of Music, is represented by nine articles published between 1900 and 1909, including a retrospective on musical festivals, Old World music criticism and musical etymology. Maude Matrass writes on prodigy musicians, and music and medicine.

Foreign (European and North American) correspondence appears in MMR from its inception. Important in the nineteenth-century are unsigned reports from Northern Germany and Austria: Leipzig, Berlin and Vienna. These reports are broad overviews of musical life dealing with important musicians, the major concert societies, opera houses and conservatories. In the case of Leipzig the reports about the Leipzig Conservatory are of particular interest as they report on the progress of music students from the United Kingdom and the United States. There are also sixty monthly reports from Paris (between 1902 and 1908) by Salvatore Marchesi. Later reports from Paris are supplied by Michel-Dimitri Calvocoressi (1909-14), Lennox Berkeley (1930-34) and Jean André-Messenger (1935). 122 "Letters from New York" are supplied by F. W. Martens from 1910 to 1922, and by Russell M. Knerr from 1922 to 1939.²⁶

Ellen von Tidebühl contributes seventy articles from Russia (Moscow and St. Petersburg) from 1904 to 1918, and from the Soviet Union from 1923 to 1927. Mme Tidebühl's topics deal with contemporary and historical subjects such as the private opera companies of Solodownikoff and Ziminn, Feodor Chaliapin and Maxim Gorky, and offers biographical sketches of Rachmaninov (all in 1905) of Anton Arensky (1906), Wassili Safonov and Nicolai Rimsky-Korsakov (1907). In the Soviet period she deals with reminiscences of John Field in Russia based on the writings of Alexander Dubuque (1923), and memories of Scriabin's Volga concert tour of 1910 (1926). The well-known advocate of Russian (and later Czech) music, Rosa Newmarch contributes eleven articles (1902-11), three dealing with Berlioz, Liszt and Schumann's visits to Russia, eight other articles, among them Diaghilev and Russian opera in Paris and her personal reminiscences of Rimsky-Korsakov (1908).

A rather unique and prolific writer on music is the aforementioned Greek-born Michel-Dimitri Calvocoressi, whose 104 articles are published in MMR from 1906 through 1938. Between November 1910 and June 1914, Calvocoressi provides the journal with thirty-five reports about the musical life of Paris. While generally considered as Russophile writer, his MMR contributions show him a writer knowledgeable about a much wider range of subjects.

Beginning in 1913 Hull brought to the journal a number of regularly contributing musical scholars many of whom deal with specific fields of investigation. Among these contributors are Joshua Yorke Bannard, Thomas F. Dunhill, F. A. Hadland, D. C. Parker, Cyril Scott and Claude Trevor. Of particular significance is the contribution of 216 articles by Francesco Berger (1834-1933), a pianist and composer. Many of Berger's articles are founded on personal experience, and deal with a broad cross-section of nineteenth- and twentieth-century British and Continental musical life.

During Capell and Westrup's editorships the writings of another group of new contributors are introduced, including the British musicologist Ernest Walker (1870-1940) and the British

²⁶ Knerr provides one additional report concerning the ISCM festival held in New York City in September 1941. See MMR 71, no. 830 (October, 1941): 182-83.

composer Edmund Rubbra (1901-1986). In the 1930s and 1940s MMR publishes many studies and reviews on contemporary music, and on historical and twentieth-century Russian and Soviet music by three authoritative writers on these subjects: Edward Lockspeiser (1905-1973), the English composer Lennox Berkeley and Gerald Abraham.

Among many other writers who contribute prominently during Capell and Westrup's editorships are two original and outstanding composer-musicologists: the Austrian Egon Wellesz (1885-1974), and Humphrey Searle (1915-82), an English modernist composer and writer on music, who studied with John Ireland and Anton Webern.

Swiss-born, naturalized British subject Eric Blom (1886-1959) wrote for several English newspapers in the 1920s including the *Birmingham Post* and the *Manchester Guardian*, edited *Music & Letters* (1937-50), served as music critic for *The Observer* (1949-53), and acted as principal editor for the *Grove Dictionary of Music and Musicians*, fifth edition (1954).²⁷ For MMR, Blom writes thirty-seven articles in the years 1926 through 1945, the majority of which are in-depth reviews of books and articles by other writers. A number of Blom's articles about Beethoven's piano sonatas (1935) are reprinted from the booklets accompanying the Beethoven Sonata Society's complete recording of the sonatas performed by Arthur Schnabel. Blom also contributes reviews of musical life in Birmingham.

Research into the history of Britain music is also a feature of the journal in both pre-war and wartime decades. Scottish soprano Mollie Sands writes exclusively on eighteenth-century and early nineteenth-century English topics: music at the pleasure gardens, English singers including Mrs. Billington, English musical clans, and the influence of the synagogue in the singing of English tenor John Braham. Marion M. Scott writes with authority on various historical aspects of Joseph Haydn, the musical leanings of Sir Francis Dashwood (from part books at the Bodleian Library), and her (Scott's) personal reactions upon meeting with Joseph Joachim.

A number of British composers and performers, active in the late nineteenth and early twentieth centuries (the late Victorian and Edwardian eras), who are not the subjects of specific MMR articles, receive considerable notice of their works in reviews of concert and operatic performances and publications. Two significant composers, performers and educationalists often treated in the journal, both active throughout the Victorian era, are George Alexander Macfarren (1813-1887) and Alexander C. Mackenzie. The popularity of the operettas, operas and instrumental and choral compositions of Arthur Sullivan (1842-1900) is attested to in 252 reviews of his works published between 1871 and 1959. The number of articles and reviews about particular composers depends, in part, on whether or not their compositions are published by Augener. A case in point is the attention given in 228 articles to the somewhat minor Anglo-African composer Samuel Coleridge-Taylor (1875-1912) whose publisher is the Augener Company.

C. Hubert Parry (1848-1918), composer, conductor and educationalist Principal of the Royal

²⁷ For a discussion of both Blom's achievement and his shortcomings as editor of the fifth edition of *Grove's Dictionary of Music and Musicians*, see [Gerald Abraham], "Notes of the Day," MMR 85, no. 966 (May 1955): 85-88; and A. Hyatt King, "Grove V and MGG," *ibid.*: 115-19. King's remarks deal with negative criticism found in *Notes*, a publication of the Music Library Association of America.

College of Music (1894-1918) is discussed as a prolific composer of choral and orchestral music and as an educationalist. Charles Villiers Stanford (1852-1924), composer, conductor and Professor of Music at Cambridge University, receives due attention in MMR for his many choral and orchestral compositions. Of particular interest is Ethel Smyth (1858-1944), the enterprising woman composer and conductor, who achieved considerable fame for her opera *The Wreckers* (championed by Thomas Beecham), but was outspoken in her belief that she was, as a woman, neglected by professional male musicians.²⁸ Four British composers of operas, oratorios and symphonic compositions are active in this period: Goring Thomas (1850-1892), Frederic Cowen (1852-1935), Isidore De Lara (born Cohen, 1858-1935); and Hamish MacCunn (1869-1916). All receive extensive reviews for their original English-language operas performed by the Carl Rosa English Opera Company, the Moody-Manners English Opera Company and W. J. Turner's English Opera Company.

Seven composers of enormous significance to the development of British music in the first half of the twentieth century—Edward Elgar (1857-1934), Ralph Vaughan Williams (1872-1958), Gustav Holst (1874-1934), Arnold Bax (1883-1953), Frederick Delius (1890-1934), Arthur Bliss (1891-1975) and Constant Lambert (1905-1951)—are featured in MMR in both articles about their lives, their opinions and writings, their compositional styles and in reviews of pertinent compositions. The reception and growing popularity of Elgar's works are discussed in 499 articles beginning in 1888 and continuing to 1957. Great interest is demonstrated in Vaughan Williams's symphonies, operas, choral music, songs and film music, his activities as a collector and arranger of British folk-songs, an educator and conductor, in 407 articles and reviews published between 1903 and 1960. The music of Holst, particularly his *Planets*, *Hymn of Jesus* and the opera *Savitri*, is examined and reviewed on 255 occasions between 1905 and 1960. Arnold Bax's symphonies, tone poems and numerous piano pieces and songs are analyzed and reviewed on 167 occasions between 1909 and 1955. Frederick Delius's compositions are considered in 240 articles and reviews of published music and gramophone recordings. Arthur Bliss's varied output from his *Colour Symphony* (1922) to his opera *The Olympians* (1949, on J. B. Priestley's libretto) is examined in 135 reviews published between 1915 and 1960. Constant Lambert, an advocate of modern music, is featured in reviews of his ballets, *Romeo and Juliet* and the symphonic piece *Rio Grande* in addition to his various activities as a megaphone reciter for Walton's *Façade*, a conductor of modern music recordings and as the author of the controversial book *Music Ho!: A Study of Music in Decline*.

The phenomenal growth of original composition in Britain, beginning in the late 1920s finds support in the pages of MMR. Forty-two British composers are featured in reviews of concerts, recordings and wireless broadcasts, biographical sketches and overviews of important compositions. Between February 1929 and March 1931, MMR publishes a monthly series of twenty articles devoted to the lives and compositions of the "Younger English Composers," commencing with a study of Edmund Rubbra.²⁹ Contributions to the series are written by several of MMR's young writers on music (Eric Blom, Marion M. Scott, Hubert J. Foss), and some of the composers themselves (Constant Lambert, Edmund Rubbra). Another series entitled

²⁸ See [Richard Capell]. "Notes of the Day," MMR 60, no. 710 (February 1, 1930): 37-39 in which Capell discusses Smyth's allegations of hostility toward women musicians.

²⁹ Many of the composers, apart from Rubbra, Lambert, Bliss, Finzi and Eugene Goossens, are today forgotten.

“Younger English Composers” appears between May 1938 and June 1939, and features the next generation of British musicians including Benjamin Britten, Michael Tippett, William Walton, Alan Rawsthorne and Howard Ferguson, again written by MMR contributors (Frank Howes, Henry Boys, Scott Godard). Posterity recognizes Benjamin Britten, Michael Tippett and William Walton to be of the greatest significance in British music of the twentieth century. These three composers do not, however, receive great attention in MMR because many of their compositions are published in the journal’s final years when the number of reviews are significantly curtailed.

Two hundred and twenty-four supplements containing pieces of music, lithographic portraits, photographs of musicians, and facsimile photographs of letters, with page numbers independent of issue page numbering, are distributed in MMR from November 1880 through December 1928. An additional eighty-seven supplements of compositions with page numbers that are part of the consecutive page numbering of the issues are given in from April 1, 1926 to February 1, 1928. The supplemental compositions, the majority of which are pieces of music were taken from the Augener catalogue, are generally for piano, piano and another instrument (violin, viola or violoncello), or voice and piano, vocal duets and trios, the majority at levels from elementary to moderately difficult. These supplements are clearly included to attract purchase of additional copies of the journal by teachers, pupils and amateur musicians. Descriptions and background information of the compositions are given in short articles entitled “Our Music Pages.”

Thirty-three photographs of leading musicians are issued as independent supplements from January 1911 to April 1914. Another series of thirty-one photographs is included between May 1914 and September 1924. Twenty-two additional supplements comprising photographic reproductions of letters and calling cards of major nineteenth-century composers and musicians are included from January 1925 through December 1926. A further eleven photographs and portrait lithographs are found in the issues of 1928; in each case the likeness compliments the subject of an article.

Of enormous importance to British musical life is the creation and development of wireless broadcasting by the British Broadcasting Corporation (BBC) established by royal charter in 1927, all of which is reported in MMR. The concept of wireless broadcasting is discussed in the journal from 1923,³⁰ and announcements and reviews of the music programmes begin to be reported and discussed in earnest in 1927. Interest in gramophone recording is found in MMR as early as 1907,³¹ but regular reporting on the quality of electrical recordings begins only spasmodically in 1928 through 1931 under the title “New gramophone records,” and is renamed as a regular monthly column “Gramophone notes” from 1932 until the journal’s demise. At first the gramophone reviews are unsigned, but the initials W. L. (Walter Legge, the noted producer of H.M.V. recordings) are given from February 1933 until August 1934. S. G. (Scott Goddard), a respected music critic, and editor of the series *Man and His Music* (Dennis Dobson), assumes authorship of the column in November 1934 and contributes regularly until 1960.³² The column features new recordings manufactured by the major recording companies. Various aspects of the

³⁰ See [Arthur Eaglefield Hull], Editorial “Wireless Talks on Music,” MMR 53, no. 627 (March 1, 1923): 146-47.

³¹ See James A. Browne, “Music for the People,” MMR 37, no. 443 (November 1, 1907): 247.

³² For a biographical note see Frank Howes, “Goddard, Scott,” *The New Grove Dictionary of Music and Musicians* ed. S. Sadie and J. Tyrrell (London: Macmillan, 2001). Goddard’s reliability as contributor is praised by the publisher in the final issue: MMR 90, no. 1002 (November-December 1960): 203.

film industry also figure in the journal including discussion of film scores by Florent Schmitt, Vaughan Williams³³ and Walton.³⁴

In ninety years MMR moves through the last decades of the Victorian era, the Edwardian era, World War I, the prosperity of the 1920s, the depression of the 1930s, World War II and the post war era—encompassing enormous changes in musical taste and practice, systems of musical composition, advancements in performance techniques and technology and organization. Music publications, concert and operatic repertoires reflect these times of change. Reviews of these concerts and operas, sheet music, books on musical subjects and recordings constitute a large and important part of MMR.

In the first thirty years of the journal's publication, unsigned monthly reports from Continental centres are a prominent feature: reviews from Leipzig and Vienna in which the activities (repertoires and concerts) of amateur vocal societies and music conservatories are described. Contemporary musical life in Vienna and Berlin in the interwar period is reported by several eminent central European writers including Rudolf Felber and Willi Reich from Vienna, and H. H. Stuckenschmidt from Berlin.

The timetable of operas and concerts in London from the 1870s to the outset of World War II is based on the traditional customs of British society. The London musical season, from the February opening of Parliament until the first week of July featured international artists and increasingly British performers. This was followed by the less-formal Promenade Concerts and the provincial triennial music festivals in the autumn months. In the late nineteenth century, autumn and winter seasons of operas and concerts, not associated with the social life of the upper classes, are gradually developed by the entrepreneurs of the major London opera houses and concert halls.

Reviews of international operatic performances in Her Majesty's Theatre (1871-98) (later His Majesty's Theatre, 1905-30), the Covent Garden Theatre (Royal Italian Opera and Royal Opera, 1871-1960), the Drury Lane Theatre (1871-1948), and in several other London theatres deal with operatic companies assembled by James Henry Mapleson, Frederick Gye, Augustus Harris and Signor Lago in the nineteenth century, and the Covent Garden Opera Syndicate and the Royal Opera at Covent Garden under various managements in the twentieth century. Two distinct parts are usual for each season. First there is an Italian season presenting operas of all countries in the Italian language and performed by international casts of singers. The custom of singing only in the Italian language is slowly broken in the last decade of the nineteenth century.³⁵ Second, is a German season consisting predominately Richard Wagner's works and miscellaneous operas by Beethoven (*Fidelio*) and Weber (*Der Freischütz*). Reviews for shorter seasons of well-known operas in English translation and newly-commissioned operas in the English language, offered in other London and provincial theatres by the unusually long-lived Carl Rosa Opera Company (1873-1958), the Moody-Manners Opera Company (1898-1916), the Turner English Opera

³³ See S. G. [Scott Goddard], "Gramophone Notes," MMR 79, no. 906 (May 1949): 102.

³⁴ See S. G., "Gramophone Notes," MMR 76, no. 890 (October, 1947): 216 for a review of a recording of the film's incidental music.

³⁵ The first departure from the Italian language appears to have been a French-language production of Gounod's *Roméo et Juliette* given in the 1890s at the Covent Garden Theatre.

Company (1901-1913) and Thomas Beecham's opera seasons (1912-19) and his opera scheme (1927-28) are plentifully reviewed. Reviews of new operas generally include synopses of plot and music.

After World War I, international seasons are generally given with celebrated singers in the language of the opera's origin, including new works by Leoncavallo, Mascagni, Puccini and Richard Strauss. The journal's reviews deal with seasons of Russian opera directed and sponsored by Serge Diaghilev, Joseph Beecham and Vladimir Rosing, and the summer festivals of Mozart's operas offered at Glyndebourne. The rich repertory of twentieth-century ballets, commissioned for Diaghilev's Ballets Russes, which appeared annually beginning in 1913 are the subjects of many journal reviews from Paris and London.

After World War I, English operas and opera in English translation are presented at the Old Vic Theatre and the Sadler's Wells Theatre, while after World War II, the reorganization of the Royal Opera, Covent Garden results performing all operas in the English language. New operas by British composers—Benjamin Britten, Humphrey Searle, Michael Tippett, Arthur Bliss and William Walton receive first performances at the Sadler's Wells Theatre and the Royal Opera, Covent Garden. The decision to perform all operas in English is later withdrawn. Reviews of international singers of the immediate post-war period feature, to cite but a few, Kirsten Flagstad, Maria Callas, Boris Christoff, Hans Hotter, Elisabeth Schwarzkopf and a number of British singers including Sylvia Fisher, Kathleen Ferrier, Peter Pears, and Edgar Evans. The rise of British ballet companies and the production of new ballets devised by British choreographers to new ballet scores by Lord Berners, Arthur Bliss, Benjamin Britten and Ralph Vaughan Williams receive thorough discussion and analysis.

Concerts in the Victorian period, regularly reviewed in the journal, are often sponsored by long-standing musical societies: the orchestral concerts by the Philharmonic Society, the Crystal Palace Concerts, the Richter Concerts, the Promenade Concerts, the London Symphony Concerts, and several series of orchestral concerts promoted and led by noted musicians, among them Wilhelm Ganz, Charles Hallé and Frederic Cowen. The journal's critics review these concerts with their programmes featuring concert overtures, ballet music and symphonies with the added attraction of concertos played by leading pianists and violinists and singers. Soloists at these varied concerts include Anton Rubinstein, Clara Schumann, Ignaz Paderewski, Joseph Joachim, Sims Reeves and well-known conductors from the Continent including Hans Richter, August Manns, and Georg Henschel, who led the concerts in popular venues, such as the Crystal Palace, Albert Hall, St. James's Hall and Queen's Hall (the latter the popular venue for visiting French orchestras, Lamoureux's and Colonne's, and for concerts given by choral societies and instrumental and vocal recitalists).

The development of symphony orchestras in London and in the Provinces, and the appointment of British natives as their conductors are treated in the journal's account of the growth of twentieth-century British musical life. In 1897 the Queen's Hall Symphony Orchestra is established to give regular symphony concerts, and the Queen's Hall Promenade Concerts are created to offer more popular musical fare. Both are conducted by Henry J. Wood (1869-1944), a British musician, who exerts considerable influence on orchestral concerts for about fifty years.³⁶

³⁶ See J. A. W. [Westrup], "Wood's Autobiography *My Life in Music*," MMR 68, no. 802 (December, 1938): 308-09.

Wood's career, the orchestras he led in concerts, his gramophone recordings, his arrangements of popular compositions for orchestra and his writings on orchestral conducting are detailed in 400 reviews and articles in MMR. Thomas Beecham is reviewed as a conductor, entrepreneur, recording artist and person of strong and often controversial opinions in 384 articles. First encountered in the journal's reviews in 1905 leading the Queen's Hall Symphony Orchestra, Beecham's role as conductor is recorded through 1959. Beecham was connected with the New Symphony Orchestra, the London Symphony Orchestra, the Royal Philharmonic Orchestra and the London Philharmonic Orchestra, various opera companies and many other ensembles.³⁷

The careers of a number of other very important British conductors are also followed. Among them are Landon Ronald (1873-1938), Adrian Boult (1889-1983) and Malcolm Sargent (1895-1967). Both Boult and Sargent are mainstays of major gramophone recording companies. John Barbirolli (1899-1970) is reviewed at first as an opera conductor and as Toscanini's successor to the New York Philharmonic-Symphony Orchestra, and later as conductor of the Hallé Orchestra.

The conducting accomplishments of an enormous number of musicians of many different nationalities engaged in operatic, orchestral and choral conducting are found in MMR's reviews of concerts and operatic performances and in recordings. In fact, the present index to MMR contains thirty pages devoted to opera conductors, concert performances and recorded music. Among the conductors reviewed are Ernest Ansermet, Arthur Bodansky, Hans von Bülow, Eduard Colonne, Michael Costa, Ernö von Dohnányi, Alberto Erede, Eugène Goossens (senior), Vittorio Gui, Henschel, Herbert von Karajan, Serge Koussevitzky, Otto Klemperer, Erich Kleiber, Hans Knappertsbusch, Josef Krips, Charles Lamoureux, Wilhelm Mengelberg, Pierre Monteux, Felix Mottl, Karl Muck, Arthur Nikisch, Fritz Reiner, Hans Richter, Hans Schmidt-Isserstedt, Anton Seidl, Richard Strauss, Georg Szell, Arturo Toscanini, Bruno Walter and Felix Weingartner, to cite but a few.

Chamber music concerts and solo recitals in both Continental and British locations occupy an important place in MMR's reviews. The progress of string quartet ensemble playing of historical and contemporary repertoires and audience appreciation of the quartet genre in the nineteenth century are featured topics in the extensive reviews of chamber music ensembles, which often took their names from their leaders.

Solo instrumental and vocal recitals were so numerous in London's concert halls that reviewers were forced to reduce their comments about each recitalist to the bare minimum. Recitalists and soloists with orchestras include a great many celebrated musicians during the ninety-year publication period: for example, the pianists Anton Rubinstein, Hans von Bülow, Ignacy Paderewski, Ferruccio Busoni, Alfred Cortot, Arthur Rubinstein, Myra Hess, Solomon, Clifford Curzon, Gerald Moore, Benno Moiseiwitsch, Josef Hoffmann, Wilhelm Backhaus, Claudio Arrau, Rudolf Serkin, Arthur Schnabel, Lili Kraus, Emil Gilels and Gina Bachauer; the violinists Joseph Joachim, Edouard Rémenyi, Efrem Zimbalist, Fritz Kreisler, Jacques Thibaud, Josef Szigeti, Nathan Milstein, Adolf Busch and Yehudi Menuhin; the horn player Aubrey Brain; the

³⁷ Westrup devotes an entire editorial in "Notes of the Day," MMR 74, no. 858 (July-August, 1944): 121-23 to Beecham's memoir *A Mingled Chime: Leaves from an Autobiography*, while F. Bonavia contests Beecham's derogatory remarks on Elgar and conductor Hans Richter in the same publication, see MMR 74, no. 859 (September, 1944): 153-56.

violinists Lionel Tertis, William Primrose and Frederick Riddle; the violoncellists Pablo Casals, Gregor Piatigorsky, Paul Tortelier, André Navarra, and Zara Nelsova; the guitarist Andres Segovia; and the harpsichordist Wanda Landowska.

Reviews of printed music appear in all 1,002 issues of the journal. Prominent in the first three decades of MMR are compositions published by the Augener Company, but reviews of publications by other companies from Britain (Novello, Boosey & Hawkes), the Continent (Schott, Peters, Breitkopf und Härtel, Durand, Ricordi) and North America (Schirmer) are encountered with greater frequency as the twentieth century progresses. These reviews, the majority written by the noted composer Edmund Rubbra, often deal mainly with compositions written for music students—instrumentalists of all kinds and singers—many composed by a number of excellent specialists in the field.

The activities of the major London schools of music are featured in regular monthly reports dating from the journal's early years up to the beginning of World War II: the Royal Academy of Music (1872-1939), the Royal College of Music (1878-1939), the London Academy of Music (1878-1929), the Trinity College of Music (1881-1934), the London College of Music (1897-1923), and the Royal College of Organists (1903-1931). The reports include some critical reviews about student and faculty concerts, the presentation of complete operas by students, and the development of student choral ensembles and orchestras, as well as information about each institution's course of studies delineated in its syllabus.

Reports on British societies engaged in many different purposes are abundant in the annals of MMR. Among these are The Society of Arts (1871-1907) dedicated to the raising of standards in music education, and The Society of Women Musicians (1918-1936) which provided opportunities for performance of compositions by women composers, whose compositions were generally excluded from the programmes of regular concerts. Several orchestras of women musicians were active in the 1920s. Important British vocal societies, whose members were amateur and semi-professional singers, were established in the last decades of the nineteenth century and early twentieth century; reviews of their performances continued to the middle of the latter period. Among these are the Royal Choral Society (1889-1949) and the London Choral Society, which performed Saint-Saëns's *Samson and Delilah* at a time when Biblical opera was forbidden on the English operatic stage. The British choral tradition was continued in the twentieth century by performances of compositions by Walton, Britten and Michael Tippett.

The activities of the International Society for Contemporary Music (ISCM) from its foundation in Salzburg on August 11, 1922 to 1945 and from 1947 to 1954 are reported on in detail in the journal. Announcements of the summer festivals, the jury selection of composers, programs for festival performance, and reviews of the festival's musical events are regular annual MMR features. The jury selections of British and foreign compositions for performances are hotly contested, as are the credentials of jury members.

The establishment by Henry Hiles of the Incorporated Society of Musicians (ISM) for the betterment of professional British musicians in 1892 receives much attention in the journal's pages. Records and reviews of the Society's conferences held in many locations in the United Kingdom (including Ireland), remarks on the contents of conference papers, the syllabuses of the

Society's examinations in music are found in MMR up to 1928, the year in which the ISM was "reconstituted to become more generally representative of the musical profession."³⁸

The British Music Society, founded by A. Eaglefield Hull in 1918 for the furtherance of British music was active in sponsoring concerts, lectures and conferences of compositions by British composers until 1933. The history of this endeavour receives great attention in the journal. Other notable organizations with activities reported in MMR are the International Music Society (1899-1925), the International Association of Music Libraries (IAML), the International Society of Musicology and the International Society for Musical Research (1930-1933).

The following identifies authors signing with initials and pseudonyms in the *Monthly Musical Record*.

G. E. A.	Gerald Abraham	A. E. H.,	
F. N. A.	F. N. Andrewes	A. E.-H.	A. Eaglefield Hull
D. A.	Denis Arundel	H. G.	H. G. Bonavia Hunt
P. T. B.	Philip T. Barford	A. H.	Arthur Hutchings
W. A. B.	William Alexander Barrett	E. F. J.	Edgar F. Jacques
C. A. B.	Charles Ainslie Barry	A. E. K.	A. E. Keeton
E. A. B.	Edward A. Baughan	M. K. W.,	
F. B.	Francesco Berger	M. K.-W.	Martha Kingdon-Ward
K. M. B.	Kathleen Blocksidge	A. H. K.	A. Hyatt King
F. B., F	Feruccio Bonavia	W. L.	Walter Legge
J. B., J. Br	Johannes Brahms	Bonzon	Guillaume Lekeu
M. D. C.,		M. L.	Matthew Lennard
M. D.-C.	Michel-Dimitri Calvocoressi	La Mara	Marie Lipsius
R. C.	Richard Capell	F. L.	Franz Liszt
M. C.	Mosco Carner	L. L. St. L.	Llewelyn Southworth Lloyd
F. C.	Frederic Corder	E. L.	Edward Lockspeiser
P. C.-H.	Peter Crossley-Holland	L. M. McL.,	
K. D.	Kathleen Dale	O. S.	L. M. McLean
T. F. D.	Thomas Frederick Dunhill	F. M. B.,	
L. E.	Louis Engel	Felix	Felix Mendelssohn
R. E.	Rupert O. Erlebach	M. M.-N.	Montagu Montagi-Nathan
F. F.	Frederick Fribert	H. M.	Harold Murray
R. G.	Rodney Gallop	F. N.	Frederick Niecks
S. G.	Scott Goddard	C. B. O.	George Oldroyd
The Sniper	Cecil Gray	E. P----r.	Ernst Pauer
J. H.	James Higgs	C. F. P.	Carl Ferdinand Pohl
F. H., Fr. Hs.	Frank Howes	E. P.	Ebenezer Prout

³⁸ Henry Raynor, "Incorporate Society of Musicians," *New Grove Dictionary of Music and Musicians* ed. S. Sadie and J. Tyrrell (London: Macmillan, 2001).

J. P.	Jeffery Pulver	M. M. S.	Marion M. Scott
H. F. R.	Hans Redlich	H. S.	Humphrey Searle
W. R.	Willi Reich	J. S. S. , S.	John South Shedlock
C. R.	Carl Reinecke	J. S.	John Stainer
E. D. R.	Edward Davey Rendall	S. S. S.	Stephen Samuel Stratton
F. G. R.	F. Gregory Rendall	E. v. T.	Ellen von Tidebühl
J. F. R.	John Frederick Rowbotham	J. B. T.	John Brande Trend
E. D. R..		E. M. T. D.	E. M. Trevenen Dawson
E. D.-R.,		J. V.	Joseph Verey
E. R.,		M. V.	Max Vogrich
Peter Burra	Edmund Rubbra	J. A. W.	Jack Allan Westrup
J. F. R.	John F. Russell	Fluchu,	
L. S.	Lionel Salter	Wölfing	Hugo Wolf
M. S.	Mollie Sands		