

The Musical Monthly and Repertoire of Literature, the Drama and the Arts **(1864-1865)**

Twenty-one issues of *The Musical Monthly and Repertoire of Literature, the Drama and the Arts* [MMO], which consists of articles about music and literature, reviews of operas, concerts, published music, literature and sheet music was published monthly in London from 1 January 1864 until 1 September 1865. The title of the journal was changed as of Volume I, no. 8 (1 August 1864) to *The Musical Monthly, Drawing-Room Miscellany*. MMO's title was modified further as of Volume II, no. 13 (1 January 1865), becoming *The Musical Monthly and Drawing Room Miscellany*. In October 1865 MMO merged with another journal, *The Mayfair Miscellany and Ladies' Own Repertoire of Original and Selected Literature, With Which is Incorporated "The Musical Monthly"*. This last journal ran for three issues only. The individual issues of MMO are printed in three-column format, are numbered one through twenty-one, and contain sixteen pages each. The page numbers of each volume begin with number one. The journal was published by Arthur Hall, Smart & Allen, 23 Paternoster Row, London, E. C. The name of the principal editor is not given.

Vincent Wallace (1812-65) was responsible for selecting and editing the music offered in the MMO monthly supplements. A composer of Irish decent, Wallace was also an accomplished pianist and violinist, and his world travels influenced his compositional style. He achieved popular success with his opera *Maritana* (1845). While Wallace edited all the music for the journal, none of his compositions were included. He died in October 1865, just one month after MMO's final issue before its incorporation into *The Mayfair Miscellany*.

The issues of the first seven numbers of MMO are organized in three main sections. The first contains editorials, feature articles, and essays, all of which are unsigned. Following these are several columns, found in various orders, and not all of which are included in every issue. These columns are generally reviews covering topics such as literature ("Literary Notes and Notices"), music ("Musical Notes and Notices"), art ("Art Notes and Notices"), and the musical life of Paris and London ("Paris Sights and Sounds" and "London Sights and Sounds"). Other columns offering miscellaneous items are "Reviews," "Continental Notes," and "The Month" which discusses the flora and fauna for that month. The final section contains fictional serials, poetry, and "Songs for Music," printed poetry written for possible musical treatment.

Beginning in Volume I, no. 8, the journal's contents move away from reports and commentary on musical life, replacing the editorials, feature articles, and most of the columns about music with fictional serials and poetry. The columns "Music on the

Continent” and “Art on the Continent” are found through issue no. 10, after which MMO focuses mainly on providing poetry and fiction to its readers, as well as miscellaneous information, perhaps of interest to the Victorian housewife or gentleman, on fashion and excerpts from popular books. Contributors of fiction and poetry include Henry Farnie, L. H. F. Du Terreaux, Henry Clarke, Valerie St. James, Henry Wadsworth Longfellow, Robert Browning, and Edward Bulwer Lytton.

The varied articles and reviews include discussions of the problems preventing the success of English opera, Lady Wallace’s translations of selections from Mendelssohn’s letters, the Shakespeare tercentenary, music set to Shakespeare’s texts and incidental music composed for his dramas, Joseph Kremer’s lectures on music theory, criticism of Chorley’s translation of the libretto of Gounod’s *Faust*, biographical sketches of Joseph Haydn and Meyerbeer, and Walter Scott and Scottish minstrelsy. A striking review of Ellen Greathorne Clayton’s *The Queen’s of Song*, which contains discussion of many of the great nineteenth-century singers is given with extensive extracts discussing, among others, Jenny Lind-Goldschmidt performing in Meyerbeer’s *Robert le Diable*. Another review considers Benjamin Lumley’s *Reminiscences of the Opera*, an important source concerning the Italian opera and singers at Her Majesty’s Theatre. Operas new to and currently on the London stage—George Alexander Macfarren’s *She Stoops to Conquer* and *Helvellyn*, Gounod’s *Mireille* and Michael William Balfe’s *The Sleeping Queen*—are given thorough reviews, and summaries of plots and analysis of their individual numbers. Reviews of operatic performances at Her Majesty’s Theatre, the Royal Italian Opera and the Royal English Opera Company at the Covent Garden Theatre feature notices about important singers of the period, including Mario, Sims Reeves, Thérèse Tietjens, Charles Santley, Louisa Pyne and William Harrison. Reviews of performances of oratorios and concerts deal with the foremost British institutions of London: the National Choral Society, the Sacred Harmonic Society, Henry Leslie’s choir, the Monday Popular Concerts, the Crystal Palace Concerts and Adolphe Jullien’s promenade concerts. The occasional column about music, drama and the fine arts in Paris gives up-to-date notices of the current musical life in the French capital.

The reviews of newly published music offer opinions about a great variety of vocal and instrumental compositions: many pianoforte drawing-room pieces, transcriptions of songs and selections from popular operas. Vocal compositions under review include popular songs and ballads: *Church Psalmody* edited by the Rev. B. F. Carlyle, a pointed Psalter by J. M. Bentley and cantatas by G. B. Allen (*Harvest Home*) and Virginia Gabriel (*Dreamland* and *Graziella*).

The Scottish writer, librettist and translator, Henry Farnie (1836-89), contributed the fictional serial *Child of the Sun* to MMO. He also wrote or translated the texts of several songs found in the musical supplements, including “The Danish National Song,” “Bird of the Wild Wing,” “Beauty Sleep!” “For Lack of Gold He Left Me,” “Saint Peray!”, and “O! Could I but Relive the Past!” from Balfe’s opera *The Sleeping Queen*.

A musical supplement is included with each issue of MMO. Among these are popular dances of the period—the quadrille, mazurka and waltz—songs and ballads, the words and music of a complete operetta, *Polly's Bandbox*, Robert Schumann's *Arabesque*, Op. 18, Frederic Chopin's Valse, Op. 64, No. 1, and a fantasia based on melodies from Carl Maria von Weber's opera *Euryanthe*.