

## *MUSICAL STANDARD* (First Series, 1862-71)

Published in London, the *Musical Standard* enjoyed a particularly lengthy publication run of seventy-two years, from 1862 to 1933.<sup>1</sup> Unlike many long-running nineteenth-century music journals the *Musical Standard* was not produced by a music publisher or musical organization. Indeed, from its inception the editors took a dim view of journals with such affiliations:

... it may be asserted that the want the most experienced by all true enthusiasts in the art, is that of a journal to represent their views, and of an adequate and reasonable degree of musical efficiency, one, in short, that unfettered by clique, and narrowed by no party bias, shall devote itself to the behests of no particular "houses in trade"; one that shall remain equally superior to the practices of flattering the artist or society whose celebrity is made, and the undue exaltation of another by whom success is undeserved.<sup>2</sup>

Six years later the editors reiterated a similar view:

... [the *Musical Standard*] is the principal and only independent representative of music in the London weekly press. Its literary management is under the direction of a musical journalist of many years' experience, assisted by a staff, whose aim is, and whose instructions are, to treat all matters in a spirit independent of any interests but those of the art and its professors.<sup>3</sup>

The *Musical Standard* began publication in August 1862 appearing twice each month. In January 1864 it became a fortnightly and in July 1866, a weekly. From the start, the journal's intended subject matter and readership were clearly defined: "in applying itself to church music and musical literature in some degree, this journal will fill a void that now exists, besides competing with no one paper now existing . . . there is little or no musical literature, and none of a kind at all adapted for the churchman or the advanced amateur."<sup>4</sup>

The *Musical Standard* fulfilled its aims by offering a well-rounded picture of professional and amateur musical life—both sacred and secular. For the church musician the journal published articles focusing on musical matters relating to the

<sup>1</sup>Its six series comprise: [first series], vols. 1-14 (1862-71); new series, vols. 1-15 (1871-78); [third series], vols. 16-19 (1879-80); [fourth series], vols. 20-45 (1881-93); illustrated [fifth] series, vols. 1-38 (1894-1912), along with a supplement: *The Violin and String*, 161 nos. (1908-12); and, new [sixth] series, vols. 1-38 (1913-33).

<sup>2</sup>Editors' statement of purpose, *Musical Standard* 1, no. 1 (2 August 1862): 1.

<sup>3</sup>Subscription announcement, *Musical Standard* 9, no. 221 (1 August 1868): [iv].

<sup>4</sup>*Musical Standard* 1, no. 1 (2 August 1862): 2.

liturgy, organ music, building and renovation of organs and churches, choral festivals, campanology, and organistships; for the knowledgeable amateur, articles on a wide variety of subjects, reviews of lyric works, concerts, and published music of various genres, musical news from Great Britain, the Continent, and North America, and musical supplements.

Sources offer divergent information about the journal's founders and editors. According to J. A. Fuller-Maitland the first series of the journal was edited by its founder and proprietor A. W. Hammond.<sup>5</sup> However, George Grove indicates that William Joseph Westbrook edited much of the first twelve volumes.<sup>6</sup> Moreover, James D. Brown claims that Westbrook "established" the *Musical Standard* with Hammond and John Crowdy,<sup>7</sup> while Brown and Stephen S. Stratton point out that Thomas Lea Southgate also assisted Hammond in the creation of the journal.<sup>8</sup>

Crowdy, Southgate, and Westbrook all contributed to the *Musical Standard* and many of their works—literary and musical—are also reviewed in the journal. Crowdy (1834-83), a prolific writer, edited the *Musical Standard* from 1873 to 1876. He also edited *The Musician*, *The Artist*, and the *Guardian* at various times during his career. Crowdy wrote extensively about his new system of "free chant," both in the *Musical Standard* and in a number of books.<sup>9</sup> Southgate (b. 1836), editor of the *Musical Standard* from 1871 to 1873, contributed frequently to the journal until 1891. He co-edited the *Musical News* from 1891 to 1895 and also contributed to the *Musical Times*, *Orchestra*, *Musical Record*, *Choir* and *Grove's Dictionary*. Westbrook (1831-94) is best known for his instruction manuals, transcriptions for the organ, and vocal compositions.

The sections found in the *Musical Standard* are uniform throughout the first series (in content if not in ordering). Each issue generally contains sixteen pages of which

<sup>5</sup>J. A. Fuller-Maitland, "Musical Periodicals," *A Dictionary of Music and Musicians*, ed. Sir George Grove, 1st ed., (London, 1878-89), 2: 428.

<sup>6</sup>George Grove, "Westbrook, William Joseph, Mus. Doc.," *A Dictionary of Music and Musicians*, 1st ed., 4: 448-49.

<sup>7</sup>James D. Brown, "Westbrooke, William Joseph," *Biographical Dictionary of Musicians: With a Bibliography of English Writings on Music*, (London: Alexander Gardner, 1886; reprint, Hildesheim: Georg Olms Verlag, 1970): 613.

<sup>8</sup>James D. Brown and Stephen S. Stratton, "Southgate, Thomas Lea," *British Musical Biography: A Dictionary of Musical Artists, Authors and Composers born in Britain and its Colonies*, (London: William Reeves, 1897; reprint, New York: Da Capo Press, 1971): 385.

<sup>9</sup>*A Kalendar of Cadences in the Form called Free Chant, adapted for the Recitation of the Psalms* (n.d.); *The Church Choirmaster, a Critical Guide to the Musical Illustration of the Order for Daily Prayer* (1864); *The Free Church Canticle Book* [1866]; and *The Free Chant Psalter* [1866].

four are devoted to advertising.<sup>10</sup> Articles of an historical or biographical nature, independent of a regular heading, are frequent, as are articles concerning contemporary issues and various miscellaneous sections. The eight regularly appearing sections are discussed below.

Each issue begins with an unsigned editorial treating controversial topics of the day, such as conflicts between clergymen and organists, the establishment of a national musical college, and problems concerning the use of Anglican versus Gregorian chant in services of the Established Church. "Reviews of new music," later entitled "Reviews," deals with a wide range of published books and music, including pianoforte and dance music, music for church services, biographical, pedagogical, and theoretical literature, and articles in other journals. "Organ news" supplies information on contemporary organ building and restoration throughout Britain (and occasionally elsewhere), often giving detailed specifications of organ stops and pedals. "Correspondence," an extensive section, focuses on contentious issues, often paralleling those discussed in the editorials. Topics of particular interest include methods of keyboard tuning, the capabilities of male and female organists, Hullah's fixed-do and Curwen's tonic sol-fa solmization systems, Crowdy's free chant, and competitions for organists' positions. Correspondents' printed responses to readers' requests for information concerning obscure individuals, works, and events are also worthy of note.

From August 1862 through June 1866 reviews of musical events are found under the headings "Concerts," "Opera and concerts," "A peep at the drama," and "Provincial news." Beginning in June 1866, these individual sections are subsumed under the collective title "Reports." The events reviewed are extensive and include lyric and dramatic performances at the major London theatres, concerts of the prominent orchestral and choral societies, Royal Academy of Music student concerts, and independently organized concerts, recitals, and lectures. Entertainments of a more popular nature, e.g., cycloramas, panoramas, *tableaux vivants*, operettas, and parodies, are also discussed. Choral societies and festivals throughout England and Wales receive a great deal of attention, the most important being the Festival of the Three Choirs of Gloucester, Hereford, and Worcester, the Norwich Festival, and the Birmingham Festival.

"Table talk," the general news section at the end of each issue usually begins with announcements about organ vacancies and appointments, and continues with news

<sup>10</sup>The microfilm distributed by UMI was used to prepare this publication. The few issues missing in this film were supplied from a Library of Congress microfilm. In the UMI film, journal advertising appears before and after every issue (probably following the original layout); in the LC copy, advertising is collected together at the end of each volume. When calendar data was transcribed from the LC copy the placement of advertising was made to conform to the presentation in the UMI copy.

about artists and events in Britain, and elsewhere (the Continent, North America, and even places further afield, such as Australia and South Africa). With the commencement of "Foreign notes" in September 1868, "Table talk" focuses exclusively on Britain. Until July 1867 musical supplements—for pianoforte, organ or voice, in a variety of styles and by various composers—are occasionally included; after July 1867 a piece of music is part of every issue. Advertisements in the journal concern organ builders and other instrument makers, available positions, concert announcements, and various publications.

Six other sections either appear intermittently or do not continue throughout the entire first series. "Campanology," a regular heading from 1869, supplies information about church bells, chimes, and bell-ringing. The "Legal" section appears irregularly and provides summaries of legal proceedings concerning musical disputes. "Our portfolio" contains items on diverse topics ranging from music of the ancient Greeks to reprints of Mendelssohn's letters, and appears regularly until July 1867. It is continued in November 1867 under the heading "Musical opinion," in which extracts of musical interest from other journals are reproduced. Until June 1865 "Notes and queries" provides a forum for the exchange of information; thereafter this section continues under the correspondence heading. Humorous miscellanies of a musical nature, such as "A crackling of thorns" by the "Insane correspondent" and "Snaps" by "Diogenes," are interspersed throughout the journal. A poem, intended for musical setting by amateurs, usually appears once a month.

Most articles and sections in the *Musical Standard* are unsigned. However, about half of the writers contributing letters to the editor identify themselves, while the remaining correspondents use either their initials, pseudonyms, or signatures reflecting the subject matter of the letter or the position of the writer (e.g., "A thorough good hater of frivolous music" and "A professional conductor"). Initials are included in the index; signatures of an indeterminate nature are not.

Among the important writers who contributed to the *Musical Standard* are Thomas Eaton,<sup>11</sup> George French Flowers (1811-72),<sup>12</sup> Henry John Gauntlett (1805-76),<sup>13</sup>

<sup>11</sup>Writer, critic and musician. His published works include: *Critical Notices of Bexfield's "Israel Restored" and Pierson's "Jerusalem"* (1852) and *Musical Criticism and Biography from the Published and Unpublished Writings of T. D. Eaton* (1872).

<sup>12</sup>Organist, composer, and critic. He contributed extensively to various periodicals, was music critic of *The Literary Gazette* in 1843, and published several books, among them *Essay on the Construction of Fugue, with an Introduction containing new Rules of Harmony* (1846) and *Pictorial Representation of the Science of Harmony* (1850).

<sup>13</sup>Organist, composer, critic, and lecturer. An editor of the *Musical World*, he contributed to this journal, as well as to the *Sun*, *Morning Post*, *Notes and Queries*, *The Orchestra*, *Athenaeum*, and *Concordia*. In 1850 he founded *The Church Musician*.

William Glover (b. 1822),<sup>14</sup> Henry Hiles (1826-1904),<sup>15</sup> and Benjamin St. John Baptist Joule (1817-95).<sup>16</sup> Lesser-known contributors include J. H. Deane, Walter B. Gilbert, Edward J. Hopkins, Thomas Kilner, W. W. Parkinson, Rev. Henry Parr, Joseph Pearce junior, Alexander T. Teetgen, Charles G. Verrinder, and Rev. Edward Young.<sup>17</sup>

<sup>14</sup>Composer and organist. His compositions include oratorios (*Jerusalem* and *Emmanuel*), chamber music, songs, pianoforte music, and church music (*Psalm Tunes and Chants* and *The Complete Daily Service of the Church, as chanted at St. Matthew's, Manchester*).

<sup>15</sup>Organist, composer, lecturer, professor, critic, and writer. He was editor and proprietor of the *Quarterly Musical Review* from 1885 to 1888, and contributor to numerous journals, including the *Musical Opinion*. Among his books are *Grammar of Music* (1879), *Harmony of Sounds* (3 eds., 1871, 1872, 1879), *First Lessons in Singing* (1881), and *Part Writing or Modern Counterpoint* (1884).

<sup>16</sup>Organist, composer, lecturer, and music critic for the *Manchester Courier* from 1850 to 1870. He is best known for his collections pertaining to the Anglican musical service, such as *The Hymns and Canticles Pointed for Chanting* (1847), *Directorium Chori Anglicanum* (1849), and *A Collection of Chants for the Daily and Proper Psalms* (1861).

<sup>17</sup>For information on these writers see the first three editions of Grove's *Dictionary*; James D. Brown, *Biographical Dictionary of Musicians*; and James D. Brown and Stephen S. Stratton, *British Musical Biography*.