

## *The Musical Times*

The longest running English-language music journal, *The Musical Times and Singing Class Circular* began publication in London on 1 June 1844 and continues to this day. The present RIPM publication deals with this venerable record of English music and musicians to December 1900.

The forerunner of the journal, *Mainzer's Musical Times and Singing Circular*, was founded in 1842 by the German music educator Joseph Mainzer (1801-51). The journal appeared on the first and fifteenth of each month from 15 July 1842 to 1 May 1844, when it was bought by J. Alfred Novello (1810-96), a successful London music publisher and merchant. Under Novello's aegis the title *The Musical Times and Singing Class Circular* was adopted,<sup>1</sup> and, during most of the century the journal appeared on the first of each month.

Originally containing eight pages (to January 1848), the issues of *The Musical Times* underwent considerable enlargement on nine different occasions during the century, extending eventually to seventy-two pages.<sup>2</sup> The journal's size (approximately 16.9 x 24.8 cm), which remained constant during the nineteenth century, was adopted to allow inclusion of Novello octavo editions of vocal and choral music, which, while titled "Supplements," appeared within each issue.<sup>3</sup> Throughout, the text is printed in two vertical columns per page.

The 694 issues of *The Musical Times* treated herein form thirty-seven volumes. Volumes 1 (1 June 1844) through 16 (1 February 1875) each consists of twenty-four issues. Volume 17 (1 March to 1 December 1876), however, comprises only twenty issues, a curtailment that permitted Volume 18 (1877) and those following to begin on the first day of each new year.

The format of the individual issues is fairly consistent throughout the century. Each issue begins with one or more feature articles, followed by reports and reviews of important musical events and publications. The reports appeared, between 1844 and 1863, under the

<sup>1</sup>The journal's title was altered only between 1 July 1852 and 1 October 1853 to include the subtitle "With which is incorporated *The Musical Review*," owing to the purchase of the latter by Novello's publishing interests. Between 1 December 1853 and 1 October 1854 eighteen issues appeared annually with publication "on the first of every month and also on the 15th of the months of February, March, April, May, June and July." Moreover, between 1 November 1854 and 1 July 1855, a bi-monthly publication schedule was adopted, after which the monthly schedule was resumed.

<sup>2</sup>The original eight-page format was expanded to twelve pages (February 1848 - November 1849); to sixteen (August 1851 - November 1853); to twenty (December 1853 - December 1867); to thirty-two (January 1868 - December 1876); to forty-eight (January 1877 - December 1884); to sixty-four (January 1885 - December 1893); and, finally, to seventy-two pages (January 1893 - December 1900).

<sup>3</sup>For information concerning the relationship of the Novello octavo editions and the journal's dimensions see *The Musical Times* 35 (1894), 616: 371.

heading—"Brief chronicle of the last month"—but expanded after 1863 to many discrete columns, each dealing with a different subject. The review sections that follow deal with concerts, oratorio and opera in London, in the provinces and in foreign locations, and with current publications of sheet music, collected editions, pedagogical studies, and books. Letters to the editor, and miscellaneous columns offering foreign and country news are found after the review sections.

Each issue includes a music supplement that consists of a complete piece of vocal music: part-songs, glees, madrigals, choruses, anthems, hymns, and responsories and canticles of the services of the established church. All published by the Novello firm, they were intended to introduce the clergy, church musicians, and teachers to the latest publications.<sup>4</sup>

In addition to the regular music supplements within each issue, the editors also distributed 157 independent supplements. These are of three types: (1) vocal music, issued between 1894 and 1900;<sup>5</sup> (2) portraits of leading British and continental musicians;<sup>6</sup> (3) special issues (of which there are four): a Mozart supplement (1 December 1891); a Beethoven number (15 December 1892); a Handel supplement (14 December 1893); and, a facsimile reproduction of the first issue of *The Musical Times* (1 June 1894) commemorating the publication's fiftieth anniversary. These independently published supplements are catalogued at the conclusion of the regular issue with which they are associated.

Six editors were responsible for *The Musical Times* from its inception to the end of the century. Although not acknowledged in the journal, J. Alfred Novello is assumed to have been its first editor (1844-52).<sup>7</sup> Novello's contributions are difficult to ascertain since only two articles bear his signature: one treating Gregorian psalmody "compiled from various authorities" (1848), and the other, taxation of musical publications (1850). In any case, the content was enlarged and enriched during this period. In June 1852 the journal absorbed *The Musical Review*.

Novello's sister Mary Cowden Clarke (1809-98) edited the journal from 1853 until 1856.<sup>8</sup> Although not a musician by vocation Mrs. Clarke had extensive connections with musicians and writers. Under her editorship the journal published portions of a number

<sup>4</sup>Musical selections are often numbered both independently and with the page numbers that correspond to the overall pagination of the volumes. The few misnumbered pages are corrected in brackets in the page-number column of the Calendar.

<sup>5</sup>104 pieces of vocal music were published as independent supplements between 1 January 1894 and 1 December 1900.

<sup>6</sup>In the copy catalogued there are forty-nine portraits inserted into the journal at random points.

<sup>7</sup>See Sabilla Novello's remarks on her brother's work in the development of the journal in conjunction with the publication of inexpensive music for the working classes in *The Musical Times* 35 (1894), 611: 372.

<sup>8</sup>For corroboration of Mary Cowden Clarke's role see "The Musical Times: Points of Interest in its Journalistic and Literary Career" in *The Musical Times* 35 (1894), 611: 374.

of important continental musical treatises, three of which she had translated for publication by Novello in 1854. These include extracts from Berlioz's *Treatise upon Modern Instrumentation and Orchestration*, A. B. Marx's *General Musical Instruction*, and Cherubini's *Treatise on Counterpoint and Fugue*. Portions of other treatises by F.-J. Fétis, Friedrich Silcher, and Leopold Mozart are found in the years following her editorship. Her other significant contributions include a compilation of English poetry and prose in which music is employed as a theme ("Music Among the Poets," 1856) and a biography of Vincent Novello (1862). Between 1856 and 1863 an editor is not identified.

The development of *The Musical Times* into a music periodical of considerable importance was the work of the journal's third editor Henry Charles Lunn (1817-94).<sup>9</sup> A pianist and composer, and a protégé of William Sterndale Bennett and Cipriani Potter while a student at the Royal Academy of Music, Lunn turned his talents to writing about music as early as 1845. During this year he produced a study of Mendelssohn's *Songs without Words* for *The Musical Times*, and fifty-two weekly articles for *The Musical World* on wide-ranging topics of contemporary interest (a series subsequently published as a volume entitled *Musings of a Musician*). In 1849 both this volume and his theoretical treatise, *The Elements of Music Systematically Explained* were published. Lunn edited *The Musical Times* from 1863 to 1887. During this period the journal expanded (in 1868, 1877, and 1885) and the standard of articles showed considerable development in intellectual strength and breadth of interest. Lunn himself wrote thorough but conservative articles on the music of the church (1863), the letters of Mendelssohn (1864) and Beethoven (1866), and a history of musical notation (1866). The editor's regular annual contribution included extensive retrospective articles on the London musical season and critically astute reviews of the major provincial musical festivals. Furthermore, Lunn communicated perceptively about a number of important issues critical to the development of music in nineteenth-century England. Among these were the need for reform at the Royal Academy of Music (1866), the importance of employing certified music teachers in the educational system (1867), the reform of musical pitch (1869), the revision of music education in the schools (1871), and the need for inexpensive popular concerts (1879). Between 1845 and 1887, the year of his retirement, Lunn signed 122 articles in *The Musical Times*.

William Alexander Barrett (1836-91) succeeded Lunn as editor in 1887 and remained in that capacity until the year of his death.<sup>10</sup> A chorister under John Goss at St. Paul's Cathedral and educated at Oxford, Barrett was a vocalist, organist, and composer. Early in his career he turned to musical criticism contributing to *The Oxford Times* from 1864 to 1866, and *The Morning Post* from 1869 to 1891. In 1877 he was successively the editor of *The Monthly Musical Record* and *The Orchestra* before taking command of *The Musical Times*. Barrett's major works are a dictionary of musical terms (1875)

<sup>9</sup>For biographical information on Lunn see *The Musical Times* 35 (1894), 612: 100.

<sup>10</sup>See obituary, *The Musical Times* 32 (1891), 585: 569-60.

co-authored with John Stainer, and a biography of Michael Balfe (1882). While Barrett contributed articles to the journal on diverse topics including English music prior to becoming its editor, his signature is not found after assuming this function.

Upon Barrett's sudden death in 1891, Edgar Frederick Jacques (1850-1906) became the journal's editor.<sup>11</sup> Prepared for a career in commerce, Jacques abandoned this path in 1869 to become a music teacher and organist in London. A music critic for *The Observer* and *The Sunday Times*, he was also well-known as the "writer of terse and lucid analytical program notes for the Queen's Hall concerts."<sup>12</sup> In addition, Jacques was a prolific and respected lecturer on historical topics at the Royal Academy of Music and at the meetings of the Musical Association. While his articles for *The Musical Times* are unsigned, the journal does reproduce the texts of ten of his many public lectures, the diverse topics of which range from medieval music, eastern music, and the remnants of modality in folk song to the so-called *Biblical Sonatas* of Kuhnau, to Schumann, and to the psychology of music appreciation.

Frederick George Edwards (1853-1909) was appointed editor in 1897 and retained this position until his death.<sup>13</sup> Trained as an organist at the Royal Academy of Music, Edwards served in this capacity at major metropolitan churches while writing extensively on church music and music making in London. Among his major contributions to the journal are articles on the first performances of oratorios by Mendelssohn, Haydn, and Spohr (1891), and on Mendelssohn's organ works (1891) and anthems (1894).

Although the constituent parts of the journal expand over the years, the contents of the issues are presented in a regular pattern. During the first twenty-five years of publication one encounters five types of material: (1) one or more leading articles on a variety of topics—whose aim it was to improve the level of performance and the appreciation of music in England—including studies of new and historical compositions, biographical sketches of performers and composers, discussions of important events such as musical festivals and the activities of musical institutions in Britain, instruction in music rudiments and theory, and historical studies of musical genres; (2) complete vocal compositions; (3) reviews of the major musical events in London and important cities throughout the British Isles under the heading "Brief Chronicle of the Last Month," and reviews of published music; (4) a short column with answers to queries of a musical nature from correspondents; and (5) extensive advertisements of recently-issued music and musical literature published by the Novello company and other important English firms.

With Henry C. Lunn's editorship in 1863 this basic structure is retained but some individual parts are greatly expanded, reflecting the enormous development of music in

<sup>11</sup>See obituary, *The Musical Times* 48 (1907), 768: 94.

<sup>12</sup>*The Musical Times* 48 (1907), 768: 94.

<sup>13</sup>See obituary, *The Musical Times* 51 (1910), 803: 9-11.

Britain during the second half of the century. The column "Brief Chronicle of the Last Month," now replaced by "Brief Summary of Country News," no longer deals with major events in the capital or other large centers, but rather witnesses the activities of church and institutional choirs, singers and organists throughout the British Isles and the British dominions of Canada, Australia, South Africa, and New Zealand. Important musical events in London—those of the Philharmonic Society, several opera houses, sacred music societies, Monday Popular Concerts, many choral societies, new orchestras, and concert series—are reviewed in independent columns immediately following the leading articles. After 1880, the growth of musical activities in cities such as Birmingham, Manchester, Leeds, Bradford, Liverpool, and the major cities of Scotland, Ireland, and Wales gave rise to independent columns frequently focusing on the performance of choral music. Another column, headed "Miscellaneous" offers brief reports on a wide range of musical activities in Great Britain and other parts of the world. Expansion is also apparent in the review column focusing on published music in which British and continental works are examined in great detail.

A new column, "Foreign Notes," was introduced in 1877. Before this time reports of musical events from the continent and overseas were rare. However, during the last two decades of the century reports from Paris, the major Italian and German cities, and North America (New York and Montreal in particular) are encountered on a fairly regular basis. Particular attention is given to special events on the continent such as premières of new operas, and the major musical festivals. Both reports from the provinces and from abroad are written by the journal's correspondents.

From its inception *The Musical Times* demonstrates interest in choral music and performance, and, in particular, the oratorios of Mendelssohn, Spohr, and Handel. The efforts of British native and foreign-born composers to create a similar literature can be followed throughout the century in reviews of the works of William Jackson, Charles Horsley, Henry Hugh Pierson, Henry Leslie, Michael Costa, Jules Benedict, G. A. Macfarren, Bernhard Molique, Alexander Mackenzie, Frederick Cowen, Arthur Sullivan, Edward Elgar and a host of lesser-known composers. Furthermore, sacred and secular compositions by foreign composers such as Berlioz, Gounod, Verdi, and Dvořák, which received numerous performances in London and at provincial festivals, are considered in detail. Oratorios and cantatas are given careful treatment through narrative descriptions of the drama and the music. In the Catalogue, these studies are referred to as "summaries of the dramatic and musical situations," in order to avoid confusion with detailed musical analysis. The secular choral ensembles such as the Sacred Harmonic Society, Henry Leslie's choir, the Royal Choral Society, and the festival choral societies which sprang up throughout the British Isles receive extended reviews on a regular basis. A vast amount of choral music, for amateurs, choral societies, and church choirs is dealt with extensively in the review sections. Great interest is also shown in organs built for churches and secular institutions. Names of builders are regularly recorded in reviews which also

include lists of stops and manuals, and comments on trial performances by noted organists.

Although scant attention is paid to operatic composition and production in the journal's early years, greater interest is shown in the last three decades of the century. The productions of Her Majesty's Opera and the Royal Italian Opera receive regular notices after 1870, and operatic performances of other ensembles, particularly those of the Carl Rosa Opera Company, are treated in columns devoted to the major provincial cities. In these, great emphasis is placed on new operas by English and Scottish composers and on appearances by native British singers and conductors. The effort to create a repertory of native opera in the last decade of the century is recounted in studies of new stage works by Cowen, Mackenzie, and Stanford, among others.

The acceptance of Wagner as a major force in European music is reflected in reports and studies focusing on the opening of the Bayreuth Festspielhaus in 1875, and thereafter on Wagner's music performed in the theatre and concert hall. The composer and conductor Frederic Corder (1852-1932) is a persuasive writer in Wagner's defense through detailed studies of his mature works (1882). Interest in Verdi is reflected in analytical studies of the Requiem (1875), *Otello* (1883), and *Falstaff* (1893). Younger Italian composers are treated primarily in a series of articles by Filippo Filippi (1884).

Instrumental music also came to receive more attention as the journal matured. Symphonic concerts in London, Manchester, Birmingham, Liverpool and many other populous centers are the subject of reports from local correspondents. The rise of chamber music concerts and solo recitals is also reflected in the journal. Of particular interest are the notices on regular subscription concert series such as the Monday Popular Concerts in London, Hallé's orchestral concerts in Manchester, and similar organizations in other provincial cities. The review section treating published music is instructive with respect both to the proliferation of instrumental and vocal compositions and to pedagogical materials.

Nineteenth-century Britain welcomed important musicians from the continent, the British dominions, and America. Among them were Liszt, Rubinstein, Paderewski, Sauer, Pachmann, Saint-Saëns, Joachim, Ysaÿe, Gounod, Wagner, Berlioz, Verdi, Coleridge-Taylor, and Emma Albani. Their presence and contributions are carefully reported in the journal.

Considerable attention is given to the syllabuses, exhibitions, professors, and graduates of the Royal Academy of Music, the Royal College of Music, Trinity College, London, and the organization and examination requirements of the Associated Board of the Royal Schools of Music. Several controversies surrounding the appointment of professors at the major universities, and degree requirements are also reported. The progress of musical education for school children and the development of musical appreciation for all levels of society are themes regularly encountered.

From 1868 letters to the editor became a regular feature. Many letters contain observations concerning opinions expressed in the journal. Responses from the editorial staff and from other writers enliven the pages. In several cases, the questions raised set off lengthy polemics, sometimes lasting for several issues. These focus on, among other topics, the performance of Anglican service music including the pointing of psalmody and its proper rhythmic structure; the role of women in the choirs of the established church; congregational hymnody; musical settings of Anglican liturgy; the duties and salaries of organists; the publication of authorized hymn books; and, objections to the performance of oratorios and secular music in cathedrals. Other letters deal with the establishment of a standard musical pitch in Britain; the correct notation of tonal music; performance practice (particularly ornamentation); textual declamation; the provenance of specific musical instruments; heated discussion about the merits of the several newly developed solfeggio systems; the certification of music teachers in the national educational system; discussions of copyright; and the revival of forgotten music.

While staff writers for *The Musical Times* do not sign their articles, other authors are identified. Important British contributors include G. A. Macfarren, Edward Holmes, William Chappell, Joseph Barnby, Joseph Bennett, Frederick Corder, Ebenezer Prout, W. H. Cummings, W. S. Rockstro, J. A. Fuller Maitland and Joseph Goddard. Continental contributors include Victor Schoelcher, Friedrich Chrysander, F.-J. Fétis, Adolph Bernhard Marx, Carl Engel, Ludwig Nohl, Friedrich Niecks, Otto Jahn, F. Silcher, J. C. Lobe, and Filippo Filippi. The sole American collaborator is Henry Krehbiel.

A writer of considerable significance and possibly the most prolific contributor is Joseph Bennett (1831-1911). Trained and experienced in many musical fields, Bennett was primarily an organist turned music critic. He wrote extensively for the major London newspapers including *The Sunday Times* and *The Daily Telegraph*, and contributed regularly as critic to *The Musical World*, *Concordia*, and *The Lute*. Bennett's contribution to *The Musical Times* is demonstrated by his some three-hundred major articles published between 1873 and 1900. Of particular interest is his series of musical biographies featuring composers from Bach to Wagner. Entitled "The Great Composers Sketched by Themselves" (1877-91), this series was based on contemporaneous accounts, documents, reminiscences, letters, and press notices.