

The New Quarterly Musical Review (1893-1896)

The New Quarterly Musical Review [NQM] was published in London from May 1893 until February 1896 by Robert Cocks & Co. In all, eleven issues appeared. Each contained about fifty pages printed in single-column format. All begin with a series of major articles on a number of different topics, followed by three review columns: "Retrospective" about performances of concerts and operas; "Musical literature" about prose publications on musical subjects; and, "New musical publications" on vocal and instrumental compositions. Like *The Quarterly Musical Review* (1885-1888), NQM was inspired by Richard Mackenzie Bacon's *Quarterly Musical Magazine and Review* (1818-1828), a publication which combined learned articles on a wide variety of music subjects, news of concert and opera performances in Britain and on the Continent, and reviews of new publications. It is possible that the publication of NQM was also prompted by the lack of opportunity available for publication in the established musical press for the type of article favored by NQM's editors. The British musical press of the period was dominated by journals controlled by major British publishing interests: Novello, Ewer & Co.'s *Musical Times*, and the Augener & Co.'s *Monthly Musical Record*. These powerful journals, it was claimed, were locked into a very predictable content that gave considerable space to "musical news, reports of concerts, entirely out of our [NQM] province."¹ However, after a promising start, NQM ceased publication without comment on the part of the editors.

The New Quarterly Musical Review was edited by the well-known English composer Granville Bantock (1868-1946), with the assistance of two other composers: the Scotsman William Wallace (1860-1940) and the Englishman H. Orsmond Anderton (1861-1934). All three had been students at the Royal Academy of Music in London, studying with Frederic Corder, Ebenezer Prout, and Alexander Macfarren. None finished their studies at the institution, but all pursued successful careers in music thereafter.

The main articles, which discuss many different aspects of music, are written by a number of important British music scholars and critics. John Alexander Fuller Maitland (1856-1936), music critic for the *Times*, the *Guardian* and the *Pall Mall Gazette*, editor of the second edition of Grove's *Dictionary of Music and Musicians*, and contributor to the *Oxford History of Music*,² writes about the musical structure of madrigals.³ Maitland is also responsible for the extensive reviews of books about music under the heading "Musical Literature," and occasionally reviews of published music. The books selected for review were published in England, France and Germany, and written by important writers such as Edward Dannreuther, Joseph Goddard, Ebenezer Prout, Henry Hadow, Hugo Riemann, Marie Lipsius (La Mara), and Adolphe Jullien. Maitland's wide-ranging

¹ "Introductory," NQM I, no. 1 (May 1893): 3.

² *The New Grove Dictionary of Music and Musicians*, 1st ed., s.v. "Fuller Maitland, J(ohn) A(lexander)."

³ J. A. Fuller Maitland, "The Madrigal as a Musical Form," NQM II, no. 7 (February 1895): 157-61.

interests are in evidence here as he deals with diverse subjects in various periods ranging from the Middle Ages to the late nineteenth century.

C. F. Abdy Williams (1855-1923) an organist, composer and violinist, and a writer on music,⁴ was a specialist in ancient Greek music and plainchant studies. He contributed articles on the Roman portative organ⁵ and musical notation of the ancient Greeks.⁶

Several well-known British writers also contribute to the journal. R. A. Streatfield details the circumstances surrounding the first performance of Bizet's *Carmen*.⁷ Ernest Newman explores the psychology of listening to music,⁸ and discusses Villiers Stanford and Henry Hadow's views on music criticism.⁹ Frederick Corder discusses contemporary musical notation with examples from many important composers, and reviews the literature on instrumentation.¹⁰ The British harp virtuoso John Thomas outlines the mechanism of Érard's double-action harp.¹¹

Of particular interest in NQM is a very progressive series of articles that recounts the dramatic, musical and structural aspects of modern operas. In all cases the main themes and motives and harmonic treatments are presented by means of musical examples. Among the contemporary operas studied are Anton Rubinstein's *Moses*, Villiers Stanford's *The Veiled Prophet*, Tchaikovsky's *Eugene Onegin*, August Enna's *Cleopatra*, Chabrier's *Gwendoline*, Humperdinck's *Hänsel und Gretel*, Smetana's *Die verkaufte Braut*, and Benjamin Godard's *La Vivandière*. Berlioz's *Les Troyens*, produced by Felix Mottl at Carlsruhe, also received analytical treatment. As none of the articles about these "exotic" operas is signed it is possible that the opera analyses were written by Bantock himself or his assistant editors. NQM's three editors, Bantock,¹² Anderton¹³ and Wallace,¹⁴ in fact, contributed only one signed article each to the journal.

F. Gilbert Webb, an organist, composer and music critic, lectured before members of the Musical Association and wrote for the *Musical World*.¹⁵ For NQM he reviews current

⁴*The New Grove Dictionary of Music and Musicians*, 1st ed., s.v. "Williams, Charles Francis Abdy."

J. A. Fuller Maitland/John Warrack,

⁵C. F. Abdy Williams, "A Roman Portative Organ, A.D. 63," NQM I, no. 2 (August 1893): 53-54.

⁶Williams, "The Musical Notation of Ancient Greece," NQM II, no. 6 (August 1894): 53-59.

⁷R. A. Streatfield, "The First Performance of *Carmen*," NQM I, no. 1 (May 1893): 27-33.

⁸Ernest Newman, "The Culture of Emotions," NQM I, no. 2 (August 1893): 54-62.

⁹Newman, "The Difficulties of Music Criticism," NQM II, no. 7 (November 1894): 105-12.

¹⁰Frederick Corder, "Modern Musical Notation," NQM I, no. 4 (February 1894): 186-89, and "Richard Hofmann's *Practische Instrumentationslehre*," NQM II, no. 5 (May 1894): 12-15.

¹¹John Thomas, "The Harp in the Orchestra," NQM II, no. 5 (May 1894): 1-11.

¹²Granville Bantock, "Confucianism and Music," NQM III, no. 12 (February 1896): 157-64.

¹³H. Ormond Anderton, "The Next Phase of Musical Thought," NQM II, no. 8 (February 1895): 181-88.

¹⁴William Wallace, "Music and Pessimism," NQM I, no. 4 (February 1894): 215-20.

¹⁵James D. Brown and Stephen S. Stratton, "Webb, F. Gilbert," *British Musical Biography* (Birmingham, 1897): 437.

musical events in London for all eleven issues of the journal, under the heading "Retrospective." This column deals with concerts and performances of operas by London's major performing institutions: the Royal Opera at the Covent Garden Theatre, the Crystal Palace Concerts, the Philharmonic Society Concerts and the Royal Choral Society to name a few. The opera reviews deal with recently composed Italian operas such as Mascagni's *Cavalleria rusticana* and *I Rantzau*, Leoncavallo's *I Pagliacci*, Puccini's *Manon Lescaut* and Verdi's *Falstaff*. Reviews of English operas feature Cowen's *Harold*, and Alick Maclean's prize-winning *Petruccio*. Reviews of orchestral concerts include discussion of considerable contemporary music by prominent composers: Richard Strauss, Tchaikovsky, Anton Rubinstein, Goldmark and Grieg. Works by native English composers including Edward German, Villiers Stanford and A. C. Mackenzie are also treated.

A great quantity of published sheet music and scores is reviewed by the English composer Erskine Allon under the heading "New musical publications."¹⁶ Allon's copious selections include contemporary compositions from the instrumental and vocal repertoires by many different composers: from Britain, Hubert Parry, A. C. Mackenzie, Liza Lehmann, Frederick Cowen, Arthur Sullivan; from the Continent, Albéniz, Cécile Chaminade, Saint-Saëns, Anton Rubinstein, Tchaikovsky and Paderewski.

¹⁶ *Grove's Dictionary of Music and Musicians*, 5th ed., s.v. "Allon, Erskine."