

***The Quarterly Musical Magazine and Review* (1818-1828)**

The Quarterly Musical Magazine and Review (London, 1818-28), the first English music periodical to exceed a publication run of two years, “offers abundant source material for musical life and thought in early nineteenth-century Britain.”¹ Fétis considered the journal to be “one of the best periodical collections” dealing with music in England: “one finds little on foreign countries but everything that relates to England is treated there with much care and knowledge.”² QMM was modelled after the *Edinburgh Review* and the Leipzig *Allgemeine musikalische Zeitung*.³

Richard Mackenzie Bacon (1776-1844), the journal’s founder and editor-in-chief, came from a family active in English public life and journalism. At the age of seventeen he began contributing drama and music criticism to the *Norwich Mercury*—an important provincial newspaper that he later inherited from his father. Bacon’s contributions as a writer on music also include two published works: *The Grace Book, or Guide to the Science and Practice of Vocal Ornament* (London, ca. 1821) and *Elements of Vocal Science; being a philosophical enquiry into some principles of singing* (London, ca. 1824). The latter appeared in serialized form in QMM before being published as a volume. One of Bacon’s unrealized projects was an English-language encyclopedia of music.

“Bacon’s lasting contribution to music is his quarterly journal” the goal of which was to “raise the standards of musical education in Britain by setting criteria for the writing of didactic musical treatises and by providing a forum for discussion on the training of professional musicians.”⁴ The scope of QMM is unusually broad; it offers articles dealing both with music theory and music history, and covers a wide range of topics from biographical sketches of composers and performers to studies of Anglican church music, acoustics, musical instruments (organs and pianofortes in particular), performance practice, and musical pedagogy. The foundation and progress of the Royal Academy of Music (London) is also carefully recorded.

Reviews occupy an important place in the journal. In addition to those treating contemporary performances of operas, oratorios, and concerts in Britain and on the continent, there are a considerable number dealing with published music and with literature about music, the greatest part of which appears to have been written for a public consisting of amateur pianists, harpists, violinists, and singers. Reviews also focus on the innumerable divertimentos, rondos, and sets of variations for various instrumental combinations, based

¹ Jamie Croy Kassler, “Bacon, Richard Mackenzie,” *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie (London, 1980), 2: 3-4.

² *Revue Musicale* 2 (1828): 318. Fétis later somewhat altered his opinion; see *Biographie universelle des musiciens*, 2d ed. (Paris, 1860), s.v. “Bacon, Richard Mackenzie.”

³ Peter le Huray and James Day, eds., *Music and Aesthetics in the Eighteenth and Early-Nineteenth Centuries* (Cambridge, 1981), p. 331.

⁴ *Grove*23.

on the vast repertoire of folk and popular song in vogue during the first quarter of the nineteenth century. The book reviews are of particular interest because they frequently expound on the subject of the book rather than examine the contents of the book in a critical manner.

Bacon edited and wrote most of QMM, however, he was assisted in his editorial duties by his daughters Louisa Mary and Mary Anne, who also contributed to the journal. In the calendar, authors' signatures appear as they do in the journal; in the index, authors are identified under the most complete form known of their name. Contributors used various signatures, pseudonyms, and initials. The following table lists all the initials and pseudonyms that have been identified.

Contributor	Pseudonym or Initials
Louisa Mary Bacon	L. M. B.
J. S. Hawkins	J. S. H.
D. C. Hewitt	D. C. H.
Edward Hodges	Minimus
Edward Holmes	E. H.
F. W. Horncastle	F. W. H.
John Marsh	Senex

Each volume has its own title page and is paginated continuously through its four issues, but precise dating of each issue is not possible. Years are given on the title pages of nine of the ten volumes. Volume I is dated 1818, and volumes II through IX, 1820-27 respectively. No date appears on the title page of volume X, but there are running feet that identify the numbers as belonging to 1828. Only three of the forty quarterly issues add a date of publication to the volume and issue number: vol. VII, no. 26-June 1825; vol. VII, no. 27-Sept. 1825; vol. VII, no. 28-Dec. 1825.

The problem of dating the issues of the first and last volumes is complicated by conflicting information. Five article datelines found in volume I, numbers 3 and 4, read 1819 in contradiction to the 1818 title-page date. A similar situation is encountered in volume X, numbers 38, 39 and 40, in which the dates 1829 and 1830 each appear in two instances within the text, in contradiction to 1828 in the running feet.

Since it is generally considered that the publication of the journal commenced in the latter part of 1818, it seems reasonable to conclude that the four issues of volume I were published somewhat irregularly from the end of 1818 through 1819, but were grouped together under

the 1818 date when a title page was produced for binding as a unit. It also seems reasonable to conclude that the last four issues (volume X, numbers 37 through 40) were published at irregular intervals during the years 1828-30, and subsequently united as a single volume, labelled volume X, but undated.⁵ The presence of both the 1818 title page of volume I and the 1828 running feet throughout volume X underscore the publisher's desire to preserve the "quarterly" nature of the journal, even though various issues were not published during the year to which they were assigned. For cataloguing purposes, we have followed the publisher's presentation and assigned all articles in volumes I and X to 1818 and to 1828 respectively. No articles therefore are assigned to 1819, 1829, or 1830.

Spelling and Punctuation

Several irregularities of spelling and grammar, the use of French, German, and Italian accents, and an extremely liberal but inconsistent use of punctuation marks were encountered in the article titles, titles of compositions, and in the names of persons. While nineteenth-century spellings have been transcribed as they appear in the journal, irregular punctuation and the use of accents in foreign language text have been altered to conform to present-day standards. Obvious typographical errors have been corrected without further commentary.

A rather free and unsystematic use of upper- and lower-case letters in the titles of songs and extracts from operas presented another problem in transcription. In the present publication, songs, airs, duets, etc., which appear to reproduce the first line of the text as a title, are transcribed, with respect to capitalization, as a regular line of verse, while those compositions with apparent formal titles are transcribed accordingly. Capitalization of English, French, German, and Italian has also been made to conform to present-day standards.

⁵ Fetis indicated that volume X was completed in 1830; see *Biographie universelle des musiciens*, loc. cit.