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George Alexander Osborne:

A Nineteenth-Century Irish Pianist-Composer

In two volumes

Volume One

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Volume One

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INTRODUCTION

Nineteenth-century Irish pianists were few and far between, at least in terms of achieving any measure of international fame. The only name that readily springs to mind for most is John Field. His claim to fame is chiefly associated with his invention of the nocturne, a model much admired and adopted by Chopin. But another Irish pianist-composer also achieved a prominent position in his own time: George Alexander Osborne was born in Limerick in the early years of the nineteenth century and like many musicians, he left Ireland at a young age. After spending approximately fifteen years in Paris, he returned to London in the 1840s. Thereafter the English capital became Osborne's home, and his concerts were considered important events in the cultural life of the city. Still, despite contemporary fame, his music and his pianism went out of fashion in a Britain struggling to find its own musical voice.

This dissertation aims to address the question: why has Osborne's music been forgotten? The issues surrounding this question are complex. Public perception today suggests that there were very few Irish composers in the eighteenth or nineteenth century, whether good or bad, and little is known about those who did exist. Furthermore, Osborne's achievement cannot be valued by the parameters we use to assess such things today. He was essentially a pianist-composer, a phenomenon peculiar to his own time, writing and playing his own brilliant compositions on a rapidly developing instrument. In reality this type of musician no longer exists.

Before this question can be answered, the facts of Osborne's life and work must be documented. This process involves a certain amount of reconstruction, bringing with it the risk of erroneous interpretation. Certainly, contemporary sources disagree with one another regarding the minutiae of events in Osborne's life. Furthermore, by comparing the entries on Osborne in late nineteenth-century music dictionaries with the most recent editions of *New Grove* and other current sources, it can be seen that few details have changed in the intervening years. It is clear therefore that no serious study has been devoted to him or his music since his death in 1893. Osborne left no diaries, notebooks or memoirs. The closest one can get to an autobiographical account are the four papers he read before the Musical Association between 1879 and 1885. These valuable documents give a glimpse of his interesting life and his friendship with some of the great musical figures of his time, in particular Chopin and Berlioz.

Much of Osborne's music is of popular design, which was to prove for him a double-edged sword. The large number of brilliant works and drawing-room pieces published during his lifetime provided him with a good income and a recognisable name. But, these pieces were perhaps not taken seriously by the pundits and reviewers who became increasingly critical of this type of music as the nineteenth century progressed. Furthermore, the dominance of German music in England ensured Osborne's demise, as his background and orientation were French. In later life he was swimming against a tide of change that was sweeping away all he knew.

This discussion examines the detail of Osborne's career and evaluates his contribution to musical life in France and England. It also examines his music as a documentation of social and domestic life among the middle and upper classes of the period, and reveals the traces of his Irishness that remained with him always.

The thesis conforms to the house style of the Department of Music, National University of Ireland, Maynooth.

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Finally I hope that my frequent absences have not disrupted family life too considerably for Paul, Rachel, Rebecca and Hannah. Immense thanks are due for their endless patience and support over the past four years and I dedicate the thesis to them.

ABBREVIATIONS

BL	British Library, London
BNF	Bibliotèque nationale de France, Paris
BRB	Bibliotèque royale de Belgique, Brussels
DIT	Conservatory of Music and Drama Library, Dublin Institute of Technology
LC	Library of Congress, USA
NLA	National Library of Australia, Canberra
NLI	National Library of Ireland, Dublin
PML	Pierpont Morgan Library, New York
TCD	Trinity College Library, Dublin
RAM	Royal Academy of Music, London
RCM	Royal College of Music Library, London
RPS	Royal Philharmonic Society
AmZ	*Allgemeine musikalishe Zeitung,* Leipzig, Germany
BDM	*Belfast Daily Mercury*
BNL	*Belfast News Letter*
CJ	*The Court Journal,* London
DJ	*Dwight's Journal of Music* (1852-1881), Boston, USA
FJ	*The Freeman's Journal,* Dublin
GmM	*Gazetta musicale di Milano* (1842-1862), Italy
Gm	*Gazette musicale,* Paris
H	*Harmonicon,* London
IT	*L'Italia musicale* (1847-1859), Italy
ME	*The Musical Examiner* (1842-1844), London
MG	*Manchester Guardian*
MT	*The Musical Times,* London
MW	*The Musical World* (1836-1891), London
NYMW	*The New York Musical World* (1,852-1860), USA
O	*The Orchestra,* London
Rm	*Revue musicale* (1827-35), Paris
Rgm	*Revue et gazette musicale* (1835-1880), Paris
b.	bar
cond.	conductor
cb	double bass
cl	clarinet
fl	flute
fn	footnote
hn	horn
n.d.	date unknown
movt	movement
ob	oboe
pf	piano
pf acc.	piano accompaniment
trans.	translated by
u/b	upbeat

v	vocalist
vc	cello
vn	violin
LH	left hand
RH	right hand

GD 1879-1889	Grove, George, ed.: *Dictionary of Music and Musicians* (London: Macmillan, 1st edn, 1879-1889)
GD 1927	H. C. Colles ed.: *Grove's Dictionary of Music and Musicians*, (London: MacMillan & Co., 3rd edn, 1927)
NG 1980	Sadie, Stanley ed.: *the New Grove Dictionary of Music and Musicians,* (London: Macmillan, 1980)
NG 2001	Sadie, Stanley ed.: *The New Grove Dictionary of Music and Musicians,* (London: Macmillan, 2001)
BMB	Brown, James D. and Stratton, Stephen S.: *British Musical Biography* (London: William Reeves, 1897)
DNB	Stephen, Sir Leslie ed.: *Dictionary of National Biography* (London: Smith Elder and Co., 1895)
PMA	*Proceedings of the Musical Association*

Summary of Theses

This theses centres around the concept that there were sectarian elements present in job adverts in newspapers during the 1820s and 1830s. The work is broken down into three chapters. Chapter one deals with the background to the specified period ranging from 1798 to 1820. The purpose in including this research has been in laying the groundwork for events that occurred during the 1820s and 1830s. Elements that helped to create religious tensions during our period had their roots in the early 1800s; therefore, it has been necessary to include them within the body of work. Chapter Two deals with the political and religious changes occurring during the two decades under consideration. This involved examining the actions of both the Catholic and Protestant bodies and their responses to changes in the political and religious atmosphere. These changes revolved around such things as the campaign for Catholic emancipation, or the repeal of the union. There was also the revival of widespread religious belief centring on the actions of evangelical missionaries and the belief in prophetic messages foretelling the coming of the apocalypse. These issues influenced the lower classes making them adhere to one another based on religious beliefs. There was widespread sectarianism in Ireland during this period but the purpose of this theses has been to illustrate how sectarianism manifested itself into elements of everyday life. It is in chapter three that the five newspapers under consideration are studied for the presence of sectarian job adverts. Over the course of the research, it became apparent that the use of sectarianism in job adverts was a Protestant reaction carried out mainly because of the panic they had begun to feel over the rapid changes that occurring in their lifestyles. As the minority group, Protestants were more likely to feel the need to come together for a sense of security within the community and the job adverts with sectarian overtones was simply another avenue for them to gain that security.

PART 1

BIOGRAPHY

CHAPTER 1

THE LIFE AND TIMES OF GEORGE ALEXANDER OSBORNE (1806-1893)

Limerick and the early years

George Alexander Osborne was born in Limerick on 24 September 1806. His father, George William (1776-1833), was organist and lay-vicar of St Mary's Cathedral and Limerick city organist.[1] The cathedral in Limerick had been founded in the twelfth century on a hill on the King's Island in the oldest part of the city.[2] There is good reason to suppose that the Osborne family was musically linked to St Mary's through several generations of cathedral organists, details of which will be surveyed in Chapter 2. In the early years of Osborne's life, Limerick was a rapidly expanding city, with the building of the New Town across the river Shannon. Although the Act of Union had hardly begun to cause significant damage to trade, the county and city of Limerick were extremely disturbed politically around the time of Osborne's birth.[3] Still, for George William and the Osborne family, life undoubtedly revolved around the cathedral. The Duke of Richmond, the Lord Lieutenant, had arrived in the city the day after little George's first birthday and, with the Duchess, visited the cathedral for

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[1] James D. Brown and Stephen S. Stratton: *British Musical Biography* (London: William Reeves, 1897), 304. Robert Herbert tells us that George William was paid a salary of £12 per annum by Limerick corporation (see *Worthies of Thomond,* 22).

[2] Nowadays Limerick cathedral is the oldest building in the city in daily use and boasts links with the Rock of Cashel, St Flannan's Cathedral in Killaloe and the Holy Cross Abbey, Co. Tipperary, all of which were built by the king of Munster, Donal Mor O'Brien.

[3] Maurice Lenihan: *Limerick, its History and Antiquities* (Mercier Press, 1991), 423.

Sunday worship. A large procession of carriages to and from St Mary's gave an extraordinary exhibition of local wealth and influence.[4]

Osborne's father, having improved himself in his profession in Dublin, was the principal piano and harpsichord teacher for the young ladies of the city and county.[5] No doubt he had a hand in his son's early piano studies, as well as teaching him the organ and the rudiments of music. Some sources state that Osborne was self-taught in the early years, but this is hardly likely considering the nature of his father's profession.[6] However, it is doubtless true that he perfected his technique through his studies with Pixis and Kalkbrenner in Paris.[7] Osborne himself related a tale of playing with an amateur violinist at a party before he left Limerick, which would seem to suggest that he was active as a pianist in his youth.[8] There is no evidence that he was involved in composition at this time.

From the age of fourteen the young musician took his father's place, from time to time, at the cathedral organ. He had no particular leaning towards music as a career, and was intended for the church. At the age of eighteen he left the family home at Bank Place, as he was sent to Brussels by his father, on account of the

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[4] *Ibid,* 417.
[5] George William placed an advertisement to this effect in the *Limerick Chronicle*, 15 Apr. 1801.
[6] See for instance C. L. Graves: *The Diversions of a Music-Lover* (London: Macmillan, 1904), 109-110.
[7] Johann Peter Pixis (Mannheim 1796-Baden 1875). Known as Peter, he was a pianist of the old school, highly esteemed as a performer and a popular composer. He went to Paris in 1825, so Osborne would have been among his first pupils there. For information on Kalkbrenner, see page 12.
[8] G.A. Osborne: 'Reminiscences of Frederick Chopin', *PMA* (London: Stanley Lucas, Weber, 5 Apr. 1880), 93.

illness of an aunt residing there.[9] On his journey he stopped off in Dublin and made the acquaintance of the Robinson family, three of whom were in the choir at St Patrick's Cathedral. Osborne described a visit to the Sunday service at the cathedral which was popularly known as 'Paddy's Opera': 'It was customary for the congregation to leave their seats when the anthem was announced and approach the choir, near to whom they stood until the singing terminated.'[10] He particularly mentioned two of the Robinson brothers, Frank who had a fine tenor voice, and the bass William who was known to his friends as the 'Harmonious Blacksmith' on account of his being proprietor of the Phoenix Iron Works. Osborne remarked that he had never heard the anthems of the old church masters better sung than at Christ Church Cathedral and St Patrick's in Dublin.[11]

In the year 1825 a journey from Dublin to Brussels was a more involved undertaking than in recent times. Indeed, it is likely that Osborne had not ventured far from the environs of his home until this point in his life. A sense of adventure pervades the account of his travelling experiences. Having made the crossing from Dublin to Liverpool, he vividly describes the coach journey of forty-eight hours from Liverpool to London. For fear of falling asleep and off the coach, he begged the coachman to tie them together with a leather strap;

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[9] G.A. Osborne: 'Musical Coincidences and Reminiscences', *PMA* (London: Stanley Lucas, Weber, 2 Apr. 1883), 96. The family address was ascertained through http://www.celticcousins.net/ireland/1824limerick.html, accessed 8/11/2003. Richard Pine and Charles Acton tell us that he was, at the age of nineteen, organist of St John's Catholic Cathedral in Limerick while his father continued at St Mary's (*To Talent Alone*, 496). If this is true he cannot have stayed long at St John's. No details are provided as to the source of this information.

[10] G.A. Osborne: *PMA* 'Musical Coincidences', 96. Charles Villiers Stanford recalled that this nickname and the same custom prevailed more than thirty years later (Barra Boydell: *A History of Music at Christ Church Cathedral Dublin* (Woodbridge: Boydell Press, 2004), 156).

[11] G.A. Osborne: *PMA* 'Musical Coincidences', 96.

> all went well till the early morning, when, forgetting I was his attached companion, he [the coachman] left the box, the result of which was that I appeared on the ground in the most undignified position, the coachman tumbling over full of the most uncomplimentary expressions.[12]

In London Osborne visited the Italian Opera and described the enthusiastic applause for two members of the orchestra, the famous cellist Linley and the double bassist Dragonetti. The excitement for these two was so great that the audience had tired of clapping by the time the leader and conductor Spagnoletti entered, and the latter had to make do with fewer bows.[13] At the Italian Opera Osborne heard the legendary Giuditta Pasta, who made a great impression both as a singer and tragic actress. A lifelong love of opera led to the many transcriptions and variations on operatic airs that Osborne wrote in later life. He also composed two operas which remained in manuscript and were never heard.

Belgium and Chimay

Detailing Osborne's next years becomes more difficult. About half the existing sources suggest that he remained in Brussels for some time, attending at first the Prince's Classical Academy.[14] At some point over the next couple of years he abandoned plans to enter the Church and adopted music as his profession. Accounts differ as to when exactly Osborne left Belgium and made his home in Paris. However, his own account suggests that he spent more than one year in Brussels before being appointed as instructor to the eldest son of William of

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[12] *Ibid.*
[13] *Ibid*, 97.
[14] Robert Herbert ed.: *Worthies of Thomond*, (Limerick, 1944), 23.

Orange, King of Holland (1772-1843).[15] While holding this post with the Dutch royal family, he gave many successful concerts in Brussels and met the violinist Charles de Bériot (1802-1870) who became an important influence in the early development of his career.[16] He also accompanied the celebrated singer Maria Malibran (1808-1836) with whom he became close friends. When his pupil the prince became King William III of the Netherlands he decorated Osborne with the Order of the Oak-Crown.[17]

Francois-Joseph Fétis, in his *Biographie universelle des musiciens,* has another story.[18] He states that Osborne arrived in Paris in the autumn of 1826 where he had lessons with Johann Peter Pixis for piano, and harmony and counterpoint with Fétis himself.[19] Considering the closeness of their relationship at that time, it is hard to ignore what Fétis has written. Perhaps the truth lies somewhere in-between. Osborne may have travelled to Paris for periods of study and returned to his aunt in Brussels from time to time. There is also considerable evidence that he spent time at the Chateau de Chimay, where his career as a musician was encouraged and furthered by the prince.

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[15] G. A. Osborne: *PMA* 'Musical Coincidences', 97.

[16] De Bériot was a celebrated violinist, born of a noble Belgian family. In the early 1820s he went to Paris and made his first public appearances there with great success. He visited England many times, playing with the Philharmonic Society for the first time in 1826. Subsequently he was named solo-violinist to the King of the Netherlands, but lost this position at the time of the Belgian revolution in 1830. See page 7-8.

[17] William H. Husk in H. C. Colles ed.: *Grove's Dictionary of Music and Musicians*, iii (London: Macmillan & Co., 1927), 776.

[18] Francois-Joseph Fétis (1784-1871) was professor of counterpoint and fugue at the Paris Conservatoire from 1821 and in 1827 became librarian. In March 1833 he was appointed director of the Brussels Conservatoire and *maître de chapelle* to the King of the Belgians which ensured him many distinctions. As a consequence he participated in the Belgian *Academie Royale*, for which he wrote several interesting memoirs.

[19] Fétis: *Biographie universelle des musiciens et bibliographie générale de la musique* (Paris: Librairie de Firmin-Didot et Cie., 1878), 384. Other sources follow this line, but it may be supposed that their information originated with Fétis.

Chimay lies not far from Brussels, and was a principality created in 1486 by Maximillian I of Austria. The provost of the Prince of Chimay nominated the mayor and alderman of the seventeen surrounding towns and villages and controlled their administration. Since the French Revolution its power and influence has been in decline, even though the Chimay family still live at the chateau today and maintain several hundred acres of parkland to the north of the adjoining city.[20] There is a small but very beautiful theatre at the chateau where, in Osborne's day, operas, concerts and vaudevilles were presented.[21]

Although the Princes of Chimay have been patrons of music since the sixteenth century, their influence reached its height around the time Osborne came into contact with them. The sixteenth prince, Francois-Joseph de Riquet, and his wife, Theresia Cabarrus,[22] were passionately interested in music. The couple invited a number of famous musicians to the chateau, including Luigi Cherubini who in 1809 composed his Mass in F there. Daniel-Francois-Esprit Auber wrote a mass for the prince's private chapel and an opera entitled *Jean de Chimay.*[23] More significantly he is said to have written the celebrated prayer in *Masaniello* there. Before long Auber's music would ignite revolutionary fervour in Belgium to which Osborne would respond.

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[20] http://www.geocities.com/BourbonStreet/1781/chimay/Chimay.html, accessed 22/10/2001.
[21] An international festival of Baroque singing was started in the year 2000 at Chimay.
[22] Better known as Madame Tallien of French Revolution fame; see page 9.
[23] Also known as *Le Chateau de Couvain*, performed at the Chateau de Chimay, Sept. 1812 (unpublished).

Charles de Bériot was another musician who visited Chimay and remained a close friend of Osborne's. He was a prodigious player and the founder of the Franco-Belgian school of playing. In one review of the fantasia on *William Tell* which he wrote with Osborne in 1829, de Bériot received high praise for his playing, described as 'tender, graceful and astonishing (*tendre, gracieux, surprenant*).' He was likened to Paganini, with whom, it was claimed, he shared the attention of the musical world.[24]

Osborne and de Bériot were fond of playing pranks on one another. At one point the two friends who shared a room, were preparing to travel to Paris. Unknown to Osborne, de Bériot slipped a half-dozen pairs of stockings bearing the name of their mutual friend Mme Dubrac into the bottom of Osborne's trunk.[25] At Boulogne-sur-mer Osborne was asked to pay duty on the stockings. He was astonished, and indignantly asked if the government expected him to wear his boots without stockings. The chief examiner politely asked his name. When Osborne answered in a rather excited manner the examiner asked 'Excuse me sir, you are Mme Dubrac; how do you account for it?' As Osborne could not account for it, he hurriedly said that he supposed it was a name given to him in his baptism. The examiner laughed, made a bow, and shut the trunk. It was not until the following morning that Osborne found some fine long stockings at the bottom of his trunk!

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[24] *Rm:* 22 Dec. 1829, 517-518.
[25] The name Dubrac appears as a dedication on the fantasia on *Guillaume Tell* (published 1830), possibly the most famous of the pieces written by Osborne and de Bériot.

Osborne and de Bériot soon began a long period of collaboration on thirty-three violin and piano duos on themes from Rossini, Auber and others, many of which enjoyed great popularity for a time. There can be little doubt that the majority of these duos are transcriptions and fantasias on operatic airs, although it is stated in the appendix corrections of George Grove's original dictionary that the greater part of the duos is original.[26]

For some years Osborne spent the autumn indulging in sports of all kinds at the Chateau de Chimay. The legendary mezzo-soprano Maria Malibran was also a frequent visitor. She was a fearless cross-country rider and caused considerable anxiety to the Prince de Chimay and his family. Osborne recalls a day spent hunting with Malibran, when she rode his horse instead of her own, and he had to put up with an animal whose attempts to jump walls invariably failed. [27] Malibran married de Bériot in 1836, but their marriage was short-lived. She died tragically some months later during the Manchester Festival as a result of a riding accident.

The Prince de Chimay was an excellent violinist and had an orchestra comprised of the inhabitants of the nearby town, for which he had a resident professor.[28] George Osborne often conducted the orchestra in compositions of his own, Cherubini's or the great masters,[29] and he benefited greatly through studying

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[26] *GD 1879-1889:* appendix edited by J. A. Fuller Maitland, 737. This incorrect premise is to be seen elsewhere also. A listing of the Osborne-de Bériot pieces is given in the List of Works in the appendices.
[27] G.A. Osborne: *PMA* 'Musical Coincidences', 97.
[28] *Ibid*, 98.
[29] Robert Herbert: *Worthies of Thomond*, 23.

these works in the prince's library at the chateau.[30] The Prince's wife, Madame Tallien, was described as a beautiful woman. She was also a figure of historical significance as she had saved the lives of many unfortunates destined for execution during the French Revolution and is said to have been involved in the downfall of Robespierre. When Osborne knew the princess at Chimay, she was already an elderly lady much given to charitable acts. He often drove her out in a pony carriage to visit the sick, plying them with warm clothes for the winter.[31]

In 1830 Belgium was in turmoil. Some years earlier Holland and Belgium had been very unequally yoked together. Holland was protestant and teutonic, and had cast off Spain and catholicism in a heroic struggle during the sixteenth century. Belgium had remained catholic and had belonged sometimes to Spain and sometimes to Austria.[32] However there was increasing dissatisfaction with the regime among the Belgians. The revolution of August-September led to Belgium's Proclamation of Independence on 4 October 1830. Some time later the Kingdom of the Netherlands was dissolved and in January 1831 the separation of Belgium was formalised. In the same year, Leopold of Saxe-Coburg was elected King of the Belgians. The following August a ten-day campaign took place; the Dutch army initially defeated the Belgians, but was forced to retreat when the French intervened. A truce was finally concluded in

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[30] Robin Humphrey Legge: 'Osborne, George Alexander', *Dictionary of National Biography,* xlii (London: Smith Elder and Co., 1895), 289.
[31] G.A. Osborne: *PMA* 'Musical Coincidences', 97-98.
[32] P. J. A. N. Rietbergen: *A Short History of the Netherlands* (Amersfoort: Bekking, 2004), 78-81.

1833.[33] Since the Treaty of Vienna in 1815, the Prince of Chimay had supported the King of Holland.

Possibly out of loyalty to both the king and Chimay, Osborne volunteered for the royalists in the 1830 revolution. He was very nearly shot, saved only by a defect in his assailant's gun.[34] Taken prisoner, he was released at the request of one of his princely patrons (probably Chimay).[35] It is a rather intriguing thought that a possible cousin of Osborne's was fighting on the Belgian side for the French. Osborne's mother was born Elizabeth MacMahon and was said to be a cousin of Marshal MacMahon who was a hero in France and later became President of the Republic.[36]

Paris

After his brush with death, Osborne moved to Paris and lived there for more than a decade.[37] The Prince de Chimay had given him letters of introduction to Cherubini and Auber and he was kindly received by both. He described Auber as a timid man, who enjoyed his daily ride every afternoon on the Bois de Boulogne. Osborne loved to be involved in any capacity at operatic or dramatic representations and around that time assisted at first performances of Auber's operas.[38] He recalls meeting Auber at a private party where an operatic fantasia on one of Auber's works was being played by a pianist anxious to meet with his

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[33] *Ibid.*
[34] Robin Humphrey Legge: *DNB,* xlii, 289.
[35] Robert Herbert: *Worthies of Thomond*, 23.
[36] Basil Walsh: *Catherine Hayes, The Hibernian Prima Donna* (Dublin: Irish Academic Press, 2000), 6. This family connection is explored in Chapter 2.
[37] W. H. Grattan Flood: *A History of Irish Music* (Dublin: Browne and Nolan, 1913), 330-331.
[38] G.A. Osborne: *PMA* 'Musical Coincidences', 98.

approval. When asked for his opinion on the work Auber remarked, 'Execution admirable, but I do not recognise myself dressed in such splendid clothes.' Osborne particularly enjoyed Cherubini's parties where he met many literary men, painters, sculptors, architects and other musicians. The salon of Cherubini's residence was as interesting as the people with whom he surrounded himself, for the walls were festooned with groups of fantastic figures made by the maestro from cut-up playing cards. Osborne noted how the colours were grouped together representing the most comical combinations.[39]

His happy-go-lucky attitude and affable personality ensured Osborne of many friends in the French capital; we learn that he lived in close touch with Liszt, Heller, Ernst, Berlioz and Chopin.[40] By the time Chopin arrived in Paris in 1831, Osborne was well settled and already had something of a reputation as a pianist. He had by now given several successful concerts in the French capital and had started to publish his duos with de Bériot in 1829. Osborne pursued his studies with renewed interest, working with Fétis *gratis* on harmony and counterpoint.[41] He soon perfected his piano technique under the renowned teacher and pianist Frédéric Kalkbrenner (1788-1849) and became one of the finest exponents of Kalkbrenner's playing style in France.

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[39] *Ibid.*

[40] Robert Herbert: *Worthies of Thomond*, 23.

[41] *The Court Journal:* 23 Jan. 1836, 51. Kind traits were demonstrated by some of the professors in Paris. Balfe apparently studied under Cherubini, *en ami,* and enjoyed the advantage of free accommodation during the winter months. Both Robin Humphrey Legge (*DNB:* 1895, xlii, 290) and Rosemary Firman in her revision of the article (*DNB* (Oxford: OUP, 2004), xlii, 12) have included Anton Reicha as a teacher of Osborne's in Paris, although no evidence has been found to support this premise.

Kalkbrenner had graduated from the Paris Conservatoire, and had migrated to London for almost a decade before returning to Paris in 1824 and becoming a member of the piano-manufacturing firm of Pleyel.[42] He had great success both as performer and teacher, and he possessed a shrewd business sense through which he managed to amass quite a fortune. Kalkbrenner's name no longer prompts recognition in the way it once did so it is difficult to understand exactly how important he was in the Paris of the 1830s and 1840s when he was at the height of his powers and fame. Osborne and Kalkbrenner's story now becomes intertwined with Frédéric Chopin.

Chopin

Chopin was twenty-two years old when he came to Paris. He had already composed his two concerti, the études op. 10, the first scherzo and ballade and many other works. He was very celebrated in his native land, and his name had preceded him on his travels in Europe. However, his concerts in Vienna had been virtually ignored, and he was clearly hoping for more success in Paris. On meeting the young pianist, Kalkbrenner proposed that Chopin should study with him for three years in order to become a good artist.[43] Such a suggestion may seem strange today but in the musical landscape of Paris at that time Kalkbrenner was an enormously powerful figure. Chopin was very impressed with Kalkbrenner's technique and praised his 'charming equable touch' and 'quiet self-possession' in a letter dated 16 December 1831.[44]

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[42] *GD 1927,* iii, 2.
[43] *Ibid,* 3.
[44] *Ibid.* Osborne cites either this or a letter of similar content, dated however 6 Dec. 1830 in his paper, *PMA* 'Frederick Chopin', 94.

In the weeks following Chopin's arrival in Paris Osborne heard him play frequently, and the young virtuoso questioned Osborne about Kalkbrenner's system of teaching. At this point in his life, Osborne had spent some time studying with Kalkbrenner and was already among his favourite pupils. Therefore, Chopin was rather surprised to find Osborne dissuading him from his course of action:

'This is strange indeed from you' he declared. 'Not so' said Osborne:

> I thoroughly value my master, but I am an ordinary mortal; you are not, therefore remain as you are; for should you become his pupil, very little of you will be left. If I mistake not you will become a great artist, and many of your peculiarities as a player will be imitated even by Kalkbrenner's pupils, when they have finished their time with him. [45]

Some time later Mendelssohn gave Chopin his opinion on the matter: 'You had nothing to learn from Kalkbrenner; you play better than he does.'[46] Despite these assurances from his friends and colleagues Chopin understood that Kalkbrenner had some particular skill that he lacked,[47] as he had discovered several pianists in Paris with what might be called 'thunder and lightning' pianoforte playing. In all Chopin's concerts he was admired as a composer, but Osborne reiterates that 'as a player in large rooms he was nowhere.' [48] In the end, Chopin probably made the wisest and most politically astute decision. He did not study with

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[45] G.A. Osborne: *PMA* 'Frederick Chopin', 94-95.
[46] *GD 1927,* iii, 3.
[47] Adam Zamoyski: *Chopin* (London: Granada, 1981), 117.
[48] G.A. Osborne: *PMA* 'Frederick Chopin', 105.

Kalkbrenner but he soothed him by dedicating his concerto to him,[49] and Kalkbrenner was very much involved in his Paris débût.

Chopin's débût

Chopin's Paris débût was held on the 26 February 1832 at the Salle Pleyel. Osborne believed it to have been a financial failure as it was attended mainly by well-to-do Poles, with scarcely any of the paying French public present.[50] Chopin played his F minor Concerto along with others of his own compositions, and a rather preposterous work by Kalkbrenner, a polonaise for six pianos.[51] This was played by Chopin and Kalkbrenner along with Hiller, Osborne, Stamaty and Sowinski. It seems, however, that Kalkbrenner's work was appreciated by the audience, and we learn from the review that it had been heard at M. Pleyel's rooms several years previously, and indeed had given much pleasure on that occasion.[52]

This was not the first time Osborne had been involved in performing a work for six pianists. Four years earlier he had played an arrangement by J. Payer of the overture to Mozart's *Die Zauberflöte*. The piano parts were taken by Liszt, Charles Rhein, Sowinski and Osborne, Ludwig Schunke and the arranger himself. On this occasion the reviewer decided, not surprisingly, that 'these

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[49] *GD 1927*, iii, 3. The dedication was made to the concerto in E minor op.11, known as no. 1 but actually composed second. It reads: *A Monsieur Fr. Kalkbrenner.*
[50] G.A. Osborne: *PMA* 'Frederick Chopin', 95.
[51] There is considerable vagueness as to the configuration of Chopin's F minor concerto on this occasion. As there was no orchestra it is possible that the orchestral parts were played on other pianos, as some sources suggest, while others state that Chopin played the work alone.
[52] *Rm:* 3 Mar. 1832, 38-39.

gentlemen made a lot of noise to little effect (*bien du bruit pour peu d'effet*)', although he went on to say that it was not their fault.[53]

After Chopin's débût many of his friends tried to console him for its financial failure, but the Pole yearned to return home to Warsaw. Osborne tells us that Chopin met Prince Valentine Radziwill on the day he was to depart, and was persuaded to go that evening to a party at the Rothschilds'.[54] As fate would have it, this was the turning point of Chopin's career, as he was inundated with requests for lessons from many of the nobility in Paris and quickly gained a degree of financial security.

In these early years in Paris, Osborne lived close to Chopin's residence. He was a frequent visitor and heard many of Chopin's compositions while still in manuscript. He recalled that when Chopin played for him, he varied his compositions with new 'embroideries' according to the fancy of the moment.[55] Despite Osborne's intimacy with Chopin in those early days, when he described the Polish pianist as 'the life and soul of the party', it is likely that their friendship diminished over the following decade. Chopin never enjoyed good health; after the initial period of his life in Paris, he rarely went out socially, except to play at fashionable salons in the city.[56]

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[53] *Rm:* 30 Mar. 1828, 232.
[54] G.A. Osborne: *PMA* 'Frederick Chopin', 96.
[55] *Ibid*, 95.
[56] This was especially true during the period of his relationship with George Sand. He was a frequent guest at some of the most fashionable salons in Paris where he preferred to play, rather than in public.

Another pianist friend of Osborne's was Ferdinand Hiller, who lived in Paris between 1828 and 1835.[57] Hiller was born in Frankfurt in 1811, son of a wealthy Jewish merchant, and became one of Mendelssohn's closest friends.[58] Osborne frequently attended Hiller's much sought-after *soirées* where he had the advantage of hearing Hiller's own compositions and those of Chopin, their mutual friend. On one occasion when Chopin was asked to play, Hummel's Sonata in A flat for two performers was proposed. By previous arrangement, Osborne had been asked to take the bass part, but when they had played only a few bars there was general uproar, laughter and applause. The performers had impersonated Moscheles[59] and Pixis, imitating the two with comical faces and mannerisms.[60]

When Mendelssohn was in Paris he often dined out with Hiller, Chopin and Osborne, with each ordering the dinner in turn. One evening at dessert, an animated conversation developed on authors and their manuscripts. It was Osborne's turn to pay the bill, and when he called the waiter, instead of asking for *la note à payer*, he said '*Garcon, apportez moi votre manuscrit'*; this delighted those present, especially Chopin, who was much amused at the allusion.[61] Osborne was present at Chopin's second public concert in Paris in 1834, which was a financial success. He played his E minor concerto with

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[57] *GD 1927,* ii, 631. As already mentioned, Hiller also participated at Chopin's débût.
[58] However when Hiller replaced Mendelssohn as conductor of the Leipzig Gewandhaus Orchestra (1843), this caused a split between them.
[59] Ignaz Moscheles (1794-1870) was born in Prague. He was a distinguished virtuoso pianist who lived in London between 1826 and 1836 and became a director of the Philharmonic Society in 1832.
[60] G.A. Osborne: *PMA* 'Frederick Chopin', 96.
[61] *Ibid.*

orchestral accompaniment but his refined playing was not heard to advantage in the large theatre. Chopin was disappointed at having failed to excite enthusiasm, and for a long time would not venture to perform again in a large public hall.[62]

In his writings on Chopin, Osborne displays both fascination and deep respect for Chopin's unique genius as a composer. It would seem that Chopin exerted a great influence on Osborne's own piano works, a subject which will be discussed at length later. One other event is worth recording here. The two friends met for the last time in the year before Chopin's death. Chopin visited England and Scotland in 1848, partly to escape the unrest in Paris at the time. He found travelling on the tour particularly difficult, increased no doubt by his illness which was probably well advanced.[63] He was announced to play at a 'dress concert' with orchestra on 28 August in Manchester, for which he was paid £60.[64] Despite the presence of the orchestra Chopin played only solo items.[65] Osborne also appeared at this concert as accompanist to the young mezzo-soprano, Marietta Alboni, and probably also accompanied the other singers on the programme, Salvi and Corbari, in their solo numbers.[66] Chopin begged Osborne not to listen to his playing:

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[62] G.A. Osborne: *PMA* 'Frederick Chopin', 97.

[63] Letters to friends such as Mlle Rozières, Auguste Franchomme and Wojciech Grzymala in Paris describe his exhaustion during this last visit to Britain.

[64] F. Niecks: *Life of Chopin,* ii (London: Novello and Co., 1890), 289.

[65] There was an advertisement in the *Manchester Guardian* on August 19 announcing the concert. A review appeared in the same newspaper on 30 August (cited in Niecks: *Life of Chopin,* ii, 294-295).

[66] Marietta Alboni was one of the female operatic stars in London at this period. At the time she was about 25 years old and was said to have been a rather large person with a phenomenal range. In July of this year, Salvi and Corbari had appeared at the concert of Mrs Hampton (Osborne's sister), and in September they sang with Alboni in Carlisle. As Osborne states that he was on tour with Alboni at this time, it is likely that all three singers accompanied Osborne on the tour (see Concert schedule in appendices).

> You, my dear Osborne, who have heard me so often in Paris, remain with those impressions. My playing will be lost in such a large room, and my compositions will be ineffective. Your presence at the concert will be painful both to you and me.

Despite the appeal, Osborne witnessed the performance from a remote corner of the room, and cheered his friend on though hidden from sight. Osborne recorded his impressions thus:

> I heard him then for the last time, when his prediction was fulfilled in part, for his playing was too delicate to create enthusiasm, and I felt truly sorry for him. [67]

In the critique from the *Manchester Guardian* we read:

> M. Chopin was perhaps an equal feature of interest with Alboni as he was preceded by a high musical reputation.

The *Manchester Courier* and *Lancashire General Advertiser* stated:

> We can with great sincerity, say that he delighted us. Though we did not discover in him the vigour of Thalberg, yet there was a chasteness and purity of style, a correctness of manipulation combined with a brilliance of touch, and delicate sensibility of expression which we never heard excelled. He … elicited a rapturous encore (when) … he treated the audience with what appeared to be a fragment of great beauty. [68]

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[67] G.A. Osborne: *PMA* 'Frederick Chopin', 101.
[68] Cited in F. Niecks: *Life of Chopin,* ii, 294-295.

The writer goes on to note that he appeared around thirty years old (Chopin was actually nearing forty) with an 'almost painful air of feebleness.' A further review, not entirely favourable, appeared in *The Musical World*.[69]

The performance at that Manchester concert did not change Osborne's pleasurable and vivid recollections of Chopin's genius, nor the memories of their friendship in Paris which he retained all his life.

Singers and singing

There is plenty of evidence that Osborne was attracted to singers and singing and was an opera enthusiast from his very early days in Paris. For instance, he was a frequent visitor to Choron's academy where he heard the sacred dramas of Handel sung by the pupils.[70] While still living in Paris, Osborne became the local secretary and representative for the Handel Society.[71] He also often visited the Académie de musique, the Opéra, and the Opéra comique, where he collected raw material for his operatic fantasies. Apparently there were four students, Balfe, Osborne, Oury and Ella, all from the British Isles, who were frequently seen together at one or other of those establishments. The residence of Ciceri, scene painter to the royal theatres, offered a unique entertainment every Saturday for the young musicians. In one room expert artists made impromptu sketches of landscapes, portraits and caricatures. Next door were to be heard the great

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[69] *MW:* 9 Sept. 1848, 578.
[70] Clara Novello (known as *la petite anglaise*) was among the pupils at that time.
[71] This English society had William Chappell of the publishing firm Cramer, Chappell and Beale as honorary treasurer and the composer George Macfarren as secretary. Osborne wrote a letter from Exeter to *The Musical World* concerning the society in July or August, 1844.

singers Rossini, Malibran, Cinti, Nourrit etc. The singing was relieved by instrumental pieces and solos (possibly impromptu), in which Osborne participated. Always eager to assist, he helped at a try-out performance of a French opera by Balfe given by students of the Académie de Musique. On this and possibly several other occasions he may have directed the opera from the piano.[72]

During the 1830s Osborne established a name for himself as one of the foremost pianists in Paris. Every year he gave a concert where his own compositions were heard,[73] and this music was invariably designed to appeal to the taste of his audience. In 1838 he was named among those most appreciated at the salons in Paris, the others being Thalberg, Rosenhain, and Doehler.[74] His music was rising in popularity and was frequently published, particularly the duos written with de Bériot. Drawn from the aristocracy and intellectual society, his students included many from the wealthy Irish and English community living in France.[75]

Hector Berlioz

Another personal friend of Osborne's during his years in Paris was Hector Berlioz; a number of letters among Berlioz's large correspondence testify to that fact. Osborne often gave advice when the French composer was writing for the piano, as Berlioz had not learnt to play the instrument early in life. Apparently

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[72] *The Court Journal*: 'Musical Recollections of a winter in Paris', 23 Jan. 1836, 51.
[73] Fétis: *Biographie universelle des musiciens*, 384.
[74] 'The Winter in Paris', *MW:* 7 June 1838, 103-104.
[75] Jean Mongrédien: 'Osborne', *The New Grove Dictionary of Music and Musicians,* xiv (London: Macmillan, 1980), 2.

Berlioz was not allowed to play the piano as his father feared he would augment by one the 40,000 celebrated pianists supposed to exist in France at that time![76] As critic for the *Revue et gazette musicale,* Berlioz spoke enthusiastically of Osborne's concerts in Paris and described Osborne's compositions as having 'the fire and sparkling grace of the Irish spirit (*le feu et la grace brillante de l'esprit Irlandais*).'[77] Their relationship was actually particularly close, for Osborne was also a confidant to Berlioz, and at times they discussed the intimate details of life. While Osborne would have liked to divulge some of the composer's secrets after his death, Berlioz himself did not do so in his own account of his life. The Irishman therefore felt it best, in his own words: 'not [to] draw aside a veil which he has kept closed.'[78] Undoubtedly, Berlioz was attracted to Osborne's Irishness and witty personality, both of which ensured that he did not take life too seriously. Berlioz had romantic notions about Ireland, its race and its culture.[79]

The Irish-born actress Harriet Smithson who married Berlioz in 1833 was possibly introduced to her future husband by Osborne. In one of his papers before the Musical Association, Osborne remarks how Shakespeare's writings had a profound effect on Berlioz, even though he knew them only through a poor translation.[80] The great drama of Berlioz's life began when he saw Harriet Smithson in the role of Ophelia. Osborne assisted at this production of *Hamlet* in Paris and recalls its enormous success in the French capital at that time, both

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[76] G.A.Osborne: *PMA* 'Berlioz', *PMA,* (London: Stanley Lucas Weber, 3 Feb 1879), 62.
[77] *Rgm:* 3 Apr. 1836, 111.
[78] G.A. Osborne: *PMA* 'Berlioz', 60.
[79] Berlioz was full of praise for the singing of Moore's *Irish Melodies* by Osborne's sister, Mrs Hampton (A.W. Ganz: *Berlioz in London*, 88).
[80] G.A. Osborne: *PMA* 'Berlioz', 65.

among the public and in the press.[81] Berlioz did not know a word of English but he was obsessed with Smithson's dramatic genius which ignited his imagination. Her initial reaction to him was somewhat different; Berlioz's letters to her remained unanswered.[82]

Harriet Smithson was much admired and sought after. Osborne recalls being at a public ball and walking with Harriet on one arm and Mlle George, the great tragic actress, on the other. He describes with comical accuracy looking like an urn with two handles as they paced up and down the room and was delighted with the winks and nods he received. One gentleman loudly remarked 'Look at that monopoliser of tragedy.'[83] Berlioz had to work at gaining Harriet Smithson's esteem. Although she was suspicious of her admirer at first, they eventually married in the British Embassy chapel in Paris on 3 October 1833, where Osborne himself would tie the knot some years later. Osborne was possibly present at the wedding and mentions how Berlioz had to make himself responsible for the debts of Smithson's latest theatrical venture, leaving him with only £12 in his pocket to begin his honeymoon. After a few years married life was far from happy, complicated by the jealousy of the lady who would eventually become Berlioz's second wife. One evening after dining with Berlioz, Osborne conversed with him on the painful subject; seeing but one remedy, he 'frankly told him of it.'[84] Much to Osborne's surprise, Berlioz sat down and wrote a charming letter of adieu to the lady, which he left at her

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[81] *Ibid.*
[82] *Ibid.*
[83] *Ibid.*
[84] G.A. Osborne: *PMA* 'Berlioz', 67.

lodgings. However, the following day he returned to the house, took the letter from the servant and tore it up, his courage having failed him.[85]

Berlioz and Osborne were close friends of the principal tenor of the Grand Opera, Adolphe Nourrit (1802-1839). Although Nourrit enjoyed great professional esteem he constantly wrestled with self doubt. When the rising star Gilbert Duprez was about to return to Paris,[86] Nourrit was at a particularly low ebb and talked of suicide. One night Osborne and Berlioz walked the streets of Paris with him for hours in order to dissuade him from taking his own life. While they were successful on that occasion, Nourrit eventually killed himself by jumping from the balcony of a Naples hotel.[87]

When Osborne went to live in London, he kept in touch with Berlioz and was often with him on the composer's visits to the city.[88] One day, Osborne received a letter from Paris concerning a proposal to perform his *Symphonie fantastique* through the Musical Society of London.[89] As Osborne was a committee member Berlioz was writing to ask a favour. Although he was keen to introduce the work to the English public, he pointed out that it was one of the most difficult to perform well without a certain number of rehearsals.

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[85] *Ibid.*

[86] Gilbert Duprez (1806-1896) was a French tenor. Having had little initial success in France, he went to Italy where he created the role of Edgardo in *Lucia di Lammermoor* (Naples 1835). He made his triumphant return to Paris in *Guillaume Tell* (17 Apr. 1837). Duprez was also associated with Osborne and a letter from Osborne in London, dated 29 Sept. 1854, recommends a Miss Chipp for entry into Duprez's singing school. The letter is held at the Bibliotèque nationale in Paris.

[87] As the body was being returned to Paris for burial, Chopin interrupted his journey back from his sojourn in Majorca to play the organ at Nourrit's funeral.

[88] Berlioz: *Mémoires* (Paris 1870), letter 10, cited in Sir Leslie Stephen ed.: *DNB,* xlii, 290.

[89] Letter dated 23 Feb. 1859.

> To play it after a single rehearsal, as is the custom in London, would be to commit downright murder. I beg you, therefore, to dissuade the committee from this idea, if one exists. Benedict, Davison, Beale, Molique and Henry Smart will second you, I hope. Ask them to do so for me. [90]

One can surmise that Osborne helped to carry out Berlioz's wishes, for the work was not performed, the *King Lear* overture being substituted instead.[91]

Osborne spoke touchingly of Berlioz's final illness and death in his lecture to the Musical Association in which he refrained from discussing the composer's works. As he himself said 'men more competent than I am are constantly reviewing them.'[92] There can be no doubt as to the closeness of their personal friendship, and the memorabilia and anecdotes surrounding it could form the basis of a special study in their own right.

By the early 1840s, Osborne had reached a high point in his career in Paris. In addition to his early performances with Liszt and Chopin, he had appeared with de Bériot at the inaugural concert for the short-lived Société Sainte-Cécile. On the programme was the young Clara Wieck, in the year before her marriage to Schumann.[93] He had also forged lasting professional relationships and long-term friendships with several prominent singers. There was the tenor and composer Michael William Balfe (1808-1870), who was also Irish, and Pauline Garcia

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[90] Hugh MacDonald ed.: *Berlioz, Selected Letters* (London: Faber and Faber, 1995), 375.
[91] A. W. Ganz: *Berlioz in London*, 209.
[92] G.A. Osborne: *PMA* 'Berlioz', 71.
[93] *Rgm:* 23 May 1839, 172.

(later Viardot), sister of Maria Malibran with whom he had been associated in Brussels and Chimay. The violinist Heinrich Wilhelm Ernst (1814-1865) had come to live in Paris in 1832 and played with Osborne on several occasions over the coming years. When Ernst settled in London in 1855 the pair renewed their professional relationship, and Ernst accompanied Osborne and the soprano Catherine Hayes on tour in Ireland in 1856.

Marriage

On 18 August 1840, George Alexander Osborne married Lucy South Adams at the British Embassy Chapel in Paris where Hector Berlioz had married Harriet Smithson seven years previously.[94] Osborne's younger sister Maria Dorinda married John Cramer Chappell at the same venue in 1842.[95] Osborne's wife was possibly thirteen years his junior; she had been christened on 9 November 1819 at St Stephen, Exeter, in Devon, England. Her mother was Charlotte South who had married Edward Hewish Adams on 22 February 1814 at Dartington.[96] It is not known how Osborne met Lucy South Adams. Perhaps she exerted an influence on their subsequent decision to move to England. In any event, Osborne's wife died within a few years of their marriage.

That Osborne was reluctant to leave the French capital can be borne out by the fact that he kept up his house in Paris until 1847 or 1848 and returned there

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[94] http://www.familysearch.org/Eng/Search/igi/old_individual_record.asp, accessed 9/3/2002.
[95] 1 Sept. 1842 (reported in *Limerick Chronicle,* 10 Sept. 1842). It would seem very likely that John Cramer Chappell with an address at George Street, Hanover Square, London was related in some way to the Chappell publishing and piano manufacturing family, although it has not been possible to verify this assertion.
[96] http://www.familysearch.org , accessed 14/11/2002.

frequently for concerts.[97] The sources are once again vague and confused on this period of his life, offering differing stories as to when the household left Paris. Some say 1843 and others 1844, although the latter is much more likely, as Catherine Hayes and her mother came to stay with Osborne and his wife in Paris for an extended period from October 1842 until March of 1844.[98]

Catherine Hayes (1818-1861)

Through a letter of introduction from Bishop Knox from his home-town of Limerick,[99] Osborne met the young soprano Catherine Hayes. Hayes had grown up in abject poverty in Limerick where her father was an army bandmaster. At some point during her childhood the father abandoned his wife and family, and Catherine's singing abilities were discovered quite by chance. The story goes that Bishop Knox heard her singing in a garden and recognised her natural talent.[100] Through his patronage she was able to study singing, firstly with Sapio in Dublin, and later in Paris. Probably through a suggestion from Osborne it was decided that Catherine should go for training to Manuel Garcia,[101] who had his studio at 6 Square d'Orléans, just a short distance from where Osborne and his wife lived at Rue St Georges.[102] Osborne continued to promote Catherine's

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[97] James D. Brown and Stephen S. Stratton: *BMB*, 304. Brown and Stratton suggest that Osborne settled in London in 1848 and not 1843 or 1844.
[98] Catherine Hayes set off for Milan towards the end of March 1844, just as the Osbornes departed for London (Basil Walsh: *Catherine Hayes*, 42)
[99] Rev. Edmund Knox (1772-1849) was appointed Anglican Bishop of Limerick in 1834. He commanded a salary of £5000 per annum for his services, but was often absent from Limerick and spent a great deal of his time in Italy. His death in 1849 provoked a very public and scathing attack on the bishop in *The Times* for his almost continual absence from Limerick, particularly at the time of the Great Famine. The bishop received, however, no commendation for his support of Catherine Hayes and her singing career.
[100] Basil Walsh: *Catherine Hayes*, 8.
[101] Manuel Patricio Rodriguez Garcia (1805-1906), brother of Maria Malibran and Pauline Viardot.
[102] Basil Walsh: *Catherine Hayes*, 32.

career after he went to live in London and toured extensively with her through Britain and Ireland in 1856 to 1857. He was a witness at her marriage in London in the autumn of 1857.[103] Her husband, William Avery Bushnell, was to die from consumption in France within nine months of their wedding, and Hayes herself died some few years later.

In 1848, Paris was once again in the grip of revolution. Escalating violence caused the abdication of Louis Philippe, and it was several months before Louis Napoleon was elected first president of the French Republic.[104] In July, Berlioz wrote: … 'all the theatres [are] closed, all the artists ruined, all the professors idle … poor pianists [are] playing sonatas in public squares.'[105] Many musicians left Paris during the unrest; undoubtedly this was one reason why Osborne gave up his Parisian home at that time. Osborne's most famous pupil, Charles Hallé, conductor and founder of the Manchester orchestra bearing his name, was one of the many who migrated to London in that year.

Hallé had arrived in Paris in October 1836 with the intention of studying the piano with Kalkbrenner. However, Kalkbrenner had been seriously ill and was finding his class at the Conservatoire exhausting, so he suggested that the young pianist go for lessons to Osborne, his best pupil. Hallé recalled in a letter to his parents that he had played something of Osborne's with his previous teacher Mr.

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[103] The wedding took place at St George's Church, Hanover Square London in October (*Ibid,* 276).
[104] Dieter Dowe, Heinz-Gerhard Haupt, Dieter Langewiesche, Jonathan Sperber eds.: *Europe in 1848, Revolution and Reform* (New York/Oxford: Berghahn, 2001), 2-14, 38-39.
[105] In a letter dated 26 July, cited in Jeffrey Cooper: *The Rise of Instrumental Music and Concert Series in Paris 1828-1871* (Ann Arbor: UMI Research Press, 1983), 15.

Elbers, and had liked it very much.[106] Some twelve years later when Hallé was forced to flee to London, he wrote:

> I have been here in London three weeks, striving hard to make a new position, and I hope I shall succeed; pupils I already have, although as yet they are not many. The competition is very keen, for, besides the native musicians, there are at present here – Thalberg, Chopin, Kalkbrenner, Pixis, Osborne, Prudent, Pillet, and a lot of other pianists besides myself who have all, through necessity, been driven to England, and we shall probably all end up by devouring one another. [107]

It must have seemed as if many of those 40,000 odd pianists to whom Berlioz's father had alluded were now living in London.

Publishing and *La pluie de perles*

Osborne had a reputation as a composer in England before his move there in the 1840s. His first publication of solo pieces for the piano had *been Four Brilliant Waltzes* and a fantasia on *La gazza ladra*, both published in 1830. Over the next fifteen years he published a number of works, a mixture of original pieces and transcriptions and fantasias, some of which were issued in Paris and London concurrently.[108] There is significant proof that Osborne played many of the works published during these years before they arrived in print, and he continued this practice throughout his career. In 1847, his most famous salon piece *La pluie de perles* came out in Paris, where it received its first performance.[109] The

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[106] C. E. Hallé and Marie Hallé, eds.: *Life and Letters of Sir Charles Hallé* (London, Smith Elder and Co., 1896), 214.
[107] *Ibid*, 229.
[108] Some of the early publications appeared in Germany also.
[109] *Rgm:* 28 Mar. 1847, 107-108. The exact date of performance is unknown. However, Robin Humphrey Legge incorrectly suggests that Osborne had already published the piece before his move to London in 1844 (*DNB,* xlii, 290).

pluie de perles had received an excellent review in *Revue et gazette musicale* which must have enhanced its selling power in France. When it was released in London a year later, it was said to have earned Osborne several thousand pounds. It was lucrative in other ways; its fame quickly established Osborne's reputation in London as a fashionable teacher.[110] However, the fame of the *pluie de perles* was to haunt Osborne for the rest of his life. An amusing anecdote concerning the piece serves to demonstrate its lasting popularity:

> At a fashionable afternoon party, to which he came very late, he was invited to play, and accordingly sat down at the pianoforte, and began the piece in question. To his surprise and indignation the whole audience burst out laughing; but he was easily appeased on learning that four other pianists had already performed the same composition. [111]

No time was lost in capitalising on the success of *La pluie de Perles. La nouvelle pluie de perles* was released a year after the first of the London editions of its predecessor. A performance followed at Osborne's *matinée musicale* in April of 1850,[112] and it achieved significant popularity too, although never eclipsing the success of the original piece.

Osborne had played occasionally in London before his move there. His first appearance most likely took place in Willis's Rooms on 4 July 1833.[113] However activity increased significantly in 1844 and 1845, with concerts for his friend John Ella, and Sivori at the Quartet Reunion, where his piano trios were

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[110] Robin Humphrey Legge: *DNB,* xlii, 290.
[111] Obituary, *MT:* 1 Jan. 1894, 17.
[112] *MW:* 13 Apr. 1850, 227-228.
[113] *The Harmonicon,* Aug. 1833, 178-180. The review states that Osborne played for the first time in London at this concert.

played.[114] The first of his own morning concerts in the 1840s was held at the Hanover Square Rooms on Tuesday 1 July 1845.[115] It included some of London's best instrumentalists, Sivori, Sainton and Rousselot and an impressive array of singing stars, among whom his sister Mrs Hampton also figured. Instrumental works on the programme included a piano trio by Osborne and a duo by Osborne and de Bériot, some of Osborne's solo piano pieces and the 'Kreutzer' sonata op. 47 by Beethoven. As well as his London concerts in these and subsequent years, he often made tours of the provinces with distinguished artists.[116]

Towards the end of the 1840s, Osborne had arrived at the height of his popularity and fame. His concerts were regarded as important features of the musical season and his ebullient personality ensured he was a favourite in society.[117] The novelist William Makepeace Thackeray (1811-1863) wrote to Osborne one day, asking to use his name in a book he was writing. The character he had in mind could not be described as one of the heroes, and certainly bore no resemblance to his namesake. Still, he wanted to ask Osborne for his permission.[118] Osborne clearly consented, for the character George Osborne appears in *Vanity Fair.*[119] In 1850 Osborne's appearances reached a high point, with a large number of concerts in London, featuring both his own and other music. In addition to three

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[114] 2 July 1844 and 15 July 1844 respectively. Osborne also participated in Ella's Musical Union on 2 June 1846 (see concert schedule, Appendix 4).
[115] *MW:* 3 July 1845, 315-316 and *Rgm:* 13 July 1845, 232. The latter cites the date of the concert as 30 June.
[116] *DNB,* xlii, 290.
[117] *BMB*, 304 and *Limerick Chronicle,* 25 Nov. 1893.
[118] A. W. Ganz: *Berlioz in London*, 88.
[119] The date of *Vanity Fair* is 1847-1848 (http://www.kirjasto.sci.fi/wmthacke.htm). Osborne must have had a chuckle or two when he read about his disreputable namesake in print.

matinées promoted by himself at the Beethoven Rooms in Harley Street, Osborne participated in a varied number of events including *Benedict's Grand Annual Morning Concert* at Her Majesty's Theatre.[120] The season culminated with Hermann and Richelmi's *Matinée musicale* held at the Keats residence, 11 Hertford Street, Mayfair.[121]

In 1852 he began his conductorship of the Amateur Musical Society, which proved fruitful artistically and enabled him to further the cause of national composers. With a fair degree of success under his belt, life was undoubtedly good and a large number of Osborne's ambitions had now been fulfilled. However one of his dearest wishes, to have an opera of his performed, would never be realised. Osborne wrote two operas, one called *Sylvia,* the other *The Forest Maiden*, at some unknown time in his life. Existing sources tell us that *Sylvia* was set down for performance and even rehearsed at Drury Lane Theatre under the Pyne-Harrison regime, but it was never performed.[122] The other opera remained unpublished. It may have been one of these operas that Sir Robert Prescott Stewart referred to in his memoirs.[123] Stewart noted in his diary for 29 June 1865: 'Called this morning on Mr. and Mrs. Osborne, in Dorset Square. He played and I sang over some passages from a new opera.'[124]

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[120] Advertisement *MW:* 21 May 1850, 330.
[121] *MW:* 3 Aug. 1850, 491.
[122] *DNB,* xlii, 290. Also stated in Robert Herbert: *Worthies of Thomond*, 24.
[123] Robert Prescott Stewart (1825-1894), organist, conductor and composer was a well-known and distinguished musical figure in Ireland.
[124] Olinthus J. Vignoles*: Memoir of Sir Robert P. Stewart* (Dublin: Hodges, Figgis, 1898), 83.

This allusion suggests the year 1864 or 1865 as a date for one of the operas, probably *The Forest Maiden.* However *Sylvia* was certainly written some years earlier. Louisa Pyne and William Harrison formed their company for the performance of English operas in 1856 and dissolved their partnership in 1864,[125] and the productions at Drury Lane seem to have occurred during the middle years of the partnership. Osborne later described himself as a 'male unfortunate' with his two operas waiting to see the day,[126] but the production of national opera in England at that time was a risky business.

Osborne showed a great deal of interest in English opera throughout his life. As we know, Michael William Balfe was a close friend from Osborne's Paris days and he probably became acquainted with William Vincent Wallace (1812-1865) after Wallace's move to London.[127] Osborne was an undying supporter of both men's operas and shared in Balfe's delight at the success of *The Bohemian Girl.* Two days after the first performance of the opera, Balfe wrote a warm personal letter to Osborne in Paris:

London, 29 November 1843

Dear George,

> My new opera came out on Monday evening last, and is one of the greatest hits ever made. The overture and five of the vocal pieces were encored. Last night second representation; the same encores and more success if possible. I am sure you will be glad to hear this; I send you a paper. Give my love to your wife, and remember me to all friends. We leave for Paris next Saturday.

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[125] *GD 1927,* iv, 303.

[126] Pierpont Morgan Library, New York: Letter to Joseph Bennett, 27 Feb. 1877.

[127] Osborne was clearly friendly with Wallace as he visited him in Paris shortly before Wallace's death. Osborne subsequently wrote a letter to *The Orchestra* relating how he found Wallace in better health (*O:* 26 Aug. 1865, 349). This was unfortunately only a last flicker, as Wallace died within a few months.

Your sincere friend,
M. W. Balfe.[128]

Balfe had been eager to establish a permanent English Opera in London and he enlisted the co-operation of G. A. Macfarren (1813-1887), a composer of some note in England. Macfarren's opera *The Evil Worker* was to follow Balfe's *Keolanthe* which came out on 9 March 1841 at the Lyceum. Unfortunately, Balfe's opera was not a success and the theatre he was managing was forced to close through lack of funds.[129] Around this time Macfarren's *Don Quixote* was put into rehearsal but again the project foundered.[130] Osborne received a letter from Macfarren with the intelligence that the attempt to establish the National Opera Company had failed. On a visit to Macfarren's home many years later, Osborne asked him what had become of *The Evil Worker*. Macfarren answered that 'he thought it was up in some loft'; it had clearly never seen the light of day.[131]

In addition to the operas discussed earlier, Osborne wrote other vocal works including a communion service and a sizeable number of songs. There are also some scenic ballads or *scenas* which appear to be fairly extended works. In a letter, Osborne mentions that his drawing-room songs achieved a fair amount of success.[132] Osborne used texts from a number of fashionable writers, including the Irish poet John Francis Waller (1809-1894), also a native of Limerick, who

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[128] G.A. Osborne: *PMA* 'Musical Coincidences', 103.
[129] *Ibid.*
[130] Macfarren's opera *Don Quixote* was successfully produced at Drury Lane in 1846.
[131] G.A. Osborne: *PMA* 'Musical Coincidences', 103.
[132] PML: Letter to Joseph Bennett, 27 Feb. 1877.

wrote the words for the popular song *The Spinning Wheel* and for Sir Robert Prescott Stewart's *Inauguration Ode.*[133] Osborne's vocal duet *The Dew-Drop and the Rose* used a translation from German provided by his niece Isabella Hampton; the words for *Flow'ret of the Heart* were the work of 'E. C. Hampton', possibly Osborne's sister Eliza, known as Bessie. His sister had something of a career as a singer,[134] and Bessie's daughters Claudine and Bella (Isabella) Hampton sang German duets and songs at Osborne's evening concert in 1859.[135] *Mid the Gay Scenes* is a ballad to words by C. E. Wylde which Osborne composed for a gentleman by the name of Baboo Dwarkananth Tagore, who may have been related to the Indian dramatist, poet and novelist Rabindranath Tagore (1861-1941).[136] Most of Osborne's accompaniments to the songs are of simple construction, in a style that seemed to be favoured by other Victorian composers.[137] The treatment used in many of the vocal duets and part-songs owes much of its origin to Mendelssohn.

Osborne wrote a number of orchestral overtures during the 1850s, 1860s and 1870s, all now presumed lost; it is difficult to define exactly how many there were. At least two were certainly performed at concerts of the Amateur Musical Society; the first, a manuscript work, was performed in Osborne's first season

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[133] http://www.pgil-eirdata.org/html, accessed 07/09/2004. The ode was composed for the opening of the National Exhibition of Arts, Manufactures, and Materials, in Cork on 10 June 1852. Waller also wrote an assessment of the works of Thomas Moore.
[134] Her career is traced in Chapter 2.
[135] *MW:* 9 July 1859, 443-444. The date of the concert was 4 July.
[136] Eugene Benson and L. W. Conolly, ed.: *Encyclopedia of Post-colonial Literatures in English*, ii (London: Routledge, 1994), 1550.
[137] Geoffrey Bush discusses several songs by typical composers of the period in Nicholas Temperley, ed.: *The Romantic Age* (London: the Athlone Press, 1981), 266-287, and notes, for instance, the simplicity of the piano parts in G. A. Macfarren's songs.

with the society,[138] while the other named *Evelyne* was played two years later.[139] In two letters written to Joseph Bennett (from whom he hoped to acquire a libretto for a cantata), he mentioned his *Festival Overture* and *The Forest Maid* (*sic*), overture to one of the manuscript operas.[140] In the first of these correspondences, written from Brighton, Osborne outlined that he had just returned from a rehearsal (probably for the *Festival Overture*) and that a performance of *The Forest Maid* was due to take place at one of the Saturday concerts at the Alexandra Palace. The letter appears to be dated 23 Feb. 1867, making it a very puzzling document as the Alexandra Palace was first opened in 1873 and destroyed by fire just sixteen days later.[141] Furthermore, Kuhe's Brighton Festival, for which the *Festival Overture* was apparently written only began in 1870.[142] It is therefore likely that Osborne inadvertently wrote the wrong date on the first letter from Brighton. The second letter to Joseph Bennett states that by 1877 *The Forest Maiden* had received seven performances at the Alexandra Palace.[143] The *Festival Overture* was subsequently performed by the New Philharmonic, as well as by Hallé in Manchester and at the Liverpool Philharmonic. No trace has been found of performances or scores of the marches for orchestra mentioned in *British Musical Biography*.[144]

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[138] *MW:* 26 June 1852, 414. The concert was held on 19 July 1852.
[139] The concert took place on 29 May 1854 and received a notice in *MW:* 3 June 1854, 368.
[140] PML: Letters to Joseph Bennett dated 23 Feb. 1867 and 27 Feb. 1877.
[141] http://www.alexandrapalace.com/history.html, accessed 25/11/2005. The Alexandra Palace was re-opened on 1 May 1875.
[142] PML: Letter 27 Feb. 1877. Wilhelm Kuhe (1823-1912) came to England *c*1847. He held an annual festival in Brighton from 1870 to 1882 where he encouraged native composers through commissioning new works.
[143] A review of one of these performances of the *Forest Maiden* overture appeared in *MT:* 4 Mar. 1876, 174.
[144] *BMB* (London: William Reeves, 1897), 304.

Irish Roots

Osborne continued to keep in touch with his Irish roots and was always eager to help and support young Irish musicians. From his youth, Charles Villiers Stanford (1852-1924) was acquainted with Osborne as a friend of his father's. Osborne often stayed with his old friends the Robinsons on his visits to Dublin; the Robinsons were also friendly with the Stanfords and lived close by.[145] Two early works of Stanford's were sent to Osborne for his perusal in March 1866. One was a hymn tune, printed in Torrance's *Church Hymnal* in 1864, the other an unnamed piano piece. Osborne wrote a kind note in which he gave great credit to the young composer, declaring that he had already played the piano piece 'to an admiring audience.'[146] Stanford later wrote in his memoirs that Osborne was 'one of the most kindly, upright and loyal friends that a boy or man could wish to have', and noted that his house in London was an international home of musical life for many years.[147]

Osborne was very favourably disposed towards the Irish Academy of Music (subsequently the Royal Irish Academy of Music). In 1872 he presented the Academy with a bust of himself by Dauton, and was elected a member of the council, as a representative among London professors. He subsequently gave a recital at the Academy 'for the sole purpose of improving and encouraging the pupils.'[148]

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[145] Jeremy Dibble: *Charles Villiers Stanford* (Oxford: OUP, 2002), 31. Joseph Robinson (1815-1898), was the younger brother of the two singers Frank and William whom Osborne had met in Dublin on his way to Brussels in 1825.
[146] *Ibid*, 34.
[147] Charles V. Stanford: *Pages from an Unwritten Diary* (London: Edward Arnold, 1914), 66.
[148] January 1874; Richard Pine and Charles Acton eds.: *To Talent Alone: The Royal Irish Academy of Music 1848 – 1998* (Dublin: Gill and Macmillan, 1998), 497.

Osborne was a director of the Philharmonic Society in London during the 1870s at a time of crisis for the society. Despite his obvious commitment to the old and venerable institution, the association does not appear to have been a happy one. He relinquished his directorship at the end of the decade and became a director of the Royal Academy of Music in London, a position he held until shortly before his death. Ernst Pauer also states that Osborne was at one time vice president of Trinity College of Music, London.[149]

On 7 August 1877, Osborne's second wife Grace died suddenly at Saltburn-on-sea.[150] Osborne either suffered some illness himself, or was grief-stricken over the death of Grace; in the autumn he went on a two-month tour of Palestine and returned 'thoroughly restored to health.'[151] The following year, Osborne decided to spend Christmas in Dublin, staying at 31 Upper Merrion Street. He had just given a lecture entitled *Visit to the Holy Land,* at the Isleworth Public Reading Room,[152] and no doubt had regaled his listeners with accounts of his adventures. The lecture was finished off with two of his own compositions played on the piano 'in masterly style.'[153] Some experiences from that trip are recounted in his paper 'The Emotional Aspects of Poetry, Painting and Music', given several

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[149] E. Pauer: *A Dictionary of Pianists and Composers for the Pianoforte* (London: Novello, Ewer & Co., 1896), 836.
[150] *MW:* 11 Aug. 1877, 542. According to the 1861 census, Osborne's second wife was Grace O. Osborne, at the time aged thirty-six years. Two of Osborne's daughters were also recorded: Lucy M., aged twelve and Frances, aged ten years. In the home at the time were two visitors, George A. Houghton and Isabel G. Houghton. These two persons were most likely the son and daughter of Osborne's sister Mrs Clarence Houghton (http://www.1837online.com, accessed 02/06/2005).
[151] *MW:* 12 Jan. 1878, 45.
[152] Tuesday 10 Dec. 1878.
[153] *MW:* 14 Dec. 1878, 808.

years later before the Musical Association, in which he showed that he had lost none of his ability to recount a good story.[154] He was impressed with a war dance performed by natives of Jericho, and was treated to the high shrill voice of a local woman screaming in his ear 'Quacky, quacky quacky' which he was informed was very flattering. The musical phrase of the war dance was repeated by Osborne as best he could, but it was not appreciated by the locals who clearly drew the conclusion that music was not his vocation![155] Osborne's early foray into the world of ethno-musicology led him to some interesting conclusions for the time, and some humorous observations. He evaluated the Arab scale, divided into eighteen intervals instead of twelve, and observed: 'Whenever I hear singing out of tune, and that sometimes happens, I invariably look on the vocalist as being acquainted with the Arab scale.'[156] The chief of the group who had performed the war dance, a man with just one enormous front tooth, accompanied Osborne and his travelling companions to old Jericho. Osborne continues in his own words:

> Here we bade him adieu, presenting him and his minister with two loaves and a few pieces of Arabic money. He smote his breast and shook hands; we therefore, considering it the proper thing to do, smote our breasts and shook hands. [157]

This was the last of his four lectures to the Musical Association which have proved so valuable as an autobiographical source. Osborne was a constant

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[154] G.A. Osborne: 'The Emotional Aspects and Sympathetic effects of the Sister Arts: Poetry, Painting, and Music', *PMA* (London: Stanley Lucas Weber, 6 Apr. 1885), 81.
[155] *Ibid*, 82.
[156] *Ibid*, 83.
[157] *Ibid.*

attendant at the Association's meetings, where his share in the discussions following the papers was generally enlivened by humorous remarks or anecdotes. Later still, he was a recognisable figure at afternoon concerts in St James's Hall.[158]

His last performance took place four years before his death, on 15 November 1889. The occasion was a social evening of the Wind-Instrument Chamber-Music Society, when he played the piano part of his own quintet for woodwind and pianoforte. *The Musical Times* carried a review of the concert:

> ...though he has passed his eighty-third year, [Mr. G.A. Osborne] took his share in the work with a vigour and artistic finish which many a younger man might envy. The quintet is not the work of years gone by, but a comparatively recent production, and is a proof that his mental powers are equally great with his manual dexterity. The several movements are written in a bright scholarly tone, with a perfect knowledge of the several instruments – oboe, clarinet, horn, bassoon, and pianoforte. The consequence was that the work pleased the very critical audience present by reason of its own merits, as well as the splendid manner in which it was played. [159]

Up until a few months before he died, Osborne continued to take great interest in musical events.[160] He was in failing health for a short time before his death, but was nonetheless present at the final rehearsal of Stanford's *Veiled Prophet of Khorassan* at Covent Garden in July 1893.[161] He probably died on 16 November 1893 at his home, 5 Ulster Terrace, Regent's Park, London,[162] and is buried at

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[158] C. L. Graves: *The Diversions of a Music-Lover*, 115.
[159] *The Musical Times* 1 Dec. 1889, 725.
[160] *MT:* 1 Dec. 1893, 739.
[161] *Limerick Chronicle* 25 Nov. 1893.
[162] *MT:* 1 Dec. 1893, 739. Some sources (including *DNB,* xlii, 290) give the date of his death as 17 Nov.

Highgate cemetery. A memorial service was held for Osborne on 30 November, at Holy Trinity Church, Marylebone Road, London NW1.[163]

[163] Walter Macfarren: *Memories* (London: Walter Scott, 1905), 234-235. Place of burial is recorded in *GD 1927,* iii, 776.

CHAPTER 2

THE OSBORNES AS MUSICIANS: A FAMILY HISTORY

From the existing information on the Osborne family, it would seem that many of George Alexander's close relatives were also musicians. A possible musical lineage in the Church of Ireland can be traced back almost one hundred years before George Alexander Osborne's birth. The unravelling of the family tree is not an easy task as the existing sources offer opposing evidence. W.H. Grindle has recorded two organists at St Mary's Cathedral Limerick in the 1700s, both named Charles Osborne.[164] The first Charles Osborne, who was cathedral organist from 1748 to *c*1784, was probably the grandfather of George Alexander Osborne, the subject of this thesis. According to the *Freeman's Journal,* he was also one of the vicars-choral at the cathedral.[165] He died in February 1790, [166] and his wife's death at Nicholas Street, Limerick was recorded in the *Clare Journal* some five years later.[167]

According to the records of the Limerick City Archives, there was only one possible family whose children's baptisms were recorded during the 1700s, and whose father's name was Charles Osborne.[168] This Charles Osborne was married to a Jane Sampson. The organist at St Mary's immediately before the first Charles Osborne was Anthony Sampson (*c*1725-1748), so it would seem likely

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[164] W.H. Grindle: *Irish Cathedral Music* (Belfast: The Institute of Irish Studies, Queens University, 1989), 226.
[165] *FJ:* 2 March 1790.
[166] James B. Leslie: *Biographical Succession List of the Clergy of Limerick Diocese* (unpubl. typescript, 1936), 150.
[167] The date of Mrs Charles Osborne's death is given as 1 July 1795 (*Clare Journal*: 2 July 1795).
[168] Limerick Archives and Limerick Ancestry: St Mary's Church of Ireland records.

that Jane Sampson was a daughter of Anthony Sampson, or at least a relative. Grindle lists an Arthur Sampson as organist of St Canice's Cathedral, Kilkenny from 1710.[169] This Sampson may well have been the father of Anthony Sampson or related to him in some way.[170]

The children of Charles Osborne and Jane Sampson whose baptisms are recorded were born between 1739 and 1743, and the names Charles or George do not appear among them.[171] Still, it would be unlikely that the second Charles Osborne, listed by Grindle as Charles O'Grady Osborne, was not the son of the first Charles Osborne. Grindle cites a quotation from Quane's *Tour in Ireland* in which, in 1797, John Harden praises the organ playing of Charles Grady Osborne, though the singing of the clerk and choirboys in the cathedral is described as 'wretched.'[172] While Grindle gives the organist's middle name here as Grady, and elsewhere as O'Grady, his real middle name was most likely Graydon.[173] Charles Graydon Osborne was born in 1771 and Canon Leslie has listed this musician as the son of the first Charles Osborne, organist from 1748-84.[174] It is therefore likely that the earlier Charles had a second family during the

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[169] W.H. Grindle: *Irish Cathedral Music*, 225.
[170] A branch of the Sampson family recorded in the lists of the Church of Ireland clergy originated in Donegal and Derry. Two sons of an Arthur Sampson (b. 1735) emigrated to America and in 1825 Arthur's granddaughter Katherine married the son of the celebrated Theobald Wolfe Tone. However there is no proof that these Sampsons are related to the organists of the same name.
[171] St Mary's records list the births of four of the children of Charles Osborne and Jane Sampson: Samson (1739), James (1741), William (1742) and Susanna (1743). The eldest three children were baptised in St Munchin's Church while the youngest child Susanna was baptised in St Mary's Cathedral.
[172] W.H. Grindle: *Irish Cathedral Music*, 54.
[173] Grady or O'Grady would be regarded as a Roman catholic name.
[174] James B. Leslie: *Biographical Succession List* (Limerick), 208.

1770s.[175] The *International Genealogical Index* lists a marriage, at Limerick cathedral, of a Charles Osborne and a Margaret Graydon on 30 May 1769, on its website. This would suggest that Charles and Margaret were the parents of Charles Graydon Osborne I.[176]

Charles Graydon Osborne I (1771-1823)

Charles Graydon was organist and vicar-choral at St Mary's from 1784 to *c*1799 which indicates that he was appointed as organist of the cathedral at the age of thirteen. Unlikely as this may seem, it cannot be ruled out, as such a scenario was not entirely unknown. The career of Charles Graydon Osborne I, believed to be the uncle of George Alexander Osborne, is worthy of further attention as he is mentioned in several sources. In 1799 he moved to Dublin where he was vicar-choral at Christ Church Cathedral, and master of the boys (initially on a temporary basis) a year later.[177] He was master of the boy choristers at St Patrick's Cathedral, Dublin from 1802 but resigned from this post in 1807.[178] Subsequently he was a minor canon and vicar-choral at St Patrick's and thereafter vicar at Clonelty (Limerick) and Kilrenny (Kildare). He died in 1823.[179] His son, also named Charles (known as Rev. C.W. Osborne) was born in Dublin and was writing master to the boys at Christ Church Cathedral choir

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[175] James B. Leslie: *Clergy of Dublin and Glendalough,* revised and updated by W.J.R. Wallace (Belfast: Ulster Historical Foundation, 2001), 944.
[176] http://www.familysearch.org/Eng/Search/igi/old_individual_record.asp, accessed 19/06/2002.
[177] Barra Boydell ed.: *Music at Christ Church before 1800* (Dublin: Four Courts Press, 1999), 253. The English cathedral musician John Spray insulted Charles Graydon Osborne during a rehearsal at St Patrick's, which included following him down the aisle and calling him 'impertinent' and 'a puppy.' A satisfactory apology was received from Spray later.
[178] Barra Boydell: *A History of Music at Christ Church Cathedral Dublin*, 194.
[179] J. B. Leslie: *Clergy of Dublin and Glendalough,* 944.

school from 1821 to 1833.[180] He was further appointed classical master in 1830 and was for a time curate at Kentstown, Co. Meath. He died at Newport, Isle of Wight on 14 September 1853.[181]

George William Osborne (*c* 1776 – 1833)

In 1799 George William Osborne, the father of George Alexander Osborne, became organist of Limerick cathedral and married Elizabeth (Eliza) McMahon on 15 April of the same year.[182] Elizabeth was the daughter of Bryan McMahon, a gentleman of Limerick, and was reputedly a cousin of the famous Marshal McMahon who was a hero in France, as has already been mentioned.[183] George William was born *c*1776, as he entered Trinity College Dublin in 1791, at the age of fifteen.[184] Canon Leslie gives a puzzling fact when he states that George William was born in Dublin and was 'probably the son of George Apothecary.'[185] This seems a strange conclusion to reach as Leslie would have had access to the succession list of organists at St Mary's, unless there was other evidence to suggest that George William was not the son of the first Charles

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[180] Barra Boydell: *A History of Music at Christ Church Cathedral Dublin*, 194. Boydell questions whether the second Charles Osborne at Christ Church was the son of the first, although Leslie has stated that he was.
[181] J. B. Leslie, ed.: *Biographical Succession List* (Limerick), 208.
[182] *Clare Journal*, 19 Apr. 1799.
[183] Basil Walsh: *Catherine Hayes*, 6. Originally the McMahon family was from Co. Clare, but had lost ancestral lands there during the turbulent sixteenth and seventeenth centuries. By the time of the Treaty of Limerick in 1691 they were living in Toorodile, Co. Limerick (now Dooradoyle). Moriart McMahon of Toorodile had two sons, Maurice and Patrick. All three of the latter's sons emigrated to France as the Penal Laws severely curtailed their chances of making successful careers at home. One of Patrick's grandsons, Maurice, was to become Marshal McMahon, Napoleon's general and President of France.
[184] James B. Leslie: *Biographical Succession List* (Limerick), 153. Leslie lists George William as vice to the organist Charles Graydon Osborne in 1799. George William clearly succeeded to the post of organist in the same year.
[185] *Ibid.*

Osborne.[186] In the absence of other documentation, it would seem more likely that George William Osborne and Charles Graydon Osborne I were brothers. There is further proof that these two Osbornes were closely related since one (or possibly two) of George William's sons was also called Charles Graydon Osborne.

The children of George and Elizabeth were most likely born between 1800 and 1812, and it is thought that there were six children, three boys and three girls of whom George Alexander was the third son, born in 1806.[187] However, his baptism is not recorded at St Mary's Cathedral, and records for only two from the family were found. They were Charles Graydon II, mentioned above (on 9 May 1805), and Maria Dorinda (on 18 November 1810).[188] Henry McMahon Osborne is thought to have been the first son of George William and Elizabeth and his birth probably occurred between 1800 and 1804. He died in 1808 on 3 May and is buried at St Mary's.[189] The three-year old Charles Graydon Osborne was also buried at St Mary's on 30 July 1808. Perhaps there is a connection between the deaths of George Osborne senior's two young sons and the payment of £30, recorded in the cathedral accounts to a Mr. Peace, 'organist 2 years to 25 March 1810.'[190] If George and Elizabeth had indeed only three sons, then it

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[186] The burial of an unknown son of Charles Osborne was recorded at St Mary's on 18 May 1782. This person / child was likely to have been another brother of George William.
[187] *DNB,* xlii, 289. However, the diary of G.A. Osborne's niece, Isabella Hampton Wieniawski records George Alexander as the eldest.
[188] Limerick Archives and Limerick Ancestry: St Mary's Church of Ireland records. It is unclear why the baptisms of only two of the Osborne children were recorded at the cathedral, although this was apparently not unusual at the time.
[189] Limerick Archives and Limerick Ancestry: Church of Ireland burial records for St Mary's Cathedral.
[190] W.H. Grindle: *Irish Cathedral Music*, 226.

would seem that George Alexander had no surviving brothers. However, George Alexander Osborne did dedicate a piano piece to his brother Charles Graydon Osborne many years later.[191] The most probable explanation is that another son was given the name Charles Graydon after the death of the first child. If this was in fact the case, then George William Osborne had at least four sons, and possibly five, if three survived into adulthood as the *Dictionary of National Biography* suggests. As has already been stated, the diary of Isabella Hampton Wieniawski gives George Alexander as the eldest in the family.

In 1801, *the Limerick Chronicle* issued an advertisement:

> Mr. Osborne, organist of the cathedral of Limerick, has lately returned from Dublin, where he has spent some time improving himself in his profession ... he will instruct ladies on the Piano Forte, Harpsichord &c &c according to the plan pursued by the most eminent Masters in London and Dublin... [192]

George William Osborne wrote and published some music for the piano which would appear to be teaching material, dedicated to his students. It is preserved in the National Library of Ireland, and will be discussed briefly in Part 3. He remained organist at St Mary's Cathedral until *c*1833.[193] The Church of Ireland burial records reveal that he was buried at St Mary's on 11 September 1833 although no burial record was found in Limerick City for his wife Elizabeth.[194]

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[191] *Diana, Hunting Song* (London: Chappell, 1876). Such a dedication would surely have been made 'in memory' of a dead brother.
[192] *Limerick Chronicle,* 15 Apr. 1801.
[193] W.H. Grindle: *Irish Cathedral Music*, 226.
[194] Isabella Hampton Wieniawski's diary states that the family moved to England after George William Osborne's death.

Another Charles Osborne (perhaps Charles Graydon Osborne III, brother of George Alexander) succeeded George William Osborne as organist at St Mary's in Limerick in 1833, and held this post until 1837.

There is information on three of George Alexander Osborne's sisters: Mrs Clarence Houghton, to whom he dedicated the *Matinée of Christy's Minstrels* in 1860; Eliza (also known as Bessie) Osborne, who married Thomas Hampton; and Maria Dorinda Osborne, who as we know was born in 1810. One of Osborne's sisters, a Miss Saunders Osborne, sang at Osborne's débût in London in 1833.[195] It is not known which of the sisters this was, although Bessie would seem the most likely.

As mentioned in Chapter 1, Maria Dorinda married John Cramer Chappell of George Street, Hanover Square London, at the British Embassy Chapel in Paris in 1842.[196] While no further information has been uncovered concerning Maria Dorinda, her husband's middle name, Cramer, would suggest that he was connected to the Chappell publishing family who also ran sister companies of concert agents and piano manufacturers. Samuel Chappell began the publishing company in 1812 at 124 New Bond Street, in premises previously used by the

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[195] *The Harmonicon,* Aug. 1833, 178-180.

[196] Maria Dorinda is described as the third daughter of the late George Osborne in a report of the marriage printed in the *Limerick Chronicle*, 10 Sept. 1842. The location of her marriage and the precise date are listed on the website of the *International Genealogical Index*, as is the middle name of John Chappell. (http://www.familysearch.org/Eng/Search/igi/old_individual_record.asp, accessed 03/09/02). As Chappell was one of G.A. Osborne's principal publishers, it is possible that Maria Dorinda met John Chappell through her brother, or vice-versa.

publishers Goulding, D'Almaine & Co.[197] The celebrated pianist and teacher Johann Baptist Cramer was an early partner of Chappell's, before he set up his own business in 1824.[198] It is unknown why the Paris venue was chosen for the couple's wedding, although it is possible that Maria Dorinda, her mother and her sisters were also resident in Paris at the time. As noted earlier, George Alexander himself was also married at the British Embassy Chapel, as was Hector Berlioz.

Eliza (Bessie) Hampton

Osborne's sister Eliza (Bessie) had something of a career as a singer. She and her mother left England for Paris to enable Bessie to study French and singing. Her vocal tutor, Bordogni, was a renowned singing teacher in Paris at that time.[199] Bessie's débût at the Princess's Theatre London in 1847 as Amina in Bellini's *La sonnambula* followed after a period of diligent study. Her success was noted in the press. The theatre was described as 'densely crowded' and Bessie's performance as '...highly creditable, and as a first attempt must be considered excellent.'[200] This review in *The Musical World* went on to point out that parts of her performance were 'really great,' and that she clearly proved she

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[197] *New Grove* says the business was set up on 3 Dec. 1810 (*NG 2001*, v, 492), although other sources, including the Chappell website, suggest either 1811 or 1812. See Chapter 6, pages 116-117.

[198] Johann Baptist Cramer (1771-1858) was the best known of a family of German musicians. His father settled in London when he was a year old. He was both an eminent pianist and a principal founder of the modern pianoforte school and was highly regarded and celebrated during his lifetime. His principal legacy to our times is his collection of studies for the piano, still in the repertoire.

[199] The diary of Isabella Hampton Wieniawski.

[200] *MW:* 24 Apr. 1847, 267. While Miss Osborne is not mentioned by name in the review, and only referred to as the sister of George Alexander Osborne it may be presumed nevertheless that Eliza Hampton is the subject of the article.

had the highest ability for tragic acting.[201] Bessie had, however, been known for some time in private circles as an elegant and accomplished ballad singer. She combined her ability for expression with a mezzo-soprano voice which was considered to have great flexibility. Her singing method was described as 'founded in the best school', and as an actress '...she promises to stand very prominent.' Bessie was described as fair and lady-like in appearance, indeed 'decidedly handsome', possessing 'a countenance of great intelligence and expression.'[202]

It is not known if Bessie sang further operatic roles after her débût. In a letter to George Osborne, Hector Berlioz mentions Bessie's singing of Osborne's solo songs, describing them as 'poetically sung' by Mrs Hampton.[203] Berlioz had met Bessie Osborne in Paris before her marriage to Thomas Hampton. Though an amateur, she had taken Paris by storm with her renditions of Irish melodies. In all likelihood the songs Bessie was primarily singing at these *soirées* were Thomas Moore's popular *Irish Melodies*, and Berlioz adds that there was always a clamour for Bessie to sing at a party, even if there were much more famous singers present. [204]

Mrs Hampton occasionally sang at her brother's concerts. These included an appearance at the Hanover Square Rooms, London, in July 1845. In 1848, Mrs Hampton gave her own concert at 40 Belgrave Square. The review described her

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[201] *Ibid.*
[202] *Ibid.*
[203] David Cairns, trans. and ed.: *The Memoirs of Hector Berlioz* (London: Panther, 1969), 419.
[204] A.W. Ganz: *Berlioz in London*, 88. See page 21, fn 79.

once again as an accomplished vocalist and queen of English, Scottish and Welsh ballad-singers. Her singing was said to be 'finished and expressive'. On this occasion Eliza sang a ballad by Linley *Little Nell*, an Irish ballad *The Mother's Lament*, and two pieces composed by her brother: *Good Night*, described as a very elegant and musician-like canzonet, and the scenic ballad *The Lord of the Castle*, 'a work of great dramatic invention and able manufacture.'[205] Then followed Thomas Moore's *The Harp that Once Through Tara's Halls* and Samuel Lover's ballad *Sally, Why Not Name the Day?* It was perhaps this ballad by Lover that Mrs Hampton sang at her brother's *Matinée musicale* at the Beethoven Rooms, London, in 1850.[206] A review describes her singing as 'tasteful and expressive' and goes on to say that 'voice, art and feeling went hand in hand to render Mrs Hampton's ballad singing as perfect as ballad singing could be.' [207] Mrs Hampton possibly wrote the words of Osborne's romance *Flow'ret of the Heart*, published in 1872, which has already been noted in Chapter 1.

Claudine and Isabella Hampton

Eliza's two daughters, Claudine and Isabella Hampton, inherited their mother's love of singing. Osborne dedicated his vocal duet *Join Our Tuneful Quire* to his two nieces in 1860, while in the same year he published the song *The Dew-Drop and the Rose* which, as stated earlier, had words translated from German by Isabella. The two sisters took part in one of Osborne's concerts on 4 July 1859.

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[205] *MW:* 29 July 1848, 492. These compositions are described in the review as the works of her brother-in-law, rather than her brother.
[206] 11 Apr. 1850.
[207] *MW:* 13 Apr. 1850, 227

The review describes Claudine and Isabella as 'pleasing singers', but suggested that they had as yet not gained sufficient confidence to do themselves justice before a large assembly. The sisters sang some German duets and songs, but the reviewer, in consideration of their English father and Irish uncle, was puzzled as to why they should have chosen these. Claudine attempted a solo song, a German ballad 'with a long name, which the young artist sang so very prettily, and without the least pretence, that she obtained the only encore of the evening.' In place of repeating the ballad she sang Kücken's *Recruit,* again in German. [208]

Isabella married the celebrated violinist Heinrich Wieniawski on 8 Aug 1860 at St Andrews in Paris.[209] Wieniawski was later described by Stanford as one of Osborne's closest friends.[210] It seems that Isabella's father, Thomas Hampton, disapproved of the match and consequently disinherited her.[211] Wieniawski died young, being just 44 years at the time of his death and Isabella's daughter, Irene Wieniawska Paul (1880-1932) was born in Brussels, after her father's death. She became the composer Lady Dean Paul who wrote several songs, piano pieces, chamber music, a concerted work for piano and orchestra and other orchestral works, under the pseudonym of Poldowski.[212]

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[208] *MW:* 9 July 1859, 444.
[209] Wladyslaw Duleba: *Wieniawski* (New Jersey: Paganiniana, 1984), 99.
[210] Charles V. Stanford: *Pages from an Unwritten Diary*, 67.
[211] Wladyslaw Duleba: *Wieniawski*, 99.
[212] Because of her gender and the fame of her father, Irene Wieniawska Paul opted for the pseudonym Poldowski in her compositions. She studied in Brussels, England, and in Paris with d'Indy. However she was always restless and dissatisfied under any scholastic influence and her most important study was undertaken alone, when she returned to England. Here she formed her own style by studying works she liked. Her compositions include 29 or more songs, an operetta, a work for piano and orchestra, two works for orchestra, a woodwind suite, eleven pieces for piano, and two violin and piano pieces. A number of other pieces remain in manuscript (http://www.leonarda.com/compnq.html).

PART 2

PROFESSIONAL ACTIVITIES

CHAPTER 3

SURVEY OF CONCERTS AND REPERTOIRE

> Cramer's mechanism exhibits the development between Clementi and Hummel and is distinguished from the period of Moscheles and Kalkbrenner which followed it, by the fact that it aimed more at the cultivation of music in general than at the display of the specific qualities of the instrument.[213]
>
> Edward Dannreuther

This chapter aims to evaluate the format and development of concerts of the period and the type of music Osborne presented to the public.

Introduction

The music played in recital today tends to follow a particular scheme and music by eighteenth and nineteenth-century masters, of mostly German origin, is to be found in the repertoire of almost every pianist. But that list tends to be fairly narrow with the same works reappearing with predictable frequency and the same composers almost exclusively represented. By returning to Osborne's era and particularly his early years in Paris, a vastly different musical landscape can be seen. In the earlier half of the nineteenth century the audience for 'classical' music represented by the Viennese masters was relatively small. For instance in London during the season of 1845 to 1846, concerts with a strict classical orientation accounted for just 20 per cent of presentations, while in Paris they were even fewer at only 8 per cent. [214]

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[213] Edward Dannreuther: 'J. B. Cramer' in George Grove ed.: *A Dictionary of Music and Musicians,* i (London: Macmillan, 1896), 414.
[214] William Weber: *Music and the Middle Class* (London: Croom Helm, 1975), 21.

While the Viennese masters had not yet assumed particular importance, the number of concerts proliferated throughout Europe during the period of Osborne's playing career. William Weber tells us that concerts in London increased between 1826 and 1845 by 305 per cent and in Paris during the same period by 491 per cent. [215] After 1850 there was a period of consolidation in concert life which culminated around 1870, when events had assumed more or less the recognisable shape of concerts today. [216]

There was an increase in the public consumption of sheet music, and periodicals devoted to music were also popular. Technological advance had led to mass production of printed music and instruments, and there were new methods of promotion and sales, along with a more successful distribution system.[217]

Support for performers became passionate with the unprecedented fame of virtuosi such as Thalberg and Liszt. In the early years of the nineteenth century, this growth of the virtuosi had a profound effect on music being written for the piano. From a mechanical point of view, the instrument began to develop rapidly, increasing what was possible for those interested in taking advantage of its new capabilities. Liszt pushed out the boundaries in terms of pyrotechnics and other virtuosi writing their own music were experimenting with new possibilities. The sonata, at least as a concert work, lost prominence for a time,

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[215] *Ibid*, 16.
[216] *Ibid*, 2-3.
[217] *Ibid*, 6.

particularly in France. In France, the sonata formula of three or four contrasted movements, where the first movement at least adhered to sonata form, was primarily seen in chamber music for three or more instruments, but even here virtuosity was often an important element.[218] In solo works and many duos, technical wizardry became something to be admired for its own sake. While virtuosity has not gone out of fashion in the intervening years, the emphasis and motivation in choosing music to play has altered considerably. Most contemporary pianists would choose music first and foremost for its intrinsic qualities, rather than for the opportunity it might afford them to show off their prowess (or if the latter, they would not readily admit to this). Virtuosic attainment for its own sake has come to be regarded as hollow and superficial, albeit necessary in the playing of a finished performer. Furthermore, there are fundamental differences in perception between the modern-day pianist and the concert pianist of Osborne's era. The evidence points to nineteenth-century pianists being first and foremost entertainers, while pianists nowadays prefer to be considered musicians and artists. Of perhaps more significance, relatively few contemporary pianists write their own repertoire.

The Pianist-Composer and the Benefit Concert

The majority of the concerts that Osborne presented during his performing life were benefit concerts. These concerts were put together to generate income for

[218] In terms of music that was being played in the drawing-room, apparently the sonata was considered much too serious and Ralph P. Locke tells us there were few sonatas of importance written in France between 1789 and 1848 ('Paris: Centre of Intellectual Ferment', *The Early Romantic Era* (London: Macmillan, 1990), 65).

the concert-giver and establish and maintain his or her profile as a performer. The sponsoring musician performed only a part of the programme, the rest being provided by fellow musicians who would return the service for each other.[219] Benefit concerts were not a new phenomenon, having been one of the mainstays of London's concert structure during the eighteenth-century.[220] Paganini's performances in London in 1831 may have provided an incentive to other performers, for virtuoso repertoire quickly became established there as part of the structure of benefit concerts. These were widespread at this period. In the season 1845-1846 for example, between 45 and 66 per cent of all concerts were benefit concerts.[221]

In London, the main frequenters of the benefit concert were the upper-middle class who had joined the upper-class aristocracy to form a new 'high-status' public.[222] Meanwhile, the increasing wealth of the middle class in Paris led to more demand for public concerts.[223] The audience was a key factor in the success of a benefit concert, and reviews invariably noted the brilliant and fashionable audience before they began to take account of the music or artistic performance. At Osborne's concerts the audience would have been made up of his students and individuals at whose salons he performed. In Paris he had a

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[219] William Weber: *Music and the Middle Class* (London: Croom Helm, 1975), 18.
[220] Simon McVeigh gives an evaluation of the benefit concert in 'The Benefit Concert in Nineteenth-Century London' (Bennett Zon, ed: *Nineteenth-century British Music Studies*, 1999), 242-267.
[221] Weber: *Music and the Middle Class,* 18.
[222] *Ibid*, 29.
[223] Jeffrey Cooper: *The Rise of Instrumental Music and Concert Series in Paris, 1828-1871* (Ann Arbor: UMI Research Press, 1982), 97.

large clientèle of foreigners from England, Ireland and other parts of the United Kingdom. These brilliant and dazzling audiences were described and enumerated in the journal *Revue et gazette musicale.* [224]

In addition to attracting a fashionable audience, the benefit concert was designed to have widespread and popular appeal. Virtuosi took full advantage of the dazzling effects possible on the most up-to-date instruments to elicit a response from their audiences.[225] While as already stated, the emphasis was on the performer rather than on the music, nevertheless writing their own music held a certain cachet that could not be equalled by playing the music of others. For pianist-composers, performing their own music was also a method of promulgating and advertising to another potential consumer group: the buyers of sheet music.

In the early days of his performing career, the solo music performed by Osborne was exclusively drawn from his own compositions, while later he incorporated the music of others into his programmes. While prominence was given to the music of the beneficiary, he or she did not perform exclusively his or her own music throughout the concert. Along with instrumental numbers, performances of operatic selections and songs were included, and often a large array of performers participated.[226] Thus the benefit concert followed the general trend in

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[224] *Rgm:* 1 Apr. 1837, 113-114; 18 Mar. 1838, 121; 9 Apr. 1840, 250.
[225] Weber: *Music and the Middle Class,* 20.
[226] *Ibid*, 19.

concert-giving, where variety was an important element. In London however, chamber music concerts grew in popularity from 1835 onwards, eventually displacing mixed programmes.[227] The provincial centres were slower to follow suit. There, concerts followed more traditional lines as demonstrated by a concert presented in Hull by amateurs staying at Burton Constable Hall in 1858. It is a mixed bag in every sense: a symphony by Beethoven, violin and piano duos by Wolff and Vieuxtemps, a concertina by Blagrove, a piano trio by Hummel, and solo piano music by Osborne and Leopold de Meyer, finishing with Mozart's *Figaro* overture.[228]

From today's standpoint the benefit concert could be viewed as a transition to the modern concert recital. The reasons for its decline are many and not clearly understood. One cause was certainly commercial; numbers of individual presentations declined due to a more organised system of concert management. If there were fewer artists to pay, a sponsor could more easily make a commercial success of his concert series. Due to the rise in popularity of chamber music events, the benefit concert also began to include works of more artistic seriousness, and it came under prolonged attack from the critics in the latter half of the century. Whatever the reasons, concert programmes reflected the changes taking place. As a Viennese journalist noted in 1866, individual concert-givers no longer dared to present themselves in public without including

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[227] Simon McVeigh: 'The Benefit Concert', 258.
[228] Caroline Wood: 'Music-Making in a Yorkshire Country House' (Bennett Zon, ed: *Nineteenth-century British Music Studies*, 1999), 220.

Beethoven, Chopin and Schumann in their programmes.[229] By 1866 none of these three composers was any longer alive, suggesting that dead composers were now claiming a higher status than the living. Singers began to be presented on their own in 'recital' and not as part of a mixture of vocal and instrumental presentations in a benefit concert. Lieder and art songs formed the main part of these recitals, not, as previously, operatic excerpts. Strangely enough the virtuoso pianist Franz Liszt had earlier foreshadowed some of these changes. In 1840 he used the word 'recital' in referring to the pieces he played at his London concert in the Hanover Square Rooms. [230] So, the lofty ideals of the classical-music scene overtook the novelty, brilliance and sheer entertainment value of virtuosi such as Liszt, and tendencies were seen before 1848. Perhaps, also, the audiences for 'classical' music, drawn from the middle classes, became more influential than those who frequented the benefit concerts.[231] The middle class was, after all, expanding rapidly after the middle of the century. An article from 1876 in *The Musical Times* summed up critical opinion of benefit concerts in the last quarter of the nineteenth century:

> Those mongrel entertainments which used to be termed 'benefit concerts' are now fast disappearing, their decline no doubt dating from the discovery of the fact that they were no 'benefit' either to the art or to the artist. … recitals of chamber music have arisen on the ruins of the former fashionable gatherings … [these] represent[s] the real place of music in the country. Both executants and composers should be watchful … if they care for anything beyond their mere personal advancement … that those to whom they submit the result of their talents should not only be amused, but, as Handel said, 'made better' by what they hear. England is

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[229] *Dwight's Journal of Music*, cited in Weber: *Music and the Middle Class*, 51.
[230] George Grove: 'Recital', *A Dictionary of Music and Musicians*, iii (London: Macmillan, 1894), 83.
[231] Weber: *Music and the Middle Class*, 52.

> gradually shaking itself free from the reproach of not being a musical nation. It will be well for the progress of art in this, and in every other country when the words 'salon' and 'virtuoso' are banished forever from the musical vocabulary. [232]

Despite the best efforts of the press, however, Simon McVeigh tells us that benefit concerts continued to flourish and even proliferated into the 1890s.[233] However, a significant change in content is illustrated by the programme presented by the pianist Stavenhagen at St James's Hall in May, 1890. The list of composers included Haydn, Beethoven and Chopin with the only virtuoso offerings coming from Liszt (but then Stavenhagen studied with Liszt). There was not a fantasia in sight or indeed any music written by the performer himself.[234] Conforming to such principles of programming, ensured virtual extinction for the pianist-composer.

Changes to the Structure of Pianist's Programmes

As already mentioned, within the context of music making in London, chamber music was becoming more important, with whole concerts devoted exclusively to this genre. Serious chamber concerts in London proliferated in the early 1840s. By 1850 they were an integral part of the musical calendar and held throughout the season, even into the summer months traditionally reserved for benefit concerts. As we have seen, popular and lightweight repertory was now

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[232] *MT*: 1 Aug 1876, 553.
[233] Simon McVeigh: 'the Benefit Concert', 260. A contemporary writer, Alice Diehl considered the number of benefits in the 1860s insignificant compared to the 1890s (*Ibid*).
[234] *Ibid*, 263.

excluded from many such concerts.[235] However, during the same period in Paris, a different musical scene prevailed. Jeffrey Cooper claims that chamber music was played everywhere except France and even by the middle of the century, the picture was still discouraging.[236] By 1830, the easily accessible mass musical culture was rapidly displacing the music of composers such as Spohr, Hummel and R. Kreutzer, [237] and the dominance of opera was having an effect on instrumental music. However, by the mid-1840s audiences were tiring of virtuosity and flashiness, and wanted more substantial music.[238] The early years of the decade saw 'art' and 'popular' music mixed in many programmes, followed by a growing emphasis on art music. The virtuosi who had originally pursued popular music gradually became attracted to art music.[239] Of particular relevance to this study was the change in the concerts of pianists who were influenced, at least in part, by this trend in chamber music concerts. 'Serious' piano music became more widespread in the programmes of pianists; its inclusion was possibly a manifestation of public reaction against the virtuoso.[240]

One of the most influential figures in the move towards serious music, Ignaz Moscheles actually began his career as a virtuoso, starting with the production of his *Variationen über den Alexandermarsch* op. 32, in 1815. These brilliant variations met with unprecedented success and soon became a popular display

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[235] Christina Bashford: 'Public chamber music concerts in London, 1835-1850', i (PhD diss., London University, 1996), 211.
[236] Jeffrey Cooper: *The Rise of Instrumental Music and Concert Series in Paris*, 2-3.
[237] *Ibid*, 97.
[238] Weber: *Music and the Middle Class*, 51.
[239] Jeffrey Cooper: *The Rise of Instrumental Music*, 102.
[240] Christina Bashford: 'Public chamber music concerts in London, 1835-1850', 211.

piece for professional pianists. Later in life Moscheles was frequently 'compelled to play them', though he had outgrown them.[241] As we will see later, Moscheles's *The Fall of Paris* was considered a seminal work in the development of the fantasia and he wrote other light pieces intended for the market. However, in the late 1830s, Moscheles decided to promote repertoire from past masters, some of whom were almost unknown at the time.[242] Nicholas Temperley states that solo performances of piano music by classical composers were practically unheard of before Moscheles began his series devoted to such works.[243] Even Beethoven had been little regarded as a composer for the piano, at least in terms of public performances. Moscheles did not, however, depart entirely from previous concert patterns. He included vocal numbers and one item of chamber music in his concerts.[244] As concerts were still an important way of promulgating a pianist's own music, Moscheles also presented some of his own compositions. Moscheles's emphasis on past masters was considered so very novel and worthy that several pianists in England began to follow suit during the 1840s.[245] While these changes were more noticeable in England, they were not entirely confined there. George Grove noted that the pianist Camille Stamaty (1811-1870), a student of Kalkbrenner's, introduced more classical

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[241] *GD 1927*,iii, 525.
[242] A typical programme (27 Jan. 1838) included Scarlatti, Handel, Dussek, Clementi, Field, Mendelssohn, Beethoven and Weber (Cited in Christina Bashford: 'Public chamber music concerts', i, 131).
[243] *Ibid*, 130.
[244] *Ibid*, 131.
[245] *Ibid*, i, 130-132. Bashford surveys public reaction to Moscheles's concerts.

music into his programmes in Paris in 1837, after a short course of instruction with Mendelssohn in Leipzig.[246]

Through these profound changes in the layout and content of concert programmes, Osborne appears to have been slow to change. His programmes from this period are very revealing for, in the 1850s and 1860s, Osborne promoted a larger proportion of chamber music by German composers than previously. There was also to be found the occasional Chopin Nocturne, a Bach prelude and fugue or one or two examples of Mendelssohn's *Lieder ohne Worte*. But it was not until 1862, when he presented three '*matinées* of classical and modern pianoforte music' at his home in Dorset Square, that Osborne performed any significant number of works by other composers. Before this his programmes remained remarkably close to the models of earlier days. Was he too old to change? Possibly he saw no need to do so. What made him stand out from the crowd of pianists in England was his uniquely French training and background, and his ability to write and arrange melodious and effective concert pieces. In giving up the performance of their own fantasias and transcriptions, pianists had, perhaps unwittingly, abandoned an important branch of their art, which was lost from this time forward. The pianist-composer was becoming a thing of the past, although the process took effect over a number of years.

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[246] *GD 1879-1889,* iii, 639. Stamaty was another of the pianists who played with Chopin at his débût in 1832.

Of interest in discussing Osborne's concert repertoire is the fact that, while he rarely performed music that had originated in Germany or Austria in public, it appears that he played this music in private. From what Stanford has written concerning Osborne, it would seem that he also valued this music highly. Stanford tells us that Osborne was one of the first in England to recognise Schumann and Brahms, for instance, and he appreciated the work done by Wagner at the Philharmonic in 1855, when he felt his eyes were opened to the definitive reading of Beethoven's symphonies.[247]

Osborne recounts a story from his days in Paris (presumably his early student period in the city), when he frequently visited the studio of a famous painter and played Beethoven sonatas for him while he worked. When the painter heard a modulation which took his fancy, he would rush to the piano exclaiming 'What a glorious inspiration!' and no doubt the two would discuss the elements of Beethoven's genius in some detail.[248] Despite this obvious appreciation for Beethoven's music, Osborne is not known to have played a Beethoven piano sonata in public before 1840, and that performance is the only one known to have occurred before 1852. [249] In the same vein, Chopin's fondness for Bach's music is well documented and he even saw Bach as the basis of his own music.[250] He encouraged his students to study Bach's fugues, and Osborne tells

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[247] C.V. Stanford: *Pages from an Unwritten Diary*, 67.
[248] G.A. Osborne: *PMA* 'The Emotional Aspects', 90.
[249] The identity of the work played in 1840 is unknown. The 'Moonlight', op. 27 no. 2 was played in 1852. The Concert schedule in the appendices documents most of the works performed by Osborne during these years.
[250] A. Zamoyski: *Chopin* (London: Granada, 1981), 43.

us that Chopin would shut himself up for a fortnight and play Bach, as preparation for his own public concerts.[251] Yet Chopin is also not known to have played solo works by Bach in public.[252] This evidence would suggest that pianists at this time had two separate repertoires, one for private practice where they would explore the music of past masters, the other composed mainly of their own works for public exposure.

The Fantasia

The Fall of Paris by Ignaz Moscheles was described as the 'acorn which afterwards expanded into the wide-spreading oak of modern fantasia.'[253] Whether or not Moscheles did indeed act as a catalyst for the spread of their popularity, fantasias, transcriptions and variations of the 1830s, 1840s and to some extent the 1850s became *de rigueur* for all successful soloists of the period. These works were the concert pianist's stock-in-trade and were usually written by the performing artist. Making up, as they did, the backbone of a pianist's public presentations, fantasias and transcriptions were the most important element in the benefit concert.

Osborne's fantasias, transcriptions and *airs variés* form the largest single genre of his extensive output for solo piano. There are over 170 works based on

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[251] G.A. Osborne: *PMA* 'Frederick Chopin', 97.
[252] Chopin did play a Bach Adagio with Liszt and Hiller in Paris on 15 December 1833, but generally Bach was seldom played in Paris before 1850.
[253] *MW*: Jan. 1850, 30.

various types of popular airs, as opposed to around eighty original works. Among the musical arts of the period, opera held the premier place in Paris, and opera excerpts formed an important part of concert programmes, so naturally opera fantasias were prominent in Osborne's output. On his frequent visits to the Italian Opera and the Opéra comique in Paris, Osborne collected the raw material for many of his works.[254] Opera fantasias not only introduced airs that opera-goers recognised but provided a vehicle through which performers could show off their technical virtuosity. As indicated by the quotation at the beginning of this chapter, more importance was placed on an artist's ability to thrill his audience than on the intrinsic value of the music. This practice of promulgating operas through fantasias based on their melodies seems to have gone on for many years. Even in 1886, the year of his death, Liszt was planning a fantasia on Mackenzie's new opera *The Troubadours.*

Probably one of Osborne's first fantasias, which he played in Paris on 22 April 1831, was based on the popular comic opera *Diable à Séville* by José Melchor Gomis. It may well have remained in manuscript because the notice in *Revue musicale* considered it not brilliant enough for inclusion in a concert programme (*elle ne nous a pas semblé assez brillante pour mettre en évidence le talent d'un pianiste dans un concert*).[255] Osborne must have re-thought his approach to writing fantasias for, subsequently, they are warmly praised in the press for their

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[254] *CJ:* 'Musical Recollections of a Winter in Paris', 23 Jan. 1836, 51.
[255] *Rm:* 30 Apr. 1831, 102-103. Osborne's concert was given at *Salle Taitbout.* No record of publication of this work has been found.

ability to show their author at his best. He was very aware of the premieres of major operas, particularly if they were successful, and the publication of fantasias and variations followed soon after their first performances. The following table shows the timeline of some of the French and Italian opera premieres and the close dates of publication of Osborne's sheet music fantasias:

Name of opera	Opera premiere	Osborne's publication
Meyerbeer, *Les huguenots*	Feb. 1836	1836
Halévy, *Le sherif* op. 35	1839	1840
Halevy, *Guitarrero* op. 39	Jan. 1841	1841
Halévy, *Reine de Chypre* op. 46	1841	1841
Auber, *Le duc d'Olonne*	1842	1842
Donizetti, *Dom Sébastien*	1843	1844
Verdi, *La traviata*	Mar. 1853	1853
Meyerbeer, *Dinorah*	Apr. 1859	1859
Delibes, *Fleur de lys*	1873	1873

He was perhaps even more sensitive to the popularity of the English operas written during his lifetime, especially those by fellow countrymen William Vincent Wallace and Michael William Balfe. One of Balfe's most popular operas was *the Rose of Castille,* premièred on 29 October 1857. Despite this première coming late in the calendar year, Osborne managed to write and publish two fantasias based on the opera and have them in circulation before the year's end. One of these is discussed in detail in Chapter 13.

In Osborne's day there was nothing new about the art of transcription. For example, Bach transcribed or otherwise extended sixteen of Vivaldi's concerti, and Beethoven transcribed his own violin concerto as a piano concerto. But the transcription flourished particularly in the nineteenth century for three reasons. Firstly, it was a method by which more people could access the symphonic and operatic repertoire through a domestic instrument that was increasing in popularity. Secondly, a culture of performance became more widespread due to a growing middle class that expanded the audience for public concerts. Thirdly, musical interest was stimulated in the fashionable salons where popular performers were highly appreciated.

While publishing was growing more lucrative, at the beginning of the 1830s pianist-composers were still essentially writing music for their own performances. In Osborne's case much of his early solo piano music was written for himself to play and not aimed primarily at the growing amateur market. However, it was able to fulfil both functions for, while it is not particularly easy to play, it is not entirely unplayable either.[256] A similar situation exists with respect to Osborne and de Bériot's joint ventures. The fantasy on *Pré aux Clercs* by Hérold, was reviewed in Paris in 1834, when the writer recommended it to amateurs 'as a work which they will find very agreeable and fairly brilliant, although the difficulties are not prodigious (*comme un ouvrage souvent fort agréable et assez brillant, quoique les difficultés n'y soient pas prodiguées*).'[257]

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[256] These aspects of Osborne's compositions will be discussed in some detail in part 3.
[257] *Rm:* Sunday 12 Jan. 1834, 16.

Perhaps, even at this relatively early stage in their careers, Osborne and de Bériot had developed an eye for what worked best in the marketplace, as well as providing themselves with repertoire for the concert platform. The duos conform to the model of the fantasia and are all essentially showpieces. Osborne included the duos in his earliest concerts when de Bériot himself played and later performed them with other violinists, most notably Heinrich Wilhelm Ernst. The piano trios, of which there are three, are also designed to allow all three instrumentalists to shine as soloists in one way or another. Osborne's only cello sonata was written in a somewhat different vein from many of the other instrumental works, following the established sonata form pattern more closely. The formal aspects of this work will be discussed in detail in Chapter 14.

As has already been stated, there is ample evidence to suggest that Osborne was very attracted to singers and, as we have just seen, the medium of opera was very important in nineteenth-century Paris. Almost every one of Osborne's concerts featured at least one singer. Sometimes several took part; at one London concert in 1845, six vocalists were engaged.[258] As we know, Osborne frequently undertook concert tours of the provinces with singers, most prominently perhaps in 1856-1857 with Catherine Hayes. He often included some of his own vocal works on programmes of his music. As outlined in Chapter 1 these included not just drawing-room songs but other more extended works. Performances of these and other works will be discussed in the following chapters.

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[258] *MW:* 3 July 1845, 315-316. Appendix 4 details the names of singers with whom Osborne performed throughout his career.

CHAPTER 4

OSBORNE'S PARIS CONCERTS, 1826-*c*1844

It was during his years in Paris that Osborne established his reputation as a pianist-composer. Osborne gave concerts regularly in Paris from 1826 until 1848. Thereafter it is thought that he played less frequently up until the 1860s. It is possible that the concerts extended only to 1850, as there appear to be no reviews beyond 1850 listed in the Parisian journals.[259] However, by then there were many more concerts in the city and therefore some extra competition to have them reviewed. An article dealing with the concert season in London printed in the *Revue et gazette musicale* of 1862 states that, in addition to his frequent performances in London, Osborne was a greatly esteemed artist 'who had certainly not been forgotten in Paris (*M. Osborne, un artiste grandement estimé à Londres, et qui n'est certes pas oublié à Paris*).'[260]

In 1828, according to Fétis, piano-based *soirées* dominated the concert scene.[261] Osborne's concerts were centred almost exclusively on performances of his own works, as has already been mentioned. As well as transcriptions and fantasias, Osborne wrote some original compositions, but these were written in a similar idiom. On the few occasions when he included the music of other composers, it

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[259] It is stated here that Osborne was in Paris and was due to return to London at the beginning of April (*MW:* 30 Mar. 1850, 202).
[260] *Rgm:* 20 July 1862, 235-236.
[261] Jeffrey Cooper: *The Rise of Instrumental Music*, 4.

took the form of fantasias or variations by successful contemporaries, most often based on opera themes.

While much of the music he presented in concert was his own, some early Parisian concerts featured unusual, even bizarre repertoire, such as the works written for six pianists discussed in Chapter 1.[262] The second of these works in which Osborne was involved was the 'grand' polonaise written by Kalkbrenner, and performed at Chopin's famous Paris débût. Although it is not known exactly when Osborne began studying with Kalkbrenner, it is assumed to have been after his participation in the Belgian revolution. By the time of Chopin's débût, therefore, Osborne had probably been studying with Kalkbrenner for more than a year and appears to have had a close relationship with him. At his own concert in 1833 Osborne included Kalkbrenner's duo, played by his master and himself, which elicited lively applause from the assembly. The review recalled 'the skilful arrangement of the various parts of the work which resulted in both instruments shining equally (*fait briller également les deux instruments par un arrangement habile des diverses parties de l'ouvrage*).'[263] A year later, Osborne opened his concert at Salons Pleyel with Kalkbrenner's piano quintet, a work in which the writing for the piano greatly outshines the other instruments. The review claimed the quintet was not the best piece by this composer but was 'played to perfection, particularly on the part of M. Osborne and it was effective (*il a été rendu avec une grande perfection, surtout de la part de M. Osborne, et il*

[262] *Rm:* 3 Mar. 1832, 38-39. See Chapter 1, page 14-15.
[263] *Rm:* 2 Feb. 1833, 6.

a produit de l'effet).' [264] This work or another quintet of Kalkbrenner's was played again in 1838 and in 1837 one of Osborne's concerts featured Kalkbrenner's sextet. [265]

As already stated, the duos Osborne wrote in conjunction with the violinist Charles de Bériot featured regularly in his early performances. At concerts in 1831 and 1832 in particular, one of the duos was used as an opening work. The fantasias (duos) on themes from Rossini's *William Tell* proved particularly popular and were often played by other performers over a period of several decades. In addition, Ernst Pauer tells us that one of them attracted a large number of amateurs.[266] De Bériot was probably Osborne's earliest violin partner and may well have shared the stage with him at his first Paris performance around 1826. Osborne and de Bériot played together at Maria Malibran's concert in Brussels in August 1829 when de Bériot was apparently not at his best (*M. de Bériot ne nous paraissait pas bien disposé; nous l'avons entendu souvent mieux jouer*). It was however noted that their duo 'did them great honour (*leur fait beaucoup d'honneur*).' [267]

This early review indicated that Osborne had improved as a performer, for it noted how he had set himself to correcting his faults (...*a fait des progrès vraiment remarquables. Il s'est attaché à se corriger des défauts qui déparaient*

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[264] *Rgm:* 30 Mar. 1834, 106.
[265] *Rgm:* 1 Apr. 1837, 113-114.
[266] E. Pauer: *A Dictionary of pianists,* 836. There are actually two duos on themes from *William Tell* but it is not known which work Pauer was referring to.
[267] *Rm:* Aug. 1829, 116

son exécution). His playing was described as neat and brilliant (*nette et brillante*), while his compositions were considered very attractive (*fort agréables*). While predicting a future for Osborne among the best pianists of the time (*M. Osborne nous paraît destiné à figurer parmi les bons pianistes de cette époque*), a review of the previous year had urged him to take care to play evenly, and learn to play exactly in time (*nous l'engageons seulement à soigner l'égalité de son jeu, et à s'attacher à l'exactitude de la mesure*). [268] Another review of a Paris concert at the end of 1829 praised his execution as being 'cleaner, more precise and exact (*il y a dans son exécution plus de netteté, de précision et d'exactitude*)', also 'more elegant and better shaped (*plus élégant et mieux phrasé*).' It concluded with predictions of great success for the young pianist (*nous pouvons lui prédire de beaux succès*). [269]

In the following years, Osborne's pianism and compositions received warm praise and his progress was noted in several articles. Fétis stated that Kalkbrenner helped Osborne develop into one of the best pianists of the day,[270] so his success was due, at least in part, to the teaching of Kalkbrenner. References to his fluent elegance, brilliance and expressive taste are features of the reviews Osborne received during the 1830s and 1840s. The novelty of his music is sometimes remarked upon, as it was in 1834. On this occasion the highlight of the evening was the *Grand Variations on an Original Theme* where

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[268] *Rm:* Mar. 1828, 159.
[269] *Rm:* Dec. 1829, 517-518.
[270] Fétis: *Biographie universelle*, 384.

> the principal idea appears as new as it is developed and the author showed taste and great dexterity on his instrument, in the manner in which it was played (*L'idée principale de cette composition nous a paru aussi neuve qu'heureusement développée, et l'auteur a fait à la fois preuve de goût et d'une grande dextérité sur son instrument, par la manière don't il l'a rendue*). [271]

Hector Berlioz wrote in 1836: 'Osborne possesses one of the most successful talents that we know of; his playing is delicate and, above all, distinguished (*M. Osborne possède un des plus heureux talens que nous connaissions(sic); son jeu est fin et surtout distingué*).' Berlioz further discussed the perfection of Osborne's playing, in which he never left anything to chance. He declared that Osborne's clarity, great speed and the shape of his phrasing always signalled his originality of style (*réussit-il constamment dans les traits, tant par la clarté avec laquelle il sait les rendre, même dans la plus grande rapidité, que par la tournure, toujours plus ou moins originale que leur donne sa manière de phraser*). [272]

By the middle of the 1830s Osborne's concerts in Paris were drawing a fashionable audience. The reviews often note the large number of foreigners who patronised his concerts, particularly those from the British Isles. Jeffrey Cooper tells us that organising a concert was an expensive affair and describes the method that Flotow employed to gather an audience: after several appearances at private salons during the winter season, he would announce a

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[271] *Rgm:* 30 Mar. 1834, 106.
[272] *Rgm:* 3 Apr. 1836, 111.

concert at the beginning of Lent and send out a dozen high priced tickets to the hostesses of each salon at which he had played. Invariably all the tickets were used and very few were sent back.[273] Perhaps Osborne used the same method to attract his patrons and pupils to his concerts. By 1838, he was numbered among some distinguished pianists who had rendered that particular season most attractive.[274] It is around this time that Osborne appears to have reached a plateau in his activities in Paris, both in terms of the number of his performances and their reception by the critics. His concerts had settled into a typical format: his early Paris events typically began with one of his duos written with de Bériot, particularly if the talented violinist was participating in the concert. However, as we have seen, other pieces of chamber music sometimes started the evening, particularly those of his teacher Frédéric Kalkbrenner. In the mid 1830s, Osborne began to introduce his own trios, the first known of these performances being at the Salle Chantereine in 1835, [275] and he continued this practice in London where his piano trios began to assume singular importance. The remainder of each concert consisted of instrumental solos and duos, Osborne's own solo piano pieces and vocal works. Typically he would perform one or two solo numbers in each half of the concert while the vocal works took the form of opera excerpts, art songs and more popular songs such as French *romances* or ballads in English. When his sister Mrs Hampton or Catherine Hayes was

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[273] Jeffrey Cooper: *The Rise of Instrumental Music,* 86.
[274] *MW:* 'The Winter in Paris,' 7 June 1838, 103. The other pianists named were Thalberg, Rosenhain and Doehler.
[275] *Gm:* 12 Apr. 1835, 130-131.

among the artists on the programme, concerts inevitably included national airs, particularly Moore's *Irish Melodies*.

One of Osborne's trios began the annual concert in April 1843, presented at the Salons Érard; it was performed with Amédée Dubois and the cellist É. Rignault, one of the brothers with whom he had shared a platform in 1837. This concert was extraordinary in two ways. To start with, it was the first time that Osborne is known to have played Scottish and Irish airs at one of his concerts. Secondly, it marked the Paris débût of the young Limerick-born soprano Catherine Hayes. As we know, Catherine had arrived in Paris in the previous October and was staying with Osborne and his wife.[276] The pianist acted as a father figure to Catherine during her early years of study in continental Europe and was probably instrumental in introducing her to Manuel Garcia with whom she studied until 1844.[277] Catherine's appearance was something of a novelty for Henri Blanchard, the reviewer of the *Revue et gazette musicale*.[278] She was described as 'a young and pretty Irish lady, who is destined for the theatre', and she sang an Italian air by Marliani. The review noted that although Mlle Hayes possessed a lovely voice, she needed to acquire more suppleness and agility. The writer summed up her performance thus:

> She is a good musician and is taking lessons from Banderali.[279] Mlle Hays *(sic)*... sang the song too slowly, which gave a heaviness to her

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[276] Basil Walsh: *Catherine Hayes,* 32.
[277] *Ibid,* 40.
[278] *Rgm:* 9 Apr. 1843, 136. She is called 'Mlle Hays' throughout the review.
[279] Davide Banderali was an Italian tenor who taught singing in Milan and Paris where he died in 1849. He had some famous pupils including Giuditta Pasta who created Norma, Anna Bolena

> performance (*elle a pris le mouvement de morceau qu'elle a chanté trop lentement, ce qui donné un peu de lourdeur à son exécution*). [However] her voice has a lovely quality, and her pretty appearance assures this young singer a good career. [280]

George Osborne was professionally associated with Catherine Hayes at later points in her career and remained a friend throughout her short life.

During the Paris years Osborne played with some of the finest artists of his day. The violinists with whom he was most associated were de Bériot, Ernst, Tilmant, Hermann, Haumann, Artôt, Alard, Chaine and Dubois; some of these remained close associates after his move to London. Of the cellists E. Rignault, Chevillard, Seligmann and Chopin's close friend Auguste Franchomme may be mentioned. He shared a platform with the eminent Spanish guitarists Fernando Sor and Dionisio Aguado at Mirò's *soirée musicale* in 1831.[281] The harpist Labarre was featured at Osborne's Salons Pleyel concert in 1833 and a large number of prominent singers appeared as guest artists at his concerts over the years. He was also associated with several of the greatest pianists of this important period in the development of the piano in France including Liszt, Chopin, Kalkbrenner, Hiller, Heller, Mendelssohn and Thalberg. The last of these was present in the audience at his concert in Salons Érard, 5 March 1845.[282] Osborne appeared at the inauguration evening of the first Société de

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and Amina in *la Sonnambula.* Basil Walsh does state that Hayes was studying with Garcia at this time, so these facts seem to be at variance with one another, unless she studied with both at the same time.

[280] *Rgm:* 9 Apr. 1843, 136.

[281] *Rm:* 2 Apr. 1831, 71.

[282] *Rm:* 9 Mar. 1845, 76-78.

Sainte-Cécile in Paris in May 1839, founded under the patronage of Meyerbeer, de Bériot and others.[283] The other performers were de Bériot, Clara Wieck, and Romberg.[284]

Osborne also appears to have been a visiting artist to the fashionable seaside resort of Boulogne-sur-mer: on 22 September 1846 he played some of his own music at the concert of the Société philharmonique de Boulogne, including his customary piano transcriptions. This time he performed his work based on Rossini's *La gazza ladra* and the *Souvenirs d'Auber,* for four hands which he played with a Mr Schilling. Osborne conducted his *Marche caractéristique,* an effective concert piece transcribed for orchestra. Two English sisters, the Misses Peyne, had also accompanied Osborne to Boulogne for a performance of the composer's musical *scena*, a vocal duo with orchestra. The two young women were declared to have a very remarkable talent, their singing and appearance recalling the Milanollo sisters.[285] Osborne's last known appearance with the Société philharmonique at Boulogne-sur-mer occurred on 21 August 1866.[286]

The salons

In nineteenth century Paris, the social season generally began in early November, when the upper classes returned from their summer visits to the country, and ran

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[283] Jeffrey Cooper: *The Rise of Instrumental Music,* 270. This society appears to have been short-lived although subsequent societies in Paris assumed the same name.
[284] *Rgm:* 23 May 1839, 172.
[285] *Rgm:* 27 Sept. 1846, 311. The Milanollo sisters were two exceptionally gifted young violinists; the younger of the two, Maria, died at the age of sixteen. See also Chapter 9, pages 159-161 for the possible identity of the Peyne sisters.
[286] *Rgm:* 26 Aug. 1866, 270-271. See Chapter 5, page 107.

to late April or early May. The indoor concert season also began around the same time, in November or early December, while *matinées or soirées* held in private salons similarly began late in the calendar year.[287] *Soirées,* rather than dinner parties were the main evening social events, where wine, coffee, tea and cake were served. These gatherings usually began at 7.30 or 8.00 p.m. and lasted until 11.00 or midnight.[288]

In London public and private concerts held equal prominence but in Paris the salons were not only more fashionable than concerts, but also formed the core of musical life.[289] For instance Liszt appeared in public in Paris only a few times and Chopin rarely, but both made regular appearances at the salons. So, it can be deduced that Parisian salons (and, to a lesser extent, the English 'at-homes') offered important opportunities for a virtuoso such as Osborne, as the vast majority included musical performances. In 1835, an anonymous critic suggested that Paris had so many musical *soirées* because of the lack of a good concert hall.[290] For example, the Salle Chantereine, where Osborne often held his public concerts, was noted for its uncomfortable, dirty little seats.[291] As a consequence, the rising middle class probably preferred to host its own social events at home. After the revolution of 1830, the salons of the upper middle-class and the Orleanist lower nobility leapt to prominence with a dynamism that

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[287] Jeffrey Cooper: *The Rise of Instrumental Music,* 13-14.
[288] *Ibid,* 87.
[289] Weber: *Music and the Middle Class*, 50.
[290] Jeffrey Cooper: *The Rise of Instrumental Music,* 88.
[291] *Ibid,* 16.

made Paris the musical capital of Europe for the following two decades.[292] In subsequent years, middle-class commercialism in music developed more fully in Paris than in London as the Bourbon aristocracy took little part in musical life.[293]

Very many events were held throughout the season in Paris where aristocratic and noted guests were received by their hosts with personal attention, a practice which was not apparently to be seen at similar gatherings in England. However, a writer in *The Musical World* in 1838 described the flood of musical *soirées* towards the end of the season in Paris as overwhelming and disordered:

> The Parisians seem to take a pride in leaving half their guests to accommodate themselves as they can, outside the door. Inside the heat is overpowering. If a room will contain fifty persons, they invite three hundred! Happily one hundred … do not accept the invitation, but one hundred and fifty must set up their tents outside the door.[294]

As salons continued to proliferate, a Parisian journalist in 1846 estimated that about 850 salons of the previous season had musical interludes substantial enough to be called private concerts. A similar situation existed in England. One London performer indicated that he would appear at about three homes every night during the Spring social season.[295]

As salons were private affairs, it is difficult to gain any specific knowledge of Osborne's involvement with them but, like all performers of his day, he would

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[292] Weber: *Music and the Middle Class*, 48.
[293] *Ibid*, 48.
[294] *MW:* 'The Winter in Paris', 7 June 1838, 103.
[295] Cited in Weber: *Music and the Middle Class,* 31.

certainly have participated at many of them. Client relationships existed between musicians and the sponsors of salons as they, or their daughters were often students. Musical pursuits provided a means of socialising for children and were considered to instil middle-class values such as discipline in young people. Such activities also provided possibilities for social interaction between various members of the family. In the nineteenth century, the traditional hobby for girls of playing a keyboard instrument had been subtly transformed into a social obligation.[296] By cultivating impressive musical skills, young ladies had the opportunity of shining in the salons and arriving at a good marital match, so playing music or singing songs was not viewed as a frivolous pursuit.[297] The wives of the households presided over the gatherings, introducing guests and leading the conversation.[298] They also supervised their daughters' musical education and in many cases performed at the gatherings.

Salons were also organised by prominent musicians in their homes. For instance Kalkbrenner organised a weekly *soirée* which was considered select even though it was frequently crowded to excess. On his guest list were men of talent and members of titled families.[299] Along with Balfe, Oury and Ella, Osborne began to attend the Friday evening parties of Schlesinger, the influential music publisher, where the quartets of Beethoven were frequently played.[300] As a student Osborne also made musical contacts through frequent visits to the

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[296] *Ibid.* 30.
[297] *Ibid*, 31.
[298] *Ibid*, 35.
[299] *CJ:* 'Musical Recollections of an Amateur', 6 Feb. 1836, 83.
[300] *CJ:* 'Musical Recollections of a Winter in Paris', 23 Jan. 1836, 51.

Académie de Musique, where he played at various exhibitions and informal gatherings. Such events offered an introduction to a large circle of musical men of note and established professional partnerships with the best instrumentalists, in addition to providing opportunities to meet with potential students and patrons. They also offered a chance to try out new pieces, works which were perhaps still in the process of being revised, before presenting them to the public and the scrutiny of the critics. John Ella recalls visiting Tilmant's chamber music parties in 1828 in Osborne's company. [301] Perhaps one of these parties led to Osborne's playing with Tilmant at his concert in the same year. They played together again in 1834. [302]

[301] *MW:* 'Ella's Musical Sketches: Music in Paris in 1837', Jan. 1838, 2. Théophile Alexandre Tilmant (1799-1878) was a fine violinist, whose playing was considered to have great fire and brilliance.
[302] *Rm:* 23 Mar. 1834, 94-95.

CHAPTER 5

CONCERTS OF THE LONDON YEARS, 1844 ONWARDS

As we know, Osborne had made his London début during the period of his residence in Paris, when he played at Willis's Rooms. [303] On that occasion his sister, Miss Saunders Osborne, also made her début and the press noted that she appeared 'to have studied in a good vocal school.'[304] His move to London marked the beginning of a period of prominent concerts, although Osborne's repertoire remained much the same as during his years in Paris. His concerts still worked to a formula of some original solo works, fantasias and variations, duos, trios and vocal works. Osborne did not adhere to the ideals of the new movement in England which promoted instrumental-only concerts. Indeed the vocal element in his concerts remained important for much of his performing life.

Although he continued to visit Paris for concerts on a regular basis, the focus of his performing gravitated towards London as its centre. Among his earliest reviewed performances in the 1840s were appearances as a guest performer at one of John Ella's concerts in early July 1844 and at Sivori's Quartet Reunion concert some two weeks later. Ella, a violinist and friend from Osborne's early days in Paris, began his series of weekly *réunions* at his house in Mortimer Street in April 1844. [305] The concerts, held in the afternoons, laid the foundations for

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[303] 4 July 1833.
[304] *H:* 4 July 1833, 178-180. It is not certain if this sister was Bessie Osborne, the fine amateur singer, who on her marriage became Mrs Hampton.
[305] In total Ella held 14 weekly *réunions* in this season, starting on 16 April.

the 'Musical Union' which he was to establish the following year.[306] John Ella was keen to attract aristocratic concert-goers and his line-up of eminent foreign performers had long been known to hold great appeal for his aristocratic patrons. In addition he was socially connected with foreign musicians, having studied in Paris, and favoured them as participants at his concerts.[307] Osborne, as a new arrival in town, a French-trained musician and an old student friend, would no doubt have fitted Ella's extra-musical criteria.

It was Osborne's piano trios that provided him with his entrée into London's musical circles as he played one of his own trios at both of these early concerts. At the Quartet Reunion concert at Hanover Square Rooms on 15 July 1844, it was the Trio in A op. 42, known as no. 2, which he played with Sivori (violin) and Rousselot (cello). Sivori's style of playing was said to have resembled that of his mentor Paganini and would have been eminently suited to playing Osborne's trio. This performance was highly praised by the critic in *The Musical World:*

> [a] novelty … admirably rendered. It is a composition of considerable merit, exhibiting a fluent fancy, an elegant mode of thinking, and a decided facility of expression. This trio is in the modern style, and evinces much of that sparkling and animated melody which characterises the writings of some of the best French composers. It is moreover, well written for the instruments, brilliant and effective.[308]

Apart from the success of the performance which must have given a major boost to Osborne's career in London, we can see from this review that Osborne's

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[306] Bashford: 'Public chamber music concerts', i, 144.
[307] *Ibid*, i, 161.
[308] *MW:* 18 July 1844, 238-239.

chamber music was somewhat different in style to the chamber music being written by other composers in England. It was described as 'sparkling and animated' in its melodic style and closer to a 'French' style. Osborne's gift for melody is a distinguishing feature of his music although his writing is rarely as richly embellished as Chopin in his nocturnes and elsewhere. As we will see later, an operatic style was prevalent in instrumental music in France, at that time.

In 1845 Osborne was playing once again in Paris where he presented another piano trio at the opening of his concert at Salons Érard. On this occasion he was joined by the violinist Hermann and the highly regarded cellist Hippolyte Prosper Seligmann who played with Osborne on several occasions. The trio was praised for its elegant shape, melody and taste by the reviewer from *Revue et Gazette Musicale,* and particular notice was given to the singing qualities of the violin and cello parts in the Andante movement. The writer was seated next to the celebrated virtuoso pianist Sigismond Thalberg, who clapped loudly and who seemed to agree with the reviewer's pronouncement. Osborne followed his piano trio with some solo pieces, his *Rêve-caprice,* and a fantasia on Italian themes which were no less successful. The second duo for piano and violin on Rossini's *Guillaume Tell* was also presented at this concert and the review noted that this performance gave equal pleasure.[309] The vocal numbers were provided

[309] *Second Grand Duo* on Rossini's opera *Guillaume Tell,* op. 53 was published by Troupenas in 1846. The first duo, op. 16 written with de Bériot was among Osborne's first published works in 1830.

by 'Mme Eugénie', perhaps Eugenia Garcia, née Meyer, wife of Manuel Garcia. Seligmann excelled in a fantasia by Artôt on themes from *Il pirata* by Bellini. [310]

Back in London, *The English Gentleman* reported a musical morning in late May or early June of 1845, at rooms in Berners Street, home of the influential critic James William Davison (1813-1885).[311] Davison had invited every instrumentalist of note in London to his gathering. Apart from Osborne it was attended by Sivori, Drechsler, Vieuxtemps, Sainton, Holmes and Dorrell, as well as the music publisher Christian Wessel (1797-1885) who published Chopin's music in London.[312] Among the works played were G.A. Macfarren's third trio and Davison's own Tarantella for piano, performed by the well-known English pianist W.H. Holmes.[313] Davison then played with Drechsler an air with variations by Mendelssohn (piano and cello). Towards the end of the first part of the programme, the stout but nonetheless exceedingly prepossessing figure of Leopold de Meyer made his way through the assembly and there was an expectant rush towards the piano.

> We could see that he was preparing for rather warm work, for he tucked up his coat sleeves and deposited his cigar case on the instrument. All eyes were rivetted (*sic*) upon him, and, after a few good humoured jokes, off he went, and marvellous indeed was his performance: nothing can

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[310] *Rgm:* 9 Mar. 1845, 76-78.
[311] In 1844 Davison had assumed half proprietorship of *The Musical World* and became its editor, a position he held until his death.
[312] Wessel had an enormous influence on the spread of certain music in England. Among composers whose works were introduced by him were Schubert, Schumann, Mendelssohn, Abt, Küchen, Gade, Schulhof and Heller. Wessel held the exclusive copyright to the music of Heller and Chopin in England *(GD 1927,* v, 703-704).
[313] William Henry Holmes (1812-1885) was a remarkably successful teacher in London. Among his pupils were Sterndale Bennett, the two Macfarrens and J.W. Davison himself (*GD 1927*, ii, 657).

> describe it – it was a whirlwind - a hurricane - not a shower of notes, but a perfect storm of sound. We could not criticise it at the time, for it fairly took our breath away, and we could only gasp out "Wonderful!" Even now, in our calmer moments we have asked ourselves whether these extraordinary displays of what *may* be achieved by ten fingers, have really anything to do with the true and legitimate use of the art; but we have chased away the idea, and arrived, by degrees, at that Pantheistic state of mind which teaches us to view all things as good. … Music is universal, and he who insists upon clinging to any one style is too much a sectarian for the advanced state of present feeling. Leopold de Meyer, however, is one of those pianists who can please or astonish at will, and his delicate passages and tasteful ornaments are unsurpassed by any living performer. [314]

The piano acrobatics of de Meyer clearly marked him out as an extraordinary pianist, but it is interesting to note that while the writer is astonished with all aspects of de Meyer's performance, he nevertheless experienced some reservations about the legitimacy of such an art.

In the second part of the programme the prominent English pianist William Sterndale Bennett (1816-1875) played his piano trio with Vieuxtemps and Rousselot, followed by Osborne's trio given by the composer, Sivori and Rousselot. This trio may well have been the trio in A which had been performed by the same musicians at the Quartet Reunion concert in July of 1844. The writer in *The Musical World* goes on to say 'finer chamber music, and more perfect execution, we have seldom listened to.'[315] Weber's sonata in E flat for clarinet and piano was given by 'Signor' Meyer (clearly not the pianist mentioned above) and Osborne's countryman William Vincent Wallace, recently

[314] *MW:* 12 June 1845, 280.
[315] *Ibid.*

arrived in London after his extensive travels around the globe. Leopold de Meyer was pressed into playing once more at the end of the proceedings. Just prior to this private party at Davison's house, it is possible that Osborne played his third piano trio at a public concert of Davison's.[316]

More than half the musicians at Davison's party were foreigners, a fact that is noted by the writer of the article in *The Musical World.* He goes on to discuss the 'absurd cry of patronising foreigners [which] has been vulgarised by constant repetition …', while seeking to 'unite for ever the musical artists of all nations into one universal brotherhood.'[317] This statement can be compared and indeed contrasted with the attitude towards foreign musicians in the French press. In 1838 the *Revue et gazette musicale* published a notice of Osborne's Paris concert where it posed the question 'Is France the musical leader of Europe, or does she follow the lead of foreigners? (*La France est-elle tributaire de l'étranger, ou exerce-t-elle une suzeraineté musicale en Europe?*).'[318] The large number of foreign musicians present in Paris at the time is further discussed, but without any hint of criticism or derision.

Within a month of Davison's private party, Osborne presented a morning concert of his own at the Hanover Square Rooms. Osborne's 1838 Paris concert had

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[316] Christina Bashford has recorded a performance by Osborne of his third piano trio around this time. The date of the concert is unknown but the source date is given as 31 May, which does not match that given in *The Musical World* for Davison's private party (Bashford: ii, 208)
[317] *MW:* 12 June 1845, 280.
[318] *Rgm:* 18 Mar. 1838, 121.

been noticed in the English press,[319] but by 1845 his concerts were beginning to excite wider interest in Europe as a review appeared in an Italian journal: *Gazetta musicale di Milano*.[320] It is not known if Osborne ever performed in Italy, but his name may well have been known on account of the popularity of his sheet music circulating there.[321] The *Morning Post* reported a crowded and brilliant audience at the concert on 1 July to welcome and applaud Osborne's talent, and noted how his reputation stood 'deservedly high' in Paris. 'Morning' concerts were, despite their name, presented in the afternoon; Osborne's usually took place at 2.30 p.m. Osborne's *Third Trio* was played by the same group of musicians as those at Davison's party.[322] Of his solo pieces, he played a caprice, which was described as 'a composition of considerable cleverness, calculated to show to the best advantage his entire command of the instrument, and his acquaintance with the modern school of mechanism.' A new duo by Osborne and de Bériot was 'superbly played by Sivori and the composer.' It was suggested that Osborne's compositions

> must raise him very high in the estimation of his brother artists in England, and his playing ranks him among the best existing pianists. His school is the true one, leaning rather to the beautiful and classical than to the surprises dependent on mechanical dexterity.

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[319] *MW:* 29 Mar. 1838, 212-214.
[320] This journal was in circulation for twenty years from 1842.
[321] Osborne's music was also known in Germany as Charles Hallé recalled. See pages 27-28.
[322] *MW:* 3 July 1845, 315-316. The trio is recorded in the review as being in E minor. While the second and fourth movement are in E minor, the third movement is in E major and the first in G major.

This last observation must have been directed towards Osborne's playing style rather than his style of composition, although there is a certain vagueness in the use of the word 'classical'. It appears to have been a buzz-word in musical criticism, and was sometimes used incorrectly. As already discussed, despite the changes taking place in the concert world in England, Osborne still presented mainly his own music. However, he included Beethoven's 'Kreutzer' sonata at his morning concert in 1845, which gave him the opportunity to show how well he understood and played music of a loftier nature.[323] The vocalists at this concert are of particular note. They included the 'wonderful' Julie Dorus-Gras, who had shared a platform with Osborne from his earliest concerts in Paris; also, the 'characteristic' Pischek and the 'impulsive' Eugenia Garcia, wife of the famous singing teacher Manuel Garcia (the son) and sister-in-law of Malibran and Pauline Viardot.[324] Signor Brizzi also took part while ballads were sung by Osborne's sister Mrs Hampton and Grattan Cooke, son of the Irish-born singer and instrumentalist, Thomas Simpson Cooke. Jules de Glimes accompanied the vocal numbers. [325]

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[323] *MW:* 3 July 1845, 315-316. The review names Beethoven's sonata as the 'Kreitzer'.
[324] Manuel Garcia (1805-1906) was a good friend of Osborne's and taught Catherine Hayes among others in Paris. He came to London in 1848 to escape the unrest in Paris and became professor of singing at the Royal Academy of Music, a post he retained until 1895. He lived to the age of one hundred and one.
[325] The review names Jules de Glimes as conductor; likewise, Osborne is named as conductor in subsequent reviews even when it is clear there was no orchestra present. Therefore the conclusion can be made that the title conductor refers to the accompanist of the vocal numbers in this circumstance, and may also have suggested the function of 'master of ceremonies' in other instances. See Appendix 4: Concert schedule, with particular reference to the performance on Monday 22 July 1850 and the concerts in Ireland in 1857.

In July Osborne returned to Paris, having won laurels for himself in his performance of the 'severe' repertoire as well as his own 'modern' compositions.[326] He had, in a relatively short space of time, established himself as one of the most distinguished native musicians in London. His intellectual reading of Beethoven's 'Kreutzer' sonata had been noted twice in the press, along with his faultless execution.[327] Over these years Osborne divided his time between London and Paris. However there is no record of performances taking place in Paris in 1848, when the city was in turmoil and many musicians were driven to London, as Charles Hallé had noted.[328]

Osborne well understood the enduring popularity with the public of Moore's *Irish Melodies* and other Irish ballads. His sister Eliza (Bessie) had featured ballads in her performances in Paris and in London and the celebrated Limerick soprano Catherine Hayes reduced both her audience and herself to tears in a farewell performance of *Kathleen Mavourneen.* [329] It is not known when Osborne began to make arrangements of national airs, but he performed some Scottish and Irish airs in Paris in 1843 and at Boulogne-sur-mer in 1846. From 1848 onwards, they were included in his London programmes and began to appear in publication from 1849 onwards.[330]

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[326] *MW:* 17 July 1845, 346.
[327] *MW:* 3 July 1845, 315-316 and 17 July 1845, 346.
[328] C.E. Hallé and Marie Hallé: *Life and Letters*, 229. See Chapter 1, page 28.
[329] Hayes's morning concert in Belfast, 4 Feb. 1857. Hayes broke down in tears, and couldn't finish when she came back on. … not 'a dry eye' was left in the house. (*Belfast Daily Mercury,* 5 Feb. 1857)
[330] The first of this genre to appear in print was probably a Scottish air *The White Stockade* (1849?). Osborne published most of his Scottish airs separately between 1849 and 1854. The Irish airs were published in collections in 1854 and 1855. Osborne arranged also Welsh airs and, at a later date, old English airs (1860).

He caused some excitement with the inclusion of an Irish air, Moore's *Silent, Oh Moyle, Be the Roar of Thy Waters,* in the concert for the Anacreontic Society in Dublin on Tuesday 13 June 1848. His splendid playing produced an extraordinary reaction '...on the sensitive hearts of his countrymen and countrywomen.' The review noted also that Osborne's playing was in itself 'splendid' and 'indescribable', so that

> apart from all national considerations, Osborne's performance could not have passed away without affecting his audience. He is really a magnificent player, and we have not heard his superior among all the great guns who have visited the city of the Isle of Saints. [331]

In this programme for the Anacreontic Society, Osborne presented for the first known time in England or Ireland what was to become his most famous piece, *La pluie de perles,* described on this occasion as a work 'for the musician' and 'his great effort of the evening.' Similarly it was noted as a composition as remarkable for the brilliancy of its passages as for the beauty and originality of its themes. [332] The reviewer summed up by saying:

> [Osborne] has the greatest command over his instrument, and is as much at home in *bravura* and florid playing, as he is in the tender and sentimental. You must needs imagine the *furore* he excited, I cannot describe it.

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[331] *MW:* 17 June 1848, 393.
[332] *Ibid.*

With his great successes on home shores and an uneasy political situation in France, it seems Osborne was encouraged finally to adopt England as his home, and he remained there for the rest of his life. His performances in Paris are not noted by the press after 1848, although he probably still visited the city to give concerts during the 1850s and the early 1860s and continued to have his music published there.[333]

As we know, the February revolution in 1848 had a drastic effect on musical life in Paris. It brought most events to a standstill and even permanently terminated a series sponsored by the *Revue et gazette musicale.* Indeed most musical publications halted altogether as they had nothing to write about.[334] Although Paris was denied as a venue, Osborne was very busy at home in London. Among his more unusual appearances, he assisted his sister Mrs Hampton at her evening concert at 40 Belgrave Square in July. Domestic concert venues were very agreeable to audiences, especially ones in fashionable residential areas. The review notes that the spacious and magnificent rooms were filled with a fashionable and brilliant company.[335] The *Britannia* gave a vivid description of just such a venue in 1843:

> Ushered into well-lighted drawing rooms, the company take their seats, not in a formal state, but as at a private party, and between the parts of the programme descend to take tea and other refreshments, leaving sufficient time to discuss the quality of the pieces just heard. [336]

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[333] *Rgm:* 20 July 1862, 235-236 states that Osborne had not been forgotten in Paris. See page 69.
[334] Jeffrey Cooper: *The Rise of Instrumental Music*, 15.
[335] *MW:* 29 July 1848, 492. Mrs Hampton's concert was given on Monday 24 July.
[336] *The Britannia*, 9 Dec. 1843; cited in Christina Bashford: 'Public chamber music concerts', i, 144

As we know, Mrs Hampton was an accomplished vocalist and according to *The Musical World* was known as the queen of English, Scottish and Welsh ballad-singers.[337] She sang *The Lord of the Castle*, a scenic ballad by her brother, described as 'a work of great dramatic invention, and able manufacture.' [338] She also included her customary ballads which on this occasion included Thomas Moore's *The Harp That Once Through Tara's Halls* and Samuel Lover's ballad *Sally, Why Not Name the Day?* A large number of singers performed at Mrs Hampton's concert, among them the highly celebrated mezzo-soprano Marietta Alboni, and her 'lovely luscious voice', with whom Osborne gave several performances around this time. On this occasion Alboni's singing was described in rather poetical terms and likened to '...the breathing of the æolian harp, or the pæans of some invisible spirit worshipping the sun, while basking in his beams.'[339] While the audience was enjoying such pleasures, by the end of the evening all the singers except Alboni and Mrs Hampton had disappeared! The last item was to be the popular *Preghiera* from *Möise.*[340] Luckily Begrez, the once popular tenor, and John Ella were in the room. They lifted up their voices in the impromptu chorus along with Osborne, who also accompanied the number. It was noted that Ella had a baritone voice of considerable compass and power, and his débût as a singer was most favourable, for between them they

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[337] *MW:* 29 July 1848, 492.
[338] George is wrongly described as her brother-in-law in the review.
[339] *Ibid.*
[340] Rossini's opera was a popular choice for Osborne's transcriptions. He wrote *Souvenir de Moïse* (pf and vn) in collaboration with the violinist Antonio James Oury (1800-83) and dedicated it to the Princess of Chimay. The date of the composition is unknown. He also wrote and published two solo transcriptions from the opera, one of which was the *Preghiera* (1858). Rossini's *Moïse* or *Mosè in Egitto* was a popular choice for transcriptions among the virtuosi of the time. Examples are to be seen in the works of Thalberg, Herz and Adam, the violinist Alard and the harpists Parish-Alvars and Labarre.

produced a performance of great spirit. At Mrs Hampton's concert, Osborne played one of his own piano duets in E flat minor with pianist and composer Julius Benedict (1804-1885) which, despite being an *air varié,* was described somewhat bizarrely as variations 'in the serious and "classical" style.'[341] This performance would mark the beginning of a professional association with Benedict stretching through almost twenty years.

Julius Benedict

Benedict, who was German-born, held the distinction of being the first pupil of Weber, who treated him as a family member. After a spell in Vienna where he was conductor of the Kärtnertortheater he went to Naples and thence to London in 1836. Osborne may well have met Benedict in Paris in the year of his move to London, as they gave concerts in close proximity to each other, probably in March.[342] Benedict was engaged in London under Alfred Bunn's management as musical director at Drury Lane in 1838 and held this post for ten years. Apart from his prominent conducting activities he was one of the most accomplished pianists of his day. Benedict's concerts in the English capital were basically monster versions of the benefit concert; he engaged the most fashionable musicians to perform, and attracted the most elite audiences of any event in the season.[343] They were testament to what could be achieved by mixing aristocratic elegance with bourgeois commercialism and they lasted close to five hours,

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[341] *Ibid.*
[342] Berlioz wrote a review of both Osborne's and Benedict's concerts in *Rgm*: 3 Apr. 1836, 111-112.
[343] Weber: *Music and the Middle Class,* 41.

offering between thirty and forty pieces.[344] Osborne played at one of these events, held at Her Majesty's Theatre, in June 1850. Benedict and Osborne had a common interest in the English romantic opera movement that produced Balfe and Wallace's operas, which must have drawn the two together in more ways than one. Benedict's own opera *The Lily of Killarney* equalled the popularity of *The Bohemian Girl* and *Maritana.* It has been cited by some as the first Irish national opera as it evoked some kind of nostalgia for old Ireland, using the musical conventions of Moore's *Irish Melodies.*[345] But then, as we have already seen, Moore had made Irish melodies, and with them Irish nostalgia, universally popular.

It was shortly after Mrs Hampton's concert that Osborne accompanied Marietta Alboni to Manchester and met Chopin for the last time. Alboni, Mlle Corbari and Signor Salvi were on a tour of the provinces and proceeded afterwards to Carlisle with Osborne. At Mr H. Ford's evening concert at the Crown and Mitre Assembly Room, Osborne partnered Ford on two pianos in Thalberg's duo on *Norma* and Osborne's own duo in E flat minor (possibly the same one he had played with Benedict at Mrs Hampton's concert some weeks previously). The *Carlisle Patriot* noted Osborne's playing of his own fantasia on themes from *La sonnambula* (Bellini) for piano solo.[346]

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[344] *Ibid.*
[345] Stanley Sadie, ed.: *The New Grove Dictionary of Music and Musicians,* iii (London: Macmillan, 2001), 241. This is, however, a strange description for an opera written by a German-born composer who never lived in Ireland.
[346] *MW:* 9 Sept. 1848, 578-579.

Catherine Hayes was one of the vocal performers at Osborne's grand morning concert in London on 14 June 1849. She was joined by Mlle Graumann, Mrs Macfarren, Herr Pischek and a large number of instrumentalists including Ernst (violin), and Lucas and Piatti (cellos). The review of this programme in *The Musical World* seems to suggest that the music Osborne was presenting had changed in character by this date, as a great portion was now devoted to 'classical' music.[347] However, apart from Beethoven's sonata in G,[348] which he played with Ernst, there seems to be little evidence of this hypothesis. Osborne played in 'his usual bold and dashing style', while Ernst enraptured his listeners by the exquisite grace and delicacy of his performance, and his unrivalled tone. A new work, Osborne's sextet, is described as 'an ambitious and elaborate work and was performed very finely'. His trio in A and a fantasia for piano solo on airs from *La gazza ladra* rounded off the programme, the last of these exhibiting 'great manual dexterity and brilliancy of style.'[349] Three weeks later Osborne featured in a *Grand Morning Concert* held at the Royal Italian Opera, Covent Garden which in addition to numerous vocal artists including Catherine Hayes, offered a platform to several instrumentalists. Osborne played a two-piano duo on airs from *Les huguenots* with Lindsay Sloper. He would doubtless have known Sloper from his Paris days as the latter had once been a pupil of Chopin's.

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[347] *MW:* 30 June 1849, 414.
[348] It is not known which of the Beethoven sonatas in G was performed.
[349] *MW:* 30 June 1849, 414.

The 1850s and 1860s

The 1850s represented the busiest professional period in Osborne's life. He had by now a large number of students in London, and there is considerable evidence pointing towards a full performance schedule as well. Berlioz remarked in 1853 that Osborne, along with several other long-established professors, seemed to be interminably busy

> … rushing hither and thither, playing, conducting, at a public concert or a private *soirée*, with barely time to greet their friends through the window of their cab as they cross Piccadily or the Strand.[350]

Such, it seems was the hectic lifestyle of many a London musician.

In 1850, Osborne's participation in concerts, benefits of several individuals, and those promoted by organisations, was widespread, concentrated in the season from January through to the end of July. Venues at which he performed included The Melodist's Club, and the London Tavern at a concert given on behalf of the Merchant Seamen's Orphan Asylum. The London Tavern was not a high-class venue; Osborne's participation here illustrates that the London concert scene was opening up to a larger audience from the middle classes. He played at a concert given by Mlle Graumann (who sang at his morning concert in 1849), and at the joint benefit of Hermann and Richelmi at the Keats residence, 11 Hertford Street, Mayfair in July.[351] Osborne had been associated with Hermann the violinist for some years. The latter had played Osborne's trios with him at concerts in Paris, first of all with Seligmann in 1845 and then with Franchomme in 1846. In

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[350] Cited in David Cairns: *Berlioz,* ii (London: Allen Lane, 1999), 509.
[351] These concerts were reported in *The Musical World* on 2 Feb. and 3 Aug. respectively.

addition Osborne, Hermann and Seligmann had played together in Paris at a private *soirée* early in 1847.[352] As we have seen there were occasionally mixed vocal and instrumental concerts held at London's premiere theatres. Messrs Macfarren and Loder presented a joint benefit at the Princess's Theatre where the programme included a quartet on two pianos (i.e. two pianos, eight hands), played by Benedict, Osborne and Henry Brinley Richards and Walter Macfarren.[353] Some weeks later Benedict mounted his *Grand Annual Morning Concert* at Her Majesty's Theatre with an orchestra conducted by Balfe. The programme was divided into three parts with a long list of glittering names including, among the vocalists, Henriette Sontag, both Lablaches (father and son) and Catherine Hayes. The concert lasted nearly five hours, a marathon by any reckoning. But despite the length of the programme, it was considered very interesting due, at least in part, to its varied nature. The popularity of the event was confirmed by the fashionable audience which filled the grand theatre completely. Benedict and Osborne played once again in a piano quartet by Osborne, joined this time by Charles Hallé and Lindsay Sloper.[354] This performance and the one at the Princess's were probably of the same work.

Osborne broke with tradition in 1850 by switching the venue for his annual *matinée*, and by giving three concerts in place of the usual one in the months of April and May. Instead of the grand surroundings of the Hanover Square

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[352] *Rgm:* 14 Feb. 1847, 55-56.
[353] Advertisement for this concert: *MW:* 21 May 1850, 331.
[354] *MW:* June 22 1850, 385.

Rooms, the 1850 concerts were held at the Beethoven Rooms in Harley Street. The programmes presented at these three *matinées* showed some significant signs of change. While Osborne had been presenting Beethoven's chamber music at his concerts since 1840, by 1850 this and the music of other composers was assuming more prominence. While a trio was used to open each concert, instead of playing his own trios, Osborne performed two works by Beethoven and one by Mendelssohn. Perhaps in deference to his surroundings, Osborne included a piece of Beethoven's chamber music on each of the three programmes, while Mendelssohn's cello sonata and Mayseder's violin sonata completed the instrumental works by other composers. Osborne's own Piano Trio in A was also performed at two of the concerts while his third trio in G appeared on the remaining programme. While the percentage of instrumental music by non-contemporary composers had risen from a decade earlier, the remainder was largely unchanged, featuring songs and operatic excerpts from vocalists and Osborne's own piano music. On 11 April he presented for the first time at one of his own concerts *La nouvelle pluie de perles,* which was undoubtedly designed to capitalise on the success of its earlier namesake, *La pluie de perles*.[355]

In late March, just before the first of these concerts, Osborne went to Paris for the first time in a professional capacity since the revolution of 1848. His annual

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[355] *MW:* 13 Apr. 1850, 227-228. *La pluie de perles* was published in London in 1848 although Osborne had played it in Paris in 1847 while *La nouvelle pluie de perles* appeared in print in 1849. Both works are discussed in Chapter 11, pages 208-212.

concerts in London resumed at the Hanover Square Rooms in 1851, and remained there for some years, taking place usually towards the end of the season in June or July. Osborne's concert in 1852 presented his cello sonata for the first time, played from manuscript with the great cellist Alfredo Piatti (1822-1901).[356] As the one and only sonata ever written by the composer, this work represented a new departure in his composing life. The cello sonata is altogether gentler, less brilliant and more mature in style than most of the other chamber works, owing more to the German school and less to the influence of opera. It will be discussed in detail in Chapter 14. The concert at which the cello sonata was first played is of interest in another way: there were fewer performers at this event. Only Sivori, Piatti and Osborne played and there was only one singer, Louisa Pyne. The programme here included two pieces of serious music instead of one, in the shape of Beethoven's 'Moonlight' sonata, op. 27 no. 2 and a Mozart piano trio. There was also a song by Osborne on the programme. Although this was by no means the first time Osborne had presented a song at one of his *matinées*, from the late 1840s songs began to appear with more regularity.[357] Despite the simpler, chamber-music aspect to this programme, it would be wrong to suggest that the shape of Osborne's presentations had changed forever. His concerts during the 1850s do not reflect this premise. Still, he could hardly have been unaware of the growing prominence in England of a new and different type of concert: as previously mentioned, concert goers were

[356] *MW:* 26 June 1852, 413. It is of interest that Osborne never wrote piano sonatas although several contemporary virtuoso pianists did.
[357] Mrs Hampton sang more than one of her brother's compositions at her concert in 1848.

losing interest in the brilliant showpieces which had been a feature of his earlier days. Piano music was beginning to revert to a more domestic model, with gentle nocturnes and other 'mood' pieces growing in popularity. Many of these were easier to play, at least their technical difficulties were less overt.

In February 1854 Osborne played at Dando's subscription concerts at Crosby Hall. An almost exact contemporary of Osborne's, Joseph Haydon Bourne Dando (1806-1894) was a violinist and the first to introduce public performances composed exclusively of instrumental chamber music, chiefly string quartets, to London audiences.[358] Dando's concerts had been held since the 1830s but during the 1840s omitted songs from the programmes, and became exclusively dedicated to instrumental music. They became an established part of musical life in the City, and similar series had begun to spring up during the 1840s. These City concerts attracted bourgeois audiences while West End concerts would have been more fashionable and therefore attractive to the upper-middle class and the nobility.[359] As we saw earlier, Osborne's concerts at the Queen's Concert Rooms in Hanover Square always attracted a fashionable audience including a large number of aristocratic patrons. Yet more attentive audiences and more adventurous repertoire were to be found at Dando's quartet concerts, though they received only moderate attention from the West End press.[360] For more than a decade, Dando's concerts had been held at the Throne Room, Crosby Hall,

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[358] *GD 1927,* ii, 10. While Dando was the first to present chamber music exclusively, quartets had occasionally formed part of the programmes of the Philharmonic concerts in earlier days.
[359] Bashford: 'Public chamber music concerts', i, 213.
[360] *Ibid.*

Bishopsgate. The transplantation from the West End to the City proved there was a ready audience in the mercantile district, and this audience continued to grow.[361] While the programmes relied heavily on string quartets, works requiring other instruments were often presented. The concert in which Osborne participated opened with a Haydn quartet and concluded with Onslow's quintet, while Osborne was heard in-between. He played Beethoven's C minor piano sonata, op. 10 no. 1 along with Mozart's piano trio in E flat KV 498 and one of his own trios.[362]

By the mid-1850s Osborne often dropped the *matinée* title in favour of the more English 'morning' concert. The music at his own concert in June of 1854 was even more diverse than before, including Spohr's *First Grand Trio* in E minor, a nocturne of Chopin's and two of Mendelssohn's *Lieder ohne Worte.* Of his own music he included a performance from manuscript of a cello and piano duo co-written and performed by himself and Pacque, and his *Andante and Allegro* for oboe and piano, played with Nicholson. The programme was completed by Osborne's A major piano trio (the string parts played by Sainton and Pacque), two of Osborne's piano pieces and some songs.[363] His 1856 concert featured another new manuscript work, this time a piano quartet with wind instruments played with Pratten (flute), Lazarus (clarinet) and Baumann (bassoon).

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[361] *Ibid*, 137.
[362] The trio played at this concert was the third, op. 52. The key given in the review is C major (*MW:* Feb 18 1854,101), but the key of the first movement is G major while the other movements are in either E major or E minor. This unusual key scheme will be discussed in Chapter 14.
[363] *MW:* 10 June 1854, 393.

Concerts in Ireland

In the later months of 1856 and the early months of the following year, Osborne toured extensively in Britain and Ireland with Catherine Hayes. In the previous September, Osborne had visited Paris and was accompanied by Catherine Hayes and her mother, although it is unlikely that Hayes performed publicly in the French capital on this occasion. Hayes had just returned after travelling for five years and had acquired a new manager, J. Mitchell of Old Bond Street, who had been recommended by Osborne.[364] Mitchell promoted a Catherine Hayes tour starting in November 1856 with George Osborne as pianist and accompanist. Along with the contralto Mlle Corelli and tenor Charles Braham they first travelled around England to provincial centres such as Brighton, St. Leonard's, Exeter, Plymouth, Worcester and Oxford before going over to Ireland before Christmas. The Irish concerts were in Dublin (8, 9 December), Belfast (10 December), Limerick and Cork, two further concerts in Belfast (15, 16 December) and another in Dublin (20 December).[365] These must have proved a great success, for Hayes and Osborne returned to Dublin in the new year for four concerts between 13 and 17 January 1857, followed by three more concerts at the Music Hall in Belfast on 26 and 30 January and 4 February. Other concerts in the Irish tour included Derry (28, 29 January) and Armagh and Ballymena (2 and 3 February, respectively).

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[364] Basil Walsh: *Catherine Hayes*, 267-268.

[365] *Ibid*, 344-345. The last Dublin concert (20 Dec.) was advertised in the *Freeman's Journal* on 19 Dec. Hayes participated at a concert in the Antient Concert Rooms, Dublin on 12 Dec., but Osborne probably did not take part in this concert.

Instrumental music on this tour was provided by Osborne's long-standing and distinguished colleagues, Heinrich Wilhelm Ernst and Alfredo Piatti, who joined the troupe for the December concerts in Dublin (8, 9 December) and in Belfast (15, 16 December). Piatti must have left the tour after these dates as it seems only Ernst and Osborne performed in Dublin a few days later.[366] Both the Belfast concerts opened with an Adagio and Rondo from a Beethoven trio which on Monday was followed by Osborne's transcription of the *Miserere* from Verdi's *Il trovatore* and a *morceau de concert* along with two movements from one of his piano trios. At the Tuesday concert there was an enthusiastic charge for the seats as soon as the doors opened.[367] This time the instrumental music included Osborne's piano version of national melodies and violin and piano duos, which in the review were credited to de Bériot but were more likely to have been duos that Osborne and de Bériot wrote together. As these were promoted as Catherine Hayes's concerts there was a large proportion of songs and operatic excerpts. At the Dublin concert they included a *scena* from Weber's *Der Freischütz,* and an aria by Donizetti. Catherine Hayes also sang her customary Irish songs: *Savourneen Deelish, Kathleen Mavourneen* and *The Harp that Once Through Tara's Halls.*

Catherine Hayes's return visit to Ireland with Osborne in January featured only singers on the programme, including again Mlle Corelli and F. Lablache, and this

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[366] The first two concerts were reviewed in *Belfast Daily Mercury* and the *Belfast News Letter* on 16 and 17 Dec. 1856. The Dublin concert was advertised in the *Freeman's Journal,* 19 Dec. 1856.

[367] *BDM:* 17 Dec. 1856. We are told that Ernst broke a string during the Monday concert.

time also Millardi.[368] Of the four presentations in Dublin, three were held at the Rotunda, the other being an appearance with orchestra at a Grand Philharmonic Society concert where Osborne played Weber's *Concert Stück.* The other music played by Osborne in Dublin included his own *Marche caractéristique,* a fantasia by Thalberg and *La danza* by Liszt.[369]

Many of these appearances on this lengthy tour of the provinces were called *Farewell Concerts* as it was announced in *The Musical World* and the *Belfast News Letter* that Miss Hayes would 'not again visit Ireland professionally.'[370] Osborne was often billed as 'pianist and conductor' in these events, even when it was clear from the notices that no orchestra was present. As already noted, it can therefore be concluded that the term 'conductor' had a slightly different meaning to today's usage, including perhaps the role of 'master of ceremonies' along with that of piano accompanist.[371] The Hayes tour continued to Liverpool without Frederick Lablache, and after that to the new Free Trade Hall, Manchester for three concerts, then on to Bradford, finishing at St George's Hall, Liverpool on 13 March.[372]

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[368] Frederick Lablache was the son of the renowned Luigi Lablache who had been a pall-bearer at Beethoven's funeral.
[369] *FJ:* 15 Jan. 1857.
[370] *MW:* 31 Jan. and *BNL:* 10 Jan. 1857; also cited in Basil Walsh: *Catherine Hayes,* 271-2.
[371] A similar situation had occurred at Osborne's London concert, 1 July 1845, when Jules de Glimes was cited as conductor, although he was more likely fulfilling the role of piano accompanist; see page 89, fn. 325.
[372] Basil Walsh: *Catherine Hayes*, 346.

Osborne's London concerts continued to be lavish affairs. While he never mounted anything on the scale of Benedict's monster presentations, he continued to have many guest performers at his annual concerts. His programme at the Hanover Square Rooms in 1859 was as impressive as ever with a glittering array of singers and solo instrumentalists including violinist Bernhard Molique and the pianist Lindsay Sloper. There was more than likely a small orchestra used at the performance, as three conductors participated: Frank Mori, Walter Macfarren and Mr Bohrer, although some of these must have fulfilled the role of piano accompanist. Catherine Hayes sang as well as Osborne's two nieces Claudine and Bella Hampton who presented a number of songs in German (see Appendix 4).

Between April and July of 1862 Osborne presented three *matinées* of classical and modern pianoforte music at his home in Dorset Square. The venue suggests that these were more modest affairs than his grand concerts at the Hanover Square Rooms.[373] Moreover, the title suggests that Osborne had decided to take a different slant with his programme. While Osborne's own music was still an important component of the programmes, a much larger percentage was devoted to the music of other composers. These included established composers such as Beethoven, Mozart, Mendelssohn, Weber, Handel, Scarlatti and Bach along with the more modern Chopin, Thalberg, Kalkbrenner, Stephen Heller, Henselt and the pioneering American pianist-composer Louis Moreau Gottschalk. The solo

[373] *MW:* 31 May 1862, 341 and 12 July 1862, 443-444. The first of the concerts took place on 28 May while the last of the three was held on 9 July.

piano element was emphasised on all three of these programmes, although at least one guest violinist appeared at the second concert.

The three *matinées* of 1862 are the last known London concerts promoted by Osborne himself. It is perfectly possible that he continued to promote small recitals at his home or in other venues which were not reviewed by the press. Osborne was getting older, possibly considering retirement, and the concert world had altered dramatically. Possibly also a heavy teaching commitment and other interests had overtaken him, such as his work with the Philharmonic Society. Osborne did however continue to appear in concerts sponsored by others. In August 1866 he was once again at Boulogne for the concert of Société philharmonique, at which Carlotta Patti also sang.[374] Also on the programme was his long-standing colleague Camillo Sivori (violin), with whom he had made one of his first London appearances in 1844. The review marked Osborne's status as doyen by declaring: '[he] has proved himself as the classical interpreter of the great works in the magisterial manner they demand (*...s'est montré le pianiste classique interprétant les grandes oeuvres de la manière magistrale qui leur convient*).'[375] In London earlier that year he appeared with the great Polish violinist Wieniawski (who was now married to his niece Isabella) at the Hanover Square Rooms. Three years later he played with Wieniawski's brother Joseph at Benedict's concert.

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[374] Carlotta Patti (1840-1889) was the older sister of Adelina Patti and studied piano under Henri Herz before she became a singer.
[375] *Rgm:* 26 Aug. 1866, 270-271.

Osborne's last concert took place at the Royal Academy of Music, in an evening concert organised by the Wind Instrument Chamber Music Society on 15 November 1889. A recently written piano quintet was played, proving that Osborne's mental powers were still acute at the age of eighty-three. A review of this performance is discussed in Chapter 1.[376]

[376] See page 39.

CHAPTER 6

CONTEMPORARY RECEPTION OF OSBORNE'S MUSIC

Introduction

Advertisements for new music and reviews in newspapers and journals were the primary promotional tools available to a commercially minded publisher in the nineteenth century. Indeed, the only other method of promoting a pianist-composer's music to a provincial community was through artists' tours. Apart from his extensive touring in Great Britain and Ireland with Catherine Hayes in 1856-1857, little has been documented about Osborne's country-wide tours, although a study of these specifics could provide valuable additional insight.[377] The following chapter surveys Osborne's publishing and covers the attention given to his music by the press.

Early publishers

Osborne's earliest known publications began to appear in 1829, with the op. 13 *Variations brillantes* for violin and piano written in collaboration with de Bériot. The work appears not only to have been issued by Schott in Brussels, but also by *Correspondance musicale* in the Hague (date of publication unknown).[378] A work of the same name appears in the inventory of the private library at Chimay, presumably in the Schott edition. Many of the results of Osborne and de Bériot's most famous collaborations appeared throughout the 1830s, beginning with the

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[377] See Appendix 4 for an outline of Osborne's concert activity.

[378] Listed in the on-line catalogue of *Bibliotèque royale de Belgique* (http://www.kbr.be/,accessed 13/02/2002). The library in Brussels lists many early works which are not to be found in other sources, particularly those written in collaboration with de Bériot.

fantasias on Rossini's operas *Le comte Ory* and *Guillaume Tell* in 1830. The duos were widely played, not just by the two composers themselves but by many others, and, as we know, remained in vogue for some time.[379] While the vast majority of Osborne's duos were written with de Bériot, he did collaborate with others, including J. Artôt, Antonio James Oury and the cellist Auguste Franchomme. The most frequent publishers for the duos were Schott in Brussels and Mainz, although some were also issued by Troupenas in Paris, and D'Almaine and Chappell in London.

While the violin and piano duos were the first to appear in print, Osborne had begun to write solo piano music before this date, as several of his pieces were presented in concerts in Paris towards the end of the previous decade.[380] However, his first known solo piano publication was the *Four Brilliant Waltzes*, issued by Welsh, 240 Regent St., London. These received a favourable review in the *Harmonicon.*[381]

French publishers and reviews in France

Osborne's music was widely issued in Paris, especially up until the end of the 1850s. A steep decline occurred in the number of publications during the 1860s with the last known issue, a *morceau de salon* appearing in 1874. In Paris,

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[379] Henry Brinley Richards performed one of these works with Mr Cooper at his London concert (*MW:* 8 June 1850, 351) and Mme Bompiani (pf) and Signor Emiliani (vn) 'gave a spirited performance' in 1846 (*MW:* 18 July 1846, 334).
[380] His *Variations on an Original Theme* was played in 1828 (8 March) and two other solo pieces in 1829 (19 Dec).
[381] Nov. 1830, 477-478. See Chapter 11, page 199.

Osborne's most frequent publishers were Meissonnier and Henri Lemoine. Others included Eugène-Théodore Troupenas (1799-1850) and Maurice Schlesinger (1798-1871) the principal French publisher of Chopin's music and proprietor of *Revue et gazette musicale* up until 1846, when he sold the business to Brandus and Dufour. The publishers Mayaud, Gérard, Escudier, Heine, Launer, Delahante, Colombier, Chondeur, Alex Grusainé and the *Bureau central de musique* also issued Osborne's music to a lesser extent.

French publishers were most active in publishing Osborne's solo piano and chamber music, particularly the duos written with de Bériot, which have already been mentioned. Most of Osborne's songs were written in English and were therefore not published in France, the one notable exception being *Le pauvre du chemin,* reviewed in *Revue et gazette musicale* in 1848. The work is described as a *scena*, ballade or elegy in which, it is said, Osborne shows an ability to write dramatic music. His story tells of an unfortunate vagabond who seeks refuge at a chateau and who, after a declamatory recitative, sings a melody invoking the Virgin Mary. The second recitative uses a dramatic tremolo on the words *porte de fer! âme plus dure encore!* and continues with the harange: *ouvrez, ouvrez au pauvre chemin!* which was considered to have a most touching effect.[382]

Individual piano works were noticed by the press in Paris. Osborne's fantasia on Halévy's opera, *La reine de Chypre* was reviewed in March of 1843. A

[382] *Rgm:* 7 May 1848, 144-145.

comparative study was made between fantasias and rondos using material from the same opera, by Panofka, Henri Herz, Kalkbrenner and Osborne. The reviewer, A. Biche-Latour, believed that Osborne's composition would soon be under the fingers of every pianist (*...qui sera bientôt dans les doigts de tous les pianistes*). The contrasts of the introduction are praised along with Osborne's deft use of the sonorities of the instrument. The *Revue et gazette musicale* describes the finale, in the style of a polonaise, as developing to a fast and brilliant climax with lightness, grace and elegance (*la légèreté, la grâce et l'élégance se montrent dans leur plus vif éclat*). [383]

Other reviews may be noted, particularly those of Osborne's original piano pieces published by Lemoine and Meissonnier. Three notices appeared together in February 1847. *Le Rêve,* grand caprice op. 57 dedicated to Felix Mendelssohn-Bartholdy was listed in the same review as the *Third Trio*, but the observation was made that the dedication of the trio to Mendelssohn might have been more appropriate. The third work reviewed was *La pluie de perles.*[384] In July of 1847 two further pieces were reviewed. The title of the first, *Romance sans paroles*, op. 51 suggests a certain homage to Mendelssohn and is an indication of the esteem in which Mendelssohn was held prior to his death.[385] The *Romance sans paroles* is listed in the *Bibliographie musicale* of the journal

[383] *Rgm:* 5 Mar. 1843, 86.
[384] *Rgm:* 21 Feb. 1847, 66. See pages 208-210.
[385] Mendelssohn died in November of that year.

along with Osborne's *Le bal* op. 58. Both are described as being agreeable and of moderate difficulty.[386]

The critical review given to the duo *Fantaisie brillante* on themes from *Pré aux clercs* by Hérold has already been discussed in Chapter 3 (see page 67).[387] A further review of a work by Osborne and de Bériot appeared in *Revue et gazette musicale* in 1851 when several similar works by Charles Dancla, H. Léonard, Alard, Sowinski and Seligmann were surveyed together. The article began with the reflection that composers no longer write trios, quartets, quintets or symphonies, the reason being that the 'poor musicians encourage and discourage themselves with the master works of Haydn, Mozart and Beethoven.' The writer, Henri Blanchard continued:

> They [the composers] persuade themselves in advance that there are many obstacles to be overcome in finding interpreters, listeners and above all publishers for these kinds of works (*...persuadés d'avance qu'ils auront une foule d'obstacles à surmonter pour trouver des interprètes, des auditeurs et surtout des éditeurs pour des ouvrages de ce genre*).[388]

In the Osborne-de Bériot work (*Grand duo brilliant* on themes from *Il pirata* by Bellini), the dramatic contrasts in the introduction of the dialogue between the two instruments were noted by Blanchard. He also described in detail the effect of a design of triplets in the piano right hand to which the violin added another

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[386] *Rgm:* 11 July 1847, 230.
[387] *Rgm:* Sunday 12 Jan. 1834, 16.
[388] *Rgm:* 7 Sept 1851, 294-295.

contrasting motif in double stops. The ending of the piece, described as a harange, was viewed as particularly effective.[389]

Albums of new or popular piano music

Osborne's pieces sometimes appeared in the supplements of musical journals indicating the popularity of his music or the desire of publishers to promote it. The music supplements to the journals were issued regularly, promoting new works by several popular composers in a collected album. One such issue, the supplement to *Revue musicale* published in January 1835, included Osborne's *Les Regrets.* Ten years later his *Menuet* was issued by Schlesinger in *Album des pianists* for *Revue et gazette musicale* (1845). This album attracted some foreign attention as it received a review in *Gazetta musicale di Milano* in April of 1845.[390] Schlesinger had already published another of Osborne's works, the fantasia and variations op. 29 on themes from Halévy's opera *Guido et Ginevra,* in the 1838 issue of *Album des pianists.* This collection of new music by Thalberg, Chopin, Doehler, Osborne, Liszt and A. Méreaux received a promotional review from the pianist Stephen Heller (1814-1888). Heller described it as a charming volume, with portraits of celebrated men for the amateur and music lover. Osborne's '*morceau*' is described as 'brilliant, full of elegance and grace and not too long (*brillant, plein d'élégance, gracieux et pas trop long*)', and Heller goes on to say …

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[389] *Ibid.*

[390] Luke Jensen: *Gazetta musicale di Milano* 1842-1862, index (Baltimore, Maryland: NISC, 2000), 6 Apr. 1845.

> it will only increase the already considerable number of those who deservedly appreciate the talent of this composer (*elle ne pourra qu'augmenter le nombre, déjà si considérable, de ceux qui apprécient dignement le talent de l'auteur*). [391]

The album offered to the subscribers of *Revue et gazette musicale* in December 1841 was entitled *Keepsake des pianistes* in which Osborne's Nocturne in D minor was included.[392] In the 1842 review Henri Blanchard reckoned that all 'eyes and fingers' were turned towards the new album. Material for the volume was gathered from Chopin, Doehler, Fontana, Heller, Henselt, Kalkbrenner, Mendelssohn, Moscheles, Rosenhain and Edouard Wolff among others and Rossini completed the collection with a sparkling little waltz.[393] Another of Osborne's works was included in the album *Six morceaux de salon* specially composed for *La France musicale* in 1841. Other composers featured were Chopin, Kalkbrenner, Bertini, Wolff and Katski.[394]

Publishers in England

Osborne's music also appeared in compilation albums in England. The fantasia *Ireland* and the original piano piece *Sunbeam* were published in Henry Brinley Richards' *The Pianist's Album* in 1853.[395] Two years later *The Musical Bouquet* published *La pluie de perles* and *La brise.*

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[391] *Rgm:* 23 Dec. 1838, 521-522.
[392] This nocturne, also known as *Pauline* was issued in London as a separate work by Duncan Davison & Co. in 1858. See the section on nocturnes in Chapter 11, pages 212-221.
[393] *Rgm:* 9 Jan. 1842, 11-12.
[394] http://www.geocities.com/Vienna/3495/exhibit.html; accessed 28/01/2002.
[395] H. B. Richards (1817-1885) was a well-known pianist in London and a particularly successful composer of popular piano pieces.

Despite being Osborne's first London publisher for his four early waltzes, Welsh does not seem to have been used again by the composer. Of the other early publishers, the one with by far the highest profile was Chappell and Co. The publishing branch of Chappell had been in existence since 1811, established by Samuel Chappell, Francis Tatton Latour and the pianist John Baptist Cramer, but eventually passing to the exclusive control of the Chappell family (see Chapter 2, pages 47-48).[396] Influential figures were drawn from several generations of the family throughout the century. For instance Samuel Chappell along with Cramer were responsible for the foundation of the Philharmonic Society in London, of which, as will be noted in Chapter 9, Osborne was later a director. Samuel's son Thomas Chappell financed the building of St James's Hall in Piccadilly and his brother Arthur directed the popular ballad concerts there every Monday and Saturday.[397] Osborne seems to have maintained a close professional relationship with the Chappells and, as already discussed in Part 1, it is possible that he was related through marriage to some branch of the family, although this fact has not been proven.

The other publisher who was responsible for the issue of much of Osborne's early piano music and songs in London was the firm of Cramer, Beale and Co., also as it happens, connected with the Chappell family. In 1824, Cramer formed a lucrative partnership with Robert Addison and Frederick Beale, but twenty

[396] http://www.uk-piano.org/history/chappell, accessed 15/11/2004. *New Grove* says the business was set up on 3 Dec. 1810 (*NG 2001*, v, 492).
[397] http://www.uk-piano.org/history/chappell, accessed 15/11/2004.

years later his position was taken by William Chappell, who had left the family firm. Chappell remained until his retirement in 1861,[398] and assisted in founding the Musical Association in 1874 along with Osborne and several other eminent musicians.[399]

Osborne's other London publishers included Addison and Hodson, already mentioned, which at various stages also operated under the names of R. Addison, Addison and Hollier, and Addison Hollier and Lucas.[400] Additional publishers such as Robert Cocks, D'Almaine, Wessel and Boosey may also be named. Osborne's music was published abundantly in London from the mid-1830s through to the early 1880s indicating that he had already established relationships with publishers in England before his move there in 1843-1844. His activity declined towards the end of the 1870s and seemed to cease almost entirely in 1884 with a re-issue of the *Shower of Pearls*. However in 1892, the year before Osborne's death, Stanley Lucas Weber published the clarinet sonata (a re-issue of the cello sonata of 1876) and the *Andante et Rondo*, also for clarinet and piano.

The Chappell company made a great effort to increase public awareness of its catalogue as it was more active in advertising new music than some competitors.

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[398] *NG 2001*, v, 492.

[399] Chappell and Osborne were both on the Council of the Musical Association (*GD 1927*, iii, 588).

[400] Charles Lucas (1808-1869) was a member of this company from 1856 to 1865. He was the father of Stanley Lucas (1834-1903) who was honorary secretary of the Philharmonic Society during the years of Osborne's involvement with the society.

For instance between September 1840 and June 1841, no less than seven of Osborne's piano pieces were advertised by Chappell in *The Musical World* alone. This would undoubtedly have had a major effect in promoting Osborne's public profile as a pianist as well as a composer.

Uncomplimentary remarks in English sheet music reviews

The two fantasias on Halévy's operas, which received favourable reviews in France, were also noticed by the press in London. Some six months before the Paris article on *La reine de Chypre* appeared, the work had received a notice in England. It was, however, not entirely complimentary. The writer cites Osborne's predilection for French title pages and his use of 'Frenchified materials' as being 'as inveterate as his Foigard brogue.' He continues thus in a rather supercilious fashion:

> these may be useful introductions to him in Paris, and we sincerely hope they prove so, but here, or in Dublin, a little plain English might serve him better.

The review had little else to say, apart from stating that the fantasia was brilliant and showy, without presenting any very alarming difficulties or palpable defects. It pointed out: 'it is written with the practical knowledge of a practised pianist, and will repay the emulative peruser.'[401] The distinct note of sarcasm voiced in this review is not to be found in the Paris reviews of the period, but it was not the only negative press that Osborne's music received in England.

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[401] *MW:* 27 Oct. 1842, 344.

As mentioned earlier, Osborne's other fantasia, based on Halévy's opera *Guido et Ginevra,* was included in the 1838 issue of *Album des pianists.* This piece was released as a separate publication by Chappell *c*1842. Osborne dedicated the work to Anna de Belleville Oury, a brilliant pianist and the wife of his violinist friend Antonio James Oury. The work was reviewed in *The Musical World* in March. Once again it was far from favourable, this time dwelling on the 'extreme difficulty' of the piece. It mentioned that Osborne is far better known in Brussels and Paris than in his 'native country' and criticised his imbibing of 'a considerable quantum of the super-ultra clatter and difficulty of modern continental pianists.' The review continued: '[he] has produced a piece which, we are inclined to think, very few besides the fair dedicatee, will ever successfully get to the end of.'[402]

Of secondary interest is a review of Liszt's *Reminiscences of Robert le Diable* (also published by Chappell) which follows Osborne's review in the same issue of *The Musical World.* The article, presumably written by the same person, equally takes a rather negative attitude towards the virtuoso nature of Liszt's work. The review states:

> We can conceive no other utility in the publication of this piece, than as a diagram in black and white of M. Liszt's extraordinary digital dexterity … the united efforts and fingering of five or six good players might render [it] effective ... for to play it is beyond us.[403]

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[402] *MW:* 10 Mar. 1842, 75.
[403] *Ibid.*

The conclusions that might be drawn from Osborne's two uncomplimentary reviews could well be set aside as the opinion of one whose likes and dislikes were diametrically opposed to those favouring the virtuoso fraternity. However, other articles reveal a more conscious purpose. Two further reviews in *The Musical World* of 1842 suggest that this was not a good year for Osborne, at least in terms of critical opinion. In 1841 Osborne had published *Marie,* a rêverie which he dedicated to the memory of Malibran. The review criticised Osborne's bad taste in 'printing works in his own country with a foreign title page.'[404] Furthermore a luke-warm reception was given to the first of *deux morceaux de salon* entitled *L'hirondelle* (the Swallow). The short article summarised the work as '[a] collection of pretty passages, in the key of C major, presenting little that is objectionable, if nothing that is striking.' It finishes with: 'a good pianoforte exercise, but why [it] is called *L'hirondelle* we can by no means divine.'[405] It can be argued that this negative reaction towards Osborne's music was a lingering sign of post-Napoleonic anti-French feeling, but other reviews of foreign music are much more positive. An article on Thalberg's *La romanesca* appears on the same page as *L'hirondelle* and is highly praised for its 'infinite good taste in the arrangement of this delicious old melody which has not been defaced by a single useless ornament.' The reviewer goes on to prophesy that the composition will become one of Thalberg's most popular works.[406] How

[404] *MW:* 17 Mar. 1842, 83.
[405] *MW:* 1 Sept. 1842, 277.
[406] *Ibid.*

wrong he was! Still, predictions on new music by reviewers of the period is an effective way of highlighting contemporary attitudes.

The negative opinions expressed in *The Musical World* towards Osborne's music may well have been due to other factors. George Macfarren (1788-1843), the father of the composer and writer on music G. A. Macfarren, was editor of the journal from April 1839. In 1840 he was joined by Alfred Day (1810-1849) who wrote on new music. This arrangement was dissolved however, owing to Macfarren's dissatisfaction with the laconic bitterness of Day's criticism. Day was replaced by James William Davison (1813-1885) who, in 1846 became the editor and remained in that position until his death.[407] The unfavourable reviews criticising Osborne's Francophile tendencies were almost certainly all written by Alfred Day. This theory is further supported by a softening of attitude a few years later in a review of W.V. Wallace's *Variations on a Favourite Bohemian Melody,* in which H. Brinley Richards and George Osborne are mentioned as 'skilful writers' of variations.[408] Furthermore, their music in this genre is considered 'equal in many instances to the most successful productions of Henri Herz, whose style they successfully and courageously emulate.' The writer goes on to exclaim 'what do we want with such composers as Rosellen and Goria, who, though graceful and pleasing in their way, should not be exclusively patronised to the detriment of natives at least their equal.'[409] By the time this

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[407] *The Musical World 1836-1891,* index, ix (Ann Arbor: UMI, 1997), 3492.
[408] *MW:* 31 Jan. 1852, 74.
[409] *Ibid.*

article was written Osborne's music was an established commodity in England. He had lived there for close on a decade and was at the height of his success as a concert performer.

Osborne continued to have his piano music reviewed through the 1850s and into the early 1860s in England. Although the tone of later criticism was not as extreme as previously, his French title *Au revoir* was again noticed in 1856.[410] A review of the *Ireland* and *Scotland* fantasias appeared in 1857.[411] Both are described as utilising Mr Osborne's 'usually brilliant style, and will be the more acceptable, since, though showy and effective, they are by no means difficult.'[412] Osborne's prowess in writing fantasias is noted thus in another review:

> How greatly Mr Osborne excels in this kind of writing, what a skilful pianist and what a practised musician he is, our readers need scarcely be reminded. … the peroration is as animated as the introduction is imposing.[413]

Shortly after, Osborne's fantasia on *Love's Young Dream* is pictorially described:

> Osborne has treated the charming melody … with parental tenderness, adorning it with many graces and '*fioriture*' which it wears becomingly. The fact is that *Love's Young Dream* is a young and pretty maid who

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[410] *MW:* 16 Feb. 1856, 107-108.
[411] The airs of *The Last Rose of Summer* and *The Girl I Left Behind Me* were used in the *Ireland* fantasia. In *Scotland* Osborne used *Ye Banks and Braes* and *Auld Lang Syne.*
[412] *MW:* 2 Dec. 1857, 775.
[413] *MW:* 9 Feb. 1861, 83. The review is of a brilliant fantasia, published by Boosey and sons, although no further details are provided.

> would look well in any dress, but who looks quite provoking when attired by the hands of a cunning milliner like Mr Osborne.[414]

Around the same time as these last two reviews, Osborne's vocal music also received some positive notice in *The Musical World*. *Away from Thee* (with words by R.W. Taylor) is described as 'one of the most graceful and well-written songs we have met with for some time',[415] while *The Dew Drop and the Rose* was declared as remarkable 'for expression without exaggerated sentiment, and for cleverness without pedantry.'[416] The latter song was translated from a German text and the review makes a somewhat puzzling mention of the anonymous 'poet(ess).' Yet the name of the translator appears as Miss Isabella Hampton (Osborne's niece) on the title page of the published copy to hand. The reviewer is so impressed with the words 'so nicely exhibited in their English costume' that the entire text is subsequently quoted in the review.[417]

Although Osborne was not known to have published much in the way of church music,[418] a Dublin paper stated that he had written a communion service which included settings of the *Kyrie, Credo*, an offertory anthem, *Sanctus, Benedictus, Agnus dei* and *Gloria in excelsis*, all in three flats (sometimes in the minor and sometimes in the major key). The music is described as 'fresh, vigorous and interesting throughout; moreover it is not difficult, and therefore [it is predicted] will have widespread acceptance.'[419] Osborne mentioned that his communion

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[414] *MW:* 2 Mar. 1861, 131-132.
[415] *MW:* 28 May 1859, 339.
[416] *MW:* 10 Mar. 1860, 151.
[417] *Ibid.*
[418] Osborne did write piano arrangements of *Pro peccatis* and *Cujus animam* among others, using material from Rossini's *Stabat mater* works.
[419] *MW:* 24 Jan. 1874, 52.

service was sung in very many churches in a letter to Joseph Bennett, 27 February 1877.[420]

Publications in America

In 1855 some of Osborne's publications began to filter through to America. G. P. Reed & Co. of Boston issued two piano pieces: *D'un pensiero,* the quintet from *La sonnambula,* and *A te, o cara* from *I puritani,* both transcriptions from Bellini's operas. *La donna è mobile* from Verdi's *Rigoletto* must have been published around the same time for all three were advertised between December 1855 and January 1856 in *The New York Musical World.*[421] These works, published by Boosey and Sons, had already been advertised at the beginning of 1855 in the *London Times* while *Dwight's Journal of Music* (Boston) had reviewed *A te, o cara* in August of 1855, stating it to be a reprint of the London copy. The arrangement is noted as being less difficult than Thalberg's treatment of the same subject. The only objection made was that it did not preserve the original distinction of the voices, and commenced the melody in the treble, instead of in the tenor. It was noted however that, had the other plan been followed, it would have involved some of the 'Thalbergian difficulties.' [422] *Dwight's Journal* followed this article with a review of another of Osborne's pieces the following week. This time it was an original work, one of his popular piano pieces *La rosée du soir* or *Evening Dew,* incorrectly translated into English

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[420] Letter: Pierpont Morgan Library, New York.
[421] *NYMW:* 1 Dec. 1855, 367 and 5 Jan. 1856, 7.
[422] *DJ:* 11 Aug. 1855, 150.

as '*The Evening Rose.*' It was published in Boston by Oliver Ditson. The tone of the review is rather matter-of-fact, describing the short harp-like prelude as quite pleasing and by no means easy.[423] Two further reviews appeared in *Dwight's Journal* in 1856 of titles published by Ditson. The first, concerning a transcription of the favourite melody *Of What Is the Old Man Thinking?* was considered a moderately difficult piano arrangement of a sentimental, commonplace melody. The review was quite dismissive:

> The old man's thoughts, we judge, could not be very interesting. Even the elaborate variation of the song, when repeated, is more exercise to the fingers than edification to the mind.

Three numbers from Osborne's *Beauties of Scottish Melody* (no. 1, *Scots Wha Ha*; no. 6, *Auld Lang Syne* and no. 8, *Comin' Thro' the Rye*) are similarly treated by the reviewer who states:

> A page or so of introductory fantasia precedes each song, which is then simply played through, and then follows one tame variation. Well enough for practise, and not difficult. But neither variations nor preludes are such as might spring from a fertile musical brain, really quickened by the inspiration of the song.[424]

Osborne's *pluie de perles* was widely published in America.[425] In any case the following list of all known publications suggests an extensive circulation:

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[423] *DJ:* 18 Aug. 1855, 159.
[424] *DJ:* 5 July 1856, 111.
[425] Duke University has published the *La pluie de perles* on its website project: *Historic American Sheet Music: 1860-1869* (http://scriptorium.lib.duke.edu/sheetmusic, accessed 28/01/2002), suggesting that it must have been popular in America.

New York:	Firth, Pond, 186-?; H. Waters, 185-?; W. Hall, 185-?; S.T. Gordon, n.d.;
Philadelphia:	Lee Walker, 185-; J.E. Gould, 185-; Beck and Lawton, 1857-1862;
Boston:	O. Ditson, 185-;
Baltimore:	P.D. Benteen, 184-;
New Orleans:	W.T. Mayo, 184-;
Cincinnati:	Truax and Baldwin, n.d.;
Macon, Savannah, Georgia:	J.C. Schreiner & Son.

As can be seen from this list, *La pluie de perles* was available from publishers in Baltimore and New Orleans sometime in the 1840s, that is shortly after the first publication appeared in Europe in 1847.

The Piano Trios, an important building block in Osborne's programming

Osborne's piano trios occupy a unique and important position among his works as they were regular features of his concerts from the mid-1830s up until the 1860s, throughout his most important performing years. He frequently included a trio in his annual concerts in both Paris and London or when he toured with a violinist and cellist. His preference was to open concerts with a piece of chamber music; after 1835, this was frequently with one of his own piano trios. This proved popular from the outset with audiences and critics alike. The first known trio performance at Salle Chantereine in Paris in 1835 prompted a positive review. Described as 'remarkable', it was noted that the shape and substance of the work was not new but the accepted characteristics

> were presented in a most piquant way. Certain chromatic progressions were striking by their novelty, and the rest of the work was distinguished

> by the allure of its harmonies and good taste of its melodic adornment (*...sont présentés de la façon la plus piquante; certaines progressions chromatiques nous ont en outre frappé par leur nouveauté, comme le reste de l'ouvrage par les allures distinguées de son harmonie et le bon goût de sa parure mélodique*). [426]

This work was probably the first trio, thought to be in E minor, and was given by Osborne, the violinist Ernst and some unknown cellist. Despite many performances of the trios through the late 1830s and early 1840s, it would appear as if the three trios were first published between the years 1844 and 1847, so these early performances must have been given from manuscript. The number of years involved between the performances and the publication of the trios would suggest an element of 'work in progress' with regard to these works. This practice was not reserved for the piano trios alone. For instance it is thought that Osborne played his *Scotland* and *Ireland* fantasias at Boulogne-sur-mer in 1846 although these works were not published until the 1850s, and there are other examples including that of the cello sonata which was first performed in 1852 but not published until 1876.

As we know, Osborne often collaborated with string instrumentalists on duos, so he possibly sought their advice in writing the string parts of the trios. By performing the works frequently, he could then use practical experience and knowledge to improve them. In the case of the third trio, the lack of a coherent piano score definitely points to this very practical method of composition. An

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[426] *Gm:* 12 Apr. 1835, 130-131.

edition of the work has been prepared and is attached to this study (see Appendix 1).

A Paris review of a performance in 1837 clearly outlines the nature of one of Osborne's trios although we do not know which one has been played.

> This composition, without being too difficult, is brilliant and produces a great effect. It is one of the most successful of salon pieces (*Cette composition, sans être trop difficile, est brillante et produit beaucoup d'effet; c'est un des plus heureux morceaux de salon*).[427]

A later review outlines the dominance of the piano over the other instruments, but suggests that Osborne would be wrong to neglect his friend (i.e. the piano).[428] In another concert in 1837, the second movement of Osborne's trio was singled out for mention as containing 'beauties of a high order (*beautés d'un ordre élevé*).' Its energetic character and clever distribution of the parts were noted along with the fact that the composer seemed to favour the cello over the violin.[429] Later, for his annual concert in Paris in 1840, Osborne opened the programme with a Beethoven piano sonata, but reverted in the following year to opening with a piano trio. On both these occasions he was joined for the trio by Artôt and Franchomme. The review noted a lack of invention or originality but described the trio nevertheless as a graceful work, in which the piano played a brilliant role without overpowering the violin and cello. The writer went on to observe that this was almost impossible anyway when the parts were played by

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[427] *Rgm:* 12 Feb. 1837, 59.
[428] *Rgm:* 10 Apr. 1842, 150.
[429] *Rgm:* 1 Apr. 1837, 113-114.

Artôt and Franchomme. It is worth digressing momentarily to look at these two extraordinary performers. Alexandre Joseph Montagney Artôt (1815-1845) grew up in Brussels where his father was the first horn-player at the Brussels theatre. It is possible that Osborne knew Artôt in the mid-1820s when he first went to Brussels; if not he would almost certainly have met him shortly afterwards in Paris, as Artôt graduated from the Conservatoire in 1828. Artôt performed with great success in Brussels and London where, in 1839, he played a fantasia of his own for violin and orchestra with the Philharmonic.[430] His premature death in 1845 was the result of a lung disease. Artôt was regarded as being 'one of the 'handsomest men' in the recollection of a writer in the *Athenaeum* in 1845.[431]

The name of the other trio member, Auguste Franchomme (1808-1884), is perhaps more recognisable in musical circles today on account of his close friendship with Frédéric Chopin.[432] He was the dedicatee of Chopin's one and only cello sonata and the two often played together. Franchomme was a member of various orchestras in Paris and professor of cello at the Conservatoire (1846-1884). Although he travelled relatively little, he did visit England in 1856 to play at the Musical Union. His playing was noted for his remarkable command over technical difficulties, a very pure intonation, and a beautiful expressive

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[430] The review considered Artôt's tone to be small, but he was nevertheless well received on account of the delicacy and feeling of his playing and his remarkable execution (cited in *GD 1927,* i, 127-128).

[431] *Ibid,* i, 128.

[432] There are a number of famous letters from Chopin to Franchomme, particularly during the 1840s, the content of which testify to the closeness of their friendship. In 1844, George Sand contacted Franchomme to ask him to console Chopin on the loss of his father, she wrote: 'You are one of the two or three people who can do him good.' (Arthur Hedley, ed.: *Selected correspondence of Fryderyk Chopin,* 233); Franchomme was one of those who witnessed Chopin's last sufferings (*GD 1927,* ii, 293-294).

singing tone.[433] Franchomme's own compositions were pot-pourris and variations in the style of the day.[434] It is thought that he helped make improvements to the cello part of Chopin's Polonaise in C, op. 3 and he wrote and published three duos in conjunction with other composers, one of whom was Osborne.[435] This collaborative work was published in Paris in 1841 and was based on Donizetti's opera *Anna Bolena*.[436] Franchomme was known to have played one of Osborne's trios on another occasion: at a concert in Paris in 1846.[437]

At the eighth concert of the *Gazette musicale* held at the Salons Pleyel in 1842, Osborne performed his trio with Alard (vn) and Chevillard (vc). The review insisted that Osborne deserved his reputation and success for the trio was described as graceful and fluent. Although the piano is seen to play a leading role, the other instruments participated in the animated dialogue.[438] In 1843, the cellist É. Rignault performed in the opening trio at Osborne's annual concert, with the composer, and the violinist Dubois.[439] Osborne had played with Rignault and his violinist brother at their Paris concert in 1837.

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[433] *GD 1927,* ii, 293-294.
[434] *Ibid.*
[435] The others being Bertini and Chopin.
[436] See list of works in Appendix 3.
[437] *Rgm:* 22 Mar. 1846, 96.
[438] Henri Blanchard writing in *Rgm:* 10 Apr. 1842, 150.
[439] The concert took place some time prior to 9 April. See Appendix 4.

Hippolyte Prosper Seligmann (1817-1882)

Another cellist, Hippolyte Prosper Seligmann, had a high reputation and was a well-known professor and composer for his instrument. Born in Paris, Seligmann made long tours of France, Italy, Spain, Belgium, Algeria and Germany and was extremely successful everywhere he went. He wrote numerous compositions for cello, various vocal pieces and some criticisms.[440] As a performer Seligmann was known for his pure sweet tone. He was described in *Revue et gazette musicale* as 'one of our best cellists' and the following poetic comparison was made regarding his playing of a barcarolle:

> his bow was gentle and pure, ondulating on his instrument like a mysterious melody, far off on the lagoons of Venice *(de son archet suave et pur, il a fait onduler sur son instrument comme une mélodie mystérieuse et lointaine sur les lagunes de Venise).* [441]

In Paris, Osborne had a professional relationship with Seligmann in the middle years of the 1840s, when he divided his time between Paris and London. The third member of this trio was the violinist Hermann.[442] A letter from Osborne to Seligmann is archived in the collection of the *Bibliotèque nationale de France,* outlining details of a rehearsal with Artôt and Seligmann in preparation for a performance at the rooms of a Miss Loveday, in the fashionable Chaussée-d'Antin.[443] As Osborne was making the arrangements, Miss Loveday was most

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[440] *MW:* 25 Feb. 1882, 125.
[441] *Rgm:* 14 Feb. 1847, 55-56.
[442] Their performances together were given on 5 Mar. 1845 and prior to 14 Feb. 1847 (see Appendix 4). A review of Osborne's trio from the first of these concerts is noted in Chapter 5, page 84.
[443] In her book *La vie élégante ou la formation du tout-Paris 1815-1848*, Anne Martin-Fugier has identified four areas in Paris known as *'tout Paris'*, where the cream of Parisian society lived and where one found the most fashionable salons; one of these was the Chaussée-d'Antin (cited in: David Tunley: *Music in the Nineteenth-Century Parisian Salon* (Armidale, N.S.W.: University of New England, 1997), 10). However it was also considered the most liberal, as it was closely

likely his pupil, and the performance was probably destined for a private salon.[444]

Critical evaluation of Osborne's piano trios in London

As can be seen from the Concert schedule (Appendix 4), Osborne's programming after his move to London continued in much the same vein as it had been in Paris. However his trios possibly opened doors to opportunities in London that might have been much harder to achieve through performances of his solo piano music alone. Within just a few months of moving to the English capital, Osborne played his second trio in A at a Quartet Reunion concert at the Hanover Square Rooms.[445] Two weeks previous to this performance Osborne played at one of John Ella's 'Réunions' in Mortimer Street, although it is unknown which of the three trios was performed.[446] However, it is likely that the second trio (in A) received its first performance in England at one of the two concerts just mentioned. A review of Osborne's annual morning concert in 1854 states that the Trio in A was given its first performance at St Martin's Hall.[447] This information would seem at variance with the facts.

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associated with leading artists, writers and musicians, and was therefore somewhat looked down upon by those in the other three areas.

[444] BNF: letter from Osborne to Seligmann, Passage Colbert, staircase F, dated Tuesday 16th, no year given. Miss Loveday, with her English sounding name, was even more likely to have been one of Osborne's students as we know that Osborne had a large clientele of English and Irish students in Paris.

[445] See pages 83-84.

[446] Christina Bashford: 'Public chamber music concerts', ii, 207.

[447] *MW:* 10 June 1854, 393.

Osborne's trio partners in the early days in London were the violinist Sivori and the cellists Rousselot and Kellermann. Camillo Sivori (1815-1894) was an eminent violinist, described as the only pupil of Paganini, who was his mentor for some time.[448] Although he travelled a great deal, he played often in London and Paris. His playing was brilliant and virtuosic and his tone was silvery and clear but was said to have been rather thin. As a man he was always well liked; in the opinion of one English journalist he was 'little, good-tempered, warm-hearted and intelligent.'[449] There are six performances, recorded in the Concert schedule, where Osborne and Sivori played together in London. They also participated in the concert for Société philharmonique, Boulogne-sur-Mer in August of 1866.[450] Sivori's violin playing would have been eminently suited to Osborne's piano trios, which are extrovert in character.

Ernst and Piatti

Although Osborne had a close association with the violinist de Bériot, the latter was not known as a trio partner. On the other hand, Ernst frequently participated in performances of the trios in Paris and later in London and on provincial tours. In 1850, when Osborne presented a series of three *matinée* concerts at the Beethoven Rooms, Ernst and the cellist Alfredo Piatti performed at each of the three concerts. Osborne began each performance with a trio work by Beethoven

[448] See *MW:* 12 Dec. 1846, 633.
[449] *GD 1927,* iv, 780.
[450] See Concert schedule, Appendix 4.

or Mendelssohn and featured his own trio later in the programme.[451] The grouping of Osborne, Ernst and Piatti was a particularly successful one. Their performance of Beethoven's Trio in E flat for instance was described as 'a rare treat' and the reviewer was much impressed with Osborne's classical feeling.[452]

Heinrich Wilhelm Ernst was one of the greatest violinists of his time, having, in his early days, followed Paganini around Europe in order to study his style of playing. Ernst's performances were distinguished by great boldness in the execution of technical difficulties of the most hazardous nature. Despite his technical prowess his *cantabile* was said to be full of feeling and his tone had a peculiar charm. His own music was considered very effective in its day, but is extremely difficult. Ernst was a thorough musician and was known as a fine chamber-musician.[453] As already mentioned, he performed with Osborne on several occasions in the 1830s while he was living in Paris and resumed this professional relationship in London from the end of the 1840s. Their performances in Ireland in 1856 may well have been their last concerts together. Ernst was forced to give up playing in public for health reasons, and died after a long and protracted illness. He wrote brilliant variations on an air from Pacini's opera *Niobe* in conjunction with Osborne.

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[451] The concerts took place on 11 Apr., 2 May and 19 May. The first two *matinées* began with Beethoven's trio in D and E flat respectively, while the last *matinée* opened with Mendelssohn's D minor.
[452] *MW:* 21 May 1850, 329. It is impossible to identify which of the Beethoven trios was performed as there are six written in E flat major, including the clarinet trio.
[453] *GD 1927*, ii, 175.

The cellist Alfredo Piatti was sixteen years Osborne's junior, and, like Ernst, was also ranked as an artist of extraordinary excellence. His absolute command of technical difficulties combined with his purity of tone, delicacy and perfect phrasing, brought him the homage of his fellow artists as well as the public.[454] Piatti, like Ernst, had a long association with Osborne which extended into the 1860s. As we know, he gave the first performance of Osborne's cello sonata.[455]

Piano Trio no. 3, op. 52

Quite a bit of press attention was paid to the third piano trio, the subject of the performing edition included as Appendix 1 of this thesis. The work is written in a *concertante* style and was intended primarily for the stage rather than for private amusement. It can be remarked that the trio requires instrumental egotism and performance flair to really bring it off successfully, and is therefore probably more effectively rendered in live performance than in recording. A review of Osborne's *Third Trio* gives a clue to the extrovert nature of the work, as Henri Blanchard praises the singing of all the performers on their instruments which he describes as 'ravishing [*d'une façon ravissante*]' in the third movement (Andante).[456] Blanchard does ask why Osborne chose to write the first movement in G major, and the last movement in E minor.[457] He surmises that the unusual key scheme must be a concession to the Romantic Movement,

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[454] *Ibid*, iv, 172.
[455] The sonata was played from manuscript in 1852 (*MW:* 26 June 1852, 413).
[456] *Rgm:* 22 Mar. 1846, 92. The other performers were Hermann (violin) and Franchomme (cello).
[457] Blanchard neglects to mention that the second movement is also in E minor while the third is in E major.

although he describes Osborne's style as purely classical (*...une sorte de concession que l'auteur semble vouloir faire à la forme romantique, bien que son style soit purement classique*). [458] A few months later, the *Third Trio* was performed at a Musical Union concert in London and described as a work of 'distinguished merit', full of 'fancy and originality.' 'Altogether the Trio confers the highest honour upon its composer, and will add to his already brilliant reputation.'[459] Osborne, it said, played 'with the utmost precision and energy, and elicited the loudest marks of approval.'

There are several other accounts devoted to the third piano trio, including a review in 1846 from the *Revue et gazette musicale,* shortly after publication of the work. Here it is praised, particularly in the 'sparkling' (*pétillant*) last movement.[460] In *The Musical World,* the first Allegro is said to attract its listeners by its 'vigorous freshness and effective dispersion of parts for the instrument', while 'the scherzo in the same key is playful and frank.'[461] The slow movement 'is very melodious and graceful', and the finale is described as 'full of ingenuity, spirit and invention.'[462] The *Third Trio* is discussed in some detail in Chapter 14.

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[458] *Ibid.*
[459] *MW:* 6 June 1846, 270.
[460] *Rgm:* 21 Feb. 1847, 66.
[461] As has already been noted, the second movement scherzo is in E minor and not in the key of the first movement, G major.
[462] *MW:* 6 June 1846, 270.

CHAPTER 7

OSBORNE'S PLAYING STYLE

Studying reviews and articles in contemporary journals and newspapers is the best available method of assessing Osborne's playing style. However, in looking at what has been written about Kalkbrenner we can glean some information as to how Osborne himself played. Kalkbrenner excelled in a carefully and systematically trained and thoroughly 'purified' technical execution. His scales, including his thirds and sixths were, in the words of Ernst Pauer, 'like strings of pearls', an interesting analogy considering the title of Osborne's most famous piece. Kalkbrenner could play the most complicated figures with astonishing clarity; even during the most intricate and daring gymnastics, he retained a perfectly quiet hand and body position. His one drawback as a performer, one that undoubtedly prevented him from surpassing the achievements of other pianists, was that his performances lacked enthusiasm, and he was considered a cold player. On the other hand he captivated his audience by a singular elegance and neatness of style and a technique that was absolutely perfect.[463]

As already stated, Kalkbrenner considered Osborne to be among his best pupils, so it can be deduced that Osborne had mastered at least some of the playing skills that Kalkbrenner prized. Osborne is continually praised in reviews for his neatness of style and his brilliance and taste as an interpreter, so these skills,

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[463] Ernst Pauer: 'Pianoforte-playing' in *GD 1879-1889,* ii, 739.

partially innate, had been perfected through the influence of his mentor.[464] However, Osborne's brilliance cannot be attributed to Kalkbrenner's influence alone. As early as 1828, before he began taking lessons with this virtuoso, Osborne's brilliant execution was said to have originated with J.P. Pixis, although, as we know, his playing at that time was still considered raw and uneven.[465] By 1833 Kalkbrenner had helped the young pianist acquire suppleness, independence and agility in his fingers. Osborne's playing was then described as full and sustained, noted as very rare qualities and the hallmarks of Kalkbrenner's school.[466] In England, Osborne's acquaintance with the so-called 'modern' school of mechanism was noted by the press.[467] As already mentioned, Kalkbrenner was not known for warmth or poetry, yet these qualities were noted on occasions in Osborne's performances. In 1848, *The Musical World* stated that Osborne was equally at home in the tender and sentimental as in bravura and florid playing.[468] On a previous occasion the journal had suggested that Osborne's school was the true one, leaning towards the beautiful and classical rather than relying on 'the surprises dependent on manual dexterity.'[469]

As already mentioned in Chapter 4, Berlioz found Osborne's playing 'delicate' and 'distinguished', and considered his phrasing unique, stating that he played

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[464] Purity and delicacy are two other attributes that are continually applied to Osborne's playing. See for instance the review of A. Biche-Latour (*Rgm:* 5 March 1843, 86) and another (*Rgm:* 1 Apr. 1837, 113-114).
[465] *Rm:* Mar. 1828, 159-160. See also page 72.
[466] *Rm:* 2 Feb. 1833, 6-7.
[467] *MW:* 3 July 1845, 315.
[468] *MW:* 17 June 1848, 393.
[469] *MW:* 3 July 1845, 316.

with great clarity as well as great speed .[470] Henri Blanchard declared Osborne's playing to be 'astounding, in other words youthful, lively and warm, if perhaps too fast', but he went on to say that this speed gave his playing brilliance, along with a lot of delicacy of touch (*M. Osborne joue du piano en étourdi, c'est-à-dire en jeune homme, vivement, chaleureusement, trop rapidement peut-d'être. ... cette vélocité d'exécution lui donne du brillant, et il y joint beaucoup de délicatesse dans la toucher*). [471] Likewise the press at Osborne's Grand Morning Concert in London in 1849 noted 'great manual dexterity and brilliancy of style.'[472] One of the most glowing accounts of Osborne's playing was given in the *Freeman's Journal* after a concert in Dublin in 1848:

> To our taste he is infinitely the most pleasing pianoforte player we have heard. His style of playing resembles more Mme Pleyel than that of any other performer, with this difference, that whilst he possesses all the execution and brilliancy of that gifted lady, there is an exquisite delicacy, a subtle sweetness in his touch that no performer, be it Thalberg, Listz (*sic*) or any other ever reached. [473]

Robin Humphrey Legge, writing in the *Dictionary of National Biography* singled out Osborne's playing of Bach as music in which he excelled, although he noted that young pianists came to seek his advice as to the correct manner of playing Chopin.[474] Osborne does not often write for an extended hand position such as those frequently seen in the accompaniment figures of Chopin's nocturnes, but evidence of an evolving playing style can be gleaned from the writing of some of

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[470] *Rgm:* 3 Apr. 1836, 111-112. See Chapter 4, page 73.
[471] *Rgm:* 28 March 1847, 107-108.
[472] *MW:* 30 June 1849, 414.
[473] *FJ:* 31 May 1848, 2.
[474] *DNB,* xlii, 290.

the later works. The Nocturne in E flat (1875) for instance would be impossible to play successfully with a completely still hand, requiring some integrated arm movements.[475] This type of piano playing technique was not to be seen in the classical period and would not have been a typical movement of Kalkbrenner or others of his generation.

We have no way of knowing what shape or size of hand Osborne had. However, it is possible to deduce some physical attributes from the way he composed his music. Existing pictures of the famous hand cast made at Chopin's death, for instance, reveal a rather angular hand with long fingers. The prominent upper joint of the thumb would suggest that Chopin had a wide stretch between the thumb and forefinger.[476] Such a hand would be admirably suited to playing wide-ranging legato passages such as those in his own nocturnes. Osborne tends to remain instead within a contracted position of the hand, suggesting that his hand was more compact than Chopin's. His music calls at times for considerable flexibility of the thumb, particularly in its passage under the hand. For instance, the final movement of Osborne's *Third Trio* has several extended arpeggio passages which rely on a mobile thumb for successful execution. In adopting this contracted position, Osborne's hand would be eminently suited to playing the music of Beethoven, which particularly requires finger strength and

[475] This work and other nocturnes will be discussed in Part 3.
[476] A photograph of the hand cast is to be seen in: André Boucourechliev: *Chopin, a pictorial biography* (London: Thames and Hudson, 1963), 105.

independence. This could be one reason why, in later years, Osborne played Beethoven's music rather more frequently than that of other composers.

CHAPTER 8

CONDUCTING CAREER: THE AMATEUR MUSICAL SOCIETY

Osborne began his conducting career at Chimay; as we know he also conducted concerts for the King of Holland in the early days. His conducting at Boulogne-sur-mer in 1846 has been discussed in Chapter 4. However the year 1852 represented a new departure for Osborne, as he became the conductor of the Amateur Musical Society. The society was an active organisation with concerts arranged every two or three weeks from March through to the middle of July.[477] Throughout Osborne's association with the society, which appears to have extended through three seasons, the concerts were held at the Hanover Square Rooms and, like his piano concerts at that venue, they attracted a fashionable audience. The concerts also attracted some notice from foreign journals for *L'Italia musicale* carried a review of the inaugural concert of the sixth season.[478]

Eight concerts were presented each season with a variety of programmes. From the outset, a judicious mixture of styles was chosen for the programmes so, as *The Musical World* put it, no one 'had a right to complain.'[479] The numbers of the orchestra were usually augmented by the addition of professional instrumentalists, many of whom were engaged in the orchestra at Covent Garden. During the last season of Osborne's association with the society, the

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[477] The first concert in 1852 took place on 8 March while the last concert was on 19 July.
[478] *IT:* 30 Mar. 1853, 106.
[479] *MW:* 13 Mar. 1852, 165.

band numbered about seventy performers, of whom twenty were professionals, mostly in the wind section.[480] From time to time these professional players were missing due to more pressing engagements. At the seventh concert of the 1852 season, their absence caused a decided deterioration in the standard. Later we discover that some members of the orchestra were absent as they were fighting for their country in the East.[481]

The symphonic repertoire of Haydn, Mozart, Beethoven and Mendelssohn was regularly presented at concerts, along with popular operatic overtures and marches. The most effective performances of the first concert were judged to be a Mozart symphony and Beethoven's *Leonora* overture, in which the blunders were noted from the professionals and not from the amateurs. The reviewer suggested that the *Wedding March* by Mendelssohn and Herold's overture to *Zampa* were hackneyed, and the recommendation was made that some new concert overture of an equally sparkling nature might be found.[482] A selection from Meyerbeer's opera *Robert le diable* was criticised for poor tuning and a lack of decision throughout but oddly enough no blame was directed at Osborne.[483] In fact, Osborne's conducting was reviewed very favourably and he was considered a valuable acquisition to the society but was urged to use his influence 'to obtain a little more novelty in the programmes.'[484]

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[480] *DJ:* 22 Apr. 1854, 21.
[481] *Ibid.* France had just joined with Britain in declaring war on Russia, leading to the Crimean war.
[482] *MW:* 13 Mar. 1852, 165.
[483] *Ibid.* The word used in the review is 'decision' but perhaps 'a lack of direction' was really meant.
[484] *Ibid.*

By the end of May it was felt that the society was progressing. The first three movements of Mozart's *Jupiter* symphony were so well played under Osborne's careful conducting that the improvement was stated as an important fact.[485] Osborne perhaps took note of the reviewer's early suggestion, for *The Times* promised a new overture by the conductor himself for the last concert of the 1852 season.[486] Two years later, in June of 1854, another overture of his, entitled *Evelyne,* was given from manuscript by the society. It was described as light, brilliant and very effective, and was 'received with great applause.'[487]

Osborne's association with the Amateur Musical Society clearly afforded him the opportunity to try his hand at writing for the orchestra, and other composers benefited as well from this policy. A good deal of attention was given to new works by native composers during the seasons that Osborne remained with the society. *The Musical World* took some note of the effort made to promote new music and in June 1854 printed the following:

> The Amateur society does its best for native composers, and if no other good resulted from its institution, that of familiarising the public with the idea that we have in England men who can write, not only with earnest intention, but with knowledge and effect, should alone induce every lover of music to wish it success. [488]

The first of Osborne's concerts promoted an overture by Mr Colley Augustin which was described as 'highly meritorious'. The instrumentation was

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[485] *MW:* 29 May 1852, 343.
[486] *MW:* 26 June 1852, 414.
[487] *MW:* 3 June 1854, 368.
[488] *MW:* 17 June 1854, 402.

considered too much in the French school; nevertheless it was described as clear and brilliant.[489] On another occasion a new 'dramatic' overture by Henry Leslie was presented in which influences of Weber and Mendelssohn were recognised.[490] Leslie regularly contributed compositions to the programmes of the society and was at one time conductor himself.[491] This overture, *The Templar,* was performed on two occasions and several ballads, songs and a symphony of his were also presented. When the March from Charles Horsley's oratorio *David* was played it was considered the most effective performance of the evening. Horsley's work was modelled on a march in Mendelssohn's *Athalia* and seems to have been a composition of vigorous character, very cleverly instrumented.[492] In addition, overtures by the conductor Alfred Mellon and the pianist Adolf Gollmick were given along with other new works which included Aguilar's symphony.[493] Many of these works were described as 'strictly classical' and the reviewers took them seriously, devoting a good deal of print space to them. A lady composer, Miss Gabriel, had her song *Regret Thee* given in May of 1852 and another of her songs, *Rosalind,* performed with the society in 1854. On the same programme Miss Dolby sang Lindsay Sloper's *scena*: *The Lady and the Nightingale,* accompanied on the piano by Mr S.W. Waley, which was described as 'exceedingly pleasant to listen to.'[494] After her performance

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[489] *MW:* 13 Mar. 1852, 165.
[490] *MW:* 29 May 1852, 343.
[491] *GD 1879-89*, i , 376.
[492] *MW:* 26 June 1852, 414.
[493] Gollmick was German born. He came to London in 1844.
[494] *MW:* 3 June 1854, 368.

with the society Miss Dolby was invited to sing one of Osborne's own songs at his annual morning concert a week later.

Simon Waley Waley

Mr Waley, who accompanied Miss Dolby at the sixth concert of the 1854 season, is worthy of some attention. His full name was Simon Waley Waley (1827-1875), born in London and a member of the Jewish community. After some informal studies with his sister who had herself studied with Herz and Thalberg, he became a pupil of Moscheles, Bennett and Osborne. Besides being an accomplished pianist, Waley was a shrewd businessman and a prominent member of the London Stock Exchange.[495] He had performed Osborne's duet for two pianos on airs from *Les huguenots* with Mr Wellesley, in the very first concert that Osborne conducted with the society.[496] These two amateur pianists were associated with the society for some period of time and Mr Waley gave several solo performances over a number of years.[497] He had played one of Mendelssohn's concertos in the season before Osborne began as conductor so, as a student of Osborne's, it is possible that he encouraged Osborne's appointment with the Amateur Musical Society.[498] Weber's concerto in E flat was given by this young pianist at a June concert in 1852, where his playing was seen as 'sensible and unaffected, although he was badly accompanied by the

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[495] *GD 1879-1889*, i , 376.
[496] On 8 Mar. 1852 (*MW:* 13 Mar. 1852, 165-166).
[497] They were described as 'the two crack pianists of the society' in *The Musical World.*
[498] There again the Society's founder Balfe was a very long-standing friend, and may himself have suggested Osborne for the post.

orchestra.'[499] It was suggested that he played with great energy, and his execution of the bravura passages was correct and decided, although the first and last movements could have been quicker. Two years later, on 12 June 1854, this distinguished amateur played once again. This time he performed Mozart's Concerto in C (probably K.V. 246).[500] Waley was also a composer and studied theory and composition with Horsley and Molique. His compositions were said to abound in the plaintive melodic characteristics of Mendelssohn, exhibiting great finish and a richness of detail and harmony not unworthy of the best disciples of the Leipzig school.[501] A cradle song of Waley's and the vocal duet *Thou Spring-Tide Art so True and Good* were performed at concerts during the 1854 season.[502]

As we have seen, the programmes of the Amateur Musical Society were varied, incorporating a number of solo items for which the orchestra was not used. They seemed to have excluded pure chamber music but otherwise mirrored the type of programmes which Osborne presented without the orchestra, at his own *matinées* and *soirées*. There were frequently selections from opera, songs and even brilliant fantasias such as *Nel dolce incanto* set for flute by Benedict and de Bériot.[503] A mixture of serious and popular music was not considered unusual in any way. A selection from *Les huguenots,* a vocal duet by Simon Waley Waley, the overture *The Templar* by Henry Leslie, and the brilliant flute fantasia,

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[499] *MW:* 26 June 1852, 414.
[500] *MW:* 17 June 1854, 402.
[501] *GD 1879-1889*, i , 376.
[502] *MW:* 1 July 1854, 441 and 20 Apr. 1854, 341 respectively.
[503] Performed on 15 May 1854 (*MW:* 20 May 1854, 341).

previously mentioned, all featured on the same programme as Mendelssohn's overture *Ruy Blas* and Beethoven's *Pastoral* symphony. Osborne's own instrumental pieces and songs cropped up from time to time such as in June of 1854 when his dramatic scene *The Lord of the Castle* was sung by Miss Lascelles.[504] Another composer of songs, Mr Alfred Pollock, had his *Swallow, Swallow* sung in 1853, while his *Daffodils* (with words by Herrick) was sung at one of the concerts in May 1854. Mr Pollock seems to have been multi-talented; he was asked to perform on the oboe at short notice two weeks later, as one of the singers had dropped out due to illness! We are told that he played with his accustomed taste and facility, something written in 'a quaintly Händelian style', and he was described as ' certainly the first amateur player on the oboe in this country.'[505] Among the singers who participated at the concerts for the society over the years were Mr and Mrs Weiss, Miss Lascelles, Miss Ransford, Mme Pauer, Miss Dolby, Miss Alleyne, Fanny Rowland and Miss Messent. The Deutsche Männer Chor, directed by the eminent Viennese-born pianist Ernst Pauer, took part in a concert for the society in June 1854.[506]

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[504] *MW:* 1 July 1854, 441. The concert took place on 26 June 1854.
[505] *MW:* 3 June 1854, 368.
[506] *MW:* 17 June 1854, 402.

CHAPTER 9

DIRECTORSHIPS: THE PHILHARMONIC SOCIETY AND THE ROYAL ACADEMY OF MUSIC

A collection of short biographies on several individuals mentioned in the following text can be found in Appendix 5.

Introduction

In the nineteenth century, the Philharmonic Society of London was the oldest and most established society of orchestral and instrumental music in England. Formed in 1813, the Philharmonic had a profound effect on the formation of English musical taste.[507] For many years it offered the chief means of introducing Viennese 'classical' music into England as well as new music by composers such as Spohr and Mendelssohn. However, as time went on the Philharmonic faced increased competition from other orchestral organisations, particularly during the period in which Osborne was active on the board of directors.

Osborne began his association with the society during the 1850s. His recommendation for membership was read for the first time at a general meeting on 9 July 1855 and he was subsequently elected at a special meeting on 2 March 1857.[508] Osborne clearly took his membership seriously as he was present and active at many general meetings over the coming years. He proposed thanks to

[507] *GD 1927*, iv, 134.
[508] BL, RPS Loan 48.3/2: 'General Minutes Book, 1855-90', 2 Mar. 1857.

the treasurer and directors for their management in the 1857 season.[509] He also suggested a concert should be held at the Hanover Square Rooms, the proceeds of which would go to relieve the sufferers of the mutinies in India.[510] The society subsequently sent a letter to a Colonel Phipps outlining reasons why it would not be expedient to hold such a concert.[511] In 1861 Osborne eloquently offered best thanks to Sterndale Bennett 'for his great and most valued exertions, and the kind and friendly feelings which he has uniformly manifested in his office as conductor.'[512] At the same meeting Osborne intimated that he did not wish to be considered for a directorship, presumably due to his already full schedule, and again declined to have his name put forward the following year. In 1865 he was elected as an auditor but once more declined the role of director.[513]

Despite Osborne's prowess as a pianist it does not appear that he ever played at the Philharmonic Society's concerts as many of his friends and colleagues did. Lindsay Sloper, with whom he was acquainted from his Paris days, played a Mozart concerto in 1850 and Charles Hallé, his erstwhile student, played on several occasions starting in 1852.[514] And yet it is known that Osborne undertook to play concerted pieces on his tours of the provinces.[515] However, it

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[509] 13 July 1857.
[510] BL, RPS Loan 48.3/2: 'General Minutes Book, 1855-90', 16 Nov. 1857.
[511] 28 Dec. 1857. Details of the content of the letter are unknown.
[512] BL, RPS Loan 48.3/2: 'General Minutes Book, 1855-90', 8 July 1861.
[513] The dates of the meetings concerning Osborne's reluctance to become a director were 8 July 1861, 28 July 1862 and 24 July 1865.
[514] It is of interest that a number of the pianists who served on the board of directors with Osborne during the 1870s had played with the Philharmonic. W. G. Cusins, the conductor of the society, played Beethoven's Triple Concerto with Piatti and Joachim and Robert Harold Thomas played Sterndale Bennett's concerto in 1864.
[515] He played for instance Weber's *Concert Stuck* for the Philharmonic Society in Dublin in 1857.

must be said that by the 1850s the Society had become very conservative in its approach to programming and resistant to new faces, particularly instrumentalists resident in England who did not come from the stable of the Royal Academy of Music. It would seem as if Osborne was far from alone: in 1853 *The Musical World* printed a long list of eminent pianists who had not played at the Philharmonic concerts.[516] Needless to say Osborne's music was not aired at the concerts. Being light in character, it would not have been in line with the society's aspirations for its repertoire.

The Philharmonic Board

Osborne did serve as a director of the Philharmonic during the 1870s. He was elected, along with the following, at a general meeting on 9 November 1874. Osborne received eleven votes, George F. Anderson twelve votes, Walter Macfarren (1826-1905) ten, Charles Stephens (1821-1892) nine, Frederick Bowen Jewson (1823-1891) seven and John Henry Griesbach (1798-1875) five. John Thomas (1826-1913) and Julius Benedict both received four votes each, but after a fresh ballot Thomas was elected.[517]

The chairman, George F. Anderson (d. 1876), was probably most influential in forming the opinions and direction of the society at that time. His wife Lucy had

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[516] Cited in Cyril Ehrlich: *First Philharmonic: The History of the Royal Philharmonic Society* (Oxford: Clarendon Press, 1995), 83. The list was published in *The Musical World:* 23 Apr. and 7 May.

[517] This information is recorded in the General Minutes Books on Nov. 9 and the same names appear in the Directors' Minute Books for the same date, suggesting that the first meeting of the directors for the season took place after the general meeting. Short biographies on these directors may be illuminating and can be found in Appendix 5.

distinguished herself as the first female pianist to appear at the concerts of the Philharmonic Society and was a regular performer until her retirement in 1862. By that time, Mrs. Anderson was recognised as the Grand Dame of English pianists; she was well connected as she taught the piano to Queen Victoria and her children, and Anderson himself had been master of the Queen's Musick until 1870.[518] By the time Osborne joined the board of directors, Anderson had served for a large number of years, and had been chairman over the previous two decades.[519]

The honorary secretary Stanley Lucas (1834-1903) had been in his post since 1866. He was the son of Charles Lucas who had been principal of the Royal Academy of Music from 1859 until 1866.[520] Osborne published his Andante and Rondo (violin and piano) and his cello sonata through the company Stanley Lucas, Weber and Co., in 1876.

The background of the other members of the board of 1875 is equally interesting: Almost all the other directors had studied either composition or piano with Cipriani Potter (1792-1871) at The Royal Academy of Music.[521] Potter was an important musician in Victorian England and was highly regarded. He had been

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[518] *GD 1927,* i , 88.
[519] Anderson was Honorary Treasurer from 1840 until his death in 1876.
[520] Charles Lucas (1808-1869) was also involved in publishing as a member of the firm of Addison, Hollier and Lucas from 1856 to 1865.
[521] Meetings were often held at the Royal Academy of Music, a sign perhaps of the familiarity of the institution for most of the members of the Philharmonic's board.

an associate of the Philharmonic Society since its inception and shortly afterwards became a member, later serving as director a number of times.[522]

Osborne must surely have felt an outsider in this essentially conservative institution with more than a whiff of the 'old boys' network' about it. With his French training and cosmopolitan attitudes, the board of the Philharmonic must have seemed rather insular, even provincial. Not only had he nothing in common with the several pianists on the board, his interests also inclined towards France and not Germany. All Philharmonic programmes of the period were heavily biased towards German music and German performers. The board of directors was more powerful than most bodies today, making all important artistic decisions, and assuming responsibility for programming and the engaging of soloists although the conductor, William G. Cusins, who was present at many of the meetings would probably have had an input also.

Osborne continued to serve for the following season when the list of directors included several from the previous year as well as three new names: Robert Harold Thomas (1834-1885), [523] James Turle (1802-1882) and Francesco Berger (b. 1834).

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[522] Cipriani Potter had the distinction of knowing Beethoven personally and had introduced three of the latter's piano concertos to England at the society's concerts during the 1820s, as well as having many of his own orchestral compositions performed. He was principal of The Royal Academy of Music from 1832 to 1859.

[523] Robert Harold Thomas appears to be no relation of John Thomas.

Apart from Francesco Berger, all of these personalities had an essentially English musical education, and no doubt possessed rather insular attitudes. All had either studied at the Royal Academy, or had come to the profession as court musicians or through the English church music system. Berger, on the other hand, was the son of a merchant father from Trieste who married a Bavarian in London. His extensive education included musical studies in Munich, Trieste and Vienna, and he studied the piano with the well-known Louis Plaidy. His professional life back in London had settled into a rather similar pattern to Osborne's at this time, playing piano accompaniments and writing drawing-room music and simple piano pieces in response to the market.[524] Also a piano professor at the Academy, Berger became an associate of the Philharmonic in 1859 and a member in 1871. During the 1880s his influence through the directors' board brought about a profound change in the Philharmonic Society.[525] Cyril Ehrlich reckons that the society would not have survived into the twentieth century without Berger's rare combination of skills and unique energy. While Berger was to some extent an outsider, he still managed to effect change.

Problems at the Philharmonic

Cyril Ehrlich has identified the period of Osborne's directorship as one of the lowest points in the history of the society. The rot, which had begun long before, had resulted by the 1870s in a litany of compounded problems.[526] William G.

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[524] Such as *First Steps at the Piano.*
[525] Ehrlich: *First Philharmonic,* 138. Berger replaced the *Observer's* music critic Henry Hersee as secretary in 1884.
[526] Ehrlich has suggested that the financial collapse began in 1866.

Cusins, who had replaced Sterndale Bennett as conductor in 1867, was considered lacklustre.[527] Joachim even wrote to Brahms advising him not to have his work premiered by the Philharmonic on account of Cusins's mediocrity.[528] Yet in seventeen years no attempt had been made to replace Cusins. It was perhaps unfair to blame Cusins entirely for the poor performances of the orchestra: the society was well known for saving money by under-rehearsing works and Cusins was undoubtedly all too familiar with the situation. Added to this were the ongoing difficulties of maintaining the same personnel in the orchestra, a problem which had been around since the 1860s. This occupied a large portion of the directors' time during the 1874-1875 season, culminating in a new contract being issued to members of the orchestra for the following year. The cause was due, in part, to a lack of loyalty among the members of the band. Competition for the services of the best players had increased in the form of the Monday and Saturday Popular Concerts, and those at the Crystal Palace led by August Manns.[529]

In 1869 the society, realising that it needed to attract larger audiences, had moved from Hanover Square Rooms with its eight-hundred person capacity, to St James's Hall where two thousand listeners could be accommodated. But the move could not make up for the lack of interest in the Philharmonic's ultra-conservative programmes, or the fact that many new works programmed had

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[527] William Cusins was known as a pianist but there is no evidence that he had conducted before his appointment as conductor to the society (Ehrlich: *First Philharmonic,* 111).
[528] Cited in Ehrlich: *First Philharmonic,* 113. The date of the letter was 13 Feb. 1877.
[529] Ehrlich: *First Philharmonic,* 112.

already been heard elsewhere in London. More problematic still, the society was now living on capital, failing to balance income with expenditure and selling off stock. By the end of the decade the Philharmonic was in severe financial difficulties with precisely £100 left.[530]

Music by German composers such as Beethoven, Mendelssohn, Weber, Schumann and Brahms continued to dominate the Philharmonic's programmes of the time. From its inception the society had commissioned several important works from both the German and English schools but English representation had declined considerably in recent years. Only an occasional new work by a native composer was presented during the years of Osborne's involvement. These were drawn from a narrow list of names which had previously included Cipriani Potter, and thereafter William Sterndale Bennett, John Henry Griesbach, G.A. Macfarren, Julius Benedict and the society's conductor William G. Cusins.[531] Of those mentioned, Sterndale Bennett's music was most frequently performed. Bennett had a long association with the society as a performer and director, and he was the society's conductor for eleven years until his increasing responsibilities (particularly those as principal of The Royal Academy of Music) led him to relinquish his post in 1866.[532] Until 1880 the only other native composer whose music was heard with any consistency was G. A. Macfarren.

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[530] *Ibid*, 114.
[531] From 1880 onwards the works of Sullivan, Stanford and Parry were performed.
[532] Myles Birket Foster: *History of the Philharmonic Society of London,* 1813-1912 (London: John Lane, 1912), 289.

As already stated, the programming of the society was essentially conservative, and chances for new works by native composers to gain a hearing were very limited.[533] This trend was almost certainly not to Osborne's liking as he was an avid supporter of Balfe, Wallace and Benedict's operas and had continually championed the orchestral works of other British composers in his time as conductor of the Amateur Musical Society. Furthermore Osborne had been a committee member and probably a founder of the Musical Society of London which ran for almost ten years from 1858. One of the objects of this society had been to provide opportunities to try new compositions.[534]

Performers' fees

When letters of engagement went out to the orchestral members in the summer of 1875, a clause was inserted offering payment for nine concerts instead of ten, the last of which was expected to be given gratuitously by the players unless the season was a success. Herr Strauss wrote back to the directors complaining of the terms. Osborne proposed that, as he had 'special claims' on their consideration they should waive the clause, and pay him for the full ten concerts whether or not the season was successful. The motion was carried. [535]

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[533] Even Sterndale Bennett was not above being rejected by the Philharmonic. In 1853 the pianist Arabella Goddard was at the start of her career and wished to play Bennett's concerto but was refused by the directors despite a degree of persistence on her part. The story was taken up by *The Musical World* and *Punch* (Ehrlich: *First Philharmonic*, 86-87).

[534] *GD 1927*, iii, 589. This society was founded by members of the New Philharmonic Society in April 1858. Berlioz wrote to Osborne in 1859 regarding a possible performance of his *Symphonie fantastique* at one of the society's concerts. See pages 23-24.

[535] BL, RPS Loan 48.2/7: 'Directors' Minutes Book, 1871-1879', 13 Nov. 26 1875, 81. This may have been Ludwig Straus (whose name was spelt with one 's', whereas here it is recorded with two), a prominent violinist who, at one time, had been the leader of Hallé's orchestra in Manchester, but who also played solos at the Crystal Palace or with the Philharmonic (*GD: 1879-89*, iii, 737).

The directors frequently sought to save money by coercing the solo artists to play for meagre fees, in consideration of their loyalty to the old society. This was traditional practice. The great baritone Julius Stockhausen had complained in 1856 about being 'called to London' to be paid ten guineas a concert.[536] Even such a venerated artist as Clara Schumann was paid only ten guineas until 1868 when she refused an engagement as she was, by then, being represented by Arthur Chappell (1834-1904), director of the Monday and Saturday Popular Concerts. She agreed to perform once more after being reminded of the purpose of the old society, but it was to be the last time. In 1876, when an attempt was made to sidestep Chappell by writing to Clara directly, she refused to budge. The directors discussed the problem, and Osborne entered a proposal which was seconded by Macfarren that Mme Schumann be paid 'at the terms she names', i.e. twenty-five guineas. The motion was carried four to one, although Anderson absurdly entered his protest in the minutes.[537] A decade later Clara Schumann was commanding a fee of eighty guineas.

While soloists were often engaged at the last minute, the dates of the concerts were finalised once the directors were elected for each year. This election usually took place in July but, once they had fixed the concert dates, they did not normally meet again until the autumn.[538] While Osborne was present at most of

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[536] Ehrlich: *First Philharmonic,* 128.
[537] BL, RPS Loan 48.2/7: 'Directors' Minutes Book, 1871-1879', 19 Feb. 1876, 85. A similar pattern was to be seen in the Philharmonic's dealings with Joachim, their other favourite performer.
[538] Although as was seen in the 1874-1875 season, the election of the directors was held in November.

the meetings in the season 1874 to 1875, he missed almost half of the meetings in the following year, suggesting that he was either somewhat busier or had other professional or domestic commitments.[539] After a break from serving on the board, Osborne was again elected in the season 1878 to 1879, when he attended almost all the meetings. He had occasionally chaired the meetings of the board in the earlier years of his association with the society. After Anderson's death in December 1876, the members took the chair in turn.

Louisa Pyne

The directors had some detailed discussions concerning Louisa Pyne (1832-1904) in 1876. Pyne had a successful career in opera and had performed with the Philharmonic at the age of eighteen. In 1854 she embarked for America where she sang in the principal cities for three seasons. Her company devoted to English operas was formed with William Harrison on her return to England. As already mentioned in Chapter 1, one of Osborne's operas *Sylvia* had been set down for performance at Drury Lane Theatre by the Pyne-Harrison company but was never performed.[540] Still, apart from this, Osborne was well acquainted with Louisa Pyne as they had shared a platform at Macfarren and Loder's benefit concert at the Princesses' Theatre in 1850. Osborne had also invited Pyne to sing

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[539] Mrs Osborne died in August of the following year (1877) and may have been ill before this. See page 37.

[540] *DNB*, xlii, 290. The Pyne-Harrison company produced most of Balfe, Wallace and Benedict's most popular operas, first at the Lyceum and afterwards at Drury Lane and then Covent Garden. As to the date of Osborne's opera, as it was set down for production at Drury Lane, it would probably lie somewhere between 1858 and 1860.

at his *matinée* in London in June of 1852. There is also a rather intriguing possibility that Osborne introduced Louisa Pyne in France during the 1840s.

As noted earlier, on September 22 1846, Osborne played for the Société philharmonique de Boulogne.[541] The other soloists on the programme were two sisters reported in the *Revue et gazette musicale* as the Misses Peyne. They were described as 'remarkable' in a musical *scena* written by Osborne; if this was the two Pyne sisters, as seems probable, Louisa was barely fourteen years old. The success of the first outing with the sisters appears to have been repeated at Osborne's own concert in Paris some six months later, where they may well have performed the same work.[542] In 1868 Louisa Pyne married the baritone Frank Bodda and retired from public life. Before her marriage her voice was described as a soprano of beautiful quality and great flexibility. She excelled in the florid style and her operatic début in Boulogne was in the role of Amina in Bellini's *La sonnambula*, when she was just seventeen years old.[543] Much later, after she had retired, she expressed a wish to Cusins to make her débût as a contralto.[544] While the directors found it impossible to grant her wish at that time, they promised to keep her in mind when an opportunity arose and wrote that they would 'have great pleasure once more to avail themselves of her distinguished

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[541] See Chapter 4, page 77.
[542] *Rgm*: 27 Sept. 1846, 311 and 28 Mar. 1847, 107-108. Louisa Pyne studied singing with Sir George Smart. She appeared in public with her sister Susan for the first time in 1842 when barely ten years old. *Grove's Dictionary* states that the sisters sang in Paris in 1847 (*GD 1927*, iv, 303); this may well have been at Osborne's concert. Susan Pyne married F.H. Standing, a baritone singer known professionally as Celli.
[543] She sang for the first time on the operatic stage at Boulogne, France in 1847, an engagement which was probably prompted by her earlier appearance there with Osborne.
[544] BL, RPS Loan 48.2/7: 'Directors' Minutes Book, 1871-1879', 27 May 1876, 93.

talent.' [545] As a consequence Osborne proposed a motion at the meeting of 9 June 1876 that Louisa be given an appearance. The motion was carried and a week later a letter of offer was sent out. However, attached to the directors' minutes of that date is an odd note which states: '...the directors cannot refuse her an appearance but the responsibility must rest with herself', presumably indicating that Mme Bodda Pyne was not to be paid for her engagement.[546] Osborne perhaps felt the injustice of this treatment of his longstanding colleague, for he subsequently proposed that she receive the Beethoven Gold Medal for her services to the society.[547]

Mrs Alfred Holmes was not so lucky with her approaches to the Philharmonic's board. Her husband, a distinguished violinist, had written to the directors early in 1875 asking to have a symphony or overture performed by the society.[548] An answer was despatched to Holmes in Paris 'that there are many new works by composers who take precedence' and 'that the directors can make no promise to perform one of his works.'[549] However, Holmes persisted and sent off another letter which was read at the directors' meeting in April.[550] The next

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[545] *Ibid.*
[546] *Ibid*, 16 June 1876, 94.
[547] *Ibid*, 22 July 1876, 97. The first of the Beethoven Gold Medals were given to Sterndale Bennett, Nilsson, Joachim and Santley in 1871.
[548] Alfred Holmes (1837-1876) was well-known as a violinist frequently appearing with his younger brother Henry (1839-1905). They travelled to Germany in 1856 where Spohr paid them the compliment of dedicating his three grand duos to them. Further travels in Vienna, Sweden, Copenhagen and Amsterdam followed until Holmes settled in Paris in 1864. He produced *his Jeanne d'Arc* symphony in St Petersburg and in England at the Crystal Palace in February 1875. An overture, *The Cid* was given in the latter venue in 1874 and some other works were performed in Paris.
[549] BL, RPS Loan 48.2/7: 'Directors' Minutes Book, 1871-1879', 23 Jan. 1875, 65.
[550] *Ibid*, 3 Apr. 1875, 71.

communication came from Mrs Alfred Holmes in 1876, her husband having died in the interim.[551] Despite further advances the directors continued to resist the best efforts of this persistent lady. This was perhaps an indication of the resistance harboured against native composers within the board of the Philharmonic, that is against all but the few revered members of the inner circle. Ehrlich believed that the Andersons exerted a stultifying influence on the repertoire and the engagement of soloists, an influence that had extended over several decades and lasted up until George Frederick Anderson's death in 1876.[552] New music of promise was denied to the Philharmonic's concert-goers, and the society lost its reputation for being a pioneering force. It was August Manns who became the champion of new music at his concerts at the Crystal Palace.

August Manns

August Manns began writing to the Philharmonic Society concerning co-operation in 1869. He proposed sharing performers, scores and instrumental parts but the directors were indifferent to his ideas. In 1874 the Philharmonic shared eighteen members with the Crystal Palace band.[553] Orchestral members were required to write to the board to request leave of absence, which was not always forthcoming. The board had to deal increasingly with the problem of maintaining an orchestra of the highest standard for the society's concerts and

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[551] Holmes died on 4 March so the letter from Mrs Holmes must have been despatched immediately after his death as it was read at the directors' meeting on 18 March.
[552] Ehrlich: *First Philharmonic,* 116. *Grove's (GD 1927,* i, 88) and Myles Birket Foster both give the date of his death as 14 Dec. 1876 while Ehrlich gives the year 1877.
[553] BL, RPS Loan 48.2/7: 'Directors' Minutes Books, 1871-1879', 128.

balancing that with the extensive commitments of the best players. To make matters worse, the *Athenaeum* launched an attack on the Philharmonic's standards in March 1875 and declared them to be inferior, while praising the efforts of George Grove and August Manns, despite their limited resources.[554] Letters were sent to Manns in the hope that he would make the necessary arrangements for the absence of the Philharmonic players.[555] But the requests from orchestral players to be excused from rehearsals and concerts or to substitute deputies were growing.

As already stated, this problem dogged the directors' meetings particularly in the 1874-1875 season. A letter from August Manns arrived in July suggesting that the society should engage the whole of the Crystal Palace band so that arrangements could be made for the players to attend the Saturday rehearsals, otherwise Manns would refuse permission to those involved.[556] Notwithstanding the precarious state of the Philharmonic's finances, Manns proposal should have carried some weight. Instead, the rehearsals were changed to Monday mornings. However the board was aware that this measure would not stem the tide for long. Consequently a draft agreement for the orchestral players was drawn up and circulated to the directors. In returning the contract, Osborne suggested that the document should be signed by a contracting party and be 'equally binding on the directors' as on the performers. He suggested that some of the older players

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[554] Ehrlich: *First Philharmonic,* 119. Grove wrote the analytical notes for the Crystal Palace programmes for upwards of forty years.
[555] BL, RPS Loan 48.2/7: 'Directors' Minutes Books, 1871-1879', 29 Apr. and 6 May, 1876.
[556] *Ibid*, 26 July 1875, 81.

should be approached in person for their signature and that much should be left to the discretion of the conductor 'as the conductor is responsible to the directors for his orchestra.'[557] Still the quality of the orchestra continued to suffer and the discrepancy grew between the standard of the Philharmonic and its competitors. When Hans Richter brought conducting of a superior quality to the Albert Hall in 1877 the gap grew even wider.

Native composers

During the 1878-1879 season, Osborne chaired meetings in November, January, April and July. A letter from Osborne exists from this season which addressed once again the thorny issue of native composers. Both the Macfarren brothers, Walter and George, were long-standing friends of Osborne's, and Walter Macfarren was at this time also on the Philharmonic board. Early in his career as a director Osborne had seconded a motion of Stephens to have G. A. Macfarren compose a work for the society.[558] Nothing more is documented in the minute books concerning this proposal but Macfarren's *Idyll* was written 'expressly for the Society' in memory of Sterndale Bennett (who had died that year), and was given its first performance on 5 July, the last concert of the season.[559]

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[557] Osborne returned this agreement with a letter to the secretary Stanley Lucas (BL, RPS Loan 48.13/26). The letter is addressed from his home 5 Ulster Terrace, Regents Park and dated 24 Sept. 1875. Osborne goes on to state that 'as an individual director [he] will always support [the conductor] when he has to choose a substitute for a performer who may have a valid *(sic)* excuse for his absence.'

[558] BL, RPS Loan 48.2/7: 'Directors' Minutes Book, 1871-1879', 23 Jan. 1875, 65.

[559] Myles Birket Foster: *History of the Philharmonic Society*, 352.

Some time earlier, Osborne had proposed that G. A. Macfarren should continue to write the analytical programme notes,[560] a task he had undertaken since 1869. Ehrlich notes that Macfarren was paid a fee of forty guineas for his analytical notes, more than most soloists. [561] Early in January 1876 a letter arrived from G. A. Macfarren declining to undertake the programme notes for the next season and suggesting his son-in-law F. W. Davenport should be allowed to assist him. The directors indicated that they did not mind accepting the programmes under Macfarren's name if he wished to have someone else work with him.[562] No more was heard on the matter. In December of 1878 Osborne wrote a letter from Dublin to the directors, presumably while on holiday in Ireland over Christmas.[563] He was going to miss the meeting of the directors on the 30 December at which the programmes for the coming season were to be selected. Consequently he wished to propose an orchestral work of Mr Davenport's. He went on to underline his support for the composer:

> A symphony of his obtained a first prize, and was performed with success at the Alexandra Palace, which to my mind is a guarantee of its merit. The directors wish to encourage native talent, and they have now an opportunity of so doing under favorable *(sic)* circumstances. I may here

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[560] BL, RPS Loan 48.2/7: 'Directors' Minutes Book, 1871-1879', 30 Jan. 1875, 66.
[561] Ehrlich: *First Philharmonic,* 121. Ehrlich does not however tell us where he accessed this information so it is just possible that the fee was for the commission of Macfarren's *Idyll* which he carried out in 1875. He is certainly not correct in assuming that Macfarren was paid more than any soloist as can be seen in the Directors' Minutes Books concerning the protracted negotiations for Mlle Titiens's engagement in 1876.
[562] BL, RPS Loan 48.2/7: 'Directors' Minutes Book, 1871-1879', 22 Jan. 1876, 84.
[563] BL, RPS Loan 48.13/26: 'Original letters.' The letter was addressed from 31 Upper Merrion St., Dublin on 28 December 1878. The address was close to the childhood home of Charles Villiers Stanford and just around the corner from the home of the literary figure Joseph Sheridan Le Fanu who lived at 18 Merrion Square (Jeremy Dibble: *Charles Villiers Stanford,* 15). Just why Osborne was in Dublin at this time is unknown. He did visit the Royal Irish Academy of Music, which was also close to Merrion St., during the 1870s.

state that I have not communicated with anyone on the subject, and I am but very slightly acquainted with Mr Davenport.

Faithfully yours etc.

Osborne's letter was read at the meeting but the resolution returned was 'that other composers have a prior claim.'[564] Walter Macfarren was present at that meeting and signed the minutes, but was presumably powerless to argue the point on account of his family connection with Davenport. It was perhaps a pivotal moment for both Macfarren and Osborne whose interest in the Philharmonic Society seemed to diminish thereafter. Osborne deserted the board the following summer; Walter Macfarren followed soon after, but not before persuading the directors to agree that every concert should include at least one work by a resident musician.[565] During the 1880s an attempt was made to address the issue of British composers and their representation within the programmes of the Philharmonic Society, but real acceptance was to take some time.

By the summer of 1880 the Philharmonic was known to be in ruins, as Cyril Ehrlich put it, 'about to go down with the few who remained on board.'[566] The society did survive and indeed once again prospered; Francesco Berger in particular helped restore its fortunes and reputation. But Osborne's interest had

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[564] BL, RPS Loan 48.2/7: 'Directors' Minutes Book, 1871-1879', 30 Dec. 1878, 132. Immediately after this was entered into the minutes, it was resolved that G. A. Macfarren should be engaged once again to write the analytical programmes.
[565] Ehrlich: *First Philharmonic,* 130. This was decided at meetings in November of 1879.
[566] *Ibid*, 132.

already waned. He was elected a director of the Royal Academy of Music in 1879 and he transferred his focus to that institution.[567]

Osborne did not entirely cut his ties with the society. In order to stem the flow of bad fortune, the directors decided to draw up a guarantee fund in 1882. Most of the directors put large sums of money into the fund. Osborne's name appears on the list of guarantors for several seasons, until shortly before his death.[568] The extension of the list represented a sustained campaign and made a major impact on the reversal of the society's fortunes. The directors had other plans to open up the society which included increasing its membership.[569] They made bold decisions, such as increasing the string sections, paying the musicians more money, and adding more rehearsals to the schedule.

Osborne's tenure as director with the Philharmonic Society can hardly be viewed as successful. The question must be asked, what did he hope to achieve in such a restricted environment? Indeed, why did he become a director in the first place? Everything about the society was the antithesis of what he knew and understood. However there were few opportunities for a musician such as Osborne at the time. Perhaps in a rather naïve way he hoped to redress the balance of musical

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[567] The sequence of events is perhaps telling: the refusal of Mr Davenport's piece at the turn of the year is followed by Osboirne's election to the board of the Academy and his subsequent withdrawal from the board of the Philharmonic at the end of the season.

[568] Osborne gave £10 while Hallé put in £105 and Walter Macfarren, who had not yet resigned, gave £150. Osborne's name appears on the guarantors' list up until 1891.

[569] BL, RPS Loan 48.2/8: 'Directors' Minutes Book, 1879-1883.' A list of the associates who were elected as members appears in the minutes for 12 December 1880. Most accepted the memberships offered.

taste and offer some support to native composers who had few outlets for their music.

Royal Academy of Music.

It is not known when Osborne was made an honorary member of the Royal Academy of Music but his name appeared in the prospectus for the Academy in 1878. He was elected as a director at a meeting on 29 March 1879,[570] and remained in this post until the year of his death. At this time the Academy was situated in a number of houses in Tenterden Street, Hanover Square West.

Some literature relating to Osborne erroneously suggests that he was on the teaching staff of the Royal Academy of Music. Percy Scholes mentions this in his short summary of Osborne's music, 'Pearls and Dew', as does Cyril Ehrlich, and Basil Walsh suggests that Osborne planned to move to London as he had accepted a post at the Academy.[571] Of course this position would neatly explain his adoption of London as his base but no record was found of his having been paid for professional services at the Academy during the 1840s. Time did not permit study of all the available documentation so the theory cannot be entirely ruled out, but Osborne's continued connection with and frequent visits to Paris would seem to have made an ongoing association with that institution virtually impossible at that time. Furthermore, on his death the secretary of the Academy

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[570] RAM: 'Minutes of Directors' Meetings', 1879-1892, 4. The Academy also received letters from Mme Garcia, Charles Hallé and Walter Macfarren around this time, acknowledging their election as directors.

[571] Percy A. Scholes: *The Mirror of Music, 1844-1944* (London: Novello and OUP, 1947), 306; Cyril Ehrlich: *The Piano* (London: J.M. Dent, 1976), 94; Basil Walsh: *Catherine Hayes*, 41.

was instructed to write to his son Capt. Osborne conveying the sympathies of the committee. While mention was made of Osborne's directorship, no reference was made to his role as a member of the teaching staff.[572]

Directors' meetings were naturally enough devoted to the business of running the Academy, but the role of the board was not as hands-on as Osborne had experienced with the Philharmonic Society. Time was given to electing new directors and members of the committee of management and to the ongoing administration of scholarships.

Some of the musicians with whom Osborne had been associated earlier in his life were remembered in scholarships at the Academy. A Balfe scholarship already existed and the Liszt scholarship was endowed by subscription in honour of the late musician's visit to England in April 1886.[573] At the time of his death Osborne was trustee of the Henry Smart scholarship. Thereafter the chairman of the executive committee, Thomas Threlfall accepted responsibility for the trusteeship of the scholarship at the request of the other members.[574] The copy of Osborne's third trio held in the British Library appears to be the personal copy of Fanny Threlfall, whose name is inscribed in the upper right hand corner of the title page.[575] No doubt Fanny was a relative, possibly Thomas Threlfall's daughter.

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[572] RAM: 'Minutes of Committee Meetings', 1892-1897, 23 November 1893, 80.
[573] RAM: 'Minutes of Directors' Meetings', 1879-1892, 26 March 1887.
[574] RAM: 'Minutes of Committee Meetings', 1892-1897, 10 May 1894, 117.
[575] The handwriting is not entirely clear, but is thought to be the signature of Fanny Threlfalls.

Osborne continued to be active as a director until 1892 when he missed several meetings, presumably through increasing frailty and old age. On 16 March 1893, he tendered his resignation to the principal of the Academy 'in consequence of age and failing health.' [576] At his death six months later, his old friend and fellow director Walter Macfarren represented the Academy at his funeral.

[576] Recorded at the annual meeting of the directors, 16 March 1893, 12.

CHAPTER 10

OSBORNE'S COMPOSITIONAL STYLE

Introduction

Osborne wrote around eighty-three original piano works, 178 transcriptions and fantasias, twenty-four duets and duos for piano, forty-four vocal works, fifty-five chamber pieces and a number of unpublished works which include two operas, some orchestral overtures and several other miscellaneous works. His operas and overtures appear to be lost and there are several other works which survive in manuscript only. He edited both popular and classical piano works. A list of his works is to be found in Appendix 3.

Before looking at Osborne's music, a brief glance at his father's works may provide some clues to his early tendencies. A limited number of publications from Osborne's father, George William Osborne, are extant in the National Library of Ireland, most of which are keyboard music.[577] In general George senior's music is rather unadventurous, both harmonically and in its use of the keyboard, and relies on simple scale-like and arpeggio configurations. The style is rooted in the classical period and is similar, though less interesting, than the music of his contemporary, the Cork composer Philip Cogan (1750-1834). All that said, Osborne senior must have been the primary musical influence on his son in the years before he left Limerick. Evidence of the

[577] They are: *Three Progressive Sonatinas* (dedicated to Miss Hill), published between 1811 and 1818; *March and Military Rondo* (dedicated to Miss Sanders), n.d.; *Adagio, Rondo Sicilienne and Fantasie* (dedicated to Revd C. G. Osborne, possibly his brother), 1809; Grand Slow and Quick March, n.d. A song entitled *As Mem'ry Once Reclined* has a watermark of 1811 and may also be the work of George William Osborne, although it is attributed to his son.

latter's composing from this early period has not been forthcoming, suggesting that he did not compose with any seriousness before he began his studies in mainland Europe. Still, what is immediately apparent in the music of both father and son is their shared ability to write melodious phrases, appealing, if not always particularly memorable. In George Alexander's case his melodies are so natural and simple that they almost sound familiar. This easy gift for melody is something which Chopin alludes to in a letter to his cellist friend, Auguste Franchomme, from Calder House, Edinburgh in 1848.[578]

Osborne's instrumental music, particularly the music for solo piano and the violin and piano duos, can be arranged into two categories. Firstly, music of a more virtuosic nature, intended as a vehicle for his own playing; and secondly, domestic 'salon' or 'drawing-room' music, which provided a lucrative source of income as sheet music. Osborne was undoubtedly successful as a composer for the salon, as he published these pieces in huge numbers throughout his life. In England the market for domestic music was so large that publishers found they could draw a profit even from a relatively unsuccessful work.[579] However, in Osborne's case, the two categories of music outlined above are not so easily defined as might be expected.

Advertisements appeared at regular intervals in *The Musical World* and London's daily newspapers encouraging the musical public to seek out Osborne's newest pieces. Next stop was the music shop which, in Victorian England, functioned rather differently from

[578] Bronislaw Edward Sydow, trans. Arthur Heldley: *Selected Correspondence of Fryderyk Chopin* (London: Heinemann, 1962), 327. Chopin remarks he would like to be paid an annuity for composing nothing, not even an air in the style of Osborne or his compatriot Sowinski, both of whom he declares are excellent friends. Of course the comment is not entirely flattering, indicating (as he sees it) the triviality of Osborne and Sowinski's music.

[579] Nicholas Temperley: *The Romantic Age: 1800 – 1914* (London: The Athlone Press, 1981), 118.

today. It was a place to linger, where pieces could be tried out at leisure on a piano provided by the establishment. From a purely commercial standpoint, Osborne's music would have been attractive to many amateurs. It was tuneful and easily understood, even if much of it was not easily read at sight. Furthermore, there were fantasias and variations on all the current operas and the most popular songs and airs of the day. So, with its easily assimilated idioms, the music was undoubtedly given a ready response by those who would have shied away from more involved works or those with a deeper emotional content. Similarly, a look at the original pieces such as *Evening Dew* or the popular *pluie de perles* confirms that there are no obstacles to understanding and interpretation, although as already mentioned a more than moderate level of technical competency is required for an adequate performance. It seems that young ladies of Victorian society were undaunted in their attempts to master these pleasant but not-so-easy pieces. While many of Osborne's works are fairly brilliant, they could never be described as unplayable, a criticism which was levelled at the music of other more prominent virtuosi in the pages of *The Musical World*. On the other hand, Nicholas Temperley quotes Barclay Squire's adage concerning the preference of the amateur Victorian pianist for 'a maximum of brilliancy combined with a minimum of difficulty.'[580] Where Osborne's music is concerned there is undoubtedly some truth in this notion, but his earlier music at least was rather too difficult to satisfy this ideal entirely.

Because of inconsistencies in contemporary copyright law, sheet music was open to piracy. Chopin counteracted this problem by having nearly all his works issued

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[580] *Ibid*, 121.

simultaneously in France, Germany and England [581] and there is evidence that some of Osborne's music was dealt with in a similar fashion. However publication dates in England, France and Germany are not always consistently simultaneous, so this principle cannot always be applied. Not all of Osborne's music was published soon after composition. Indeed, sometimes a considerable length of time elapsed between the first performance of a work and its publication. This was particularly true of his chamber music which may not have found a market as readily as the solo piano music.

Osborne's use of form

Many of Osborne's piano pieces begin with an introduction which contrasts with the subsequent main material. These sections can range from just a few bars (as in the case of *La rosée du soir*) to extended passages of an improvisatory nature (as in *The Fairy of the Valley*; see Appendix 2). He usually finishes each piece with a coda or codetta which again can range from a few bars to an elaborate and extended final section, with several sub-sections. Formally speaking, Osborne most frequently uses either a loose rondo form or a ternary form, although neither of these exactly describes the mould his form can take. His rondo form sometimes takes on a shape where the second part of the piece becomes a mirror image of the first, but his preference tends towards a type of rondo form where the first and second themes recur in their initial pattern in the final section of the work. This usage could not be described as sonata rondo form, simply because the second theme almost always comes back in its original key. Mirrored rondo form is to be seen in *The Bijou* (1874), *La brise* (1848), *La bataliere* (1845) and the first of the *deux morceaux de salon, L'hirondelle* (1842). The second of these two

[581] http://www.geocities.com/Vienna/3495/exhibit.htlm, accessed 28/01/2002.

pieces, *La tarantelle*, is also a rondo in which the first theme recurs in a varied form throughout. Other examples of pieces in rondo form are *Le castillan* (1841), *La pluie de perles* (1848), *Sunbeam* (1852) and *La zingarella* (1871). Those displaying a complex ternary form, made from an amalgam of rondo and ternary are *La bataliere* (1845), *Floating on the Breeze* (1871), *Fiorenza* (1855), *Souvenir de Beauchamps* (1850), *Diana* (1876), *The Fairy of the Valley* (1859), *Le bal* (1845), *Marche caractérististique* (1845) and the *Isabella valse* (1845).[582]

Another form that crops up occasionally in the original music and frequently in the other piano works can be seen in *La douce pensée* (1846) where Osborne uses a theme and variation pattern although there is, in effect, only one variation. In this case and in many others, he frequently maintains the original key, avoiding modulation throughout the piece.[583] This premise also applies to the recurrence of all themes and thematic material in the rondo and ternary-type forms. From the beginning of the work, he strongly links thematic material and keys together, and it is unusual to see any deviation from this pattern. For example, in the following table of form for *Le bal,* Osborne's key scheme can be seen to be inextricably linked with each of the sections.

The first line gives the form in sections; A1 denotes a varied form of section A;
The second line gives the keys relevant to each section; capital letters denote major keys while lower-case letters denote minor keys:

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[582] The formal structure of three of these works is outlined later as follows: *Isabella valse,* page 204; *The Fairy of the Valley,* 224-225; *Marche caractéristique,* 241-242. Scores to these works can be found in Appendix 2.

[583] This is the most frequently used system for the transcriptions of Irish and Scottish airs.

Intro—A—A1—B—A—C—D—link—C—link—intro—A—A1—B—A—E—coda.

E------E---E---B---E---A---f#--- ---A--- ---E------E---E---B---E---E----

Because *Le bal* has a lot of different thematic material, it is perhaps an extreme example of Osborne's linking of keys and thematic material. A simpler example can be seen in *L'hirondelle* where the two early sections *A* and *B*, in C major and A minor respectively, recur later in their respective keys. However *Florizelle* (1873) is one exception where the simple F major melody of the first theme over a pizzicato bass accompaniment, returns later in the key of A flat. As *Florizelle* appears to have been a later work, this less rigid key scheme might be viewed as symptomatic of Osborne's mature style.

Osborne frequently uses the key of the subdominant for the middle sections of his piano pieces, a device borrowed from Italian opera. This type of key scheme, the norm for cavatina and aria styles, can be seen in *Le bal*, *Sunbeam*, *La zingarella,* the nocturne *Clarina*, *Marche caractéristique, Diana, La zingarella, Fiorenza, The Fairy of the Valley* and both *La pluie de perles* and *La nouvelle pluie de perles*. Also in the *Isabella valse* he puts the second of the two middle sections into the subdominant. For pieces in the minor key, he often uses the subdominant of the relative major (for example in *The Bijou,* in A minor, the middle section is in F major, and in *La tarantelle* he also migrates from A minor to F major). The subdominant key is equally used in the transcriptions, as can be seen in the simple arrangement of *The Green Bushes.*

Elements of style

The following section will deal with specific influences and identify other traits as they appear in Osborne's music. In discussing the various elements, the aim is not to shout plagiarism, but rather to highlight the trends of the period that influenced the composer most. Music can be viewed as a manifestation of the era in which we live, and is not created by individuals in a vacuum, as influence is a two-way process. Some composers are more strongly identified with certain traits which, over a period of time, come to be viewed as hallmarks of their individual style, so it can be easily forgotten that others whose music is now largely unknown may have had a significant influence.

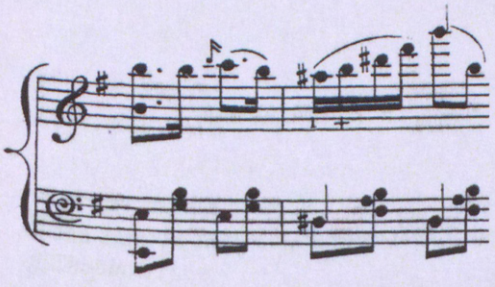
Osborne was primarily a composer for the piano and in his compositions it is possible to discern a compositional style and to trace how it developed and altered over the years. In broad terms his piano music was influenced by Viennese classical composers, Rossini and Bellini, by Chopin and Liszt, and by Mendelssohn and Schumann. There is hardly a composition of Osborne's that does not in some way pay homage to Frédéric Chopin. This Chopinesque feeling shows itself through his use of ornamentation, the shape of the melodic lines and some specific pianistic textures and harmonic progressions. While these traits are most consistently prominent in his original piano music, they are not confined to it as they are scattered throughout his oeuvre. The second most prominent element is Osborne's use of Italian opera style. Opera was significantly popular, particularly in Paris during Osborne's period of residence there; he was literally surrounded by it and he loved it with a passion. He experienced first hand most of the greatest operas of the period. He also knew several of the composers personally (Rossini and Bellini for instance) and had ambitions, sadly unfulfilled, to

present his own operas to the public. There is considerable cross-over between Chopin's writing and the style of Italian opera, but Osborne's use is more specifically Italianate, not seen in Chopin, and it is possible to differentiate between the two. Put simply, Osborne's operatic usage is more earthy and direct, preserving more faithfully the essence of the original in its translation to the keyboard, while Chopin's is more sophisticated and unique, and no doubt ultimately more pianistic. Quite divorced from the Irish transcriptions, where it might be expected, there are occasional and sometimes rather curious Irish sounding ornaments, which come and go almost unnoticed. Other discernible traits are to be seen in the later stages of Osborne's compositional process with a simplification of style, an increasing 'Germanisation' and the use of a Victorian drawing-room idiom, not present in the earliest works. The traditional style forms used in the chamber music are rather different to those prevalent in the solo piano music, owing something to his immediate predecessors, particularly Hummel and Moscheles.

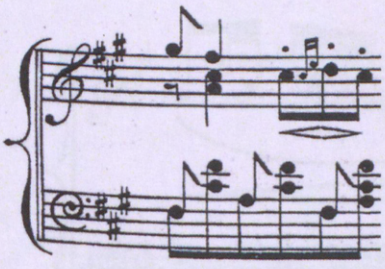
The Chopin element

Chopin exerted probably the greatest influence on Osborne's music in those works spanning the early to mid years. One of the most obvious elements which can be typically traced back to Chopin is Osborne's melodic decorations and ornaments, such as can be seen at examples 1a below (other examples in *Le castillan* will be discussed in Chapter 12).

Example 1a (1) Osborne: *Sunbeam* bars 37-38

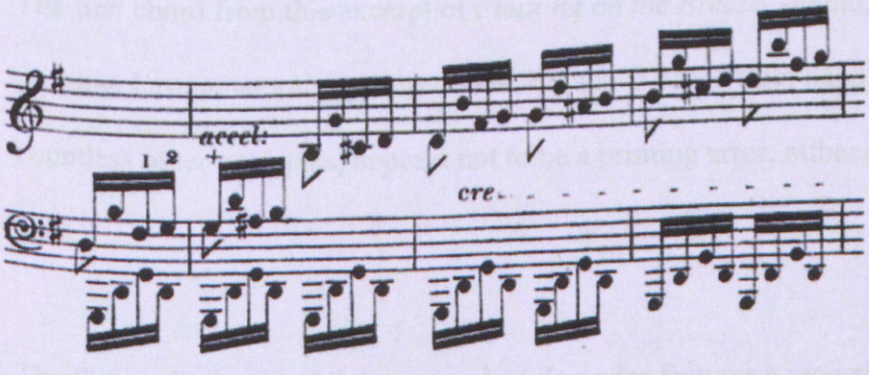


Example 1a (2) Osborne: *Marie* bar 10



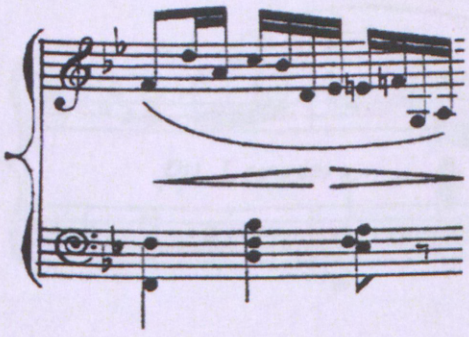
Both of these ornaments are so widely used in Chopin's music that they can be described as a hallmark of his style. The appoggiatura-embellished melodies, similar to those used by the opera composers of the period, also make frequent appearances in Osborne's music. Sometimes these are integrated into arpeggio figurations, or into the melodic phrase as can be seen in *Sunbeam* and *Clarina* (examples 1b), while the appoggiatura appears in a lingering form, providing a distinctive feature, in *Floating on the Breeze* (example 1b (3)).[584]

Example 1b (1) Osborne: *Sunbeam* bars 227-230

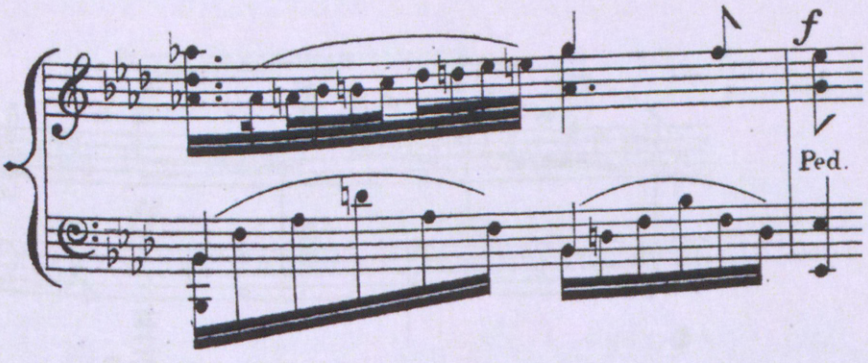


[584] Jim Samson discusses, in some detail, the weighting of appoggiaturas in Chopin's music (*The Music of Chopin*, 87).

Example 1b (2) Osborne: *Clarina* bar 66



Example 1b (3) Osborne: *Floating on the Breeze* bar 51-52

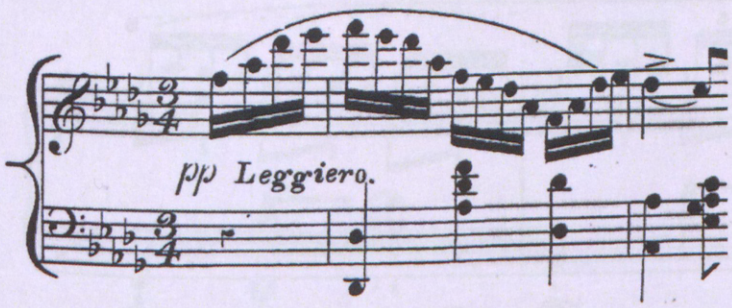


The first chord from this excerpt of *Floating on the Breeze,* should, in modern music printing, have a natural sign inserted before the D of the right hand. This, along with countless other examples, appears not to be a printing error, rather common usage at the time.[585]

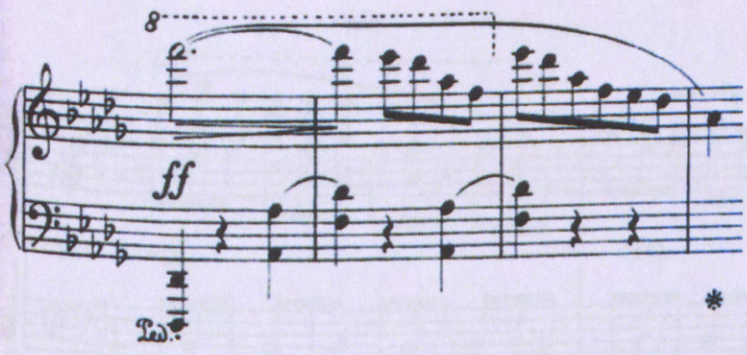
The first main theme of Osborne's *pluie de perles* features a recurring appoggiatura (E flat) integrated into the arpeggio pattern, more or less identical to Chopin's usage in the D flat major statement of his most famous scherzo, op. 31 (examples 1c).

[585] As the D natural is included in the left-hand arpeggio chord, it appears to be deemed unnecessary to include it in the right-hand part. Similarly, in figurations ranging over several octaves, an accidental was inserted only once.

Example 1c (1) *La pluie de perles* bar 7-8

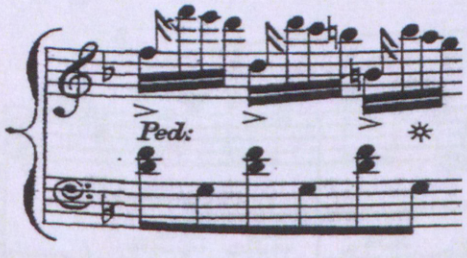


Example 1c (2) Chopin: Scherzo op. 31 bars 49-52

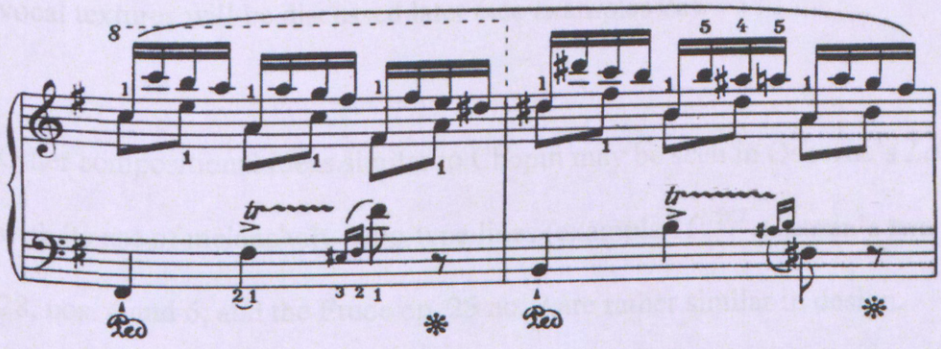


Pianistic motifs from Chopin's E minor concerto are quoted in *Fiorenza* and *Rolando* (examples 1d and 1e).

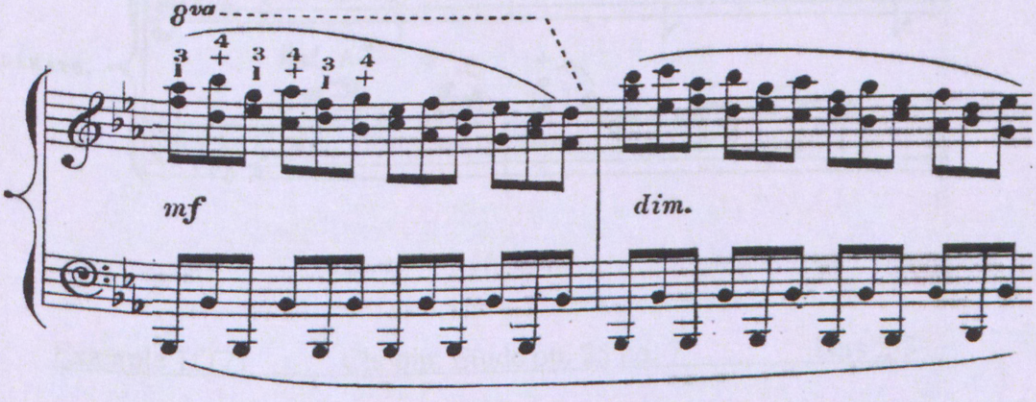
Example 1d (1) Osborne: *Fiorenza* bar 64



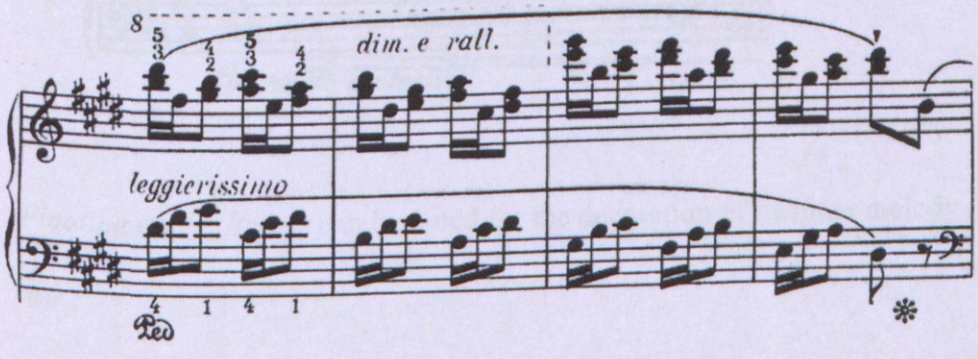
Example 1d (2) Chopin: Concerto in E minor op. 11, movt I bars 623-624



Example 1e (1) Osborne: *Rolando* bars 5-6



Example 1e (2) Chopin: Concerto in E minor op. 11, last movt, bars 48-51

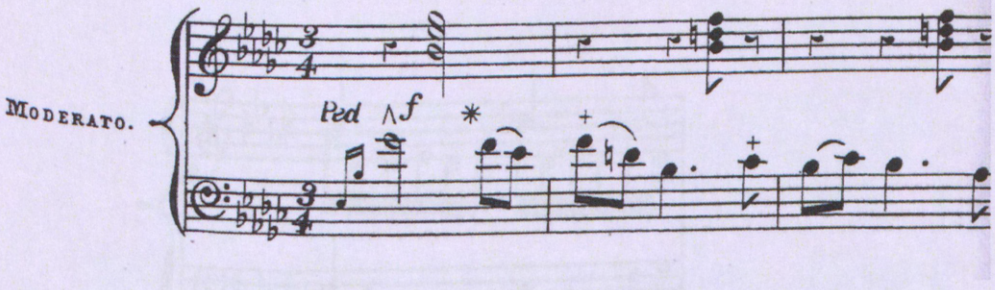


The example of *Rolando* quoted above shows another favoured device: using juxtaposed thirds and sixths in the melodic texture. Jim Samson has identified this

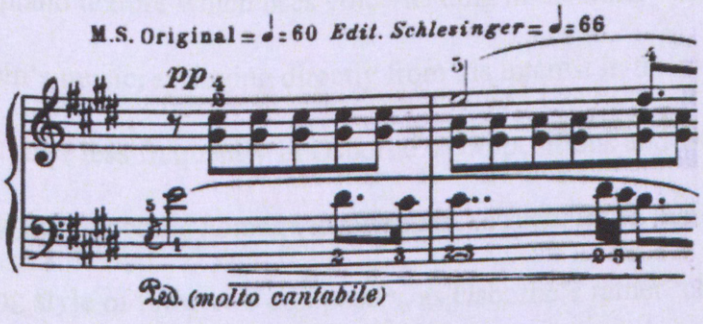
usage in Chopin as being characteristic of the operatic vocal duet;[586] similar usage of vocal textures will be discussed later (see examples 2a).

Other compositional ideas similar to Chopin may be seen in Osborne's *La bataliere* with its use of melancholy cello-type lines (example 1f).[587] Chopin's two preludes op. 28, nos. 4 and 6, and the Etude op. 25 no. 7 are rather similar in design.

Example 1f (1) Osborne: *La bataliere / La brise* bar 1-3



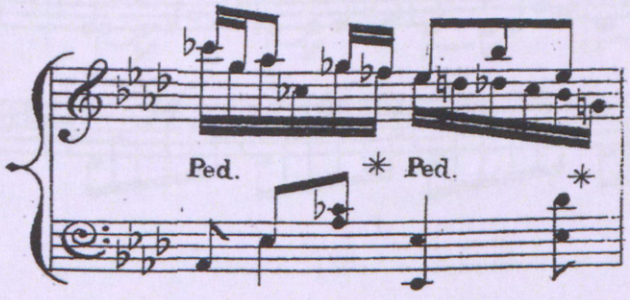
Example 1f (2) Chopin: Etude op. 25 no. 7 bars 2-3



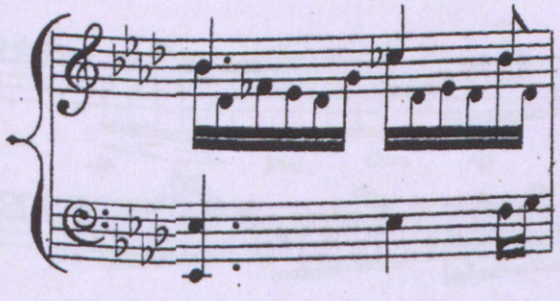
Floating on the Breeze can be noted for the decoration of its inner melody (examples 1g).

[586] Jim Samson: *The Music of Chopin,* 84.
[587] *La bataliere* is, oddly enough the same piece as *La brise,* each coming from different publishing houses.

Example 1g (1) Osborne: *Floating on the Breeze* bar 11



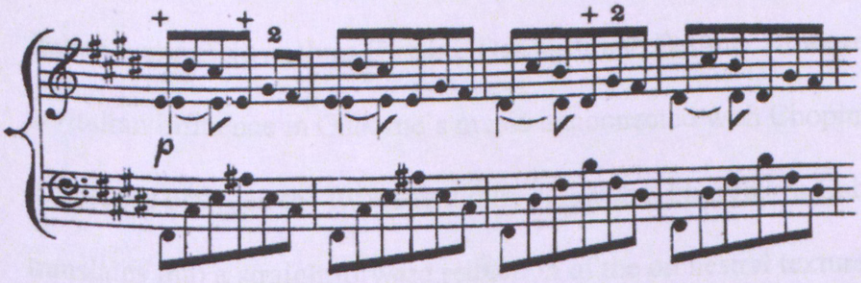
Example 1g (2) Osborne: *Floating on the Breeze* bar 13



This piano texture which uses voice-leading in the inner voices is very strong in Chopin's music, springing directly from his interest in the music of Bach. It is to be seen rather less frequently in Osborne's compositions and where it does appear it seems to suggest a specific homage to Chopin. As such, it is a major difference between the writing style of these two composers, as Osborne's rather 'classical' texture can be seen to derive from Hummel, Moscheles and Mendelssohn.

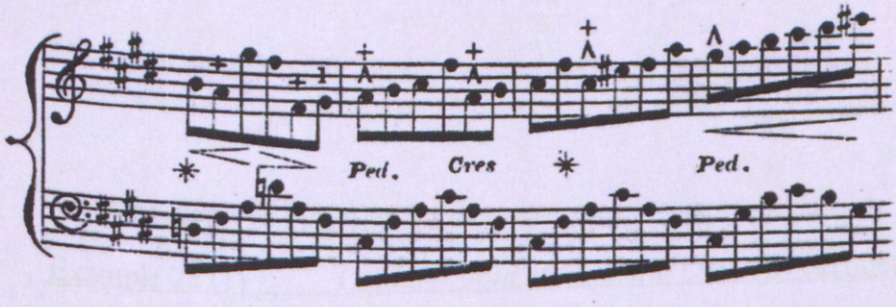
Some of the waltz-like pieces such as *Le bal* demonstrate a playful rhythmic idea used by Chopin in similar salon dances, crossing back and forth from 3/4 to 6/8 (examples 1h).

Example 1h (1) Osborne: *Le bal* bars 65-68



Later on in *Le bal* Osborne describes a 3/2 metre, marked by pointed accents across two full bars (bars 149-150, example 1h (2)).

Example 1h (2) Osborne: *Le bal* bars 148-151



This piece with its constantly running quavers, gives us a sense of perpetual motion, a hurly-burly of tumbling notes that recalls Chopin's *Minute* waltz.

The operatic element

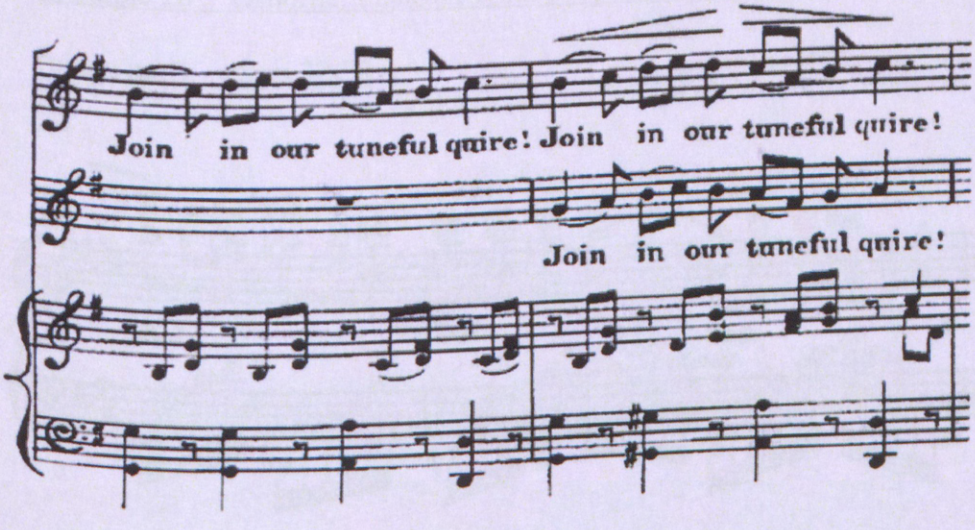
The operatic element in Osborne's earlier output is particularly prominent and several reasons for this can be identified. Firstly, for the public in Paris, music meant opera in the nineteenth century,[588] and a lot of instrumental music written there was also operatic in style. Secondly, Osborne was extremely aware of the music that surrounded him in his environment and was, furthermore, interested in opera from his youth. As is by now

[588] James Harding: 'Paris: Opera Reigns Supreme', *The Late Romantic Era* (London: Macmillan, 1991), 103.

well established, Osborne was influenced by Chopin who, in turn, was influenced by Italian composers such as Rossini, Donizetti and Bellini. However, it is possible to see an Italian influence in Osborne's music unconnected with Chopin, although the difference between the two is naturally somewhat blurred. In Osborne's music it often translates into a straightforward reduction of the orchestral texture which is more faithful to the original than Chopin's hybrid form. A typical operatic element may be seen in his use of thirds and sixths (or a mixture of both),[589] a translation of the operatic vocal duet, examples of which may be seen in the following excerpts. The use of octaves in the melodic texture is also widespread (see example 2b).

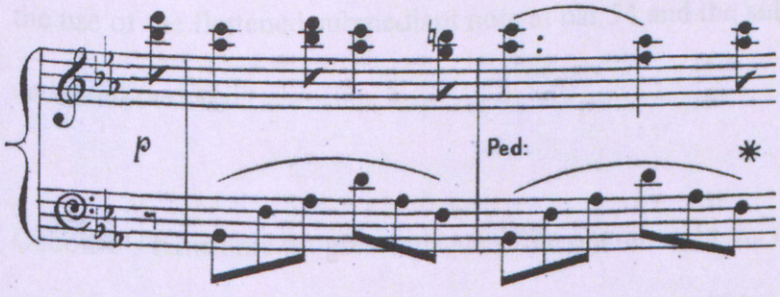
Example 2a (1) Osborne: *Join our Tuneful Quire*, vocal duet

bars 20-21

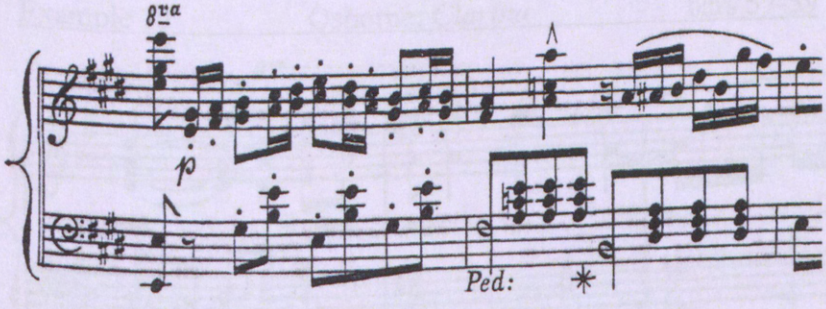


[589] For a mixture of thirds and sixths used in right-hand textures, see *Le castillan* examples 11c (1) and 11d (1) in chapter 12 and example 1e (1) earlier in this chapter.

Example 2a (2) Osborne: *Diana* bars 33-34

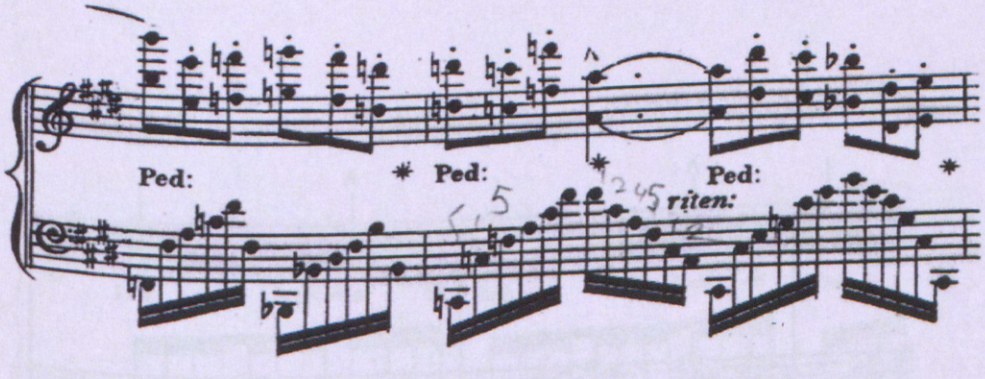


Example 2a (3) Osborne: *La douce pensée* bars 53-55



Example 2b Osborne: Piano Trio no. 3, op. 52 movt III,

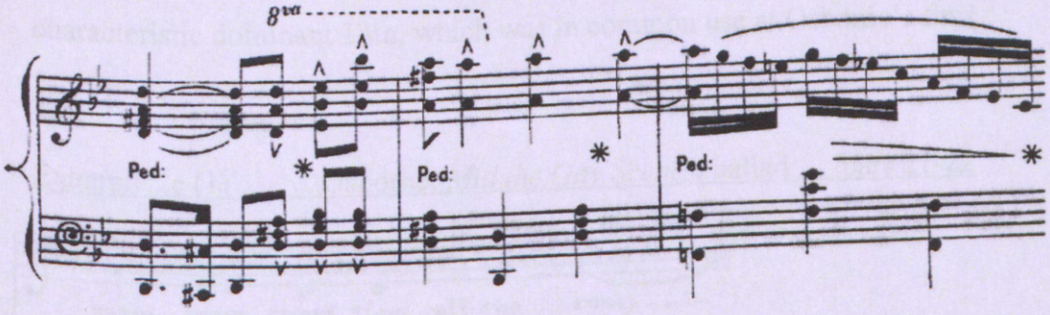
(piano part) bars 32-33



The whole cast of *La douce pensée* is Italianate, between the staccato thirds of bar 53 to the use of the flattened submediant note at bar 54 and the subsequent ornamented cadential melody.

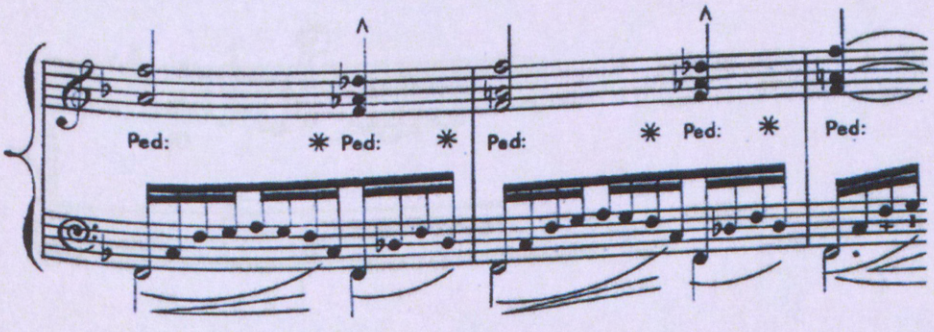
Osborne's harmonic progressions are often operatic. In the nocturne *Clarina* he touches momentarily on the minor key at bar 39-40 and at bar 58 he dwells on the dominant chord of the minor key before abruptly returning to the tonic key at bar 59 (example 2c).

Example 2c Osborne: *Clarina* bars 57-59



Towards the end of the piece, Osborne uses the chord of the flattened submediant (example 2d), hinting at his interest in the third-related key.[590]

Example 2d Osborne: *Clarina* bars 79-81

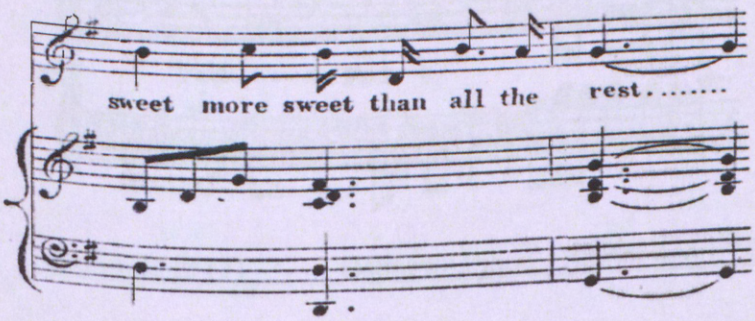


[590] See fn 615, page 209.

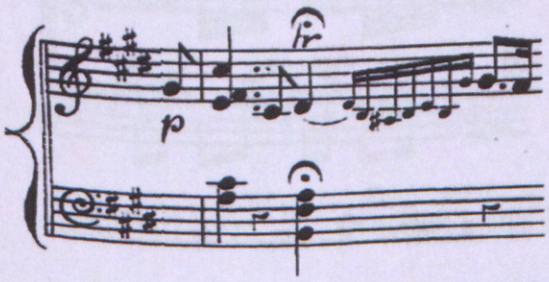
This usage is to be seen elsewhere; another example will be noted in Chapter 11 with regard to *The Fairy of the Valley.*[591]

Osborne's tuneful original melodies are often Italianate in style. For instance, the ornamented cadential embellishment seen in *Mid the Gay Scenes* (example 2e (1)) is extremely widespread in Italian arias and was also used by Chopin. It can be found, in a more ornamented guise, in *La douce pensée* (example 2e (2)). A more pianistic example, closer to Chopin in style, will be noted in *Le castillan* (Chapter 12 example 11g (2), bar 161). All of these highlight their respective cadence points with the characteristic dominant 13th, which was in common use at Osborne's time.

Example 2e (1) Osborne: *Mid the Gay Scenes*, ballad bars 21-22



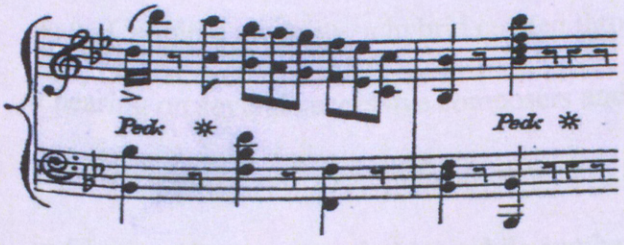
Example 2e (2) Osborne: *La douce pensée* bars 29-30



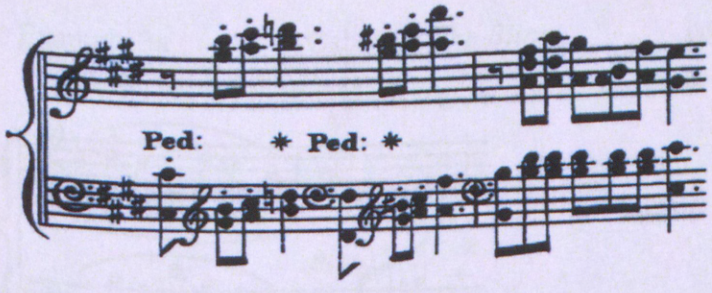
[591] See page 228.

An Italian shape can be seen in the descending scale of *Fiorenza,* which skips a third at the end of the phrase and in the examples taken from the Piano Trio no. 3 (examples 2f). It will be noted that all of these examples are married to simple accompaniment patterns, similar to those used by Italian opera composers.

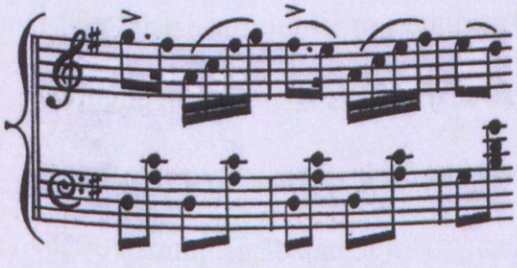
Example 2f (1) Osborne: *Fiorenza* bars 84-85



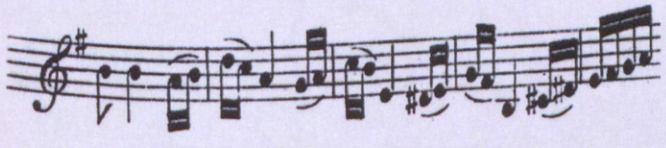
Example 2f (2) Osborne: Piano Trio no. 3, op. 52; 3rd movement (piano) bars 64-65



Example 2f (3) Osborne: Piano Trio no. 3, op. 52; last movement (piano) bars 121-123



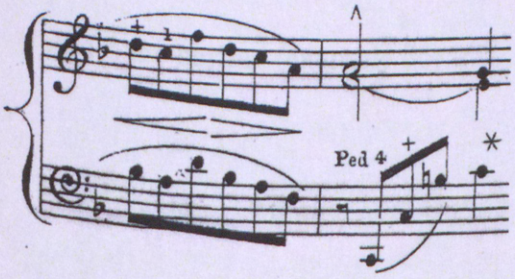
Example 2f (4) Osborne: Piano Trio no. 3, op. 52; last movement (violin) bars 185-189



The Irish element

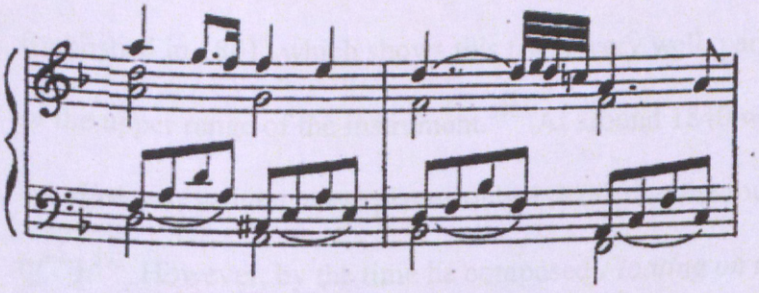
Osborne made a number of transcriptions of Irish melodies, which will be discussed in some detail in Chapter 13. In these works a modal tonality might be deemed wholly appropriate. However, at times a unique and sometimes bizarre Irish-sounding progression can be heard in his other music, which usually comes and goes in a fleeting way. Chopin's modality, a hybrid created through his connection to his homeland, had a bearing on several successive composers and indeed may, in turn, have encouraged Osborne's usage. An example will be seen in the introduction to *Le castillan* discussed in Chapter 12 (see example 11a), while another is discernible in the melodic progression in bar 93 of *The Bijou* characterised by the falling minor thirds of the melodic line (example 3a).

Example 3a Osborne: *The Bijou* bars 93-94

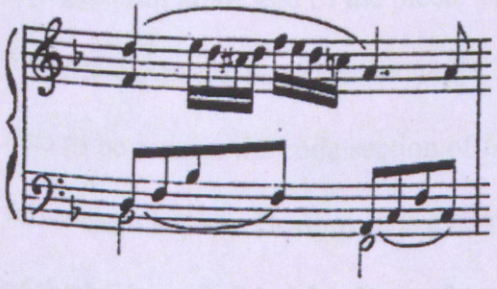


Both of these are similar to examples cited in connection with the nocturne *Pauline,* highlighted in the next chapter (see example 8a). The ornament in bar 10 falls downwards over a minor third and the interval reappears with extra embellishment at bar 30 (examples 3b and 3c).

Example 3b Osborne: *Pauline*, nocturne bars 9-10

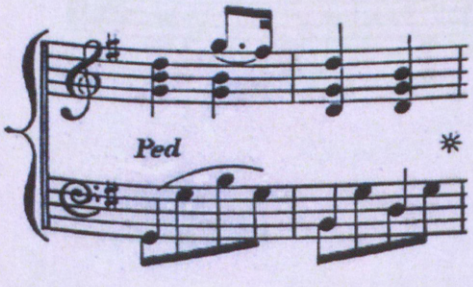


Example 3c Osborne: *Pauline*, nocturne bar 30



A further example of a modal usage is to be found in *Souvenir de Beauchamps* where Osborne uses the unusual sounding melodic interval of a major third (F sharp to D) across the barline (example 3d).

Example 3d Osborne: *Souvenir de Beauchamps* bars 43-44

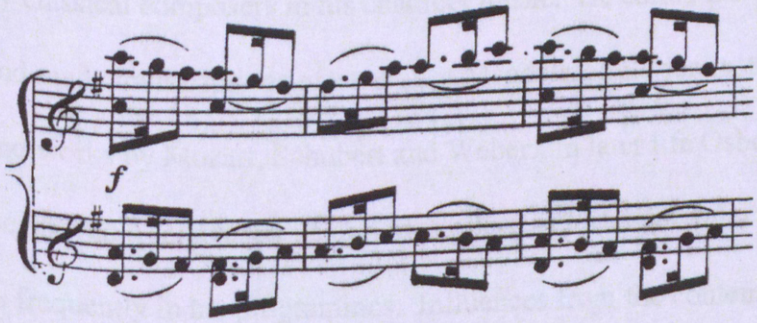


Other trends

Osborne was keen to use the full span of contemporary pianos and any new innovations that were being incorporated into the newest and most up-to-date instruments. This is

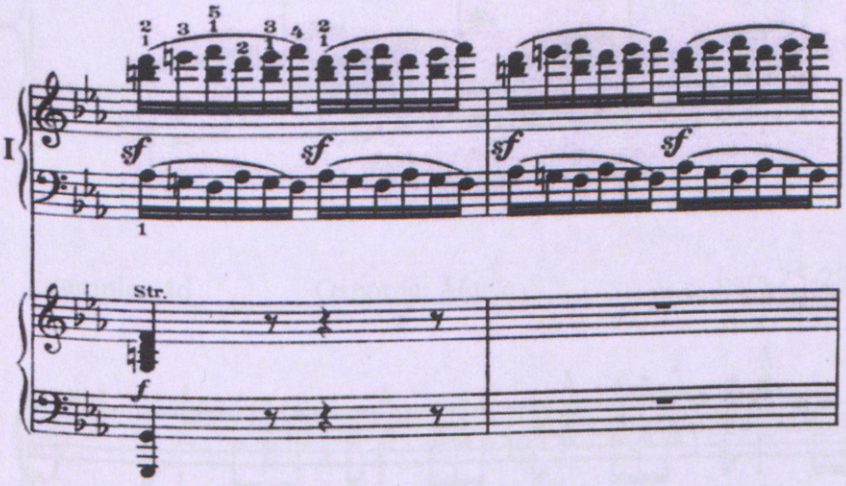
particularly true in some relatively early and brilliant works such as *Le castillan* (published in 1841) which shows this usage very well, particularly in his employment of the upper range of the instrument.[592] At around 1840 when it can be supposed *Le castillan* was written, most pianos only extended to the fourth G above middle C (g'''').[593] However, by the time he composed *Floating on the Breeze,* published thirty years later, Osborne was quite happy to write up to A flat, on which he finishes the arpeggio run at the end of the piece. The use of a Beethoven-style trill will be noted in *Marche caractéristique* (see example 12i (1) in Chapter 12), and an elongated trill is also to be seen in the coda section of *L'espérance* which will be discussed in the following chapter. Beethoven is also recalled in the middle section of the transcription of the Irish air *St Patrick's Day,* where the texture and the melodic motifs travelling in different directions recall the *Emperor* concerto (examples 4a and 4b).

Example 4a Osborne: *St Patrick's Day* bars 17-19



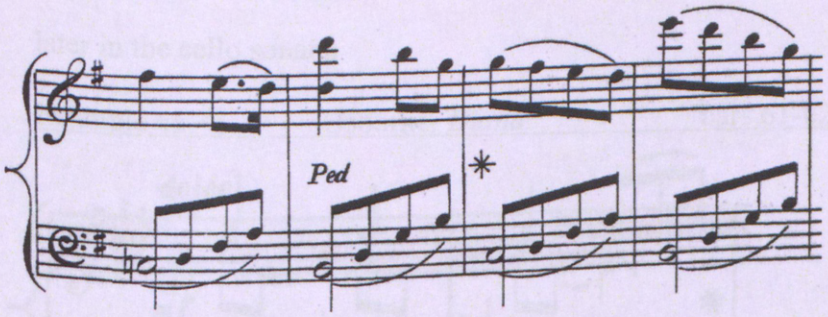
[592] *Le castillan* is discussed in chapter 12.
[593] Cyril Ehrlich: *The Piano* (London: Dent, 1976), 24.

Example 4b Beethoven: *Emperor* concerto, rondo bars 126-127

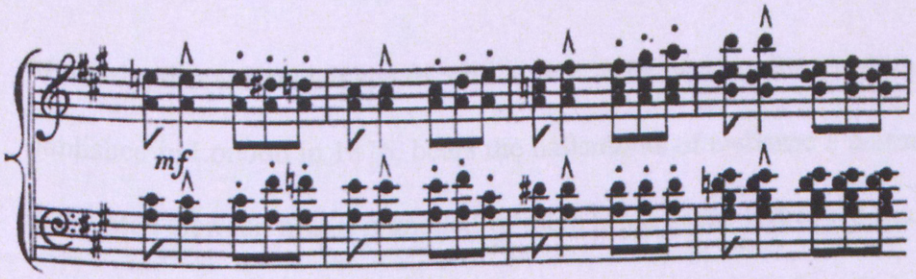


While his own musical style was largely formed in Paris, Osborne was undoubtedly familiar with the music of Beethoven and Schubert and, as we will see, was influenced by classical composers in his chamber music. He edited Beethoven and Haydn's works, and made transcriptions of several of Mendelssohn's songs, three canzonets by Haydn, and works by Mozart, Schubert and Weber. In later life Osborne did perform Beethoven's sonatas and piano trios often, and Mendelssohn's music appeared almost as frequently in his programmes. Influences from the contemporary German school are often characterised by a less virtuoso or introverted approach, appearing most frequently in the middle sections, where the character of the music is often more gentle and reflective. *The Girl I Left Behind Me* for instance gives way to a Mendelssohnian melody in its middle section (example 4c), while the chordal texture of the central section of *Marie* is also to be seen in Mendelssohn's music. Example 4e is rather reminiscent of Schubert with its falling melodic appoggiaturas.

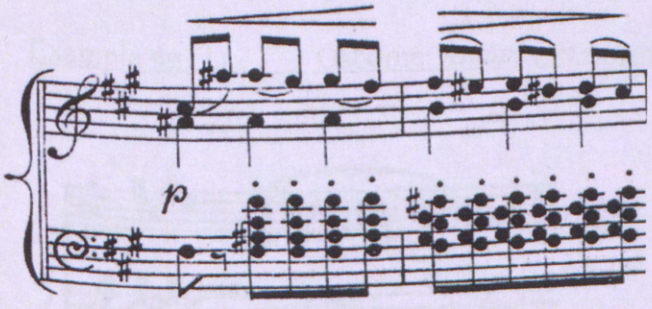
Example 4c *The Girl I Left Behind Me* bars 55-58



Examples 4d Osborne: *Marie* bars 25-28



Example 4e Osborne: *Marie* bars 35-36

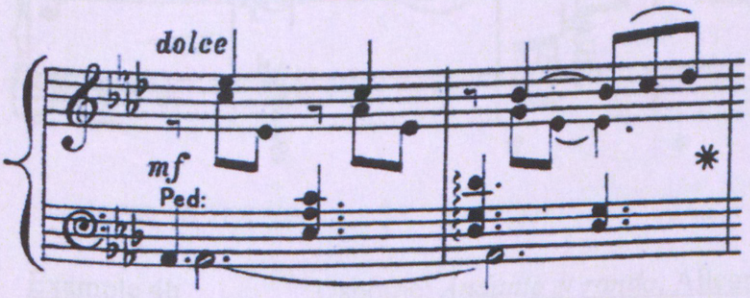


The middle section of *The Fairy of the Valley* recalls Mendelssohn quite vividly with its chordal, almost hymn-like progressions,[594] and is reminiscent of the first of the above excerpts from *Marie* (example 4d). *Diana* features a syncopated offbeat melodic structure frequently to be seen in the music of Schumann (example 4f). As this piece was published in 1876, it was probably a relatively late work. Schumann's influence

[594] See example 10c, chapter 11.

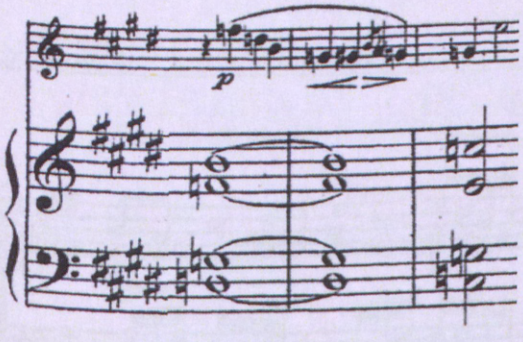
became more marked after Osborne's move to England in the 1840s, as will be seen later in the cello sonata.

Example 4f Osborne: *Diana* bars 61-62

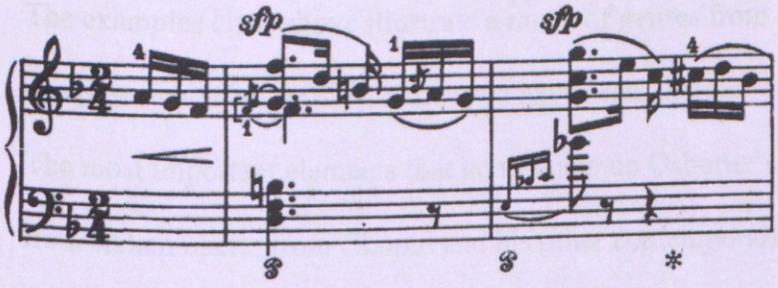


Similarly, the *Andante et rondo*, said to have been written for Joachim and also published in London in 1876, bears the hallsmarks of Osborne's mature style. The undoubted German hint is signalled by such ideas as the use of a Schumannesque ornament and melodic shape, comparable to the Intermezzo from Schumann's Piano Concerto, and the augmented fifth at the end of the scale-wise passage in the right-hand piano part (examples 4g and 4h).

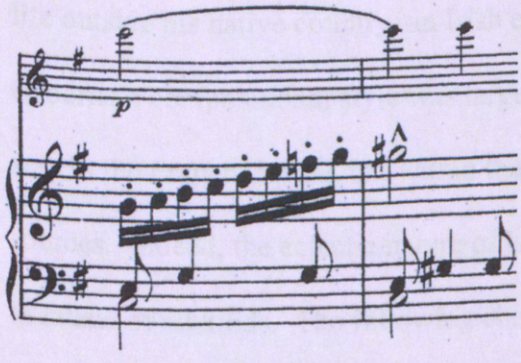
Example 4g (1) Osborne: *Andante et rondo*, Andante bars 128-130



Example 4g (2) Schumann Piano Concerto; Intermezzo bars 3-4

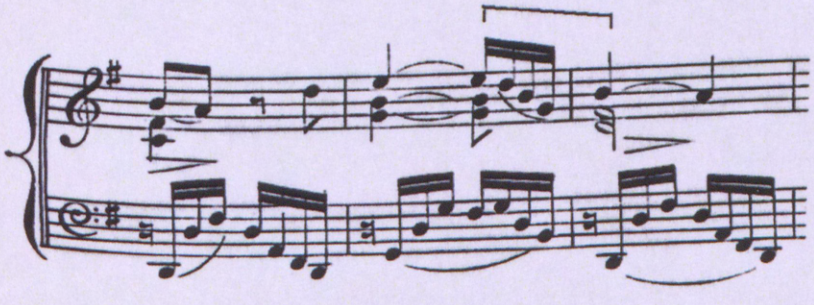


Example 4h Osborne: *Andante et rondo*, Allegro bars 114-115



The heroic character of the small fragment indicated in *Souvenir de Beauchamps* reminds us of Wagner (example 4i, bars 57-58).

Example 4i Osborne: *Souvenir de Beauchamps* bars 56-58



Conclusion

The examples cited above illustrate a range of genres from original solo piano works to songs and chamber music. Yet, as we have seen, certain features appear common to all. The most important elements that go to make up Osborne's writing style were drawn from Italian opera, from Chopin and his other contemporaries. He was influenced by many whose writing styles might be seen as diametrically opposed or not as familiar nowadays as they may have been in Osborne's lifetime. Although he spent most of his life outside his native country, an Irish element is also to be seen in some works. Osborne's compositional style was largely formed by the fashions prevalent during his stay in the French capital, but within that he encapsulated many influences from other sources. Indeed, the eclectic nature of his music demonstrates a wide-ranging interest in music of all kinds. The following chapter will examine a selection of Osborne's original piano works in more detail.

CHAPTER 11

ORIGINAL SALON PIECES

Of the eighty-three original piano works, there are only two known publications before 1840, the year of Osborne's first marriage. Firstly, the *Four Brilliant Waltzes*, published by Welsh in 1830 (now presumed lost), have already been mentioned. The other, *Les regrets,* was included in the supplement to the *Revue musicale* in January 1835.[595] Osborne published the vast majority of his piano music after the age of thirty-four. In this body of music a range of styles is to be seen. It includes dances intended for the salon such as waltzes and mazurkas, along with rondos, études, fantasias and *airs variés*, nocturnes, serenades and other characteristic pieces. Osborne often used the subtitle '*morceau de salon'* or *'morceau de concert'* to describe his pieces, particularly after his move to London in 1844, so these may be viewed as characteristic of his English period.[596] Although the salon pieces are often not technically simple, they are gentler and more delicate than the concert pieces, and were presumably intended for the sheet music market rather than the concert platform. The concert pieces are more dramatic and effective, written to maximise the impact of the work with an audience. They also tend to explore the increased possibilities offered by the newest advances in pianos of the period. Two examples, *Le castillan* and *Marche caractéristique,* will be looked at in some detail in Chapter 12. Osborne also used the term *brillante,* indicating, as would be expected, a brilliant style. As we have seen, the *pluie de perles, valse*

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[595] Generally speaking publications of the piano pieces were most abundant during the 1840s and 1850s after which they began to decrease once more. Osborne's earliest published works are predominantly the duos he wrote with Charles de Bériot. See Chapter 6.

[596] The only known works with the subtitle '*morceau de salon'* that originate before 1844 are the two pieces *L'hirondelle* and *La tarantelle*, dedicated to Thalberg and published in 1842. Actually both subtitles are rare on his pieces published before 1850 although two opera fantasias bear the subtitle *morceau de concert* dating from 1842 and 1844 respectively.

brillante, is not altogether an easy piece but was nonetheless a perennial favourite, remaining popular with the musical public for several decades.

Naturally enough the music written for the drawing-room (by definition intended for women), and hence primarily for publication, needed to have a broad appeal and was therefore more conservative in its use of new effects. For instance it would not do to put off potential purchasers by including effects that were not particularly successful on some of the more old-fashioned domestic instruments. However, for all but the earliest publications, the range of contemporary pianos was not an issue. As we have seen, the normal keyboard length had stabilised at a full seven octaves by 1840, reaching up to the fourth G above middle C.[597] Osborne frequently makes use of these top notes.[598]

Despite the distinction that can be drawn between the *morceaux de salon* and the *morceaux de concert* it should not be assumed that Osborne himself never played the salon pieces in public. There is ample evidence of performances to be gathered from reviews during the 1850s. After all, Osborne's concerts offered a perfect platform from which to advertise his publications, particularly the most recently published, and the *morceaux de salon* were often highly appreciated by the audience. At his Hanover Square Rooms concert in July of 1859, Osborne's *Sweet Briar* was cited in the review as the most successful piece of the evening.[599]

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[597] Cyril Ehrlich: *The Piano*, 24.
[598] Strangely, Osborne drops to the lower E in the final arpeggio run of *Le bal,* when the musical intention indicates the note one octave higher. Yet the higher note is within the range of the 1840 piano. It is always possible that the sign for the higher octave was simply omitted as a printing error.
[599] *MW:* 9 July 1859, 443-444.

Dances and the salon

Osborne's salon music was aimed at the middle and upper classes, those who had a level of standing in society and a lot of time on their hands for leisure activities. Nicholas Temperley tells us that when it came to dances, the novelties in the nineteenth century all had a folk origin in a foreign country and appealed to aristocrats on account of their lively character.[600] Interest in dance music was fuelled by promenade concerts promoted by Philippe Musard (1793-1859) and his orchestra in the 1830s, at first in Paris and some years later in London. All of Musard's programmes were largely made up of waltzes, quadrilles and galops although he included the occasional overture or symphonic movement.[601]

In the drawing-room, various types of dances were heard. Osborne's dance forms extended from the popular waltz in *Isabella valse* to the bolero in *Le castillan.* However, it is hard to imagine that the latter piece could have attracted many amateur pianists on account of its technical difficulty. Examples of other dance styles include three mazurkas: *The Violet* (1849), *Philomèle* (1861) and *Eolienne* (1866), a tarantella and a minuet along with some polkas and galops. Osborne never used the title 'polka' or 'galop' for any of these original salon pieces. Still, *Sunbeam* (1852) could be described as a galop and *La zingarella* (1871) as a polka.

The polka was introduced into London in 1844 and quickly gained popularity. Within high society, it became an elegant and apparently fascinating dance with some typical rhythmical features. The dance is in 2/4 time and the dancers characteristically strike

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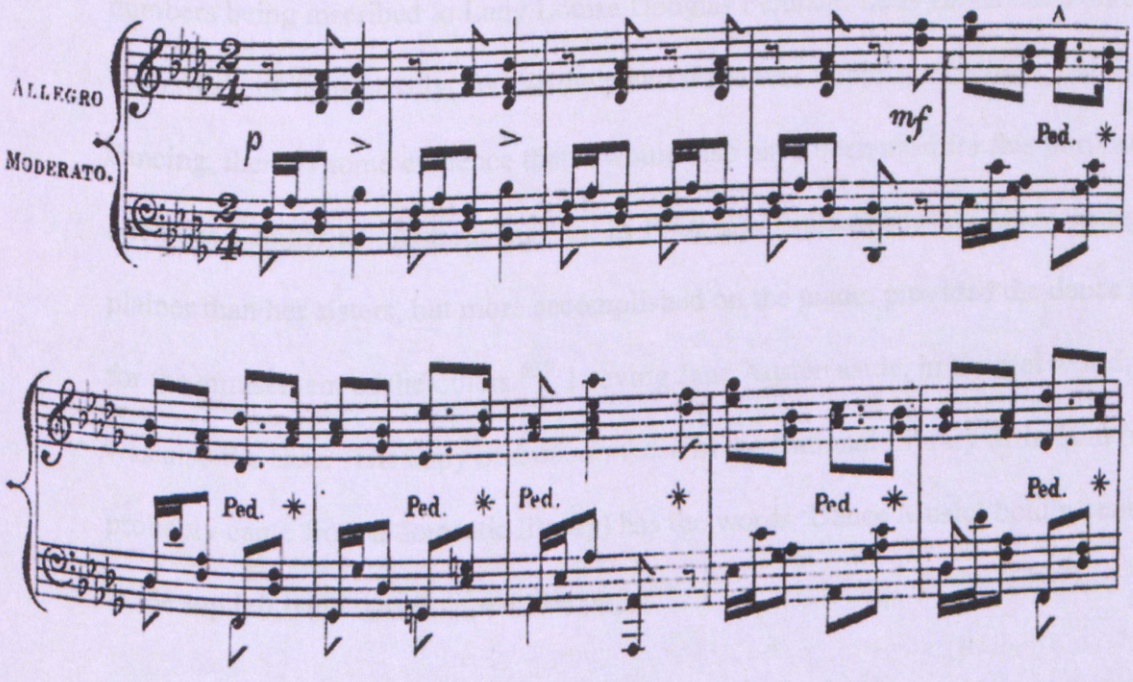
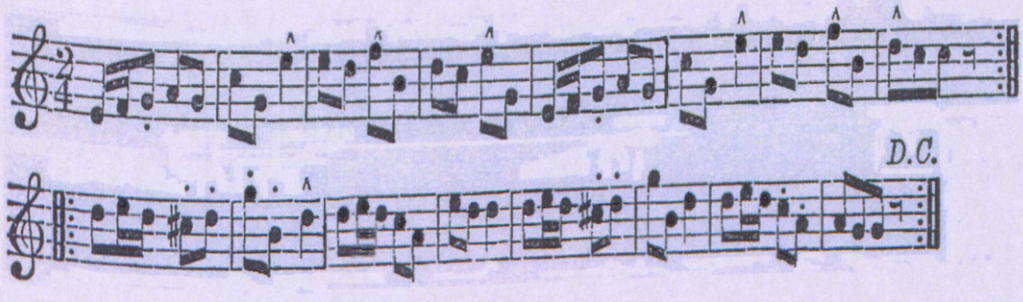
[600] Nicholas Temperley: *The Romantic Age*, 112.
[601] *Ibid*, 113-114.

the left heel twice with the right, then turn according to the style of the waltz.[602] *La zingarella* is imbued with something of the essence of Johann Strauss, but follows the rhythmical scheme of two semiquavers in the first beat of the bar laid out by the Pole, Albert Sowinski. Sowinski was another pianist-composer of the time, with whom, as we saw in Chapter 1, Osborne played at Chopin's Paris début (see examples 5a and 5b).

Example 5a Osborne: *La zingarella* bars 1-8



Example 5b Sowinski: drawing-room polka [603]



[602] *GD 1927,* iv, 215-216.
[603] *Ibid.*

The largest group of dances among the drawing-room pieces are the salon waltzes. These include the *Isabella valse* as well as several other numbers, described by the publisher as 'brilliant.'[604] Actually, in effect, many more salon waltzes exist among Osborne's pieces which have not been given the designated title. They include *Le bal* (1845), *A Summer's Eve* (1854), *Fiorenza* (1855) and *The Bijou* (1874), and they betray their intention for the upper-class drawing-room by their dedications, the last three numbers being inscribed to Lady Louisa Douglas Pennant, Lady Elizabeth Yorke and Lady Wallace respectively. While the piano waltz was not primarily designed for dancing, there is some evidence that it would also have been used for this purpose. Nicholas Temperley mentions the case in *Pride and Prejudice* where Mary, being plainer than her sisters, but more accomplished on the piano, provided the dance music for the amusement of the others.[605] Leaving Jane Austen aside, in the real world, this was also the case. The copy of *Isabella valse* in the National Library of Ireland (which probably came from a domestic library) has the words 'Dance Music' boldly pencilled in the top left hand corner of the title page.[606]

***Isabella valse* op. 54 no.2**

The *Isabella valse* is a charming miniature of the period, just two minutes in length. An original score is to be found in Appendix 2 and it is included on the recording *Shower of Pearls*, tk 6 (RTE Lyric fm CD 103).

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[604] Other examples are *The Lily* (1849), *Grand valse de salon* (1861), *La pluie de perles* (1848) and the *Four Brilliant Waltzes* (1830).
[605] Nicholas Temperley: *The Romantic Age*, 119.
[606] The collection used to found the music archive at the National Library of Ireland was the personal library of Jasper Robert Joly (Noel Kissane: *Treasures from the National Library of Ireland* (Dublin: Boyne Valley Honey Co., 1994)), 3.

Somewhat unusually for Osborne, the *Isabella valse* bears no specific dedication. It was published in London by Addison & Hodson and, according to British Library sources, it appeared in 1845, 1851 and 1871 which would suggest that it was one of Osborne's more enduring popular pieces.

The following table of form shows the straightforward construction which can be described as a ternary form, featuring two separate sections in the middle of the work.

Subject material	**Bar nos.**	**Key**
Theme A	1-16	A flat major
A1	17-32	
B	33-48	A flat major
B1	49-64	
C	65-80	D flat major
C (repeat)	81-96	
A	u/b 97-112	A flat major
A1	113-128	

Although it seems the first appearance of the *Isabella valse* in London was in 1845, it might date from Osborne's Paris years. Weber's *Invitation to the Dance* of 1819 became a model for later salon waltzes,[607] and while Osborne's work is much simpler in construction, there are several elements of Weber's work which could have exerted some influence over the writing of the *Isabella valse*; these will be examined later. Just as prominent however is the influence of Chopin, particularly in the first central section (*B*). Osborne, like Chopin, adheres strictly to the four-bar-phrase structure, preserved from the functional dance.[608]

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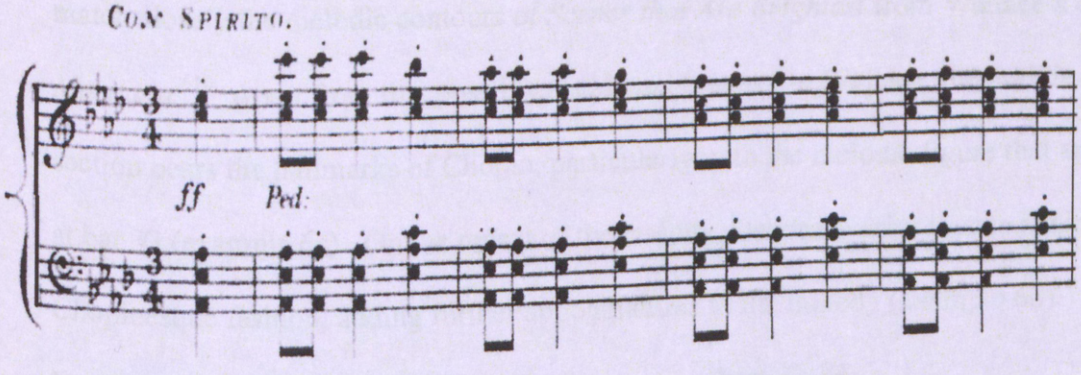
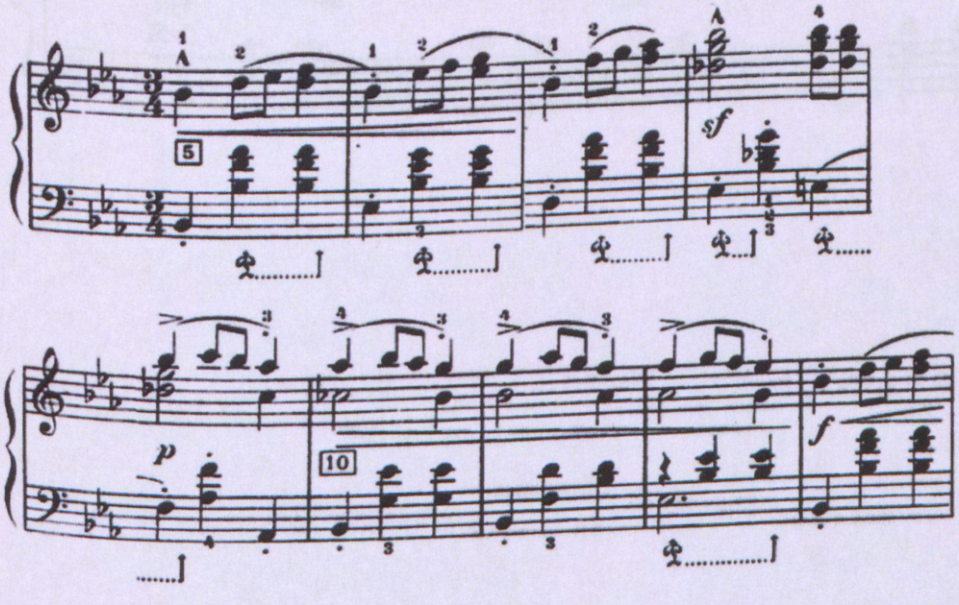
[607] Jim Samson: *The Music of Chopin* (Oxford: Clarendon Press, 1994), 120.
[608] *Ibid*, 123. Samson gives a background to the history of the *salon* waltz in the Chapter 'Salons', 120-127.

The waltz has a rather perfunctory beginning with repeated chords in both hands. Osborne appears to mimic Chopin with this simple idea of the repeated quaver notes for Chopin heralds the opening of two of his larger, more extrovert waltzes with a kind of trumpet call on one note.[609] Osborne's chords maintain a rhythm of two quavers followed by two crotchets throughout this first section while Chopin's op. 18 waltz favours a crotchet-two quavers-crotchet rhythm (see examples 6a and 6b).

Example 6a Osborne: *Isabella valse* bars 1-4



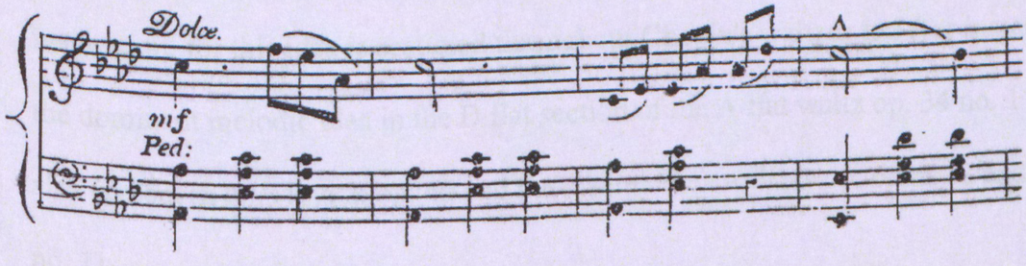
Example 6b Chopin: Waltz in E flat, op. 18 bars 5-12



[609] Chopin's op. 18 and op. 34 no.1.

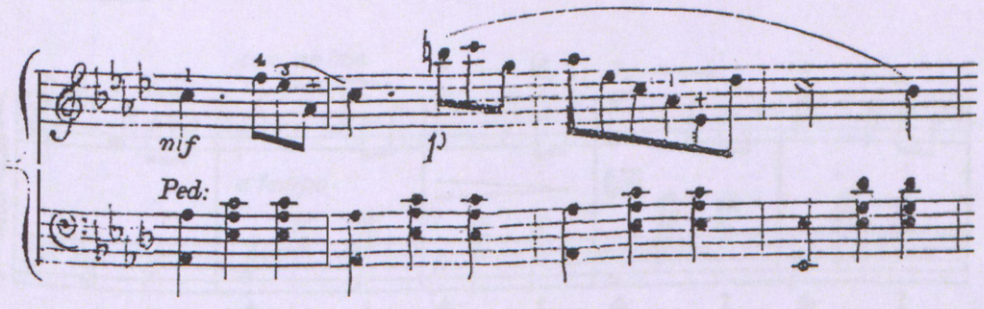
On the repeat of the section at bar 17 Osborne varies the theme by inserting a rising triplet arpeggio instead of the repeated quaver chords of the opening. Bar 25 bears an obvious misprint as the third quaver of the triplet arpeggio should be A flat, but this returns corrected in the equivalent section at the end (bar 121). Another possible misprint appears at bar 123 with the addition of an A flat to the chord which is not to be found in the first statement (bar 27). Whether by accident or design, the melody notes of E flat-A flat-D flat-C-B flat, described in bars 35 and 36 of the melodic *B* section, match closely the melodic contours of *Scenes that Are Brightest* from Wallace's opera *Maritana.*[610] Apart from this possibly accidental homage to Wallace, the middle section bears the hallmarks of Chopin, particularly with the melodic figure that appears at bar 33 (example 6c). On the repeat of the melody, Osborne varies it once again in a Chopinesque fashion, adding further appoggiaturas to the melody (example 6d).

Example 6c Osborne: *Isabella valse* bars 33-36



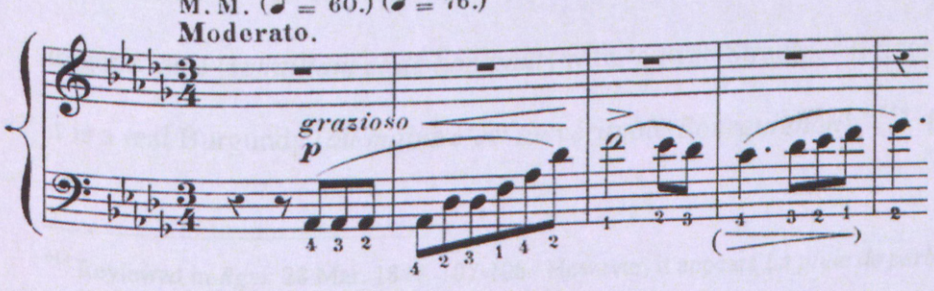
[610] However the first performance of *Maritana* did not take place until 15 Nov. 1845, which makes the opera an unlikely model for Osborne's waltz. It is however very likely that Osborne and Wallace kept in touch, so Osborne may have seen the score of the opera prior to its first performance.

Example 6d Osborne: *Isabella valse* bar 49-52



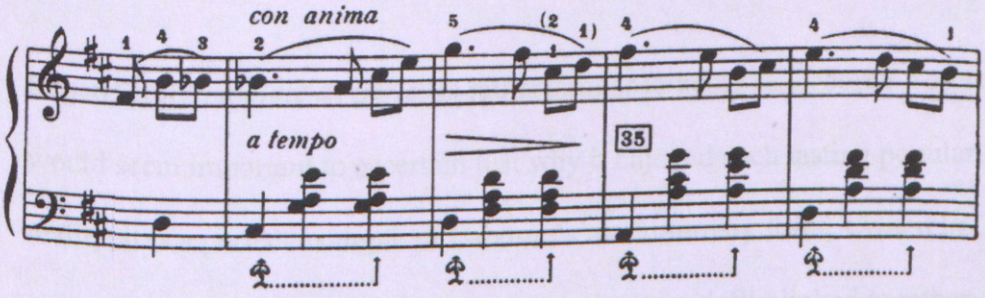
A consistent feature of the middle section of *Isabella valse* is the recurring initiation of movement in the melodic lines with the fourth quaver of the bar (as in bar 33, 37, 39, 41, 49 etc.). This idea produces a slightly syncopated effect, with 6/8 crossing the 3/4 rhythm, a little trick that Chopin often plays on the ears of the listener, but the idea can be traced further back to Weber's *Invitation to the Dance.*[611] Weber even begins his waltz with an upbeat consisting of three quavers and uses this device throughout the initial Moderato section (example 6e(1)). Still, we can but guess where Osborne got his inspiration, for this idea is scattered throughout Chopin's waltzes too (for instance it is the dominant melodic idea in the D flat section of the A flat waltz op. 34 no. 1 and is also present in op.34 no.2, op. 42 and the posthumous waltzes op. 69 no. 2 and op. 70 no. 1).

Example 6e (1) Weber: Invitation to the Dance bars 1-4



[611] This element was discussed in Chapter 10.

Example 6e (2) Chopin: Waltz in B minor (Posthumous), op. 69 no.2, bars 33-36



The typical waltz-like accompaniment which Osborne uses in the middle section of this waltz (examples 6c and 6d) is also present in Weber's work.

La pluie de perles* and *La nouvelle pluie de perles

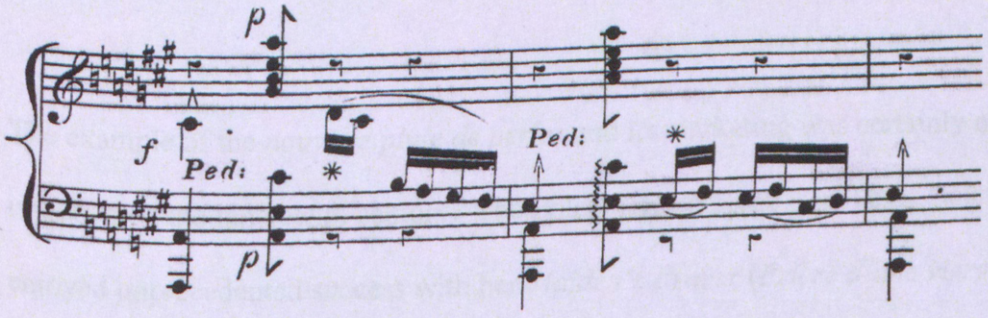
La pluie de perles is included on the recording *Shower of Pearls*, tk 1 (RTE Lyric fm CD 103). As Osborne's most famous piece, it is another salon waltz, this time bearing the subtitle *valse brillante,* as mentioned earlier. Giving a date to the composition is not entirely straightforward. It had a performance in Paris in 1847, probably in early to mid March,[612] but just prior to that the *Revue et gazette musicale* carried a review of the sheet-music in a February issue, so it is likely that the piece was written late in 1846, or even earlier.[613] The review was very positive describing the piece as 'scintillating and in good taste (*scintillant et de bon goût*) with 'a little Strauss.' It goes on to say 'at least it is a real Burgundy (*au moins c'est du véritable Bourguignon*).'[614] It seems likely that

[612] Reviewed in *Rgm:* 28 Mar. 1847, 107-108. However, it appears *La pluie de perles* was not published until 1848.
[613] *Rgm:* 21 Feb. 1847, 66. The sheet music was published by Meissonier et fils in Paris.
[614] *Ibid.* The review is signed by the initial B. and may have been written by Berlioz, as it falls within the period that he wrote for the journal.

La pluie de perles was published in France at least one year before it appeared in England.

Superficially *La pluie de perles* is rather similar to many of Osborne's other works so it would seem important to ascertain just why it enjoyed such lasting popularity. In reality, it is a perfect example of Osborne's rondo-ternary form, written in D flat with a structure of *A B A C D A B A* where the sections are deftly linked together. Osborne adds a short, arresting introduction and a dramatic and effective coda, rounded off with cascading octaves. The style is suitably brilliant, effective in performance, difficult though not impossibly so. A lot of the keyboard is covered, particularly the glittery top register and there are plenty of contrasts and surprises including a cello-type melody (presented as theme *D*) in the enharmonically third-related key of A major (example 7a).[615] This key relationship is one that recurs often in Osborne's music. It turns up also in *The Fairy of the Valley* which will be discussed later in the chapter.

Example 7a Osborne: *La pluie de perles* bars 87-89



[615] This was a common key progression in the Romantic period, where new themes or middle sections appeared a major third lower.

Overall his melodic writing is particularly fluent and memorable in *La pluie de perles* and the style is undoubtedly more original than in many of the other pieces. Apart from the similarity between the first theme and one of the themes from Chopin's B flat minor scherzo (see Chapter 10, example 1c) there is little in *La pluie de perles* that prompts recognition or comparison. In this sense at least, it is unique.

Following on the great success of the first *pluie de perles*, *La nouvelle pluie de perles* was published by Chappell in London and Meissonier in Paris, possibly simultaneously to avoid copyright theft. Named *La seconde pluie de perles* in the Paris edition, it might be imagined, indeed expected that the new *Shower of Pearls* was a corrected, perhaps enlarged edition of the original piece, brought out in a presentation binding. In reality, the publication represents a clever piece of marketing on the part of either the publishers, Osborne, or indeed both, for it is in fact an entirely new piece. It came out in 1849 and was re-issued almost yearly until 1854, suggesting that it gained a good deal of popularity, but it never eclipsed the success of the original *pluie de perles.* The first known performance was in London at Osborne's *matinée musicale* in April 1850.[616]

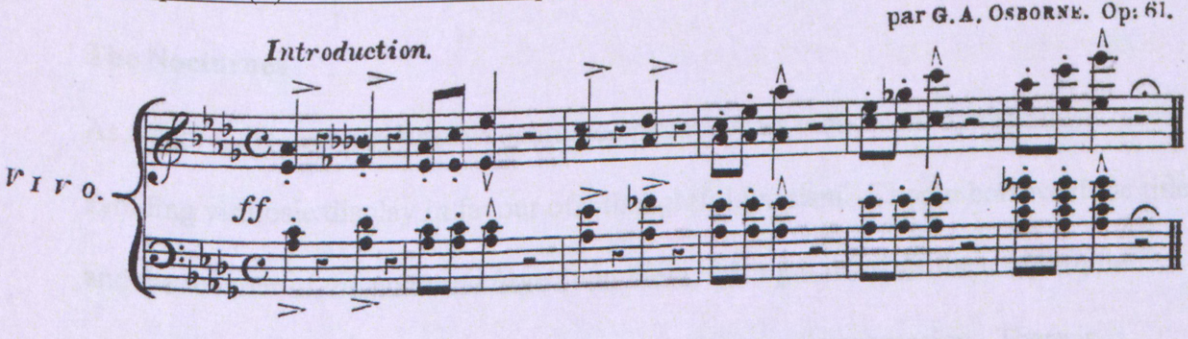
The example of the *nouvelle pluie de perles* and its marketing was certainly not unknown in the nineteenth century. The Polish female composer, Tekla Badarzewska, enjoyed unprecedented success with her *Maiden's Prayer* (*Prière d'une vierge*) in 1859 and it, like Osborne's *pluie de perles,* was re-published repeatedly throughout the following decades. Badarzewska followed her success with the slightly ridiculous

[616] *MW:* 13 April 1850, 227-228.

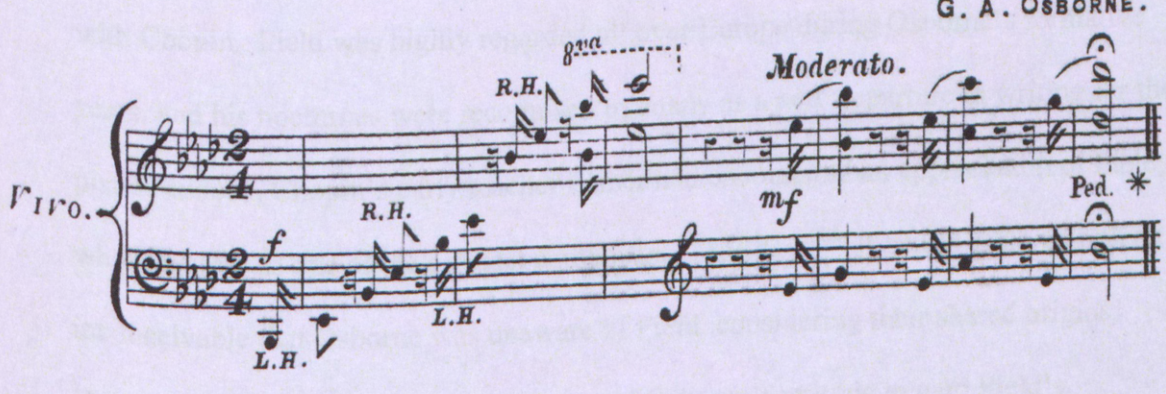
sounding sequel, *La prière exaucée,* which has been translated variously as *The Prayer Granted* or *The Maiden's Thanksgiving.* By relating the title to the earlier piece, Badarzewska ensured the second piece some level of success.

Despite being a new piece, there are nonetheless several similarities between *La pluie de perles* and *La nouvelle pluie de perles,* although the latter is not a waltz.[617] The form is almost identical: *A B A C A B A*, with an introduction and a coda, and the key of A flat major is of course closely related to the previous key of D flat major. The opening introduction in both pieces is just one concise line of music, calling the listener smartly to attention in a similar way to a Johann Strauss waltz (examples 7b).

Example 7b (1) Osborne: *La pluie de perles* bars 1-6



Example 7b (2) Osborne: *La nouvelle pluie de perles* bars 1-7



[617] The time signature is 2/4 rather than 3/4.

Tonally, both pieces bear the same relationship to their respective middle sections,

La pluie de perles	D flat major	to	G flat major,
La nouvelle pluie de perles	A flat major	to	D flat major,

but then Osborne often favoured the subdominant key for his middle sections (these key relationships were discussed at length in Chapter 10). The new piece, like its predecessor makes good use of the compass of the instrument in its first theme and provides effective contrast in the middle section. A bold statement of part of the theme from the middle section (*C*) rounds off the *nouvelle pluie de perles* towards the end of the coda.

The Nocturnes

As a genre, the gentle reflective nocturne epitomises its mood title, deliberately avoiding virtuosic display in favour of a thoughtful lyricism. Chopin borrowed the title and the manner of the nocturne from John Field, raising it to an art form of infinite beauty and embodying within it a high degree of rhapsodic expression. There is considerable likelihood that Osborne knew Field's music before he came into contact with Chopin. Field was highly regarded all over Europe during Osborne's formative years, and his nocturnes were recognised by many as a new departure in writing for the piano. Indeed, Chopin's early teacher Elsner had encouraged an appreciation of Field, whom he saw as one of the greatest composers of the day.[618] It would seem completely inconceivable that Osborne was unaware of Field, considering their shared origins. However, we can only imagine the nature of Osborne's attitude toward Field's

[618] Adam Zamoyski: *Chopin,* 44. Elsner disliked the fashionable Italian school and steered Chopin towards Moscheles and Hummel, as well as Field.

nocturnes as he never mentions them in his published writings. On the other hand, we do know of the extent of his appreciation for Chopin, so a natural interest in the nocturne form might be expected.

Secondary titles indicate that all the following pieces are nocturnes: *Pauline* (1841), *La bel(le) nuit* (1847), *L'espérance* (1849), *Serenade Nocturne* (1850), *Les cloches du soir (1853), Marion* (1865), *Clarina* (1875) and Nocturne in E flat (1875).[619] The Nocturne in E flat is a gentle swaying piece, probably intended for the drawing-room or as teaching material, as it presents no particular technical difficulties. In this case the title 'nocturne' is not particularly significant; it could just as easily have been named 'impromptu' or indeed 'song without words.' The publication date of 1875 should be noted, as it suggests it is a relatively late work, appearing more than thirty years after Osborne's first nocturne *Pauline,* by which time his interest in the form may well have lessened considerably. A similar conclusion may be reached for *Clarina,* which again appeared in 1875 and equally betrays the lateness of its composition. The atmosphere of the Victorian drawing-room clings to *Clarina* and it lacks the intimacy that one would expect from a piece with the title 'nocturne'. Perhaps more importantly, as noted earlier, in his later works Osborne tempered his tendency for any level of virtuoso display or embellishment. Although the nocturne form does not rely on virtuosity, Chopin's examples are often highly embellished in the *bel canto* style, a feature which by 1875 was possibly unfashionable in new music for the drawing-room.

[619] The dates given are the first known publication dates of these nocturnes.

The *Serenade Nocturne* can be described as an amalgam of a 'serenade' and a 'nocturne', with the serenade element suggesting a less introverted expression. The melodic element is strong (hence the 'serenade') but the nocturne-like qualities are characterised by the first main theme and its reappearance with new embellishments throughout the piece, each time maintaining the original key. A strikingly similar pattern is to be seen in Chopin's early E flat nocturne, op. 9 no. 2, where subtle variations to the *fioriture* of the main melody are introduced at each hearing. The nocturne takes on something akin to variation form, in miniature. In both Chopin's and Osborne's nocturnes, the main melody is introduced three times, each in a slightly different way and with increasingly intricate ornamentation, following the stylised model of the coloratura aria. Another similarity between these particular nocturnes is the key relationship between the first and second melodic sections. In Chopin's, it is the simple tonic-dominant relationship of E flat to B flat major. In Osborne's case the keys run from the closely related A flat to E flat major, once again tonic to dominant. The only other tonality used by Osborne in the *Serenade Nocturne* is that of the subdominant, D flat major. Chopin briefly hints at the exotic sounding subdominant minor in a moment of imaginative genius towards the end of his nocturne (bar 25), but otherwise the harmonic outline is rather straightforward, as is Osborne's. It is this harmonic simplicity that undoubtedly imbues both pieces with their reflective lyrical quality. The likenesses between this early nocturne of Chopin's and Field's two nocturnes in the same key have been noted by Jim Samson,[620] so perhaps it is possible to suggest that Osborne's *Serenade Nocturne* did indeed emanate, in some respects at least, from Field's pieces. Still, it is hard to ignore the striking resemblance it bears to

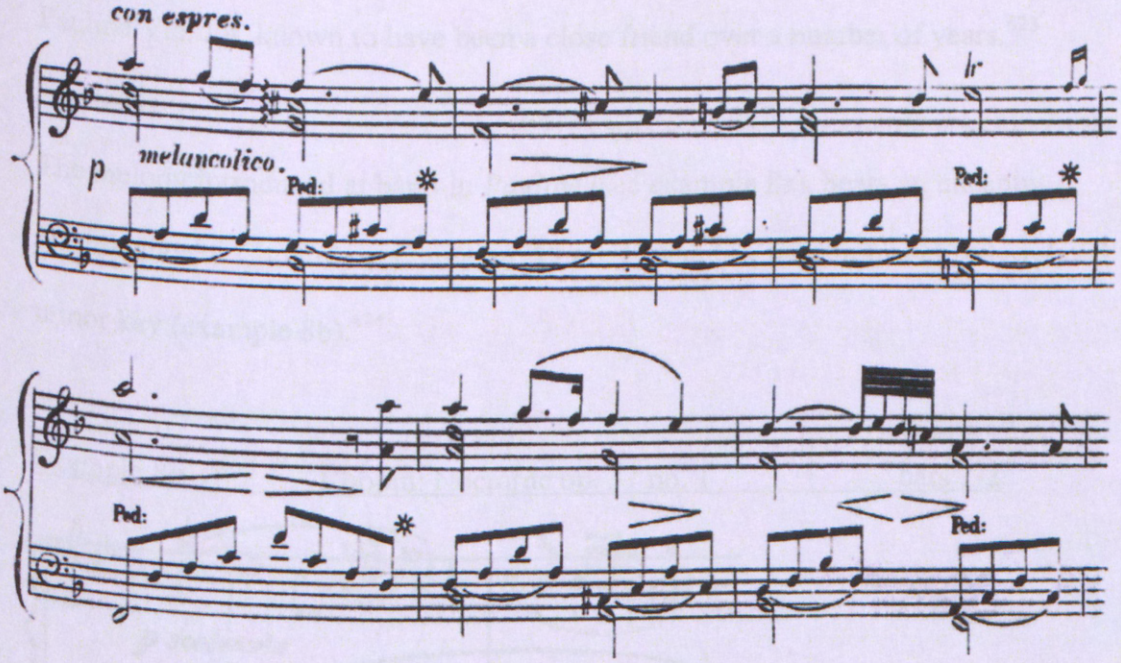
[620] Jim Samson: *The Music of Chopin*, 83.

Chopin's op.9 no.2. It would be futile to compare the *Serenade Nocturne* favourably with Chopin's. Osborne's ornamentation is somewhat predictable and, at times, rather four-square. His semiquavers always fit exactly into the mould of the accompaniment harmonies, whereas in Chopin's case, a sense of improvisation is introduced through an uneven number of notes in the ornamental runs. Furthermore, the recitative quality of the second melodic strand in Chopin's work is another surprising touch towards which Osborne never reaches.

The simple key scheme of the *Serenade Nocturne* is adopted also in *Pauline,* the nocturne which first appeared in Paris late in 1841 in the collection *Keepsake des pianistes* of the *Revue et gazette musicale*.[621] In the journal, Henri Blanchard described the piece as a 'mellow Irish elegy (*une suave élégie Irlandaise*)', a description which indeed has some justification.[622] There are two surprising intervals in the first page of the piece, at bar 6 and bar 10, the second of which has an added ornament making it sound very Irish (example 8a).

[621] In its first publication this work was called 'Nocturne in D minor'. The title *Pauline* seems to have been attached to a later issue.
[622] *Rgm:* 9 Jan 1842, 11-12.

Example 8a *Pauline* (Nocturne in D minor) bars 5-10



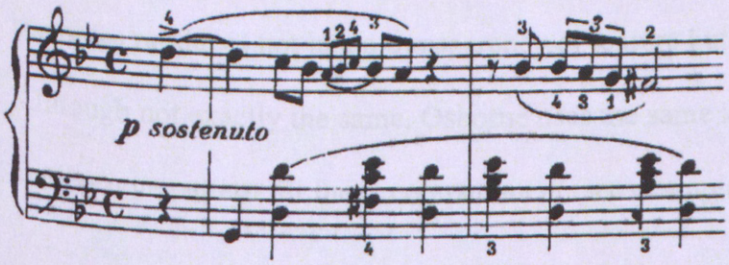
In both cases, the Irish-sounding interval is a third. At bar 6, it is a falling major third from C sharp to A in the right hand, and at bar 10 the interval becomes a minor third with an added ornamental turn.

Two questions hover over the nocturne: was the use of Irish-sounding ornaments, unusual in even Osborne's works, intended as a homage to Field, and, who was the Pauline of the title? In addressing the first question, it can be pointed out that there are little if any Irish characteristics to be seen in Field's nocturnes, so this possibility would seem to be ruled out. On the other hand, an occasional Irish ornament in Osborne's music gave it a nationalistic twist which was very much in vogue at the time. In exploiting his national identity, Osborne was following the example of many of his contemporaries, who used national airs from their own countries in their music. In

addressing the question of the identity of Pauline, a good guess would be the singer Pauline Viardot, known to have been a close friend over a number of years.[623]

The melody introduced at bar 5 in *Pauline* (see example 8a), bears an uncanny resemblance to Chopin's nocturne op. 37 no. 1, which is written in a closely-related minor key (example 8b).[624]

Example 8b Chopin: Nocturne op. 37 no. 1 bars 1-2



Chopin's G minor nocturne was probably brand new at the time Osborne was composing *Pauline*, having been written in 1839 and published in Paris by Troupenas the following year, so the theory that it provided the impetus to Osborne is a tempting one.

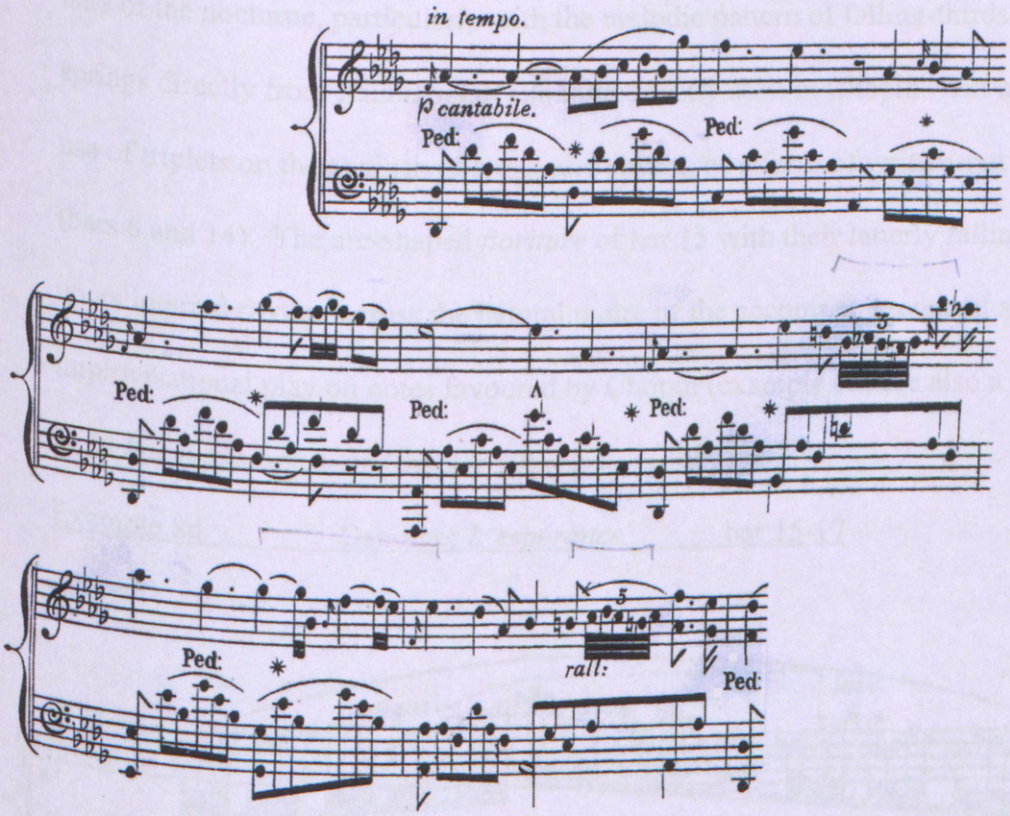
The nocturne *L'espérance,* published in 1849, bears a dedication to Miss Meeke, presumably Miss Elizabeth Meeke who was an early piano teacher of Charles Villiers Stanford in Dublin.[625] Miss Meeke had studied in London with Ignaz Moscheles, where

[623] In the same year as the Nocturne in D minor, Osborne dedicated his rêverie *Marie* to the memory of Viardot's sister Maria Malibran. In a rather similar fashion to the nocturne, *Marie* recalls Chopin in its melodic shape and use of ornaments.
[624] *Pauline* is in D minor, while Chopin's op. 37 no. 1 is in G minor.
[625] Miss Meeke was also Stanford's godmother.

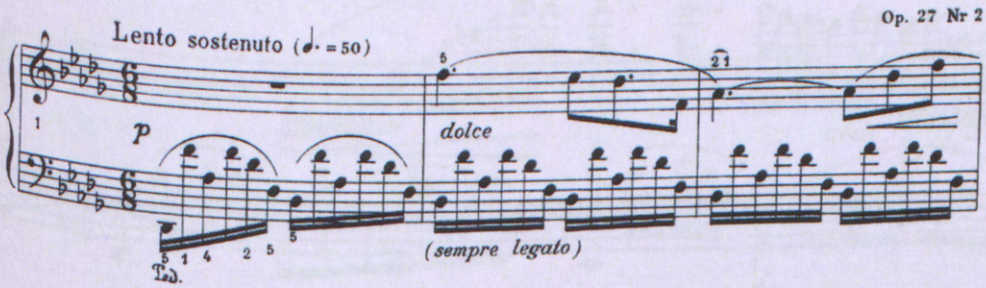
she had been one of his favourite pupils.[626] Osborne's treatment in *L'espérance* is so closely related to Chopin that it leaves us in little doubt that it was directly inspired. From the start it can be seen that the nocturne's melody in D flat major, introduced at bar 4, has a Chopinesque accompaniment. Much has been written about Chopin's accompaniment patterns to his nocturnes as they rarely follow a simple arpeggio scheme. Indeed Konrad Wolff has identified this aspect as an important element in Chopin's organisation of sounds. In the case of Chopin's Nocturne in D flat, op. 27 no. 2, the accompaniment figure is based on the overtone row, where the arrangement of the notes produces not just a transparency of texture but a subtle internal rhythm.[627] Although not exactly the same, Osborne uses the same key as Chopin and a remarkably similar note pattern for the accompaniment (see examples 8c).

[626] Jeremy Dibble: *Charles Villiers Stanford*, 25.
[627] Konrad Wolff: *Masters of the Keyboard* (Bloomington: Indiana University Press, 1990), 192-193.

Example 8c (1) Osborne: *L'espérance* nocturne bar 4-11



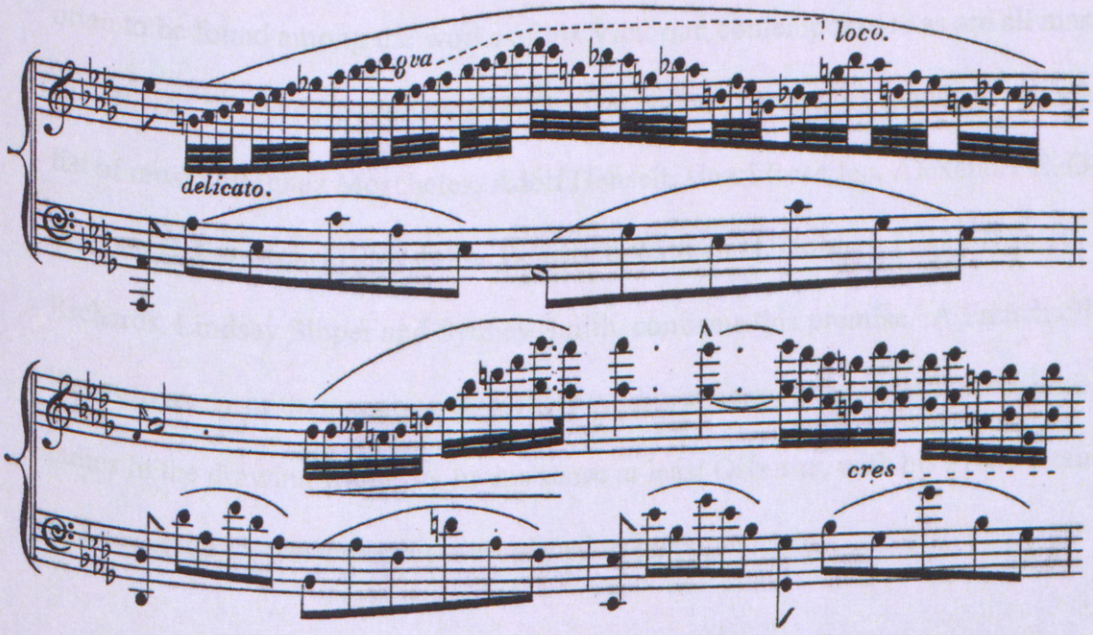
Example 8c (2) Chopin: Nocturne op. 27 no. 2 bars 1-3



Other similar features are plain to see, like the embellishment of the melody with lingering appoggiaturas (see *L'espérance* example 8c (1): bar 5, f " to e flat"; bar 6, b flat" to a flat"; bar 9, a flat" to g flat"). One of Chopin's signature grace notes which rises across a third is prevalent throughout the first page of *L'espérance* at bars 4, 6, 8,

12, 13 and 14.[628] The use of consecutive sixths in the upper vocal lines in the opening bars of the nocturne, particularly with the melodic pattern of falling-thirds in bar 2, springs directly from Italian opera and is frequently seen in Chopin. Yet another is the use of triplets on the endings of a melodic phrase, as a form of written-out mordent (bars 6 and 14). The arc-shaped *fioriture* of bar 15 with their latterly falling motifs set up an internal rhythm across the natural metre of the accompaniment and are the kind of improvisational play on notes favoured by Chopin (example 8d, see also a similar usage in *Le bal* at examples 1h, Chapter 10).

Example 8d Osborne: *L'espérance* bar 15-17



Indeed there are still more Chopinesque devices to be discovered in *L'espérance* (although some may be deemed purely operatic), such as the melodic shape of the octaves in bar 17, or the split octave motif used in the following measure, but one device definitely points in another direction: the treble A flat trill, a kind of upper pedal

[628] A similar example is to be seen in *Le castillan* (example 11g (1), in Chapter 12).

note to which melody notes are added below, is introduced in the last section of the work starting at bar 35 (a similar treatment will be seen in the *Marche caractéristique,* described in Chapter 12). Such a treatment is to be seen in Liszt and others of the *stile brillante,* and as we have seen in Chapter 10, even harks back to Beethoven's late piano sonatas, but it is not a familiar usage of Chopin's.[629]

Victoriana

The publishers in London were very fond of giving flowery romantic titles to pieces, to promote the sales of new music.[630] Some of Osborne's titles such as *Sunbeam, Sweet-Briar* or *Evening Dew* were actually far from unique. *La coquette* and *Le bijou* are often to be found among the works of his Victorian contemporaries as are all manner of '*bouquets*', '*regrets', 'recollections'* and '*souvenirs'*. A cursory glance at an exhaustive list of music by Ignaz Moscheles, Adolf Henselt, Henri Rosellen, Alexandre E. Goria, Stephen Heller, Henri Herz, Julius Benedict, William H. Holmes, Henry Brinley Richards, Lindsay Sloper and Sydney Smith, confirms this premise. A French title, and there are many of them among Osborne's works, apparently ensured success with the ladies in the drawing-room.[631] In this sense at least Osborne, with his French training and background, was probably well placed to be popular.

Leaving aside such fanciful names, the number of publications of Osborne's brilliant piano music decreased rapidly after 1850, suggesting that he was by now devoting more

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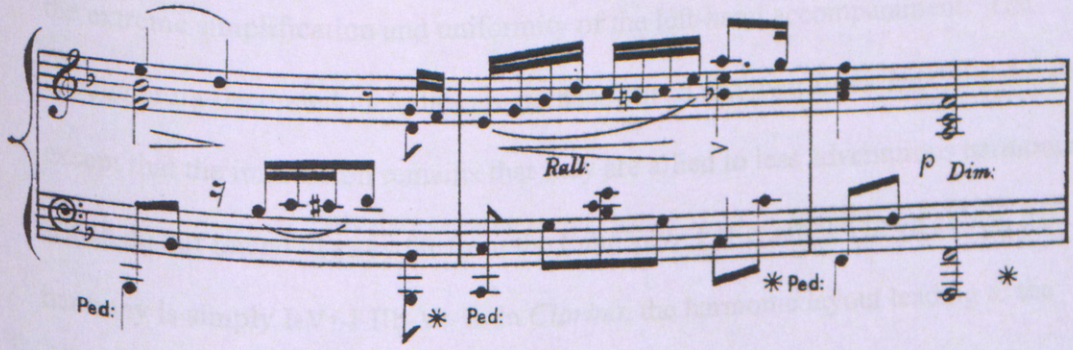
[629] Chopin's prolonged use of trills at the return of the main theme of the Nocturne op. 62 no.1 is essentially embellishment of the melody.
[630] This was something which annoyed Frédéric Chopin in his dealings with his English publisher, Christian R. Wessel.
[631] Nicholas Temperley: *The Romantic Age*, 120.

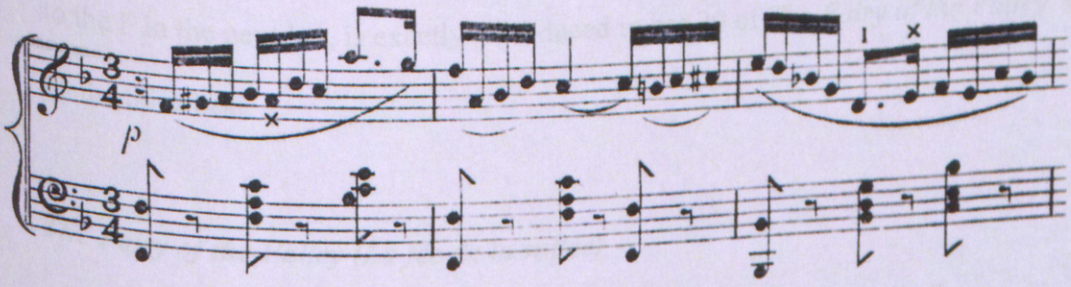
time to writing drawing-room music. From the 1850s onwards, a conventional Victorian idiom began to creep into the piano music. Whether Osborne had made a conscious decision to embrace fashionable conventions that would make his music easier to sell, is hard to say, but from this time many of the drawing-room pieces became more square cut and less interesting. Nicholas Temperley tells us that music for the drawing room had to be technically undemanding. As the audience looked on music as a social rather than an intellectual accomplishment, it also needed to be intellectually undemanding.[632] Osborne's music had never been particularly intellectual, but the drama and excitement he was able to create in performances of the more brilliant works, is naturally missing from these later drawing-room pieces. These publications were undoubtedly commercial ventures, and fared better in the market as bland, rather middle-of-the-road commodities. Perhaps Osborne was also becoming more disillusioned in the prevailing English atmosphere where native composers found it difficult to be taken seriously. As the brilliant pieces of his youth became much less fashionable, the writing of such simple and mundane music must have been a chore. Being limited in range and intention, these very qualities have acted adversely on the longevity of the music. Examples 9a, 9b and 9c show excerpts from Osborne's music of this period.

[632] *Ibid*, 119.

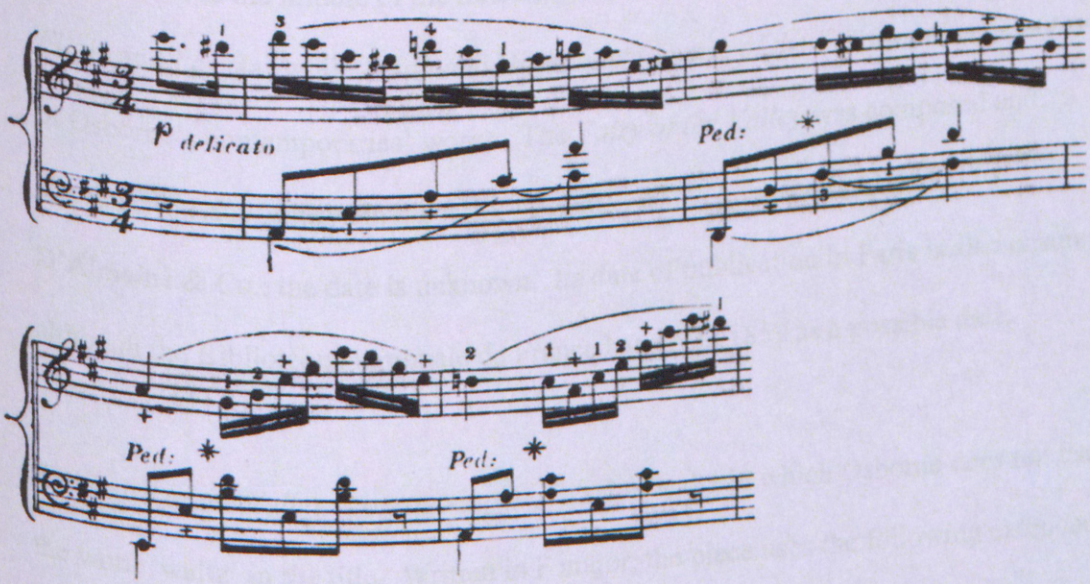
Examples 9a Osborne: *Clarina* bars 14-16



Example 9b Osborne: *The Fairy of the Valley* bars 20-22



Example 9c Osborne: *Evening Dew* bars 17-20 [633]



[633] *Evening Dew* is included on the recording *Shower of Pearls*, tk 7 (RTE Lyric fm CD 103).

Of the above examples, *The Fairy of the Valley* and *Evening Dew* in particular, show the extreme simplification and uniformity of the left-hand accompaniment. The appoggiatura-decorated melodies are perhaps not so different from their predecessors except that the impression remains that they are allied to less adventurous harmonies, which do not intend to stray far from the tonic key. For example, in 9b above, the harmony is simply I-V7-I-IIb-V7-I. In *Clarina,* the harmonic layout leading to the dominant 13th cadence is also rather predictable and the ornamental melodic figure recurs in Osborne's music. The dotted quaver A, followed by the semiquaver G leading to the F in the next bar, is exactly reproduced in bar 20 of *The Fairy of the Valley,* also on the third beat.

The Fairy of the Valley (La fée de la vallée)

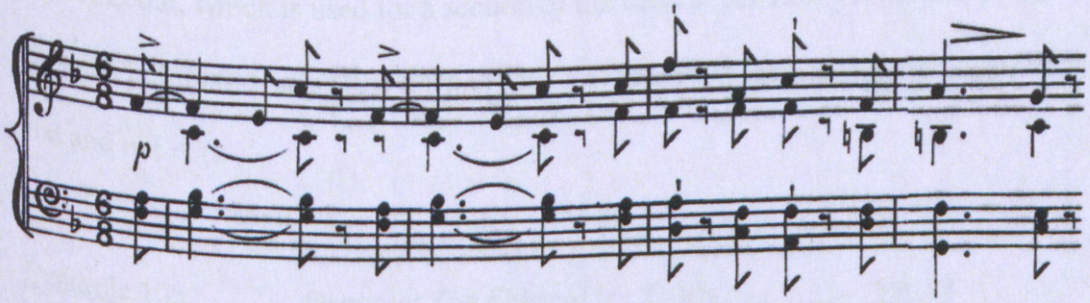
An original score of *The Fairy of the Valley* is to be found in Appendix 2. Osborne's title was not at all unusual as fairies made particularly popular subjects for piano pieces in the middle of the nineteenth century. Stephen Heller wrote *The Fairy's Flight* and *Les fées* while Ferdinand Hiller wrote *Dance of the Fairies,* to name but two of Osborne's contemporaries' works. The *Fairy of the Valley* was composed and inscribed to Lady Emily Hay, possibly a pupil. It was published in London by D'Almaine & Co.; the date is unknown. Its date of publication in Paris is also unsure, although the Bibliotèque nationale de France has given 1859 as a possible date.

The Fairy of the Valley is one example of a salon waltz in which Osborne does not use the word 'waltz' in the title. Written in F major, the piece uses the following extended ternary form, with an introduction and an arpeggiated coda.

Subject material	Bar nos.	Key
Introduction (*a*)	1-19	F major
Theme A1	20-27	F major
A2	28-34	C major
A3	35-45	E major
A1	46-53	F major
B1	54-61	B flat major
B1, one octave higher	62-69	
B2	70- 77	
B1	78-86	
A2	87-93	C major
A3 varied	94-104	E major
A1	105-111	F major
Coda (*A1* and *B1*)	112-end	F major

The 'pot-pourri' element to the structure recalls once more Weber's *Invitation to the Dance,* while the slow introduction is one of Osborne's most extended, beginning with a light and elegant theme (example 10a).

Example 10a Osborne: *The Fairy of the Valley* bars 1-4

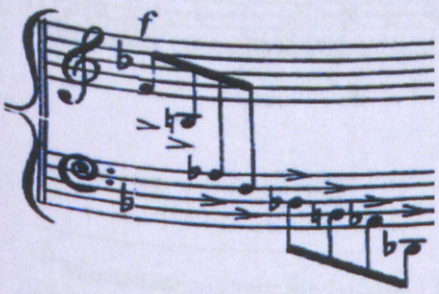


It is worth looking closer at this first section, as Osborne seems to imitate a favourite device of Mendelssohn's, in which both hands move together in chordal motion. Perhaps even the whole idea of 'fairy music' was primarily influenced by the latter. Between the staccato chords with the interspersed rests of bar 3 and the sustained

opening harmonies, Osborne creates a texture close to string quartet writing and he goes on to use a similar pattern in the entire central section of the work. Still, the melodic extension which follows the arpeggio at bar 13 has an operatic cast, as does the staccato-chord motif that follows. From bar 19 onwards the introduction takes on a cadenza-like character with no barlines. Osborne introduces a harp-like passage at bar 19 and follows it with repeated notes in an ascending pattern. This passage would have been virtually impossible to play on pianos built before the invention of the double escapement action, but by the time Osborne was publishing this piece, the invention was not new, being almost forty years old. He used repetitions of this type in some other compositions including *Le castillan* which will be dealt with in Chapter 12.

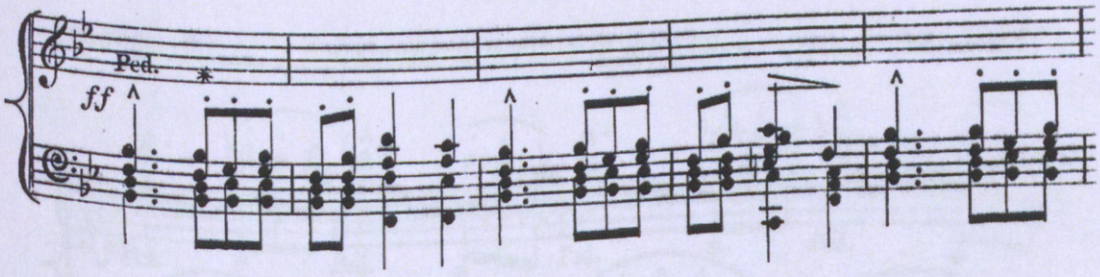
The sequence of repeated notes rises as far as top G (g""), which by 1859 would have been available on all but the oldest instruments. Towards the end of the introduction, Osborne uses a German sixth built on D flat, the flattened submediant (example 10b), as a descending arpeggio. Perhaps there is a link between this chord and the third-related key of D flat, which is used for a section of the coda at bar 120. At the end of the cadenza before the pause, the third last note of the rising dominant seventh should be B flat and not A (a').

Example 10b Osborne: *The Fairy of the Valley* bar 19

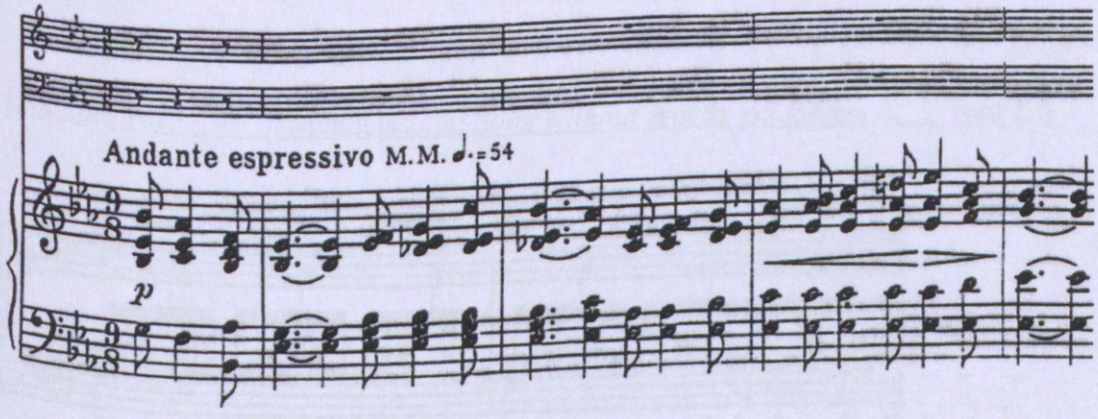


In the middle section beginning at bar 54 (*B1*), Osborne employs chordal progressions which move in parallel between the two hands, similar to what was used at the start of the piece. Somewhat reminiscent of passages from Mendelssohn's *Midsummer Night's Dream* and the slow movement of his C minor Piano Trio, there are also several examples of this sort to be seen in Mendelssohn's *Songs without Words,* written with a similar purpose in mind (see examples 10c and 10d).[634] At bar 70 where Osborne begins the second part of this section (*B2*), he uses a rising sequence of diminished seventh chords with the same texture.

Example 10c Osborne: *The Fairy of the Valley* bars 54-58



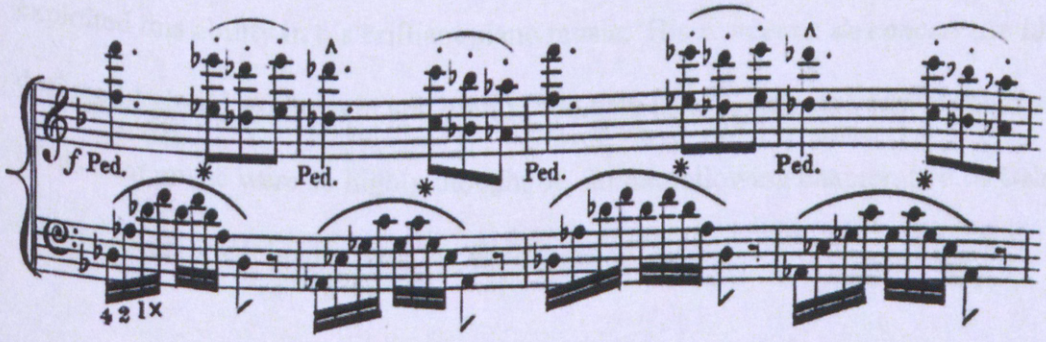
Example 10d Mendelssohn: Piano trio in C minor op. 66. 'Andante Espressivo', bars 1-4



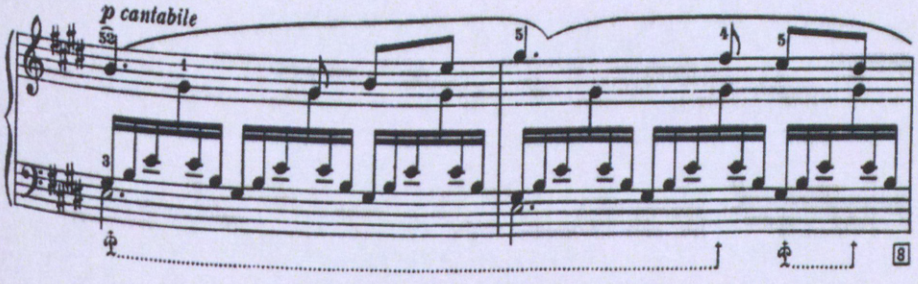
[634] Mendelssohn is very fond of using hymn-like chordal progressions. In the *Songs without Words* alone, examples are to be seen in op.30 no.3 and op.62 no.3 among others.

As already mentioned, Osborne travels from F major to the third-related key of D flat major in the coda (at bar 120), where the right-hand part is based on the rhythm of the *B1* section, before returning to F major at bar 128.[635] The rhythm of the *B* section is used again in the left hand at bar 136. The arpeggio accompaniment figure from bar 120 to 127 is more typical of Mendelssohn than the wider-ranging and more intricate examples to be seen in Chopin. As we have seen in the previous chapter, Chopin often spreads out the notes of the chord, using the sonorities picked up through the natural harmonics. This is particularly prevalent in his nocturnes. However, a more straightforward accompaniment is noted here, closer to the manner of Mendelssohn, Hummel and Moscheles (examples 10e and 10f).

Example 10e Osborne: *The Fairy of the Valley* bars 120-123



Example 10f Mendelssohn: *Song without Words*, op. 38 no. 3, bars 7-8



[635] See fn 615, page 209.

Before the end, Osborne reintroduces the hymn-like material from the middle section (at bar 152).

Conclusion

Osborne's original music displays two very strong attributes. Firstly, as already discussed, his innate ability for lyrical writing. Writing melodies probably came easily to him, and the loss of Osborne's operas robs us of the opportunity of exploring this aspect of his style further. The second great attribute was his total understanding of the art of performance, and within that context, an ability to write effective music. Much of his original music was limited by design, in order to appeal to a large number of amateurs. But, when required, Osborne clearly knew how to play to the gallery, and exploited this ability in his brilliant piano music. His *morceaux de concert* use idioms designed to build excitement and drama, and help us to understand why performances of his own music were so highly thought of. In the following chapter, two of Osborne's virtuoso pieces will be discussed in detail.

CHAPTER 12

VIRTUOSO PIANO WORKS (ORIGINAL)

In contrast to his salon music, Osborne had clearly more serious intentions in mind in the writing of his brilliant repertoire, for he generally dedicated these works to virtuoso pianists. The following table gives the names of some of these pieces with their dedications and years of publication, and it will be seen that many of these pianists were composers in their own right.[636]

Title	**Dedication**	**Year**
Le castillan	Frédéric Chopin	1841
L'hirondelle / La tarantelle	Sigismond Thalberg	1842
Le bal	Charles Hallé	1845
Grandes variations	F. Kalkbrenner	n.d.
Le rêve, grande caprice	Felix Mendelssohn	1845
Fantaisie on Guido et Ginevra (Halévy)	Mme de Belleville Oury	1845
The Elves [637]	Kate Loder	1850
Marche caractéristique	Franz Liszt	1850

As examples of Osborne's virtuoso concert repertoire, two of these works: *Le castillan* and *Marche caractéristique* will be analysed here with particular reference to the compositional style of their respective dedicatees. Both *Le castillan* and *Marche caractéristique* were performed often at Osborne's own concerts. The second of these two works, dedicated to Liszt, is a veritable *tour de force*, and explores many of the virtuoso idioms used by Liszt in his own music. As an in-depth study of both these

[636] Anna de Belleville Oury was quite a prolific composer for a woman of her time. Although Nicholas Temperley does cite Kate Loder as a composer (*The Romantic Age,* 415), little evidence of publication was found.

compositions will show, Osborne was keen to use the most up-to-date technical advances in piano building which was developing rapidly during this period, and the full keyboard range.

Le castillan, bolero op. 38

A printed score of *Le castillan* is to be found in Appendix 2.

Le castillan is a relatively early work and among Osborne's first published piano pieces. It was published in London in 1841 by Chappell, by Chabal in Paris and Schott in Mainz, but was possibly written several years earlier. The only other original piano works published in 1841 were *Marie,* the *rêverie* dedicated to the memory of Malibran (also called op. 38), and the Nocturne in D minor, also known later as *Pauline,* published in the music volume *Keepsake des pianistes* of *Revue et gazette musicale de Paris.*[638]

Le castillan is of interest for two reasons. Firstly, and possibly on account of its dedication to Chopin, Osborne imitates the latter's style almost throughout the work and secondly, he employs a number of devices that would only have been possible on the most up-to-date pianos of the period. At the turn of the nineteenth century there were basically two types of piano in Europe. The so-called Viennese piano had a light, clear sound, somewhat lacking in sonority but with a very flexible keyboard action. The English type possessed a richer sound, but its action was sluggish in comparison to the Viennese. Over the next decades, manufacturers worked to incorporate the best

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[637] Despite the subtitle *morceau de salon, The Elves* is one of the more difficult salon pieces.
[638] *Rgm:* 9 Jan. 1842, 11-12.

features of both types, but the differences between them had not entirely disappeared by the time Osborne was active as a pianist in Paris.[639] In Paris, the pianos manufactured by Pleyel resembled the Viennese pianos closely. As we know, Kalkbrenner was a member of the Pleyel firm and Osborne and Stamaty were also representatives.[640] Chopin favoured the Viennese-type instrument and considered Pleyel pianos to be the last word in perfection (*non plus ultra*), although he had been just as enthusiastic about Graf pianos in Vienna.[641] Several examples in *Le castillan* point towards the flexible action of Pleyel pianos and will be discussed presently.

The subtitle *bolero* makes *Le castillan* a good example of Osborne's handling of a popular dance style. The bolero was a much favoured style-form in French opera of the first half of the nineteenth century and there are many examples in the music of Carafa (1787-1872), of which the very popular *Masaniello* may be mentioned. Others are to be found in Weber's *Preciosa* (Gypsy Ballet), Auber's *Masaniello* [642] and Mehul's *Les deux aveugles,* along with instrumental examples by Bochsa (1837) and Burgmuller (1840). Allusions to Spain and particularly Castille were popular with Osborne. He went on to write two fantasias on Balfe's opera *The Rose of Castille* (published 1857, see Chapter 12) along with *The Echo (valse brillante)* and *The Gay Castanet* from the same opera (both published 1858).[643]

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[639] http://www.geocities.com/Vienna/3495/exhibit.html, accessed 28/01/2002.
[640] Jean-Jacques Eigeldinger: 'Chopin and Pleyel', *Early Music,* xxix no.3, August 2001 (Oxford: OUP, 2001), 393.
[641] *Ibid,* 394.
[642] Osborne was very familiar with Auber's music and wrote several fantasies on themes by him including *duo brilliant* op. 41(publ. 1843); *Fantaisie brillante* on favourite motives from *Le domino noir* (publ. 1848) and *Brilliant Variations on a favourite air by Auber*, op.27 (published 1840, 1845).
[643] *GD 1927,* i, 203. Balfe's opera was produced on 29 October 1857 at the Lyceum, so all three of Osborne's publications would have followed 'hot on the heels' of the opera's success.

As already mentioned, the title page of *Le castillan* bears a dedication in French 'to his friend Frédéric Chopin'. As it happens Chopin also wrote a bolero (op. 19), a relatively unknown work; as Chopin's was written in 1833 it probably predates Osborne's by seven or eight years.[644] While there are some obvious similarities between the bolero rhythm and that of the polonaise,[645] a form favoured by Chopin, there are in fact no particular similarities between the two boleros of Osborne and Chopin.

The following table of form gives an outline of the structure of the work.

Subject material	**Bar nos.**	**Key**
Introduction	1-30	d minor
theme A	31-46	d minor
B	47-59	
A	61-70	
C	71-110	D major
bridge	111-130	
A	131-146	d minor
D	147-162	B flat major
B	163-176	d minor
A	177-185	
coda	186-end	

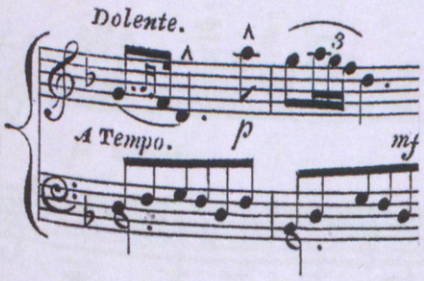
The work features the typical bolero form of two main parts repeated with a central contrasting trio, arranged in the following structural pattern:

A B A C A D B A

[644] Chopin's work was also given the title *Souvenir d'Andalousie.*
[645] Osborne uses a similar rhythm in the middle section of *A Summer's Eve.*

Le castillan opens with a slow introduction in D minor which is operatic and orchestral in style. The melody here is marked *dolente,* while the left hand accompaniment is similar to string pizzicati.[646] At bar 21 Osborne introduces an unusual ornament with a modal inflection in the right hand (which he emphasises by again using the indication *dolente,* see example 11a).[647] The ornament is repeated an octave higher in the following bar although, for no apparent reason, he writes them differently in each bar. This rather Irish-sounding ornament is not what we would expect to hear in a Spanish-inspired piece and, as we have seen already, is not the only such example in his music (see Chapter 10). The third last bar of the introduction has a curious marking, '*vibrato*', which is quite impossible to realise on the piano.

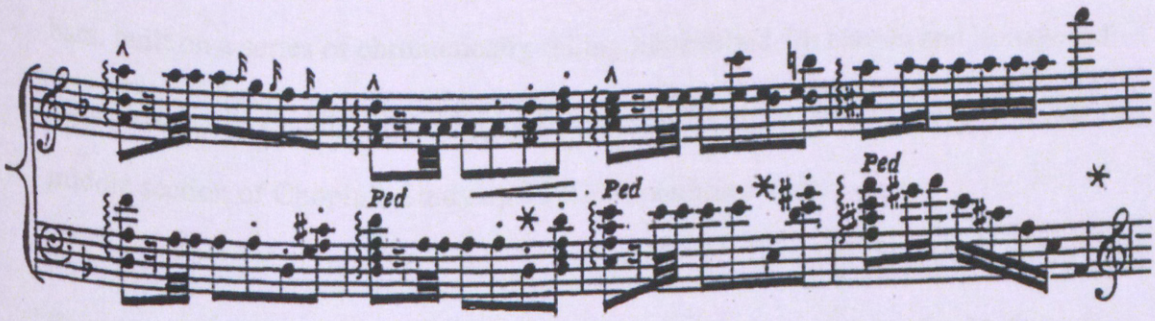
Example 11a Osborne: *Le castillan* bar 21



The introduction leads directly (at bar 31) to the bolero featuring the typical rhythm of the brisk Spanish dance in 3/4 time. Castanet-type rhythms along with the effect of strumming guitars are used to add Spanish flavour throughout the first section of the piece (see example 11b).

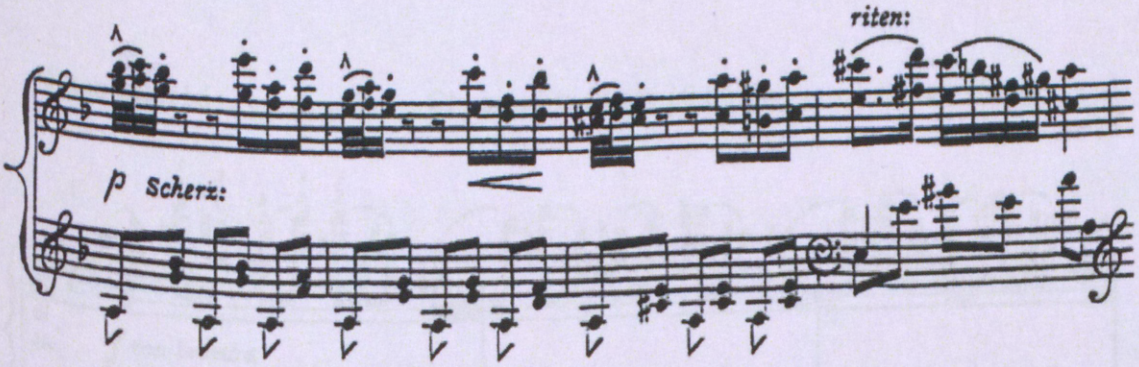
[646] Osborne often uses the orchestral texture of pizzicato strings.
[647] Osborne's ornamentation tends to resemble Chopin's, particularly with the use of the rising third at the beginning of the ornament; a relevant example can be seen at bar 148 (example 11g (1)) later in the piece.

Example 11b Osborne: *Le castillan* bars 43-46

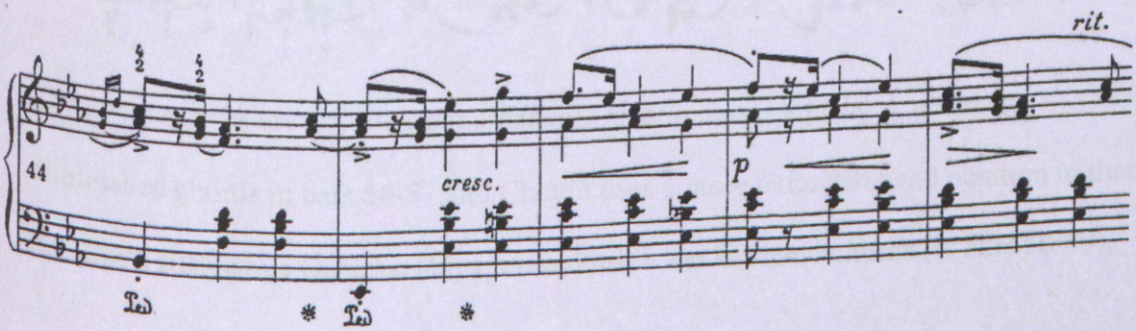


Some similarities to Chopin's music are evident in *Le castillan.* One such example appears at the start of the *B* section (bar 47) where Osborne uses a motivic figure in thirds and sixths in the right hand (example 11c (1)). Similar figures were used frequently by Chopin in his waltzes and mazurkas (see example 11c (2)).[648]

Example 11c (1) Osborne: *Le castillan* bars 47-50



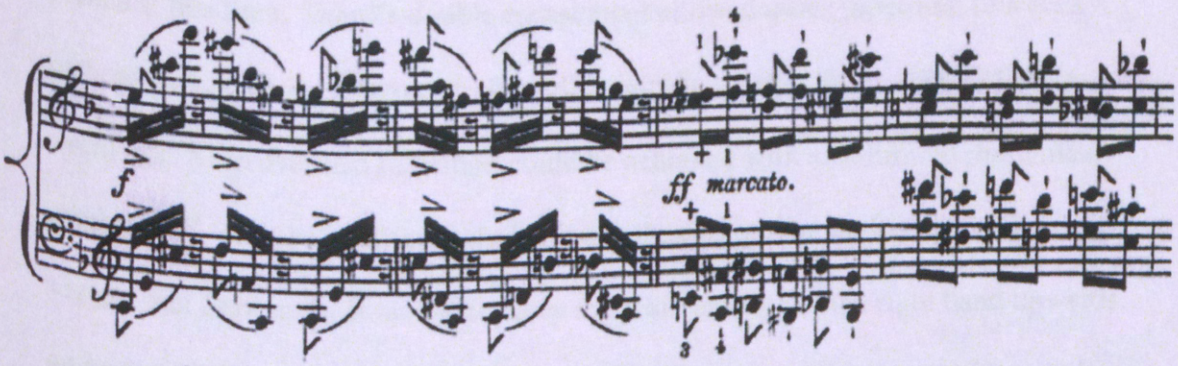
Example 11c (2) Chopin: Mazurka op.24 no.1 in G minor bars 44-48



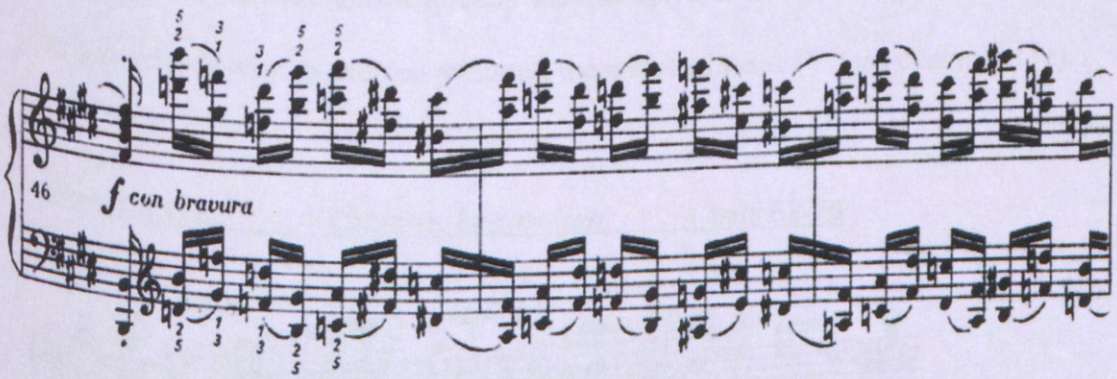
[648] These motifs were opera derivations.

The *B* section is repeated at bar 51 and extended at bars 56-59. This passage of four bars, built on a series of chromatically falling diminished 7th chords and juxtaposed thirds and sixths (b. 58-59), is of interest as it resembles the contours of part of the middle section of Chopin's Study op.10 no.3 (examples 11d).

Example 11d (1) Osborne: *Le castillan* bars 56-59



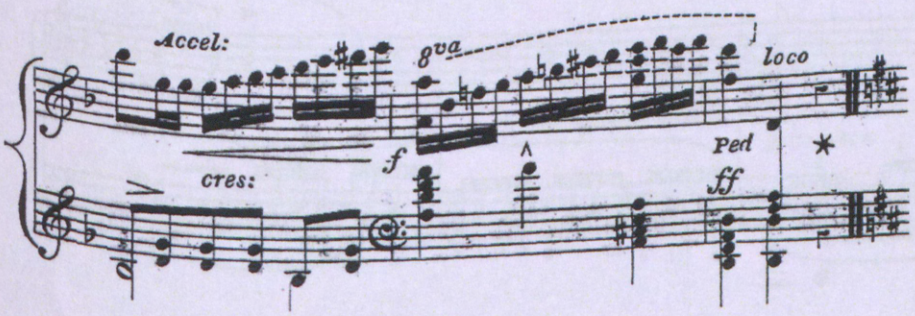
Example 11d (2) Chopin: Study op. 10 no.3 bars 46-54



The two passages are however not identical. Osborne uses a pedal A under the diminished chords in bars 56-57 and Chopin uses a more extended hand position in that he skips a fifth while Osborne skips just a third in the left hand chords (at bars 58-59).

The *A* section reappears at bar 61, this time with the melody line in the left hand. The right hand features repetitions on one note, a type of technical passage that would not have been possible on the piano before Sebastien Erard's invention of the double escapement action, patented in 1821 (an example of repeated notes in a later work, *The Fairy of the Valley,* was discussed in the previous chapter). Osborne would naturally have been very familiar with the Erard which was considered the premier instrument in France at this time. Erard's double escapement allowed quick repetition of a note without its key having to return to the full height (level with the keyboard) before restriking. Moreover this repetition could be achieved with a controlled rhythmical emphasis.[649] The shape of the melodic line at the end of this section (bar 69) would suggest that Osborne was unable to carry the scale passage in the right hand upwards. At around 1840 when it can be supposed *Le castillan* was written, most pianos only extended to the fourth G above middle C (g''''), as we know. As the composer in this case would have been unable to carry the line upwards to the dominant note (a''''), this might explain why he decided to curtail the melody line at f'''' (see example 11e).

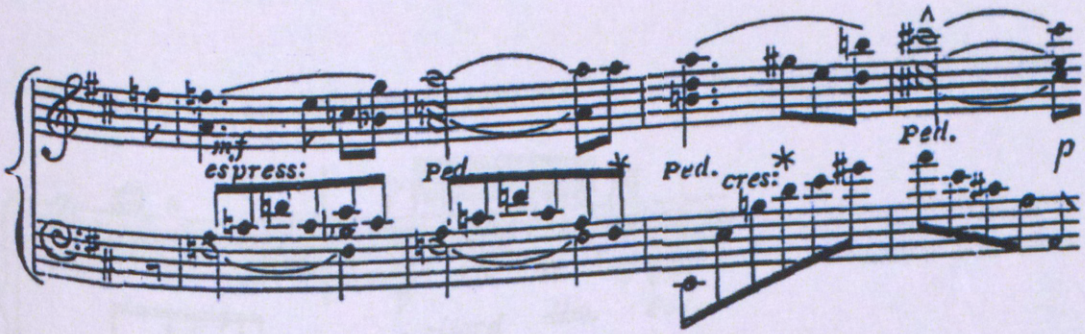
Example 11e Osborne: *Le castillan* bars 68-70



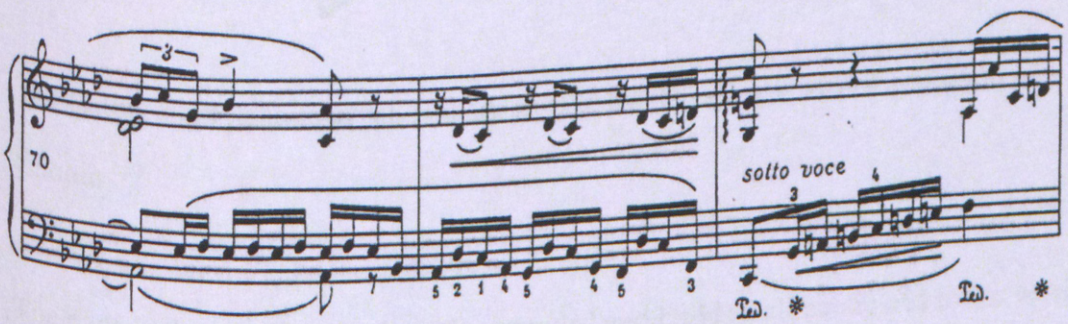
[649] Cyril Ehrlich: *The Piano*, 22.

C forms a trio section to the work in the tonic major. Bars 84 and 85 have a somewhat Italian cast reminiscent of the baritone aria *Di provenza* from Verdi's *La traviata.*[650] However, as Verdi's opera was not premiered until 1853, more than a decade after *Le castillan* was published, it was clearly not Osborne's model. The later bars 103-106 have a Chopinesque look, with the melody marked '*espressivo*' and the arpeggiated left-hand accompaniment appearing in long flowing lines. The harmonic progression of this passage, from F major to the mediant, A major (example 11f (1)) is also favoured by Chopin who employs a similar key progression in the *Polonaise-Fantaisie* (example 11f (2)).

Example 11f (1) Osborne: *Le castillan* bars 103-106



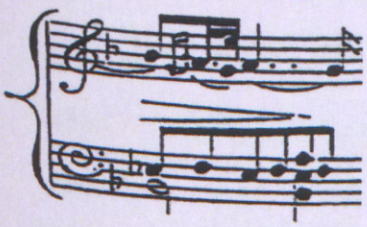
Example 11f (2) Chopin: *Polonaise-Fantaisie* op. 61 bars 70-72



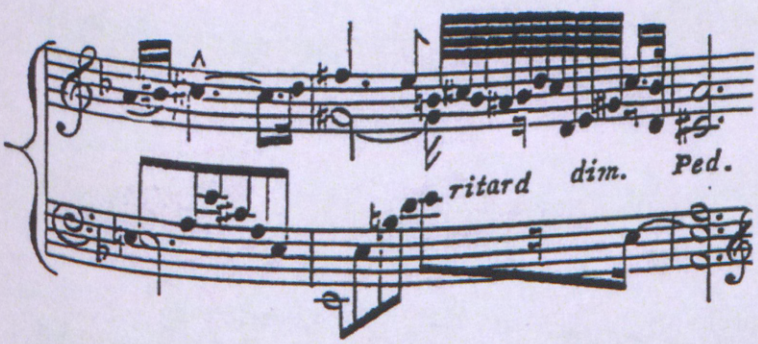
[650] The manner in which Osborne writes the last three quavers (in sixths) of each of these bars is often seen in Italian opera.

A new *tranquillo* theme (*D*) is introduced after the return of the *A* section (bar 147) which includes an ornament reminiscent of Chopin. A comparison can be drawn between this ornament (example 11g (1)) and that at the beginning of the Chopin Mazurka quoted at example 11c (2) above. More similarities are to be seen at the end of this short section with Osborne's use of a major ninth chord (bar 161) and the subsequent cadenza-like flourish (see example 11g (2)).[651]

Example 11g (1) Osborne: *Le castillan* bar 148



Example 11g (2) Osborne: *Le castillan* bars 160-162



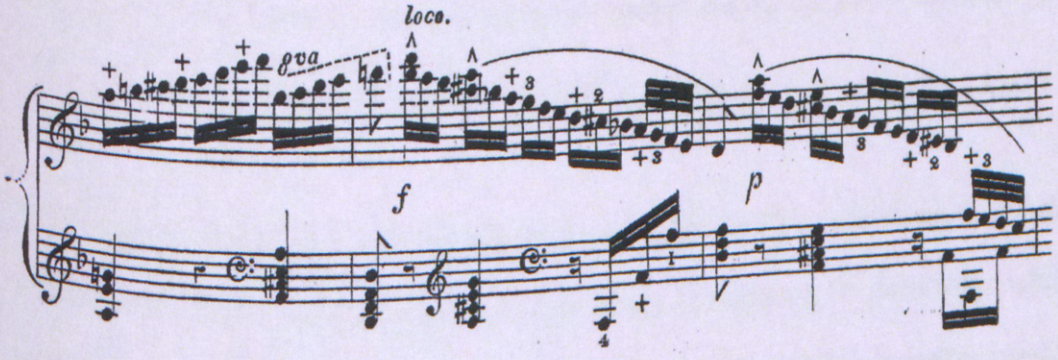
The falling right hand interval, F sharp to D at bar 153-154, is also reminiscent of Chopin.[652]

The coda in *Le castillan* is relatively extended and builds a climactic end to the work. Bar 189 has a misprint in the last quaver of the RH which should read d" and b" natural.

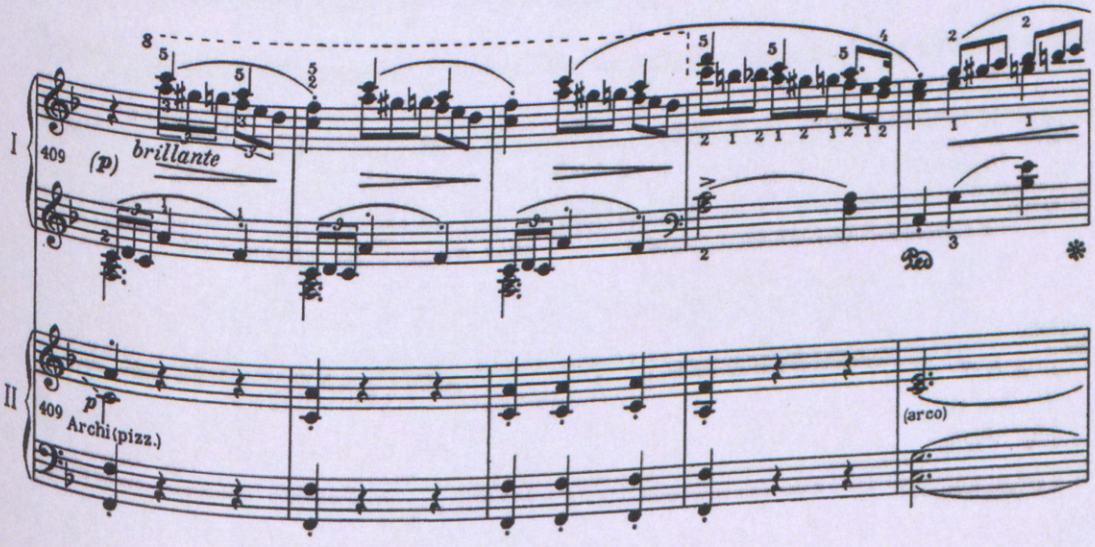
[651] The major ninth chord was a favourite of the opera composers of the period.
[652] A more usual treatment might rise from F sharp to A.

The motif from bar 69, conveniently created by the curtailment of the upward flowing line, now comes into its own (from bar 202 onwards). In the concluding passage Osborne again explores the upper compass of the instrument by using a scale upwards to F, but not beyond (see bars 209-210). Before he finishes the work in the tonic key, Osborne uses accented rhythmic thirds in the triplet semiquaver line of bars 210 and 211, yet another idea borrowed from Chopin (see example 11h (1)). A similar device is used in the concluding section of Chopin's F minor concerto op. 21 (example 11h (2)).

Example 11h (1) Osborne: *Le castillan* bars 209-211



Example 11h (2) Chopin: Concerto in F minor op.21, movt III bars 409-413



***Marche caractéristique* op. 60.**

An original score of *Marche caractéristique* is to be found in Appendix 2.

The March was published rather later than *Le castillan.* Chappell issued it in London in 1850 and 1865, while in Paris it was published by J. Meissonnier and in Mainz by B. Schott. Jean-Antoine Meissonier was a frequent publisher of Osborne's music. Having built up his publishing house with the success of single songs, albums and *romances,* he was a prominent publisher of popular music in Paris,[653] occupying similar territory to Chappell in England. The *Marche caractéristique* was a favourite showpiece of Osborne's, which he appears to have set for orchestra and conducted at Boulogne-sur-mer in September 1846. He played the piano version during his tour of Ireland 1856-1857 and at his London concert in July of 1859.

A large proportion of Osborne's music, as we have seen with *Le castillan,* shows the influence of Chopin, but this work, not surprisingly considering the dedication, shows more than a passing resemblance to the music of Liszt. Here Osborne makes use of octaves and repeated notes in a way not normally seen in his other music and generally displays an increased sense of bravura. He would have been familiar with the music of Liszt, recognised as probably the greatest virtuoso of his day, but Osborne must also have known Liszt personally, as they played together on at least one occasion.

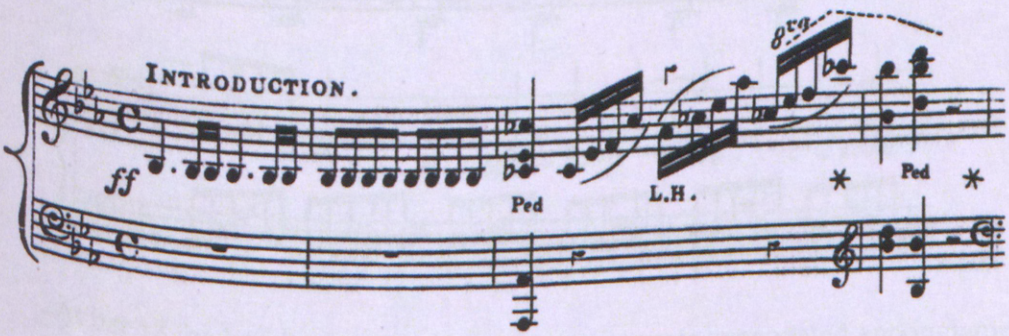
In the following table of form, the small numbers 1 and 2 denote varied forms of the theme.

Subject material	Bar nos.	Key
Introduction (b)	1-23	E flat major
A (a-b-a)	24-55	E flat major
B (new material)	56-79	A flat major, modulating
episode	80-86	G major
bridge	87-92	
A1 (a-b)	93-108	E flat major
introduction 1	109-124	B flat major
bridge	125-135	E flat major
A (a-b-a2)	136-166	E flat major
coda (a2)	167-end	E flat major

Formally speaking the thematic material of the March is used in a more integrated way than in *Le castillan,* sometimes through the melodic contours and, at others, through rhythmic patterns. Much of the work has an operatic feel, strongly represented in the sections beginning at bar 9 and the *tempo di marcia* at bar 24.

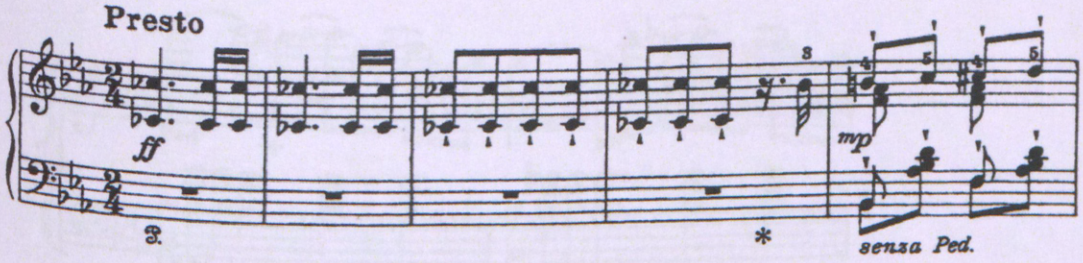
The introduction begins with a trumpet call on the dominant note. This opening phrase is practically identical to that of Liszt's *Grand galop chromatique* (examples 12a).[654]

Example 12a (1) Osborne: *Marche caractéristique,* bars 1-4



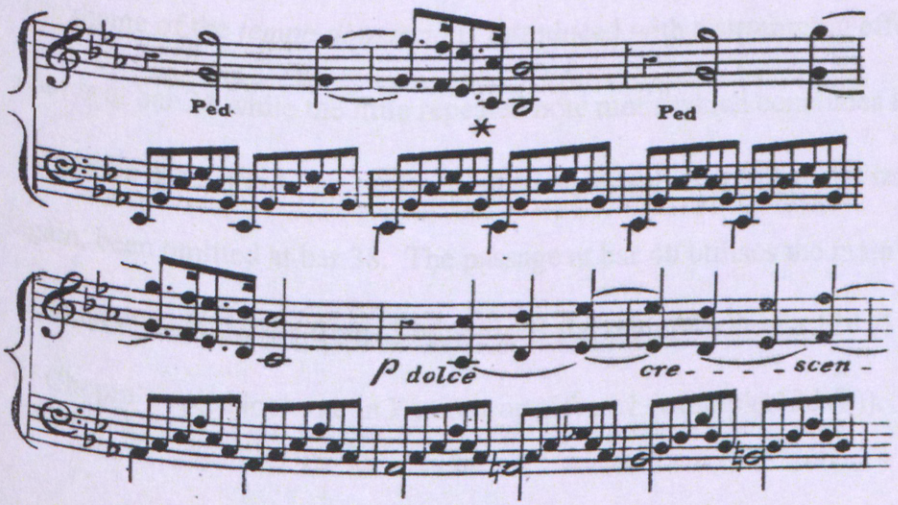
[653] Ralph P. Locke: 'Paris: Centre of Intellectual Ferment', 57.

Example 12a (2) Franz Liszt: *Grand galop chromatique,* bars 1-5



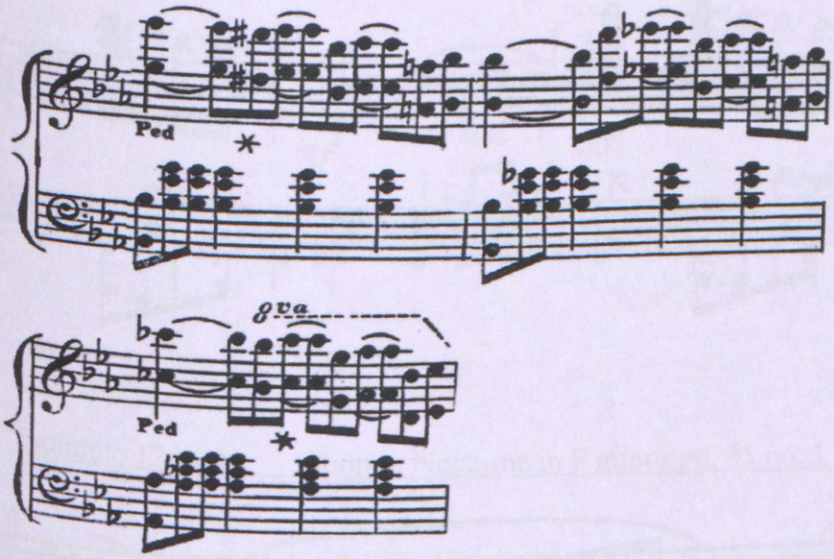
On the repeat of the opening phrase, the left-hand rest is missing on the second beat of bar 7. Bar 9 sees the introduction of a theme in a rather heroic operatic style. Written in octaves, the first bar is syncopated and tied across the barline while the second bar has a complimentary dotted rhythm (example 12b).

Example 12b Osborne: *Marche caractéristique* bars 9-14



At bar 18 the heroic octaves change, to incorporate syncopated appoggiaturas, decorating the notes of the tonic chord in the right-hand line (see example 12c).

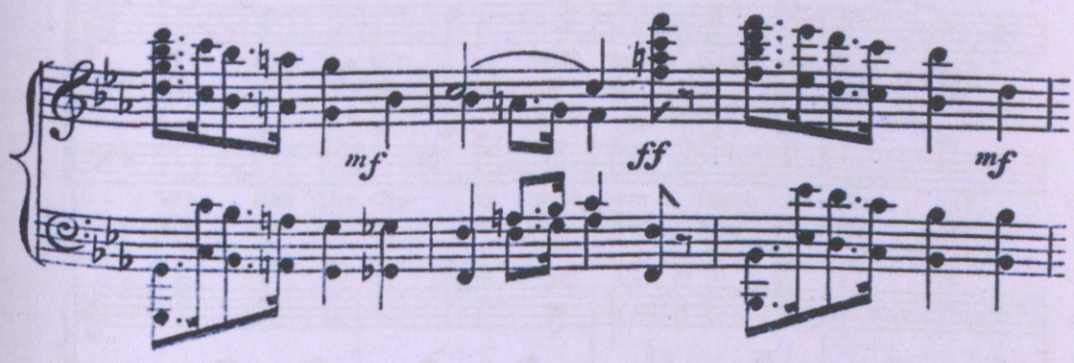
Example 12c Osborne: *Marche caractéristique* bars 18-20



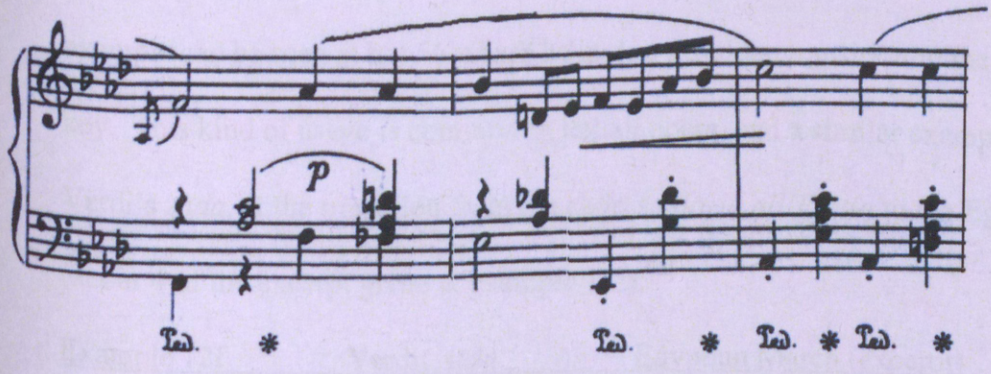
Harmonically speaking, bar 20 is equivalent to bar 3 of the introduction with its use of the subdominant minor chord.

The theme of the *tempo di marcia* is introduced with a strumming effect in arpeggiated chords at bar 24 while the little repeated note motif which concludes the phrase at bar 31 will be used later to great effect, in the style of Liszt. Left-hand rests have, once again, been omitted at bar 38. The passage at bar 40 utilises the main idea from the introduction. It travels from G minor to B flat major (example 12d (1)), reminding us of Chopin's epic Nocturne in F minor op. 55 no.1 (example 12d (2)).

Example 12d (1) Osborne: *Marche caractéristique* bars 41-43

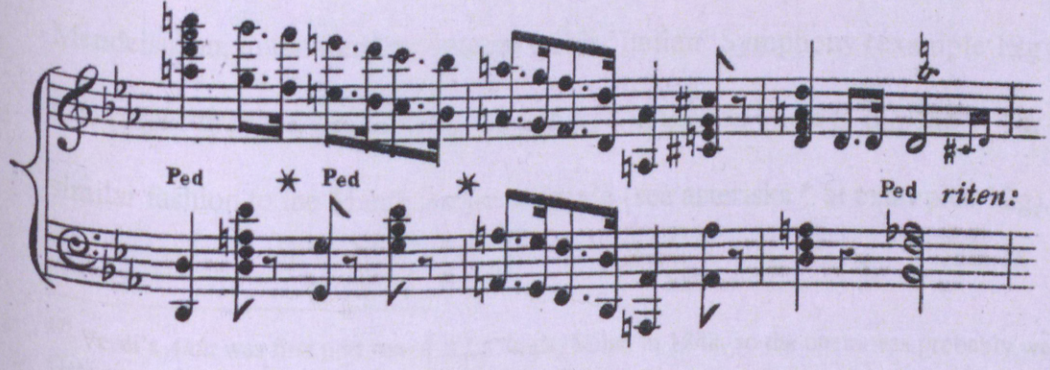


Example 12d (2) Chopin: Nocturne in F minor op. 55 no. 1 bars 32-34

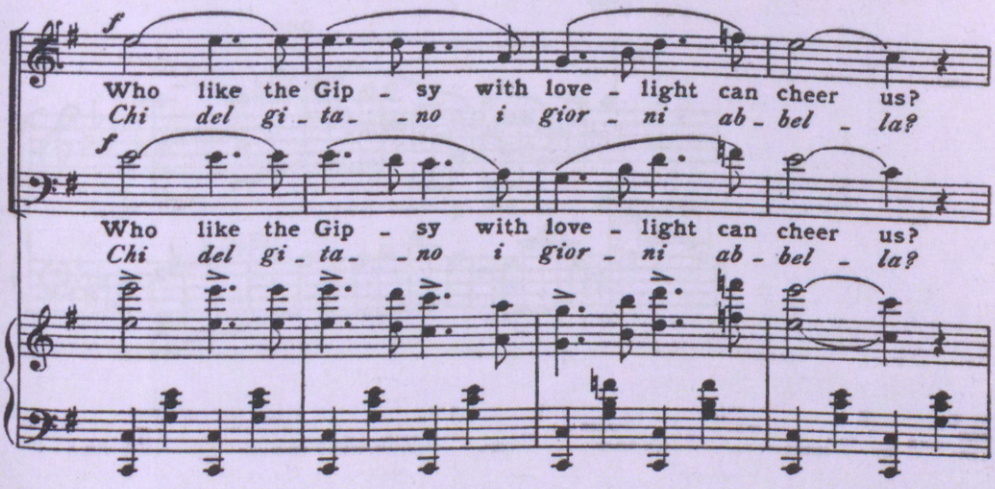


This octave theme retains its Italianate feeling at bar 45. Verdi's later opera *Il trovatore* used a similar melodic line in octaves with a dotted rhythm (examples 12e).

Example 12e (1) Osborne: *Marche caractéristique* bars 45-47

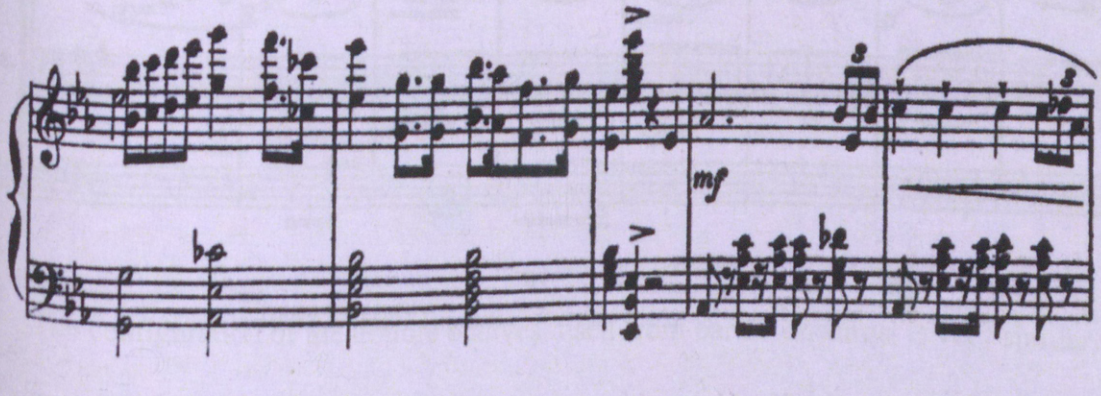


Example 12e (2) Verdi *Il trovatore*, Act 3, *Chi del gitano* (chorus of gypsies)



Osborne's use of the subdominant key was discussed in Chapter 10. However, an example can be seen at bar 56 where he makes a sudden transition to the subdominant key. This kind of usage is common in Italian opera, and a similar example occurs in Verdi's *Aïda*, at the transition from the chorus *Gloria all'Egitto* to the Egyptian March (at bar 4 of the excerpt given at example 12f).[655]

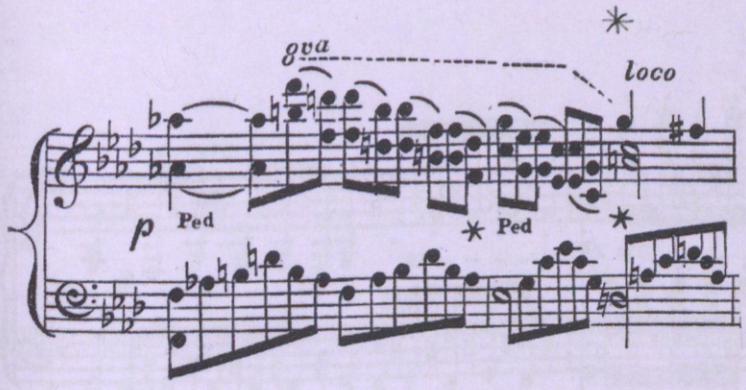
Example 12f Verdi: *Aïda* Egyptian March (excerpt)



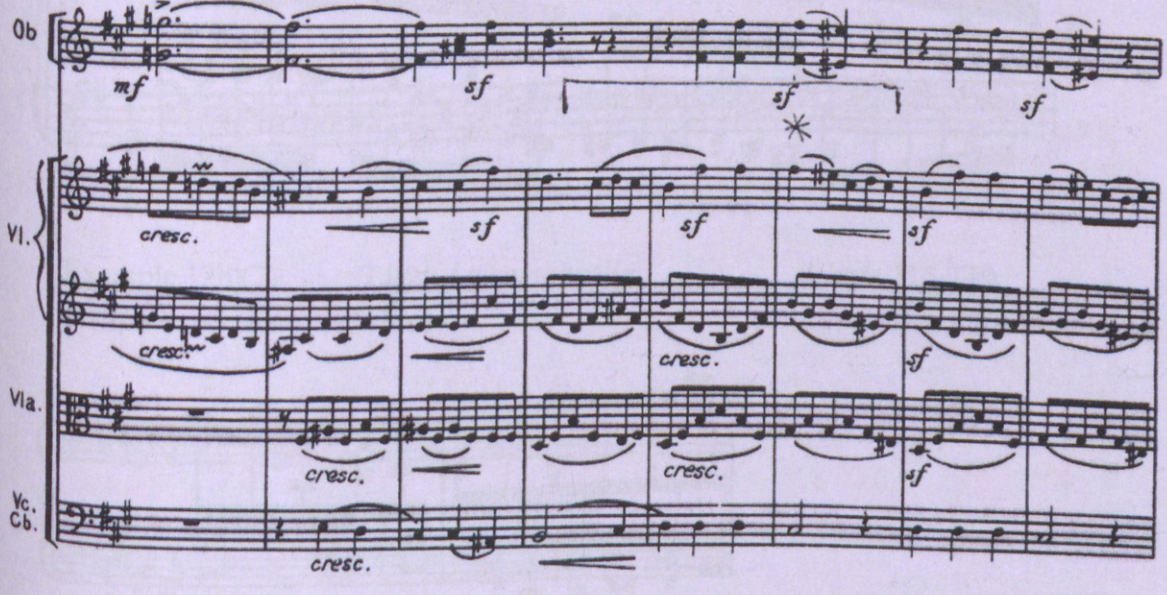
A little later, Osborne uses a chord progression that exactly matches one used by Mendelssohn, in the third movement of his 'Italian' Symphony (example 12g (2)). He also places the resolving notes g" to f sharp" in the top voice at the end of bar 77 in a similar fashion to the Mendelssohn example (see asterisks * at examples 12g).

[655] Verdi's *Aïda* was first performed at La Scala, Milan in 1842, so the opera was probably well known to Osborne at the time he wrote the *Marche caractéristique*.

Example 12g (1) Osborne: *Marche caractéristique* bars 76-77



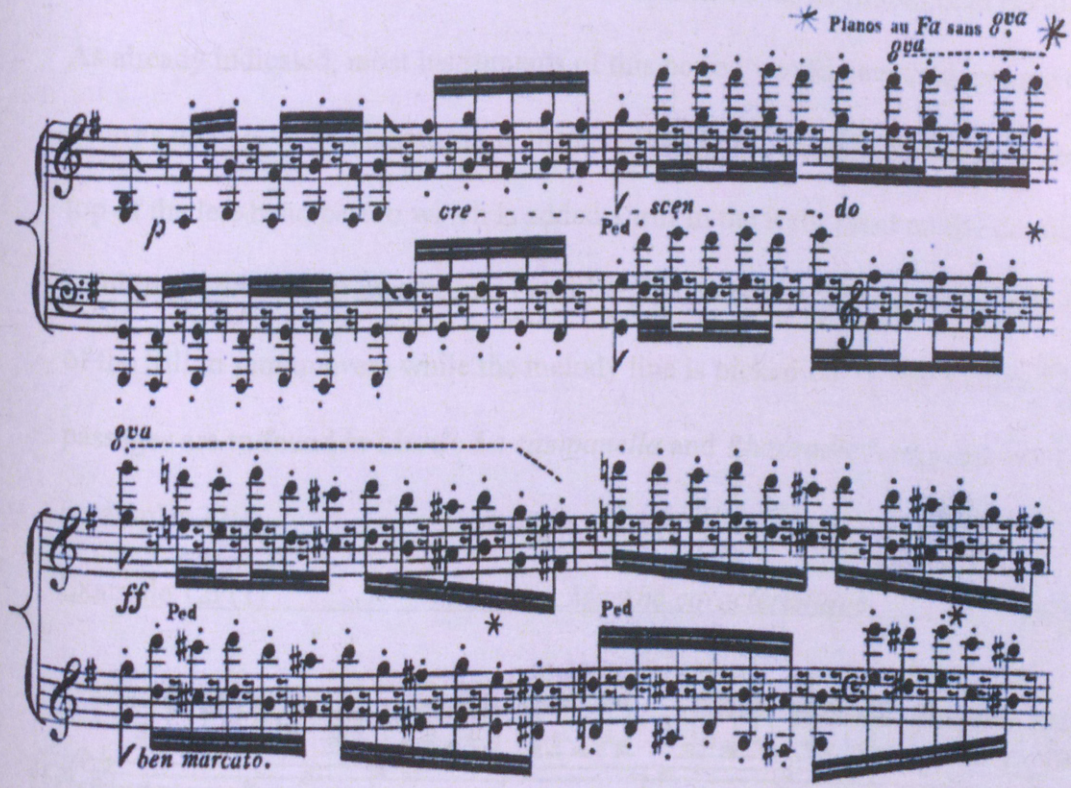
Example 12g (2) Mendelssohn: Symphony no. 4 ('Italian'), movt III (excerpt)



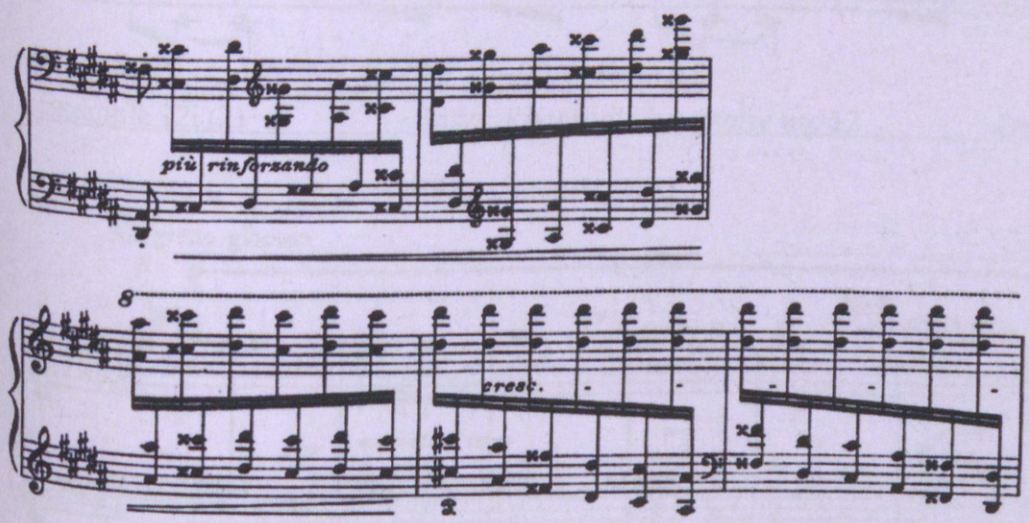
The configuration of the double octaves, used from bar 87 onwards, is very similar to passages from Liszt's bravura piano music and is mirrored in *La campanella* (examples 12h).[656]

[656] Alternating octaves between the left and right hand was a favourite device of Liszt's. It is also to be seen in the final passage of his *Hungarian Rhapsody* no. 2.

Example 12h (1) Osborne: *Marche caractéristique* bars 87-90



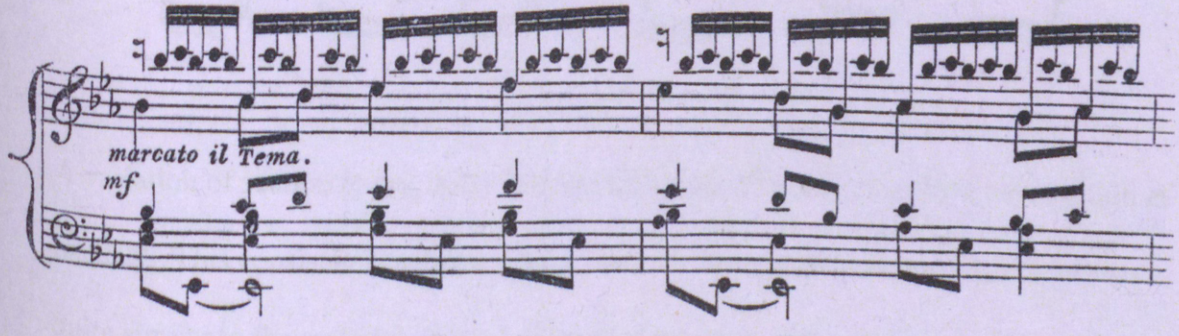
Example 12h (2) Liszt: *La campanella* bars 115-119



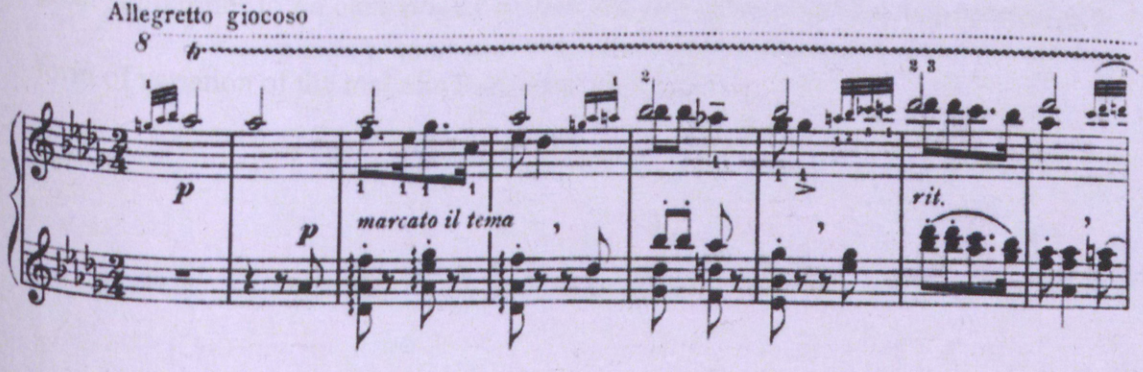
At bar 88 (indicated by asterisks), the composer takes into account instruments with a shorter keyboard, indicating that those with an upper span extending only to f"" should remain in the lower octave (example 12h (1)). Here, and again at bar 105, he writes up

to top G (g'''') while indicating the alternative for pianos with a smaller span. This could suggest that the work dates from earlier than 1846, its first known performance. As already indicated, most instruments of this period would have had a range of seven octaves up to g''''.[657] The returning theme at bar 93 is placed in an inner voice on the top of the left-hand part to which is added a trill in the right hand on the dominant note, resulting in an interesting texture. From bar 97 onwards, Osborne writes out the notes of the trill in semiquavers while the melody line is picked out by the thumb.[658] Similar passages are to found in Liszt's *La campanella* and *Rhapsodie hongroise* no. 12 (examples 12i)

Example 12i (1) Osborne: *Marche caractéristique* bars 97-98



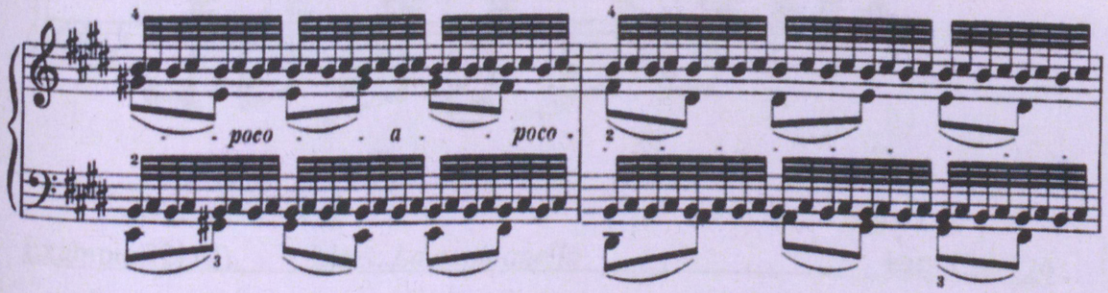
Example 12i (2) Liszt: *Rhapsodie hongroise* no. 12 bars 127-34



[657] Cyril Ehrlich: *The Piano*, 24.
[658] This texture is also to be seen in the nocturne *L'espérance* discussed in the previous chapter.

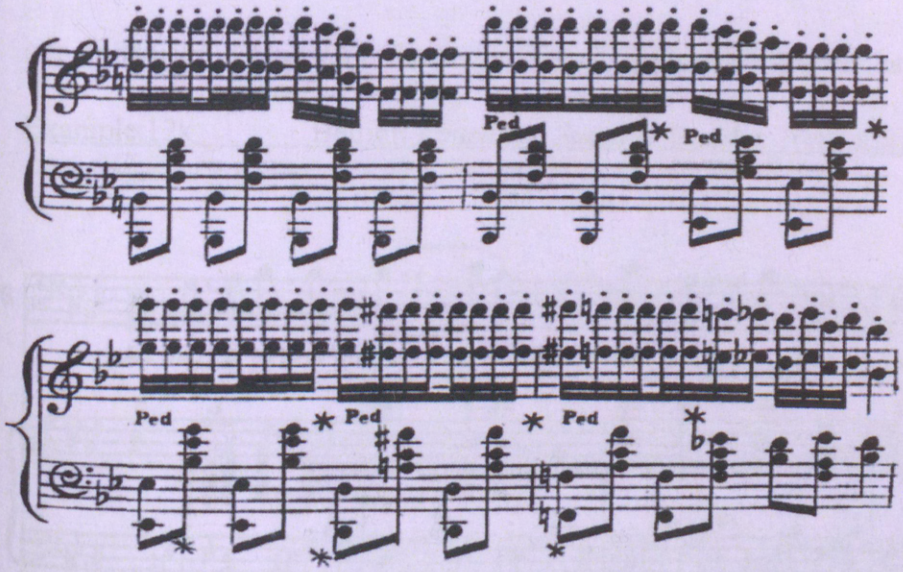
This device does not appear often in Osborne's music and is rare in the music of Chopin, but Liszt was certainly not the first to use it either: it was foreshadowed by Beethoven in his late piano sonatas. An instance of Beethoven's prolonged trills written over the melody notes can be seen in the final variation of the last movement of his Piano Sonata in E, op. 109 (Example 12i (3)).

Example 12i (3) Beethoven: Sonata op. 109, last movt, var. 6 bars 161-162

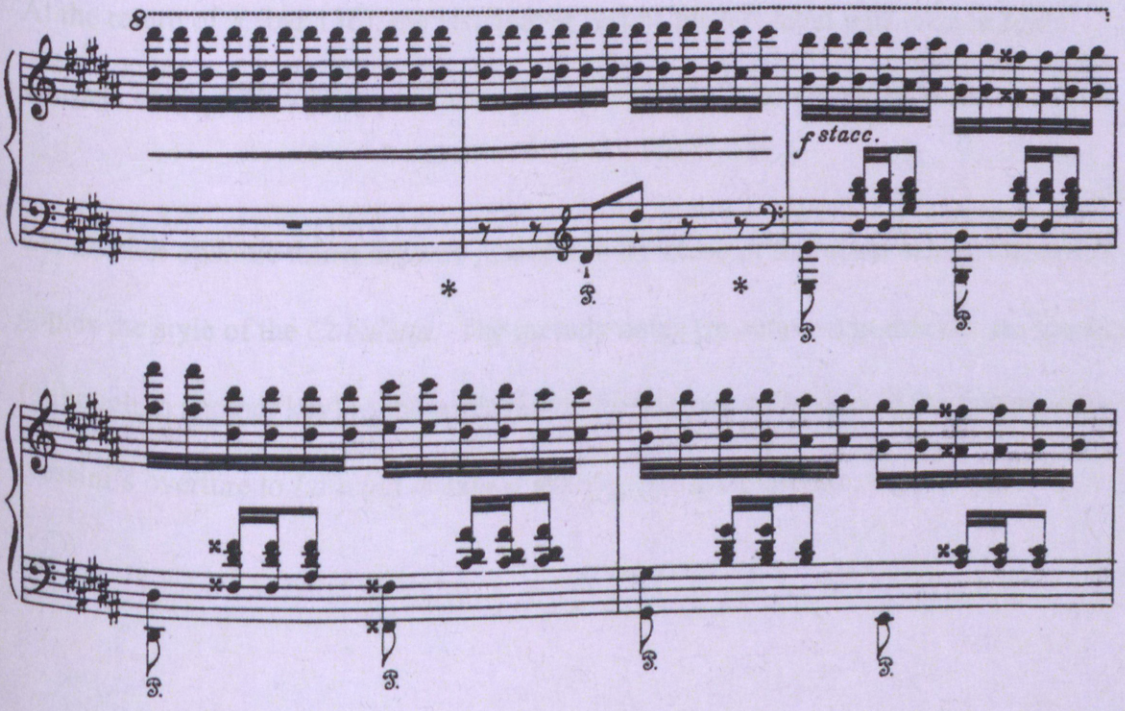


A variation of section *b,* originally introduced at bar 40 is followed by a new section at bar 109. This consists of material drawn from the introduction at bar 9 which is also quite similar to the material of the *b* section of theme *A*, just mentioned. In essence the new section is a variation of the original material but its treatment here shows again great similarities to *La campanella* with its use of repeated semiquaver octaves as a form of variation of the melodic line (examples 12j).

Example 12j (1) Osborne: *Marche caractéristique* bars 109-112



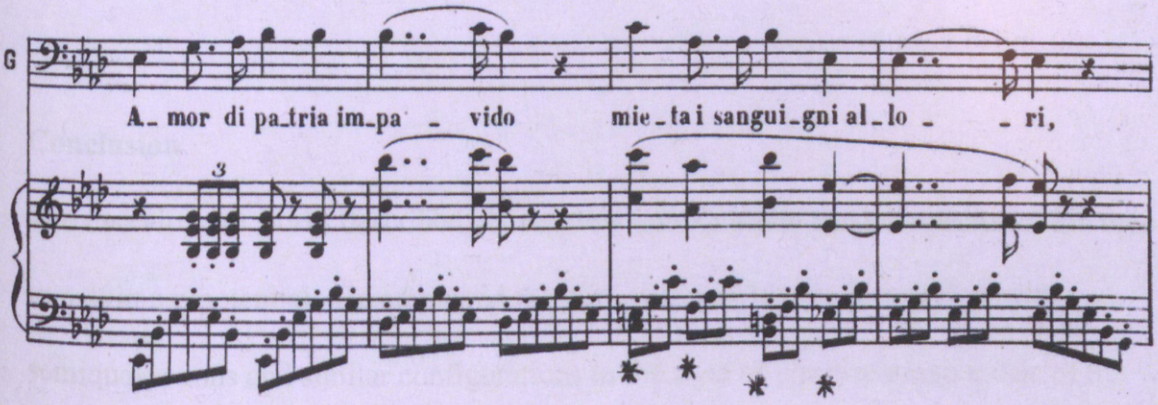
Example 12j (2) Liszt: *La campanella* bars 120-124



Evidence of another Italianate device, that of touching the relative minor key before abruptly returning to the major, is to be seen in bars 111-112 with the harmonic progression, E flat through D to F (with D being chord v of the relative minor, G

minor).[659] This device was a favourite of Bellini's which he used to great effect in many of his slow arias including the great *Norma* aria, *Casta diva*. Example 12k shows one of its uses in *I puritani* (the harmonies are marked with asterisks).

Example 12k Bellini: *I puritani, Suoni la tromba* (excerpt)

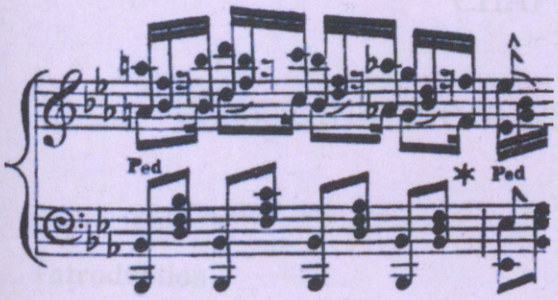


At the return of *A* (bar 136), the last quaver rest of the left-hand part is once again omitted, as are both the rests from the third beat of the following bar.

Yet another operatic touch appears just before the close of the work, where Osborne copies the style of the *Cabaletta.* The melody notes (in octaves) in this bar are identical (although in another key) to those played by the violins at the start of the fast passage in Rossini's overture to *La scala di seta* (f sharp-g-b-a-g-f-e-d-c-etc., see example 12l).

[659] See example 12j (1). The progression is marked with three asterisks (*).

Example 121 Osborne: *Marche caractéristique* bar 170-171



Conclusion

The two virtuoso works described above show how Osborne used the pianos of his time to maximum potential. He employed the glittery top register to great effect with semiquaver runs and similar configurations in the style of virtuoso piano music of the era. Although to modern ears they may seem bombastic and overwritten, the purpose of these pieces was to show off the performer. Yet despite the similarities in their origins, they are in essence very different, taking into account the compositional and playing style of the pianists to whom they are dedicated. The following chapter will examine Osborne's largest compositional genre for the piano: his transcriptions, arrangements and fantasias.

CHAPTER 13

TRANSCRIPTIONS AND FANTASIES

Introduction

The fantasias, transcriptions and *airs variés* written by Osborne probably defined his position as a prominent pianist-composer of his day and comprise the largest part of his output (an outline of the history of the fantasia has already been traced in Chapter 3). From his youth, Osborne was a fan of opera, as we know, and wrote a large number of opera transcriptions, around seventy for solo piano alone. The majority of his piano duets and duos are also opera transcriptions, as are his violin and piano duos, particularly those written with de Bériot. There are also duos written in collaboration with Ernst, Oury, Artôt and Louis (violin); Franchomme, Batta and Bandiot (cello); and Jean Louis Tulou (flute), professor at the Paris Conservatoire from 1829 to 1856.

Osborne formed a superior style in the writing of his own transcriptions, indeed the overriding impression gathered from these works is that he felt completely at home in the genre. Like *Le castillan* and *Marche caractéristique,* most of the opera fantasias are brilliant in style. The subtitles *morceau de salon* or *concert,* numerous in the original piano pieces, are occasionally to be seen in the opera transcriptions, although the *morceaux de concert* are naturally more prevalent.

The fantasias on operatic airs written with de Bériot rightly belong with the transcriptions and not with the chamber music where they have been catalogued for ease of reference. There were apparently thirty-three such works, figuring among Osborne's first published compositions and the writing of them probably exerted a general influence on his subsequent style.[660] The *fantaisie brillante* introducing airs from Rossini's opera *Guillaume Tell* (de Bériot op. 16), was played by the pair in December of 1829 soon after the first production of the opera, and published the following year.[661] Essentially the work is a pot-pourri, using violinistic effects and brilliant piano writing. It is immediately clear that the fantasia was a collaborative effort as the piano part is far from being just an accompaniment.

Osborne wrote a sizeable number of transcriptions and fantasias based on themes from English operas. He was, as we know, a great supporter of native composers in England and was particularly aware of the popularity of English operas being written at the time. As with the Italian operas, a common scenario was for a fantasia to appear on the market shortly after the premiere of the opera itself; indeed it was rare for Osborne not to produce the fantasia within the first year of production.[662] Osborne wrote two fantasias on Balfe's popular opera, *The Rose of Castile,* and had them in circulation soon after the premiere.[663] The opera

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[660] These collaborations with de Bériot were issued throughout the 1830s, 40s and 50s, but there seems to be rather more than the thirty-three works indicated in many reference sources, although some of those catalogued may be doubles of the same piece.

[661] This fantaisie should not be confused with a later work using themes from the same opera which was given the title *Second grand duo,* op. 53 and was published by Troupenas in Paris in 1846. See Chapter 1, page 7.

[662] See chart, page 66.

[663] The opera premiered on 29 October 1857.

itself is virtually unknown nowadays, although the title will be familiar to readers of James Joyce's *Ulysses*. One of these fantasias will now be discussed at length.

Fantasia on Balfe's Opera, The Rose of Castille.

An original score of the *Fantasia on Balfe's Opera, The Rose of Castille* is to be found in Appendix 2 and it is included on the recording *Shower of Pearls*, tk 8 (RTE Lyric fm CD 103).

This work was published by Cramer, Beale & Chappell, 201 Regent Street & 67 Conduit Street, London in 1857. As the opera was premiered at the end of October, the time of publication was most likely November or December of that year.[664] The form of the work is summarised as follows:

Subject material	**Bar nos.**	**Key**
Introduction: a-b-c	1-30	e flat minor
A (theme)	31-53	E flat major
A1(varied)	54-72	
bridge	73-78	
B	79-86	c minor
bridge	87-98	
Intro. material (a)	99-104	
B	105-112	C major
c	113-119	
B, c and *A*	120-141	c minor/ E flat major
coda	142-148	E flat major

The work consists of two main sections preceded by an introduction, material from which (*a,b,c*) is dispersed throughout the piece as linking sections. Balfe begins the overture to his opera in C minor, giving way to C major later. Osborne, on the other hand, uses E flat minor for the introduction, although he uses the tonic major for the first main theme (*A*). The *A* theme is followed by a variation. The second main section has an internal ternary form. It uses a theme (*B*) with a characteristic bolero rhythm (as was seen in *Le castillan*) in C minor at the beginning and end of the section, while a less boisterous passage, derived from the same material in C major, is inserted in between.

The harmonisation of the fantasia is operatic in style. Osborne actually follows closely Balfe's harmonisation of the melodies using chord progressions much favoured by nineteenth-century Italian opera composers. Even the opening Allegro moderato is operatic in style, where a sense of drama is created by the fortissimo octaves. The idea introduced at bar 3-5 (second part of *a*) is the material used by Balfe in the opera for the duettino between Elvira (the heroine) and her friend Donna Carmen: *Your Pardon, Señors* close to the start of the first act (example 13a). It will be noted that Balfe uses the key of A minor, while Osborne has translated the passage into E flat minor and later, at bar 99, he uses it in C minor.

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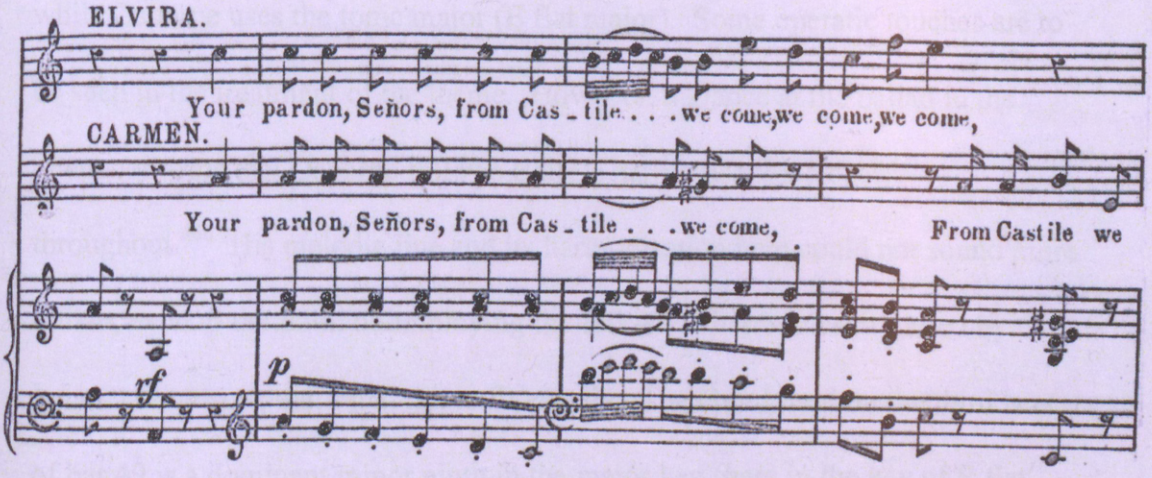
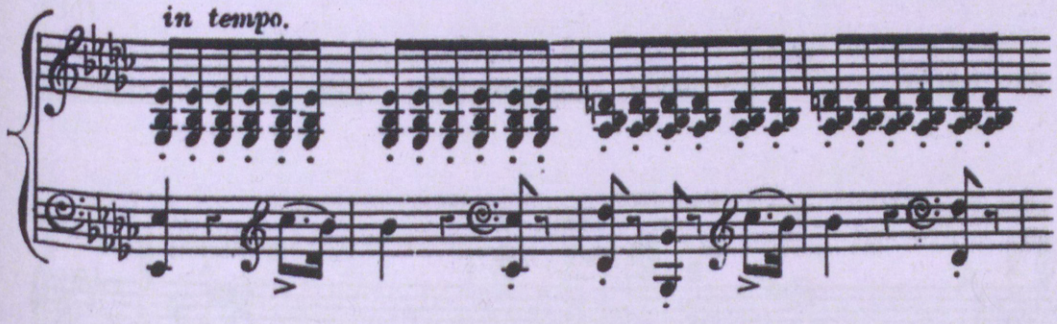
[664] The title on the vocal score of Balfe's opera has the place name spelt with one 'l' (i.e. Castile).

Example 13a Balfe: *Rose of Castile*, Act 3 vocal score p. 27[665]



In bars 11-18, Osborne features two ideas in the left hand (*b*). The first consists of a falling semitone motif, the other is staccato octave bass notes, imitating pizzicato (example 13b). Meanwhile the right hand chords provide uncomplicated accompaniment, echoing bar 3. The idea introduced at bar 19 (*c*) is used later as part of the *B* section.

Example 13b Osborne: *Rose of Castille* bars 11-14



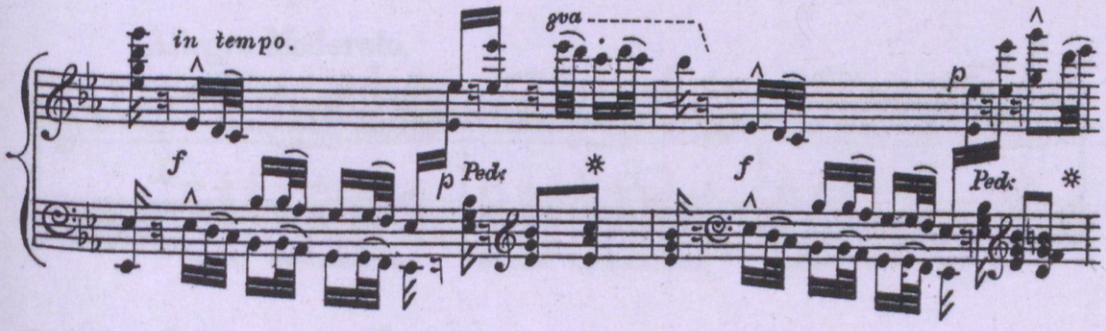
Following the introduction, Osborne introduces the E flat major theme (*A*) marked Andante cantabile in common time at u/b to bar 31. The opera theme (*A*), in octaves in the right hand, is accompanied in a typically operatic style, with a simple rolling harmony. This theme is used by Balfe for the ballad sung

[665] Balfe, Michael W.: *The Rose of Castile*, vocal score (London: Boosey & Co., 1857).

by Manuel the muleteer in act 3. However, Balfe chooses the key of G flat major while Osborne uses the tonic major (E flat major). Some operatic touches are to be seen in the treatment of the theme. However, a glance at the ballad in the opera confirms that Osborne follows Balfe's harmonisation closely throughout.[666] His melodic line and its harmonisation here could not sound more Italian, even to the point of employing the folk-style harmonies favoured by Italian composers, that seem not to fit exactly. The chord used on the third beat of bar 49 is a dominant minor ninth in the major key (here in the key of E flat major), a favourite chord of Verdi.[667]

After the variation of the theme, Osborne reintroduces the scale motif in octaves (bar 73), first heard at the opening of the fantasia, but this time in the tonic major. Here a bolero-type rhythm (example 13c) is established, continuing into the new 3/4 section in C minor at bar 79, marked Allegro moderato (example 13d).

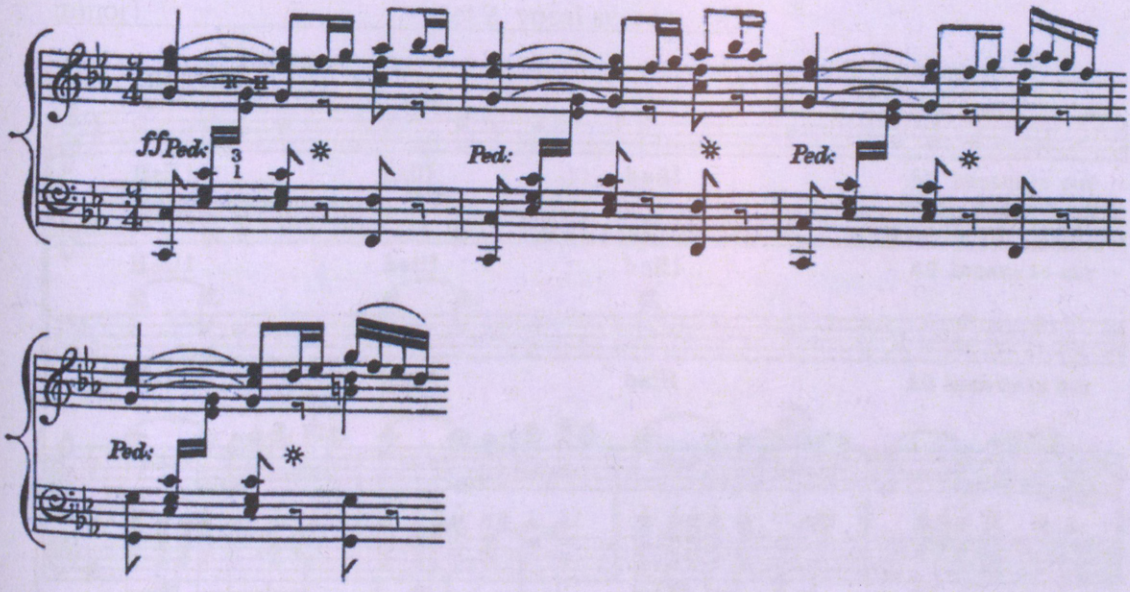
Example 13c Osborne: *Rose of Castille* bars 73-74



[666] While Balfe blazed a trail for 'English' opera, his music was highly derivative of the Italian model.

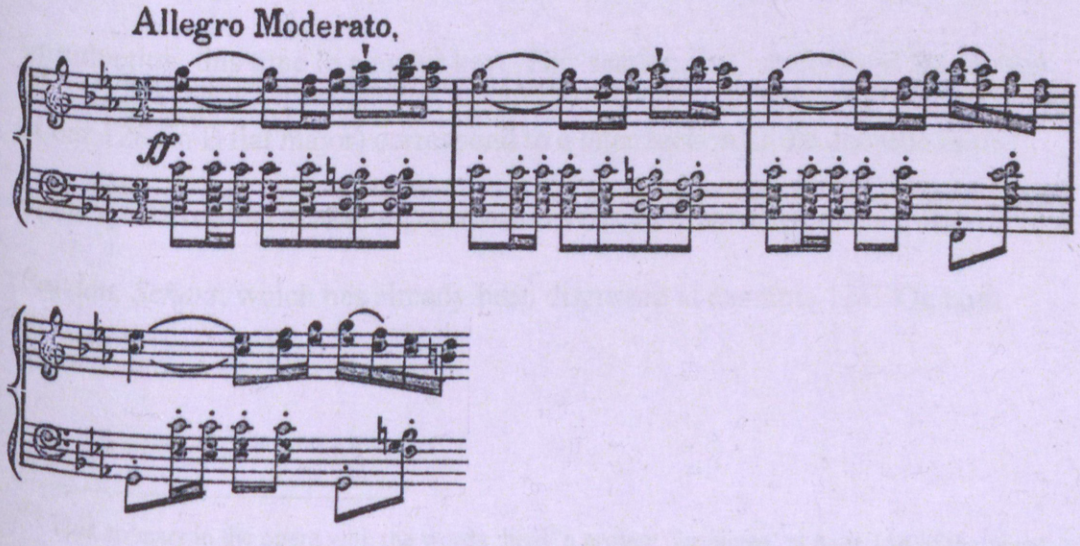
[667] Usage in Verdi's music is extensive; examples are to be seen in *Luisa Miller (Quando le sere al placido* and *Oh! fede negar potessi agli occhi miei), La forza del destino (La vergine degli angeli), Un ballo in maschera (Teco io sto), Il trovatore (Di quella pira), La traviata (Che fai? ... amami, Alfredo)* etc.

Example 13d Osborne: *Rose of Castille* bars 79-82

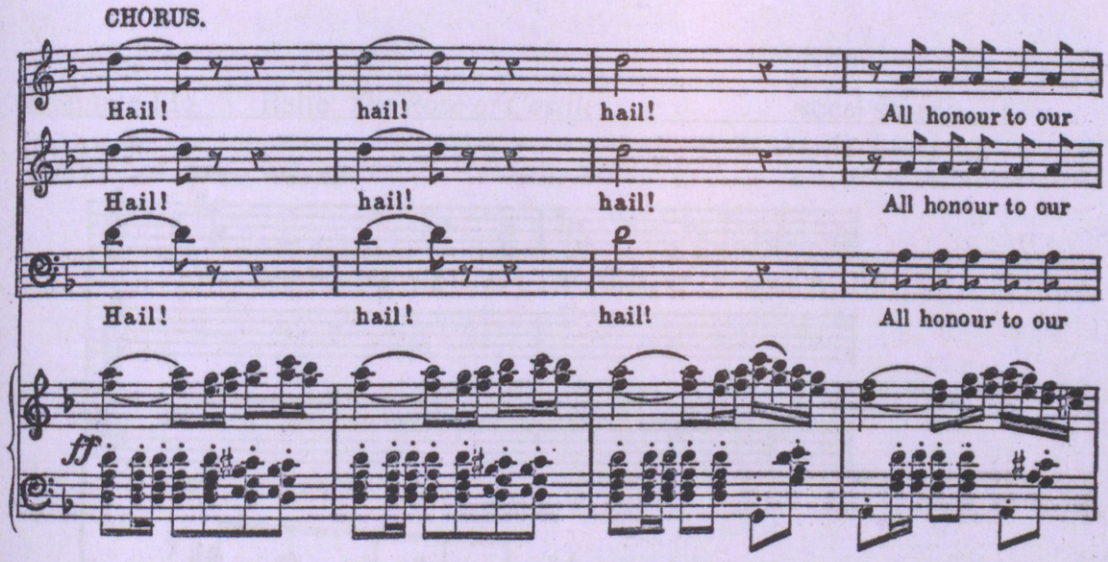


The bolero motif is an important component of Balfe's opera, so much so that the material of the *B* section shown at example 13d is to be heard at the beginning of the overture to the opera (example 13e), where it also appears in C minor. It is further introduced in act 2 as the orchestral accompaniment to the chorus *Hail! All Honour to our Queen*, although here, within the opera, the theme is heard in D minor (example 13f).

Example 13e Balfe: *Rose of Castile*, overture bars 1-4 (C minor)



Example 13f Balfe: *Rose of Castile: Hail! All Honour to our Queen* (D minor) act 2, vocal score p. 143

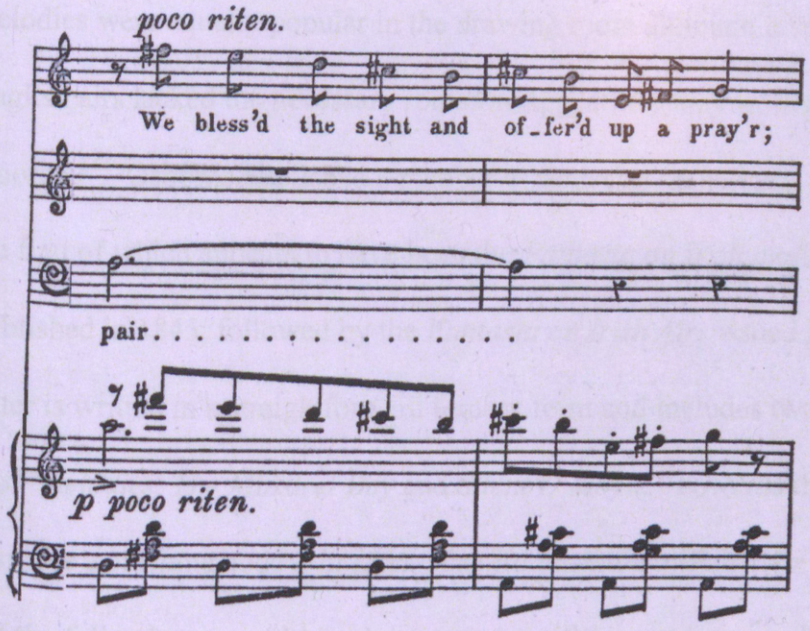


After a pause in bar 98, the composer reintroduces the passage from bar 3 of the introduction (*a*), continuing in the key of C minor. This is repeated to form a six bar bridge to the next section which echoes the Allegro moderato section (*B*) of bar 79. The four bar phrase (bars 105-108), now in C major, resembles closely Balfe's usage in the opera where it appears at the end of the chorus and solo *Hail! All Honour to Our Queen*, mentioned earlier.[668] This material is repeated at bar 109 while at bar 113 Osborne uses the material from bar 19 (*c*) of the introduction, this time in a major key. This section (in C major) and the section at bar 128 (in E flat major) correspond to a later section of the duettino in the opera (p. 31 of the vocal score) between Elvira and Donna Carmen: *Your Pardon, Señors*, which has already been discussed at example 13a. On both

[668] This appears in the opera with the words 'heav'n protect our queen' at page 154 of the vocal score.

occasions Osborne uses the major key in a similar fashion to Balfe's writing in the opera (see example 13g)

Example 13g Balfe: *The Rose of Castile* vocal score p. 31



A variation on part of theme *A* (bars 43-49) can be seen at bar 135 onwards, now in triple metre. The work finishes with a short coda in E flat major, consisting of a right hand flourish based around the tonic chord.

Fantasias on national airs

Interest in Celtic culture grew in England during the second half of the nineteenth century,[669] but the foundations of Victorian balladry for the drawing room had been formed several decades earlier by Thomas Moore with his *Irish Melodies*.[670] Many of Moore's airs were based on the ancient harp tunes

[669] Stephen Banfield: 'The Artist and Society' in Nicholas Temperley: *The Romantic Age*, 25.
[670] Michael R. Turner ed.: *The Parlour Song Book* (London: Michael Joseph, 1972), 216.

collected by Edward Bunting, to which Moore added English words. The *Melodies* had a catalytic effect on the rise in popularity of Irish melodies, not just in Britain but throughout Europe. In particular *The Last Rose of Summer* (1813) attracted countless composers including Mendelssohn and Flotow.[671] Scottish melodies were equally popular in the drawing room although it seems that English airs lacked the necessary romantic appeal, for they were largely ignored.[672] Osborne published a number of fantasias on national airs of all kinds, the first of which appears to have been the *Fantasia on Irish and Scottish Airs,* published in 1845, followed by the *Fantasia on Irish Airs* issued in 1851. The latter is written in a straightforward ternary form and includes two of Moore's *Irish Melodies, The Minstrel Boy* and *Silent O Moyle.* Towards the end, it employs a crashing coda *à la Liszt.* The *Fantasia on a Welsh Air* op. 92 came out the following year, although it appears as if this work was only issued in France.[673] Osborne published a fantasia on Scottish airs in 1857, followed by a fantasia based on English airs and one on French airs in 1858. His *Fantasia on Irish and Scottish Airs* is thought to have been given a public airing at his Paris concert around the beginning of April 1843 and again at Boulogne-sur-mer in 1846. There are actually two separate fantasias on Irish airs, the one mentioned above (1851), and a second one published under the title *Ireland* in 1853. As already stated, *Ireland* uses two popular airs, the evergreen *Last Rose of Summer* and *The Girl I Left Behind Me.*[674]

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[671] Nicholas Temperley: *The Romantic Age*, 124.
[672] *Ibid*, 125.
[673] The copy of the Welsh fantasia in the Bibliotèque nationale de France is published by Launer, and is the only one that has been traced in a public institution (See *Fantaisie sur un air national du Pays de Galles* op. 92 in Appendix 3).
[674] See page 122 for a critical evaluation of the *Ireland* fantasia.

Ireland, Fantasia on Favorite Irish Airs [675]

An original score of *Ireland* is to be found in Appendix 2 and it is included on the recording *Shower of Pearls*, tk 2 (RTE Lyric fm CD 103).

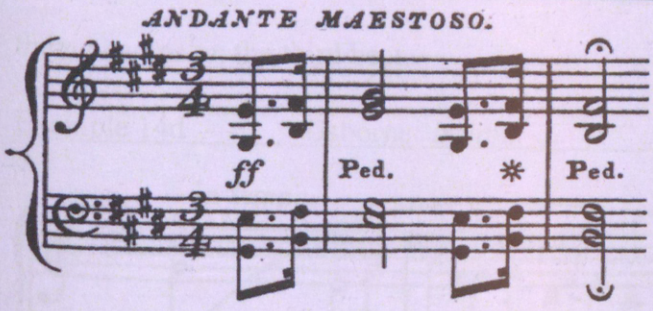
The British Library copy of the *Ireland* fantasia was published by Chappell & Co. in 1853 and appeared in H. Brinley Richards' *The Pianist's Album* in 1857. The following summarises the structure of the work.

Subject material	**Bar nos.**	**Key**
Introduction	1-18	E major
A (*theme*)	19-42	
A varied	43-57	
bridge (*A* and *B* material)	58-70	
B (*theme*)	71-93	c sharp minor
A varied	94-108	E major
coda: B material	109-125	

The introduction and the coda act as a balance to what is a fairly extended work. It opens with a majestic introduction, using the dotted rhythm of the first notes of *The Last Rose of Summer* (example 14a) which Osborne extends to include some rich chromatic harmonies.

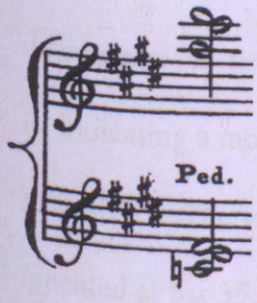
[675] On first glance the title seems to use an American spelling of the word 'favorite', but this spelling appears to be the norm in English publishing at this period.

Example 14a Osborne: *Ireland* bars 1-2

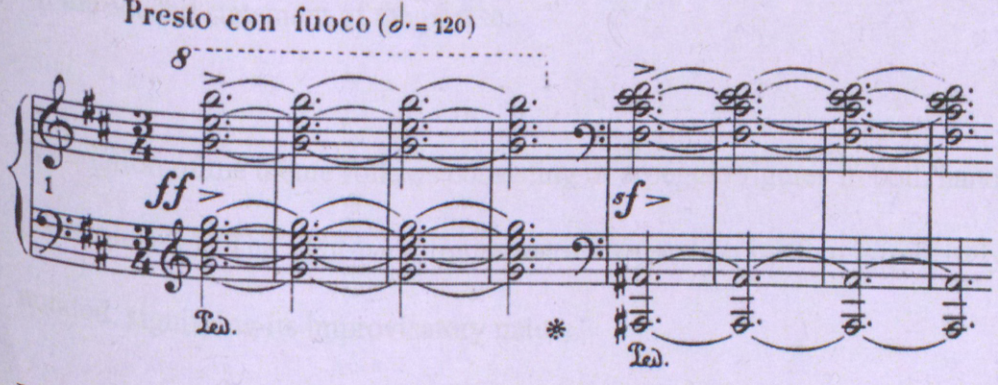


The chord at the upbeat to bar 10 is used with a slightly different configuration by Chopin at the beginning of his tempestuous first Scherzo. However, Osborne resolves his chord with a French sixth, acting as a dominant substitute while Chopin uses a dominant seventh in bar 5 (examples 14b and 14c).

Example 14b Osborne: *Ireland* bar 9



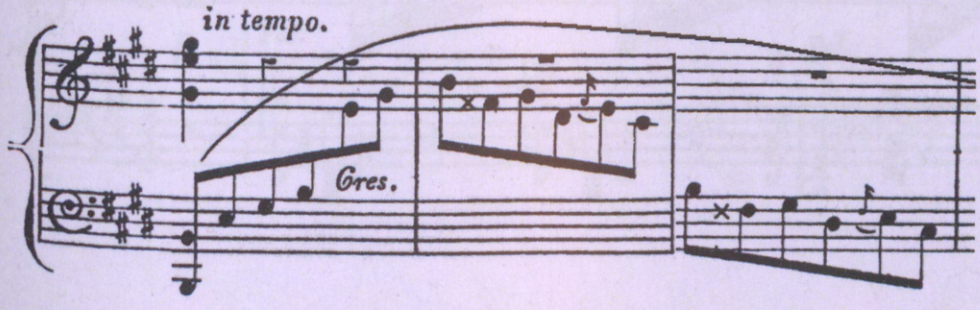
Example 14c Chopin: Scherzo in B minor, op. 20 bars 1-8



In bar 13 to 18 the recitative style ending of the introduction uses a melodic pattern of appoggiaturas formed around the second inversion of the tonic chord, another device which Osborne could have borrowed from Italian opera (example

14d). At bar 18, the chord should, in modern usage, be a minim, as the following theme begins on the third beat.

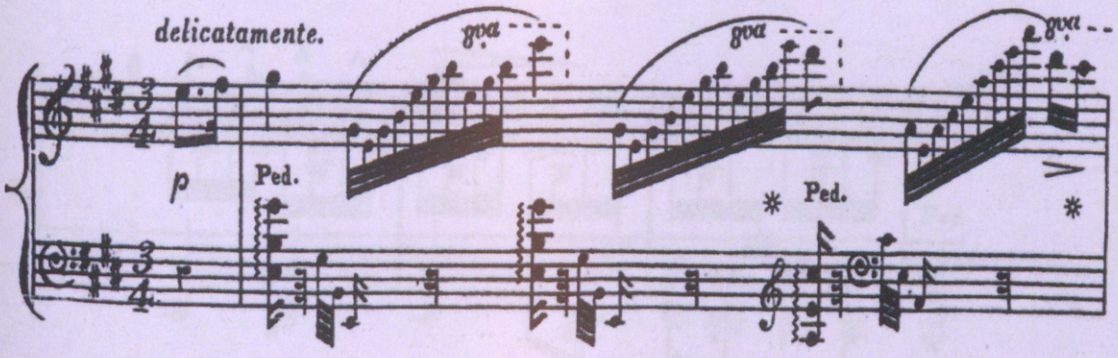
Example 14d Osborne: *Ireland* bars 13-15



The theme of the *Last Rose of Summer* is introduced with harp-like arpeggio chords, with which Osborne recalls the origins of the air. At bars 24-25, he dispenses with the carefully notated rests for the LH hand octaves C natural and B, indicating a more legato execution. This detail is repeated at bars 32-33 and bars 40-41. The second part of the melody appears at the upbeat to bar 27 and is repeated at bar 35. Perhaps inadvertently, Osborne leaves out the arpeggio on the minim chord at bar 30, for he includes it on the repeat at bar 38. Leaving aside the possibility of this oversight, he may simply have wanted more emphasis on the second statement of the phrase.

A variation of the theme follows consisting of arpeggio figures in both hands (example 14e). The right-hand figuration in this section is often imprecisely notated, signifying its improvisatory nature.

Example 14e Osborne: *Ireland* bar 43

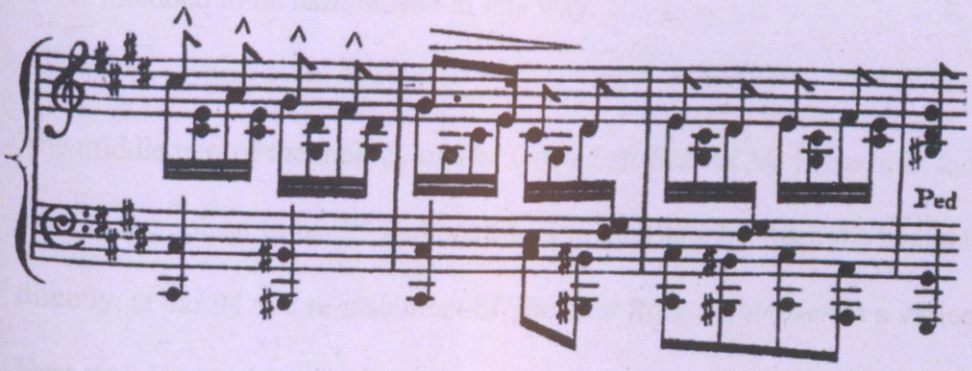


At bar 58, instead of repeating the second part of the air as it exists in the statement of theme, Osborne changes the time-signature from 3/4 to 2/4 and proceeds to use the existing material to form a linking passage (bars 58-70). Here he merges the *Last Rose of Summer* into the upcoming theme of *The Girl I Left Behind Me.*

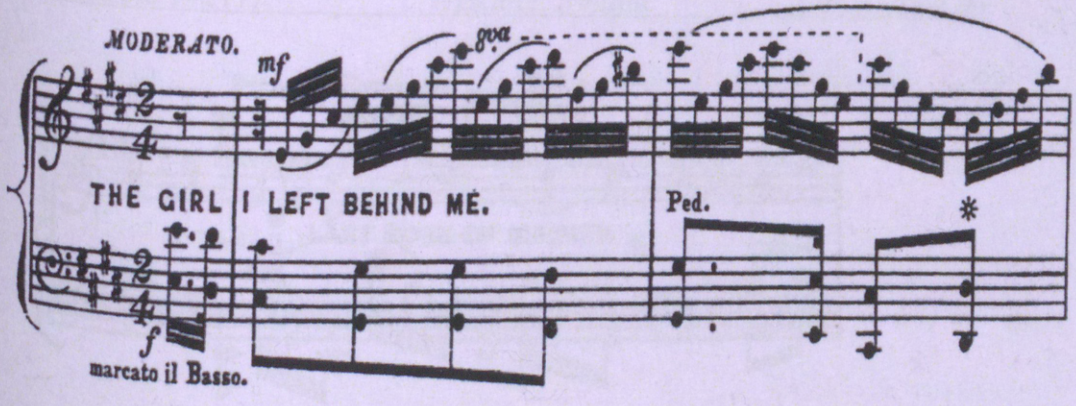
The melody of *The Girl I Left Behind Me,* which features in the following section, is introduced into this linking passage at bar 62 (example 14f(1)). The melody is slightly different from the way we are used to hearing it. Firstly, it is usually in a major key and the second quaver would normally be a B rather than an A.[676] At the theme proper at bar 71 Osborne uses G sharp in the equivalent place. It can be noted that in Osborne's separate arrangement of *The Girl I Left Behind Me* (published 1855), he uses a similar configuration (examples 14f).

[676] At bar 69, the first chord has been inadvertently written as a crotchet rather than a quaver, and a semiquaver rest is omitted before the third beat of the left-hand part at bar 98.

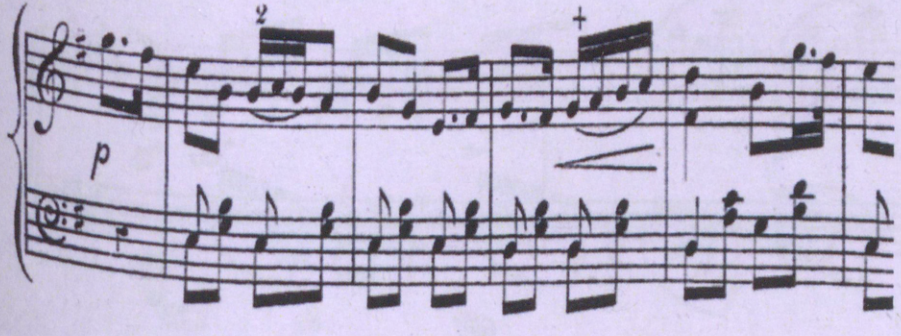
Example 14f (1) Osborne: *Ireland,* link passage bars 62-65



Example 14f (2) Osborne: *Ireland, The Girl I Left Behind Me* theme bars 71-72



Example 14f (3) Osborne: *The Girl I Left Behind Me* (separate transcription, 1855) bars 15-18

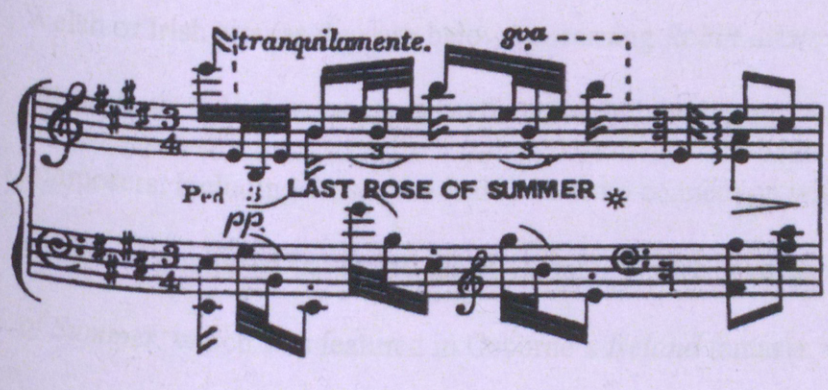


There is of course a basic problem with harmonising this tune, because it does not fit easily into conventional harmonies. What Osborne has done, in altering it,

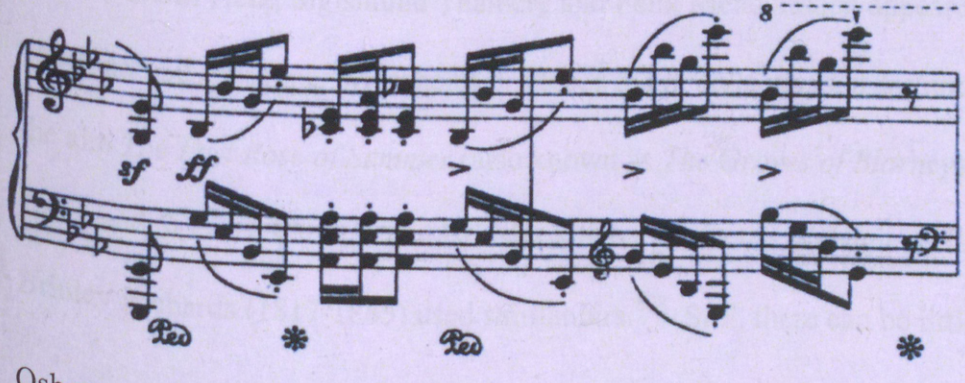
is what Bunting frequently did in dealing with the ancient harp tunes which were never intended to be harmonised in this way.

The middle part of the melody of *The Girl I Left Behind Me* is heard in the right hand at the upbeat to bar 79 and continues to alternate between the hands leading directly, at bar 94 to a re-statement of *The Last Rose of Summer* in a varied form. Here the piano writing strongly resembles the coda section of Chopin's *Grande polonaise brillante* op. 22 for piano (with or without orchestra). Chopin's melody is in E flat while Osborne uses the key of E major (examples 14g).

Example 14g (1) Osborne: *Ireland* bar 94



Example 14g (2) Chopin: *Grande polonaise brillante* op. 22 bars 221-222



Osborne would almost certainly have known Chopin's *Grande polonaise brillante* as it was written just before Chopin came to Paris, and was therefore a

newly written work at a time when their friendship was closest. At bar 109 of Osborne's work, the time-signature reverts to 2/4 where a short coda begins. The octaves in both hands outline a diminished chord leading once again to a quotation of *The Girl I Left Behind Me* (bars 111-118).

Irish and Scottish Airs

While the fantasias on national airs were relatively extended works, Osborne produced a significant number of shorter, more straightforward transcriptions of Irish and Scottish airs, and a lesser number of Welsh and English airs. There was little differentiation made in the nineteenth century between English, Scottish, Welsh or Irish airs (as the case below concerning *Robin Adair* demonstrates), although we today are very precise in defining their origins. Still, many composers, including those who had little or no connection with these lands, wrote and published transcriptions of the airs. As we have seen, *The Last Rose of Summer,* which was featured in Osborne's *Ireland* fantasia, was a particularly popular choice for the piano. It turned up as early as 1820 in an arrangement with variations by George Kiallmark (1781-1835), while later versions including ones by Henri Herz, Sigismund Thalberg and Felix Mendelssohn appeared in the 1840s and 50s.[677] Ignaz Moscheles produced his *Recollections of Ireland* using the airs *The Last Rose of Summer* (also known as *The Groves of Blarney*), *Garry Owen* and *St Patrick's Day,* and British natives such as the Welshman Henry Brinley Richards (1817-1885) used similar airs.[678] Still, there can be little doubt

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[677] *The Last Rose of Summer* was famously used by Friedrich Ferdinand Adolf von Flotow (1812-1883) in his opera *Martha,* produced in Vienna in 1847, but it was also a popular choice for operatic divas to sing in between arias in any opera.

[678] http://catalogue.bl.uk/, accessed 21/11/2004.

that Osborne, like his countryman W. Vincent Wallace, was inspired by his Irish roots to write these arrangements in large numbers. A story that Osborne told late in life corroborates this theory. He recalled being in London as a young man, after an absence of several years on the continent, and being awakened one night by the sound of an Irish air played on the bagpipes. At first he thought it a dream but soon realised that the tune was fading. He dressed quickly and ran after the piper, following him for more than a mile. The incident produced a lasting effect on him, recalling scenes and memories from his Limerick childhood.[679]

Both Scottish and Irish airs were produced in similar numbers by Osborne and Wallace. Wallace had returned to London in 1845 and, shortly after the great success of his opera *Maritana,* he published *The Last Rose of Summer* (1846), the first of his Irish airs. Publication of Osborne's national airs stretches from 1849, beginning with the Scottish air *The White Cockade,* to roughly the mid-1850s, so it would seem as if the first of Wallace's airs pre-dates Osborne's by some three years. Still, Osborne was first to release the Irish airs as a collection, initially as a set of six in 1854 (published by D'Almaine) and the following year as a set of thirteen (published by B. Williams).[680] These two years represent a peak in the production of the Irish airs from both Osborne and Wallace and indeed they were heavily promoted around this time. Advertisements appeared in the *London Times* early in the year 1855 for Scottish and Irish arrangements by both Wallace and Osborne, many of which were new to the market, so

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[679] G. A. Osborne: *PMA,* 'The Emotional Aspects', 84.
[680] Osborne used the first six as the basis of the later collection of thirteen (1855).

perhaps the two composers created an upsurge of interest.[681] Osborne's collection *Sunset Hours* (1854) also includes three Irish airs: *Kate Kearney, Kitty of Coleraine* and *The Rose Tree.*[682] *Love's Young Dream* and a Scottish collection were issued in the 1860s.

The vast majority of Osborne's Irish airs are drawn from Thomas Moore's collections and include such lasting favourites as *The Minstrel Boy, The Harp That Once Thro' Tara's Halls, Avenging and Bright, The Meeting of the Waters, The Last Glimpse of Erin, Farewell but Whenever* and *Silent, O Moyle.* Generally, the airs, whether Scottish or Irish, are treated in a simple fashion, written to the pattern of the *air varié* and possibly somewhat formulaic. There is usually an introduction followed by the theme and one or two variations finished off with a coda. An American journal was rather scathing in its review of three of Osborne's *Beauties of Scottish Melody.* The reviewer suggested that while they were suitable for practice and not difficult, they did not 'spring from a fertile musical brain, really quickened by the inspiration of the song.'[683] The airs are undoubtedly simpler than many of the other salon pieces, and there is little evidence of performances, so it can be deduced that they were intended for the drawing room and their production was commercially motivated. As most of them were enormously popular melodies, they must have been very successful. Many of the great sopranos sang *Robin Adair* for instance, including Hayes,

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[681] Wallace's Scottish and Irish airs were advertised on 27 Jan. while Osborne's Scottish melodies appeared on 1 Feb. and the collection of six new Irish arrangements was advertised later that month.
[682] The tune of the *Rose Tree* is also known as *Móirin ní Chuillionáin.* The other airs in the collection are *Rule Brittannia, Sally in our Alley* and *She is Mine.*
[683] *DJ:* 5 July 1856, 111.

Albani and Patti. It is true that the harp idiom used in *Ireland* reappears in many of the Irish airs and is something of a predictable cliché. Nevertheless, there is, within this limited formula, a surprising amount of diversification.

William Vincent Wallace produced versions of many of the same airs as Osborne, such as *Comin' Thro' the Rye, Kate Kearney, Love's Young Dream, The Harp That Once* etc. but he tended to present two airs together (sometimes even three) in the one work, rather in the manner of the *Ireland* fantasia described above. Wallace's treatment of the airs is also more virtuosic, closer in style to Osborne's more extended fantasias. As has already been hinted, it can be questioned whether *Robin Adair* should be described as Irish. It is effectively identical to the Irish tune *Aileen Aroon* and Aloys Fleischmann has shed some light on the history of both airs. *Aileen Aroon* was heard in theatres in Dublin and London in 1729 while Robin Adair appeared in a harpsichord book of Scottish tunes and other items ten years later.[684] The early versions of these airs are not entirely similar, although by the end of the century they had effectively become the same tune. In the 1822 edition of G. Thomson's *Select Collection of Original Scottish Airs for the Voice*, the air Robin Adair is marked as 'Irish'.[685] Similarly, Osborne designates the tune as an Irish air, for it appeared as the first number in the *Six Irish Airs* of 1854.

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[684] Aloys Fleischmann ed.: *Sources of Traditional Music c 1600-1855,* i (New York and London: Garland, 1998), 111 and 156.
[685] *Ibid*, 562.

Osborne's teacher, Kalkbrenner has a version of *Robin Adair* dating from *c*1807 which is a much more involved piece than Osborne's. It features a long introduction and a multitude of scales, trills and rapid octave passages.[686] The style is not particularly melodic or attractive, although Kalkbrenner does throw in a version of *Polly Put the Kettle On* towards the end of the sixth variation, adding quite a bit of interest to the final section. It might be supposed that Osborne knew his teacher's version of *Robin Adair*. For one thing, it is written in the same key, B flat major, although Osborne's approach to the theme is less florid and ornamented. Kalkbrenner's introduction assumes enlarged parameters, on the lines of a self-contained piece. Osborne's introduction, on the other hand, is not materially longer than those in his other Irish airs, and the coda is quite concise.

The repertoire of Osborne's transcriptions and variations belongs to the music of a lost generation. It has been unfashionable for so long now, that it is unlikely to find a place again in today's repertoire. Added to this, the most successful pieces in this genre are technically demanding, even if they rarely reach the excessively difficult heights of some works by Thalberg or Liszt. Osborne is always sensitive to the beauties of the melodies. Furthermore, there is an unconscious ease and a naïvety of expression which imbues the arrangements and *airs variés* with a rather attractive quality that will hopefully encourage further exploration of these neglected works.

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[686] The British Library gives the first publication as 1813? although the National Library of Ireland has a version published in Dublin, dating from *c*1807, but this date may refer to the age of the paper.

CHAPTER 14

CHAMBER MUSIC

In this chapter, two of Osborne's chamber works will be discussed in detail: The sonata for cello and piano and the third and last of Osborne's piano trios. It will be seen that the style of the chamber works is markedly different to the virtuoso works and indeed that both works differ considerably from one another.

Sonata for cello or clarinet and piano in B flat major

An original score of the cello sonata is to be found in Appendix 2 and it is included on the recording *Shower of Pearls*, tks 3-5 (RTE Lyric fm CD 103). The score being used was sourced at Trinity College, Dublin and is presumed to be the later edition for clarinet, published in 1892. Although the name of the publishers Stanley Lucas Weber appear on the cover, the sonata is probably a copy of an edition by Röder in Leipzig, whose name is recorded at the bottom of page 3. The language used for the title and instruments is French.

Like Osborne's Andante and rondo (violin and piano, 1876), his one and only sonata for cello and piano was part of the ambitious catalogue of chamber music created in England during the 1870s and 1880s by Stanley Lucas Weber.[687] Initially, it was published as a cello sonata in the same year as the *Andante et rondo* and therefore appears to have been a relatively late work. However, the first performance, played from manuscript *c*26 June 1852 at the Hanover Square

[687] D. W. Krummel: 'Music Publishing' in Nicholas Temperley: *The Romantic Age*, 58.

Rooms, does indicate a much earlier date of composition, and also suggests that chamber music was rather harder to have published in London than solo piano music. Fétis noted a similar state of affairs in Paris, as he complained of a lack of interest in chamber music by the publishers there,[688] which might explain why Osborne appears to have waited some years before publishing his trios.

As has already been mentioned, the first performance of the cello sonata was given by Osborne and Alfredo Piatti (1822-1901) and was, according to *The Musical World* 'greatly admired by the connoisseurs.'[689] The sonata is certainly written in a more intimate and serious vein than much of Osborne's other music. While displaying Osborne's ability for melodic invention, we will see that the sonata's structure is rather unusual.

First movement: Allegro moderato

The first movement uses a loose sonata form as follows:

subject material	**Bar no.**	**key**
A: 1st subject	1	B flat major
bridge	38	
B: 2nd subject	81	F major
codetta	120	
development	132	g min./A min.
A: recapitulation	156	B flat major
B (incomplete)	213	E flat major
coda	236	

[688] Cited in Jeffrey Cooper: *The Rise of Instrumental Music,* 140.
[689] *MW:* 26 June 1852, 413. See page 100.

There appears to be little reason for the dotted minim C and F in the inner parts at bar 8, while the outer notes are minims followed by a crotchet rest. The entrance of the second subject is hard to define: a new idea is introduced at the upbeat to bar 66 which migrates to F major at bar 69, but this is rather too fragmentary to be called a second subject. Instead, the second subject proper (*B*) seems to begin at bar 81, although it reappears in the recapitulation in an incomplete form. In the codetta at bar 120, Osborne uses a tonic pedal F in repeated crotchets on the bottom of the left-hand part. The dotted figure of bars 120-123 in the right hand is probably derived from the first part of the cello line at the upbeat to bar 9, earlier in the movement. This idea is repeated by the cello at bars 124-127 and extended thereafter. A rather mysterious effect is created at the start of the development section (bar 132) with a pizzicato quaver line in the cello combined with diminished chords in the piano part. The dotted motif of the earlier codetta is reused at bar 136 in G minor, modulating to A minor at bar 144. Over this passage the bass line moves chromatically upwards at four bar intervals. At bar 148 Osborne combines the use of the dominant pedal F with the dotted motif. The recapitulation begins at bar 156 with the melodic interest in the cello answered a bar later by the left-hand piano part. However the composer interrupts the statement of the first subject, and reverts to using the dotted idea in the piano (at bar 163) which originally appeared only in the cello line.

In the recapitulation, Osborne uses the first part of the bridge from the exposition but curtails the material at bar 201 where he reintroduces the first bar of *A,* using it to generate more bridging material to the second subject (from bar 201 to 212).

When the second subject returns it is in the unlikely key of E flat major and is only partially stated, being interrupted by material from the first subject, derived from bar 38. However, in terms of Osborne's music, the subdominant key is not all that unusual, as we have already seen in several of the works studied earlier.[690] A triumphant return in octaves to the first phrase of the first subject (at bar 232), heralds the coda, beginning at bar 236. The piano dominates the end of the movement with arpeggiated figures and cadential sequences.

Second movement: Andante

The second movement is written in rondo form and is structured as follows:

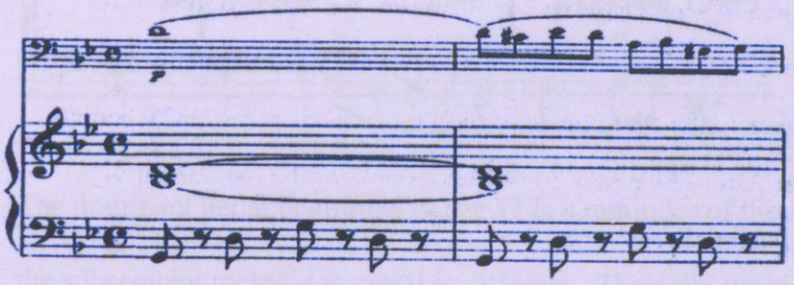
Subject material	**Bar no.**	**Key**
A	3	g min.
B	19	B flat maj.
bridge	35	g min.
A	43	g min.
C	59	E flat maj.; B maj.; b min.; D maj.
A	111	
coda	125	

As we have already seen in the section dealing with Osborne's use of form in Chapter 10, rondo form was favoured by the composer, and is to be seen frequently in his original solo pieces in particular.

[690] See Chapter 10, page 176.

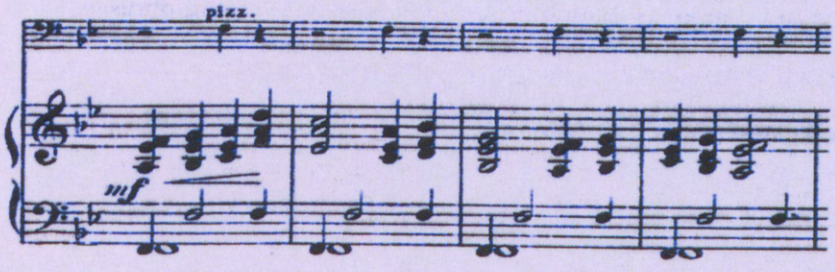
The opening cello theme in G minor is distinguished by its exotic swaying phrases, to which Osborne adds orchestral textures with pizzicato-type accompaniment in the left-hand piano part (example 15a).

Example 15a Cello sonata, movt II bars 3-4

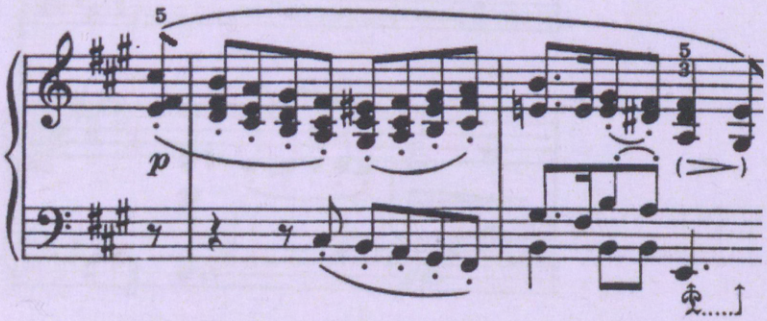


Like so many of the melodic phrases in the solo piano music, the cello part here is made up of appoggiatura semitone progressions. Still, it is nonetheless unique and certainly unlike anything to be found in the music of Chopin. An unusual notation is to be seen in the cello part of bar 15 where Osborne writes E double-sharp instead of using a natural followed by a sharp sign. The chordal writing at bar 19 is a gentle reminder of Mendelssohn and foreshadows a somewhat similar treatment at both bar 75 later in the movement, and at theme *C* of the last movement (see examples 15b and 15c). The feminine cadence at bar 22 mirrors the end of the excerpt from Mendelssohn's *Song without Words* in example 15b (2).

Example 15b (1) Osborne: Cello sonata, movt II bars 19-22



Example 15b (2) Mendelssohn: *Song without Words* op. 38 no. 4, bars 14-15

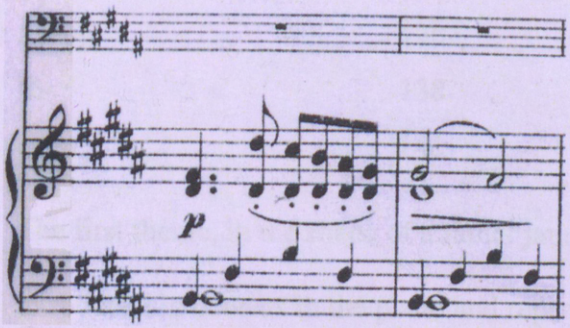


The dominant pedal beginning at bar 27 is a reminder of the *B* theme although the subsequent melodic material is different. The cello provides an obbligato beginning one bar after the piano and the parts are reversed at bar 31. On the repeat of the *A* theme, Osborne writes a B flat in the piano chord at the beginning of bar 47 and uses it again in bar 116. This might suggest that B flat and not G was intended in the first statement at bar 8.

With the new theme introduced in the piano at bar 59, Osborne once again uses the subdominant key, E flat major.[691] He employs the rhythm of the episode (bar 27) here and at bar 75 where another new idea appears in B major. The second of these, almost Schubertian in texture, foreshadows theme *C* of the last movement (example 15c).

[691] Osborne used this key relationship in the first movement of the sonata and in countless other works.

Example 15c Osborne: Cello sonata, movt II bars 75-76



In the entire middle section of this movement, the important material is actually contained in the piano part, with the cello providing complimentary interest from time to time. The coda uses a dotted motif while an unusual seventh chord built on the flattened supertonic is to be seen at bars 134 and 136.

Third movement: Allegro

The third movement makes use of something akin to rondo or sonata-rondo form although the first subject matter does not reappear in the latter part of the movement.

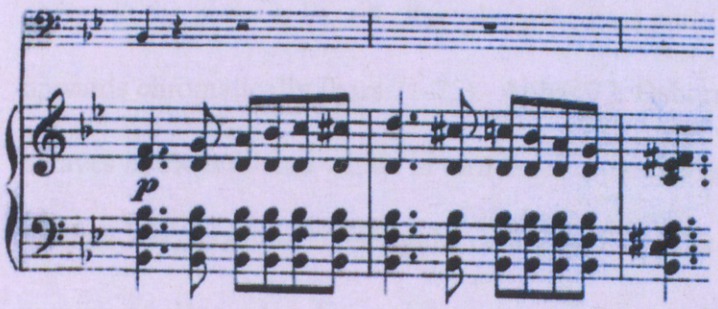
The outline of the formal structure is as follows:

Subject material	**Bar no.**	**Key**
A (*1st subject*)	1	B flat major
B	17	four bar phrase leading to g minor
bridge (*A material*)	21	dominant - g minor
C	29	B flat major
D (*2nd subject*)	57	F major
A	81	B flat major
B	89	proceeds to dominant - g minor

E	93	g minor
D	106	G flat major
E	122	
bridge	126	B flat major
C	138	
coda	146	

The first theme, in the shape of a rather jaunty syncopated tune in B flat major, is introduced in octaves in the piano and repeated at bar 9 in the cello part.[692] The rhythmic motif from the opening of the theme is used to form a four-bar bridge (*B*) to the dominant of the relative minor. Thereafter, Osborne introduces a motif from theme *A* in the cello, repeated two bars later in the piano, which realises G minor more emphatically. A dotted figure is then used as a link to bar 29 where the new theme *C* (mentioned in connection with example 15c of the second movement) is introduced in the piano (example 15d). It will be noted that this theme rises while the one from the second movement is descending.

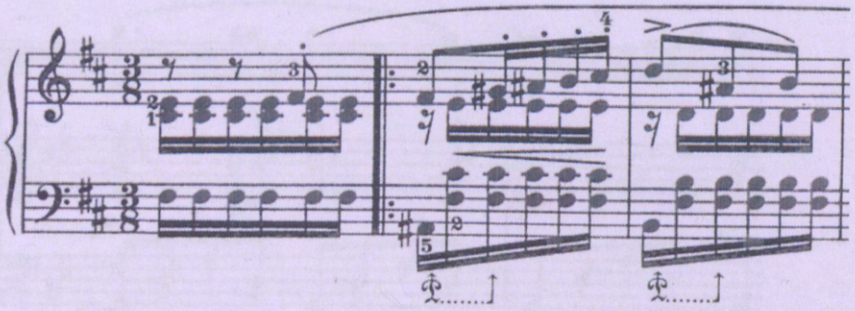
Example 15d Osborne: Cello sonata, movt III bars 29-31



This figure is once again reminiscent of Mendelssohn in its texture, an example of which can be seen at 15e.

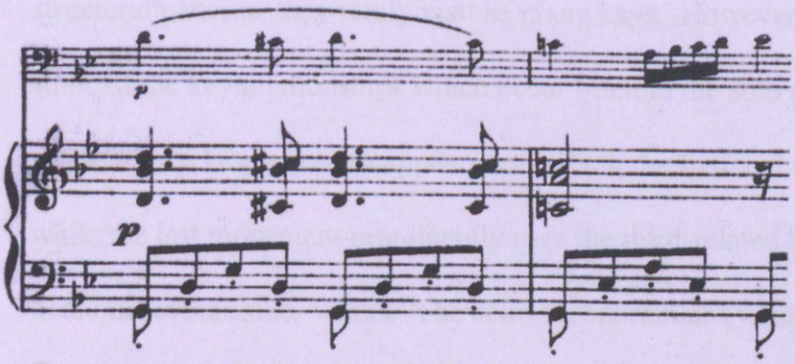
[692] Printing errors: bar 14: cello, third note should be a. At bar 85: cello, third and fourth notes should be b flat and d'.

Example 15e Mendelssohn: *Song without Words* op. 30 no. 4 bars 2-4



Theme *C* passes to the cello at bar 33 and its rhythm is used in a modulating sequence, passing through G minor (bar 39), D minor (bar 41), F major (bar 45), A minor (bar 49) and C major (bar 53). The new lyrical theme at bar 57, which could be thought of as the second subject, forms a complete contrast to all three preceding themes which have been dominated up to now by the dotted crotchet / quaver rhythm. The melody of this new theme appears first in the piano, and the cello takes over the upward moving left-hand idea four bars later (at bar 61). A partial statement close to the original left-hand version (but an octave lower) occurs in the piano at bar 69 after which the bass part (in the piano) modulates upwards chromatically (bars 71-75). At bar 77, Osborne settles on a pedal F in octaves in the left hand which in turn heralds the reprise of the *A* theme in the original key, this time taken by the cello (bar 81). The dotted motif, used in a number of places already, generates a new section in G minor at bar 93. This section (*E*) is of more interest however for its reference to the main theme of the second movement (see example 15a). In a similar way, it is built around semitones, giving it an unusual and exotic effect (example 15f).

Example 15f Osborne: Cello sonata, movt III bars 93-94



The dominant pedal F, at bars 102 and 103 in the piano, would seem to indicate the reappearance of the tonic key but Osborne surprises us by ending up in G flat major (the third-related key). The second subject *D* now re-enters at bar 106, effectively a semitone higher than in its first statement. When the cello line enters with the upward-moving bass line, it differs quite considerably from its first appearance at bar 61, now resembling the left-hand piano part of bar 57 more closely. However, the sum total of this section from bar 106-119 is similar to bars 57-70 transposed up a semitone. Section *C* (bar 138) is stated once again in B flat major with slight embellishments added to the left-hand piano accompaniment.

Conclusion

The uniqueness of the cello sonata lies in its integration of thematic material and rhythmic cross-referencing, possibly most clearly seen in the last movement. However, Osborne does not limit the material to each individual movement, with some melodic and rhythmical referencing occurring between the second and third movement. It will be noted that the formal structure of the last movement is rather obscure and difficult to define: is it a rondo or simply a potpourri of

random recurring themes? While the solo piano pieces often display similar structural patterns, they rarely visit so many keys. However, Osborne does use some of the key relationships which occur often in the solo piano pieces. The subdominant key makes an appearance in both the first and second movements while the last movement prominently uses the third-related key which has been noted in several other works. The cello sonata remains unique as the only work of its genre. Indeed a parallel may be drawn between it and Chopin's cello sonata, written for his friend Auguste Franchomme, as it is also a unique work. There are some notable differences between Osborne's approach to the sonata and the techniques used in the Piano Trio no. 3 which will now be discussed. The trio has also been recorded on the CD, *Shower of Pearls* tk 9-12 (RTE lyric fm CD 103) and a performing edition of this work has been prepared and attached to this study (see Appendix 1).

Piano Trio no. 3, op. 52

Osborne's trios, which he performed frequently, were almost certainly intended primarily as a vehicle for his own playing, and formed a distinctive part of his programmes (critical reaction to the piano trios was discussed in Chapter 6).[693] Perhaps this goes some way to explain the lively and extrovert character of the *Third Trio*. Unlike the cello sonata, the style is often operatic, borrowing idioms from the most successful Italian operas (see examples 2f (2), (3) and (4) in Chapter 10). Osborne wrote two other trios: op. 25 and op. 42 in E and A respectively, details of which are noted in the list of works, Appendix 3. The

[693] The piano trios were frequently played between the years 1835 and 1847, although they were not published until 1844-1846.

first two trios were certainly written during Osborne's period of residence in France, while the *Third Trio* may have been written at the time Osborne moved to London.

The trio is regarded in contemporary sources as being in the key of G, and is the last of Osborne's works in this genre. The key scheme of the *Third Trio* suggests that it may have started life as a collection of disparate movements although a connection can be seen between the keys used in the various movements. While the first movement is in G major, Osborne writes the second movement (scherzo) in E minor while its trio is in E major. The following movement (Adagio) is also in E major and he reverts to E minor for the last movement. This means that the first movement is the only one of the four written in G major.

First movement: Allegro moderato

The opening Moderato features an abundance of lyrical themes giving way to the piano's virtuoso passagework. The following structure has been adopted for the first movement:

Subject material	**Bar nos.**	**Key**
A (theme)		G major
bridge	34	modulates to D major
B	65	D major (vn)
link	111	
codetta	142	
development	148	
recapitulation	202	
B	273	G major (vn and cello)

link	319	G major, extended
coda	362	

This first movement is classical in structure and feeling although Osborne's themes and their treatment within the narrative are often operatic. A good example of this is the octave writing in the string parts at bars 144-147. Another feature worthy of note is Osborne's use of a Mozartian-style 'purple patch' in the link section at bars 124-131 where the Neapolitan sixth is repeated several times. This section is re-used in the recapitulation (bars 332-339). At the opening of the development, Osborne gives the illusion of an expositional repeat, using the same material as *A*. The development is much more extended here than that seen in the later cello sonata, where it is notably brief.[694] Through the earlier part of the development section, Osborne uses short motifs built from scale-type movement (as seen in the violin part at bar 149), contrasted with a sustained melodic motif (as in the piano part at bars 150-153). Both of these ideas originate from theme *A* and are often juxtaposed between all three instruments. With the recapitulation, Osborne brings several modifications; for instance the cello plays an entirely different role from bar 202 onwards and, on the repeat at bar 218, the piano takes over the cello theme entirely from the exposition, instead of making interjections now and then. At bar 250, the material is altered and extended before arriving at the second subject in the tonic key. Here the *B* theme is reinforced by string parts in tenths, whereas in the exposition Osborne used just the violin for the initial part of the theme. He continues to use a different

[694] In fact the development noted in this trio is more than twice the length of that in the cello sonata.

arrangement to the parts (see, for instance, the instrumental use at bar 305, where the piano takes over the repeat of the theme introduced in tenths in the opening section). Once again a slightly different arrangement of the material can be seen in the link to the coda (compare bars 342-345 to bars 134-137). From bar 350 onwards, the composer extends the movement into the final section where he introduces new material although much of what follows is similar to earlier themes and ideas.

Second movement: Scherzo and Trio

Subject material	Bar nos.	Key
A		e minor
B	17	G major
A	68	e minor
Trio	84	E major

This movement is a scherzo and trio of typical classical proportions with its Haydnesque sense of fun and some of the energetic qualities of Beethoven's scherzo movements. Written in E minor, Osborne uses the tonic major for the trio which provides contrast to the scherzo. The melodic phrases of the trio bear a reference, conscious or otherwise, to Schubert's *Unfinished Symphony* (see the string writing at bar 86-87). The opening string phrase in tenths is answered by piano and strings, setting a pattern for this section.

Third movement: Adagio

The third movement mixes echoes of Mendelssohn with stronger vocal elements than those seen in the earlier movements of the trio. Osborne features the cello in a particular way here beginning with a lyrical theme in the key of E major. The Adagio has the following arrangement of themes:

Subject material	Bar nos.	Key
A		E major
B	17	B major
link	42	
A	46	E major
coda	61	

The opening cello theme is repeated when the violin enters in octaves at bar 9, while the operatic-sounding second theme (*B*) is taken by the piano. This theme does not reappear at the end of the movement (see the first movement of the cello sonata where the second subject makes only a partial reappearance in the recapitulation). The following short development touches on some unusual keys before establishing F major around bar 34. At the reappearance of *A,* Osborne uses an arpeggiated piano accompaniment to the melody which remains in the cello part. On the repeat with the violin in octaves, a typically operatic tremolo accompaniment is used (bar 54). The repetitive accompaniment textures of the string parts in the coda are further operatic reminders. These orchestral textures are copied by the left hand of the piano part at bar 65 and put to further use before the end of the movement.

Fourth movement: Finale

The lively and witty fourth movement, with its syncopated gypsy rhythms is full of dramatic effects and virtuoso writing. It uses the following form:

Subject material	**Bar nos.**	**Key**
introduction		
A	9	e minor
link 1	43	
B	89	G major
middle section / link 2	119	G major
A	175	e minor
B	215	E major
link 1	245	e minor
episode / link 3	261	e minor / new material
material from B	275	
motifs from A	283	
episode / link 3	319	
coda	345	

The introduction once more suggests opera textures with all three instruments playing short semiquaver passages in unison. The theme in E minor at bar 9 uses a syncopated motif with a gypsy rhythm. This main theme is introduced in the piano while the violin takes it over at bar 25. At bar 35 the material is altered and extended. A link passage in E minor at bar 43 features short semiquaver passages in the piano, answered by the strings. The first phrase of *A* is stated in the key of B minor, thereafter the material is developed until bar 75 where Osborne arrives on the dominant pedal note of the relative major key (G major). Theme *B* appears at bar 89 where semiquaver arpeggio passages in the piano are

allied to a simple repeated figure in octaves in the strings. *B* is repeated at bar 105 with the reversed configuration. The link at bar 119 can be said to mark the beginning of the middle section of the work. Here, Osborne introduces new material, motifs from which are developed in the subsequent passages. At bar 139, Osborne uses the syncopated motif from *A* in the cello part, repeated by the piano two bars later. The key of F sharp minor is established at bar 159 where a statement of theme *A* occurs. The subsequent statement in E minor at bar 175 can be noted as the beginning of the recapitulation. At bar 190 the material is extended after which, at bar 201, the material which preceded *B* in the opening (bar 75) is reiterated, this time in the tonic key (bars 201-214). *B* returns in the tonic major with the parts reversed at bar 215, followed by the earlier link of bar 43 in much the same configuration as it appeared the first time. The link at bar 261 includes some new material, although it is rather similar to a lot of the other ideas Osborne exposes in the movement. At bar 275 Osborne uses the material from the *B* theme in the string parts to form a link passage. Motifs from *A* are used in the strings from bar 283 onwards while the piano harmonies form a descending scale of diminished chords until bar 295. Bar 319 reuses the material of the link passage of bar 261 but instead of continuing with the material from *B*, at 333 Osborne extends the material once again up to the beginning of the coda.

Conclusion

The chamber music represented by these two works can be viewed as particularly successful in the market place in which it was written, although each work differs somewhat from the other. The trio was certainly written earlier as

performances of Osborne's trios were noted from the late 1830s onwards during his period of residence in France. Bearing more of the hallmarks of Osborne's virtuoso and Italianate style, this work is typical of chamber music written in Paris in the 1830s. Indeed, this style of writing, consisting of flowing melodies and brilliant passage-work, was demanded by the market. Not long before, Ignaz Pleyel had insisted on Boccherini orientating his quartets towards tunes with the words 'farewell to modulations and to the working out of themes.'[695] As opera dominated the Parisian musical scene it is not surprising to find that it also influenced the musical character of many instrumental works written there.[696] In the trio, Osborne displays his preference for music of a light and happy character and it can be claimed that *Opera buffa* provided much of its melodic style.

Few sonatas were written in France in the first half of the nineteenth century.[697] The cello sonata was probably written after Osborne had moved to England and, as the only known work to which he gave the title 'sonata', represents a new departure for Osborne. It received its first performance in June of 1852, by which time he had been resident in London for around eight years. There is a distinct Schumanesque strain in the cello work which is conspicuously absent in the trio and the integration of thematic material between the movements betrays its later origins. Other aspects are rather similar in both works. For instance, the formal shape of the last movements in both is rather unique and unusual and the second theme of the first movement of the cello sonata appears lost in the

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[695] Ralph P. Locke: 'Paris: Centre of Intellectual Ferment', 64.
[696] *Ibid,* 62.
[697] *Ibid*, 65.

recapitulation; a similar scenario can be seen in the third movement (Adagio) of the trio. Furthermore, in both works, new ideas and themes are often introduced bearing a strong melodic resemblance to preceding material.

Osborne's chamber music is markedly different in style from his virtuoso works and its formal origins possibly belong to a stylistic period located rather earlier in the nineteenth century than his fantasias and transcriptions. His output of chamber music was comparatively small, indeed he wrote little of an extended nature. Still, comparison of these two works may serve to emphasise the eclectic elements present in all his music. In general terms, Osborne's musical enthusiasm manifested itself in the influences he drew from many sources and, like a chameleon, he had the ability to change his style of writing, which he did several times throughout his composing life.

CONCLUSIONS

At the time of his death in 1893, George Alexander Osborne was possibly viewed as little more than the author of a favourite showpiece which had enjoyed a vogue comparable to the 'Intermezzo' from *Cavalleria Rusticana.*[698] Some still saw him as a link with the past, a friend and colleague of several notable musicians whose names and works have survived to this day. That link included his association with princes and kings, in an era when patronage was still important.

While certain features dominate all of Osborne's music, a surprisingly diverse collection of styles can be noted throughout his composing life. In this respect, it seems Osborne was very much a creature of his time as his compositions were in line with the latest and most popular trends. The music written during his period of residence in France, for instance, is distinctly different from that written later in England. The earlier music is more technically demanding and explorative of the keyboard, frequently employing the glittery top register. His chamber music of this period, represented by the third piano trio, is brilliant for all the instruments and strongly Italianate. This last premise is reinforced by Ralph Locke when he tells us that much of the instrumental music in Paris derived its character from the overtures and finales of Italian *Opera buffa*, at that time.[699] These composers 'spoke this language with their own accents' and the style may have been closer to *Opéra comique*; nonetheless, the influence of opera pervaded

[698] C.L. Graves: *The Diversions of a Music-Lover*, 108.
[699] Ralph P. Locke: 'Paris: Centre of Intellectual Ferment', 62.

other style forms being written in Paris when Osborne lived there. The composer's later music, written in London, appears simpler, gentler and more confined, suitable for the drawing-room rather than the concert hall, and exhibits an increasing 'Germanisation.' Osborne's solo pieces began to conform to the straightforward and unimaginative style seen in the vast quantities of popular sheet music of the era. His chamber music represented by the cello sonata, is more intimate in character than the third trio, displaying style traits of Mendelssohn and Schumann.

Most keyboard music published in the eighteenth century was for domestic use and, consequently, had its own small forms, but in Osborne's era it consisted primarily of transcriptions of operatic pieces and other virtuoso numbers. Yet, Osborne's music, along with that of most of his contemporaries, forms a virtually unknown section of the piano repertoire today. An informed musician may have heard of Frédéric Kalkbrenner, Johann Peter Pixis, Sigismund Thalberg, Henri Herz or Leopold de Meyer, but is unlikely to be familiar with any of their music. Still, the sort of music that Osborne was writing, particularly his transcriptions and opera fantasias, was central to the pianistic repertoire of the period. For instance, the so-called contest held in Paris between Thalberg and Liszt centred around performances, possibly improvised, of Thalberg's variations on Rossini's *Moïse* and Liszt's paraphrase on Pacini's *Niobe,* neither of which could be described as a familiar work nowadays. Even those pianists who did not play their own compositions, presented similar programmes. The celebrated female pianist Marie Pleyel (1811-1875) played works by Hummel, Döhler,

Dreyschock, Prudent, Thalberg, Schubert and Liszt, at her eagerly awaited concert in London in 1846.[700] All of these were transcriptions of one sort or another, except for one work, *L'Inquiétude,* an original *morceau de concert* by the now unfamiliar Dreyschock.

While Osborne enjoyed great success in his early career as a pianist-composer in Paris, in England the opera fantasias of the most prominent virtuosi began to be criticised for their difficulty and apparent lack of depth. By the middle of the century, the music of some composers, particularly those living in the French capital, was subjected to unfavourable scrutiny from the musical press. A writer in *The Musical World* noted the 'most extraordinary ignorance' of Kalkbrenner and went on to say: 'His style is a *melée* of the exuberances of Dussek, the unmeaning extravagances of some of the modern fashion-mongers, and the brilliant scale passages of Henri Herz.' The writer reluctantly admits that some of Kalkbrenner's music attained 'ephemeral popularity', but 'such compositions cannot possibly have an influence on the progress of the art.' His sonatas fare a little better, the first and second of which were said to 'have some really beautiful passages.' The last of his three sonatas is described as containing nothing above mediocrity.[701]

Osborne's earliest mentor in Paris, Johann Peter Pixis, was described in the same article as 'a very bad composer.' He is said to have spoiled both the taste of his hearers and the music of his contemporaries, having written 'exceedingly bad

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[700] *MW:* 23 May 1846, 237.
[701] *MW:* Jan. 1850, 31.

fantasias.' With such seemingly inauspicious influences, it is a wonder that Osborne managed to flourish at all! Could anti-French feeling in England have accounted for some of this attitude towards Kalkbrenner and Pixis? Although neither was French-born, both of these figures were highly respected in Parisian musical circles. However, no definite conclusions can be drawn from these attitudes. The Viennese-born virtuoso Henri Herz (1806-1888) was highly praised in the same article, yet he had lived in Paris for so long that George Grove considered him 'virtually a Parisian.' [702]

There were other pianist-composers active in Paris at the same time as Osborne, whose music has remained popular and recognisable. The most obvious of these, Chopin and Liszt, are both regarded as excellent composers. But, leaving aside their great skill, perhaps there are other reasons why their music has survived, unlike Osborne's and the others mentioned above. Chopin and Liszt took a vastly different approach to writing for the piano. For instance, Chopin was not writing primarily for the concert platform, for he performed in public very rarely. He took a great interest in his publishing, but in terms of listeners for his music, he must have been aiming at the select audiences of the salons at which he performed. Unlike Osborne, the majority of his pieces were original works such as waltzes, polonaises, impromptus, nocturnes, mazurkas, scherzi, études or preludes. His variations and transcriptions were relatively few and are now rarely played; indeed, the vast majority of these were written before he came to

[702] Sir George Grove: 'Heinrich Herz', *GD 1927* , ii, 621. The music of other equally forgotten names such as Charles Meyer and the English pianist Cipriani Potter was highly praised in the article.

Paris, the only exception being the 'Grand duo concertante' on themes from Meyerbeer's *Robert le Diable*, which he wrote in collaboration with Auguste Franchomme in 1832. Few pianists or listeners are familiar with Chopin's variations on Rossini's *La cenerentola*, or the Polonaise on *La gazza ladra*, let alone the variations on the German air *Schweizerbube*, or those for piano and orchestra on *La ci darem* from Mozart's *Don Giovanni.* So the hypothesis can be made that Chopin's works were ensured longevity by the musical genres he was writing in as well as their quality. Liszt has been described as the most astonishing piano virtuoso of all time, and was probably the most important innovator. Unlike Chopin, he wrote a large number of arrangements and transcriptions for the piano. The original material he used ranged from Bach and Schubert to popular songs and operas, the best known of the latter perhaps being his paraphrase on Verdi's *Rigoletto*. Despite their quantity and their effectiveness, Liszt's legacy as a composer for the piano can scarcely be seen to rest upon these works. Still, they receive performances from time to time, but perhaps, to some extent, they remain in the repertoire because it was Liszt who wrote them. The popularity of the genre will never again reach the heights that it achieved during the 1830s and 1840s.

While they may no longer be remembered, the virtuosi of the nineteenth century were the superstars of their time. Their concerts were designed to promote their own compositions, boosting the sales of their sheet music in much the same way as rock stars nowadays promote their recordings through elaborate and extensive concert tours. Music publishing was a growing industry in Osborne's lifetime,

and the question may well arise as to the suitability of virtuoso music for the amateur market of the time. The Parisian writer Sophie Gay shed considerable light, however, when she stated that by the 1830s families presented their children playing virtuoso numbers on the grand piano, while during the previous century they had only performed on the tiny clavecin.[703] This would suggest that amateurs aspired to greater technical skills than previously, and that they were quite prepared to 'have a go' at even the most technically demanding repertoire. Osborne's music, while challenging, was not necessarily at odds with the demands of the sheet-music market aimed at the amateur.

While we have seen that a certain level of antagonism may have existed in England towards performers from France, a good deal of drawing-room music, popular in England, still came from Paris.[704] This ensured Osborne great success as a composer in this genre. But, while French titles may have dominated the drawing room, this music was considered frivolous in more serious circles, where German music held sway. It must also be remembered that the drawing room was the female domain and Victorian women were dominated by their husbands, so it was hardly likely that music written specifically for their use would be taken seriously outside the home. Furthermore, the apparent anti-French sentiment, such as that discussed in relation to Kalkbrenner and Pixis, was prominently expressed in some reviews of Osborne's music. Such contemporary opinions indicate Osborne's position as an outsider among the musical intelligentsia in England. Perhaps his involvement with the

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[703] Cited in Weber: *Music and the Middle Class,* 32.
[704] Nicholas Temperley: *The Romantic Age*, 120.

Philharmonic Society was an unsuccessful attempt to ingratiate himself with the British musical establishment.

Osborne's salon pieces offer refined, though not profound sentiment, and may not 'thrill' us nowadays, but it is unlikely that they ever sought to do so. The purposely-limited range and idiom of this music was surely what guaranteed it contemporary popularity. But, in other ways, success in England was not easily come by. For Osborne, there was the daily grind of earning a living in an environment where there was no understanding of musicians as artists. His music was considered as just another commodity in a world exploding with commercialism. While this may have provided increased opportunities to write and publish music, what was produced had to adhere to strict parameters in order to guarantee its success. Despite these restrictions, Osborne remained interested in composing, right into old age. Did his real ambitions lie elsewhere? Perhaps what he really wanted was to be a successful composer of opera, but this dream would never materialise, as neither of his two operas received a performance.

As a pianist Osborne was highly regarded. He was considered a sensitive player and perfected his technique through one of the finest pianistic schools. While he was known for performances of his own music, we have seen that he also excelled in the music of Bach and Beethoven and was often consulted on the correct style of playing Chopin's music.[705] Yet, these composers rarely found a place in his public performances. An emphasis on performances of his own

[705] *MW:* 17 July 1845, 346 and 13 April 1850, 227; *DNB,* xiv, 1184.

music remained for much of his life, despite the fact that public taste and the format of concerts changed radically. Osborne eventually found himself locked in a time warp from which he could not escape.

A fondness for Ireland was something that Osborne retained throughout his life. He never lost his 'creamy brogue',[706] and his brilliant Irish humour won him many friends. He endeared himself to all with whom he came in contact, with the goodness of his heart and his unfailing courtesy of manner.[707] He enjoyed a joke and remained young at heart, even in old age,[708] and was a genial and kind friend to young musicians.[709] Stanford considered him a stalwart supporter of every worthy composer and artist.[710]

To conclude, Osborne was one of only a handful of nineteenth-century Irish musicians who achieved fame and recognition outside the land of his birth. The argument could be made that he was simply in the right place at the right time, living as he did in Paris during one of the most important periods of development for the piano, and counting some of the world's greatest musicians among his friends and acquaintances. This unique set of circumstances has given us his accounts of friendships with Chopin and Berlioz, painting a clear and highly personal picture of the characters of those two composers. In recent years a re-examination of nineteenth-century music has begun to take place. Ian Spink

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[706] Stanford: *Pages from an Unwritten Diary*, 66.
[707] C.L. Graves: The Diversions of a Music-Lover, 114.
[708] Stanford: *Pages from an Unwritten Diary*, 66.
[709] *DNB,* xiv, 290.
[710] Stanford: *Pages from an Unwritten Diary*, 66.

suggests that we may now see musical history 'less in terms of masterpieces, more in terms of artifacts, the significance of which extends beyond whatever their status as works of art might or might not be.'[711] Osborne's music can be seen as a microcosm of what was popular in his time, and represents the kind of piano music likely to have been heard in a middle-class household in Britain or France. As such it serves to illustrate domestic music making as much as the brilliance of the golden age of the pianist-composer.

[711] Nicholas Temperley ed.: *The Romantic Age,* v.

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APPENDIX 1

Performing Edition of Osborne's Piano Trio no. 3 in G, op. 52

Preface

In the preparation of this performance edition of the trio in G, dynamics and tempo indications have been standardised between the parts and added where they were deemed appropriate. The convention appears to have been used by Osborne in all parts, of leaving out accidentals in a pattern extending into another octave, or in subsequent notes in another register. Accidental markings have therefore been silently altered to conform with modern notational practice. Several inconsistencies were noted in the phrase markings. Where they were omitted in the repeat of a phrase or in a similar passage, they have been silently inserted. The notation of rests has been altered to conform with modern usage. All fingerings are editorial in the piano part as no fingerings were entered in the original. However the string parts have not been fingered and bow indications have not been given: to do so would have made the score overly fussy and congested and my string colleagues have assured me that this practice is in keeping with their own preferences. On the few occasions that string phrasing and articulation has been added, it has been deemed appropriate to the nature of the writing. Substantial sections of the cello part were notated in the treble clef in the original, and therefore would sound an octave lower than indicated. In keeping with modern practice, these sections have been written in the tenor clef, at the sounding pitch. Even though they are clearly intentioned, triplets are generally not indicated in the original particularly in the string parts, so these have also been silently inserted. Particular thanks are due to my colleagues in Triantán Piano Trio: Ruxandra Colan, violin, and Ferenc Szucs, cello, for their help in editing the string parts.

The following system has been used to indicate changes and corrections in the parts:

Bar no.: instrument, symbol number within bar, printed original.

Dotted notes are counted as one symbol (i.e. the dot is not counted separately).
Chords in the piano part are indicated together as one symbol.
Abbreviations : pf, piano; vn, violin; vc, cello; RH, right hand; LH, left hand;

Ist movement: Allegro Moderato

In bar 159: pf, LH, 6, G is preferable to A, similar to the treatment at bar 151. Nonetheless, the original has been retained. The vn part of bars 257, 259, 261 has *cresc.* and *dim.* within each bar, although these markings are absent from the same figuration in the vc part. The original has, however, been retained. The same markings are omitted from bar 263 of the original, but have been inserted in both the vn and vc parts (bar 263). In bar 269: pf, both hands, the octaves may be tied (as at bar 267) but do not appear as such in the original score.

78: vn, 3, F sharp / 92: pf, RH, 2-4, D sharp-C sharp-D sharp / 139: pf, RH, 6, A / 159: pf, LH, 6, A / 184: vc, 4, F sharp / 235: pf, RH, 4, G / 263: vn, vc, no *cresc.* and *dim.* / 264: pf, vn, vc, no *dim.* / 265: vn, vc, *f* / 265: vn, vc, no *p* / 267: vn, *f* / 299: vn, 2-3, A sharp-C sharp / 312: vn & vc, no *dim.*

2nd movement: Scherzo

The opening dynamic in vn and vc is *ff* while the piano is marked only *f* in the original. This has been retained. The final chord of the Trio section has been written as a dotted minim in all parts, but is more correctly notated as a minim.

77: vn, 1-2-3, crotchet-quaver-quaver / 99: pf, 2, repeat mark / 131: pf, vn, vc, dotted minim.

3rd movement: Adagio

The third beat of bar 32 has B flat in the original in all instruments although A might be more convincing. There is a discrepancy between the G sharp used in the cello part at bar 5 and the E sharp used by Osborne at bar 50 in the repeat of the passage. Nevertheless, the original has been retained in both instances.
Bar 62-65: In the parts used for the edition (source British Library), *Più Moderato* is indicated in pencil at b. 62 and *In tempo Moderato* at b. 66. This is a valid interpretation of this section as it contains new material in the form of a short episode and has a different texture to the preceding passage. However as it was not printed in the original and as we have no knowledge of whether this indication was endorsed by Osborne or not, it has been omitted from the new edition.

16: pf, LH, 1-4, crotchet-quaver-quaver-dotted quaver / 30; pf, RH, 14, no natural / 45: vc, 1, dotted crotchet / 72: vn, 2, D sharp / 77; pf, *ff.*

4th movement: Finale, Allegro

In bar 148 and bar 152, pf LH and vc, 2, A sounds better than G sharp, but the original has nonetheless been retained. However, at bar 150, vn and pf have been altered from F natural (pf) and E sharp (vn) to maintain the same harmony throughout the bar. At bar 272, the D in the vn semiquaver scale has been altered to D natural to match the minor scales of bars 269-270: vc and bars 273-274: pf, RH. The D sharp of the original is, however, also possible. At bar 305: pf, RH and LH, B sharps have been added although the original B naturals are also possible. The alteration made to bar 330: vn, 4 has been deemed appropriate as the two scales at bar 328 and bars 331-332 are both melodic minors. Nevertheless, the D sharp of the original is also possible.

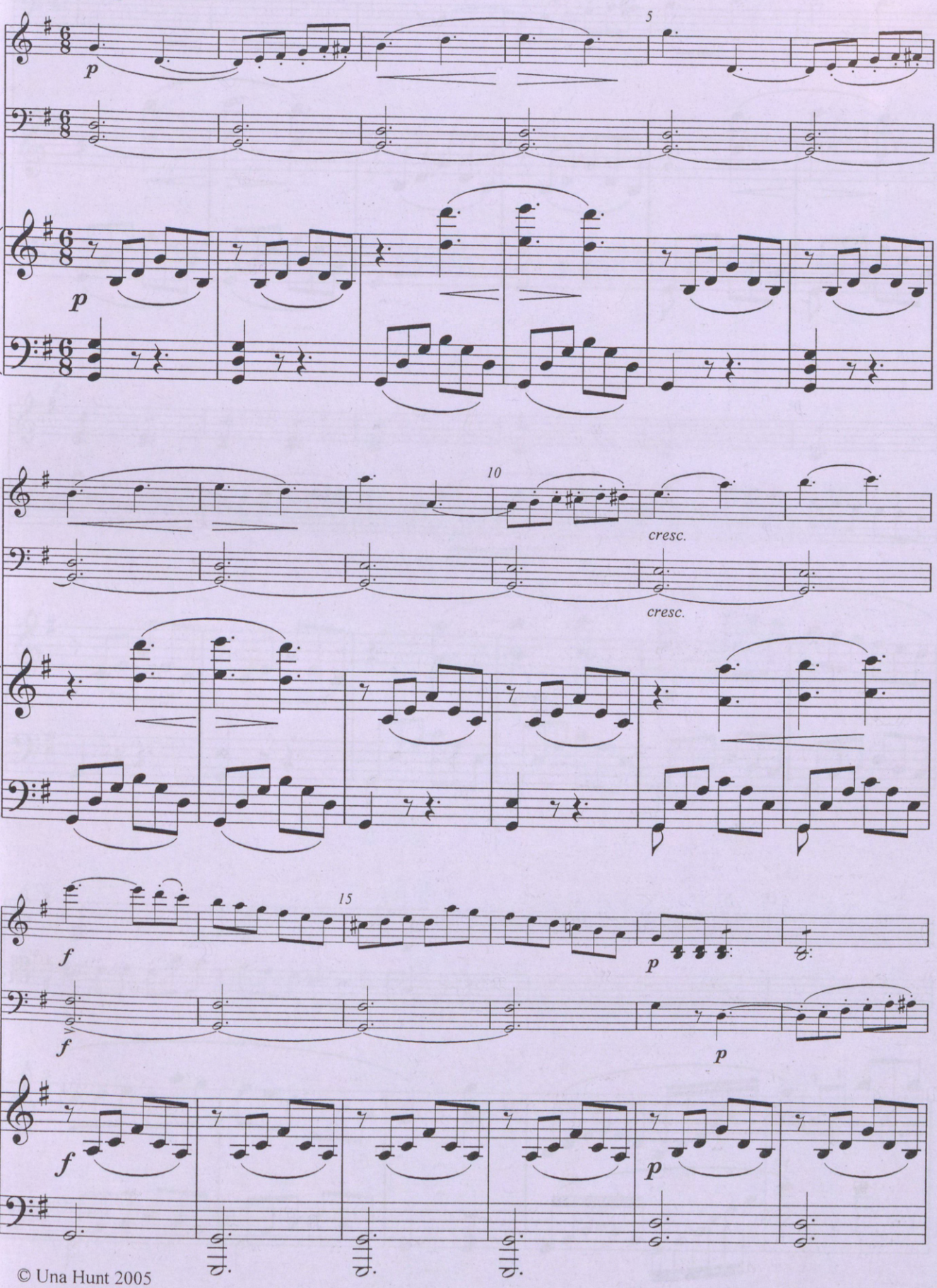
18: pf, RH, 5-8, D-E-D-E / 20: pf, LH, 4, no sharp on C / 30: pf, RH, 1, no sharp / 54: vn, 7, C / 74: vn, 3, *p* / 75: vn, 2, no *p* / 127: pf, LH, 2, A (on top) / 134: pf, LH, 2, no sharp / 134: pf, LH, 4, sharp / 150: pf, RH, 1, F natural / 150: vn, 2, E sharp / 151: vc, 2, no sharp / 154: vn, 2, E sharp / 154: pf, RH, 1, F natural / 157: pf, RH, 5, C sharp / 170: pf, LH, 2, sharp on D / 173: vn, 2, *cresc.* / 178: vn, 3, E sharp / 193: vn, no *cresc.* / 195: vn, no *cresc.* / 202: vn, 3, no sharp / 240: pf, RH, 8, D / 272: vn, 4, D sharp / 272: vn, 8, no sharp / 275: vn, 1, E / 275: pf, RH, 3, C / 275: pf, no pedal / 276: vn, 1, E / 277: pf, no pedal / 279: pf, no pedal / 293: vn, 3, C / 295: vc, 1, no flat / 304: vn, no *cresc.* and *dim.* / 305: pf, RH and LH, 5, no sharps / 306: vn & vc, no *cresc.* and *dim.* / 315: pf, RH, 3, no sharp on D / 318: vn, no dim. / 330: vn, 4, D sharp.

Third Trio

for the Piano Forte, Violin and Violoncello

G. A. Osborne
Op. 52

Allegro Moderato



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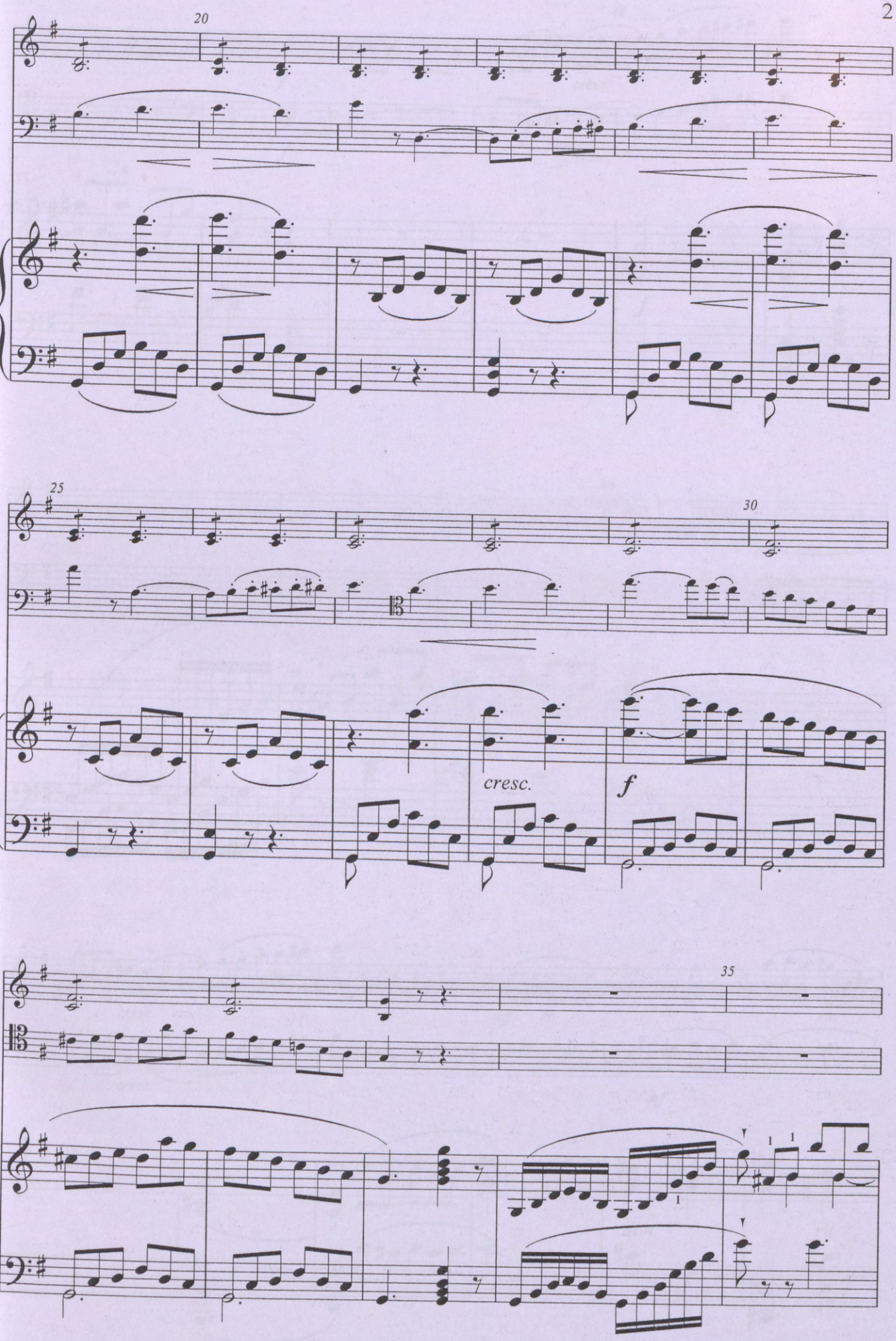
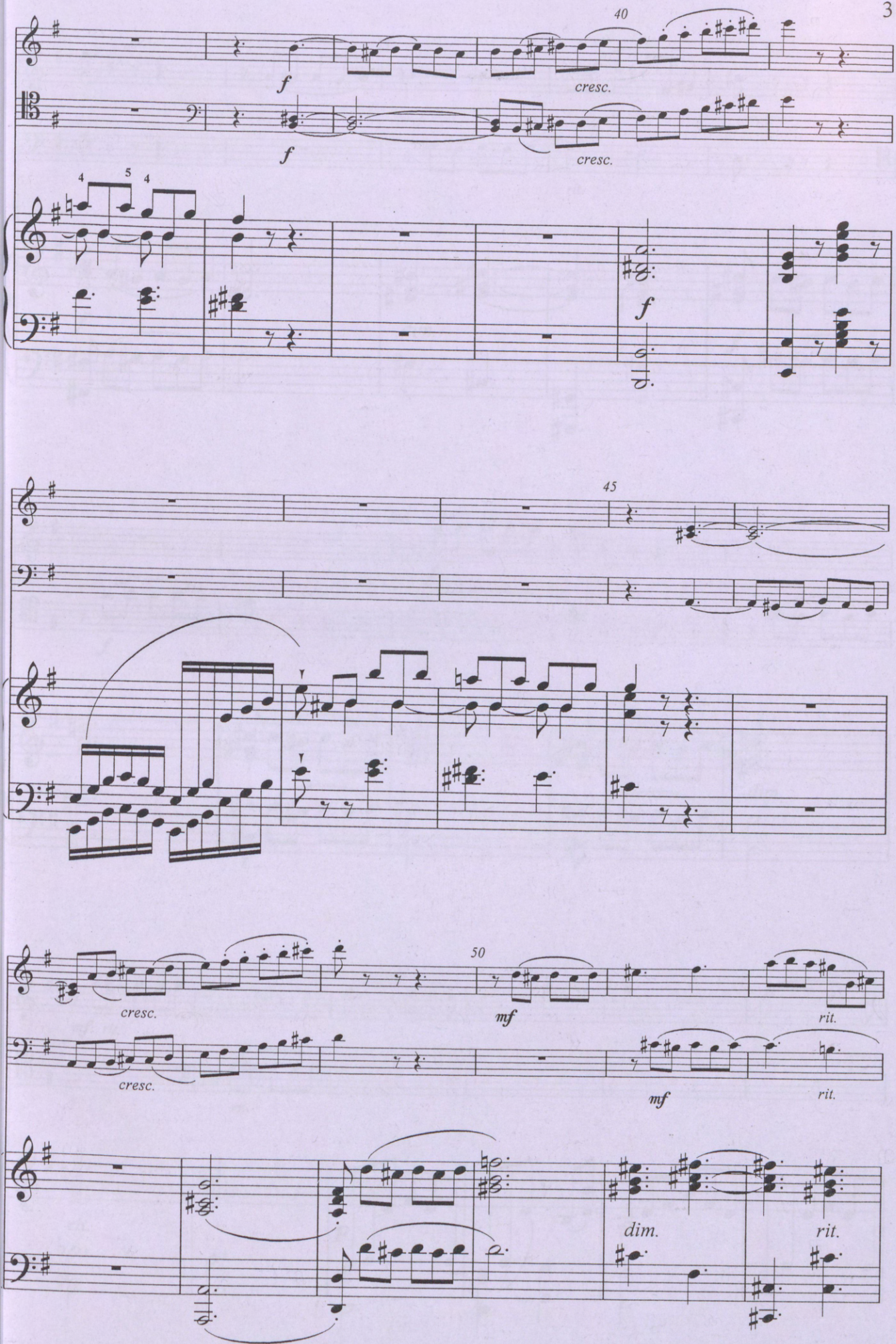
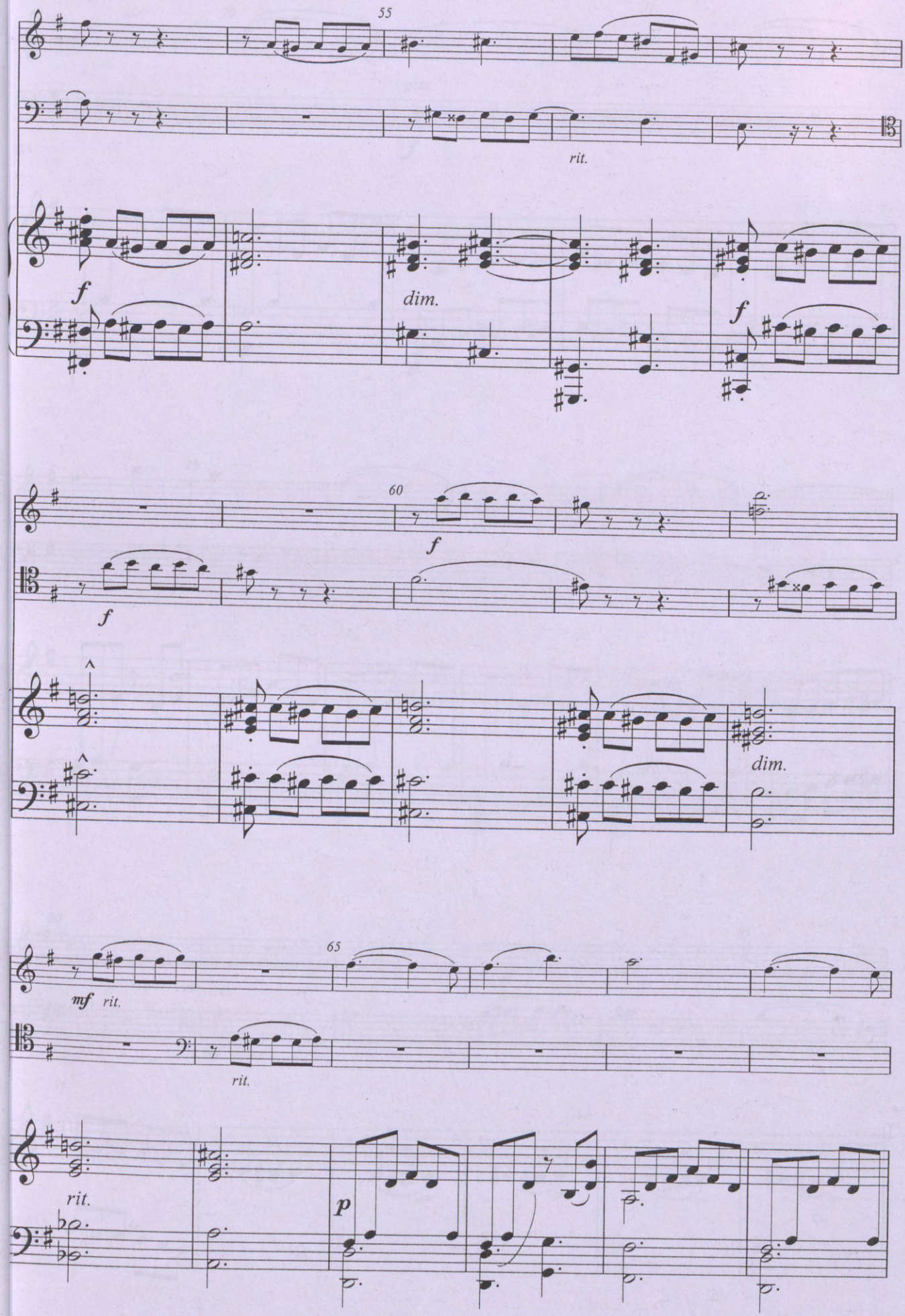
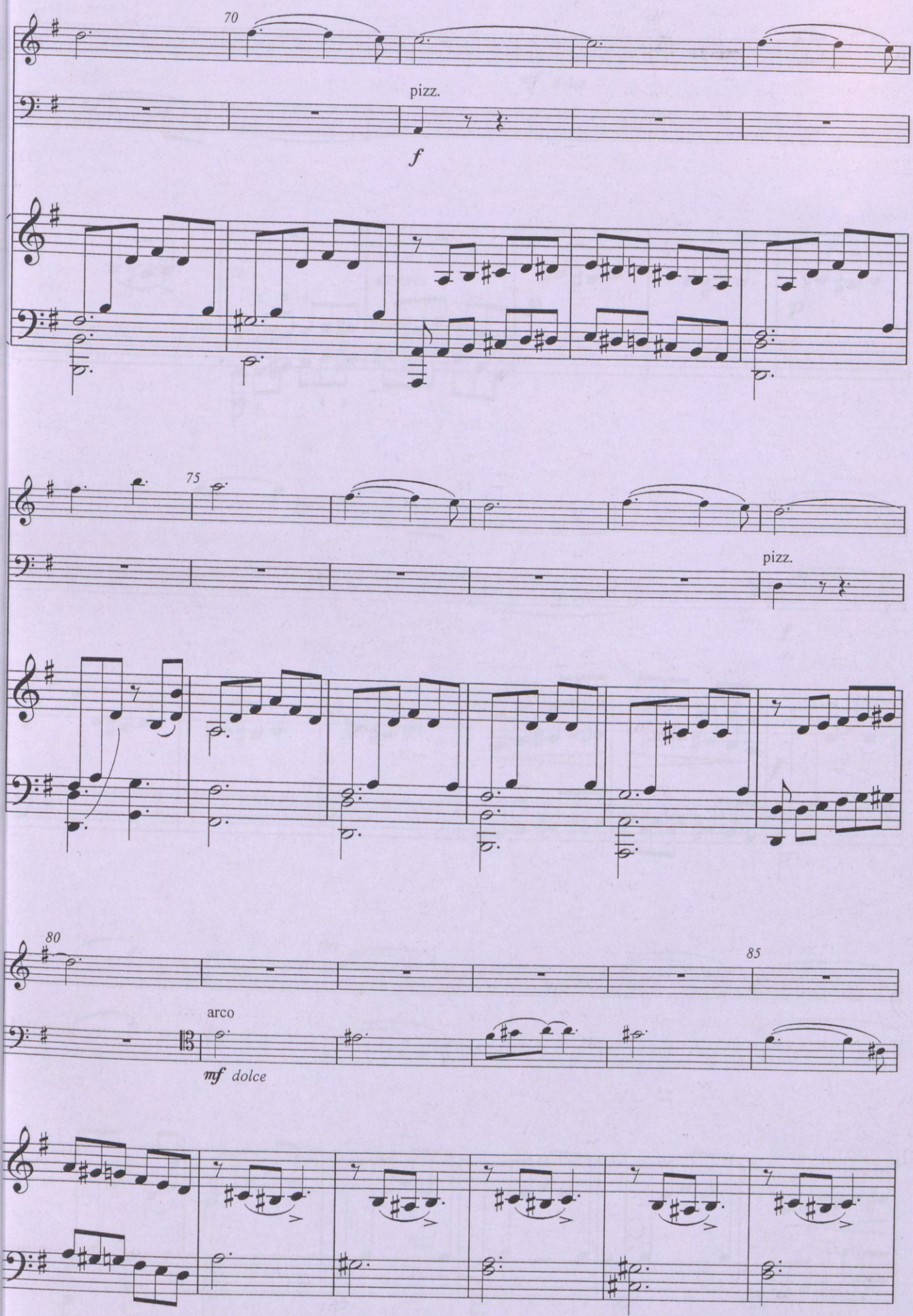
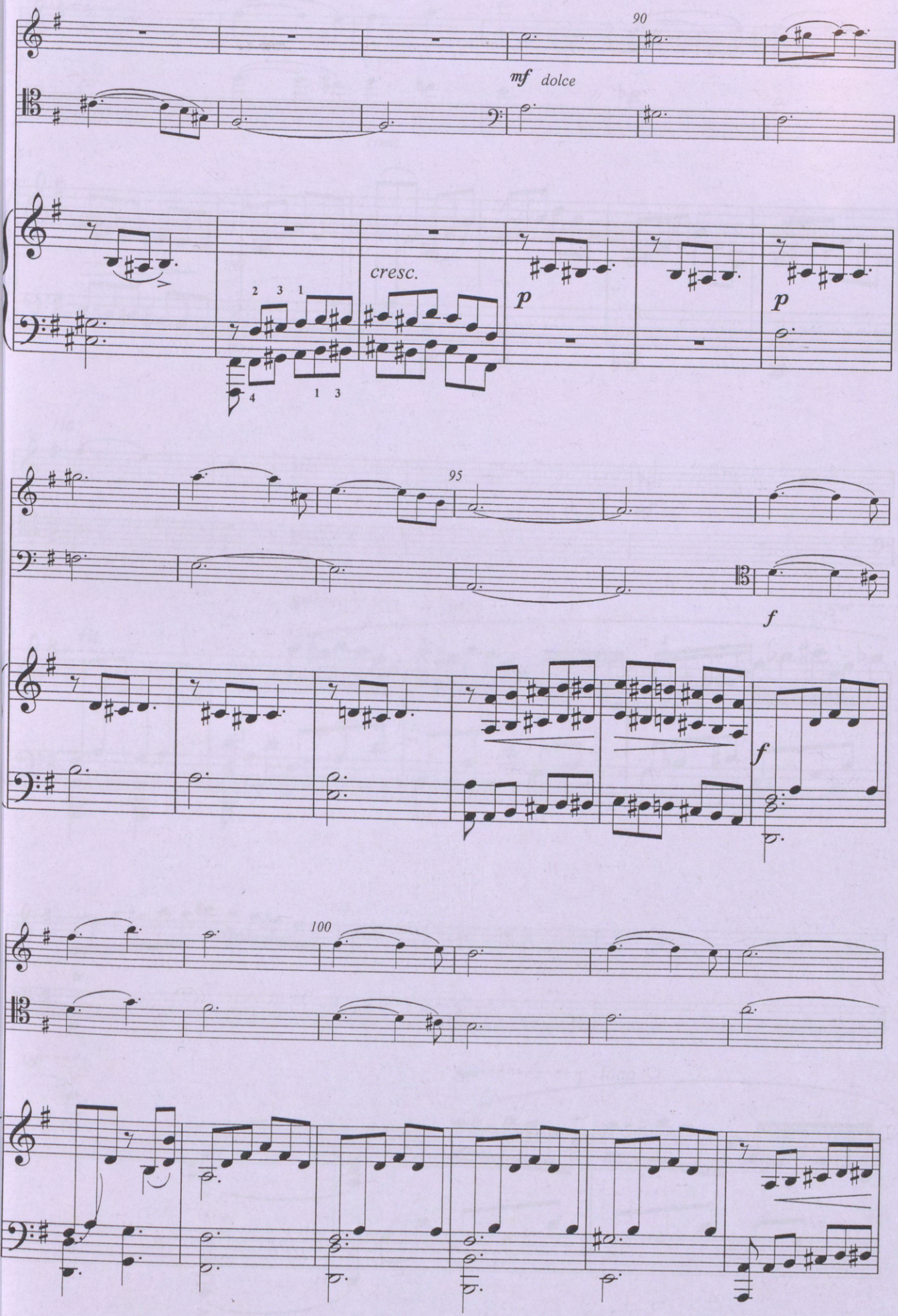
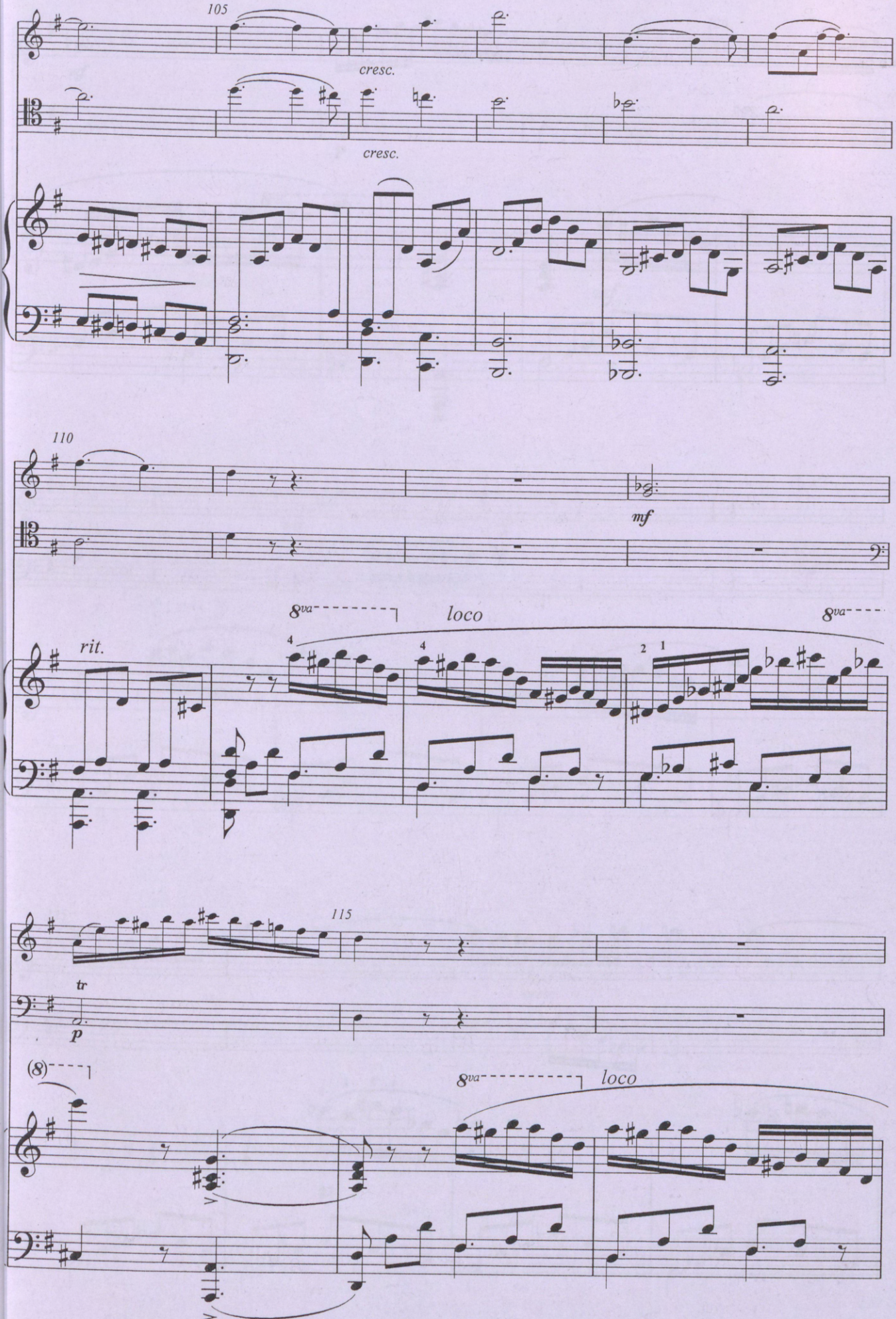

20
25
30
cresc.
f
35

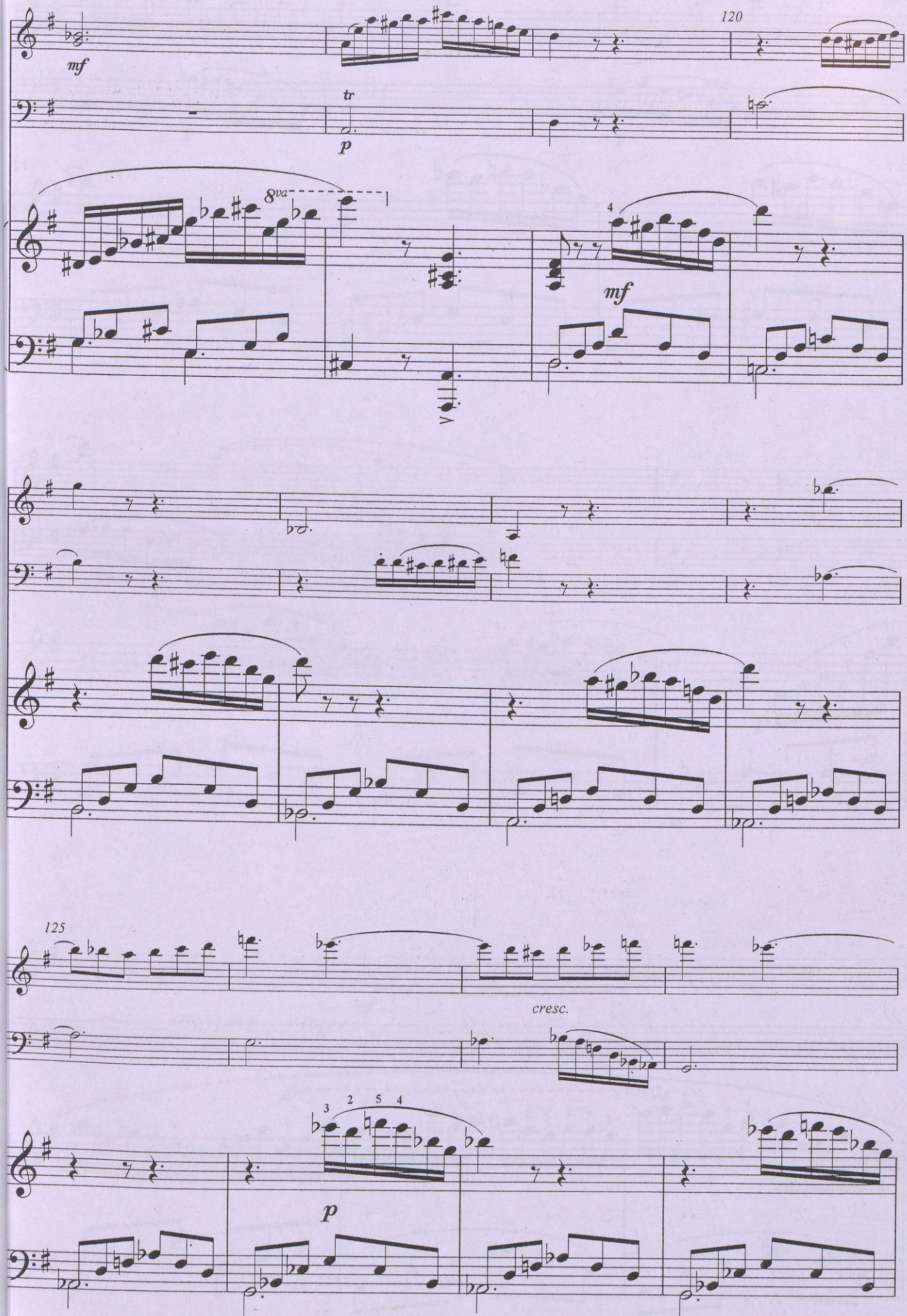

40
f
cresc.
f
cresc.
4
5
4
f
45
cresc.
50
mf
rit.
cresc.
mf
rit.
dim.
rit.

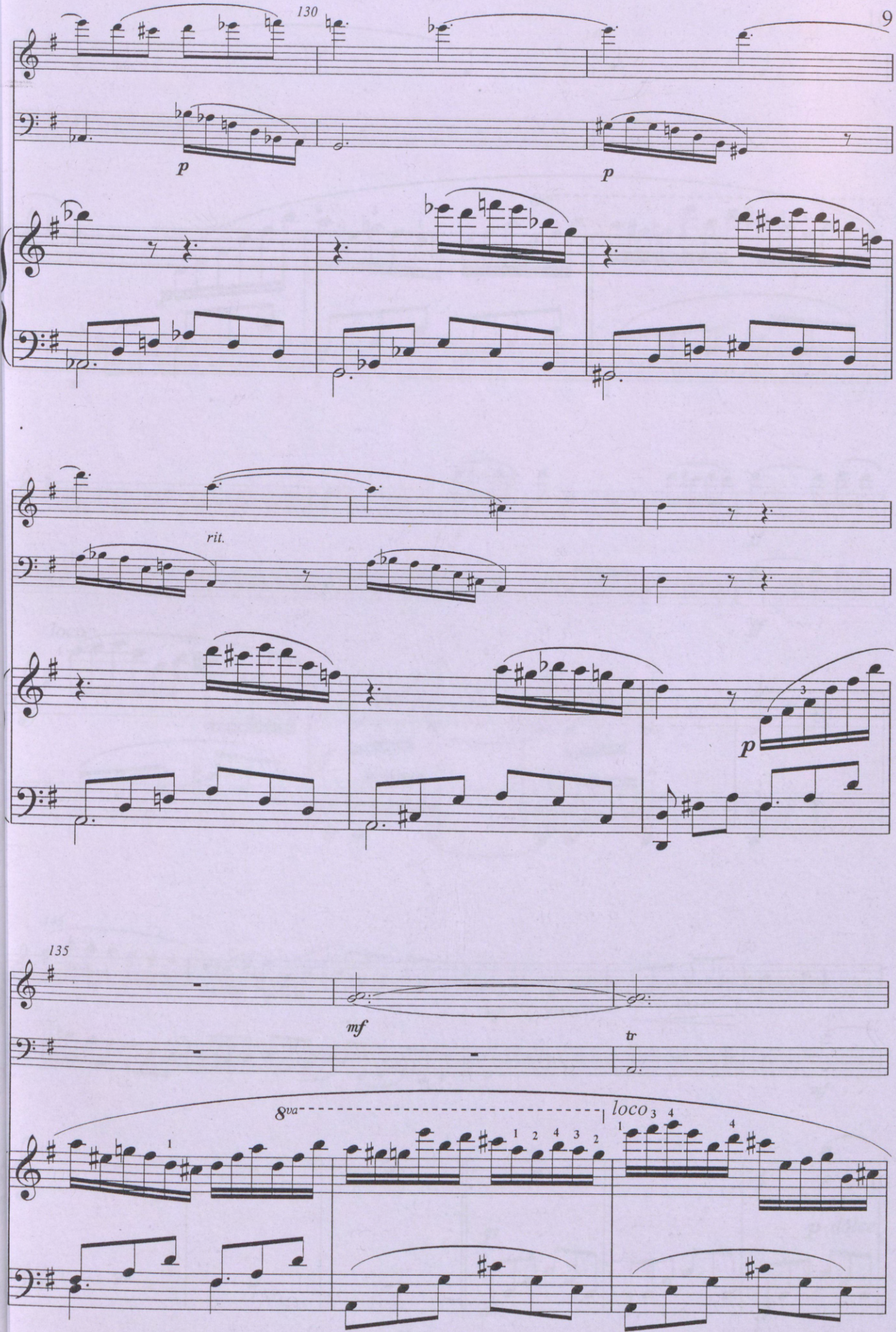

55
rit.
f
dim.
f
60
f
f
dim.
65
mf rit.
rit.
rit.
p

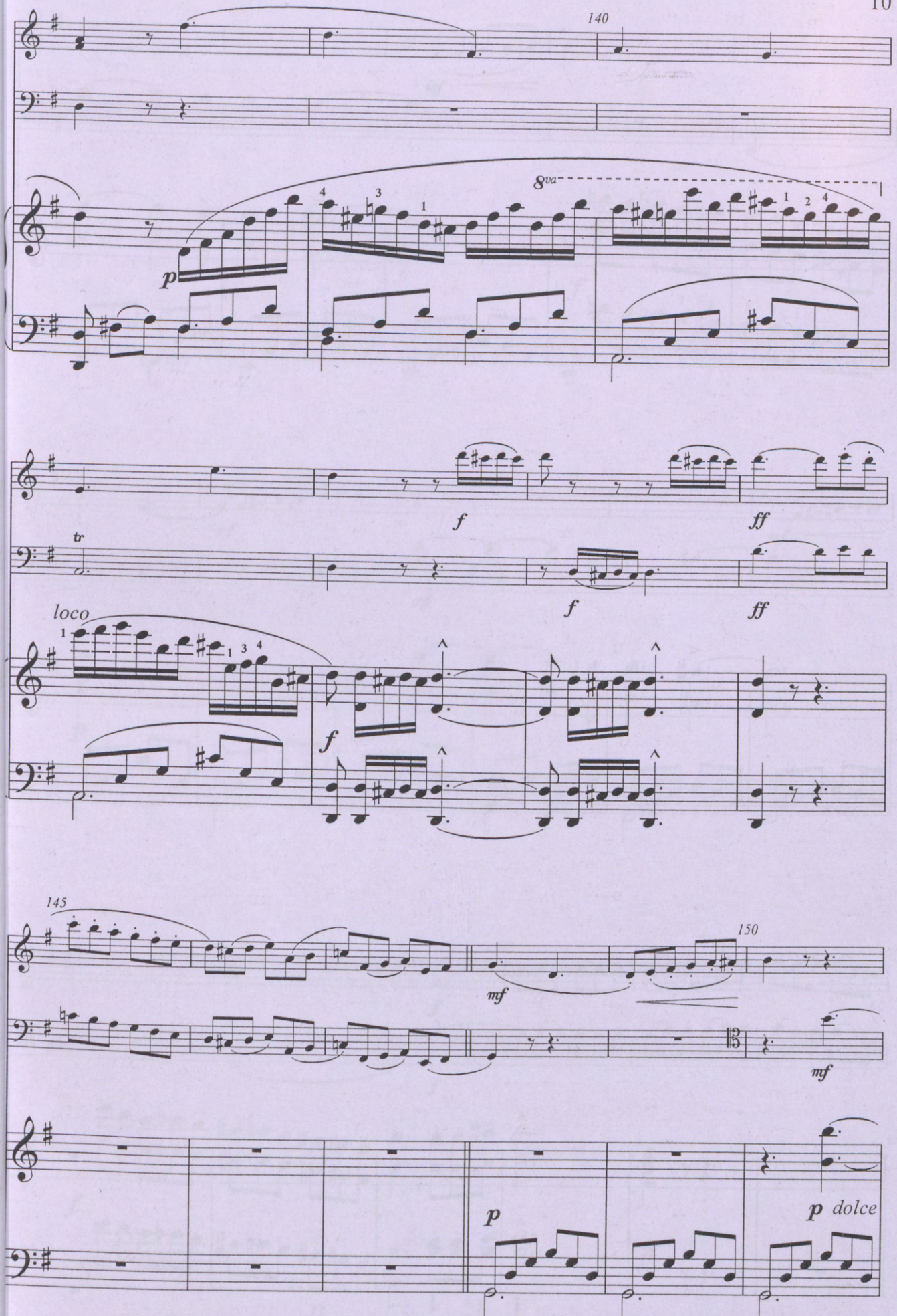

70
pizz.
f
75
pizz.
80
85
arco
mf dolce

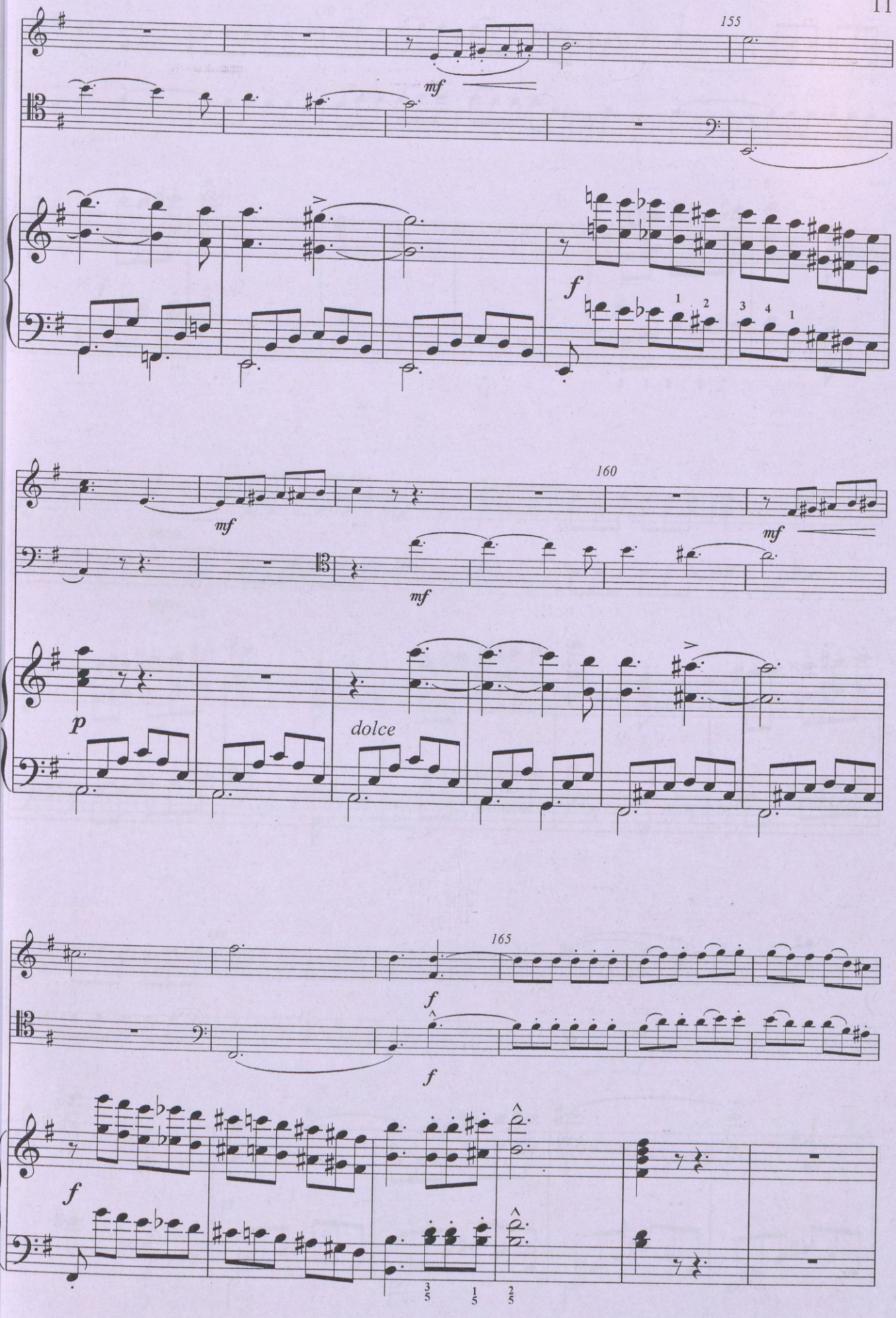

90
mf dolce
cresc.
p
p
95
f
f
100

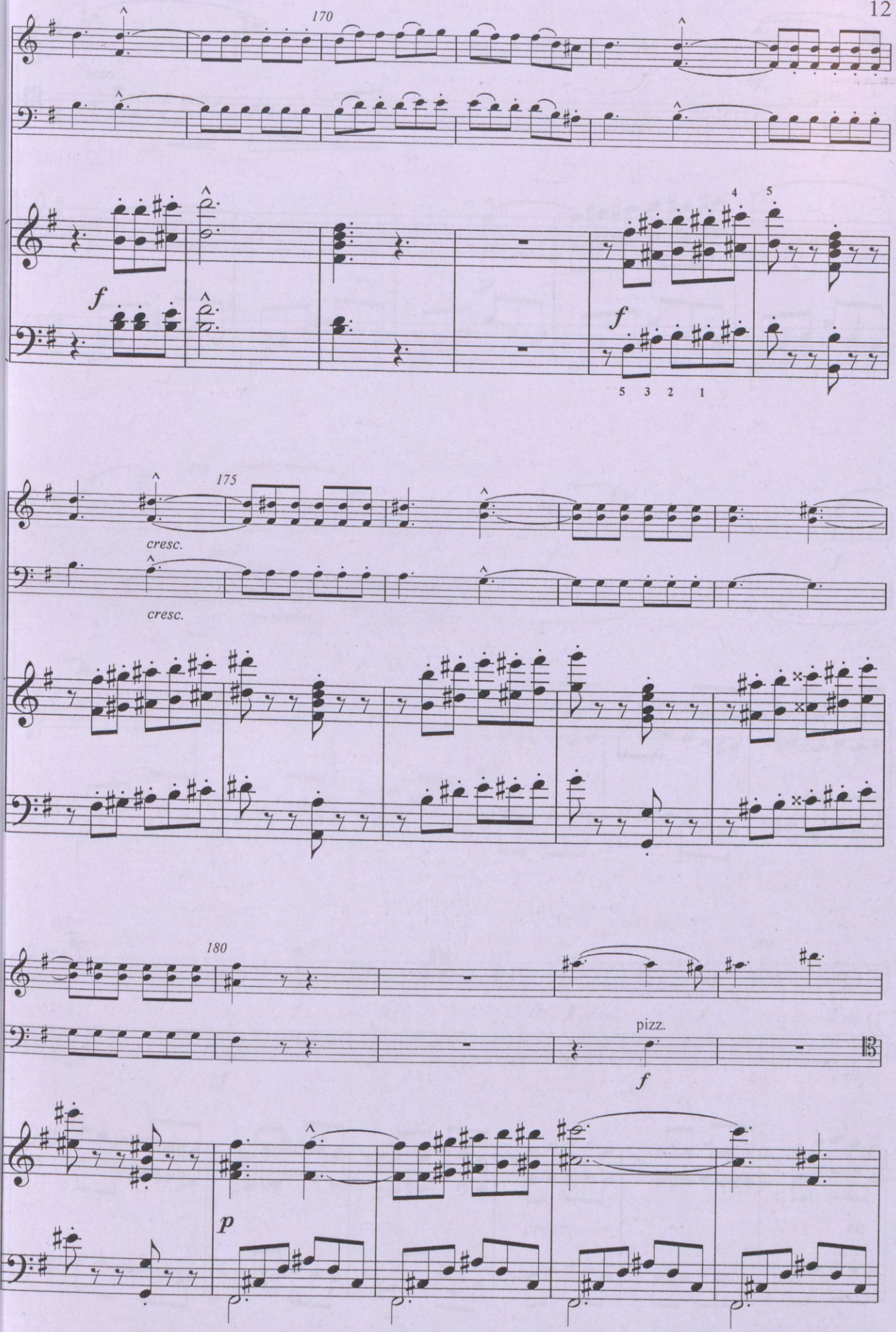

105
cresc.
cresc.
110
mf
rit.
8va
loco
8va
115
tr
p
(8)
8va
loco

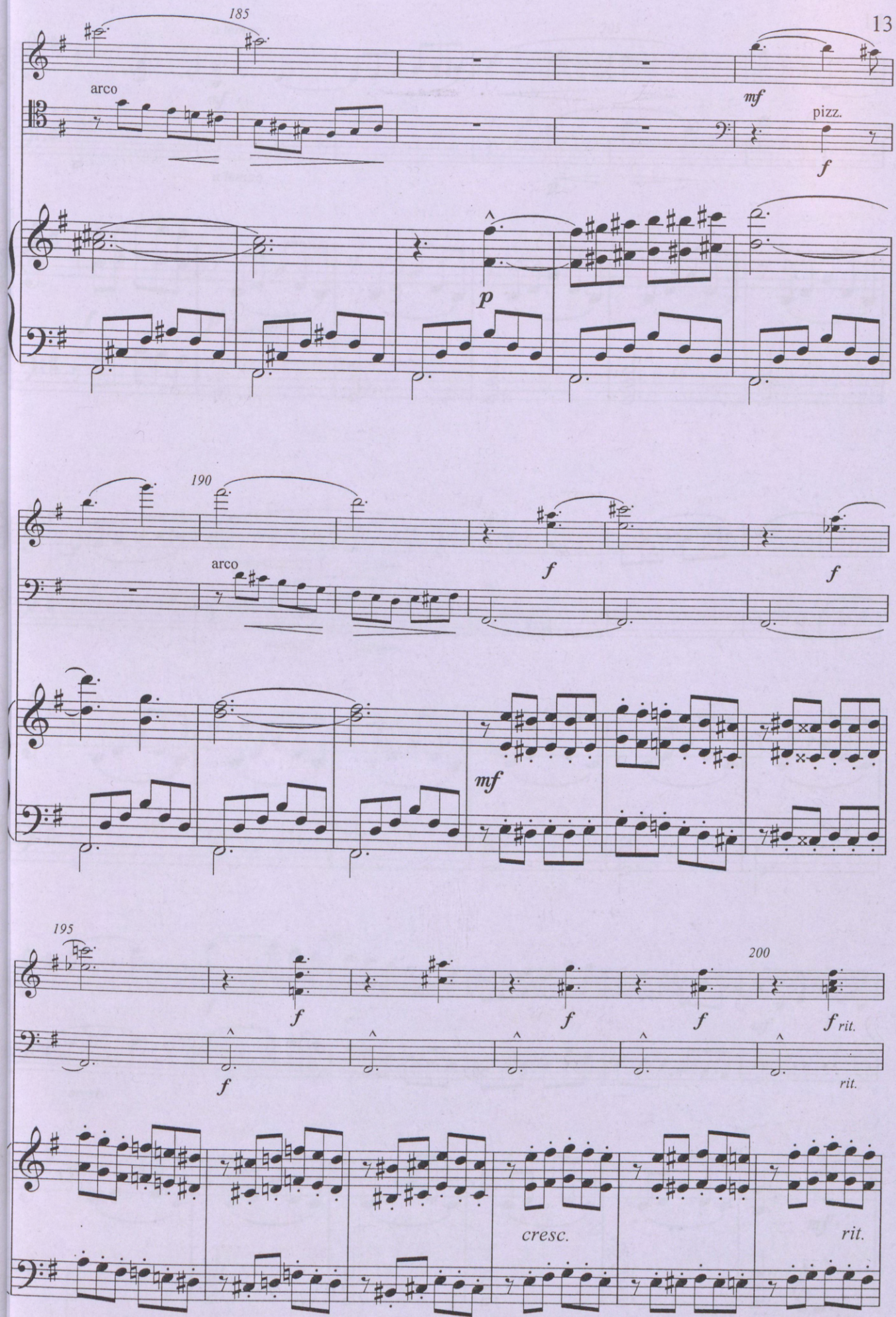

120
mf
tr
p
8va
4
mf
125
cresc.
3 2 5 4
p

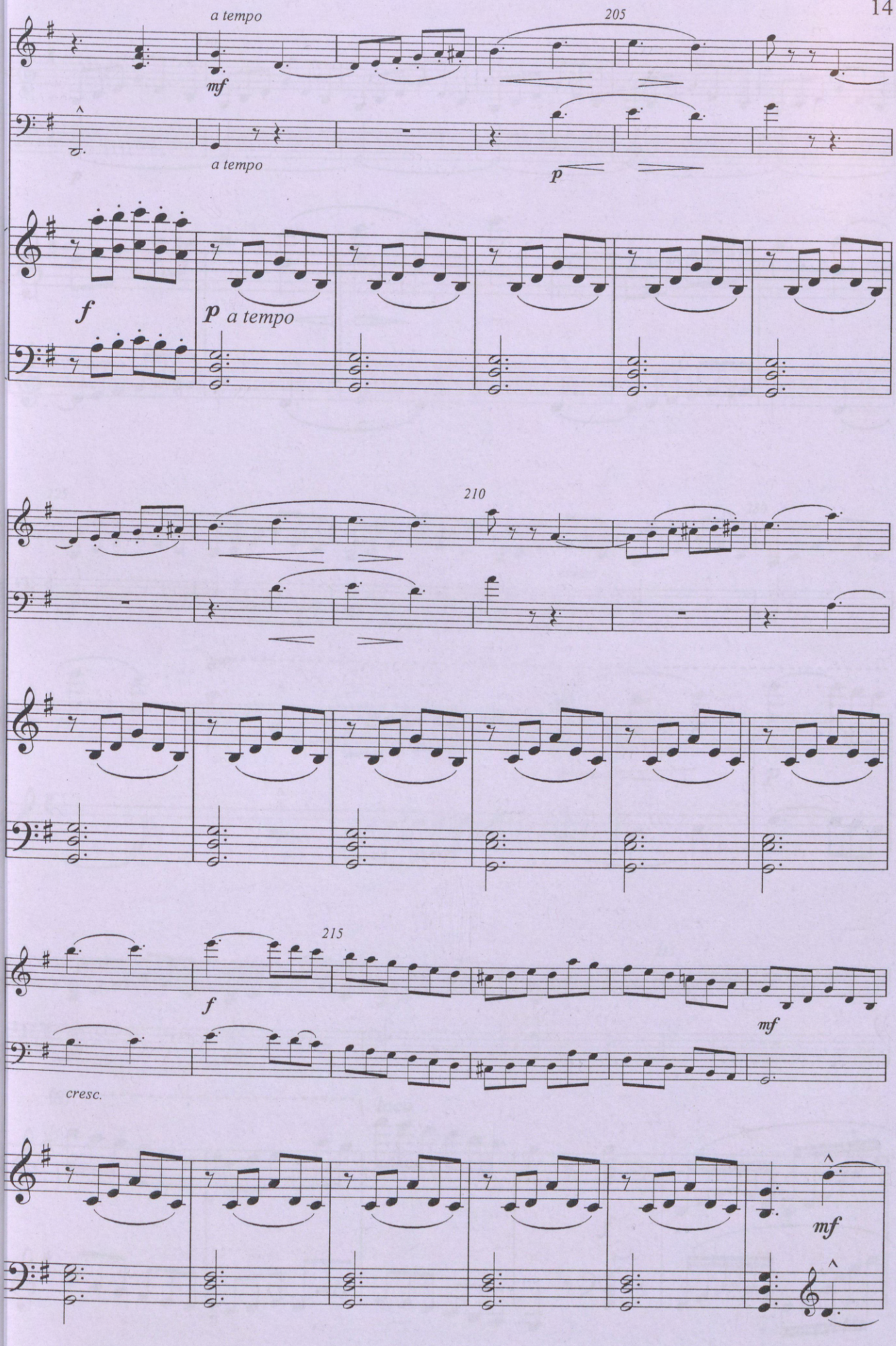

130
p
p
rit.
p
135
mf
tr
8va
loco

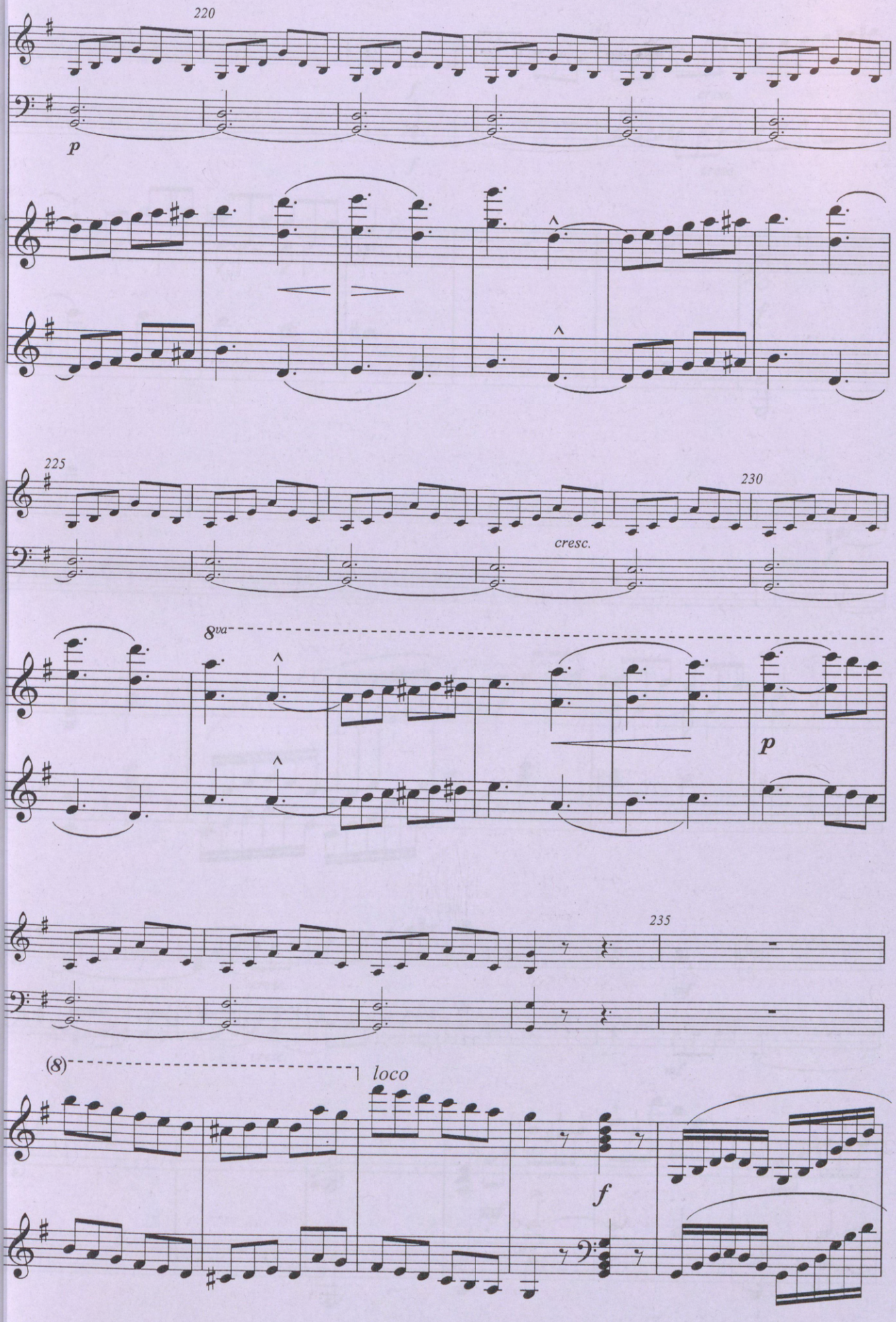

140
8va
p
f
ff
tr
loco
145
150
mf
p dolce

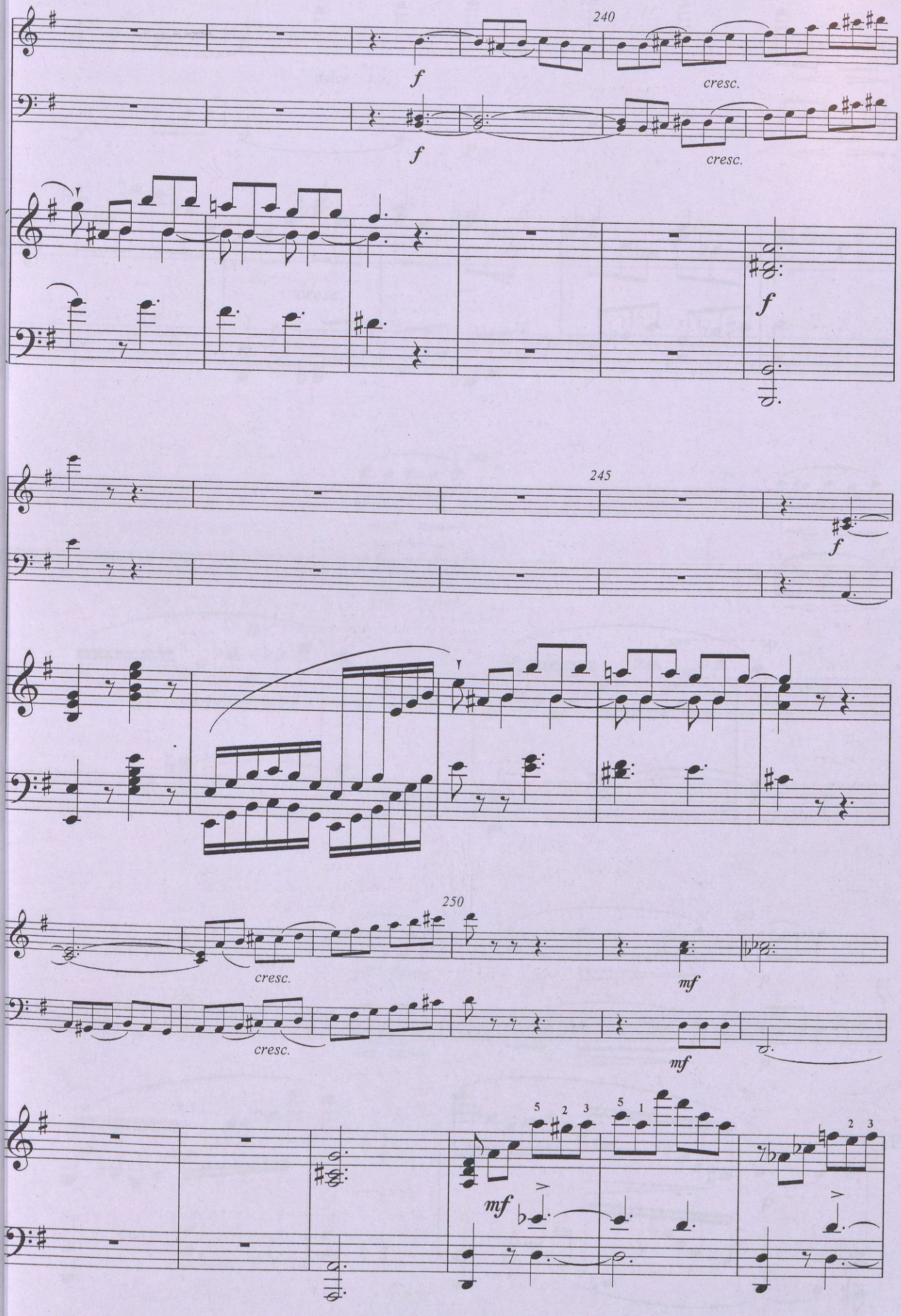

155
mf
mf
f
160
mf
mf
mf
p
dolce
165
f
f
f

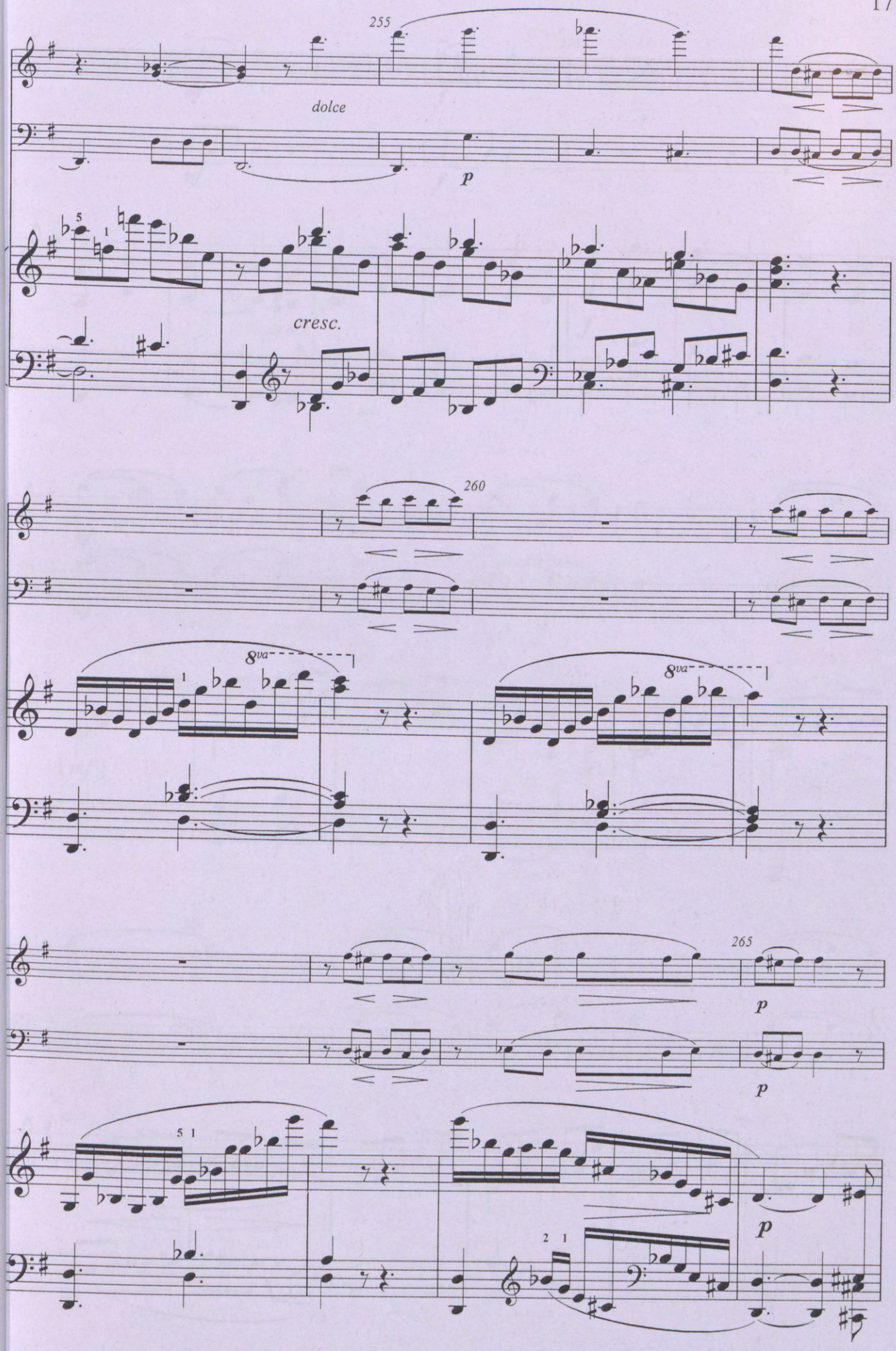

170
f
4
5
f
5 3 2 1
175
cresc.
cresc.
180
pizz.
f
p

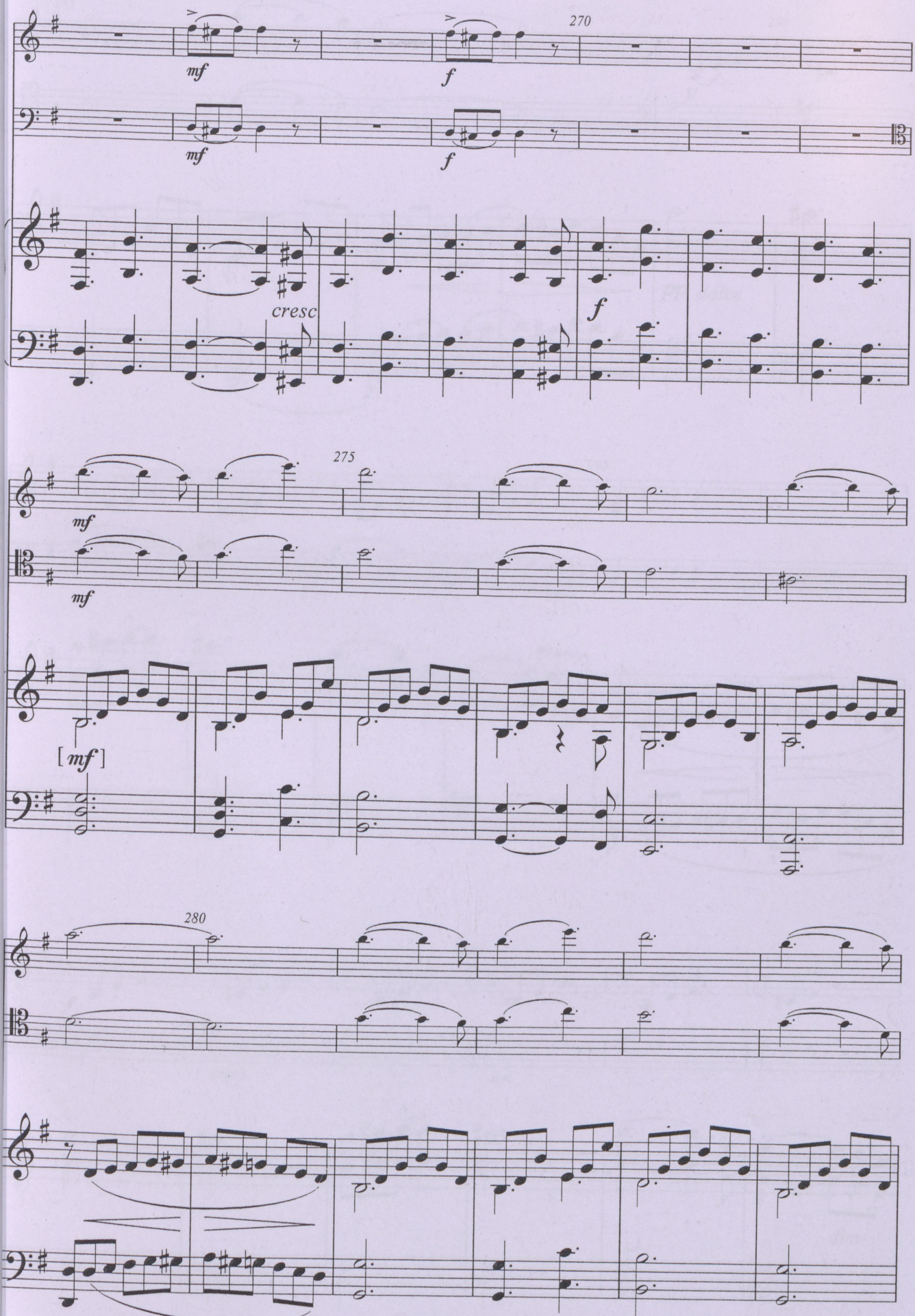

185
arco
mf
pizz.
f
p
190
arco
f
f
mf
195
200
f
f
f
f
f
rit.
rit.
cresc.
rit.

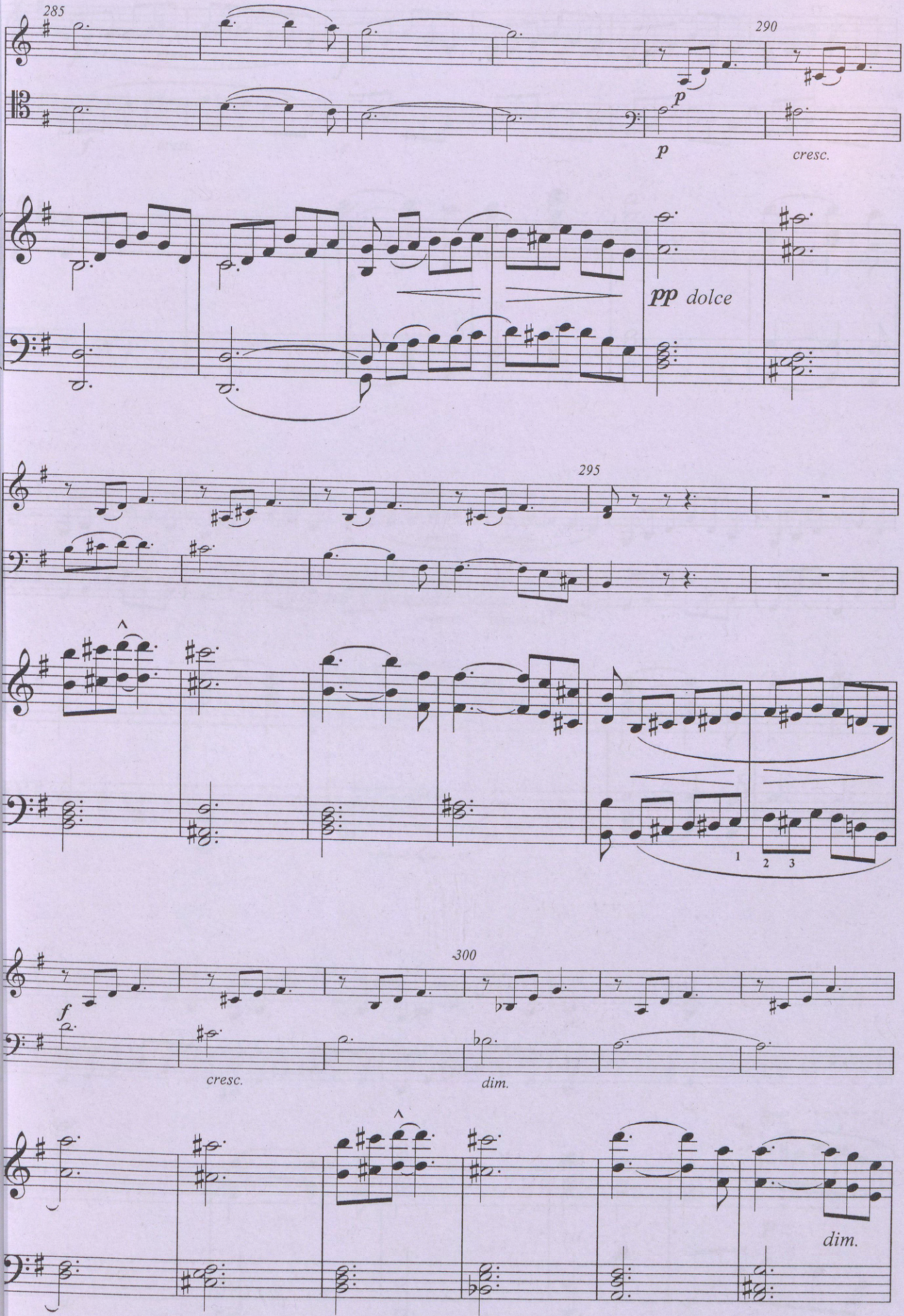

a tempo
205
mf
a tempo
p
f
p a tempo
210
215
f
mf
cresc.
mf

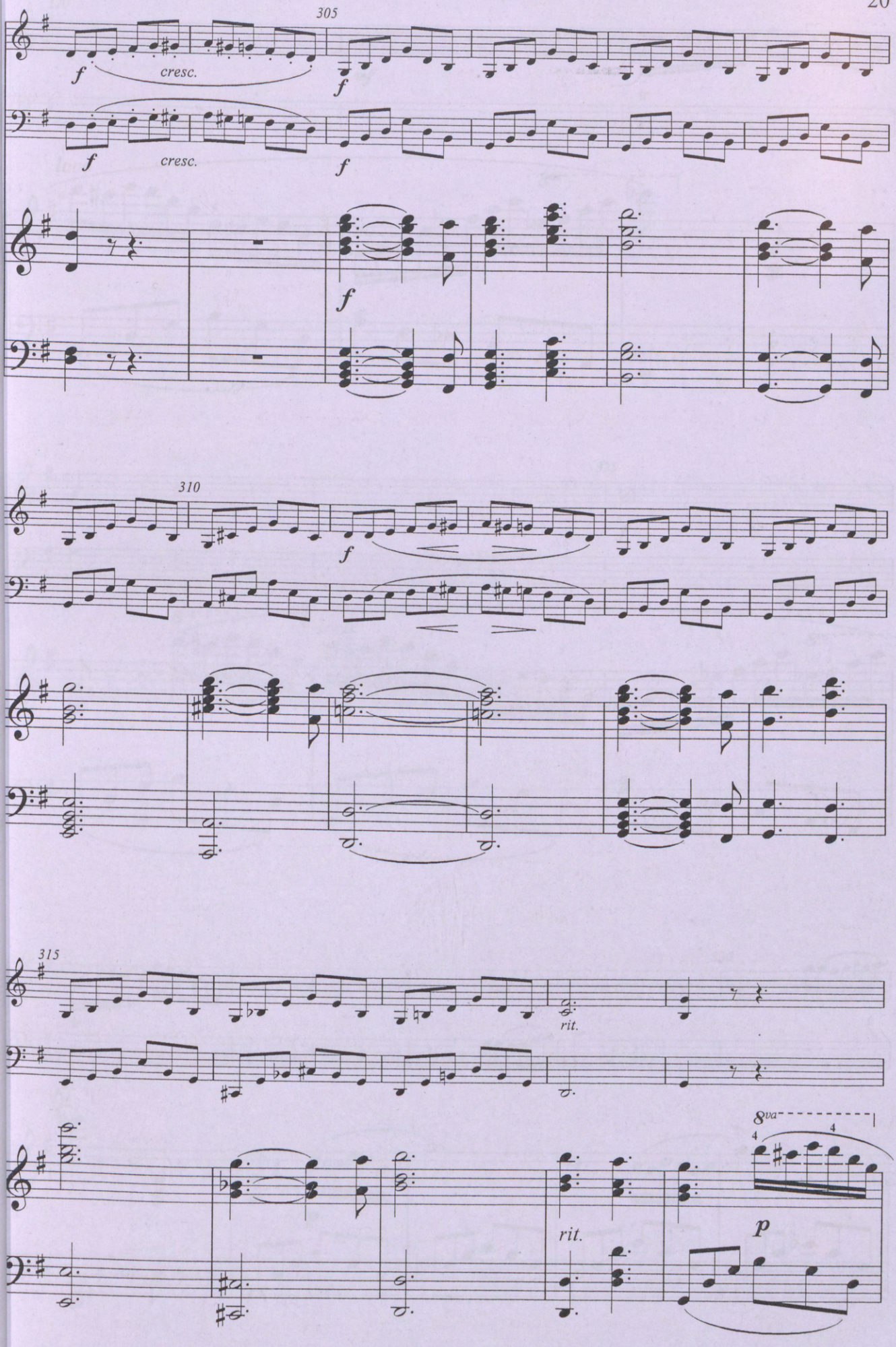

220
p
225
230
cresc.
8va
p
235
(8)
loco
f

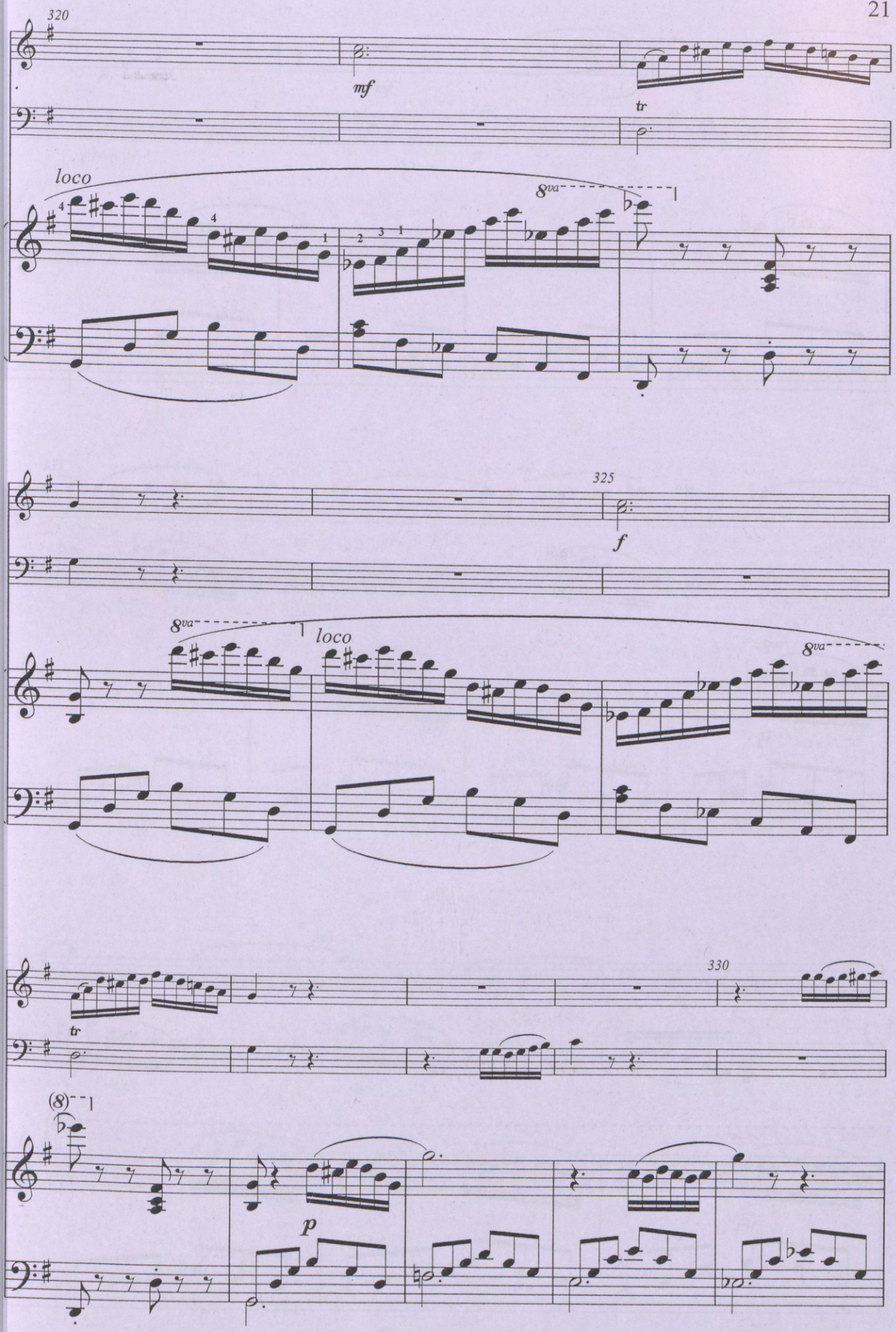

240
f
cresc.
f
cresc.
f
245
f
250
cresc.
mf
cresc.
mf
mf

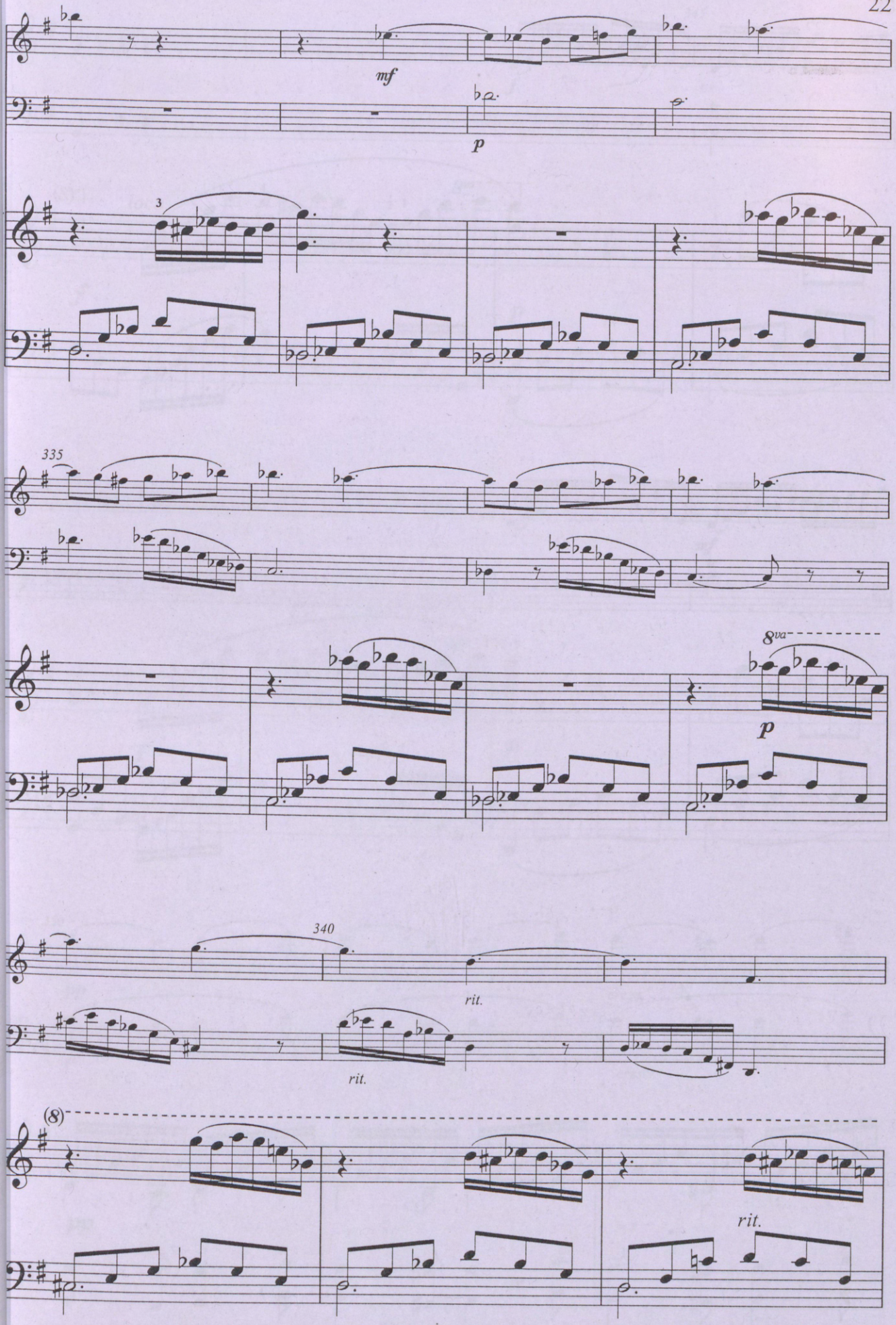

255
dolce
p
cresc.
260
8va
8va
265
p
p
p

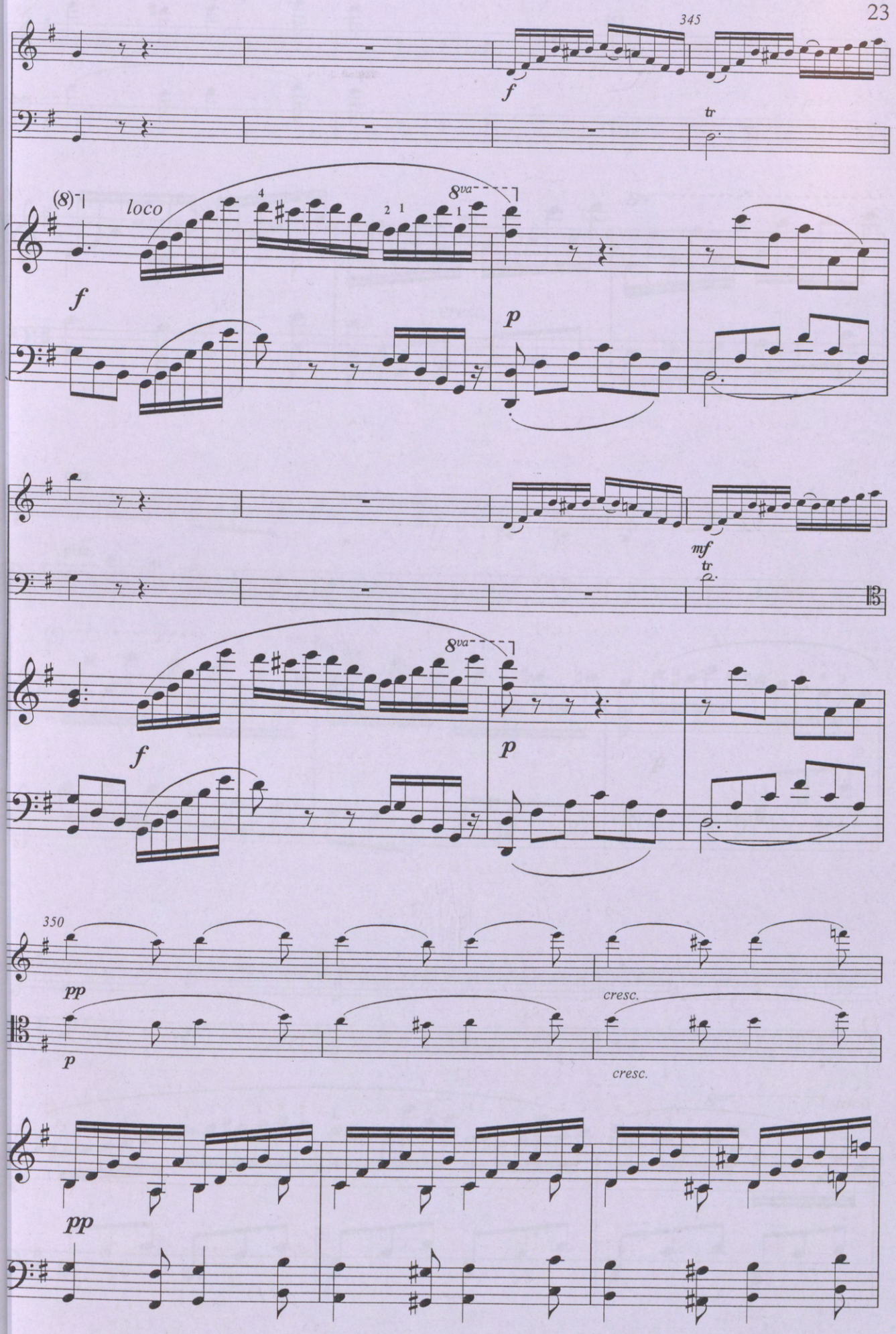

270
mf
f
mf
f
cresc
f
275
mf
mf
[mf]
280

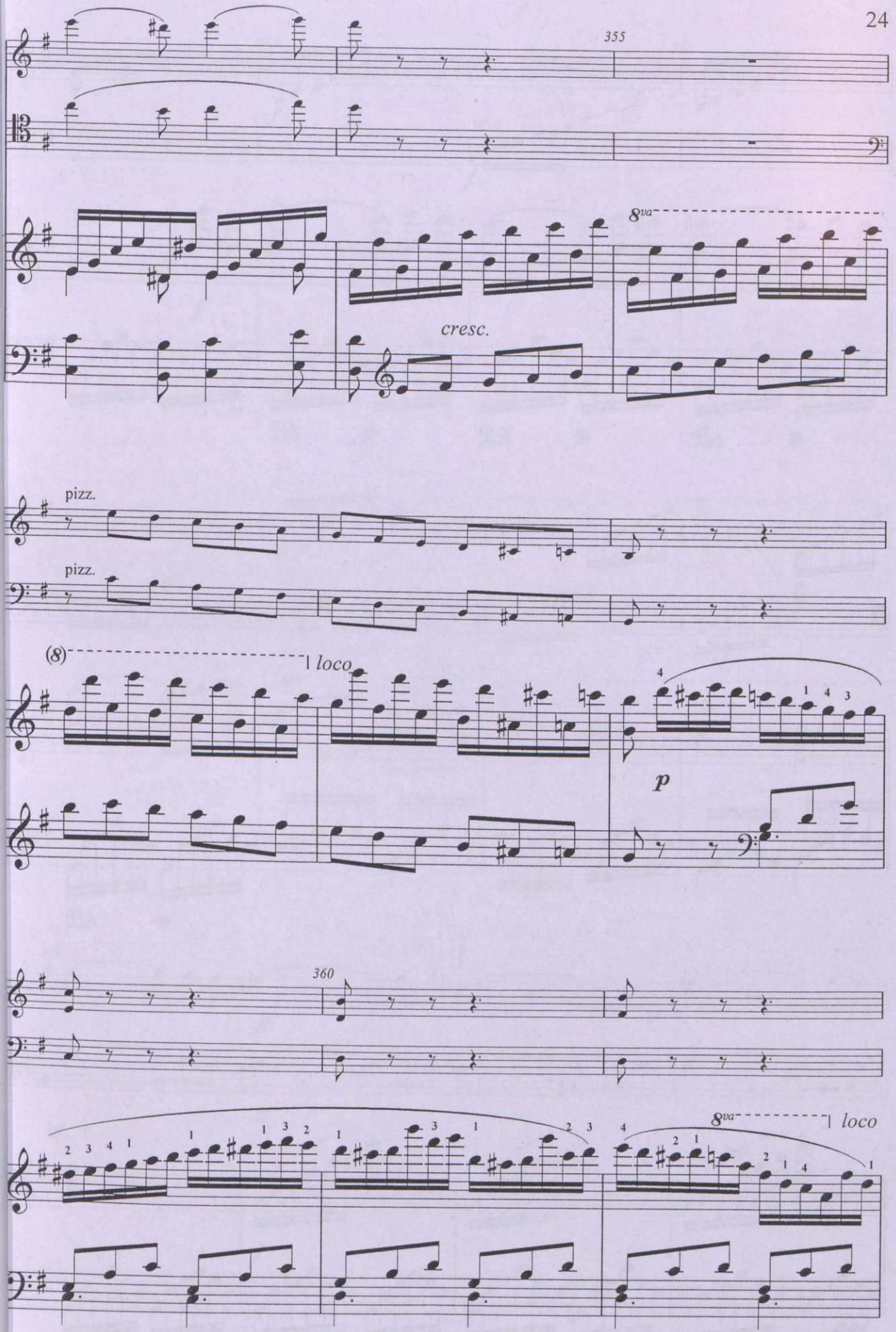

285
290
p
p
cresc.
pp dolce
295
1
2 3
300
f
cresc.
dim.
dim.

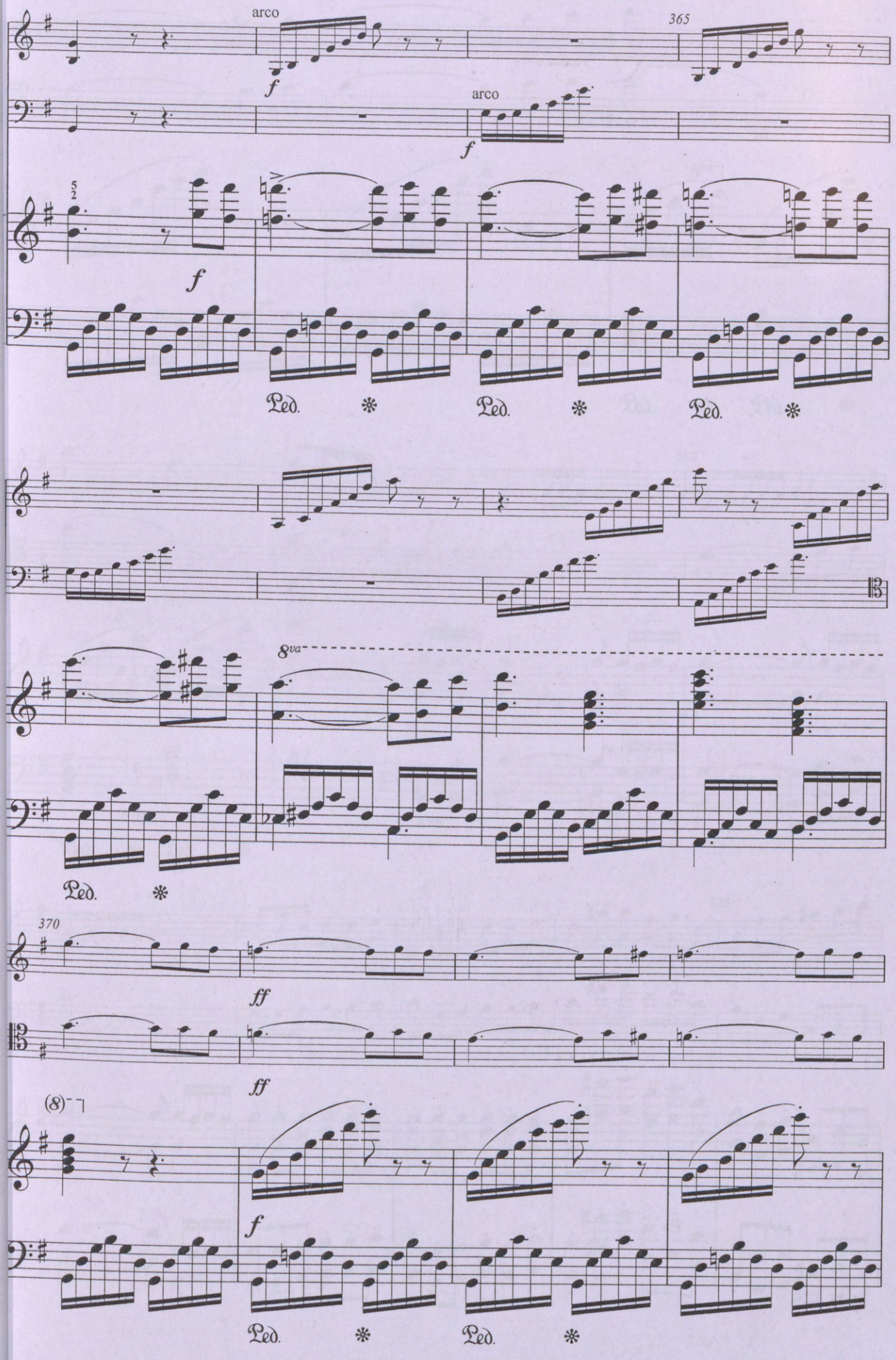

305
f
cresc.
f
f
cresc.
f
f
310
f
315
rit.
8va
4
4
rit.
p

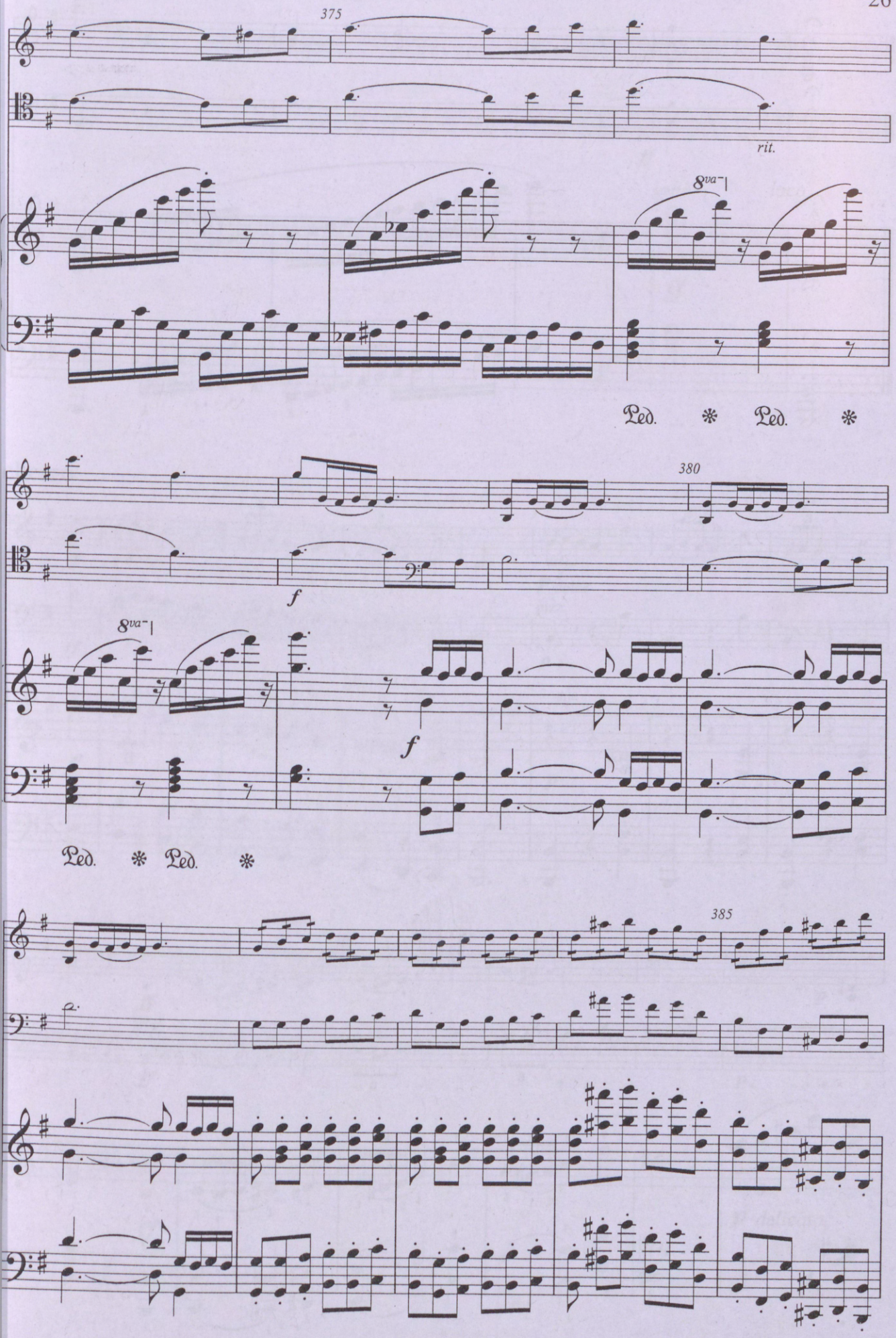

320
mf
tr
loco
8va
325
f
8va
loco
8va
330
tr
(8)
p

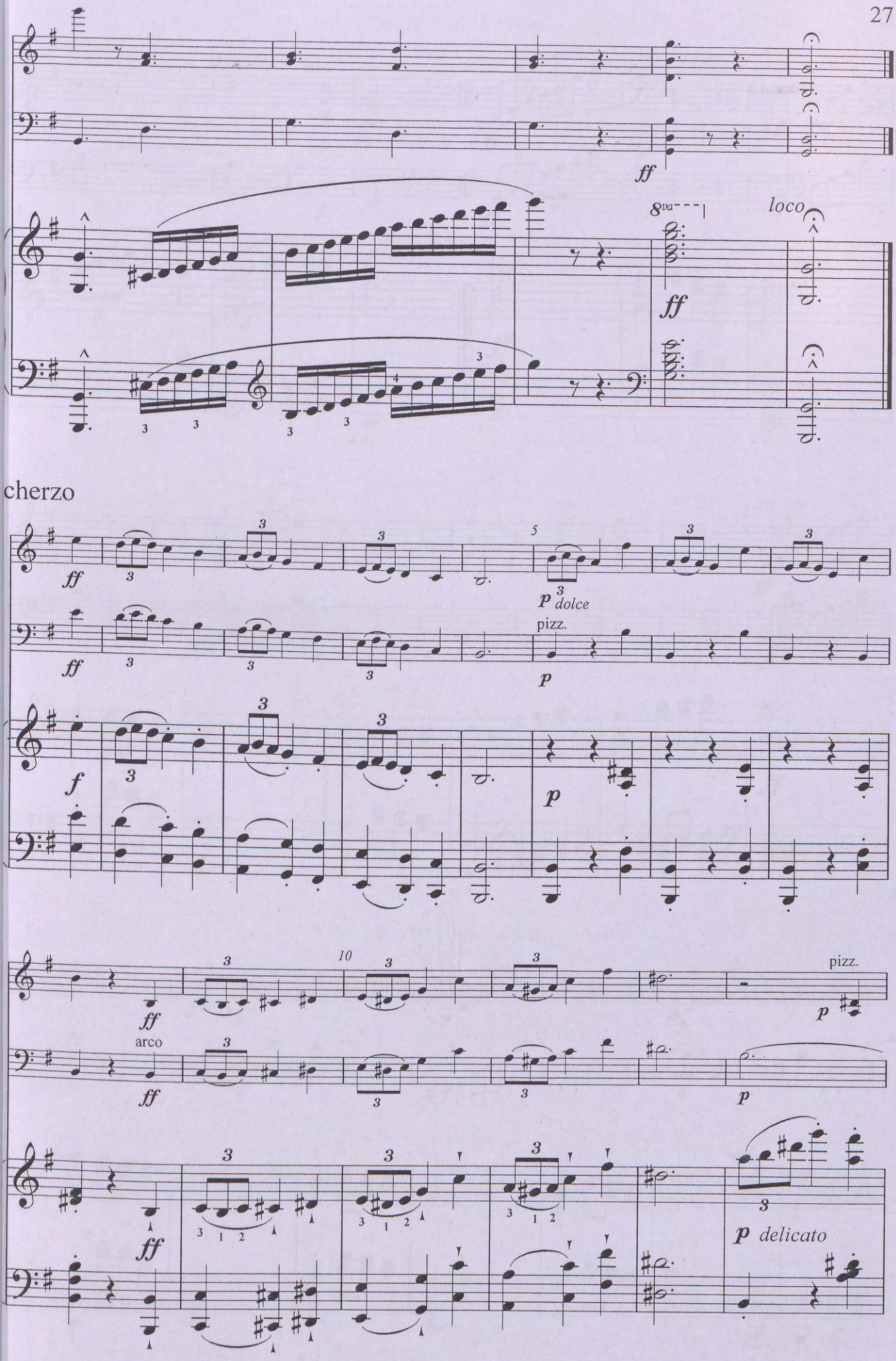

mf
p
3
335
8va
p
340
rit.
rit.
(8)
rit.

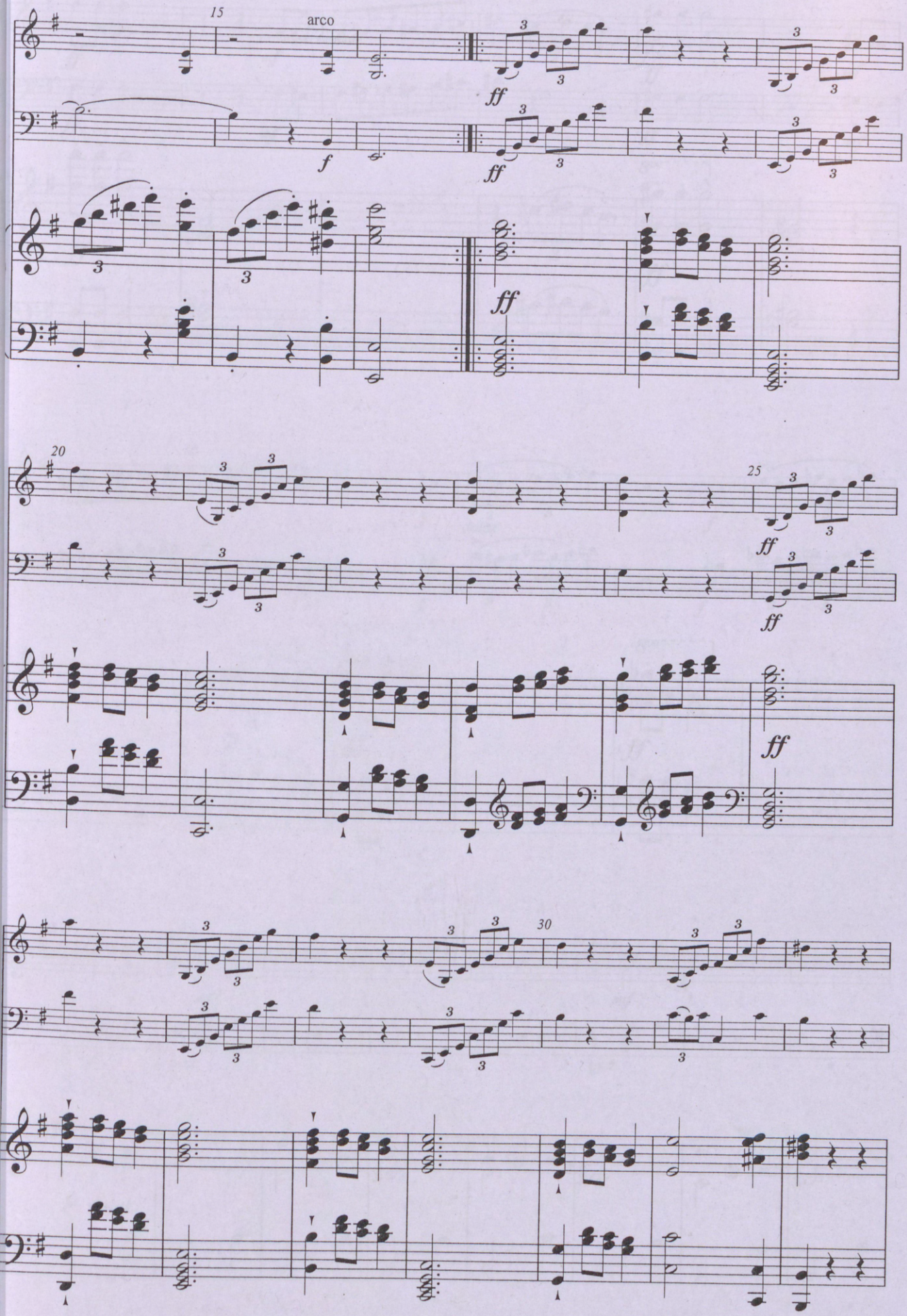

345
f
tr
(8)
loco
8va
f
p
mf
tr
8va
f
p
350
pp
p
cresc.
cresc.
pp

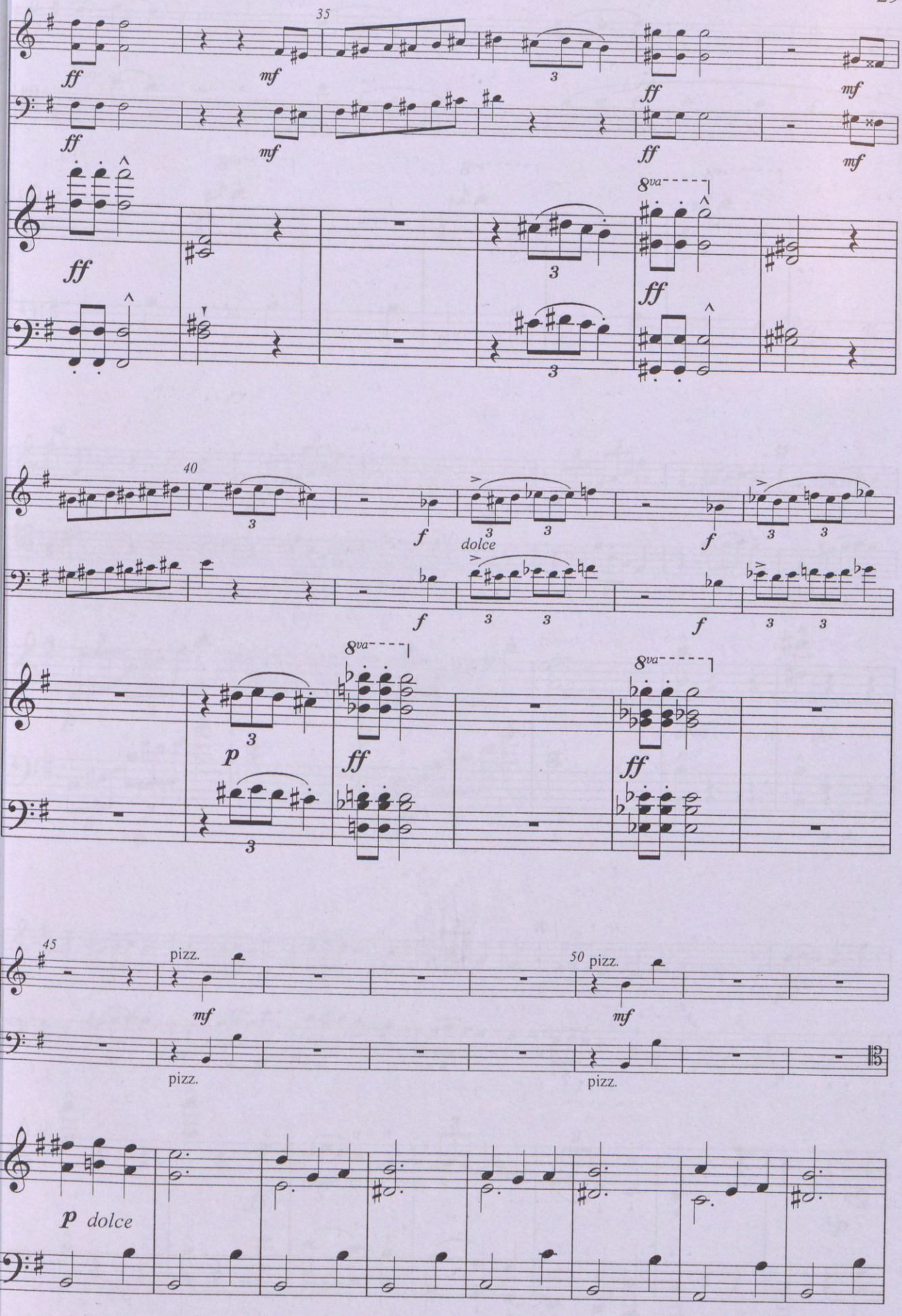

355
8va
cresc.
pizz.
pizz.
(8)
loco
p
360
8va
loco

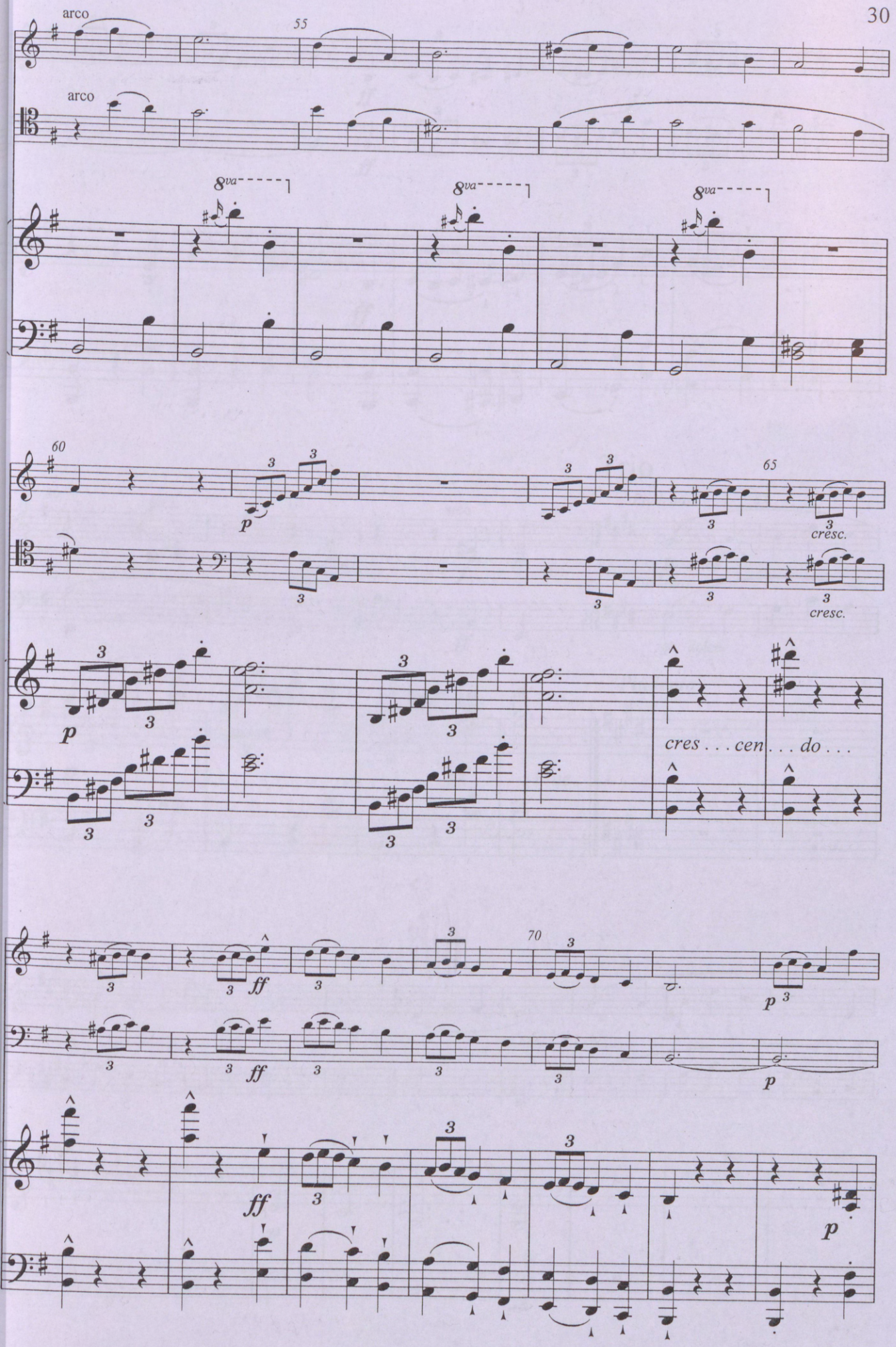

arco
365
arco
8va
370
(8)

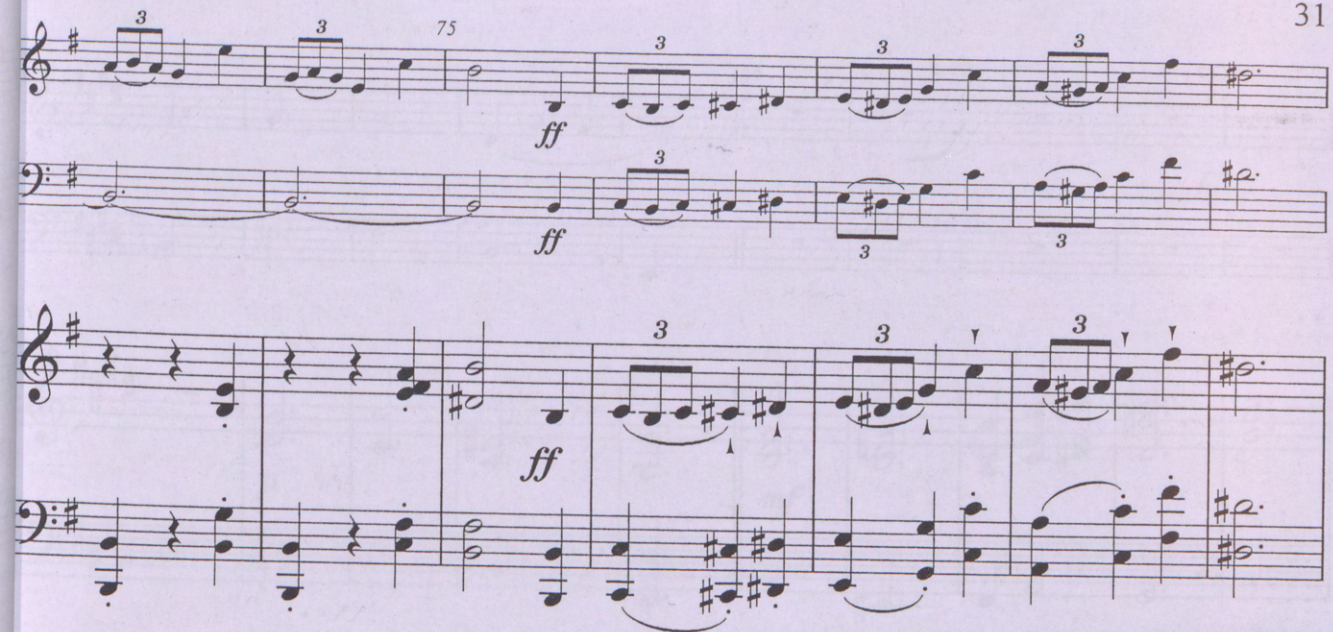

375
rit.
8va
Ped. * Ped. *
380
f
8va
f
Ped. * Ped. *
385


ff
8va
loco
ff
cherzo
ff
ff
p dolce
pizz.
p
f
p
ff
arco
ff
pizz.
p
p
ff
p delicato

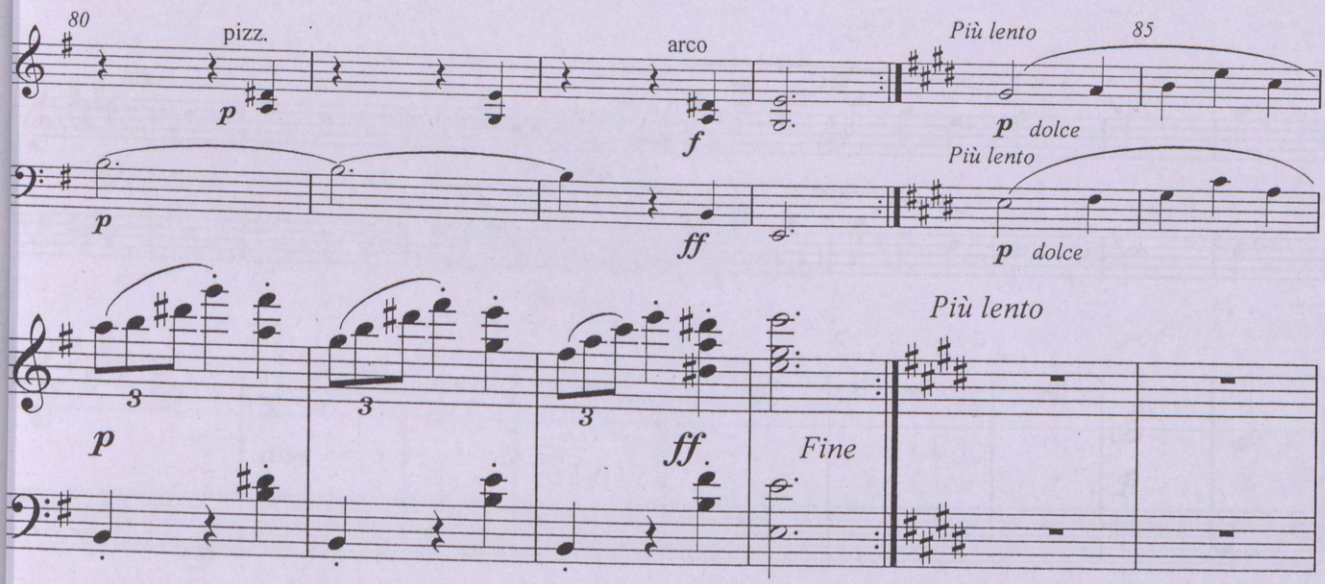

15
arco
ff
f
ff
ff
20
25
ff
ff
ff
30


35
40
45
50
pizz.
dolce

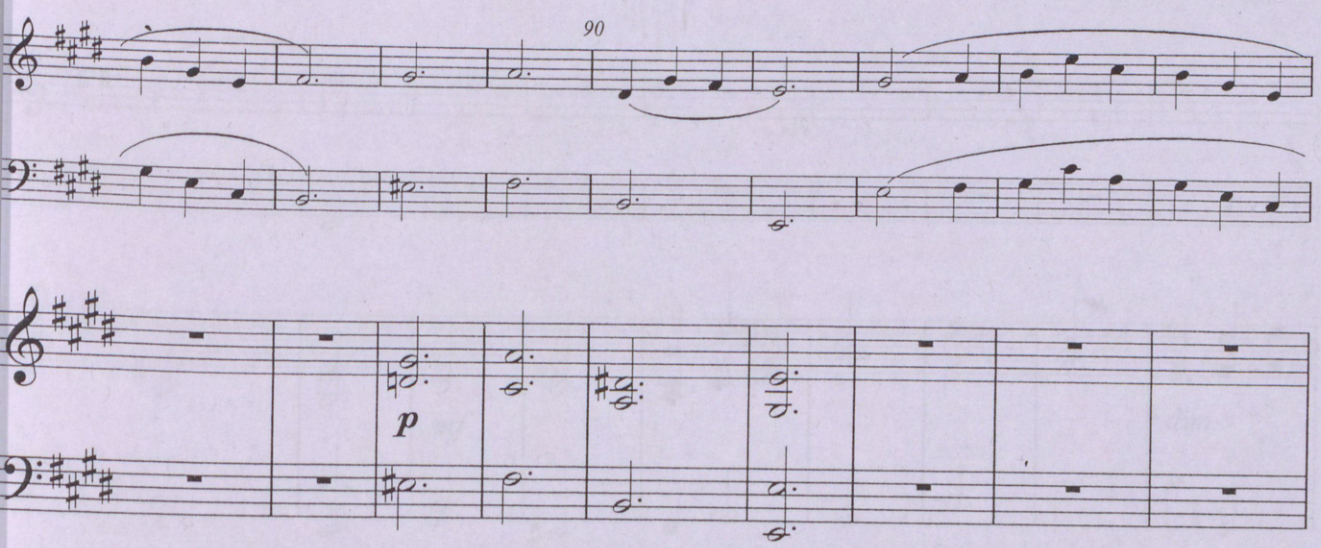

arco
55
arco
8va
8va
8va
60
p
65
cresc.
cresc.
p
cres . . . cen . . . do . . .
70
ff
ff
p
p
ff
p

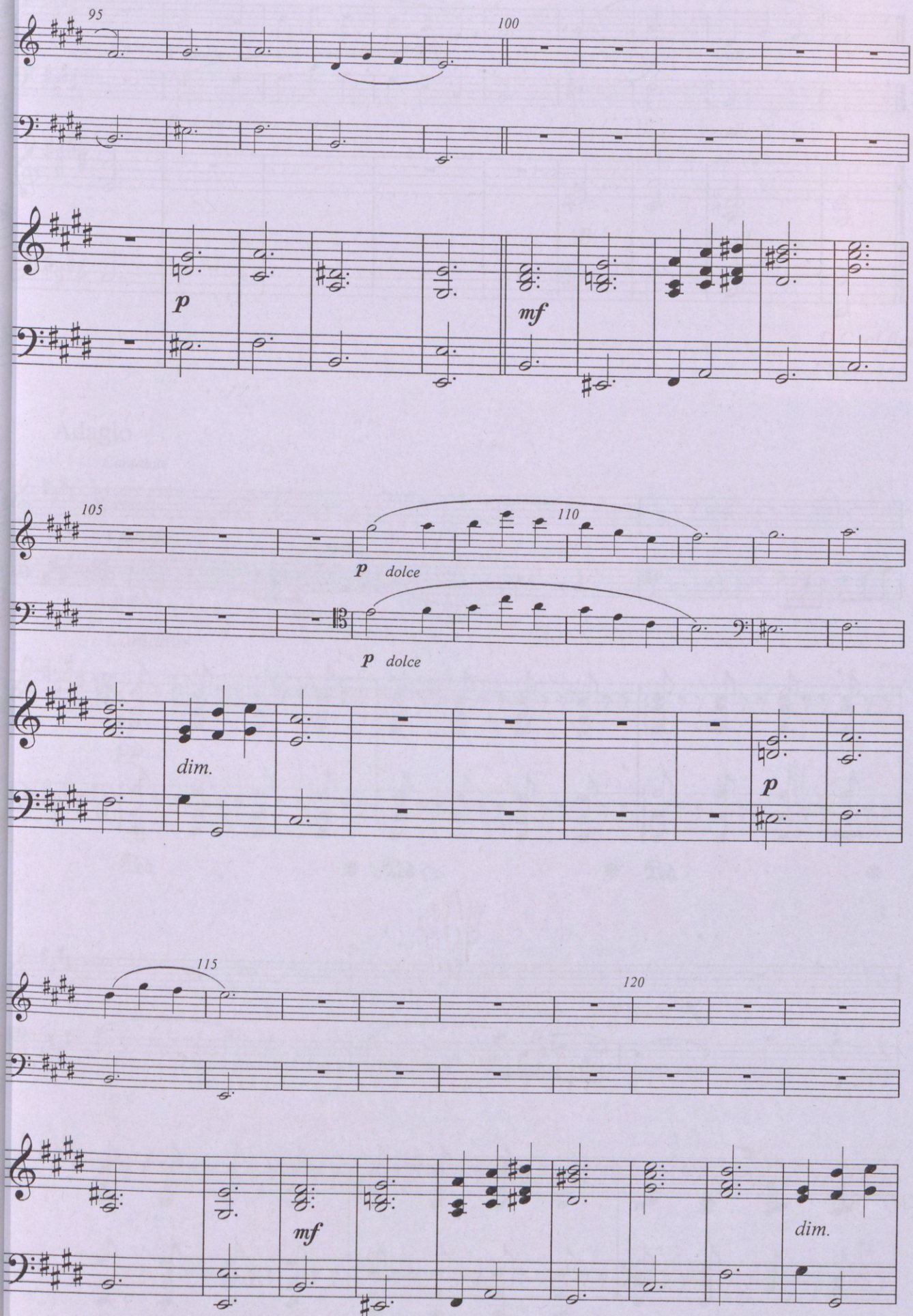

75
ff
ff
ff

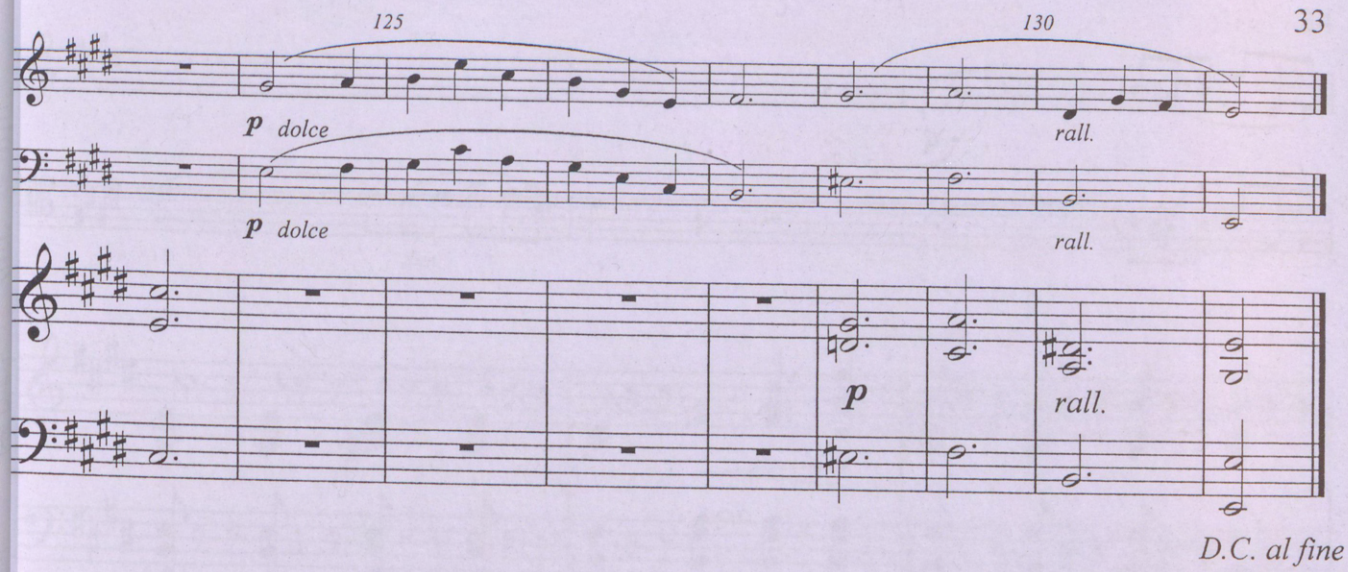
Trio


80
pizz.
p
p
arco
f
ff
Più lento
85
p dolce
Più lento
p dolce

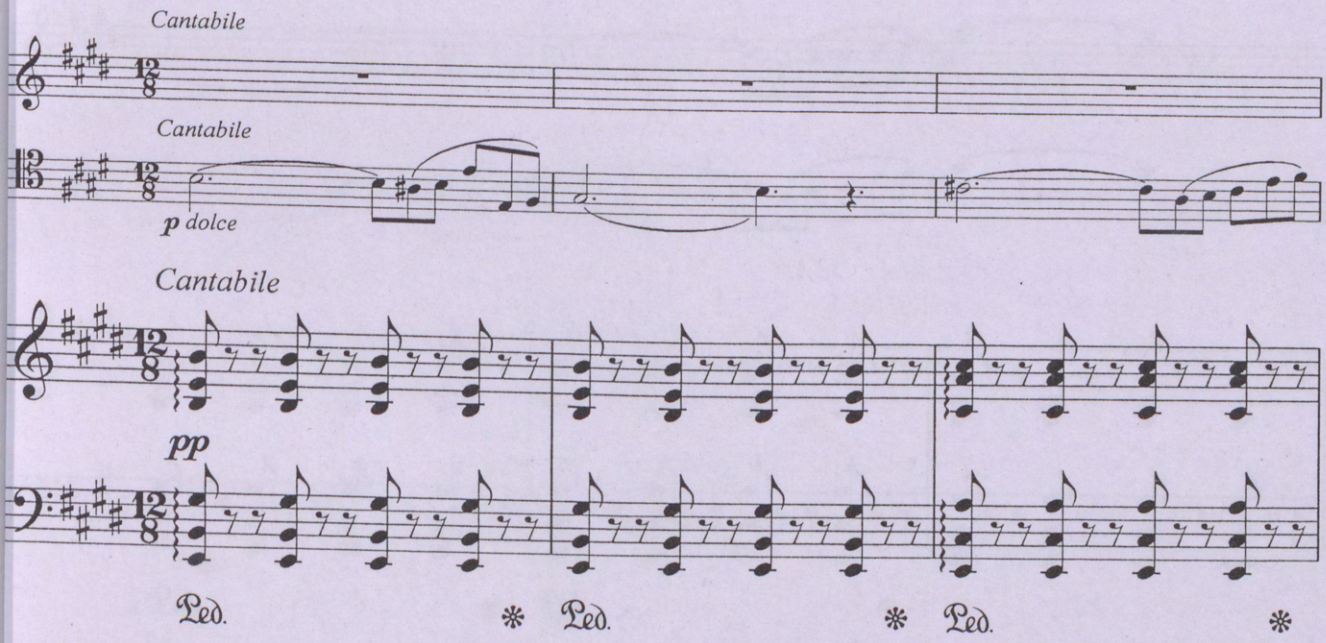
p
ff
Fine
Più lento

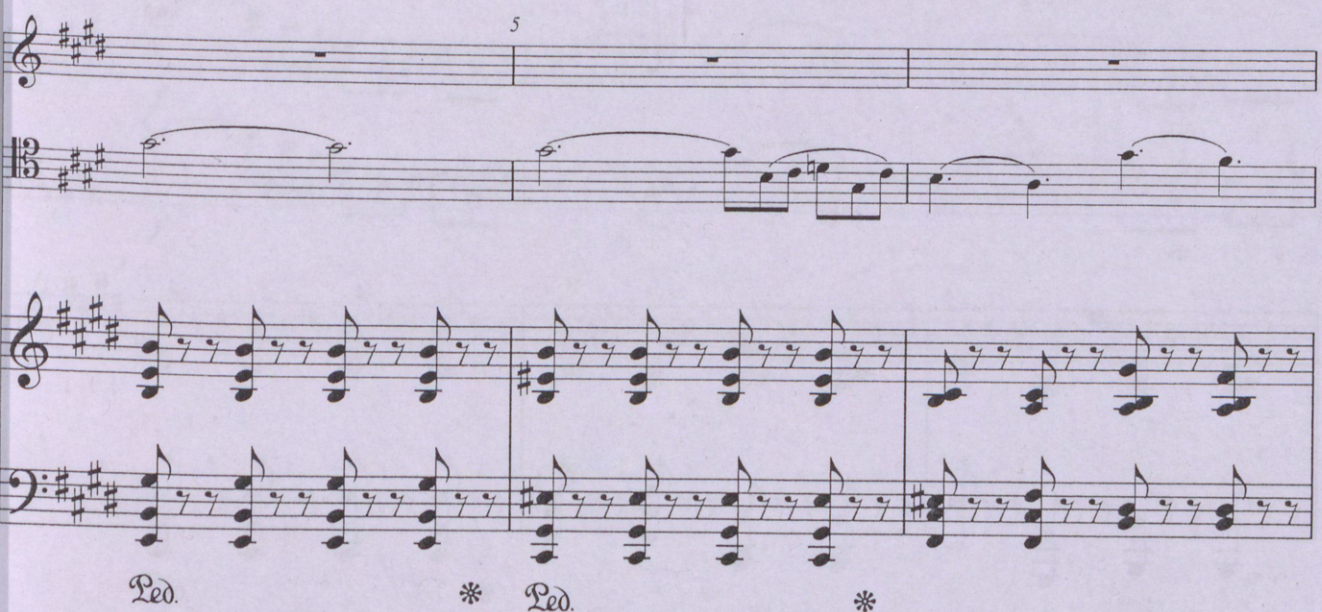

90
p

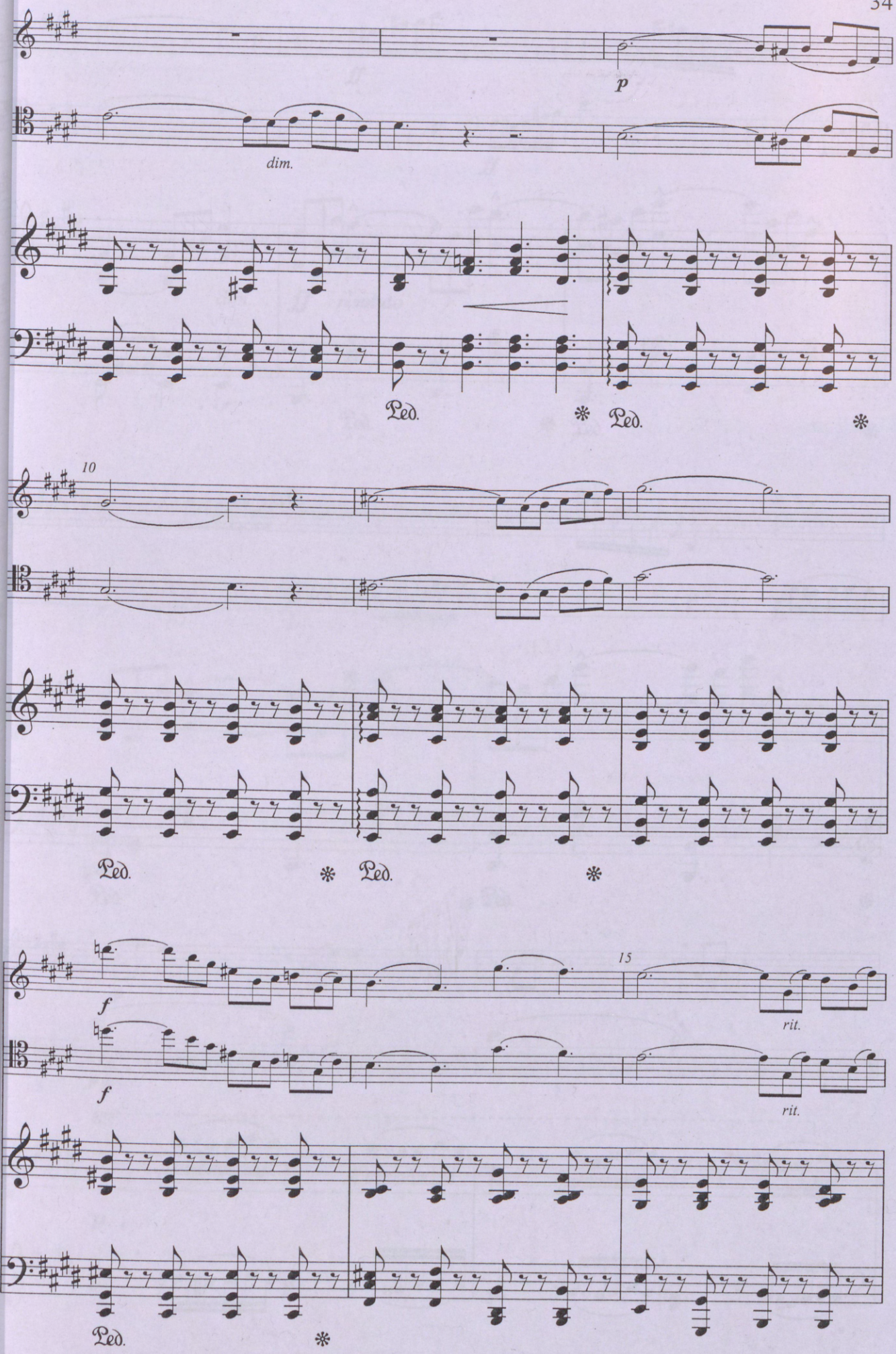

95
100
p
mf
105
110
p dolce
p dolce
dim.
p
115
120
mf
dim.

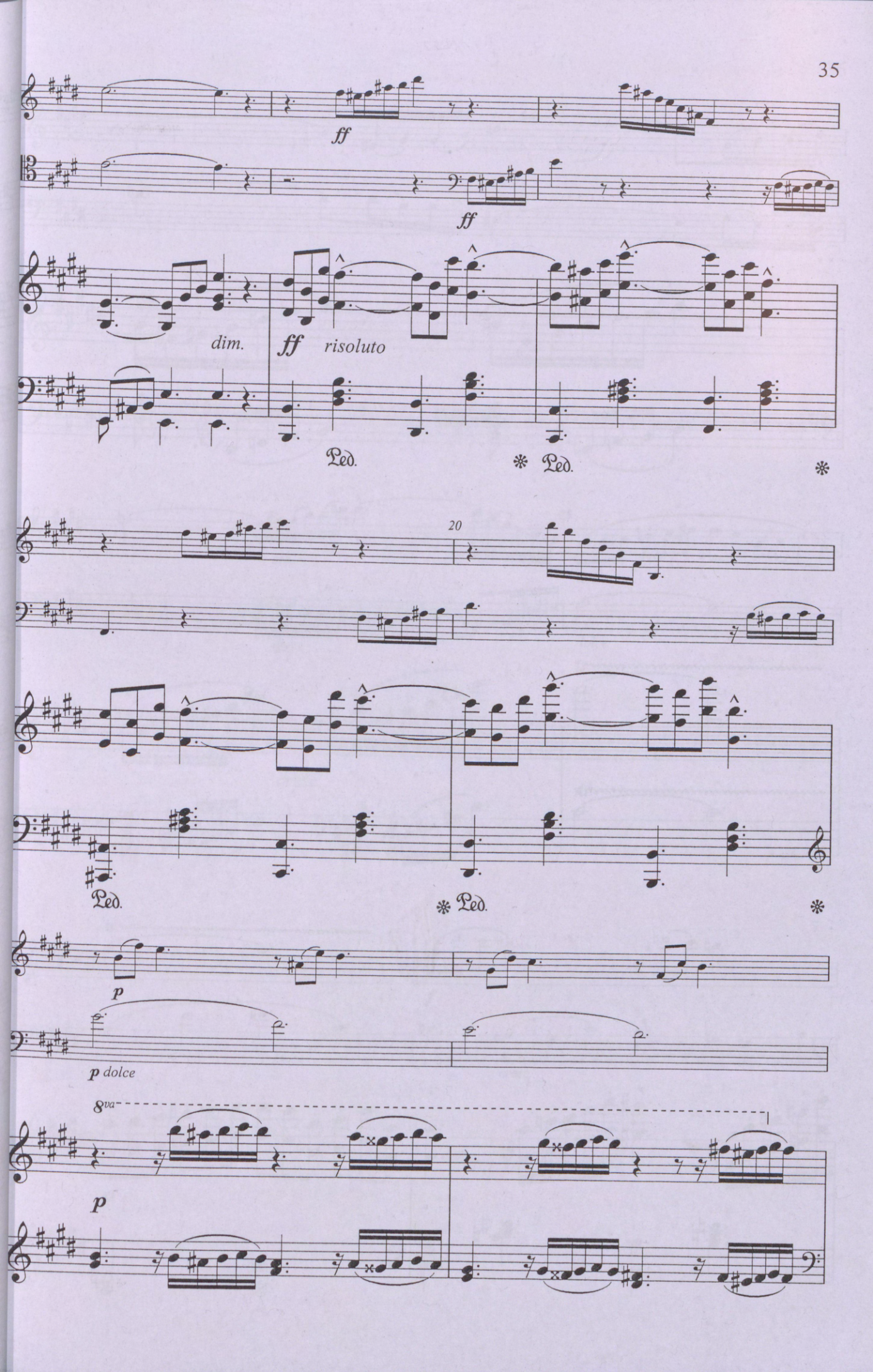

125
130
p dolce
p dolce
rall.
rall.
p
rall.
D.C. al fine

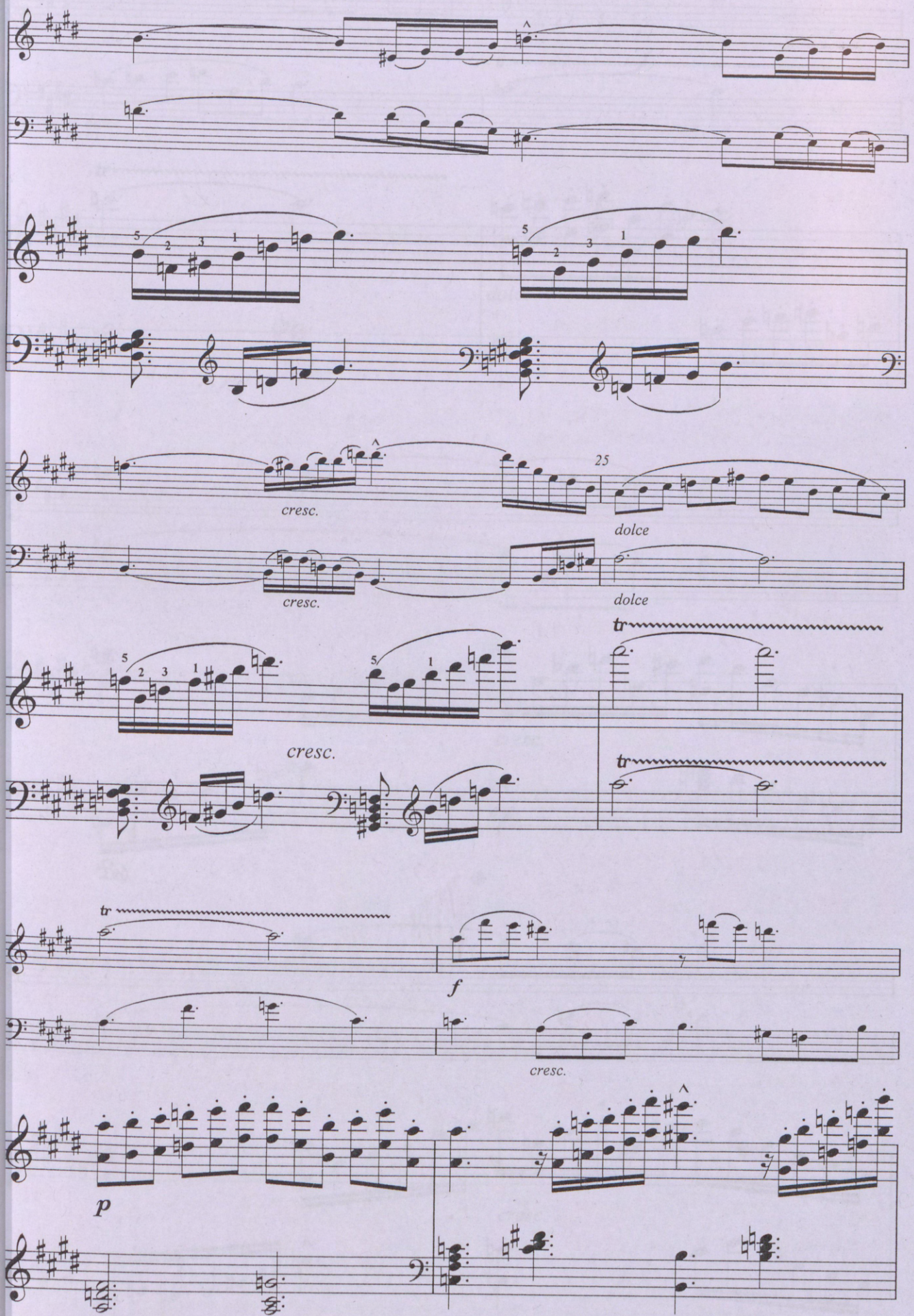
Adagio

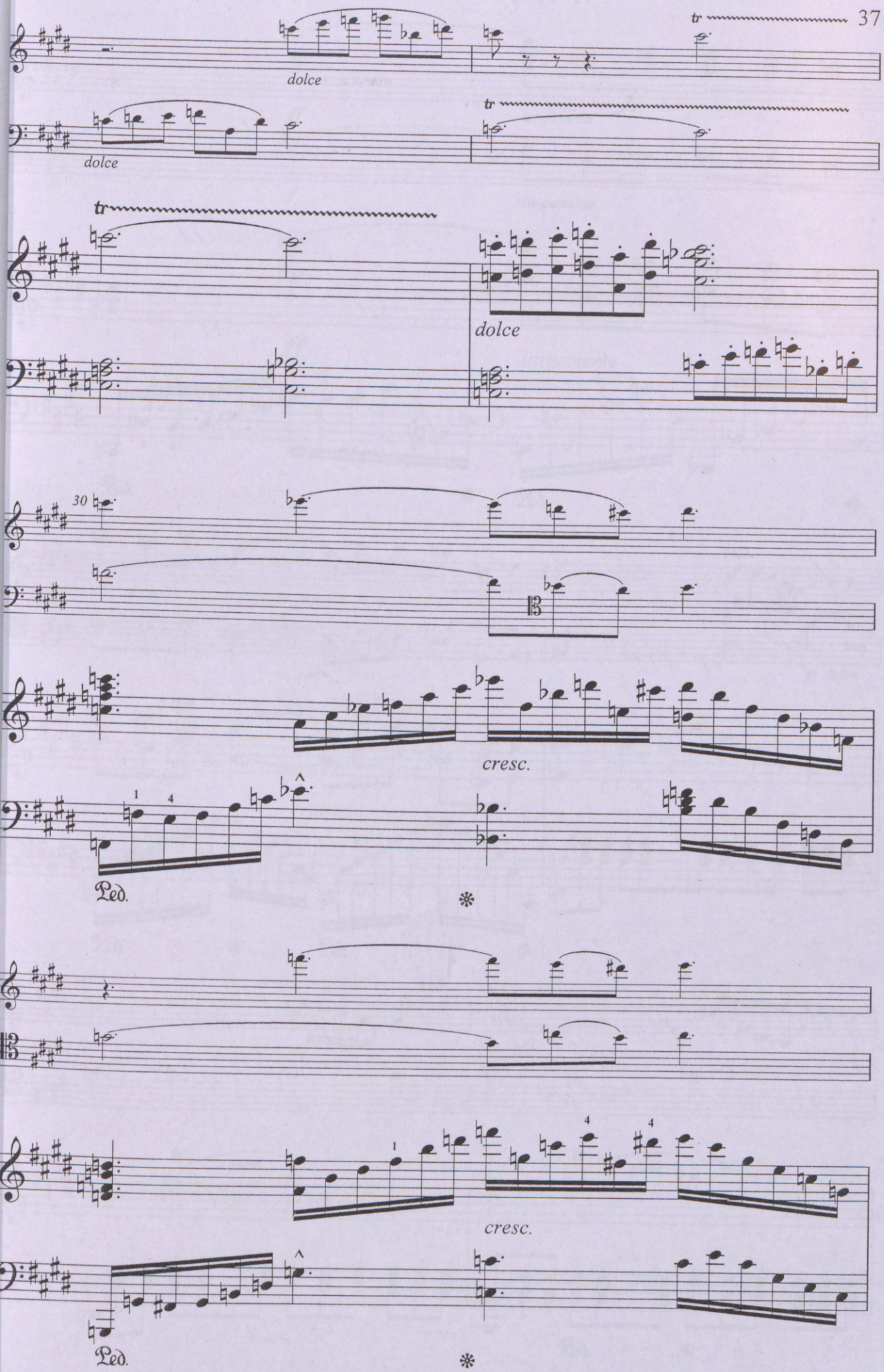

Cantabile
Cantabile
p dolce
Cantabile
pp
Ped.
Ped.
Ped.

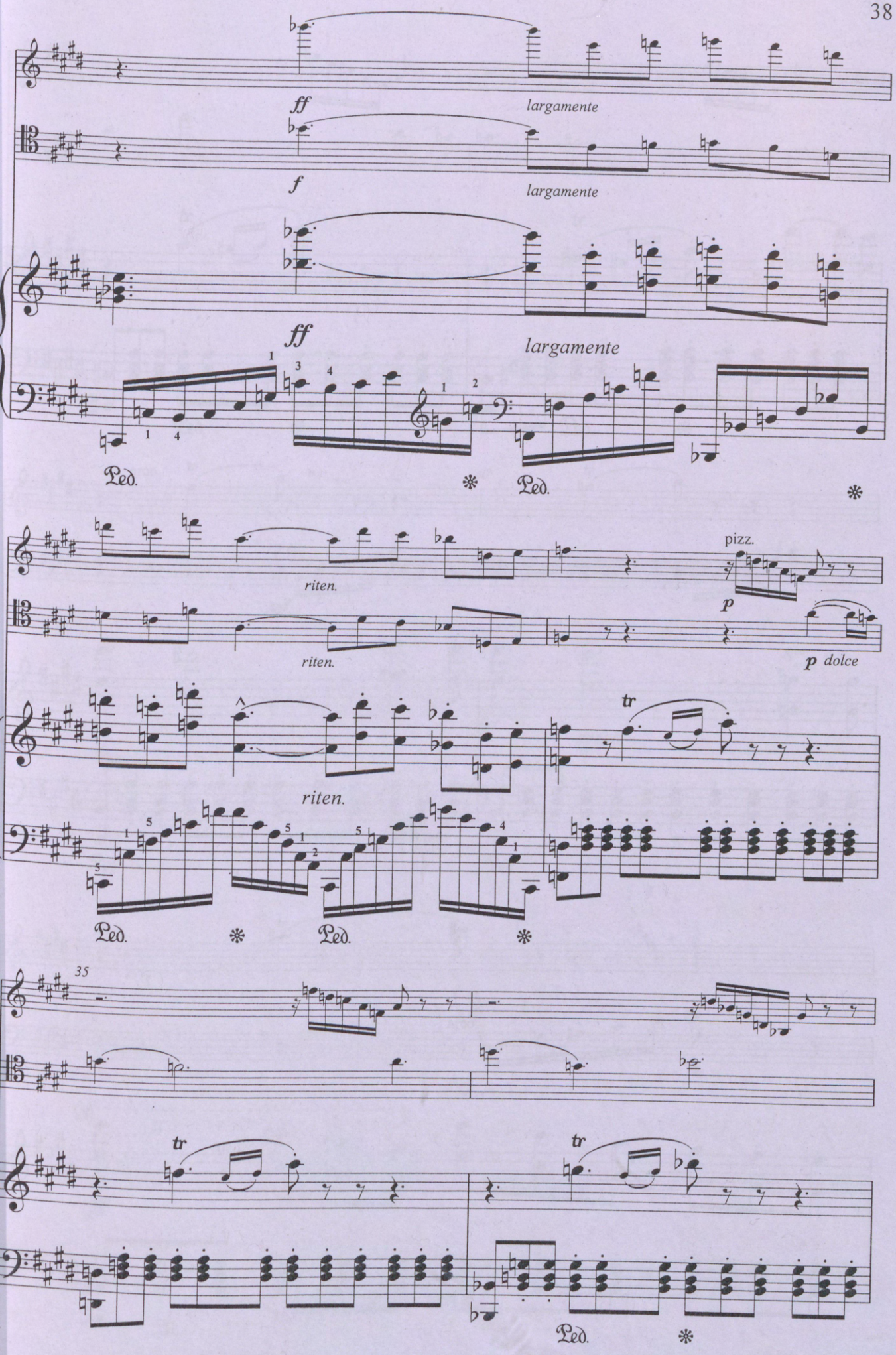

5
Ped.
Ped.

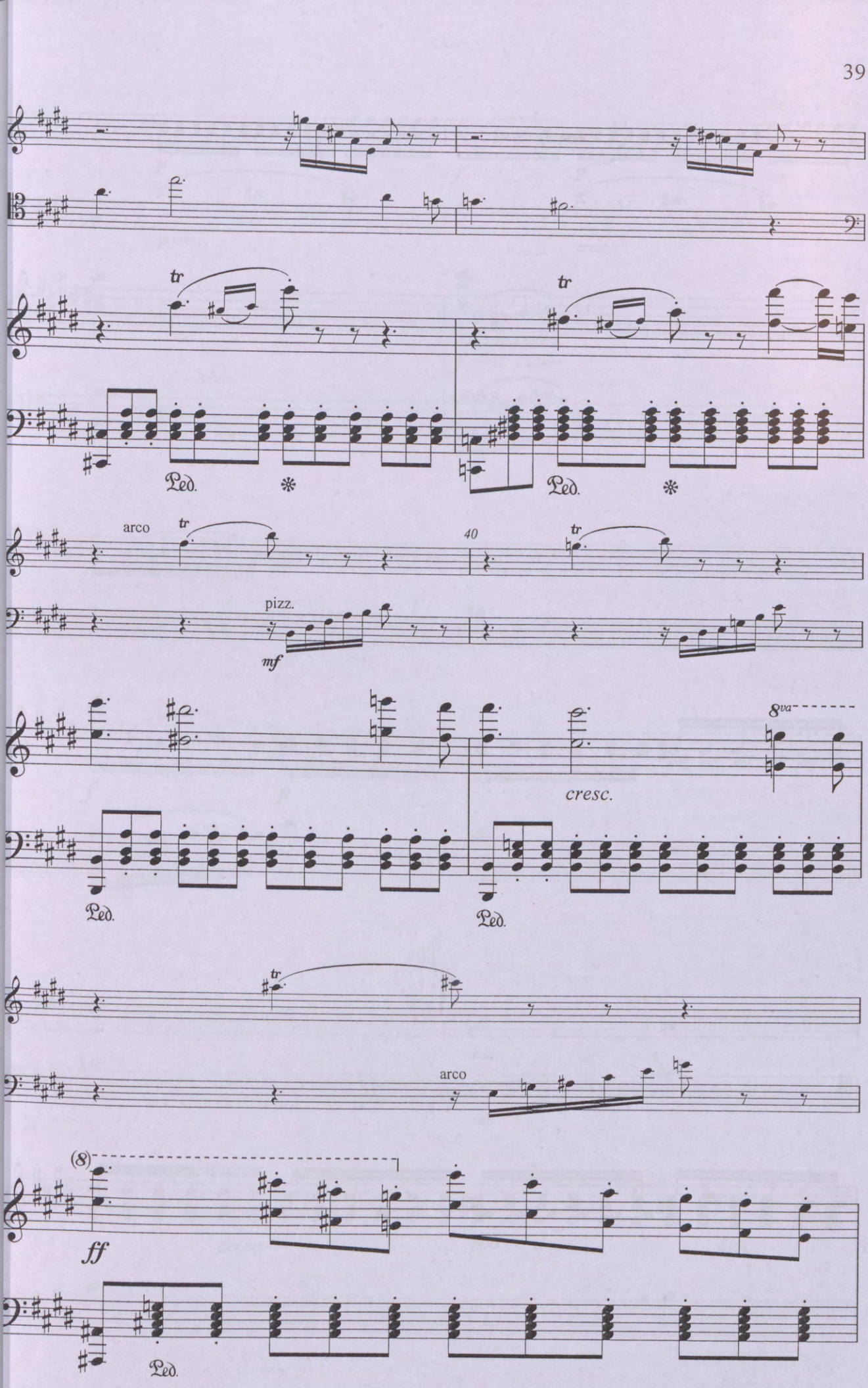

p
dim.
Ped.
Ped.
10
Ped.
Ped.
15
f
rit.
f
rit.
Ped.

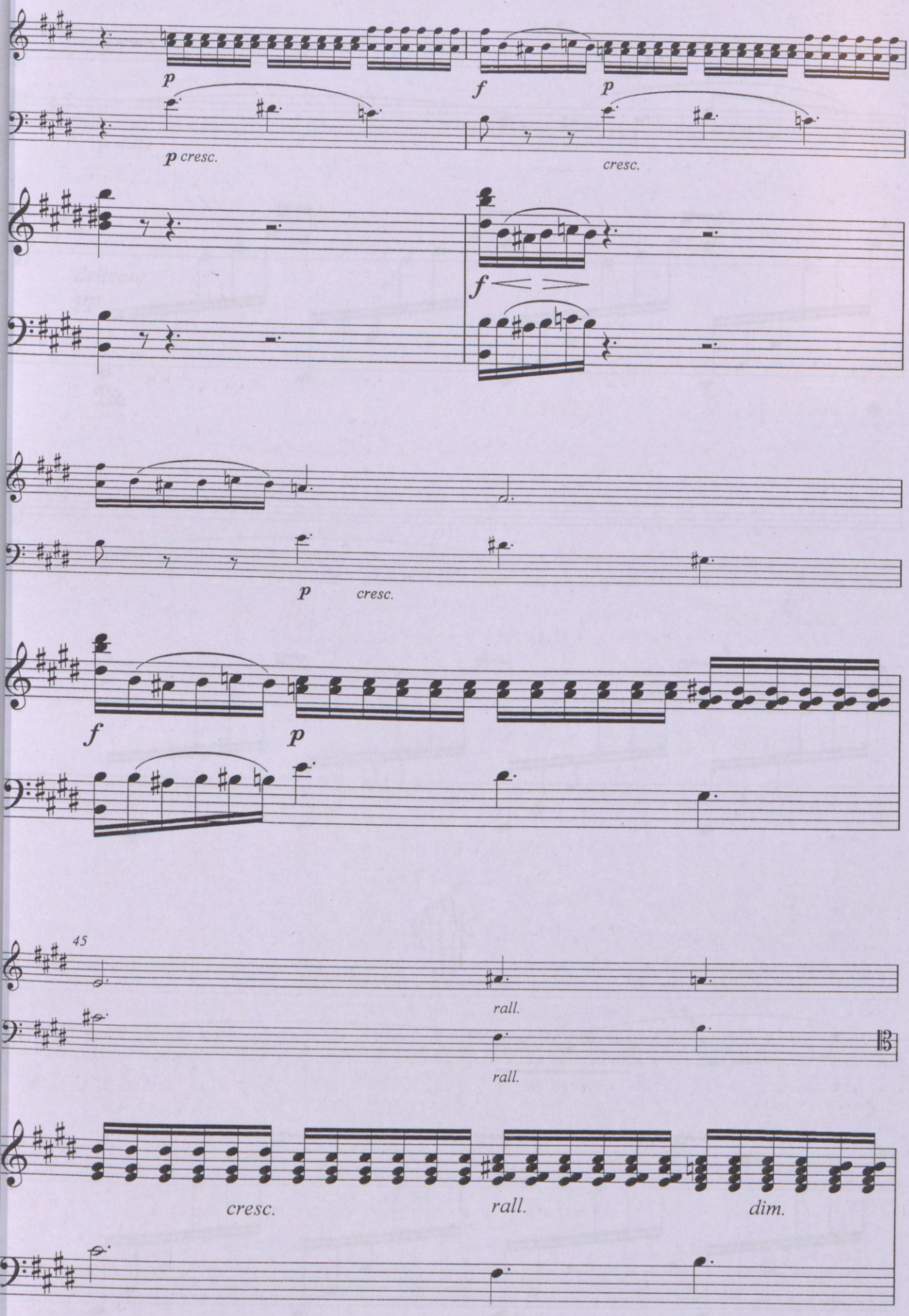

ff
ff
dim.
ff risoluto
Ped.
Ped.
20
Ped.
Ped.
p
p dolce
8va
p

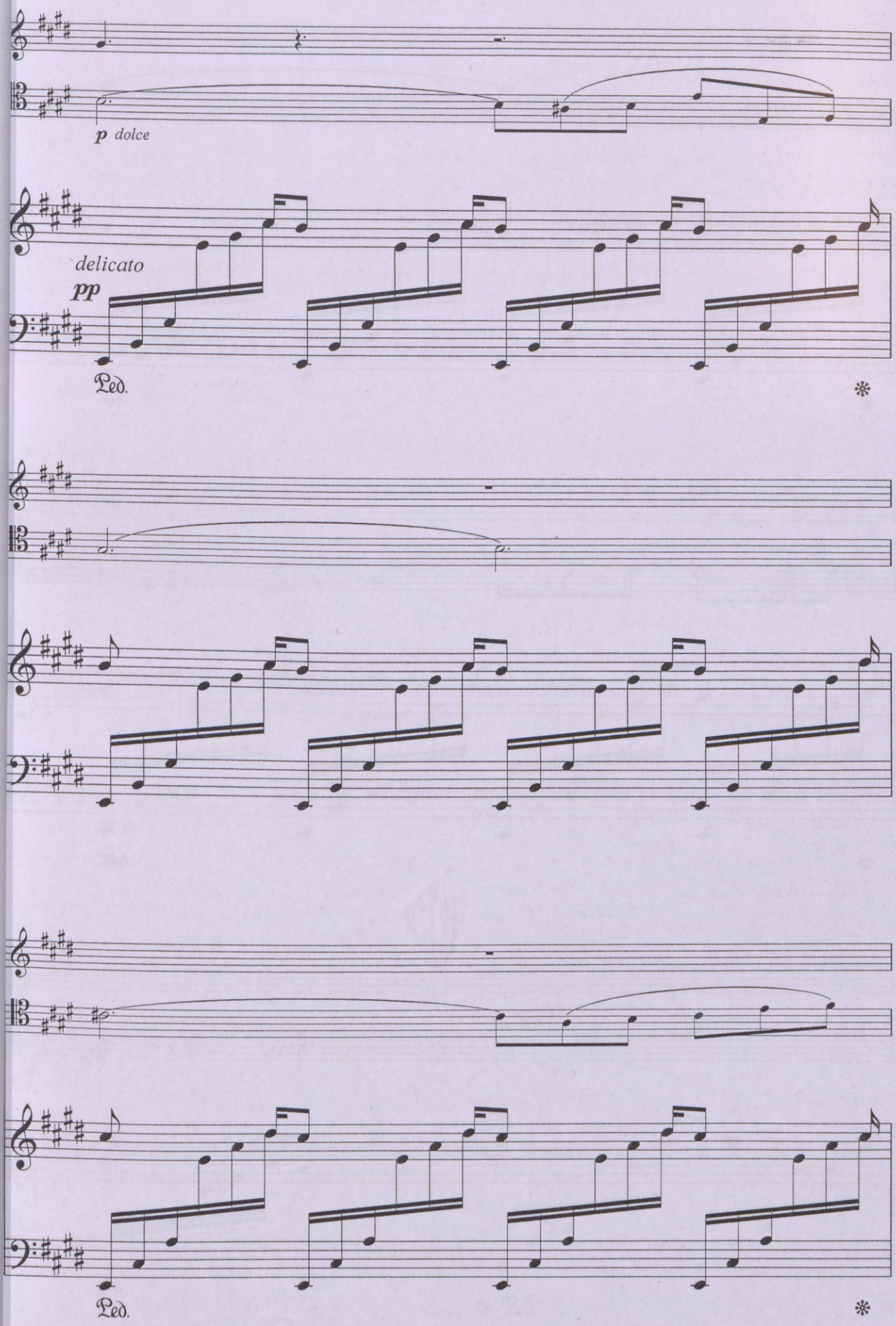

cresc.
25
dolce
cresc.
dolce
tr
cresc.
tr
tr
f
cresc.
p

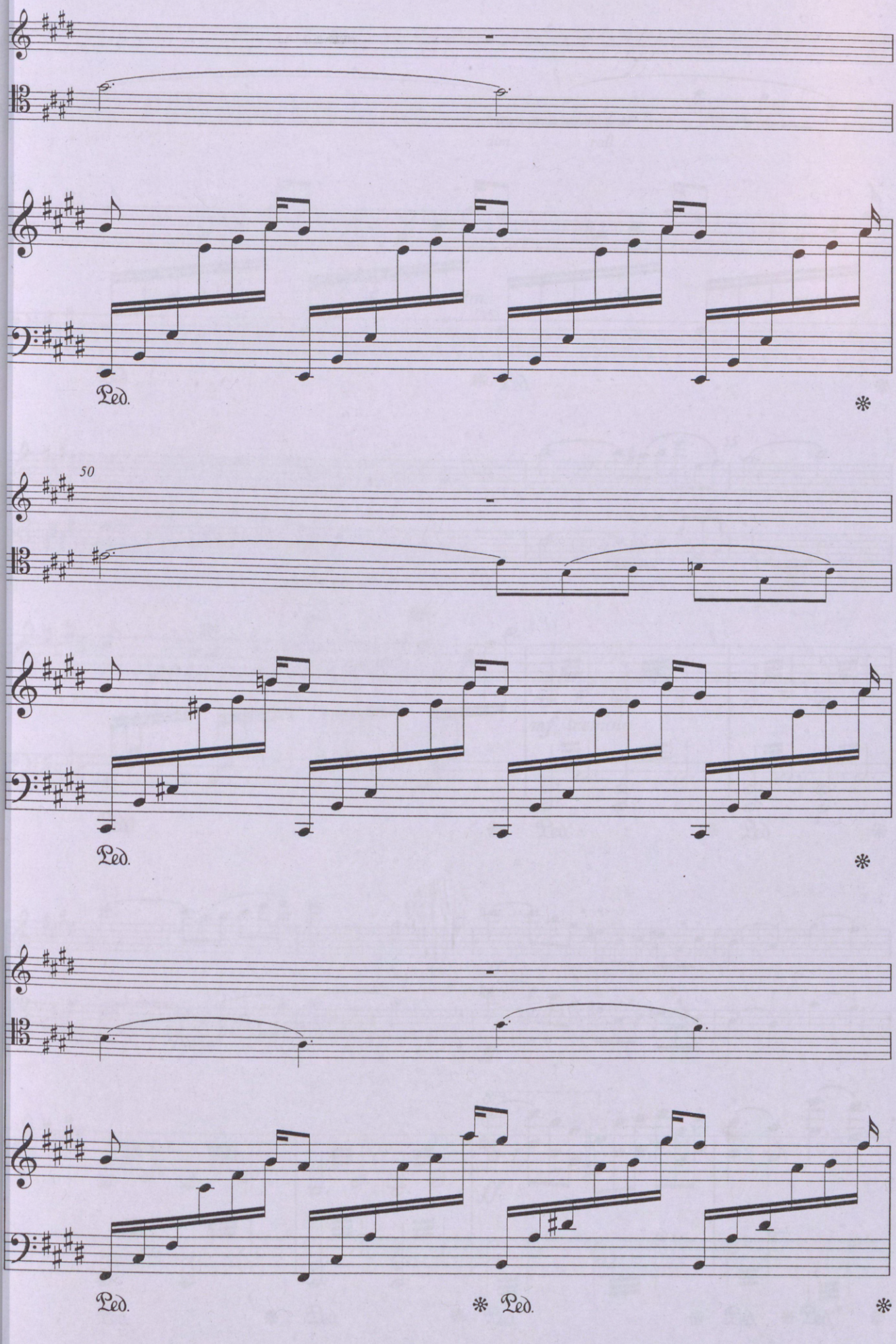

tr
dolce
tr
dolce
tr
dolce
30
cresc.
Ped.
cresc.
Ped.

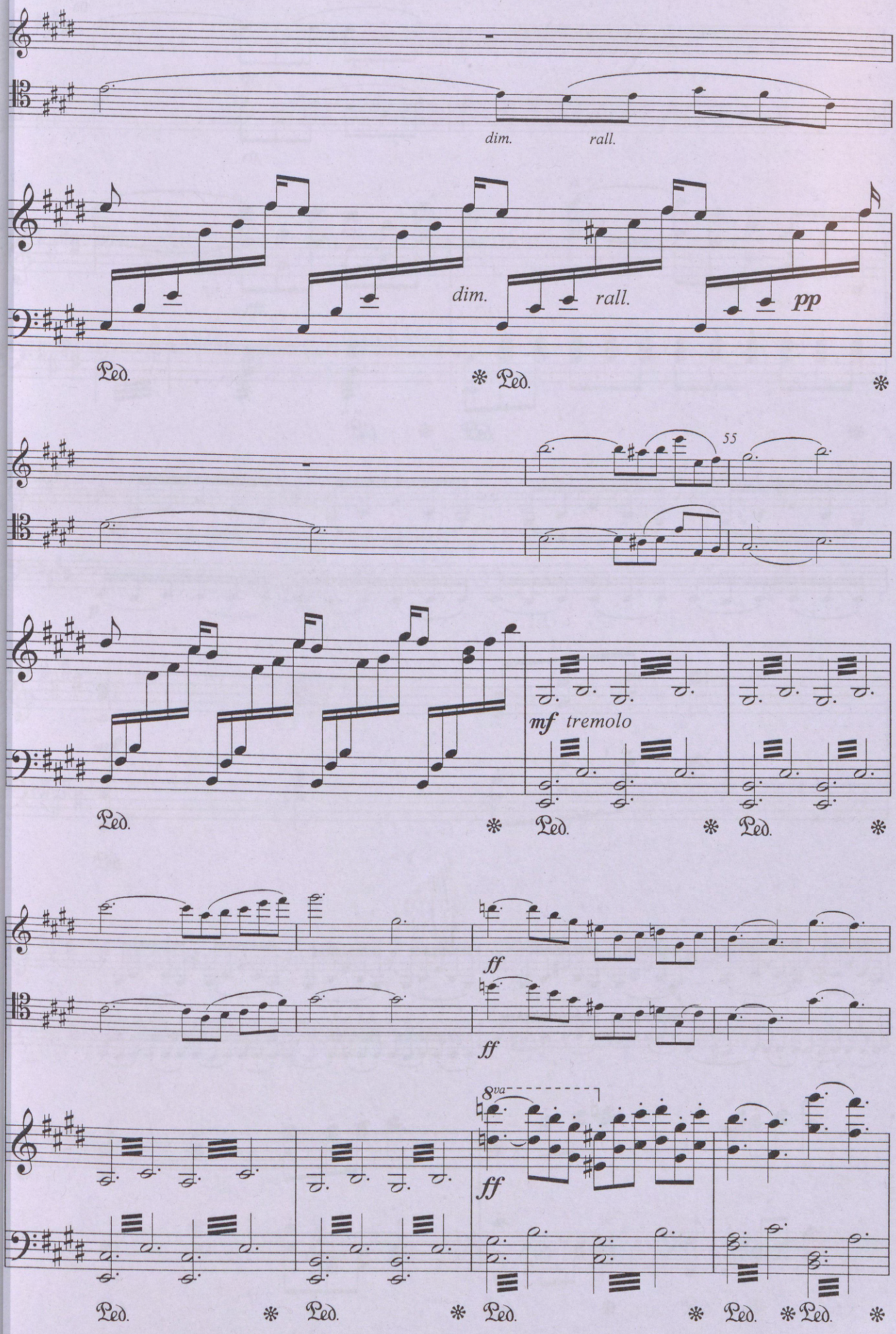

ff
largamente
f
largamente
ff
largamente
Ped.
Ped.
riten.
riten.
pizz.
p
p dolce
riten.
tr
Ped.
Ped.
35
tr
tr
Ped.

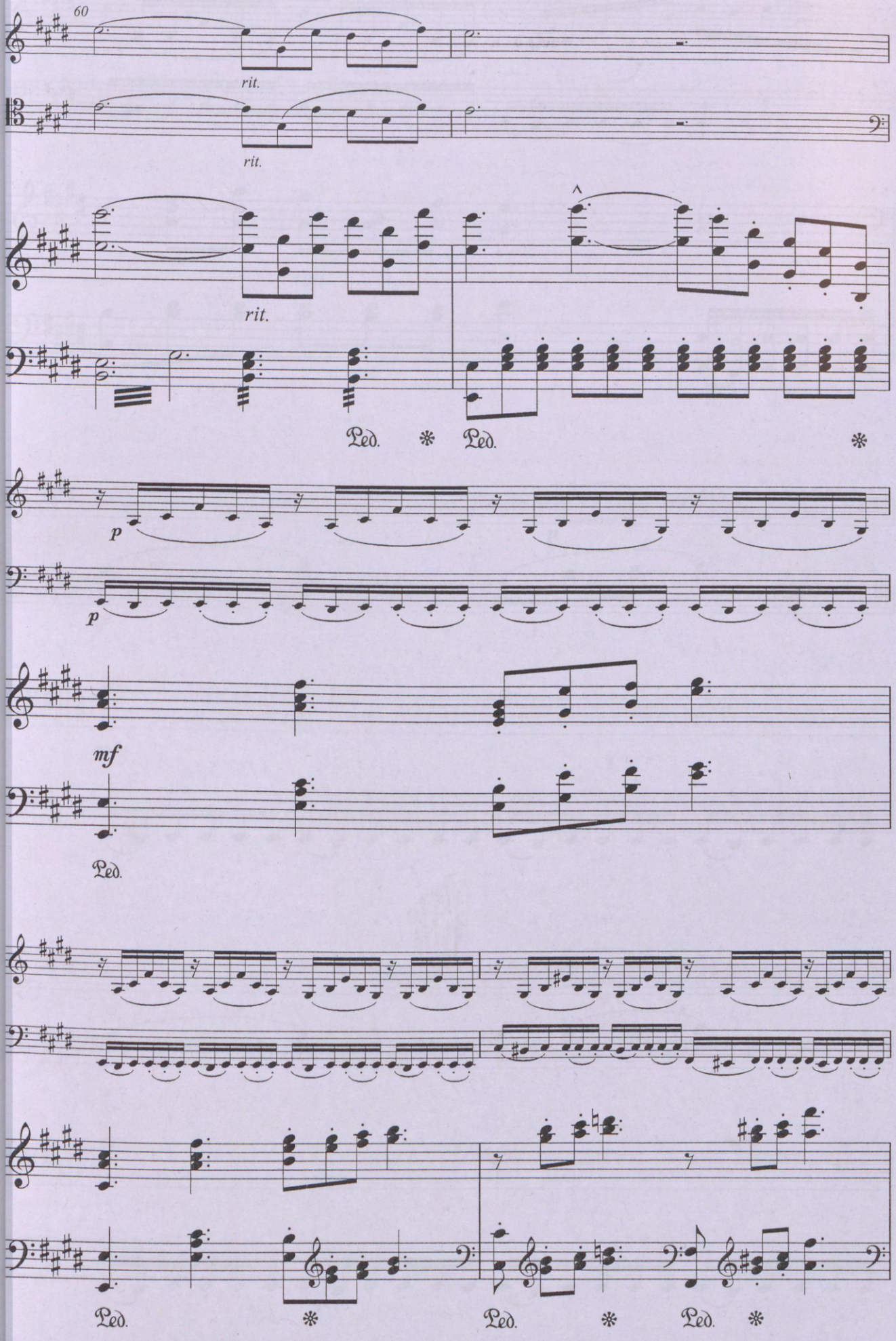

tr
Ped.
tr
Ped.
arco
tr
40
tr
pizz.
mf
8va
cresc.
Ped.
Ped.
tr
arco
(8)
ff
Ped.

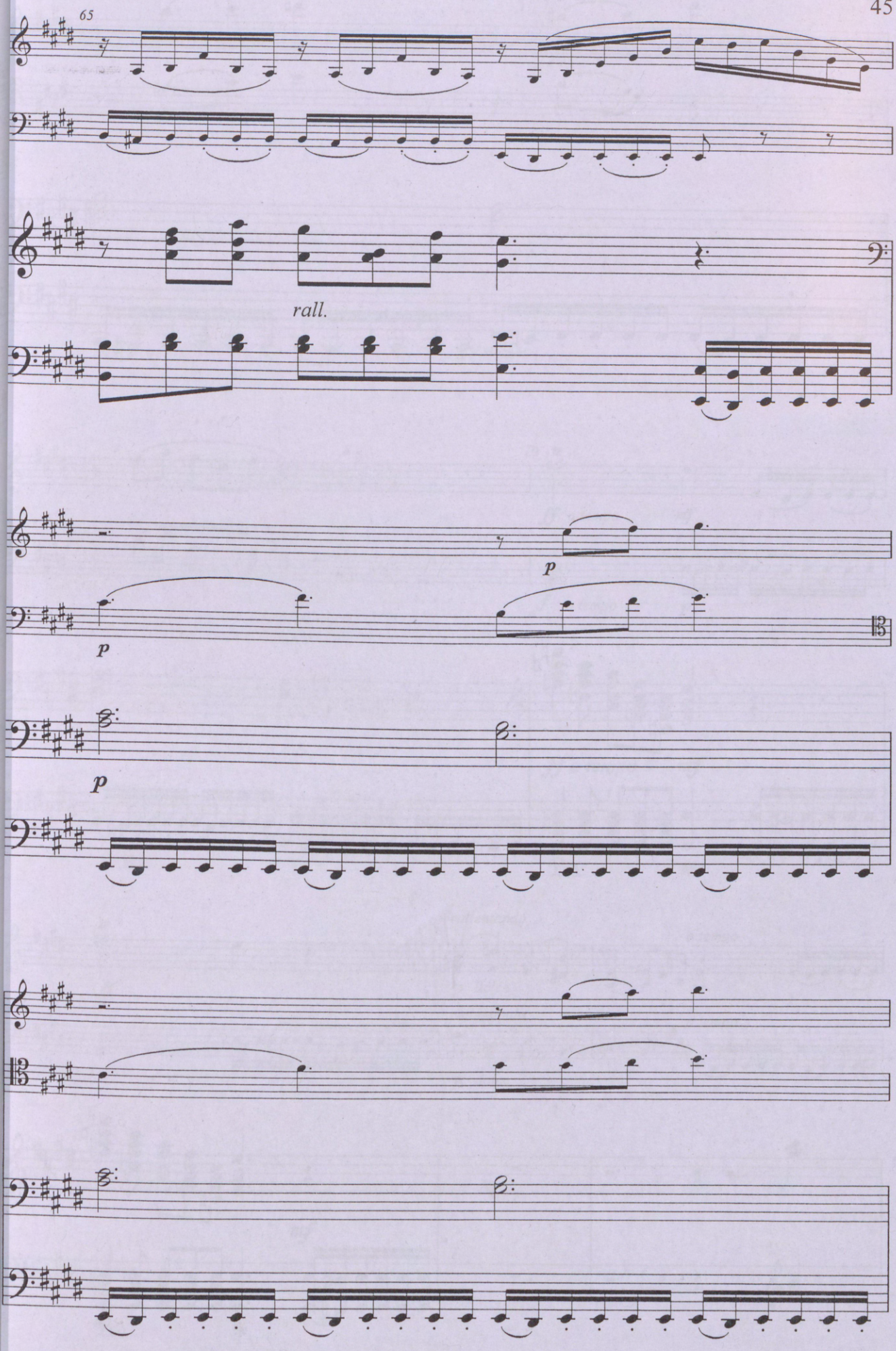

p
p cresc.
f
p
cresc.
f
p
cresc.
f
p
45
rall.
rall.
cresc.
rall.
dim.

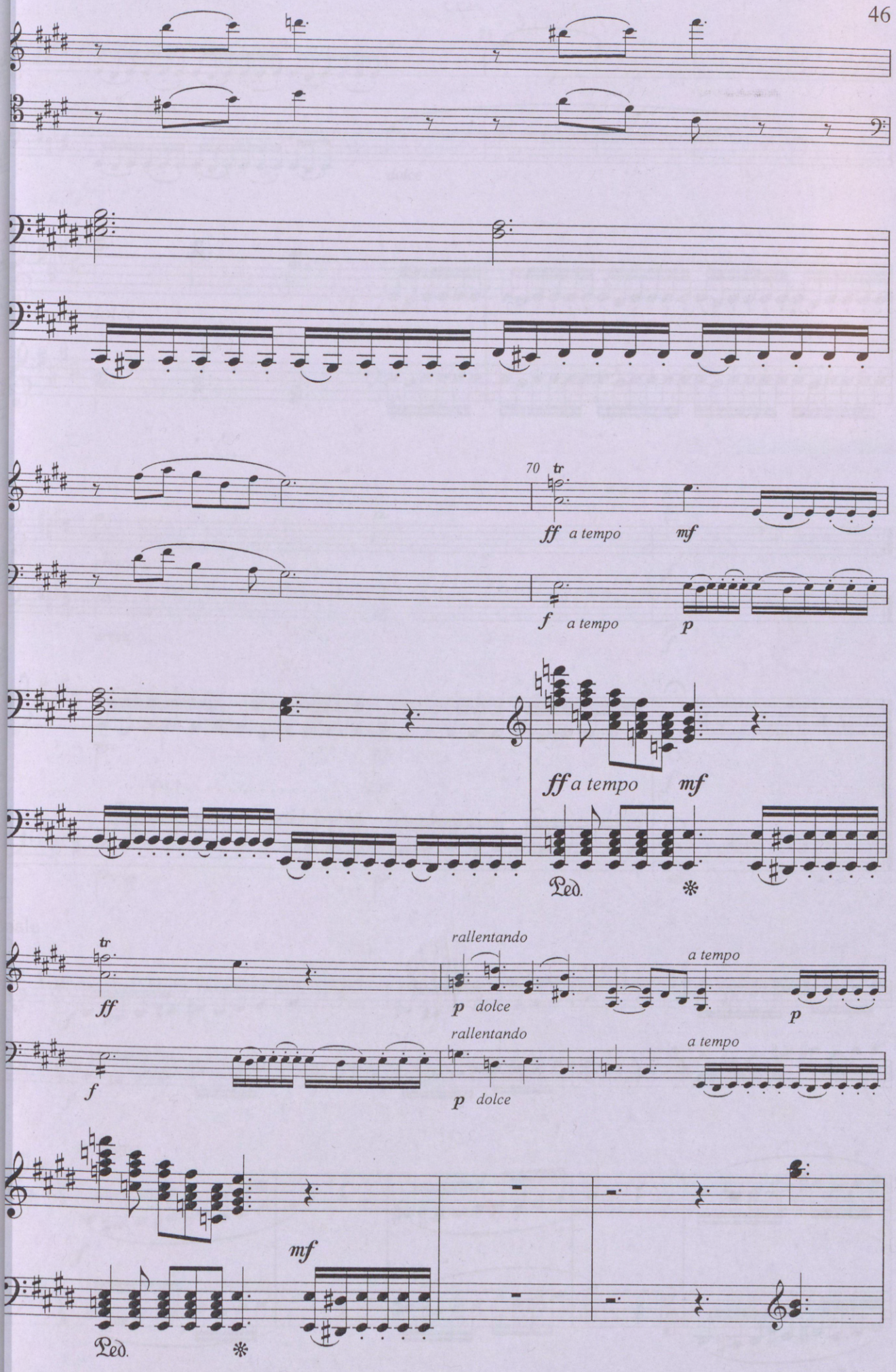

p dolce
delicato
pp
Ped.
*
Ped.
*

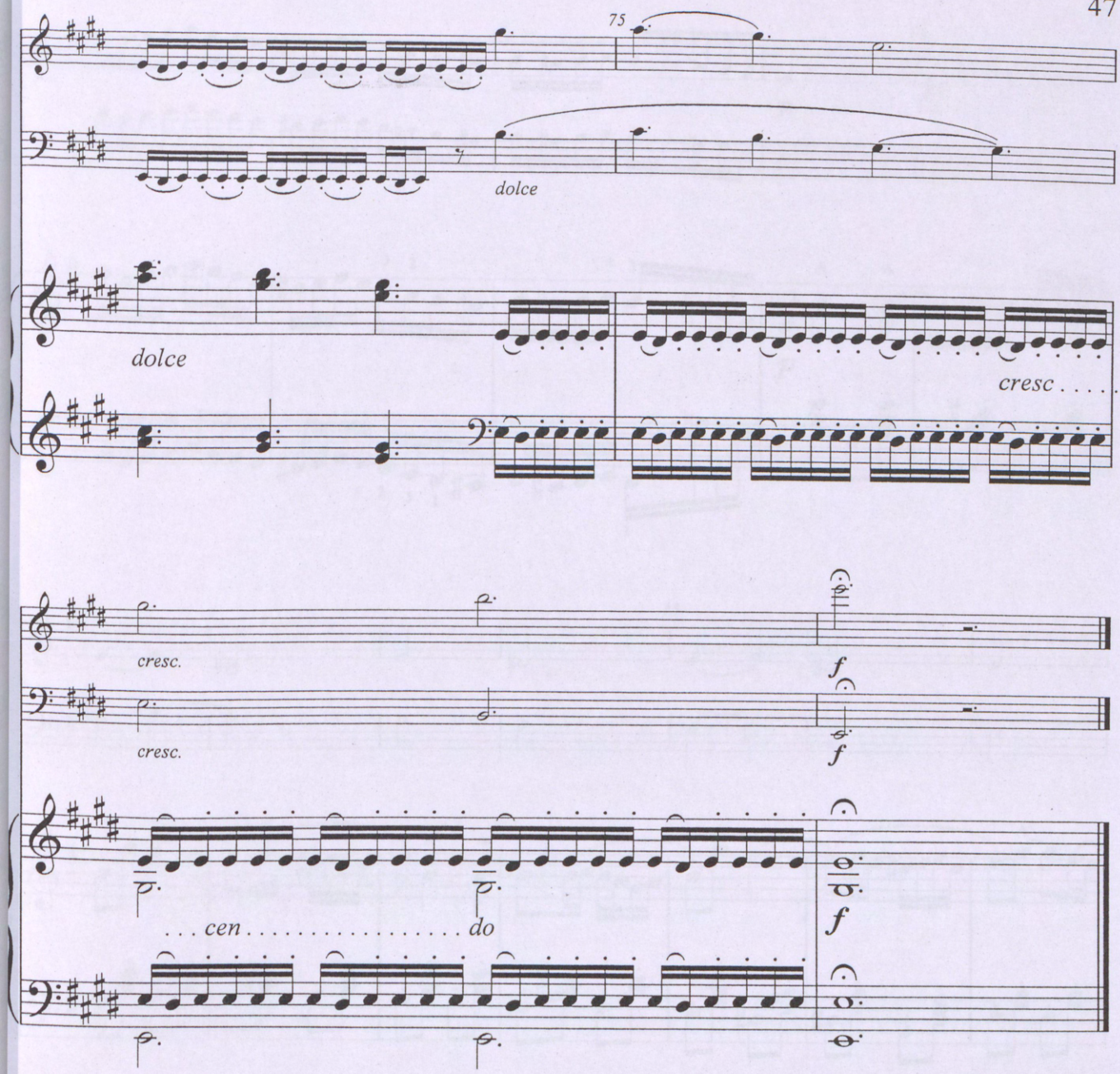

50
Ped.
*
Ped.
*
Ped.
*
Ped.
*


dim.
rall.
dim.
rall.
pp
Ped.
55
mf tremolo
ff
ff
8va
ff

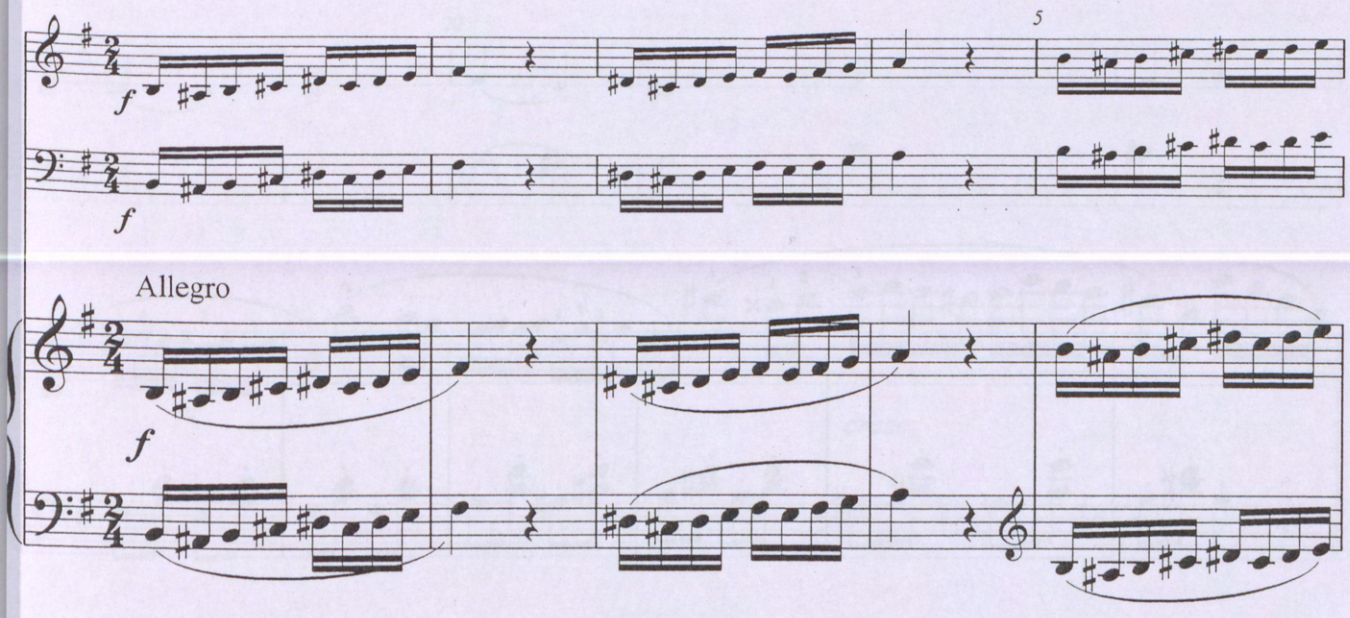

60
rit.
rit.
rit.
Ped.
Ped.
p
p
mf
Ped.
Ped.
Ped.
Ped.

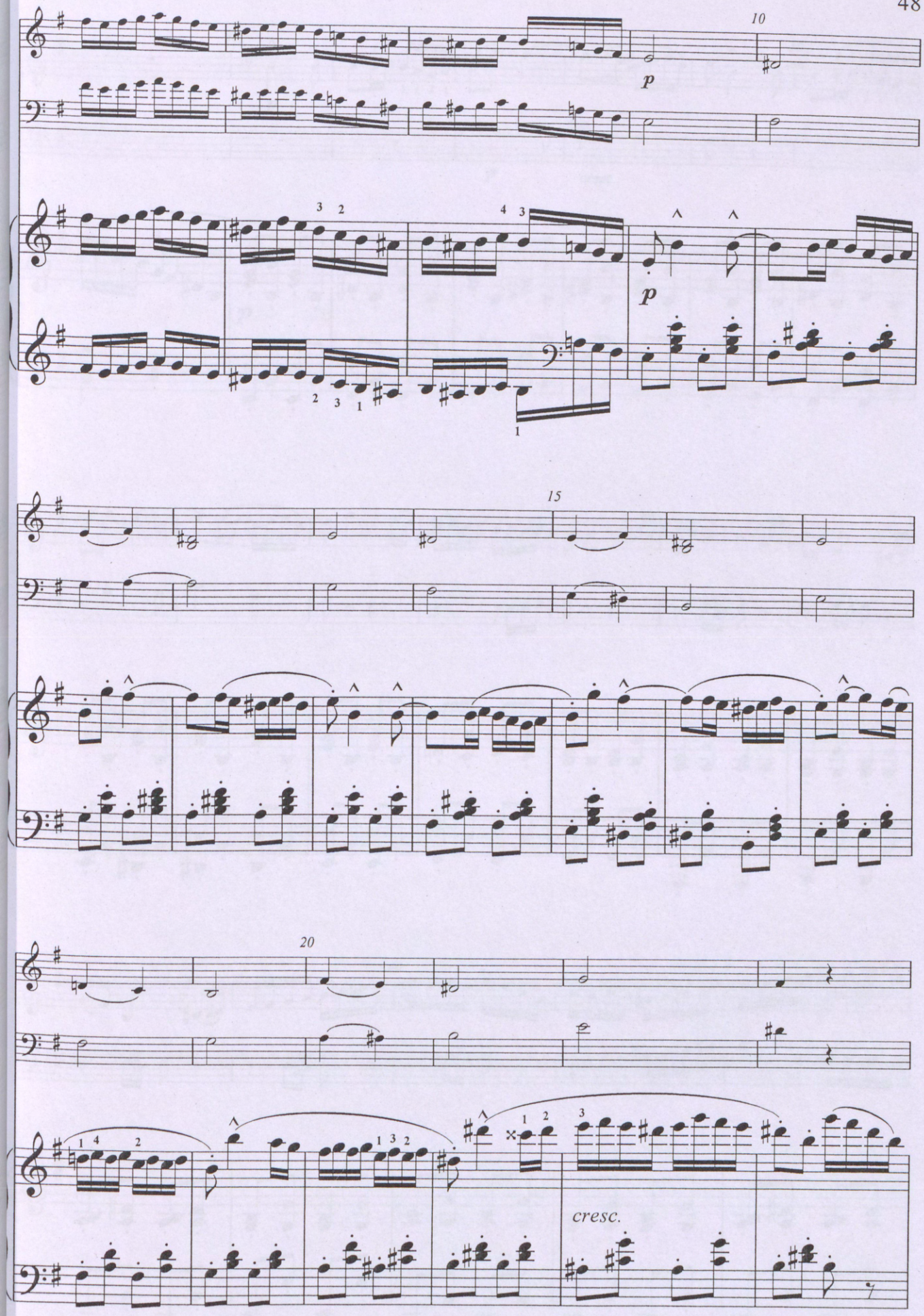

65
rall.
p
p
p

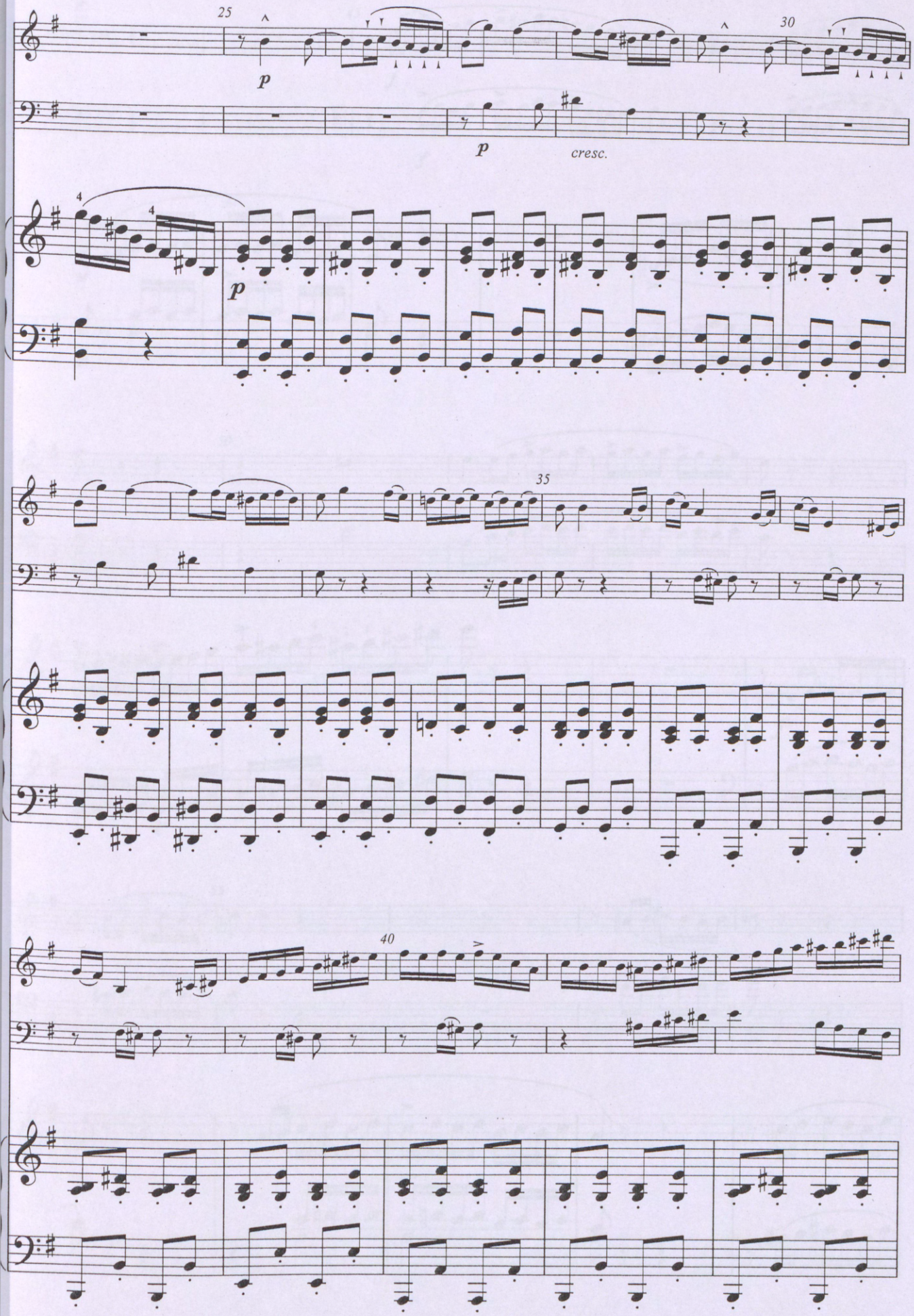

70
tr
ff a tempo
mf
f a tempo
p
ff a tempo
mf
Ped.
tr
ff
rallentando
p dolce
a tempo
p
f
rallentando
p dolce
a tempo
mf
Ped.

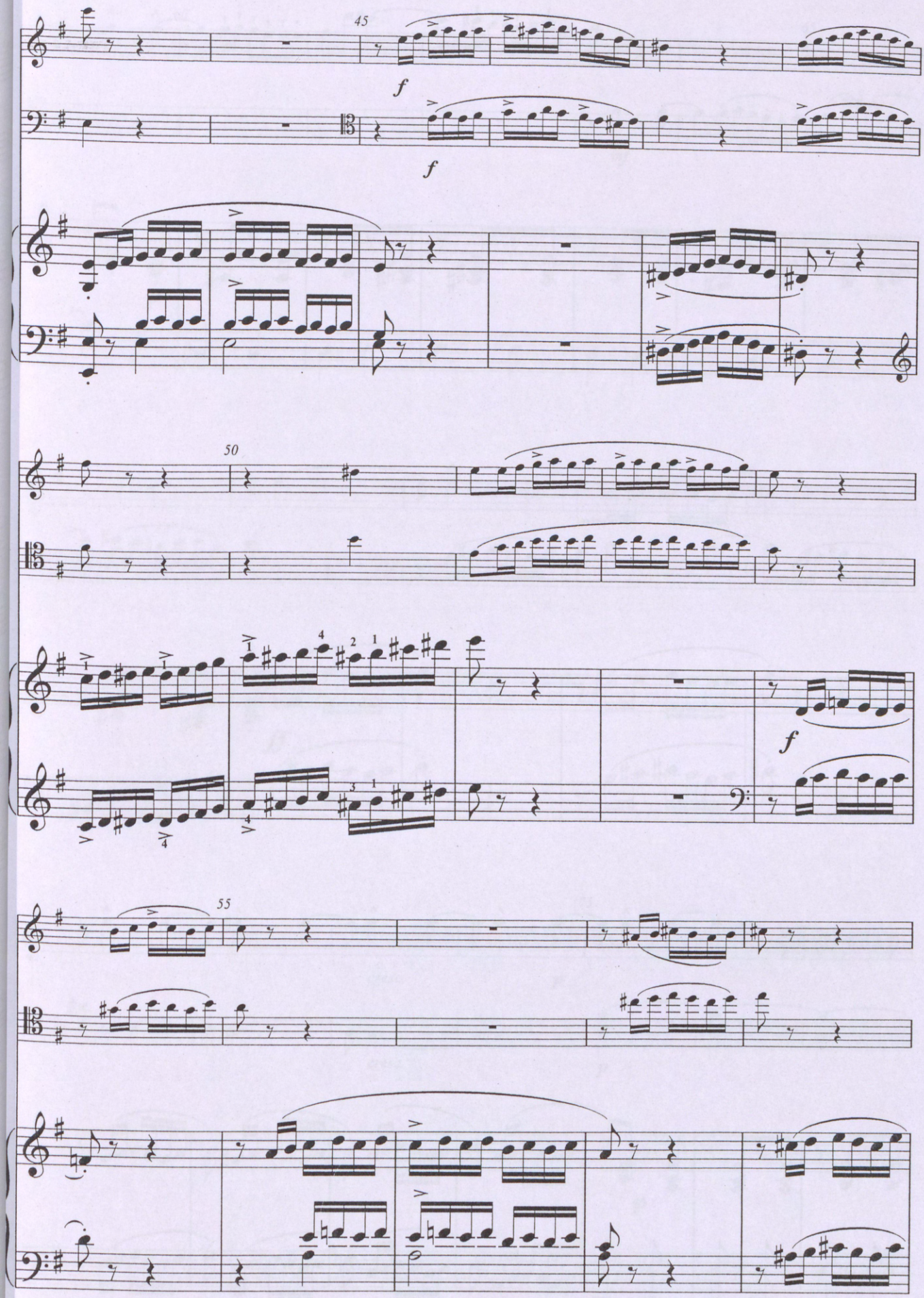


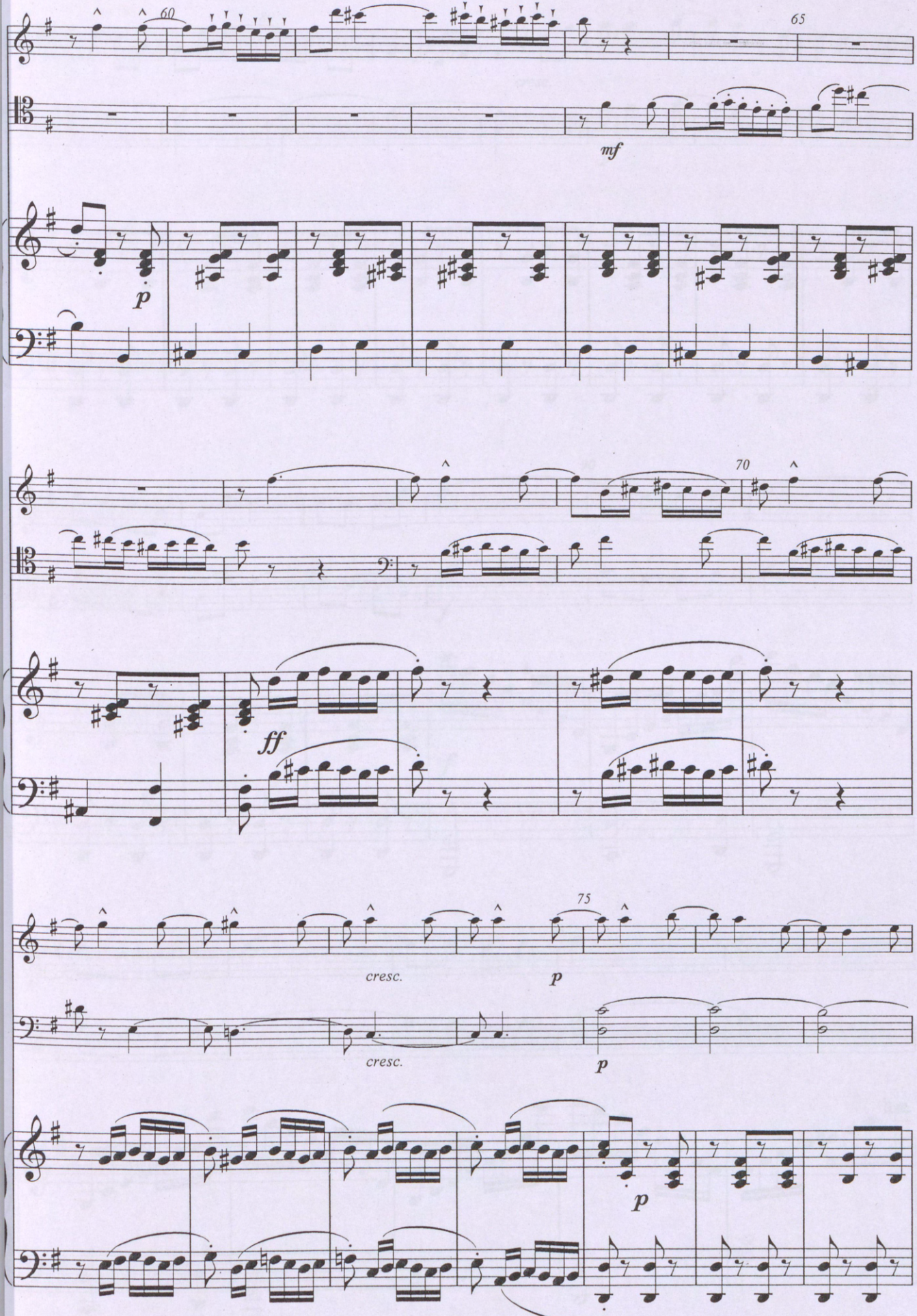
Finale

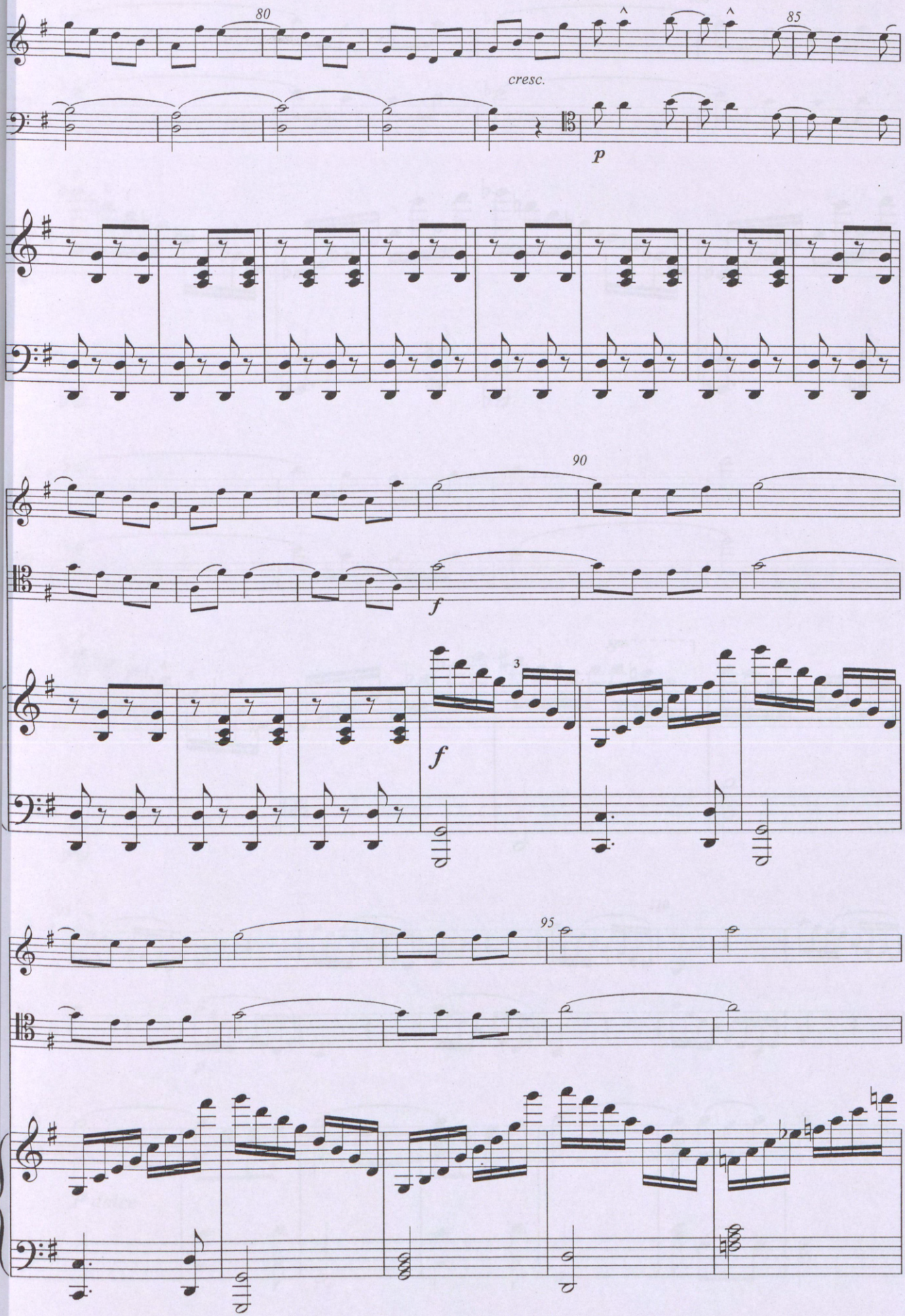


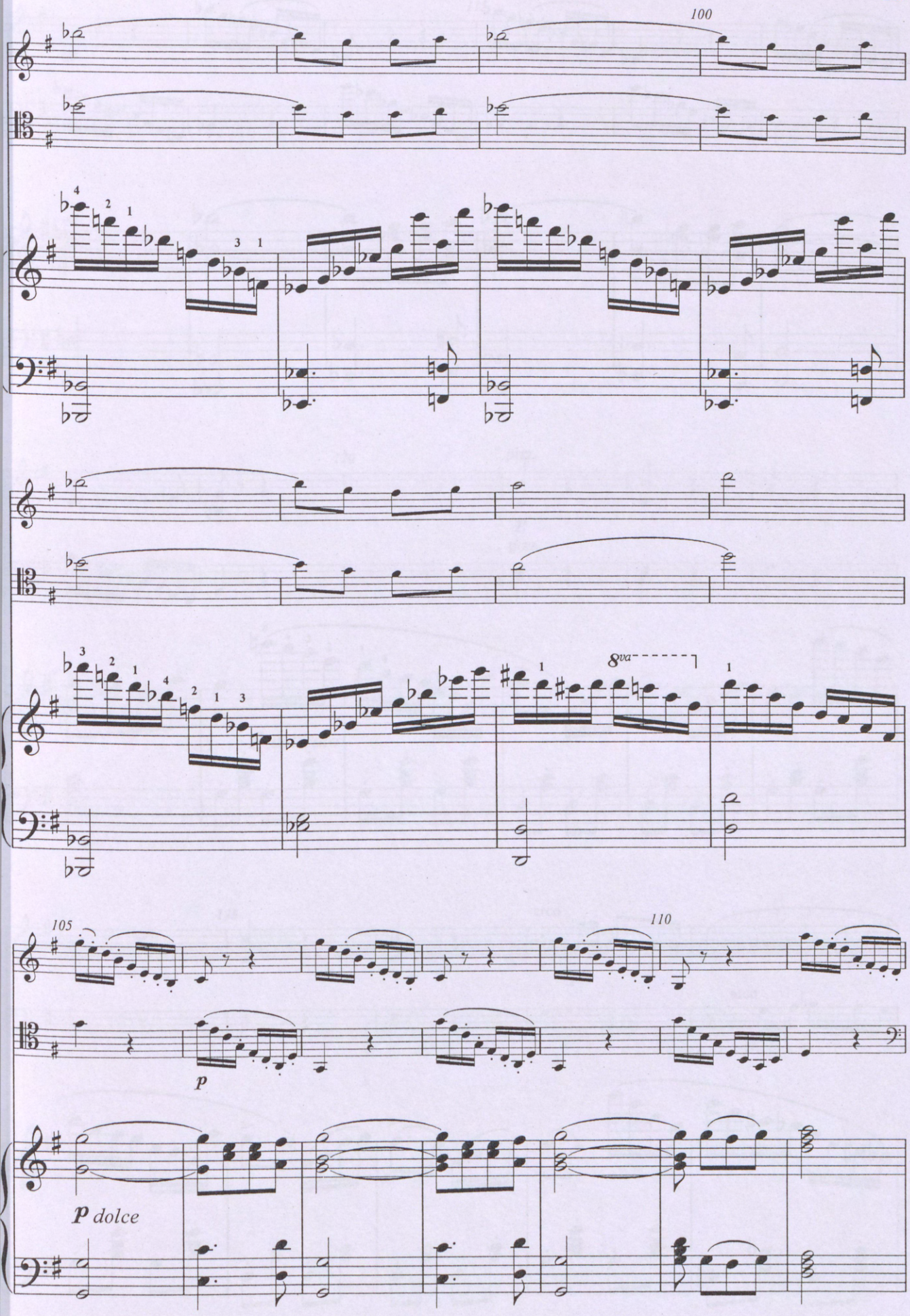

10
p
3 2
4 3
2 3 1
1
p
15
20
1 4 2
1 3 2
1 2
3
cresc.

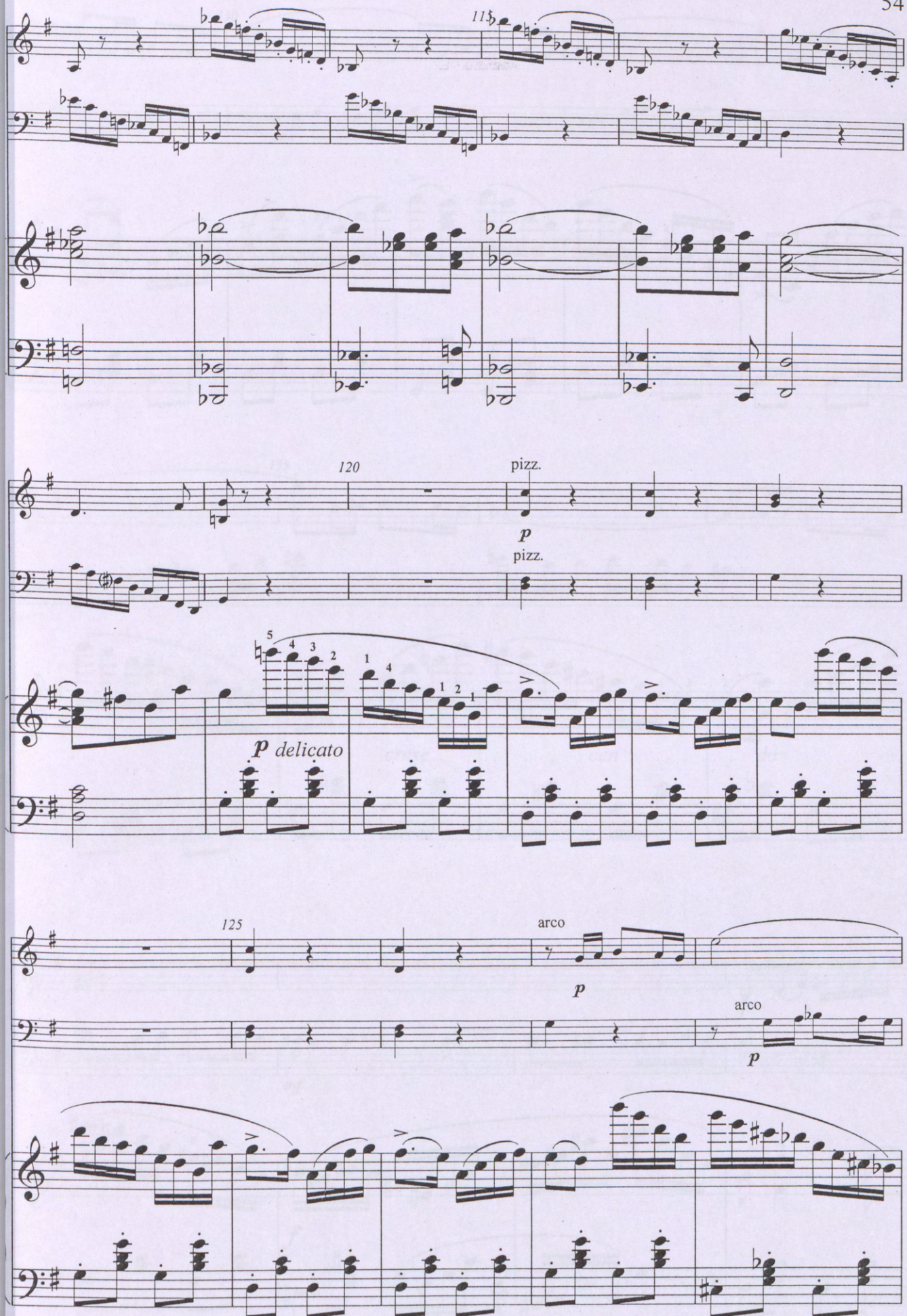

25
30
p
p
cresc.
4
4
p
35
40

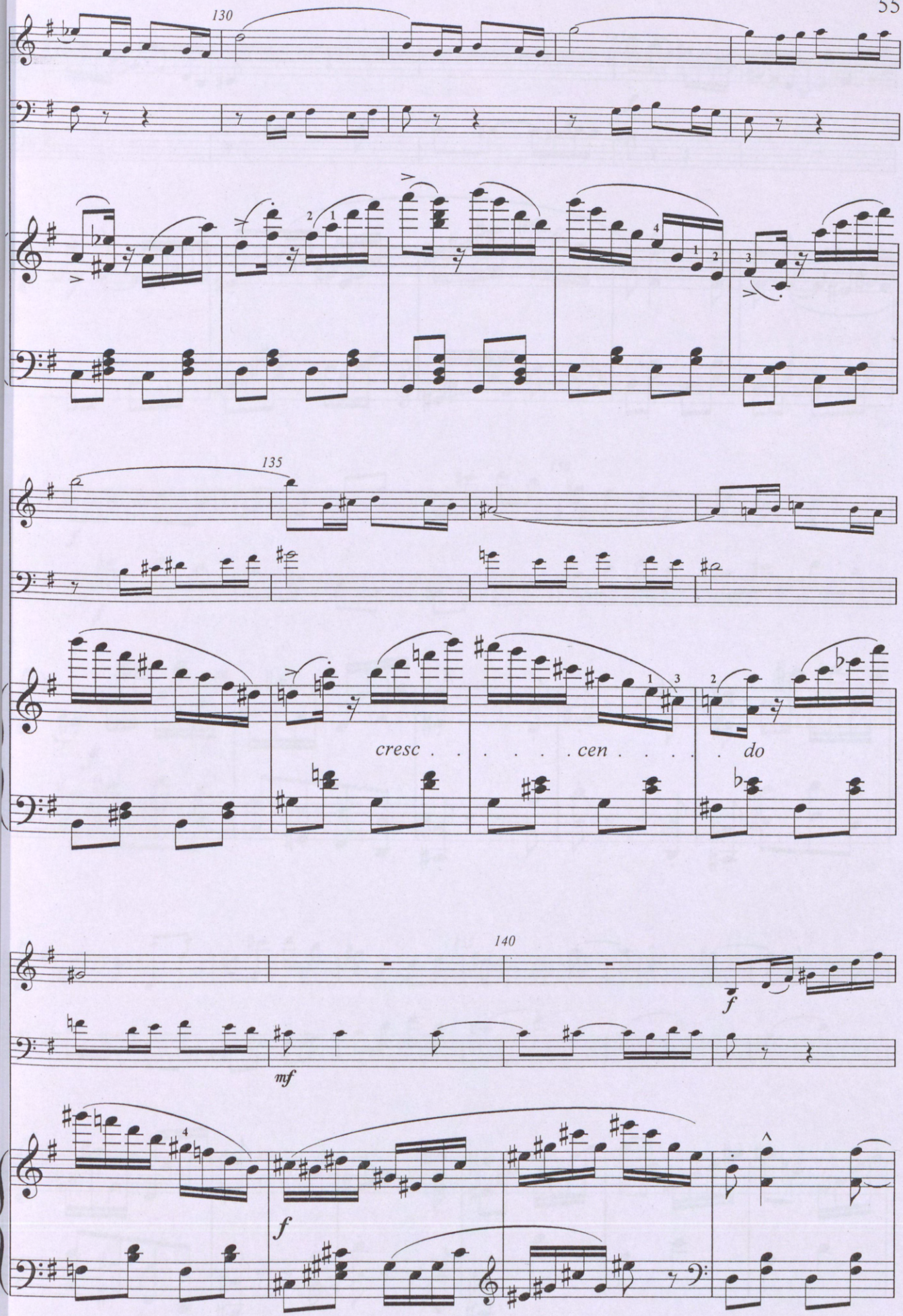

45
f
f
50
f
55

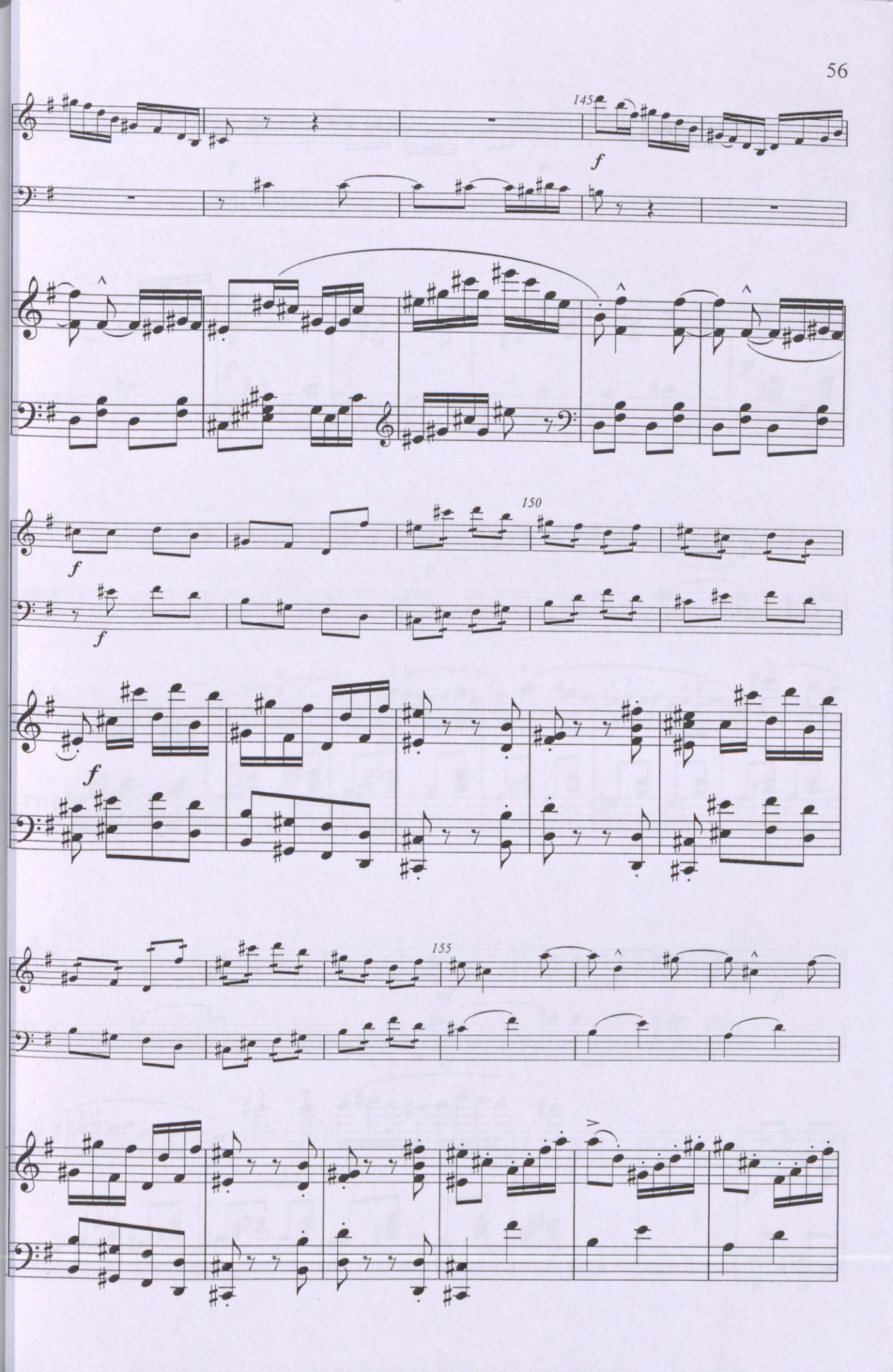

60
65
mf
p
70
ff
75
cresc.
p
cresc.
p
p

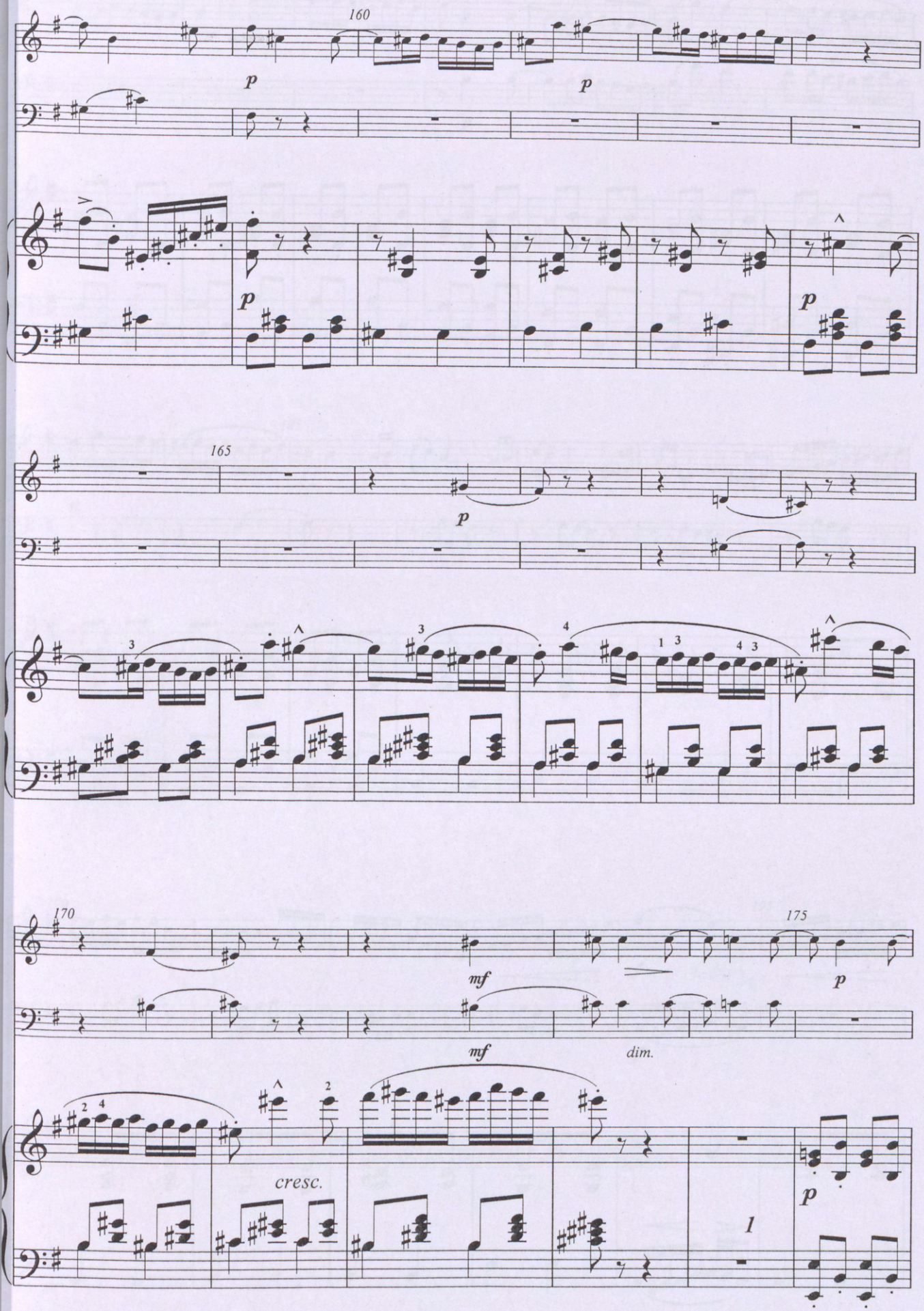

80
85
cresc.
p
90
f
f
3
95

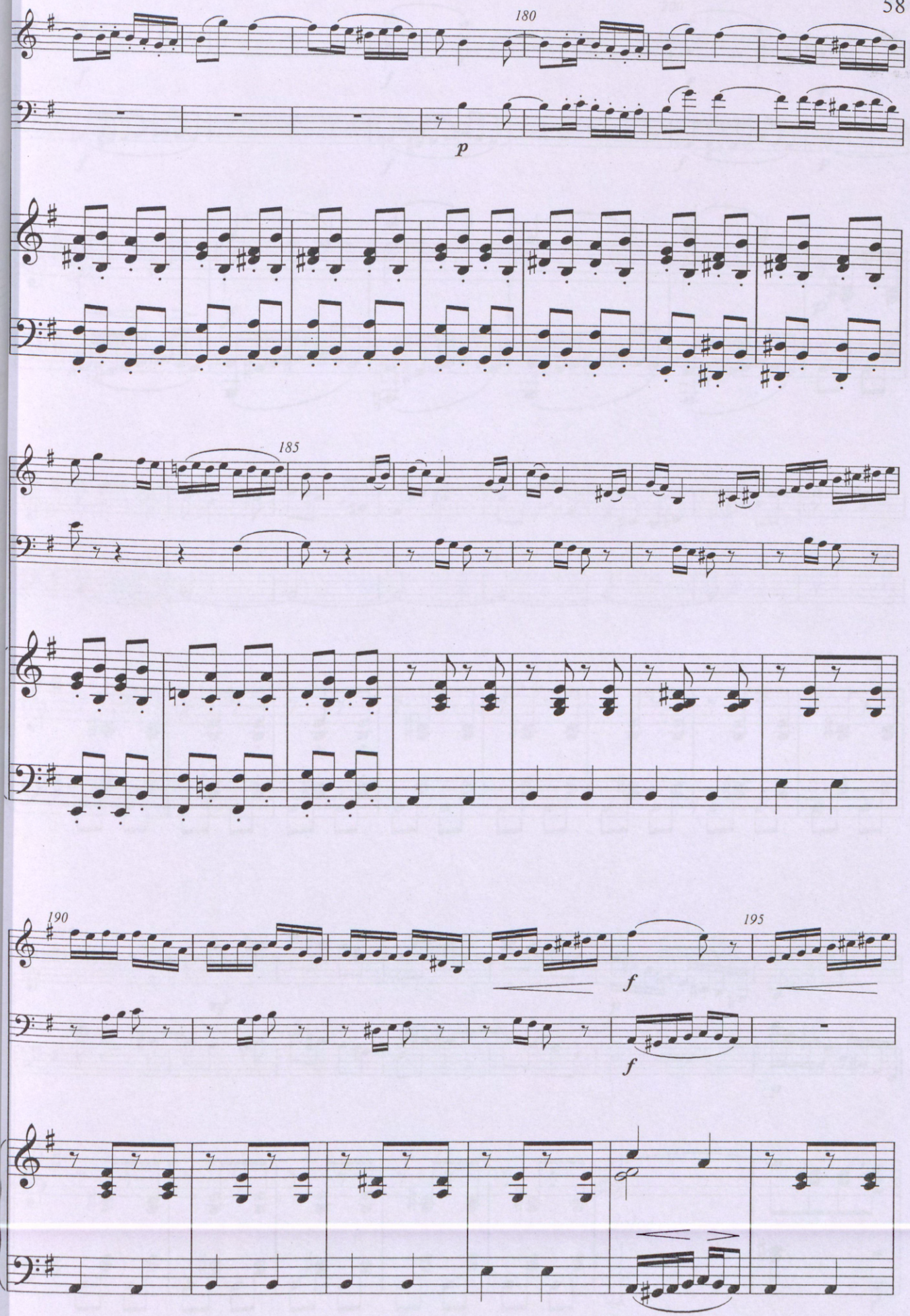

100
8va
105
110
p
p dolce

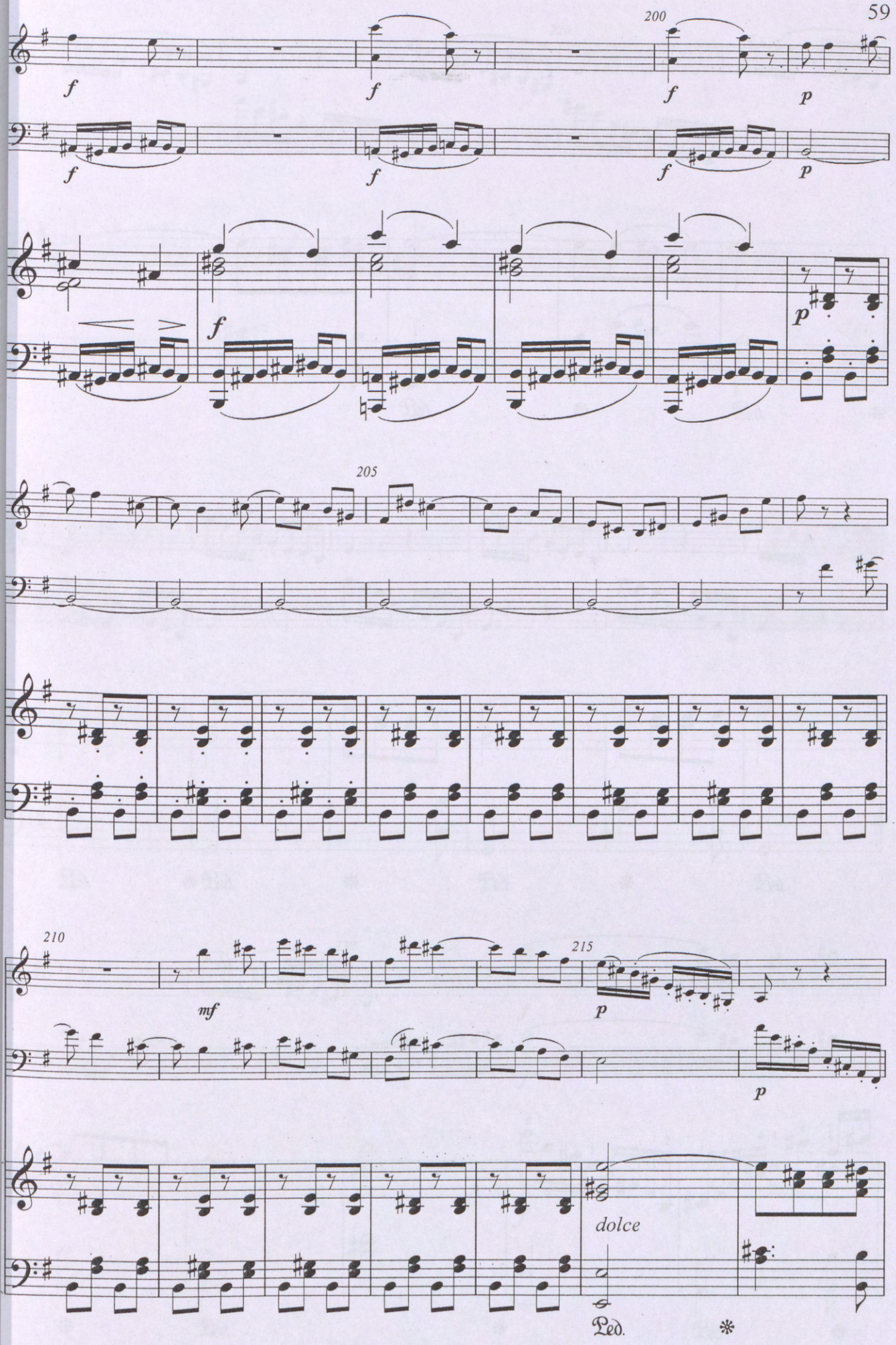

115
120
pizz.
p
pizz.
p delicato
125
arco
p
arco
p

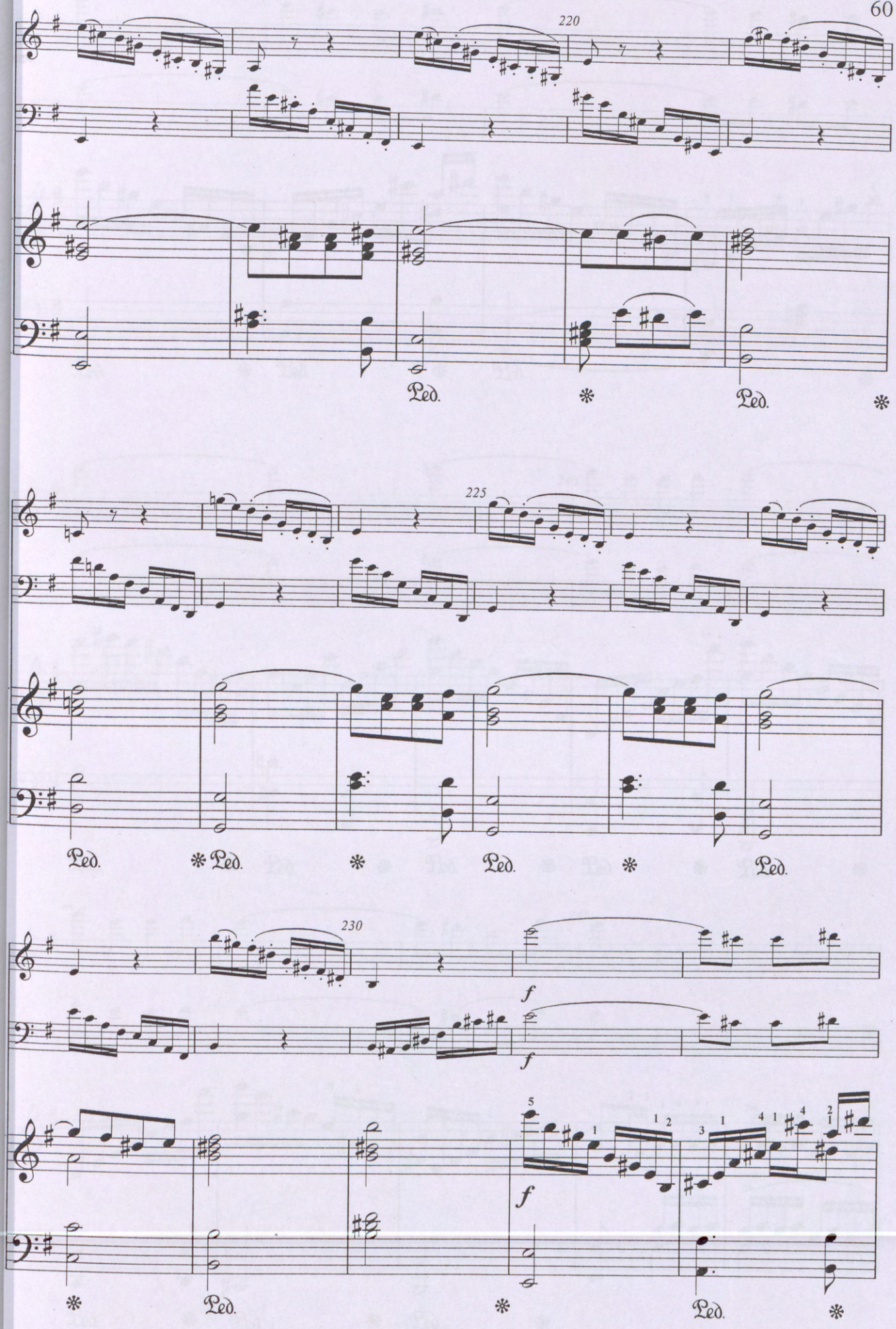

130
135
cresc . . . . . cen . . . . . do
140
f
mf
f

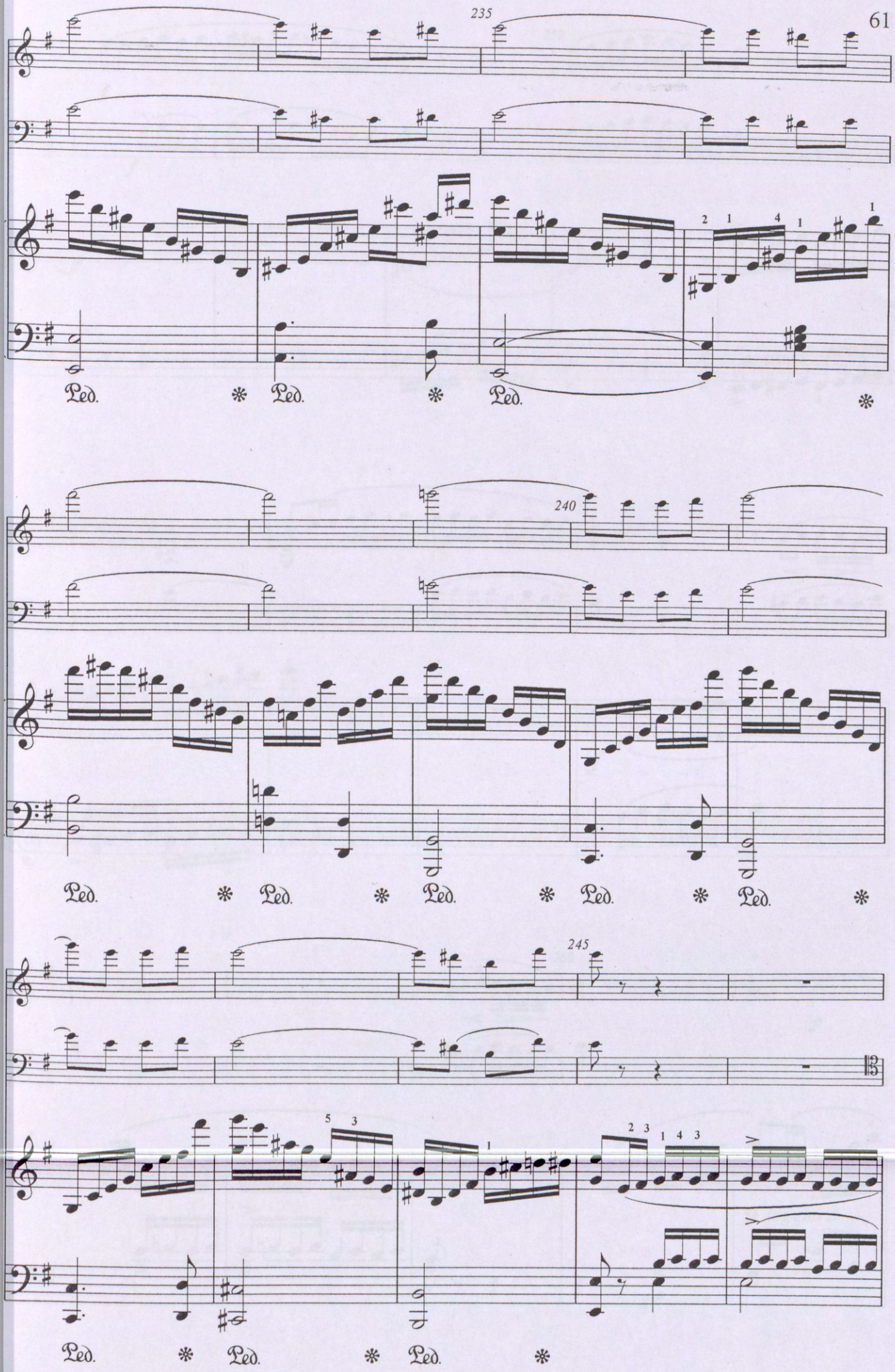

145
f
150
f
f
f
155

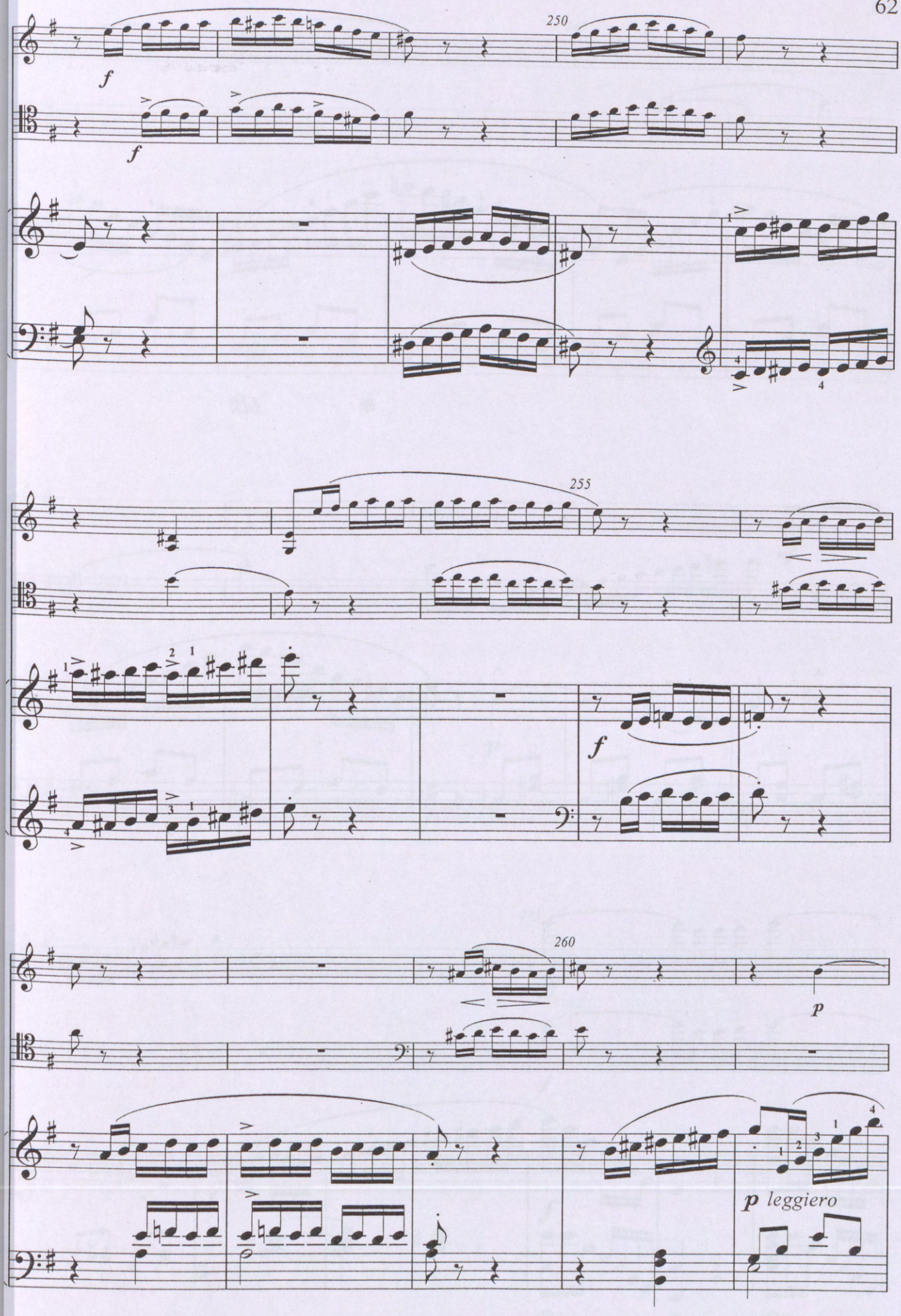

160
p
p
p
p
165
p
3
3
4
1 3
4 3
170
mf
175
p
mf
dim.
2 4
2
cresc.
1
p

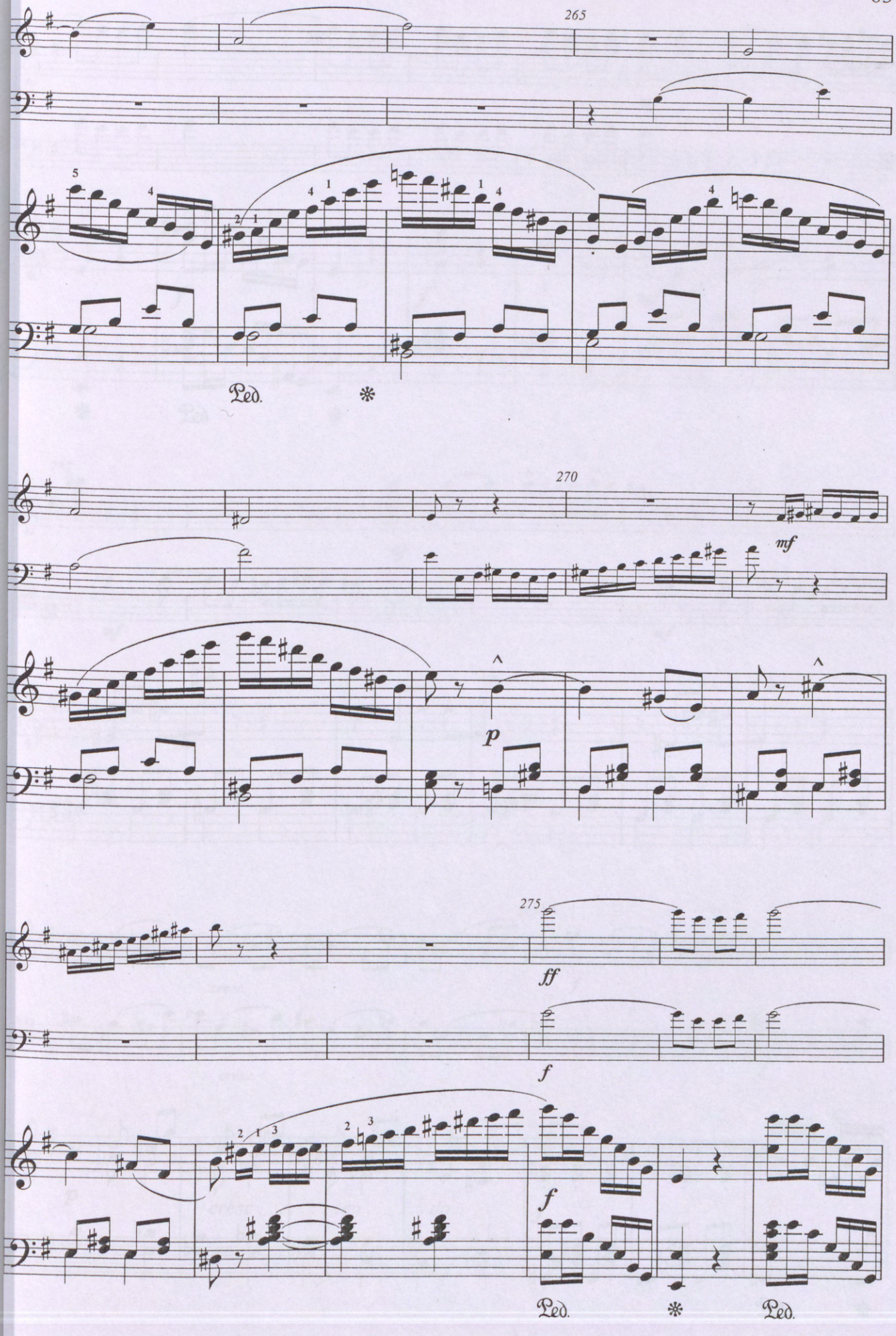

180
p
185
190
f
195
f

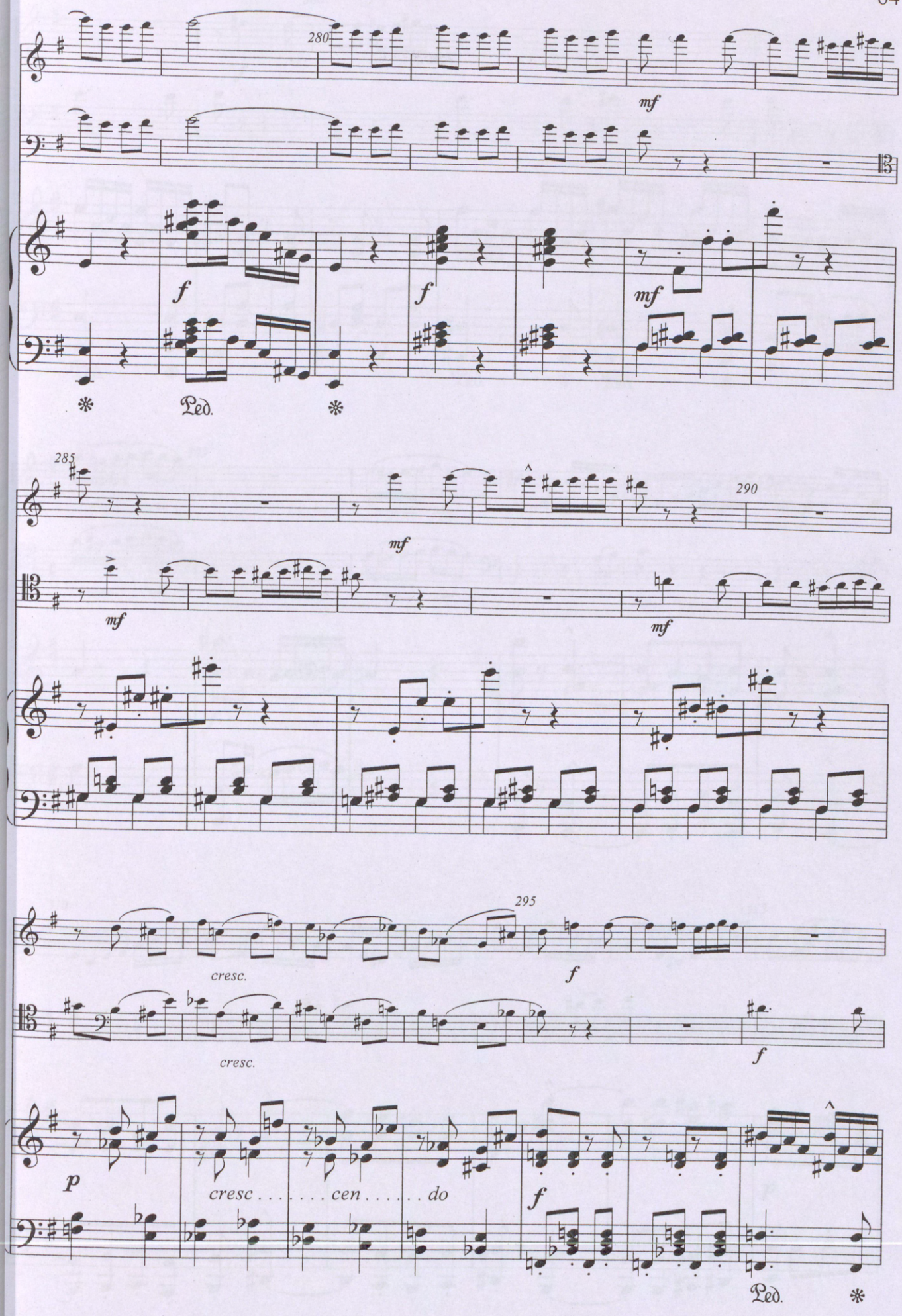

200
f
f
f
p
f
f
f
p
f
p
205
210
mf
215
p
p
dolce
Ped.
*

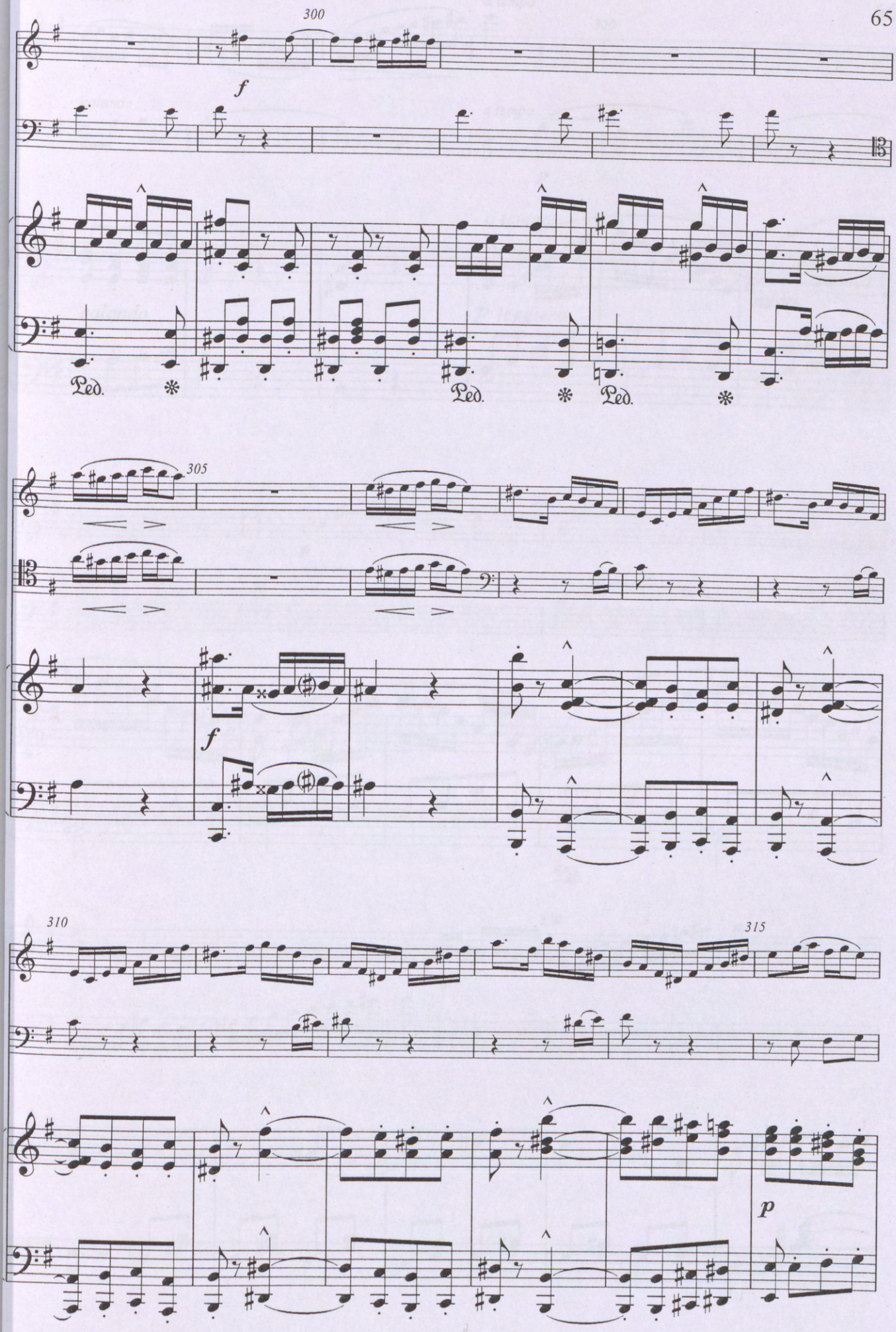

220
Ped.
Ped.
225
Ped.
Ped.
Ped.
Ped.
230
f
f
f
Ped.
Ped.

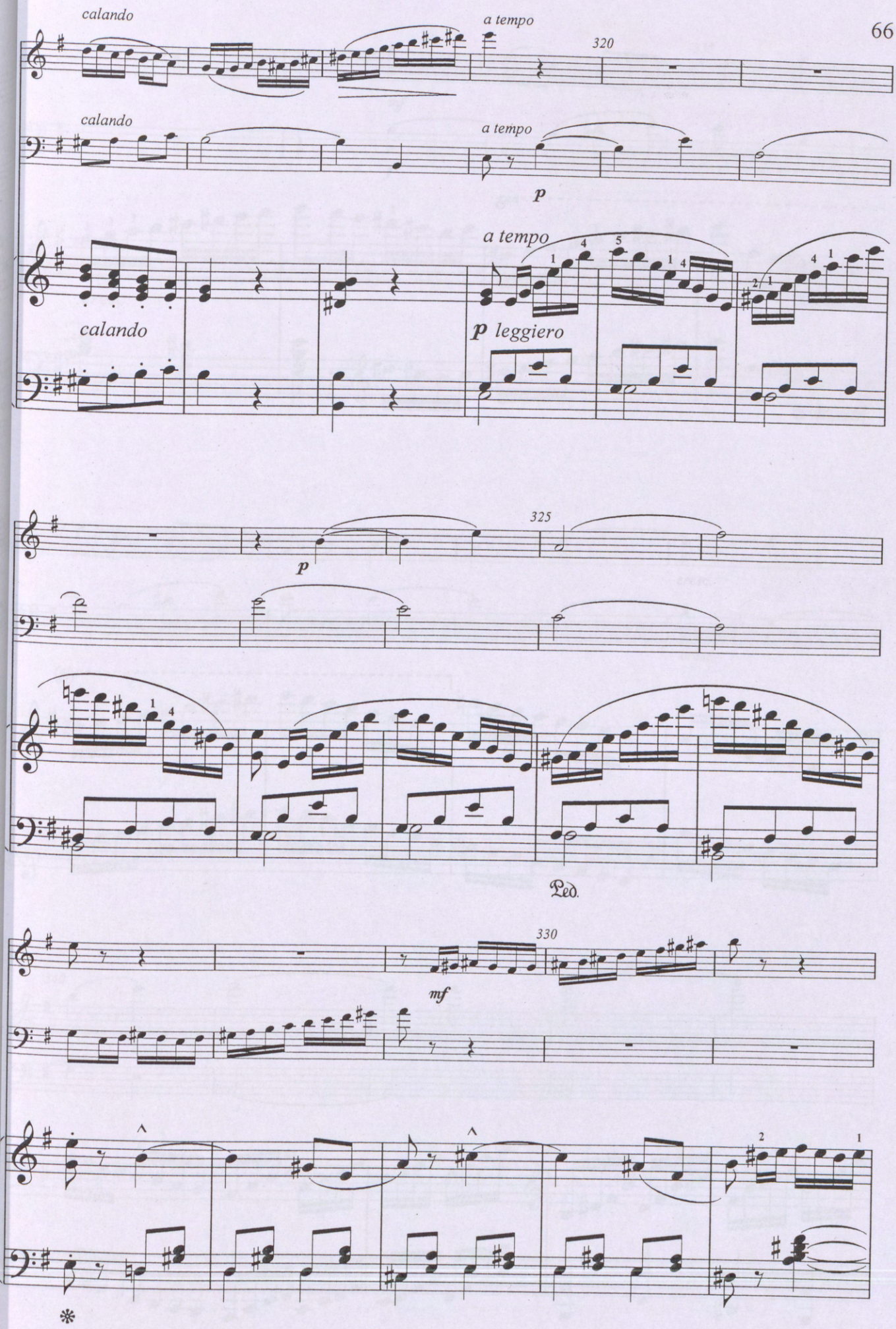

235
240
245
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.
Ped.

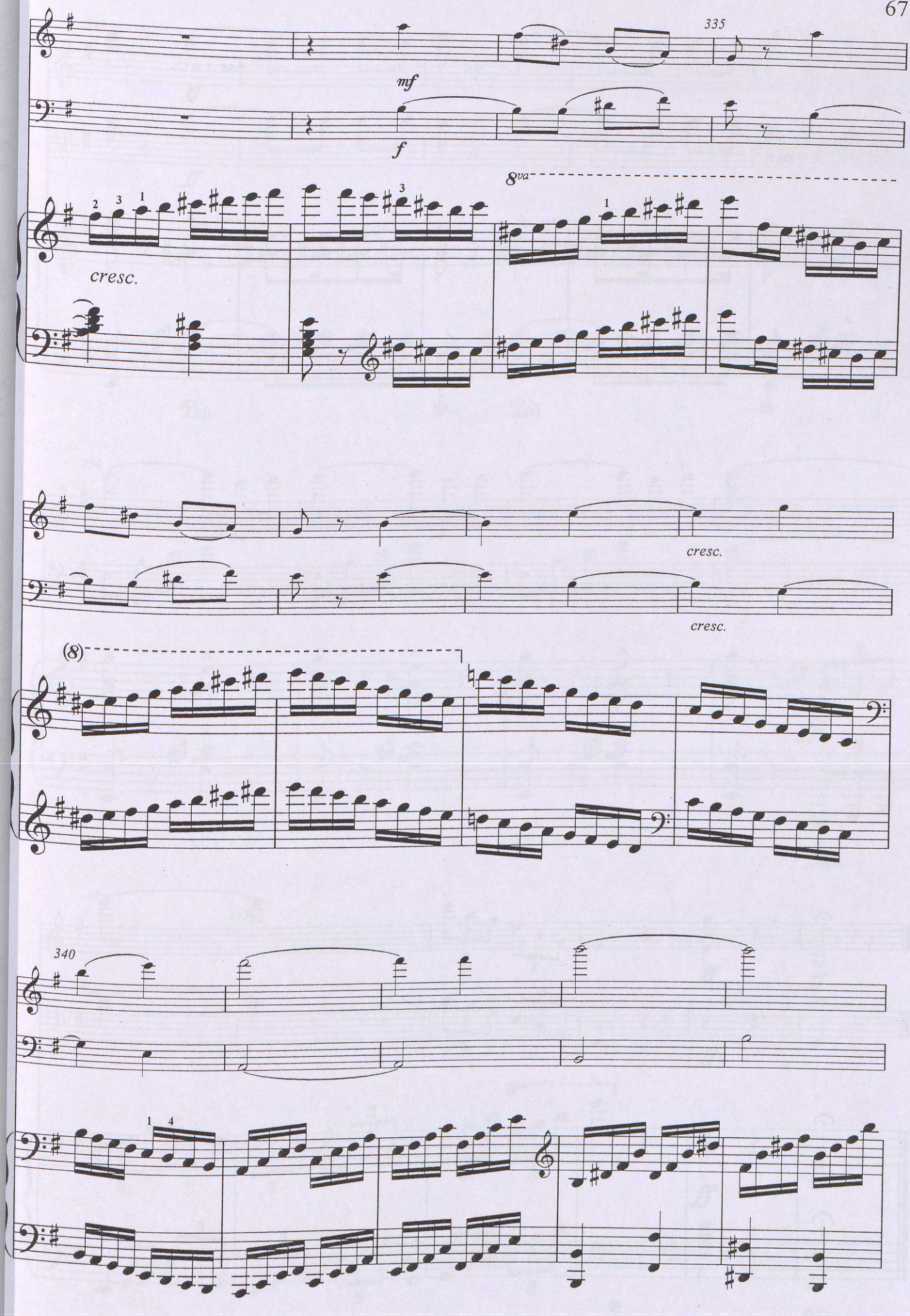

250
f
f
255
f
260
p
p leggiero

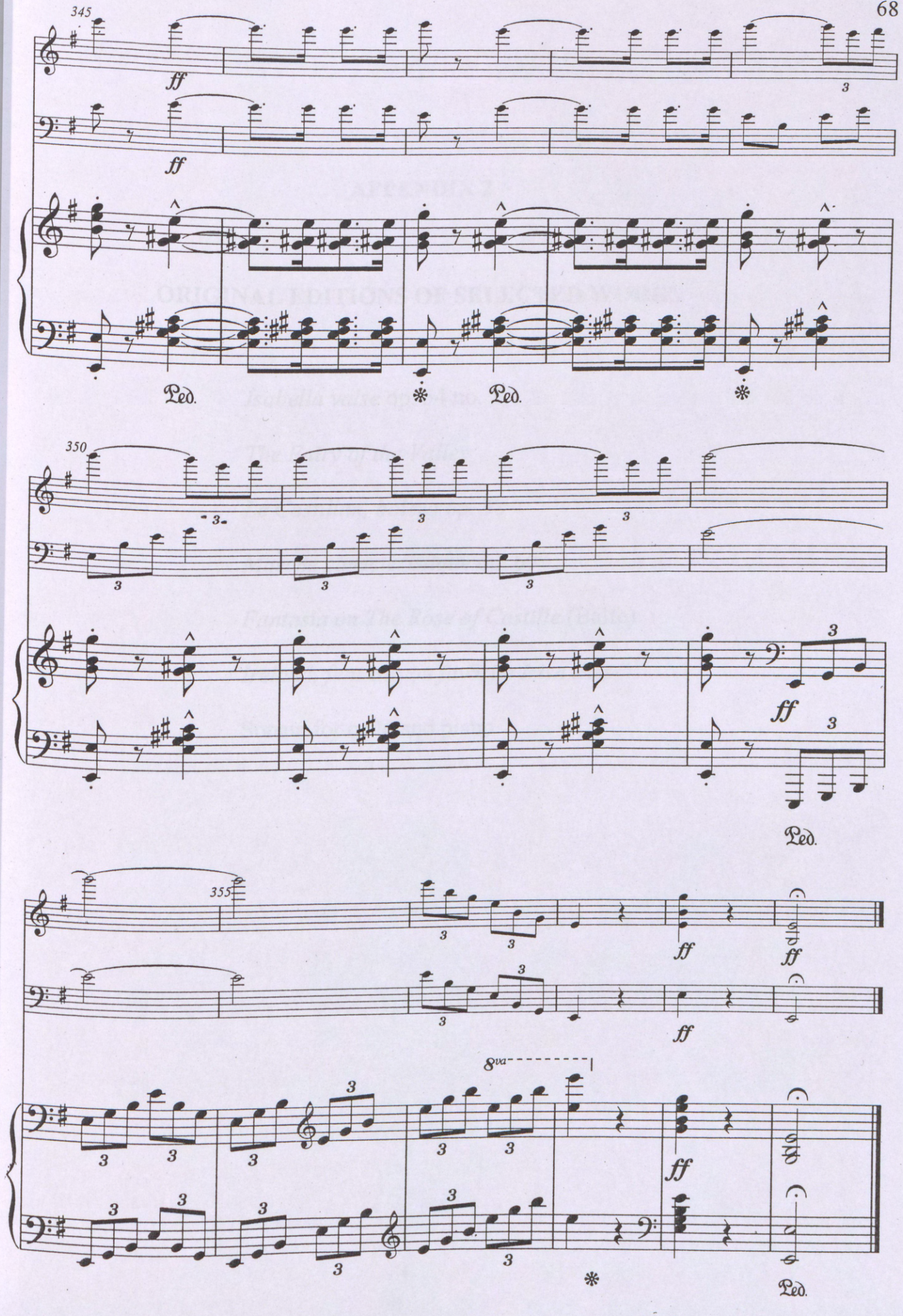

265
Ped.
270
mf
p
275
ff
f
f
Ped.
Ped.


280
mf
f
f
mf
Ped.
285
mf
290
mf
mf
295
cresc.
f
cresc.
f
p
cresc . . . . . cen . . . . . do
f
Ped.


300
f
Ped.
Ped.
Ped.
305
f
310
315
p


calando
a tempo
320
calando
a tempo
p
a tempo
calando
p leggiero
325
p
Ped.
330
mf


335
mf
f
8va
cresc.
cresc.
cresc.
(8)
340


345
ff
ff
Ped.
Ped.
350
3
ff
Ped.
355
ff
ff
ff
8va
ff
Ped.

APPENDIX 2

ORIGINAL EDITIONS OF SELECTED WORKS

Isabella valse op. 54 no. 2

The Fairy of the Valley

Le Castillan, bolero op. 38

Marche caraçtéristique op. 60

Fantasia on The Rose of Castille (Balfe)

Ireland, fantasia on favorite Irish Airs

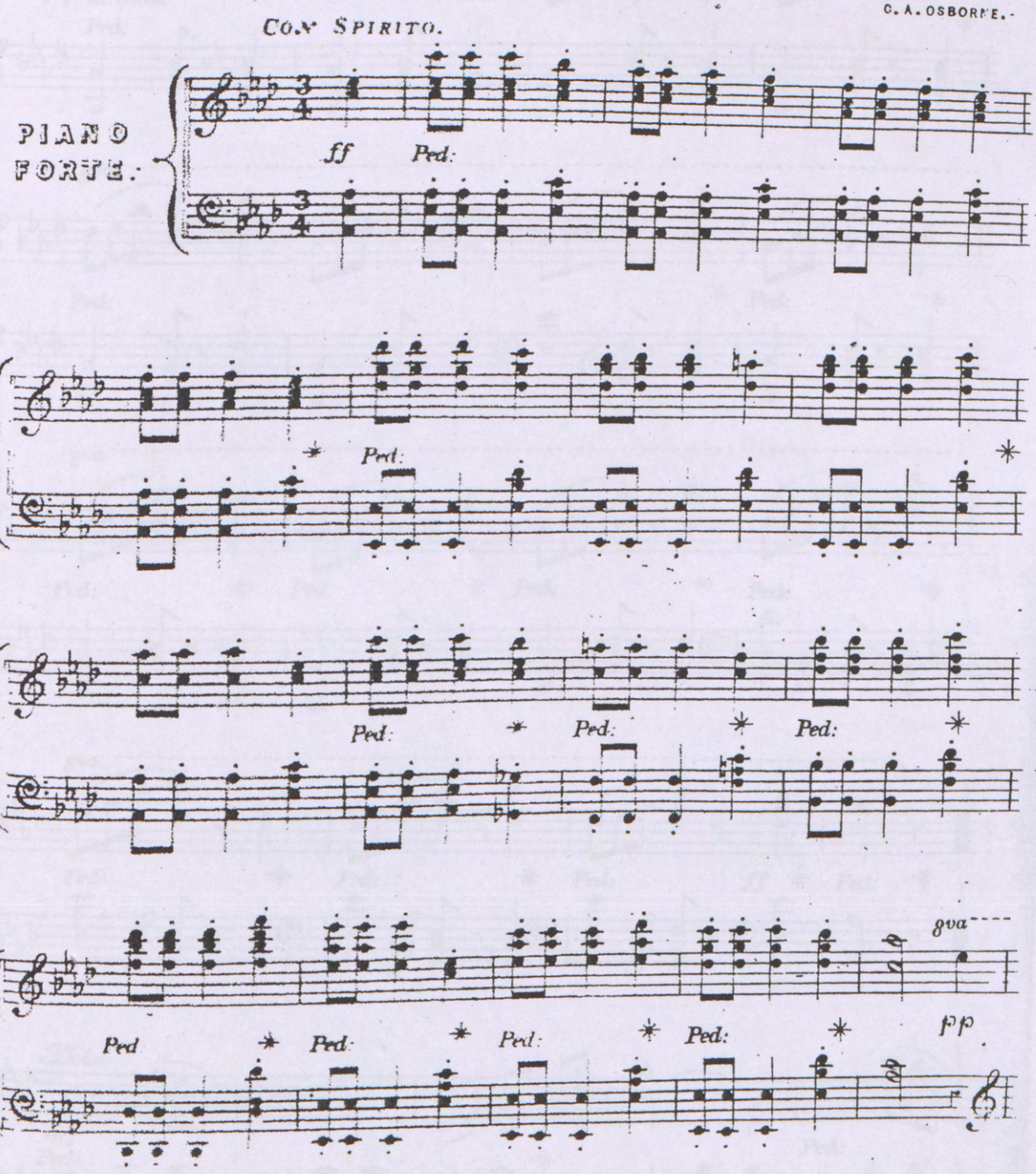
Sonata for cello and piano.

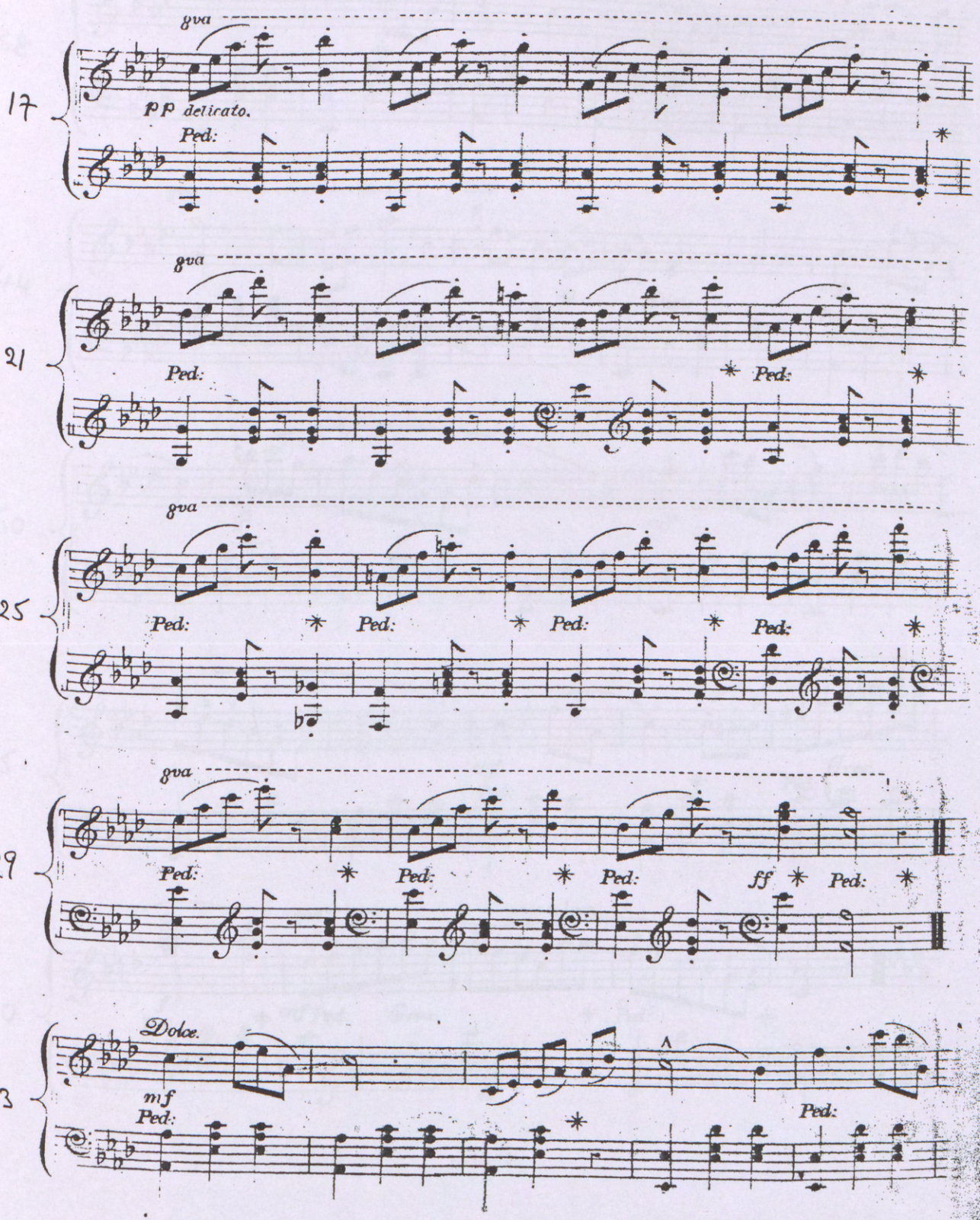
ISABELLA.

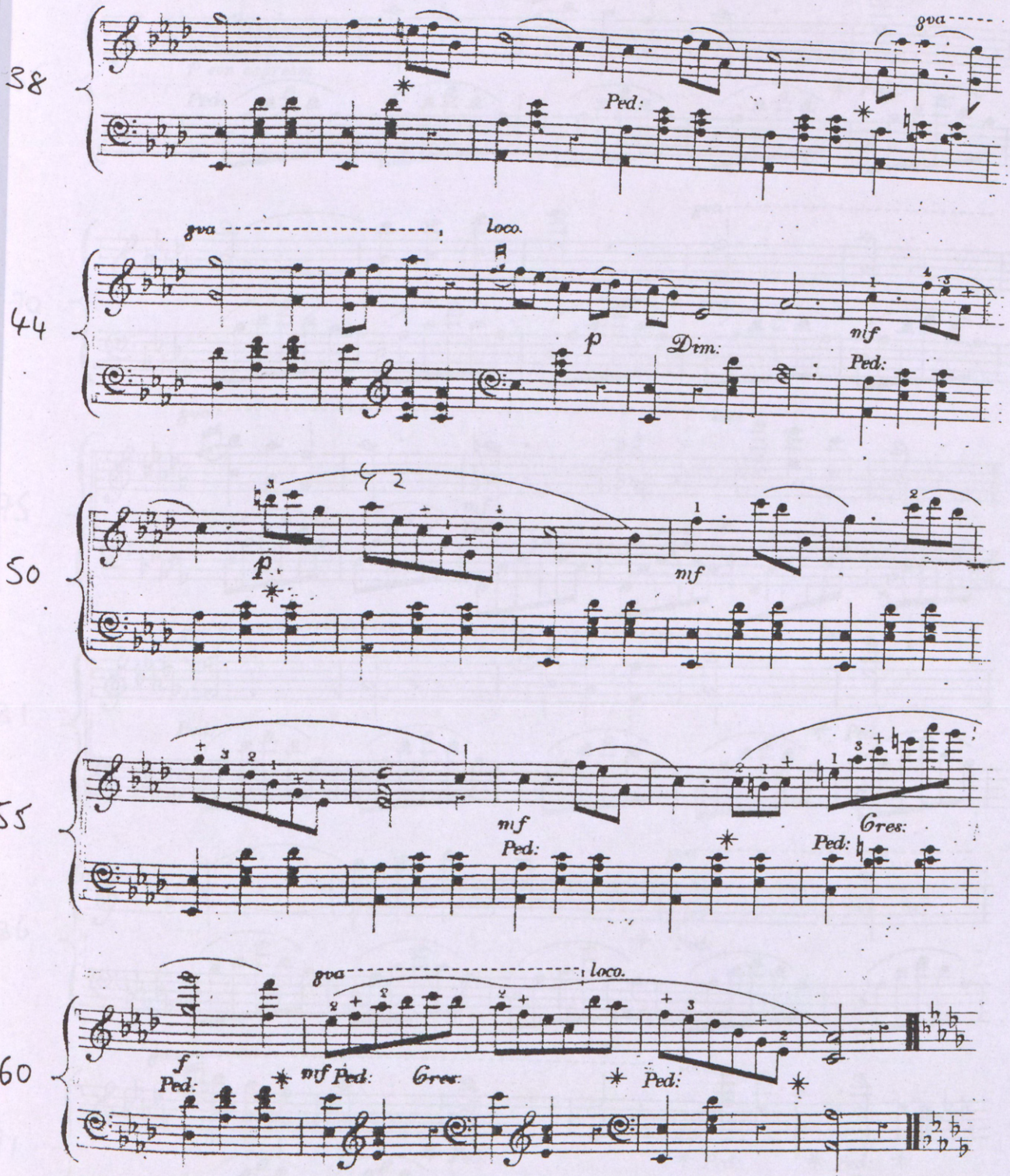
VALSE.

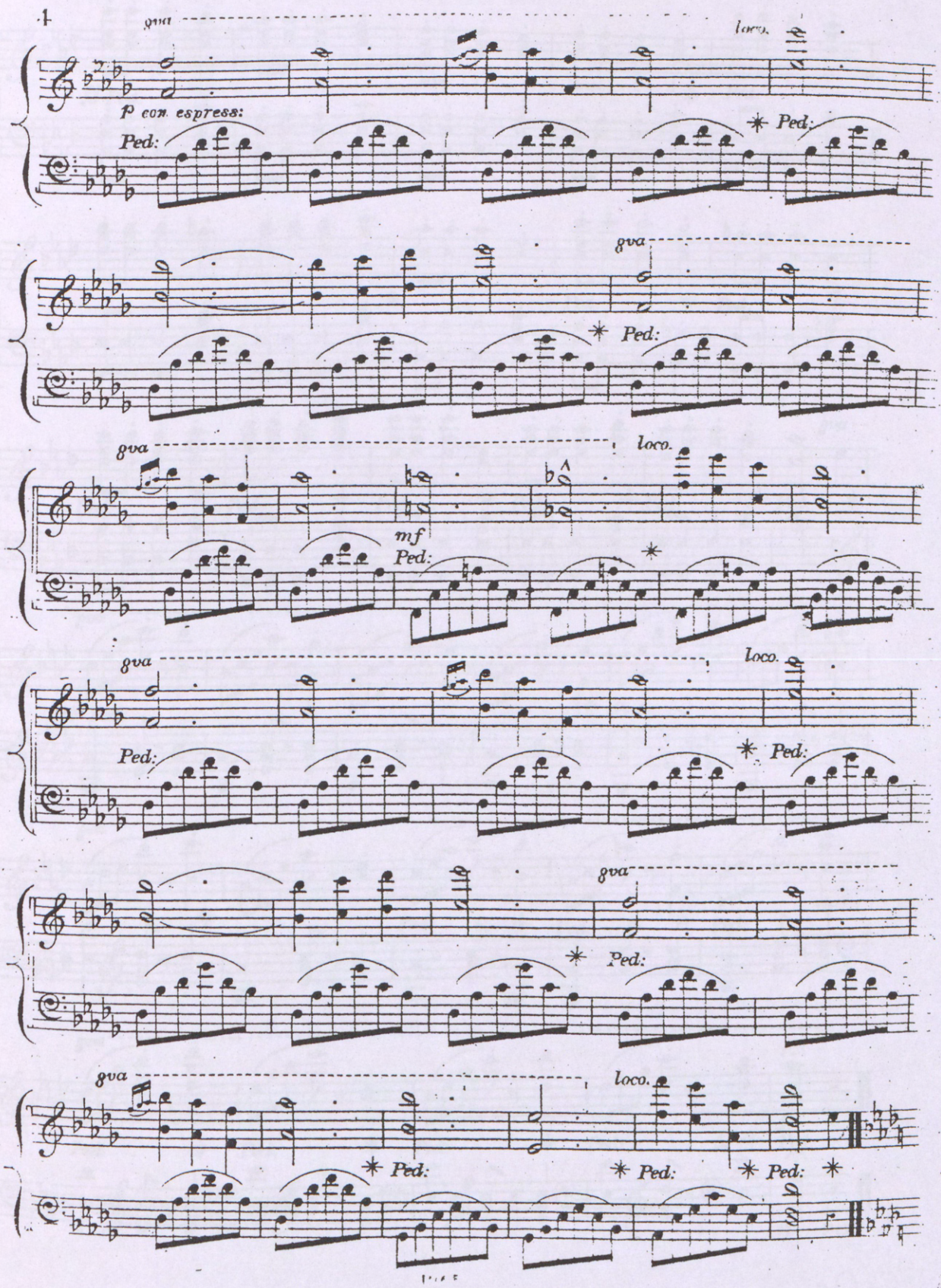
C. A. OSBORNE.

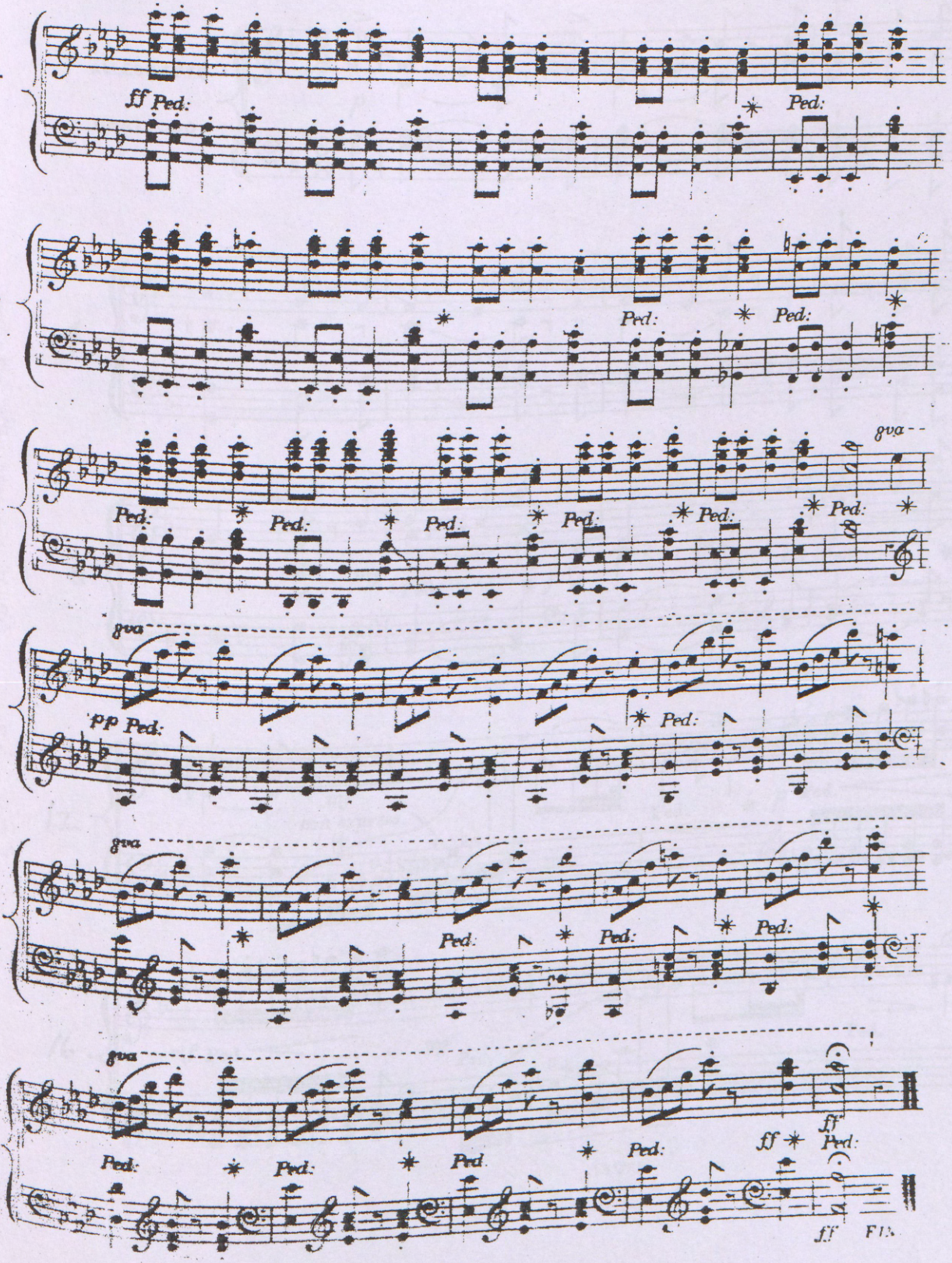
Con Spirito.




17
gva
pp delicato.
Ped:
21
gva
Ped:
Ped:
25
gva
Ped:
Ped:
Ped:
Ped:
29
gva
Ped:
Ped:
Ped:
ff
Ped:
33
Dolce.
mf
Ped:
Ped:


38
8va
Ped:
44
8va
loco.
p
Dim:
mf
Ped:
50
p
mf
55
mf
Ped:
Cres:
Ped:
60
8va
loco.
f
Ped:
mf Ped:
Cres:
Ped:

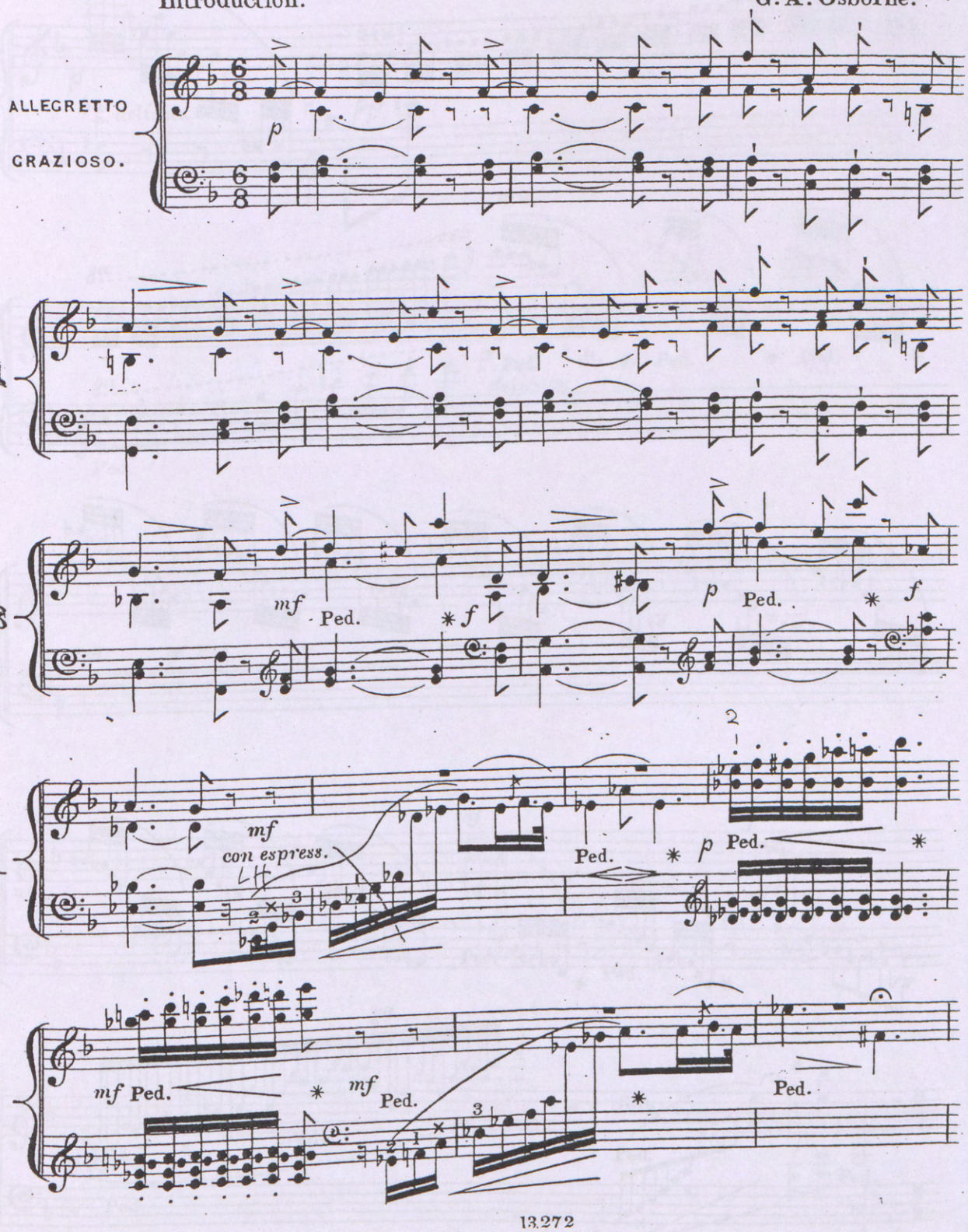

65
8va
loco.
p con espress:
Ped:
Ped:
70
8va
Ped:
75
8va
loco.
mf
Ped:
81
8va
loco.
Ped:
Ped:
86
8va
Ped:
91
8va
loco.
Ped:
Ped:
Ped:

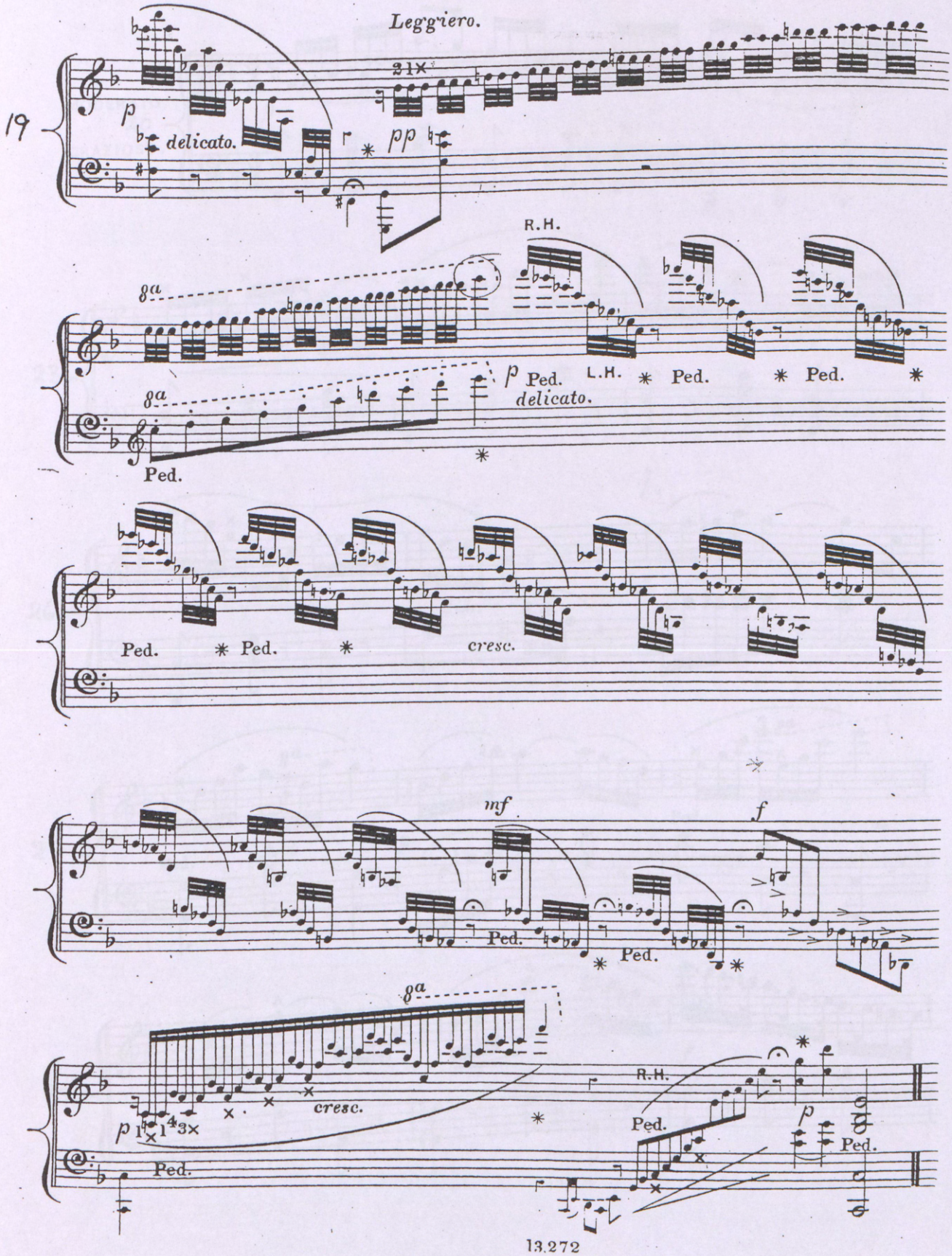

97
ff Ped:
Ped:
102
Ped:
Ped:
107
8va
Ped:
Ped:
Ped:
Ped:
Ped:
Ped:
113
8va
pp Ped:
Ped:
119
8va
Ped:
Ped:
Ped:
124
8va
Ped:
Ped:
Ped:
Ped:
ff
ff
Ped:
ff

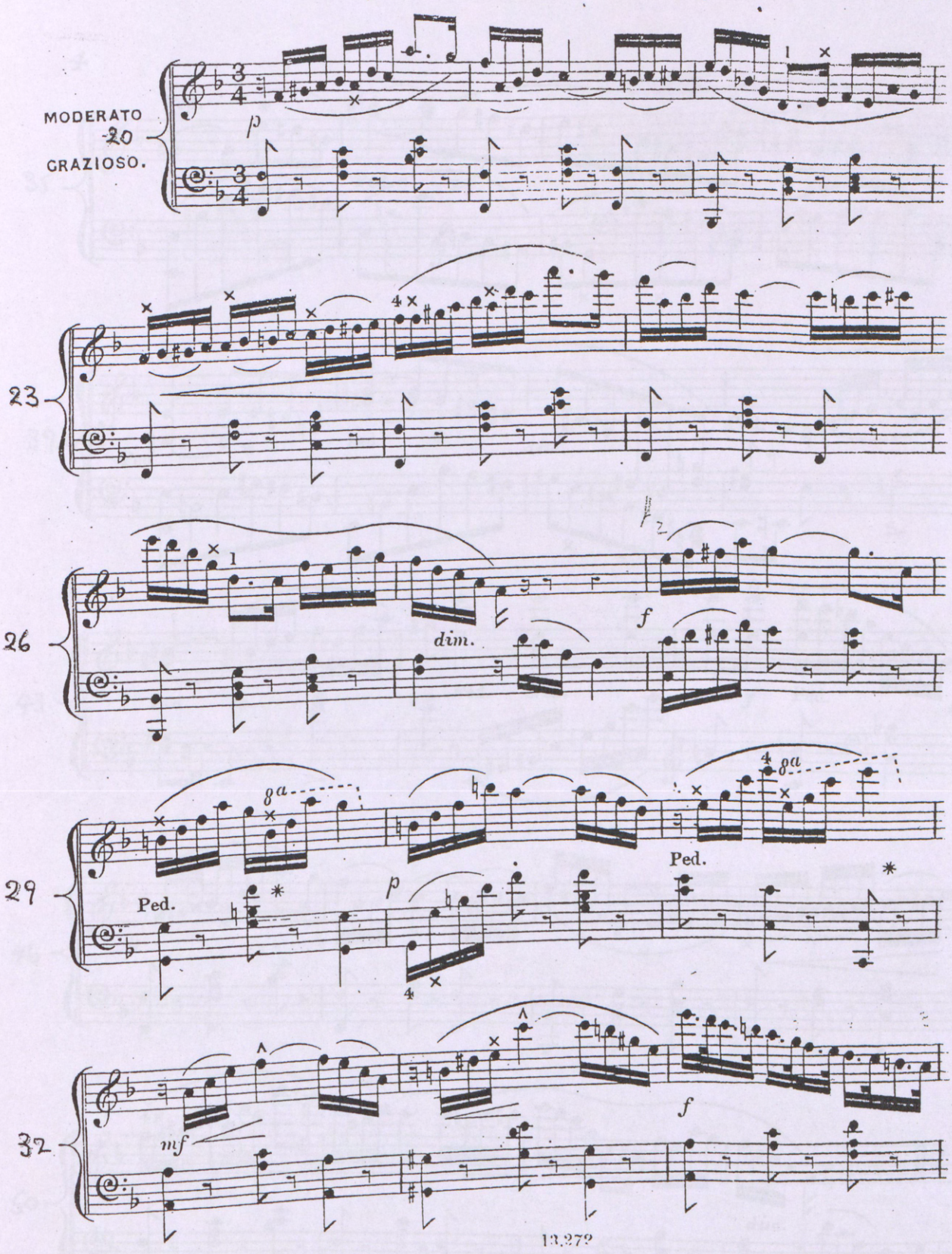
THE FAIRY OF THE VALLEY.

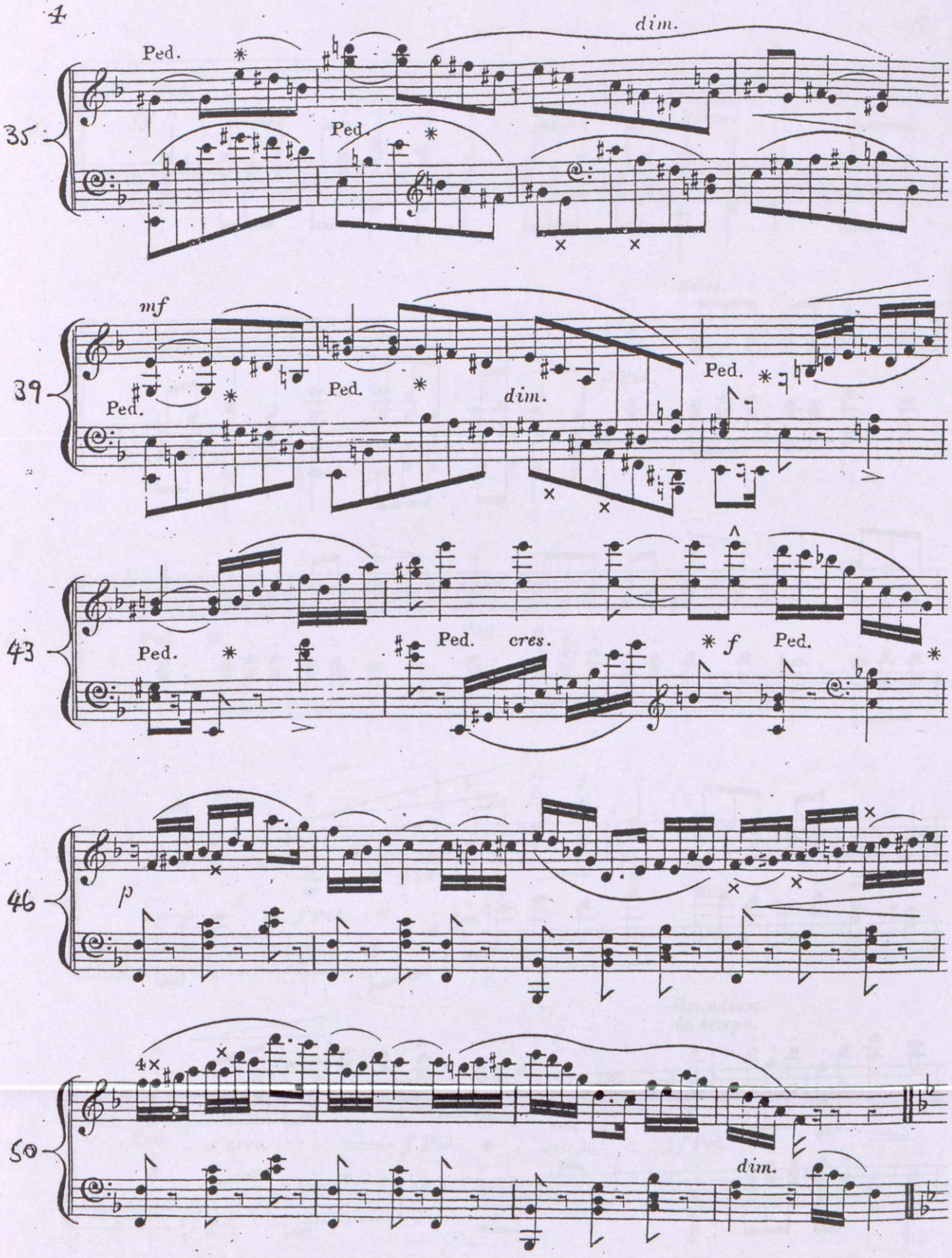
Introduction.

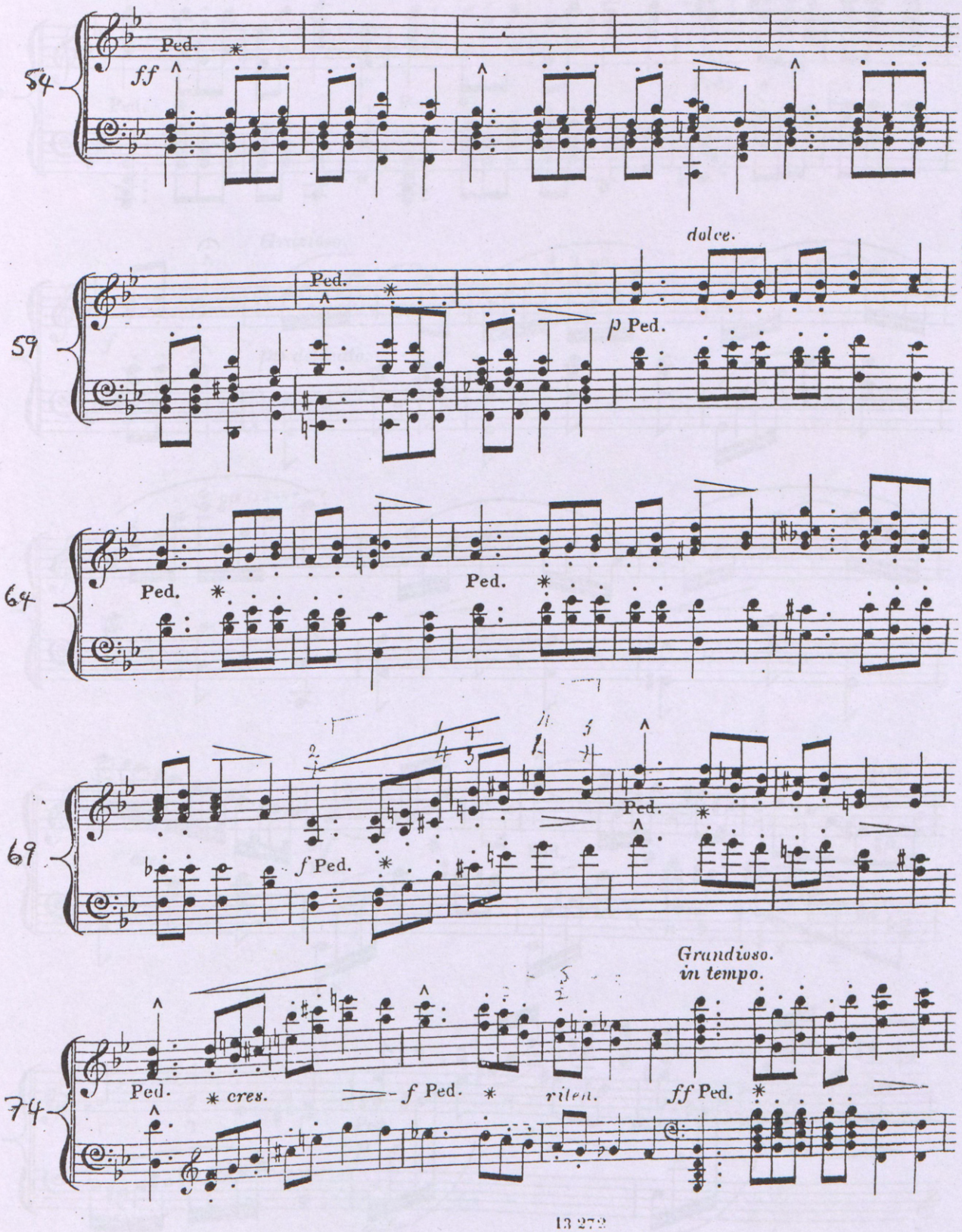
G. A. Osborne.

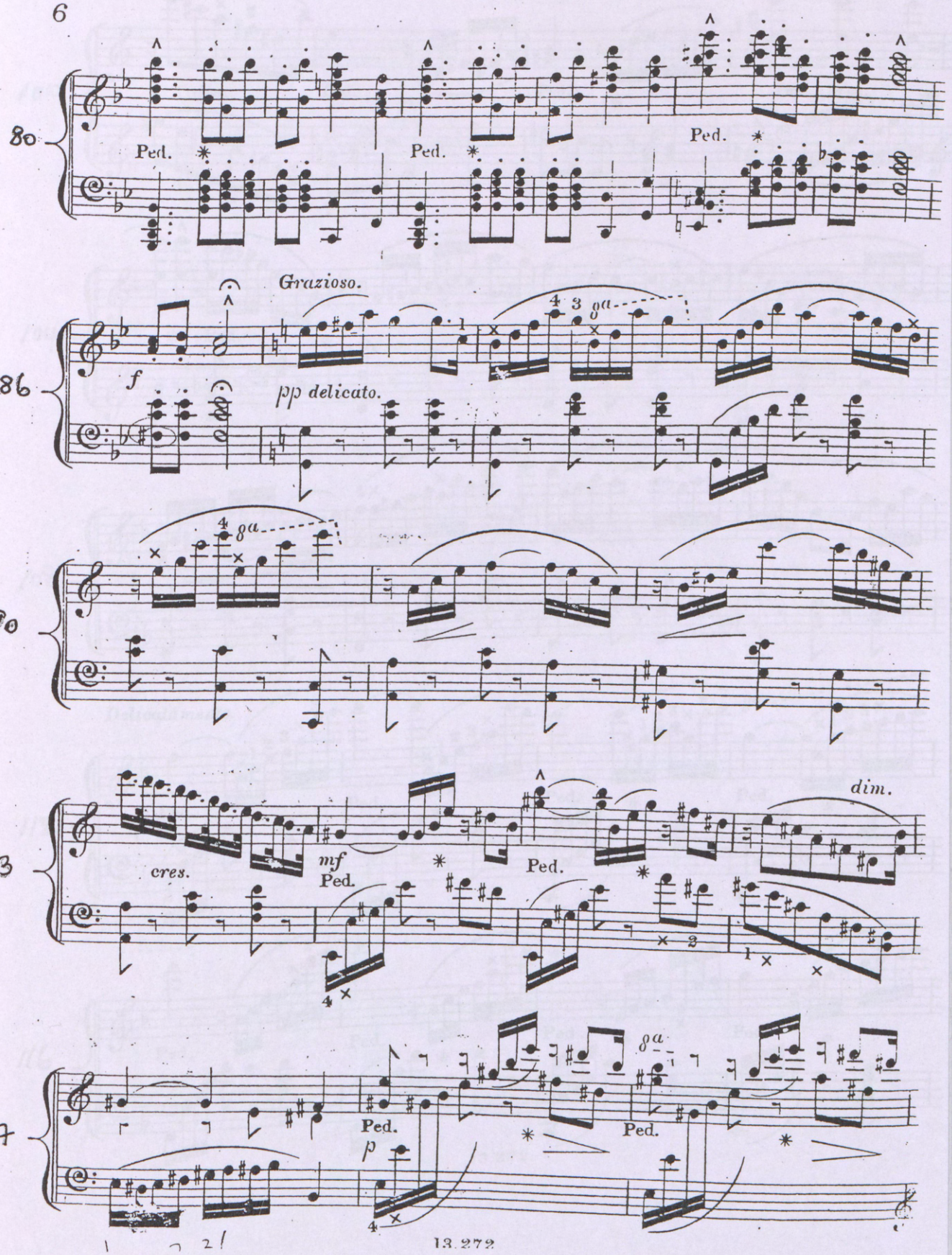


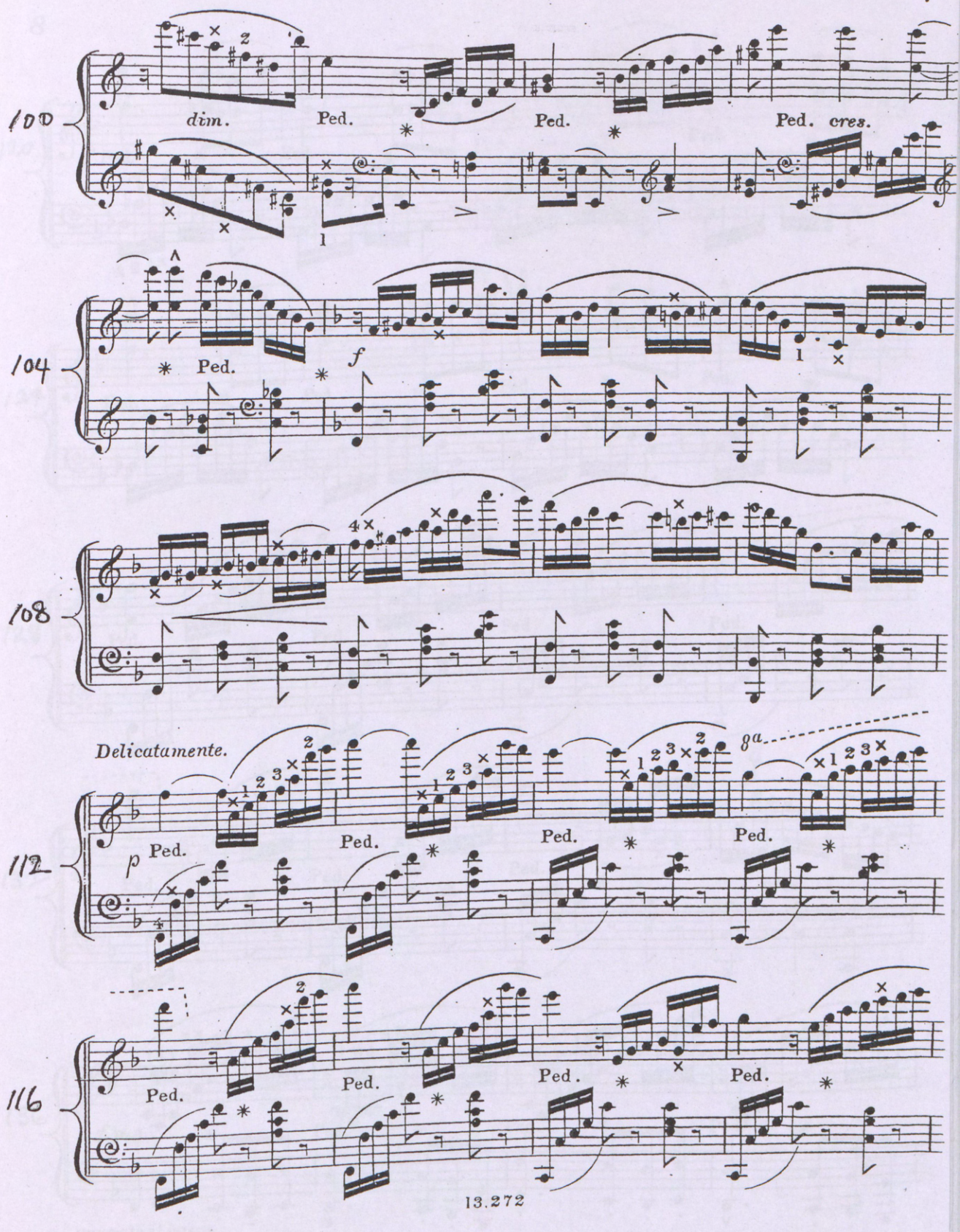

Leggiero.
19
p
delicato.
21×
pp
R.H.
8a
8a
p
Ped.
L.H.
Ped.
Ped.
delicato.
Ped.
Ped.
Ped.
cresc.
mf
f
Ped.
Ped.
8a
p
1 4 3×
cresc.
Ped.
R.H.
Ped.
p
Ped.

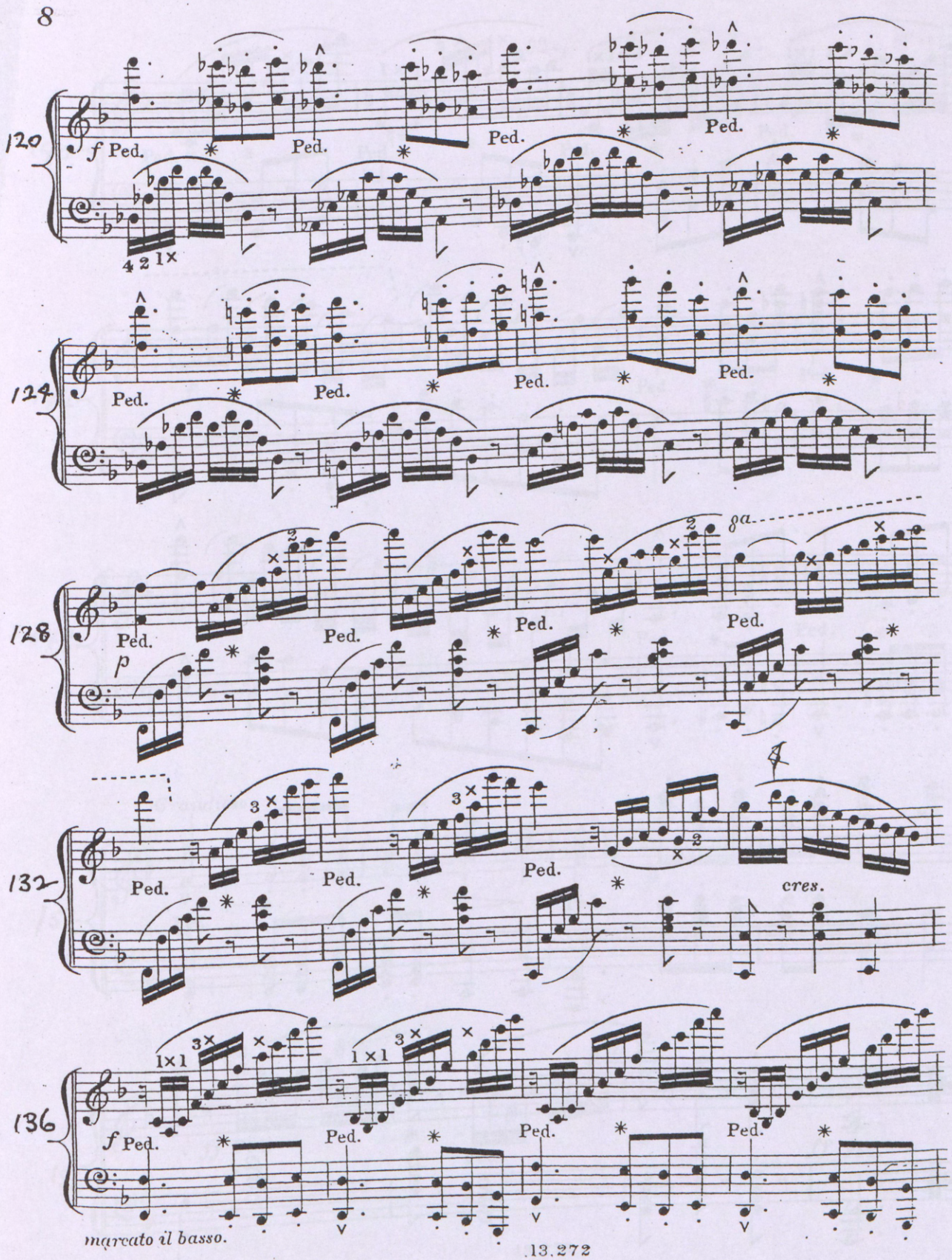

MODERATO
20
GRAZIOSO.
p
23
26
dim.
f
29
Ped.
Ped.
p
32
mf
f

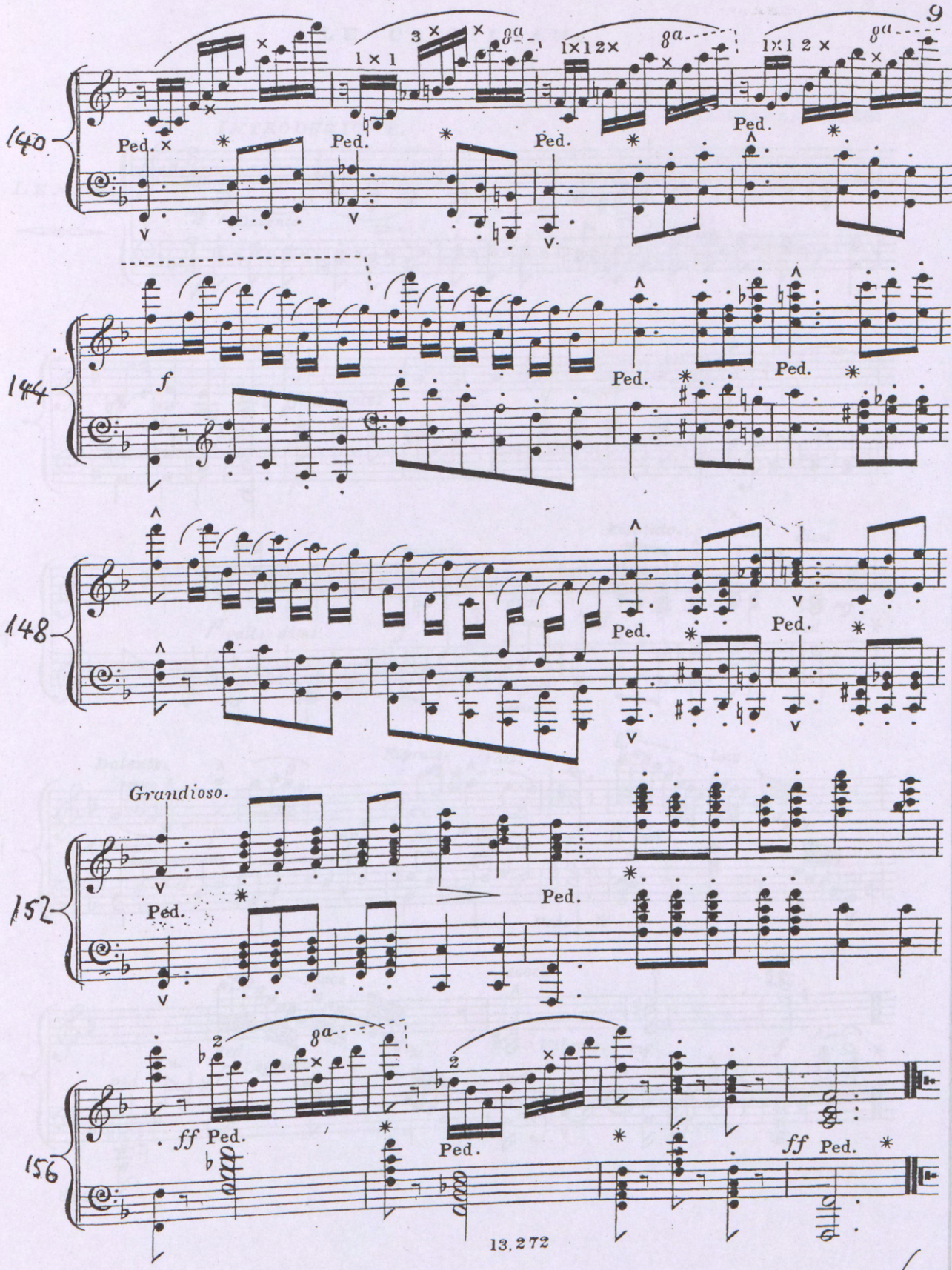

35
Ped.
Ped.
dim.
39
mf
Ped.
Ped.
dim.
Ped.
43
Ped.
Ped.
cres.
f
Ped.
46
p
4×
50
dim.


54
Ped.
ff
59
Ped.
dolce.
p Ped.
64
Ped.
Ped.
69
f Ped.
Ped.
74
Grandioso.
in tempo.
Ped.
cres.
f Ped.
riten.
ff Ped.


80
Ped.
Ped.
Ped.
86
Grazioso.
f
pp delicato.
90
93
cres.
mf
Ped.
Ped.
dim.
97
Ped.
p
Ped.

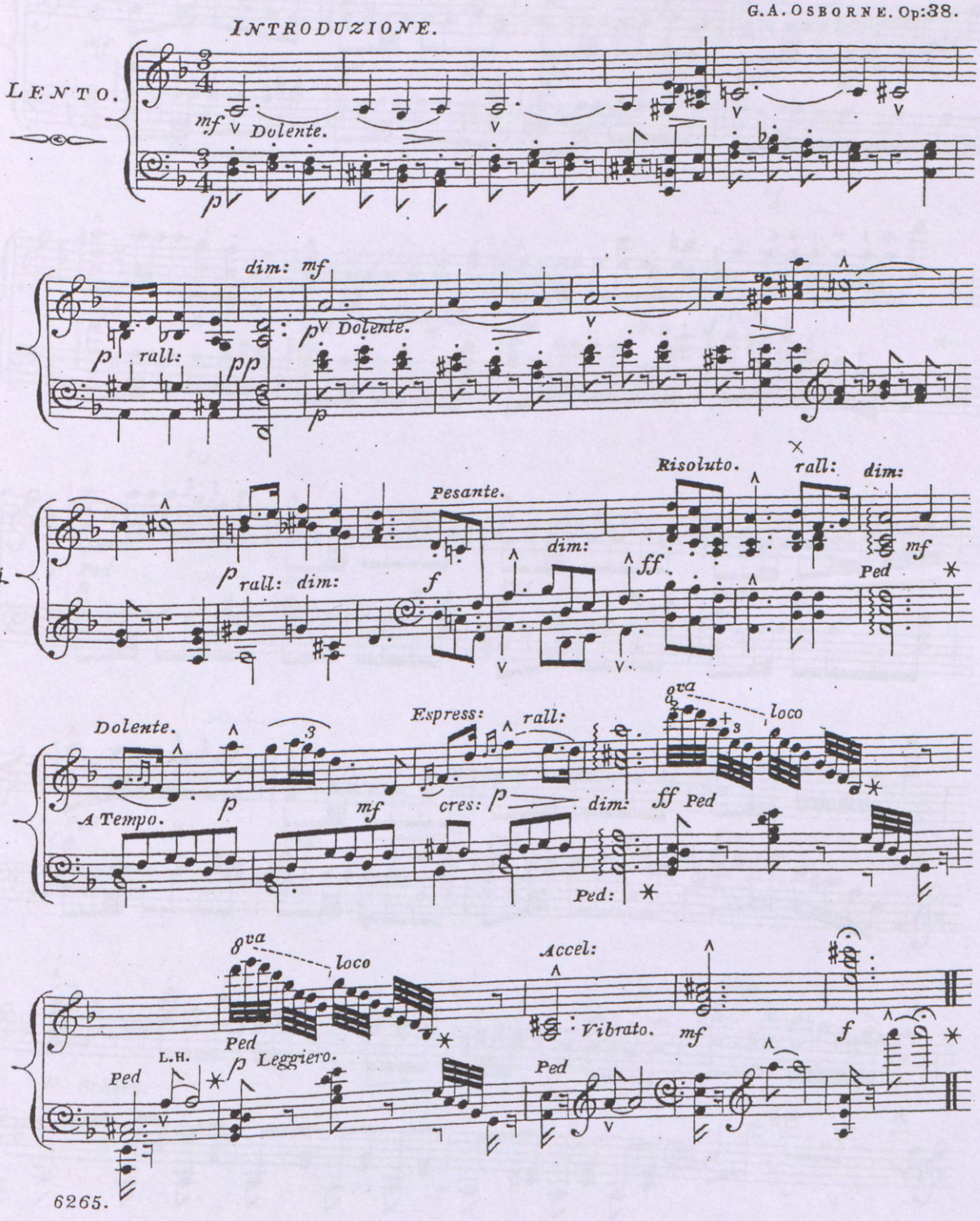

100
dim.
Ped.
Ped.
Ped. cres.
104
Ped.
f
108
Delicatamente.
112
p
Ped.
Ped.
Ped.
Ped.
116
Ped.
Ped.
Ped.
Ped.


120
f Ped.
Ped.
Ped.
Ped.
4 2 1×
124
Ped.
Ped.
Ped.
Ped.
128
Ped.
Ped.
Ped.
Ped.
p
8a
132
Ped.
Ped.
Ped.
cres.
136
f Ped.
Ped.
Ped.
Ped.
marcato il basso.

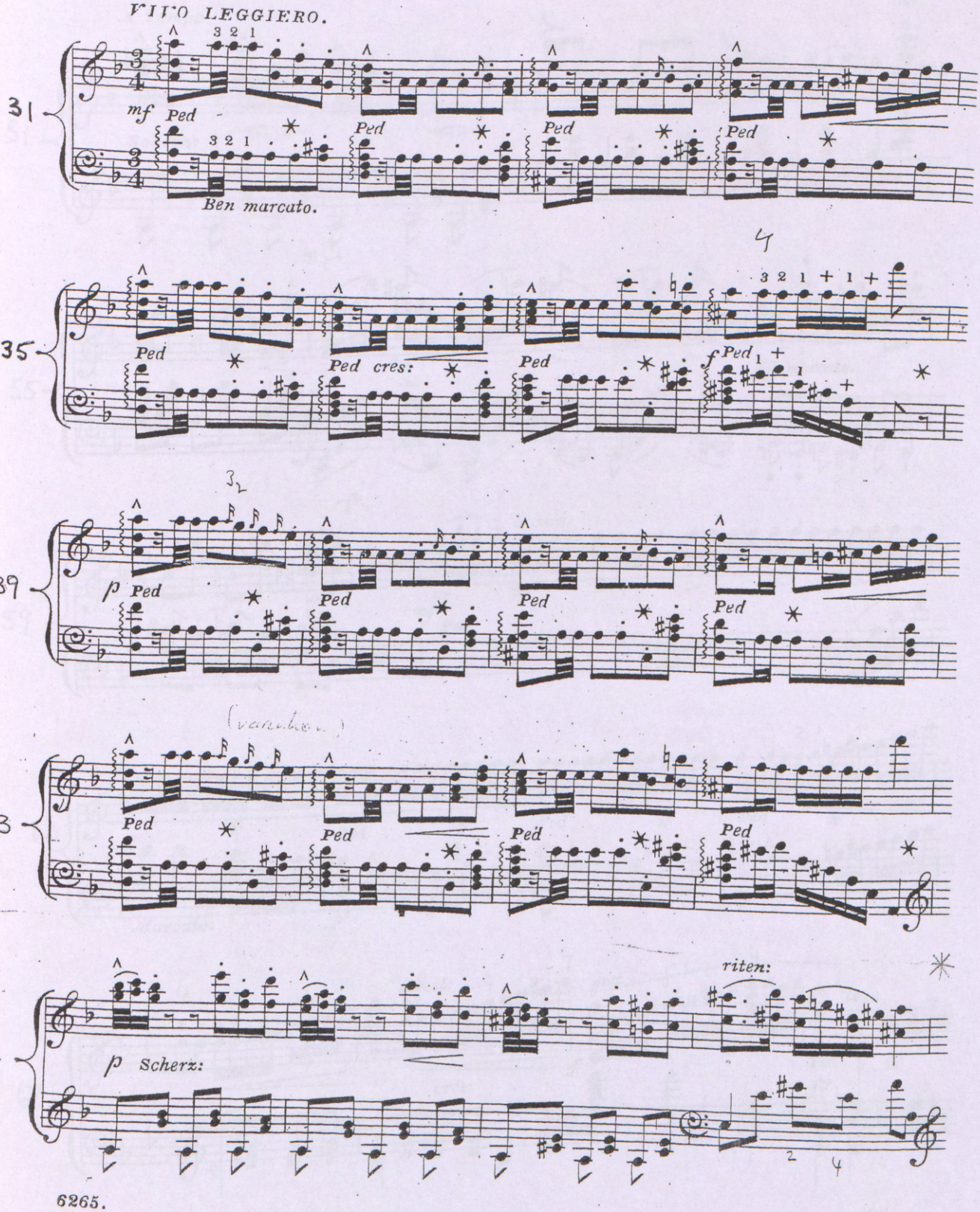

140
Ped.
1 × 1
3 ×
1×12×
1×1 2 ×
144
f
Ped.
148
Ped.
152
Grandioso.
Ped.
156
ff Ped.
Ped.
ff Ped.

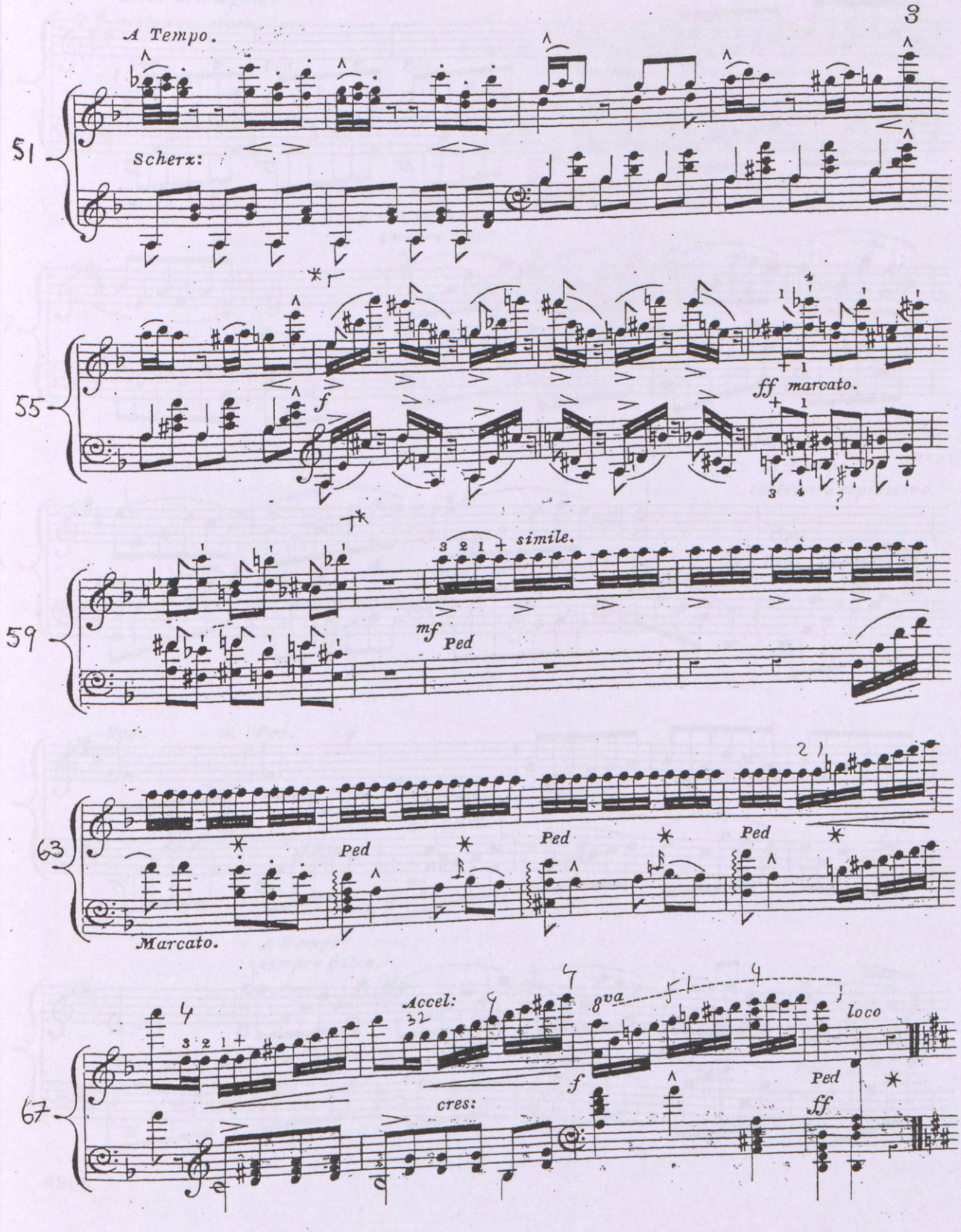
LE CASTILLAN.

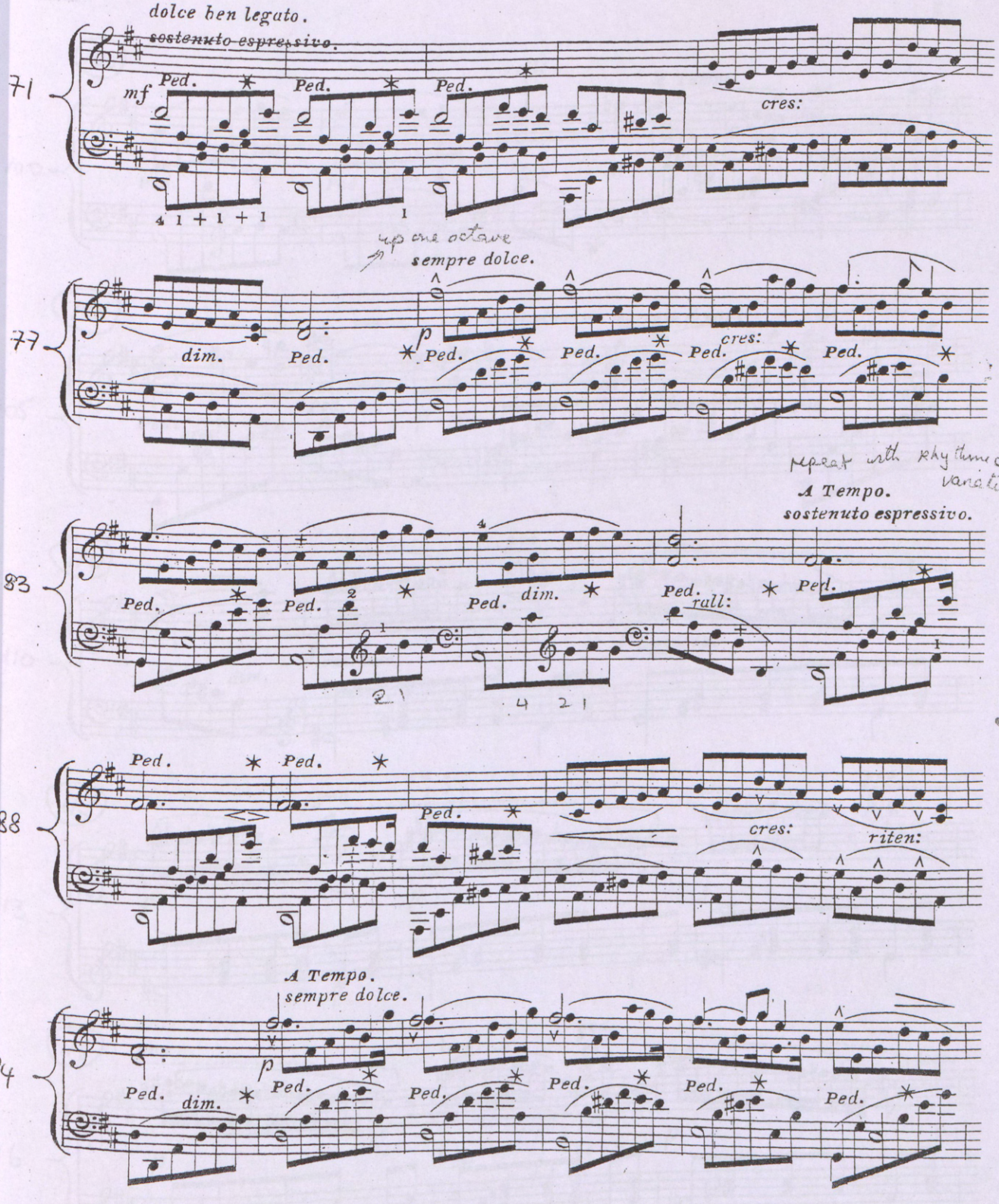
G.A. OSBORNE. Op:38.

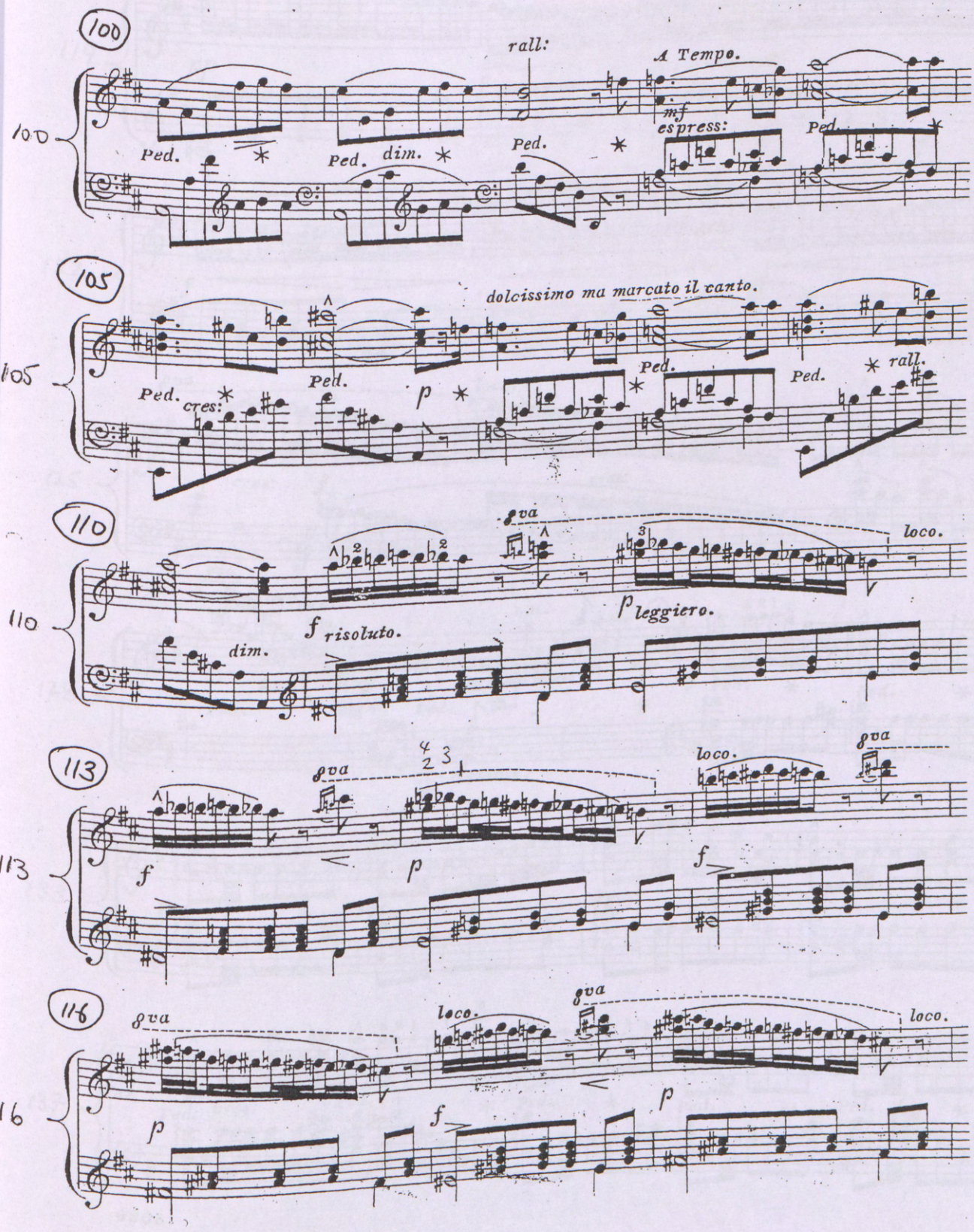


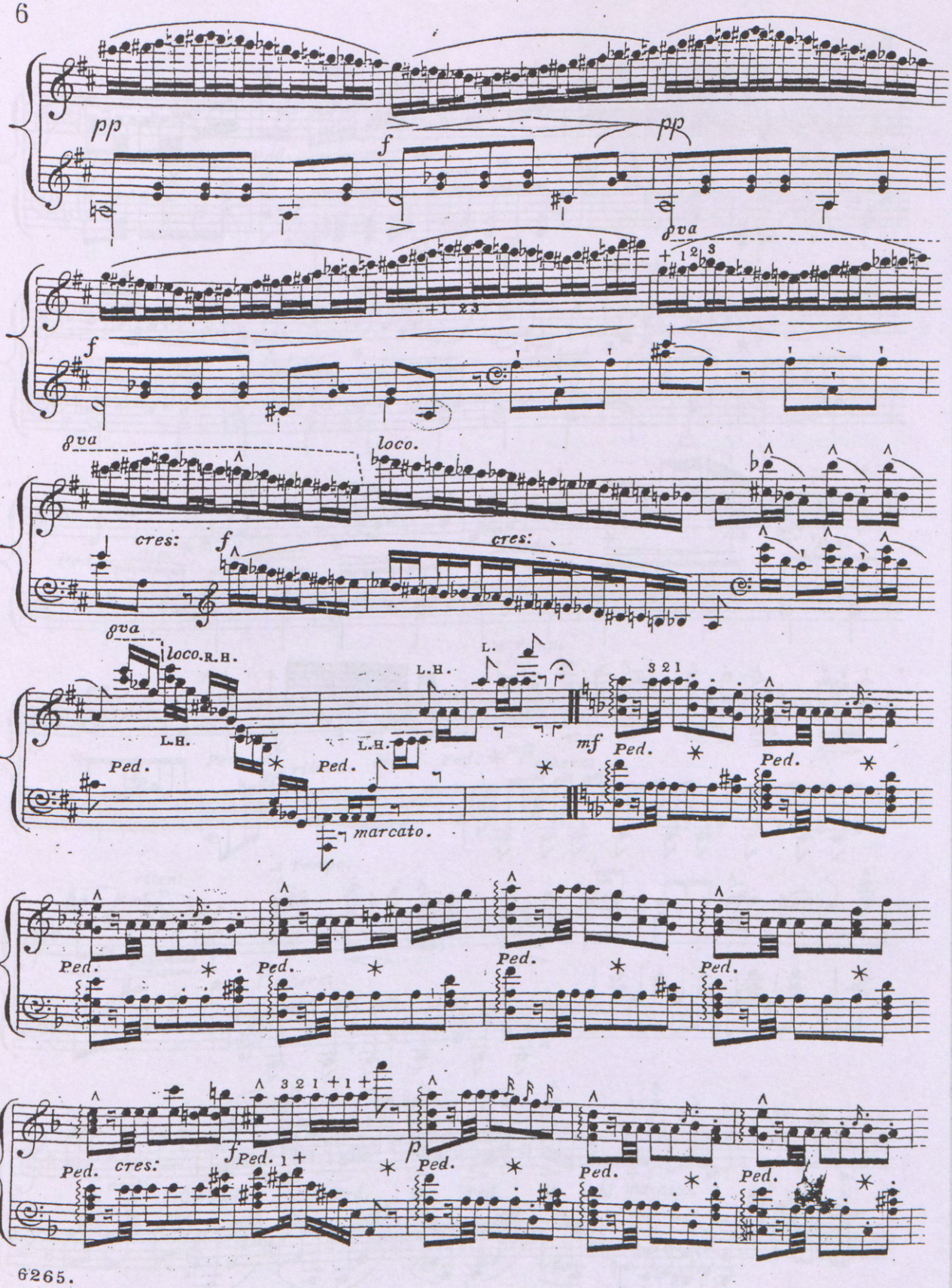
BOLERO.

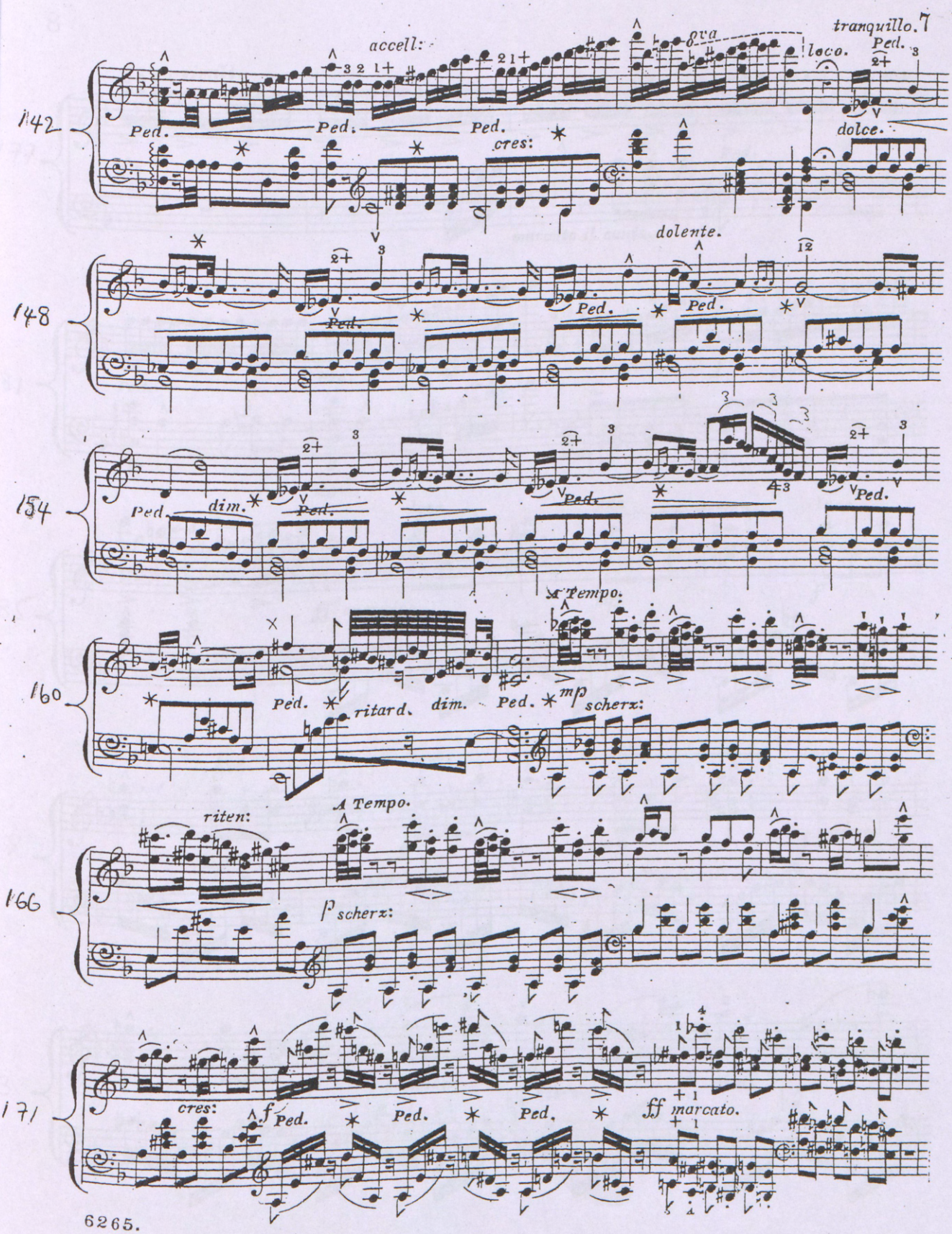

VIVO LEGGIERO.
31
mf
Ped
Ben marcato.
35
Ped cres:
f
39
p
43
(variation)
47
riten:
Scherz:

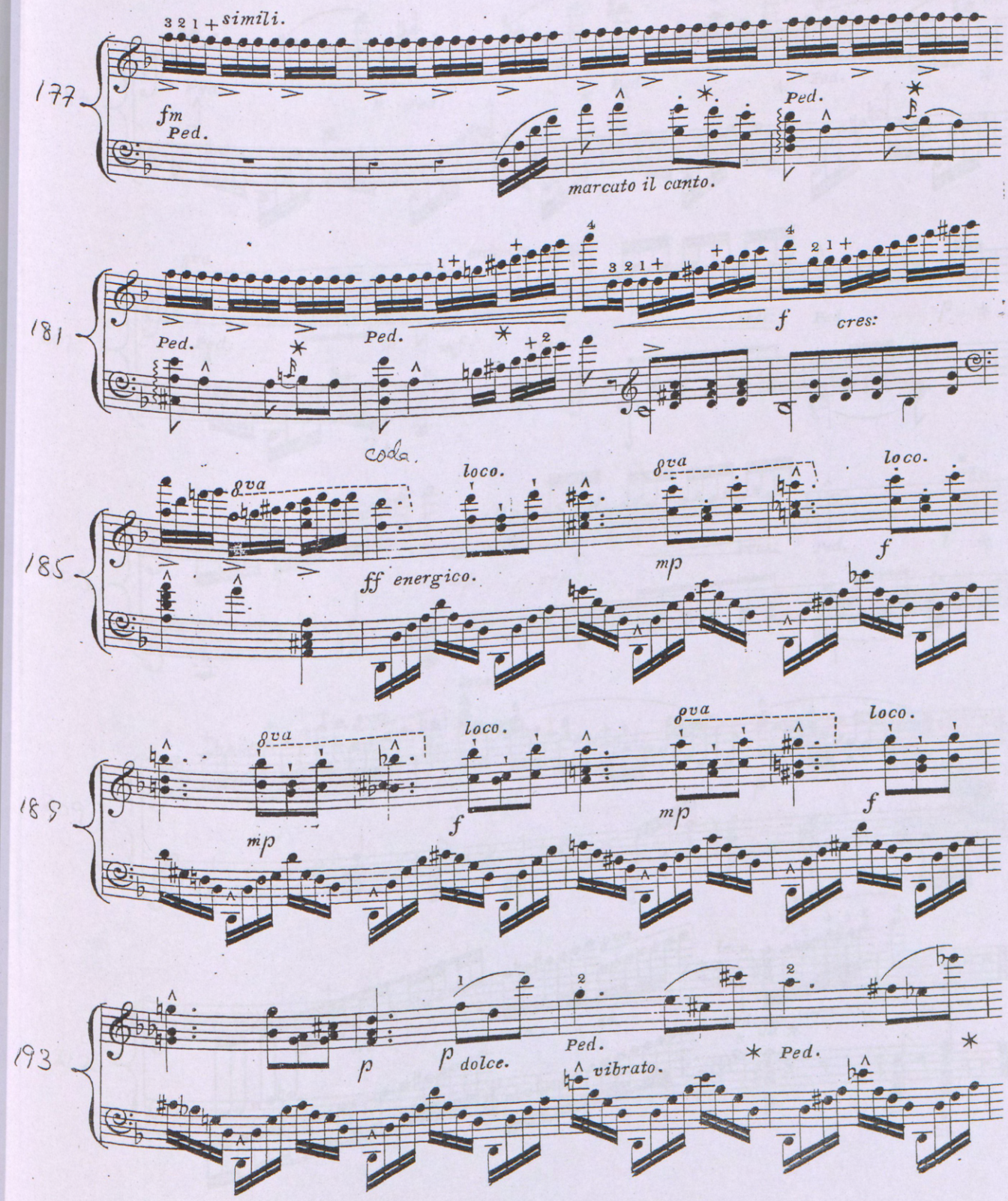

A Tempo.
51
Scherz:
55
f
ff marcato.
59
simile.
mf
Ped
63
Ped
Ped
Ped
Marcato.
67
Accel:
cres:
8va
loco
f
Ped
ff

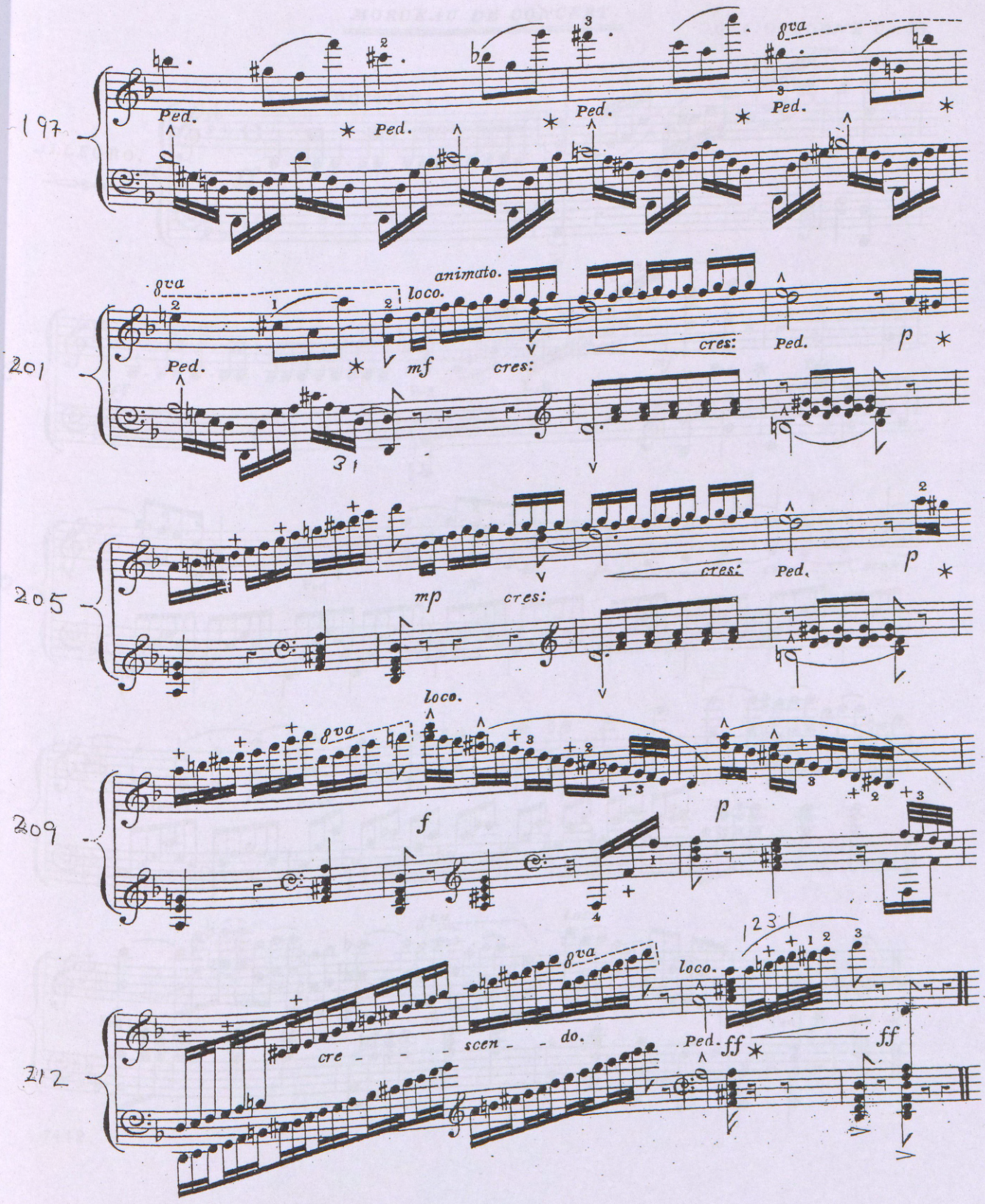

dolce ben legato.
sostenuto espressivo.
71
mf
Ped.
cres:
up one octave
sempre dolce.
77
dim.
p
repeat with rhythmic variation
A Tempo.
sostenuto espressivo.
83
rall:
88
riten:
A Tempo.
sempre dolce.
94


100
rall:
A Tempo.
mf
espress:
Ped.
Ped. dim.
Ped.
Ped.
105
dolcissimo ma marcato il canto.
Ped.
cres:
Ped.
p
Ped.
Ped.
rall.
110
8va
loco.
p leggiero.
f risoluto.
dim.
113
8va
loco.
8va
f
p
f
116
8va
loco.
8va
loco.
p
f
p


119
pp
f
pp
8va
122
f
8va
loco.
125
cres:
f
cres:
8va
loco. R.H.
L.H.
L.H.
L.H.
L.
3 2 1
128
Ped.
Ped.
Ped.
mf
Ped.
Ped.
marcato.
133
Ped.
Ped.
Ped.
Ped.
Ped.
3 2 1 + 1 +
137
Ped.
cres:
f
Ped.
p
Ped.
Ped.
Ped.
Ped.


tranquillo.
accell:
8va
loco.
Ped.
dolce.
cres:
142
148
dolente.
154
dim.
a Tempo.
160
ritard.
dim.
mp scherz:
A Tempo.
riten:
166
p scherz:
171
cres:
f
ff marcato.

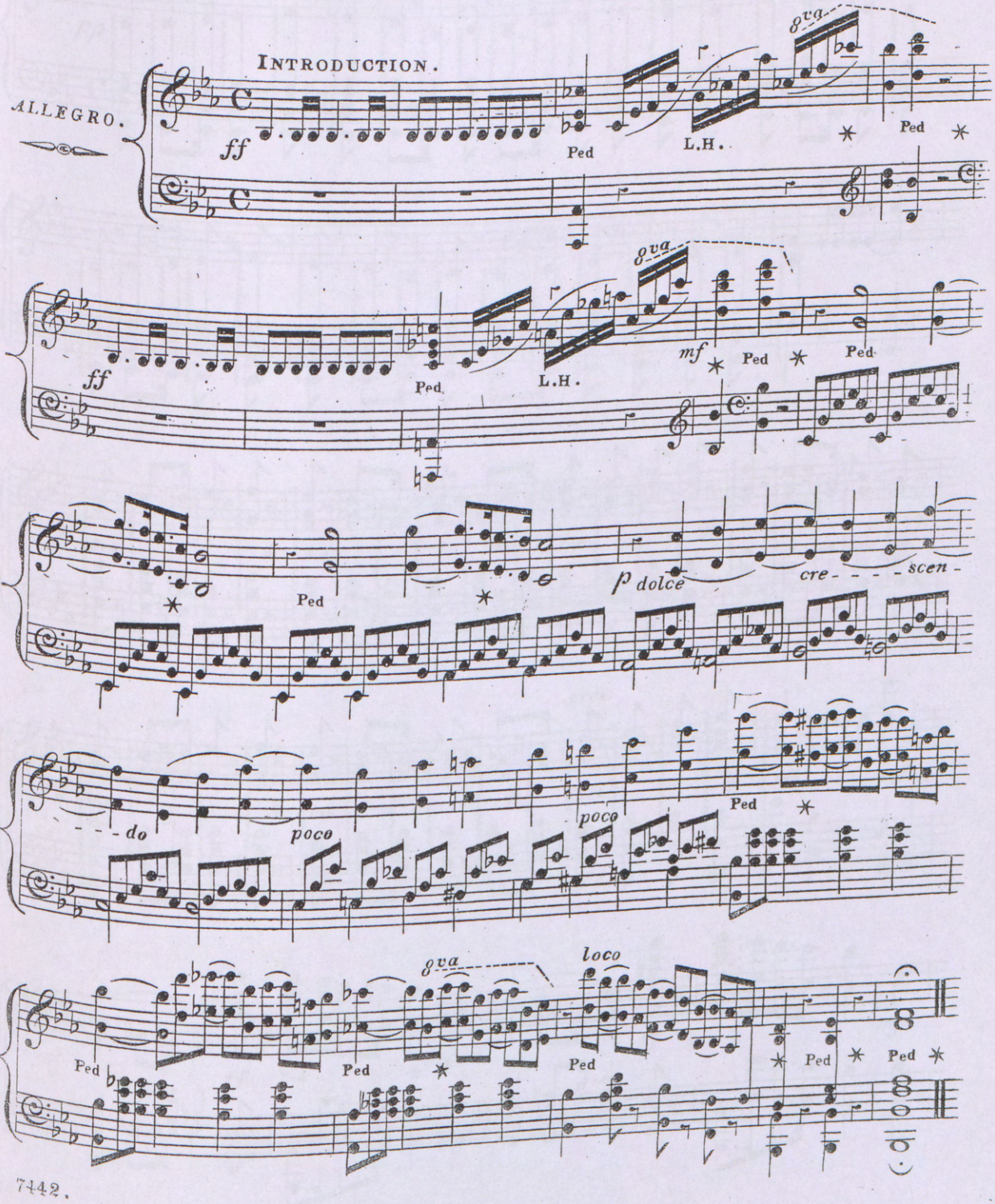

177
3 2 1 + simili.
fm
Ped.
Ped.
marcato il canto.
181
Ped.
Ped.
f
cres:
coda.
185
8va
loco.
ff energico.
mp
f
189
mp
f
193
p
p dolce.
Ped.
vibrato.
Ped.

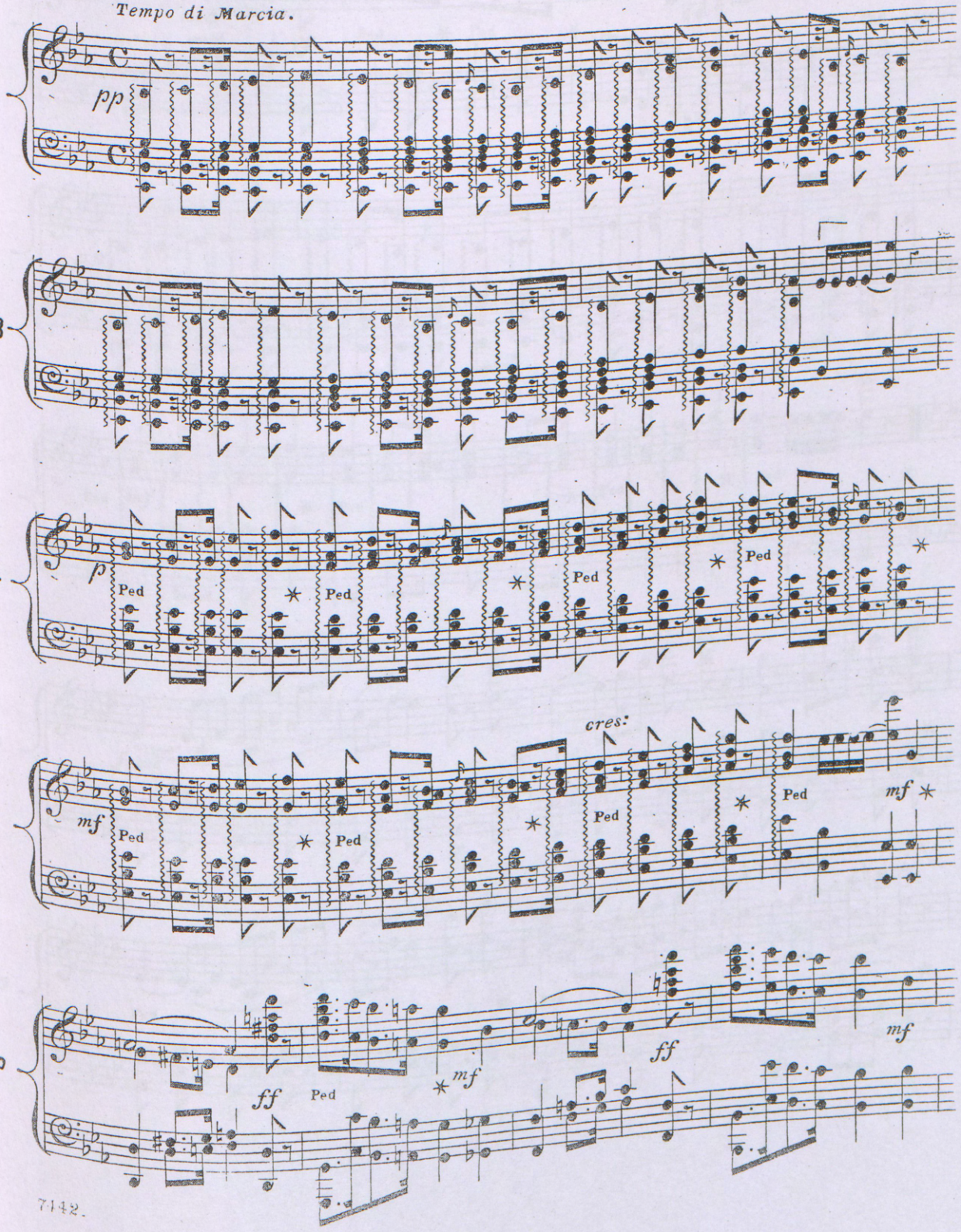

197
8va
Ped.
Ped.
Ped.
Ped.
201
8va
animato.
loco.
mf
cres:
cres:
Ped.
p
31
205
mp
cres:
cres:
Ped.
p
209
loco.
8va
f
p
212
8va
cre - - - scen - - do.
loco.
Ped.
ff
ff

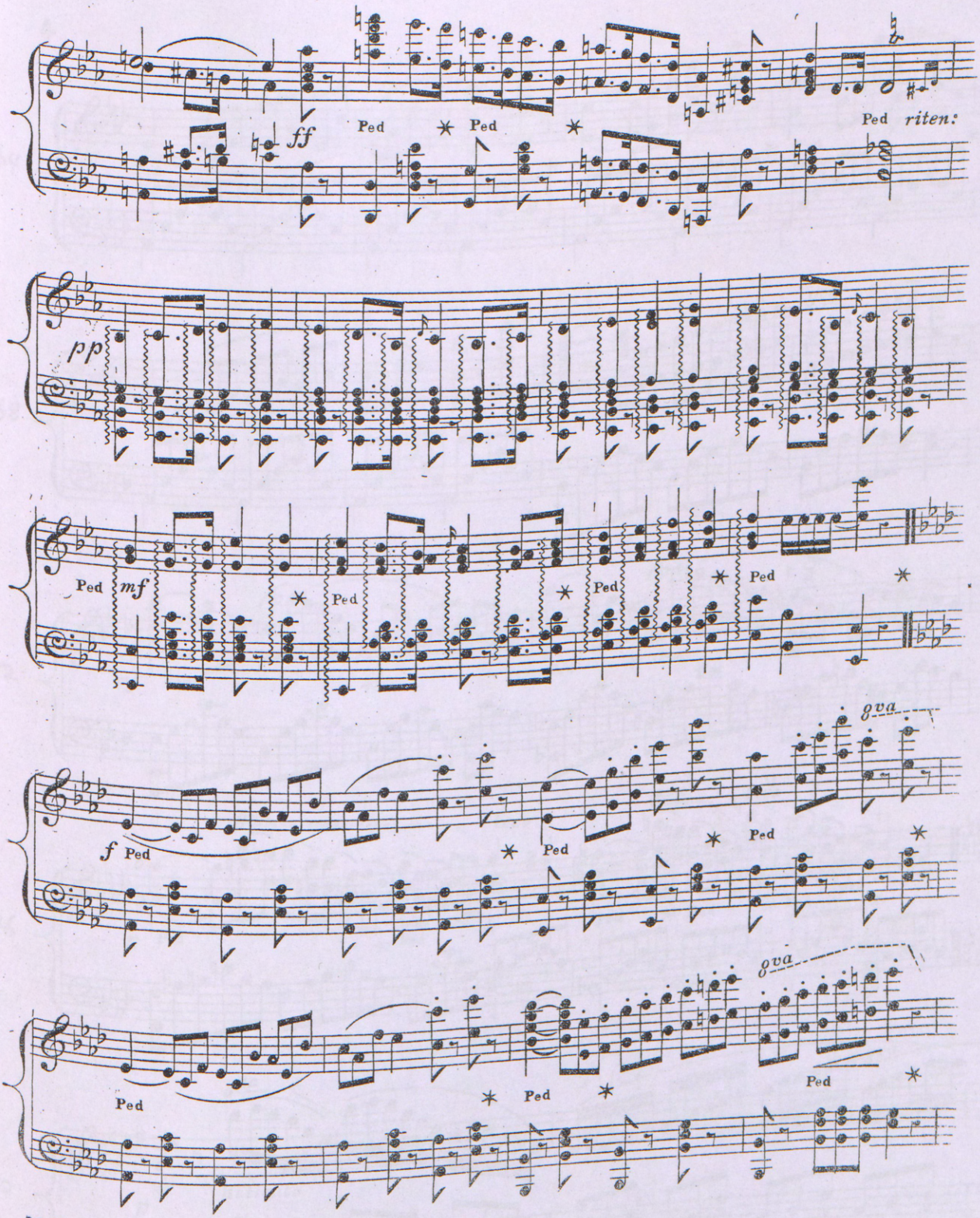
MARCHE CARACTÉRISTIQUE.

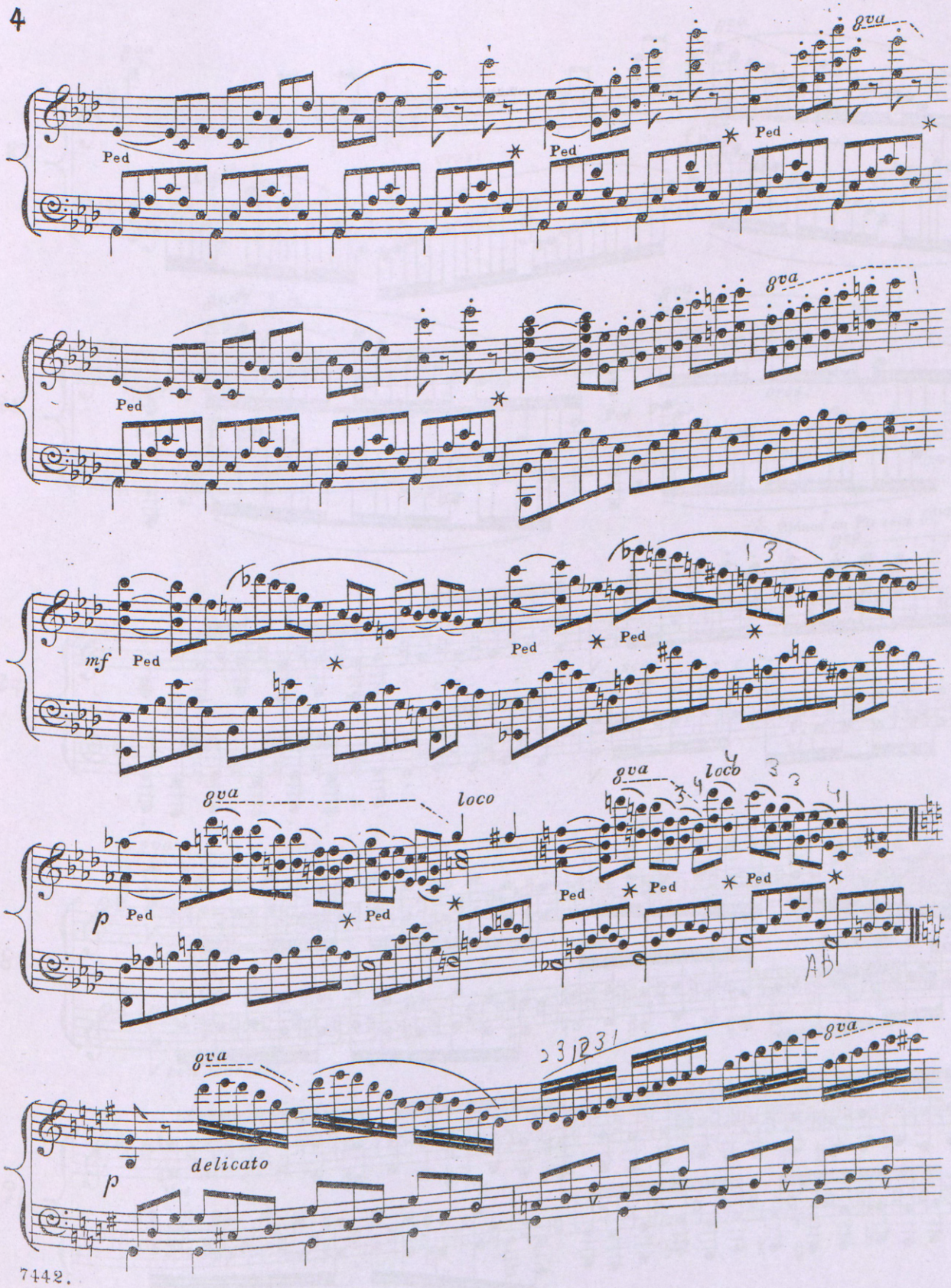
MORCEAU DE CONCERT.

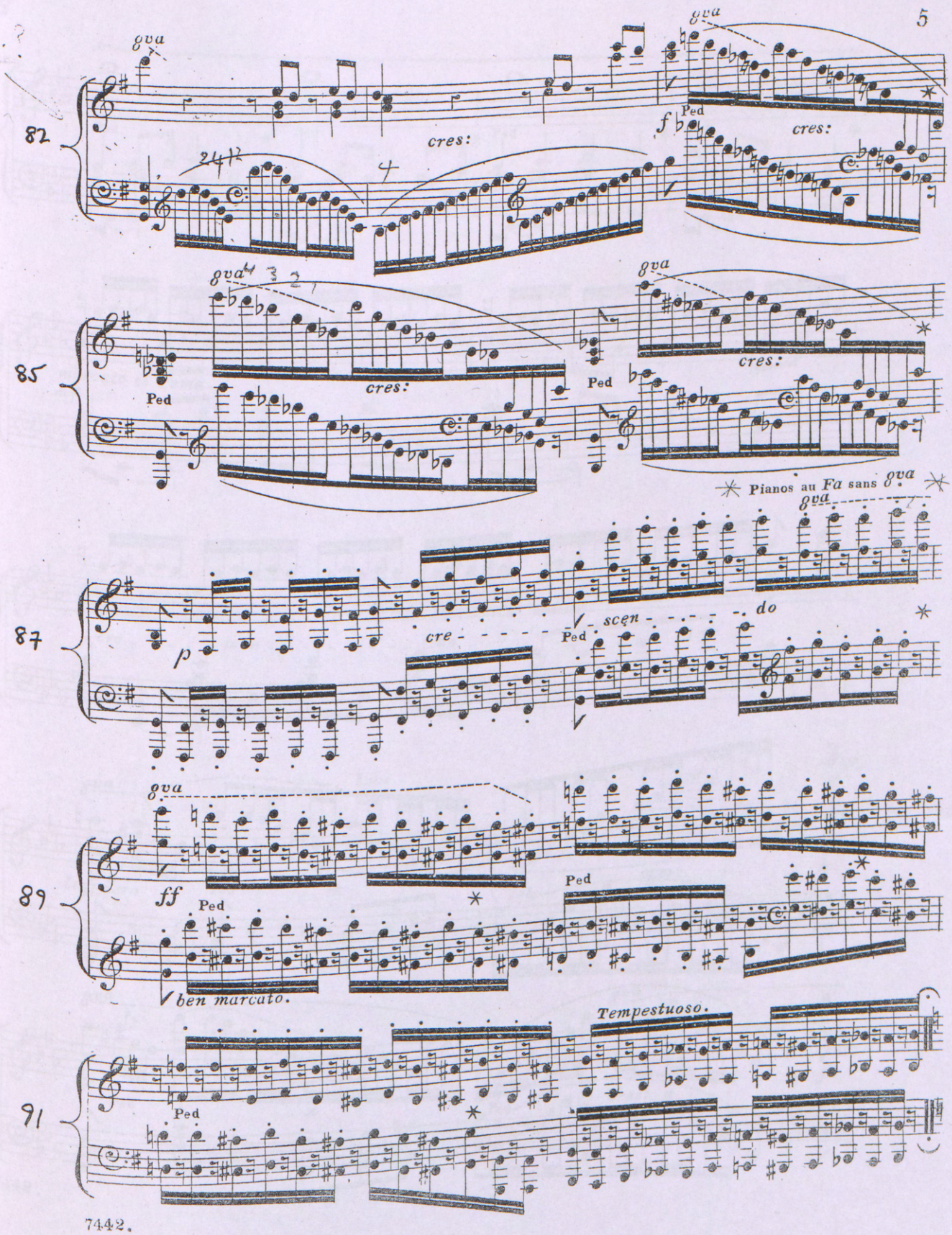
G.A. OSBORNE Op:60.

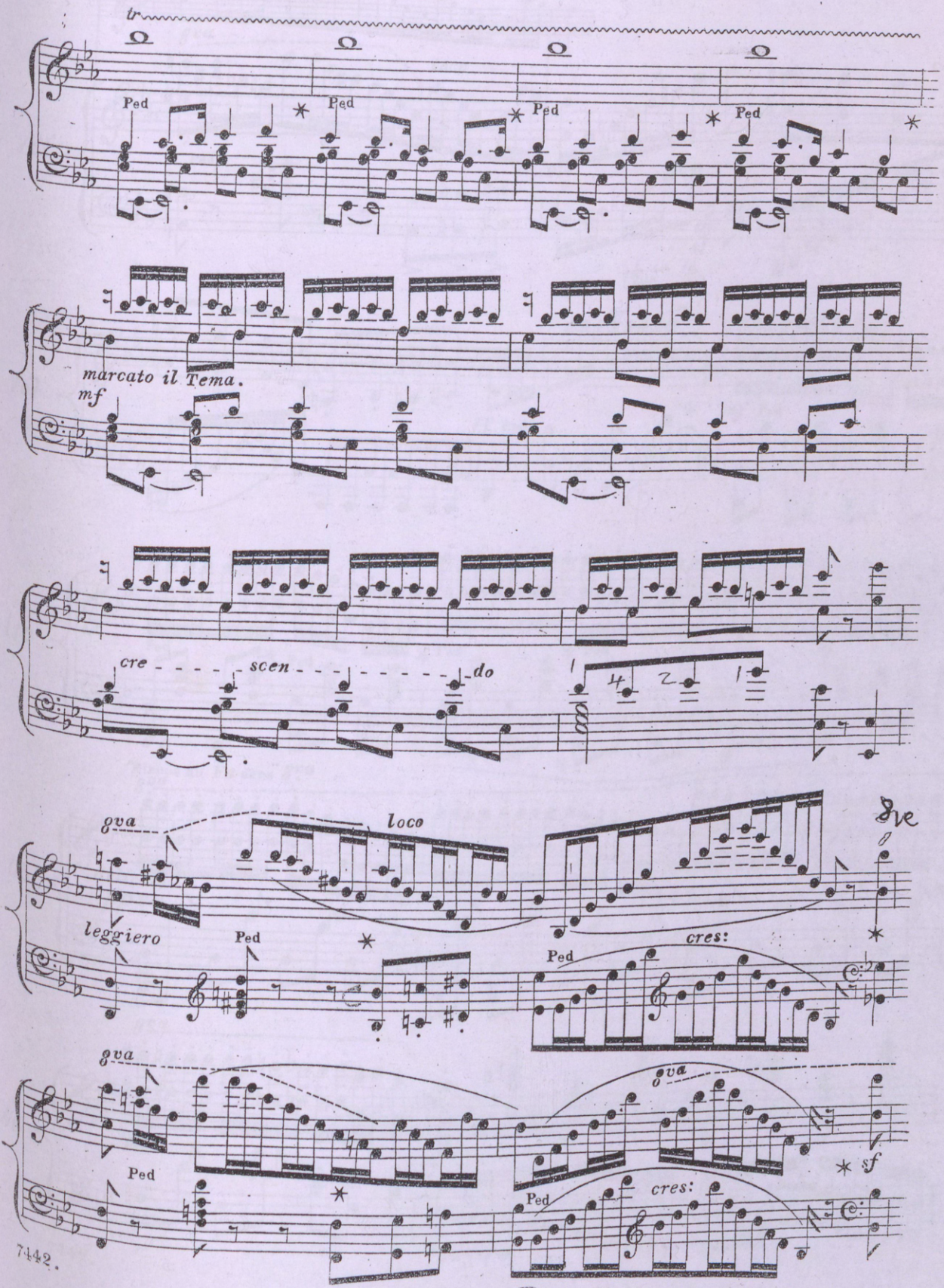


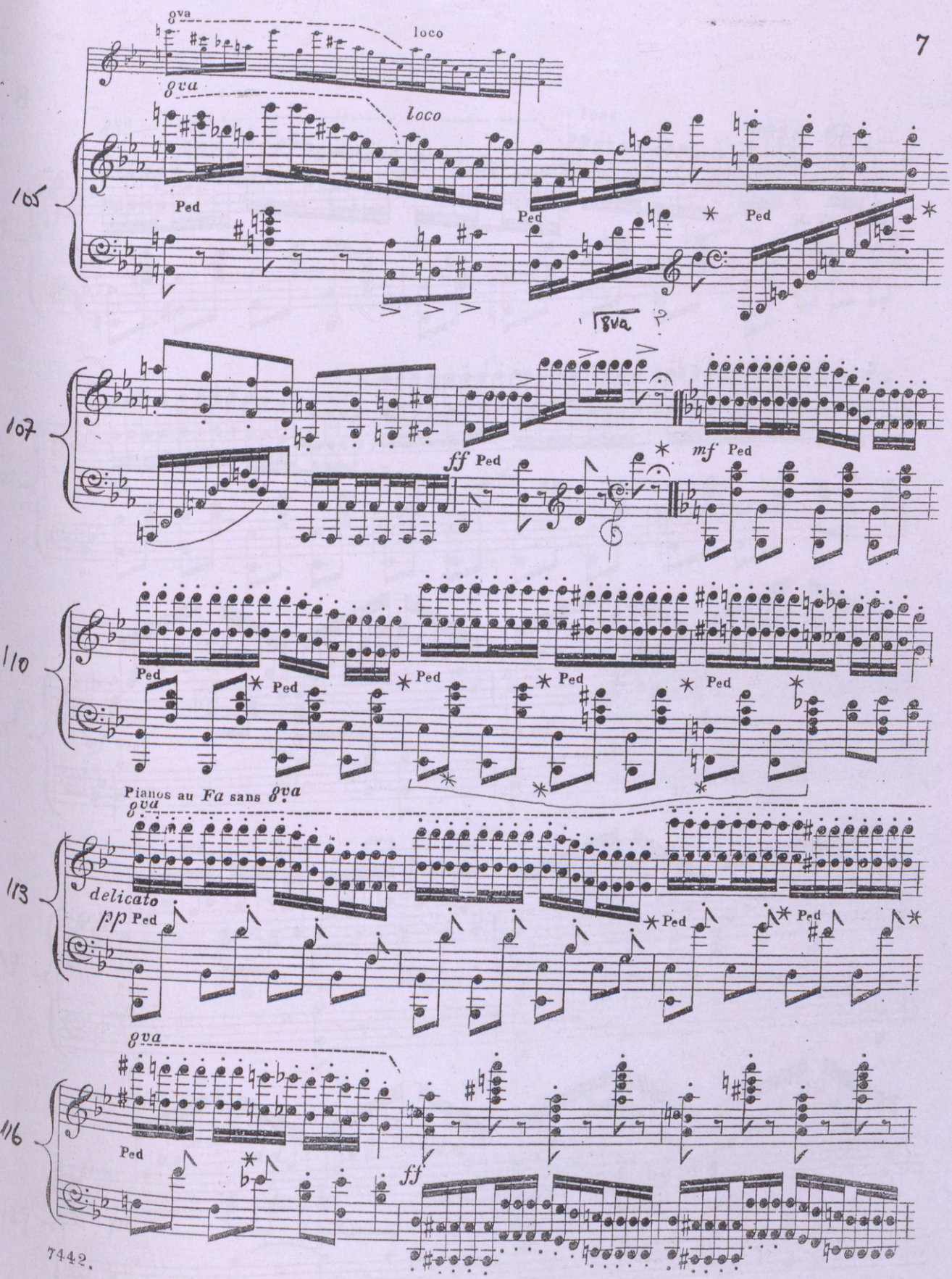

Tempo di Marcia.
24
pp
28
32
p
Ped
36
mf
cres:
40
ff
mf

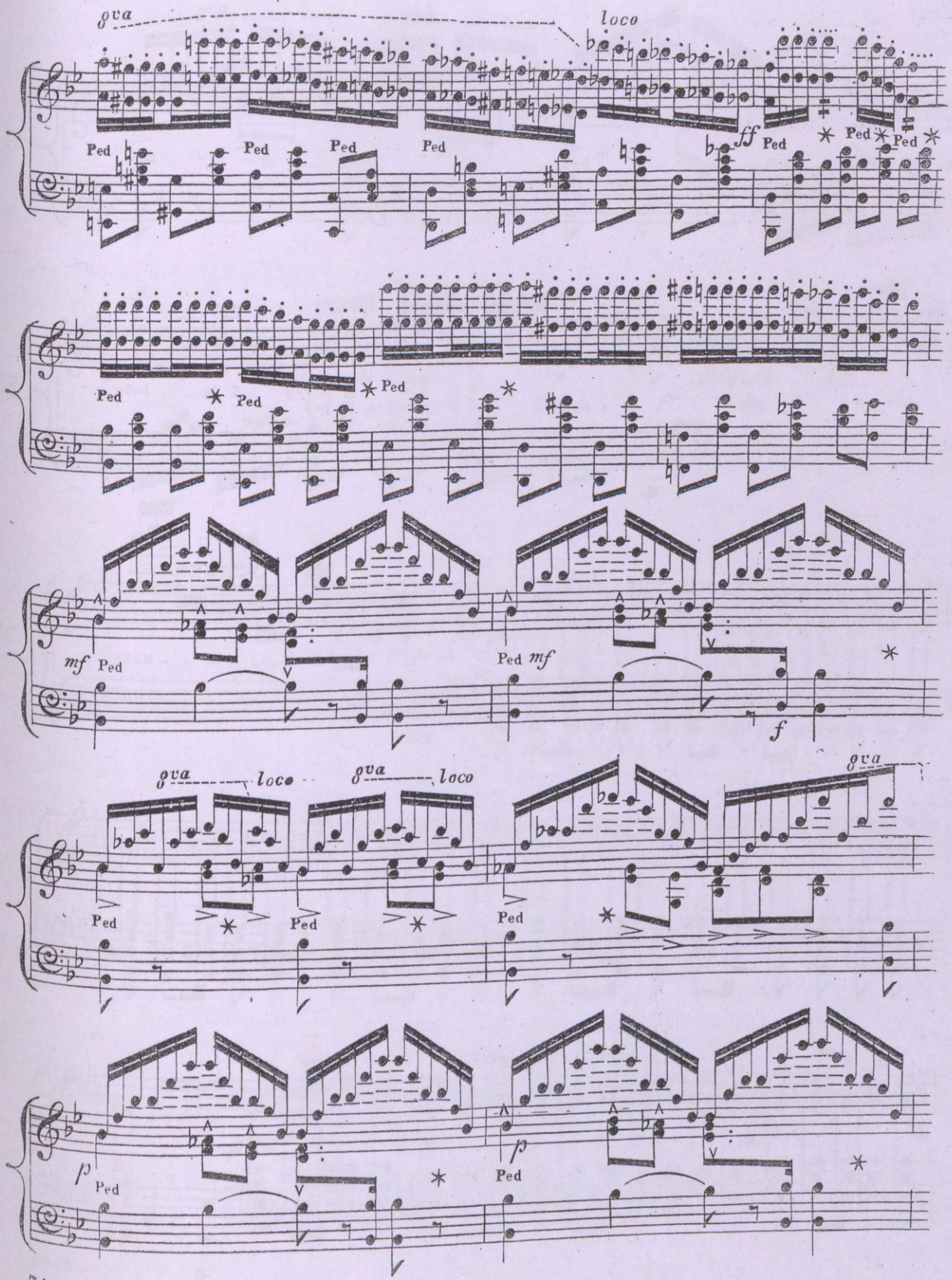

44
ff
Ped
Ped
Ped
riten:
48
pp
52
Ped
mf
Ped
Ped
Ped
56
f
Ped
Ped
Ped
8va
60
Ped
Ped
8va
Ped

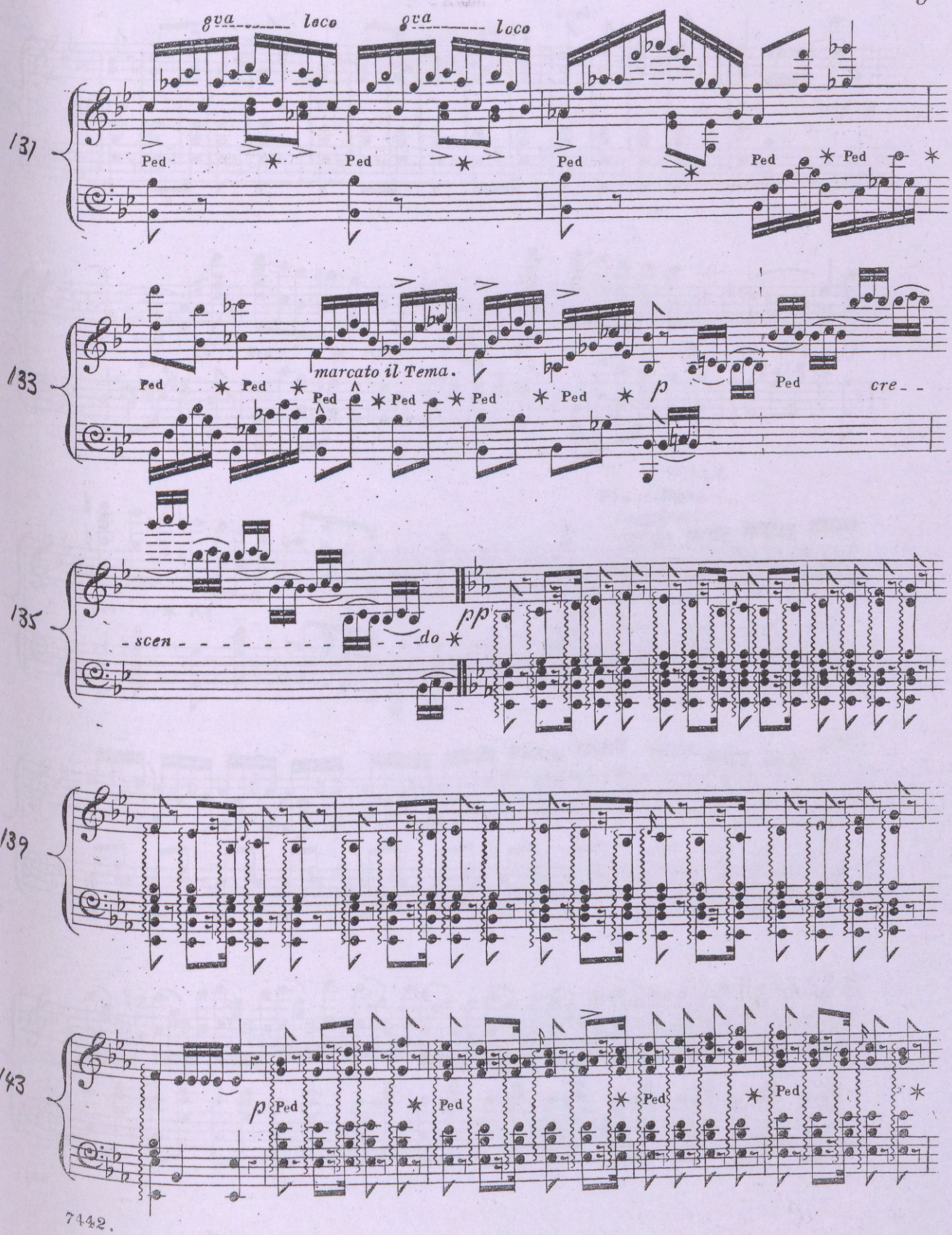

64
Ped
Ped
Ped
8va
68
Ped
8va
72
mf
Ped
Ped
Ped
1 3
76
8va
loco
p
Ped
Ped
Ped
Ped
Ped
8va
loco
80
8va
p
delicato
8va

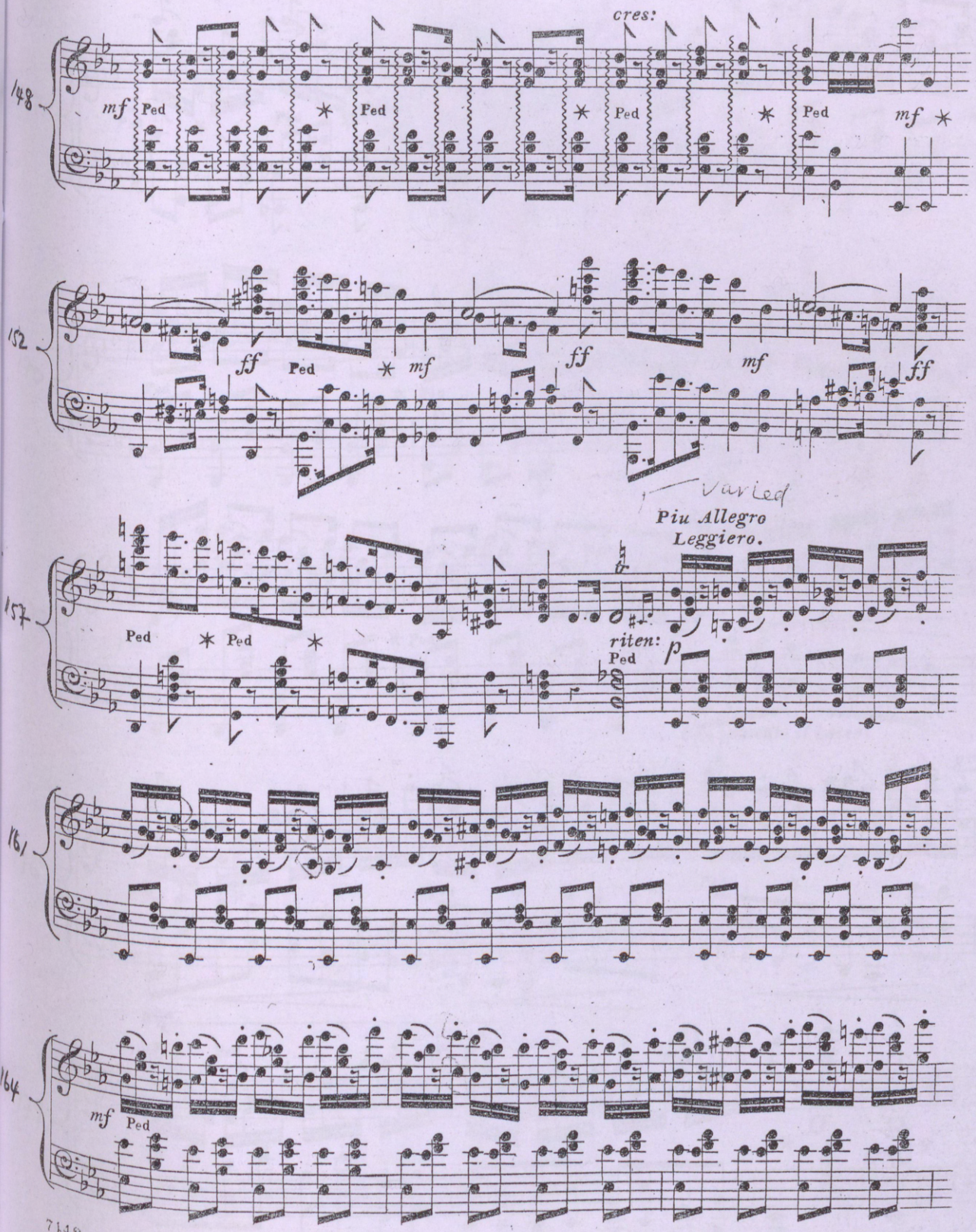

82
8va
cres:
f
Ped
85
Ped
Pianos au Fa sans 8va
87
p
cre - - - - -
scen - - - - - do
89
ff
Ped
ben marcato.
91
Tempestuoso.

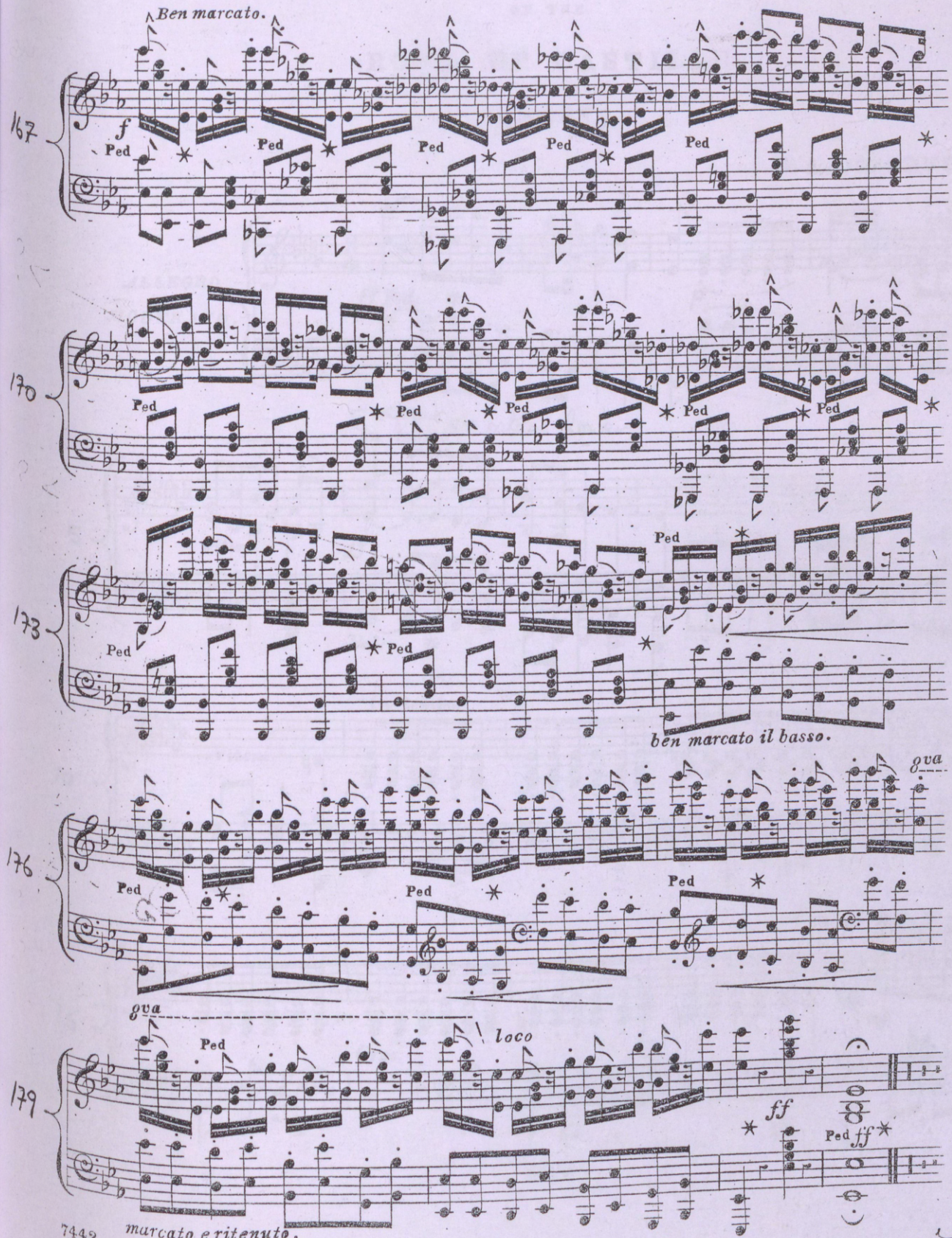

tr
93
Ped
Ped
Ped
Ped
97
marcato il Tema.
mf
99
cre - - - - - scen - - - - - - - do
1 4 2 1
101
8va
loco
8va
leggiero
Ped
Ped
cres:
103
8va
8va
Ped
Ped
cres:
sf


8va
loco
8va
loco
105
Ped
Ped
Ped
8va
107
ff Ped
mf Ped
110
Ped
Ped
Ped
Ped
Ped
Pianos au Fa sans 8va
8va
113
delicato
pp Ped
Ped
Ped
8va
116
Ped
ff


8va
loco
119
Ped
Ped
Ped
Ped
ff
Ped
Ped
Ped
122
Ped
Ped
Ped
125
mf
Ped
Ped
mf
f
8va
loco
8va
loco
8va
127
Ped
Ped
Ped
129
p
Ped
p
Ped


8va loco
8va loco
131
Ped
133
marcato il Tema.
p
cre
135
scen
do
pp
139
143
p


148
cres:
mf
Ped
Ped
Ped
Ped
mf
152
ff
Ped
mf
ff
mf
ff
Varied
Piu Allegro
Leggiero.
157
Ped
Ped
riten:
Ped
p
161
164
mf
Ped


Ben marcato.
167
f
Ped
170
173
ben marcato il basso.
8va
176
179
loco
ff
marcato e ritenuto.

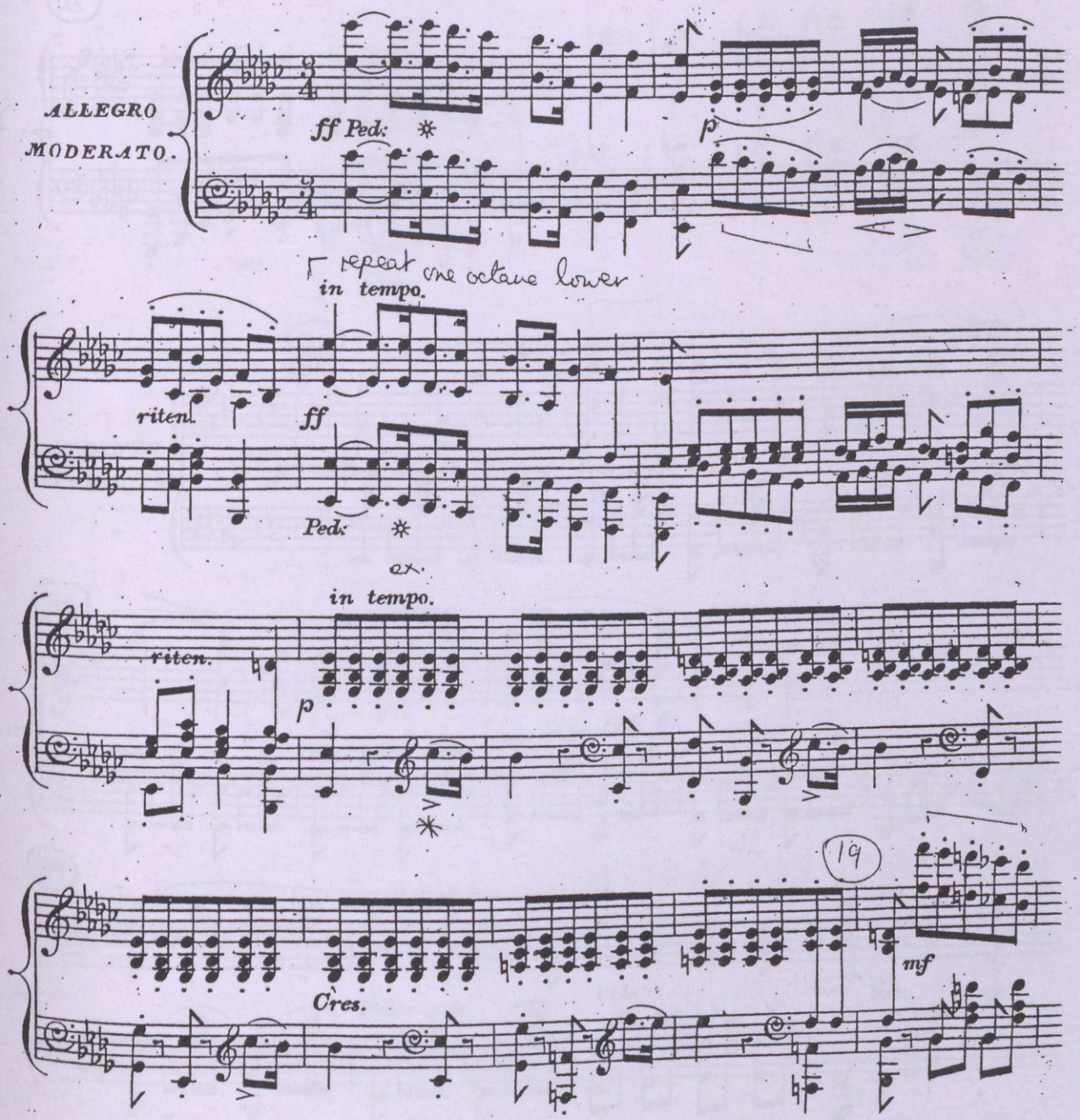
FANTASIA

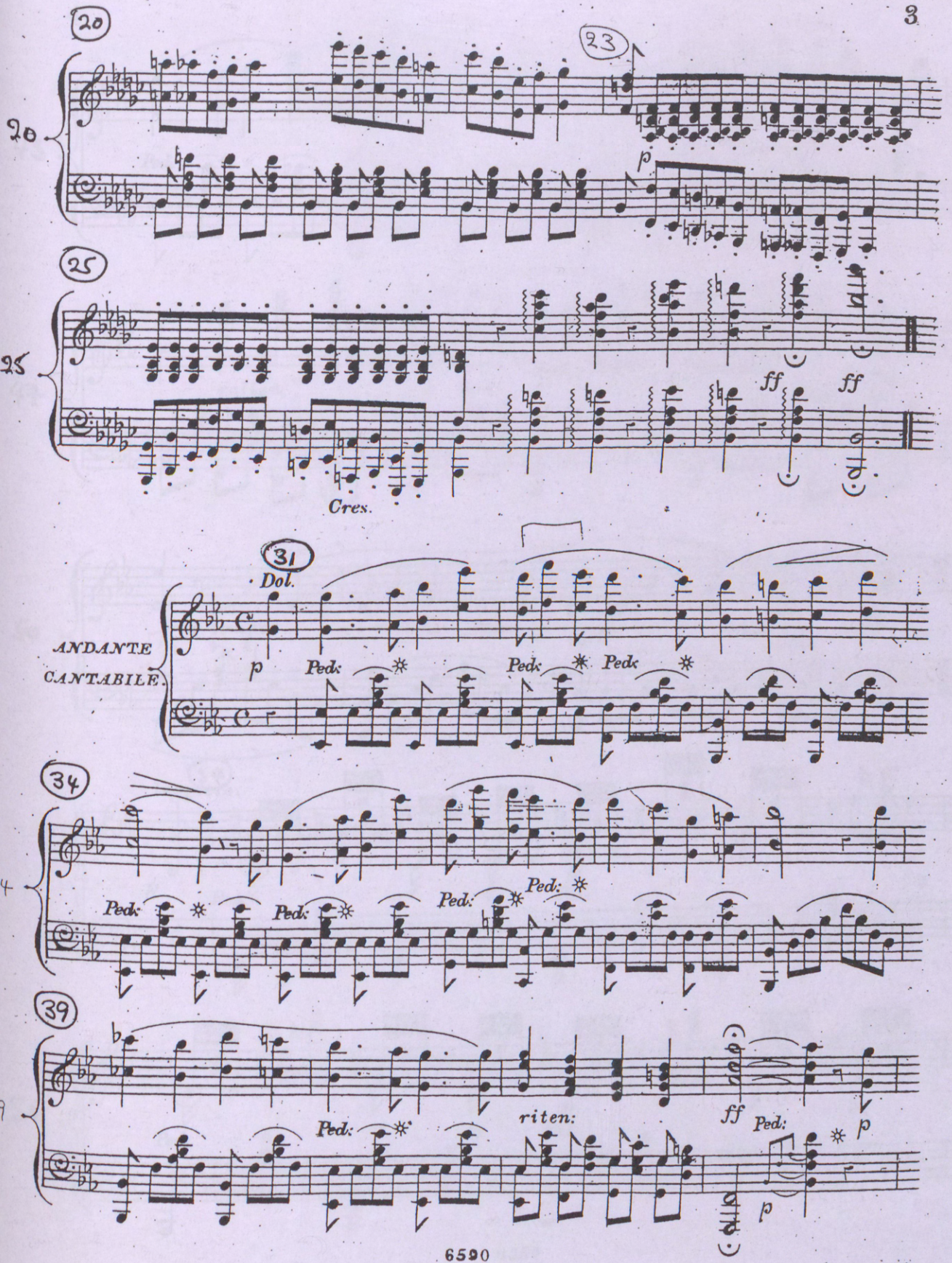
ON THE

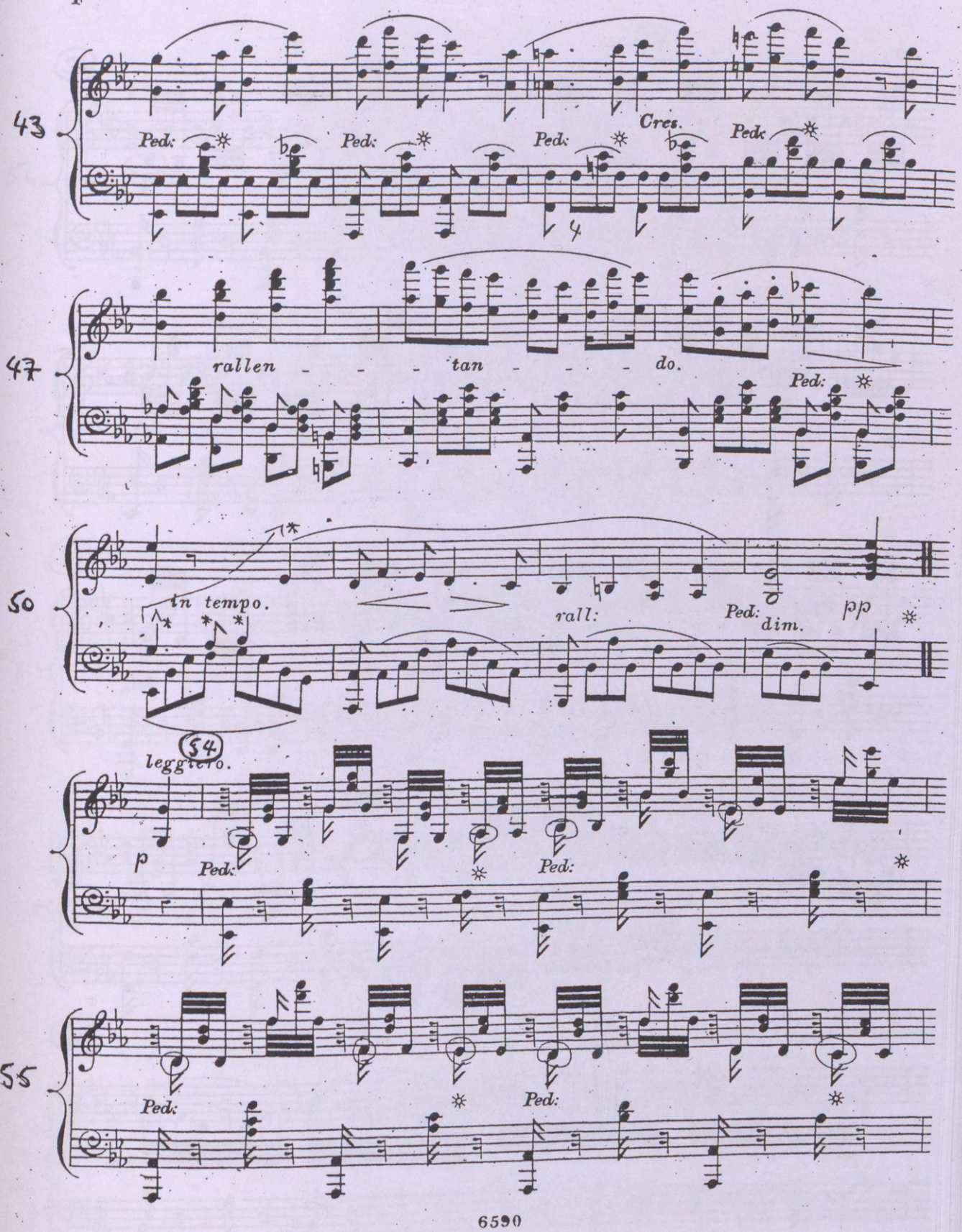
ROSE OF CASTILLE.

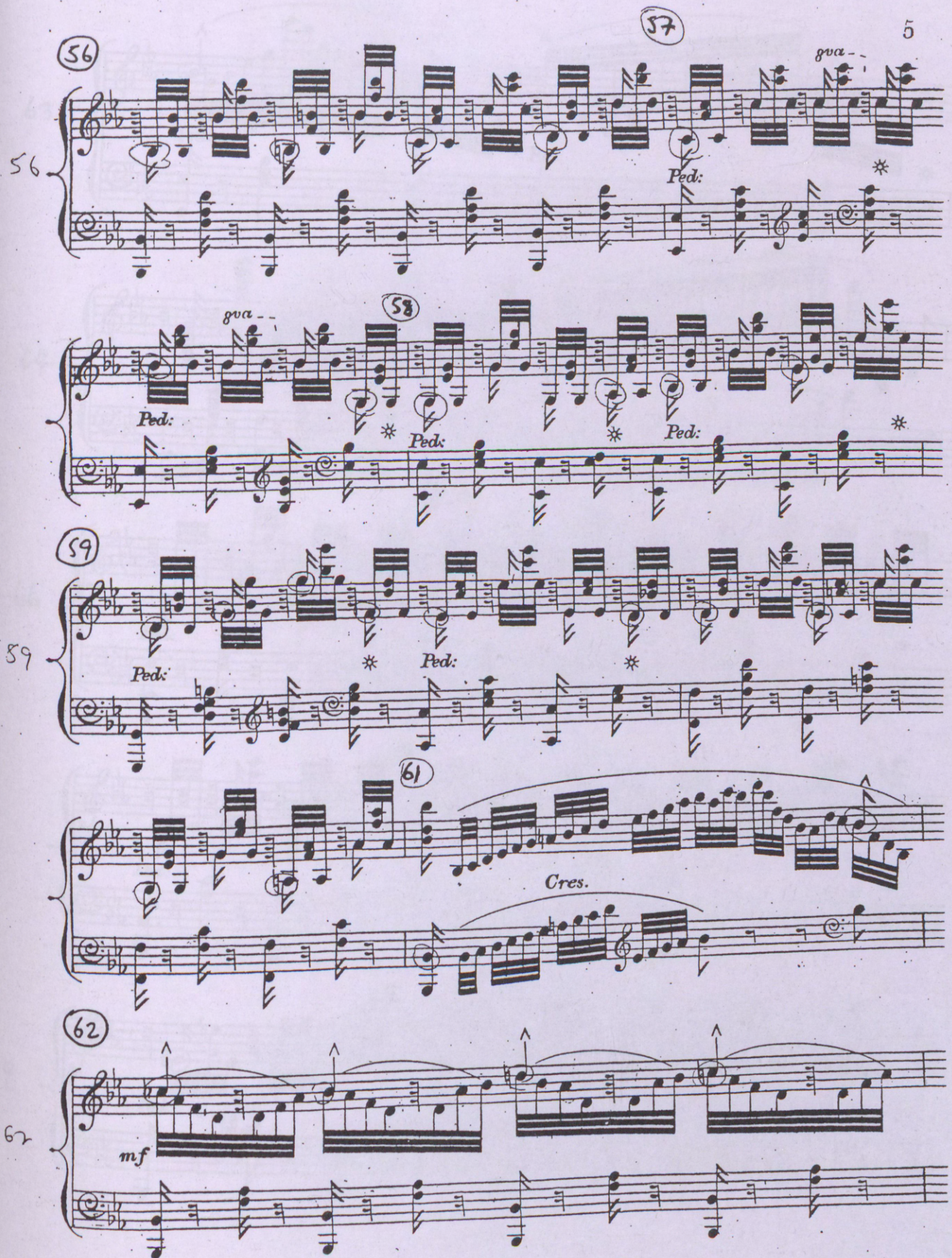
(BALFE.)

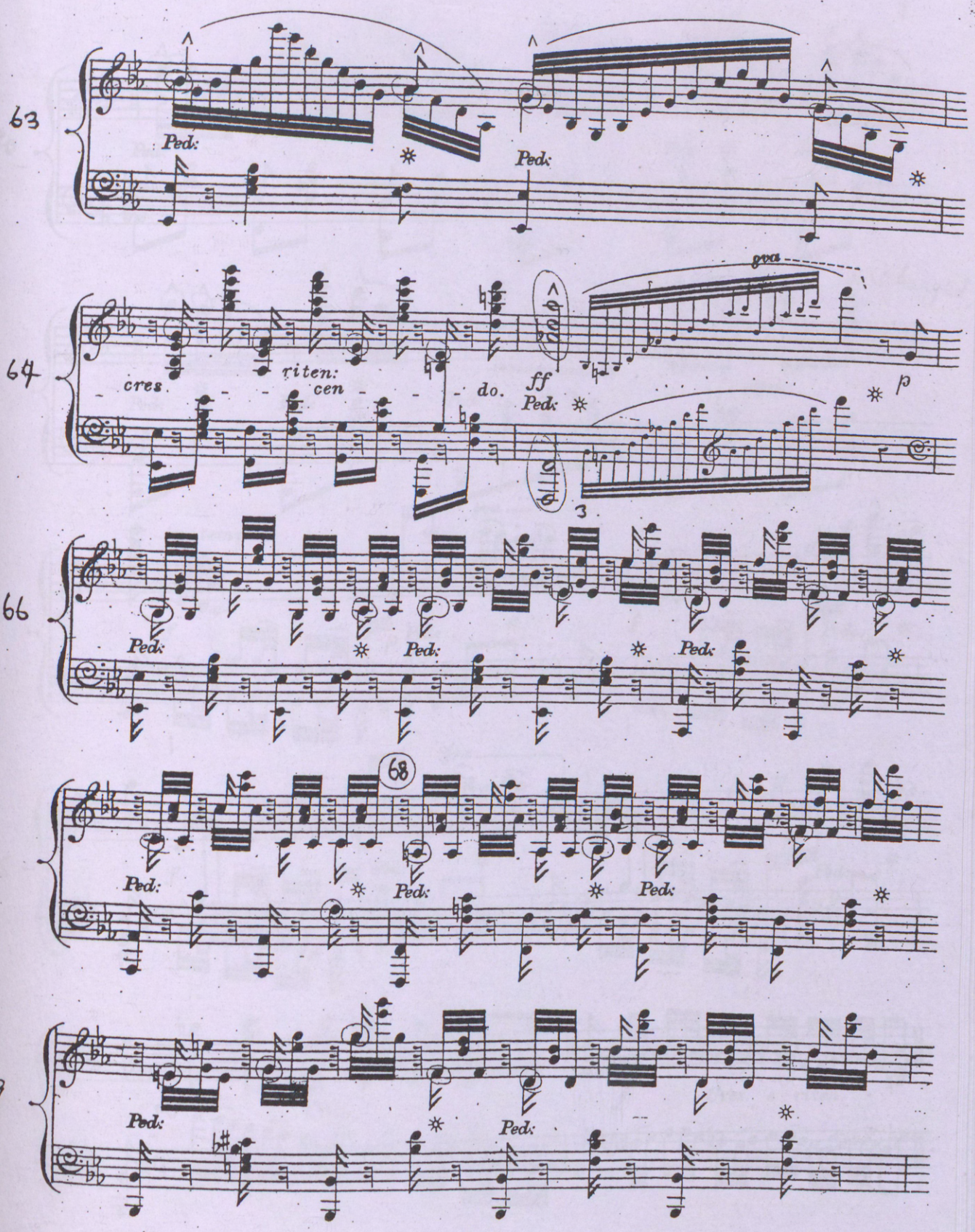
G. A. OSBORNE.

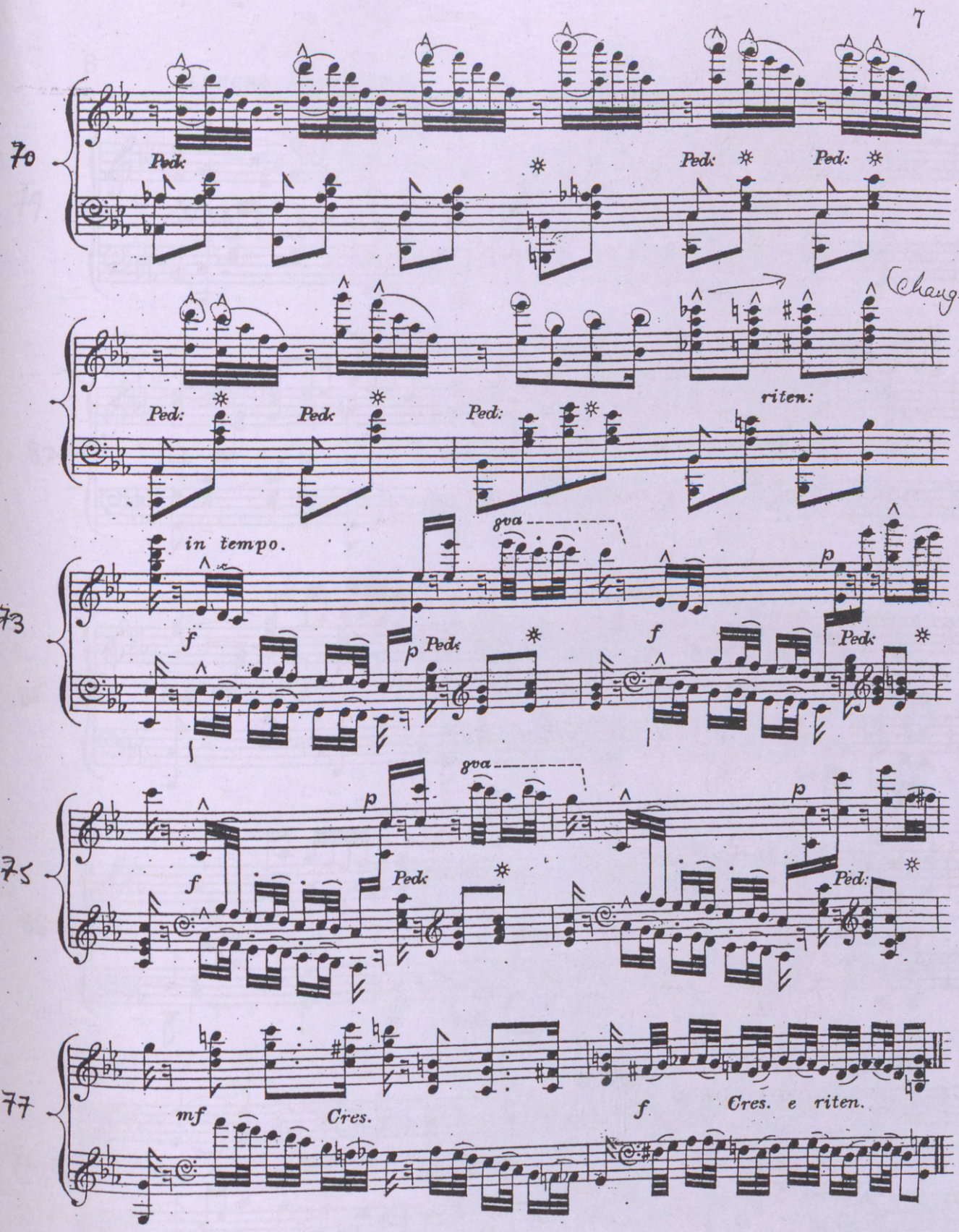



20
23
20
p
25
25
ff
ff
Cres.
31
Dol.
ANDANTE
CANTABILE.
p
Ped.
Ped.
Ped.
34
34
Ped.
Ped.
Ped.
Ped.
39
39
Ped.
riten:
ff
Ped.
p
p

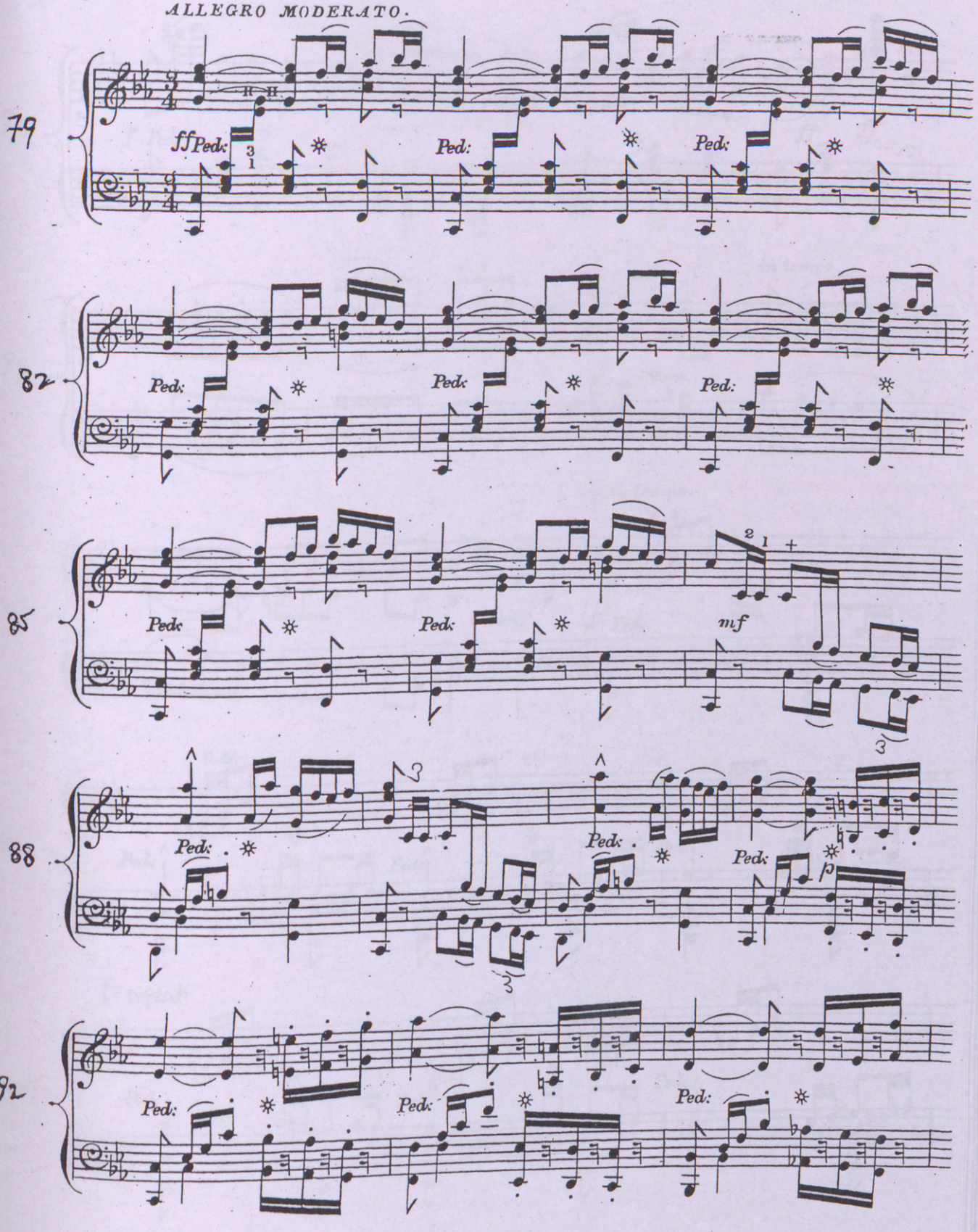

43
Ped:
Ped:
Ped:
Cres.
Ped:
47
rallen - - - tan - - - do.
Ped:
50
in tempo.
rall:
Ped:
dim.
pp
54
leggiero.
p
Ped:
Ped:
55
Ped:
Ped:

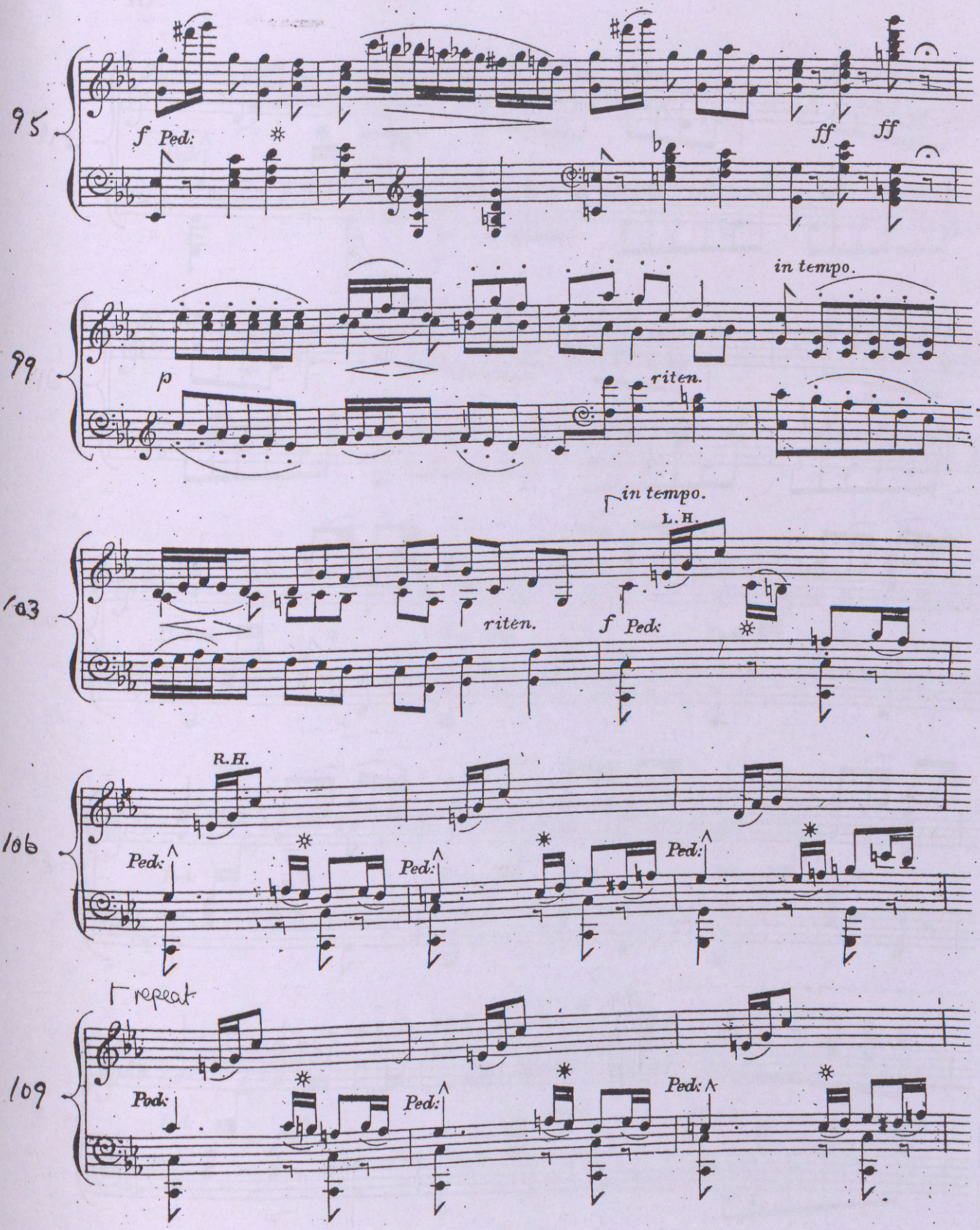

56
57
58
59
61
62
56
59
62
gva
Ped:
Cres.
mf

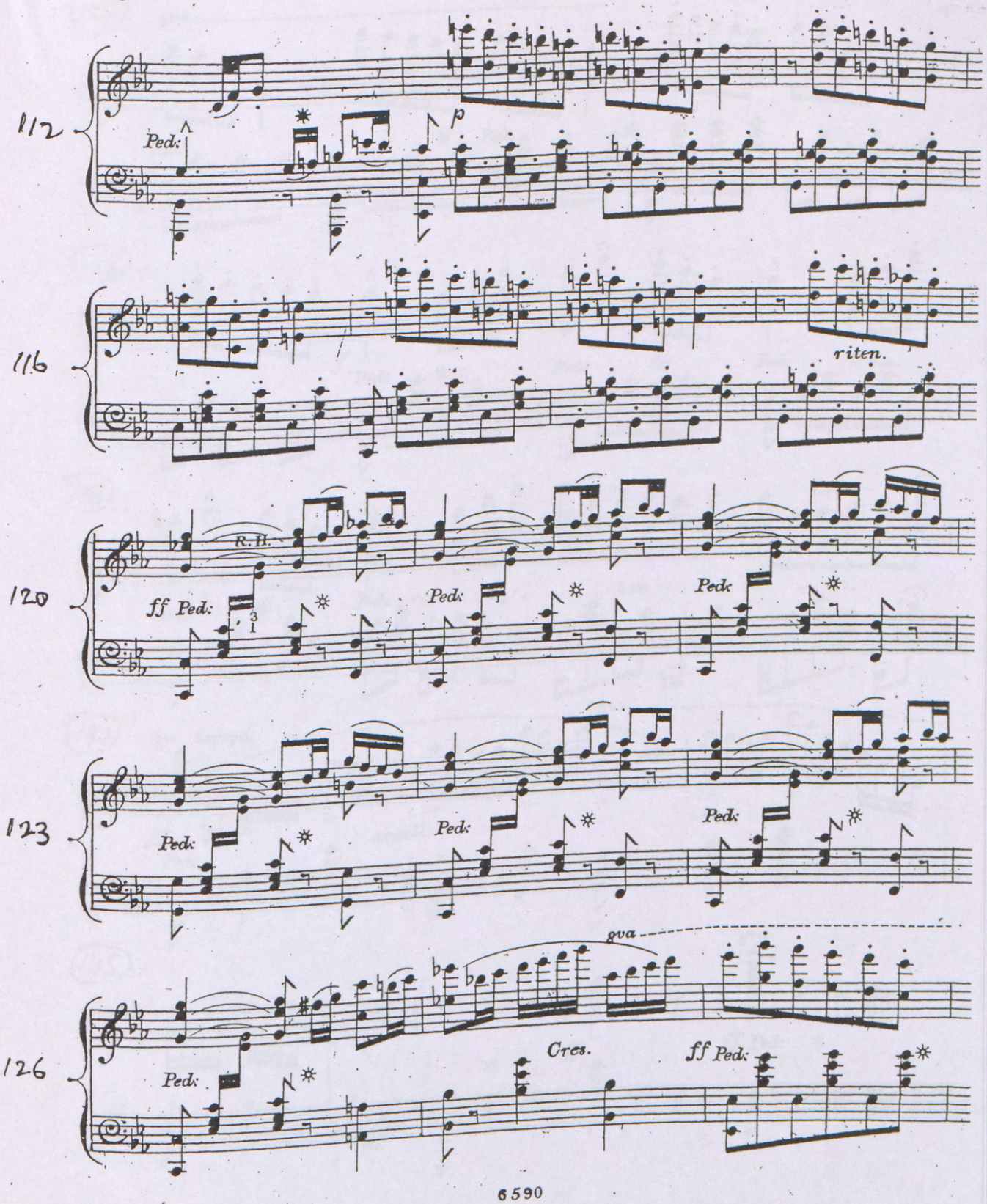

63
Ped:
Ped:
64
cres.
riten:
cen
do.
ff
Ped:
gva
p
3
66
Ped:
Ped:
Ped:
68
Ped:
Ped:
Ped:
69
Ped:
Ped:

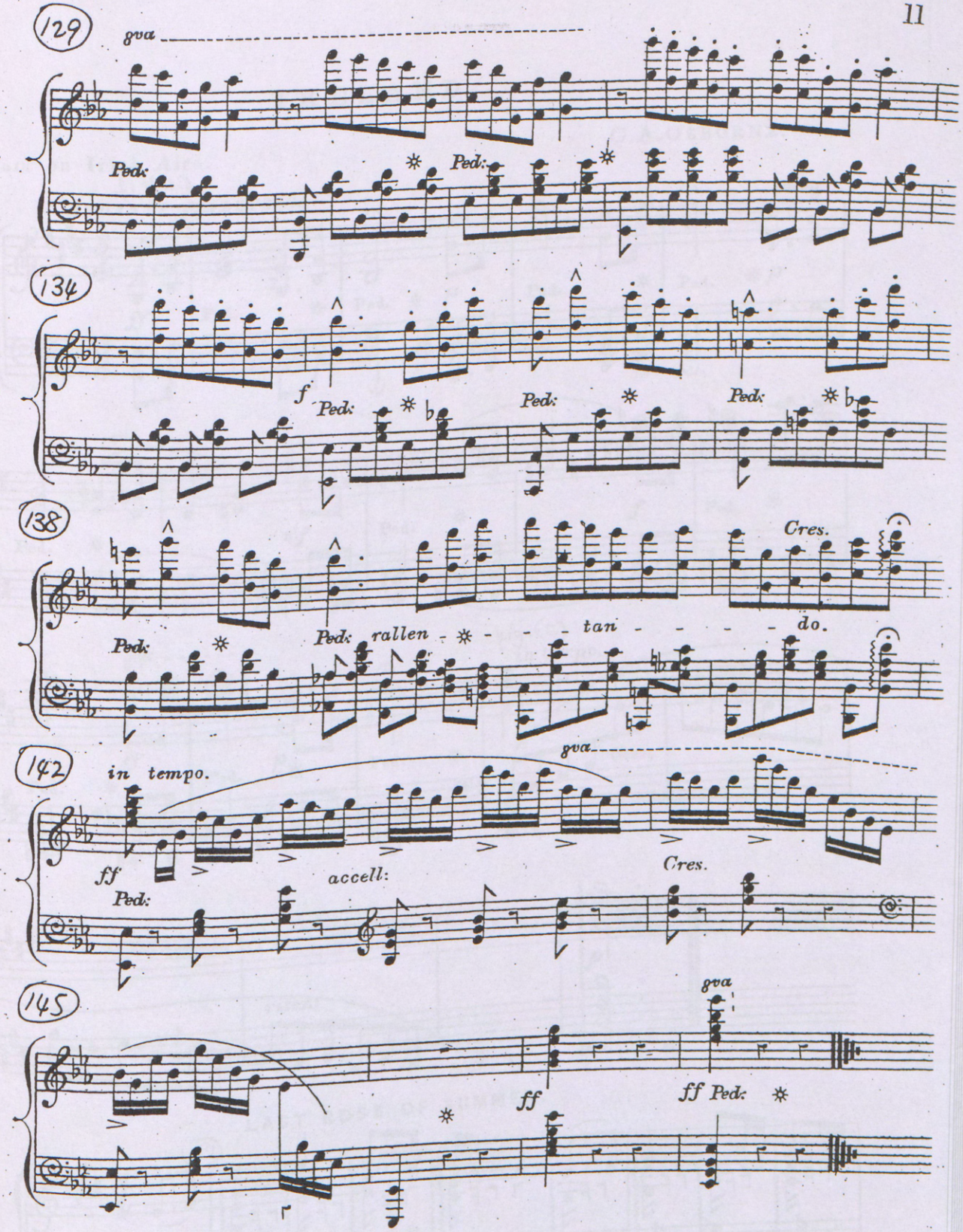

70
Ped:
Ped:
Ped:
(changed)
Ped:
Ped:
Ped:
riten:
73
in tempo.
gva
f
p
Ped:
f
p
f
Ped:
75
gva
p
f
Ped:
p
Ped:
77
mf
Cres.
f
Cres. e riten.

ALLEGRO MODERATO.




95
f Ped:
ff
ff
99
p
in tempo.
riten.
103
riten.
in tempo.
L.H.
f Ped:
106
R.H.
Ped:
Ped:
Ped:
repeat
109
Ped:
Ped:
Ped:

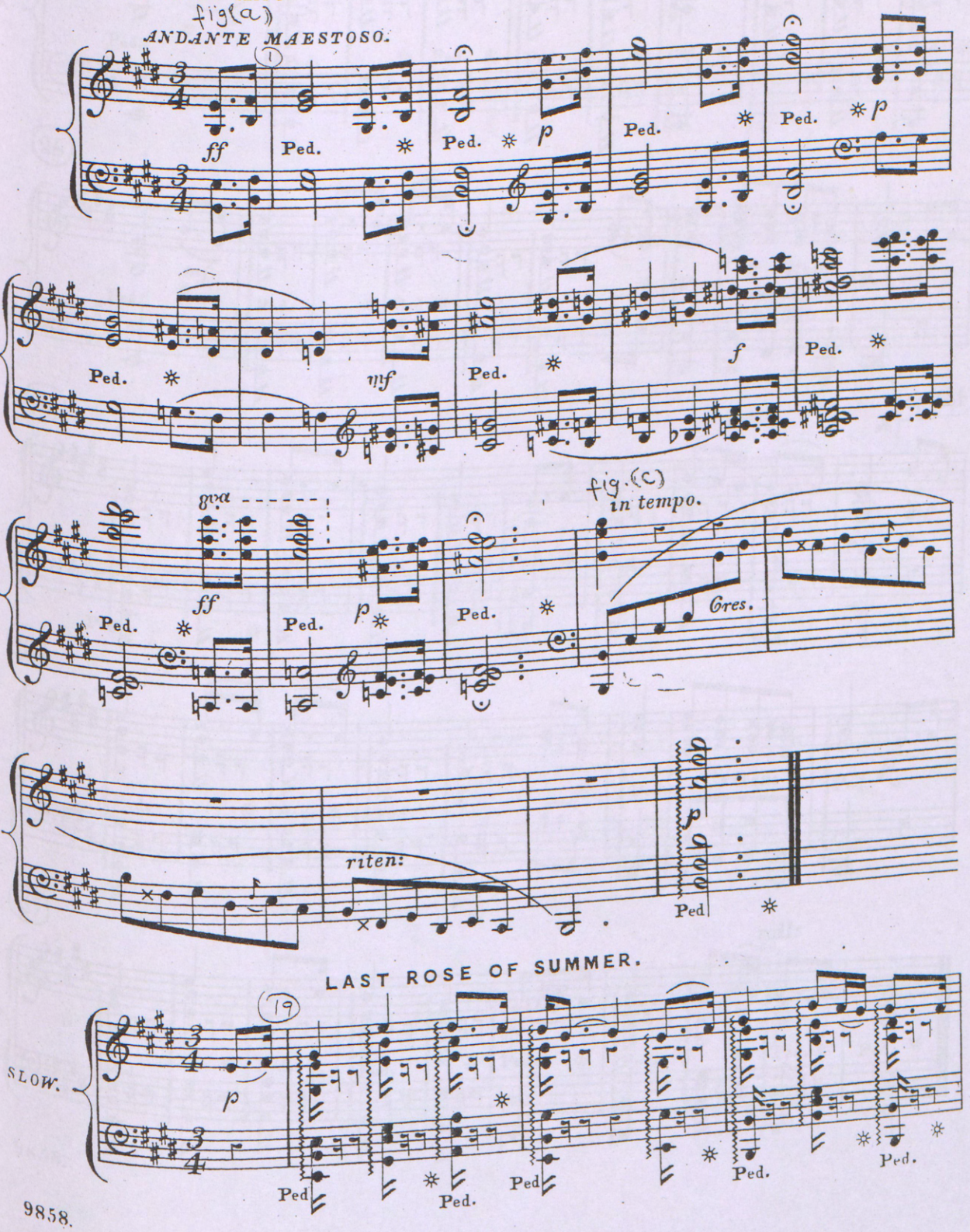

112
Ped:
p
116
riten.
120
R. H.
ff Ped:
Ped:
Ped:
123
Ped:
Ped:
Ped:
126
8va
Ped:
Cres.
ff Ped:

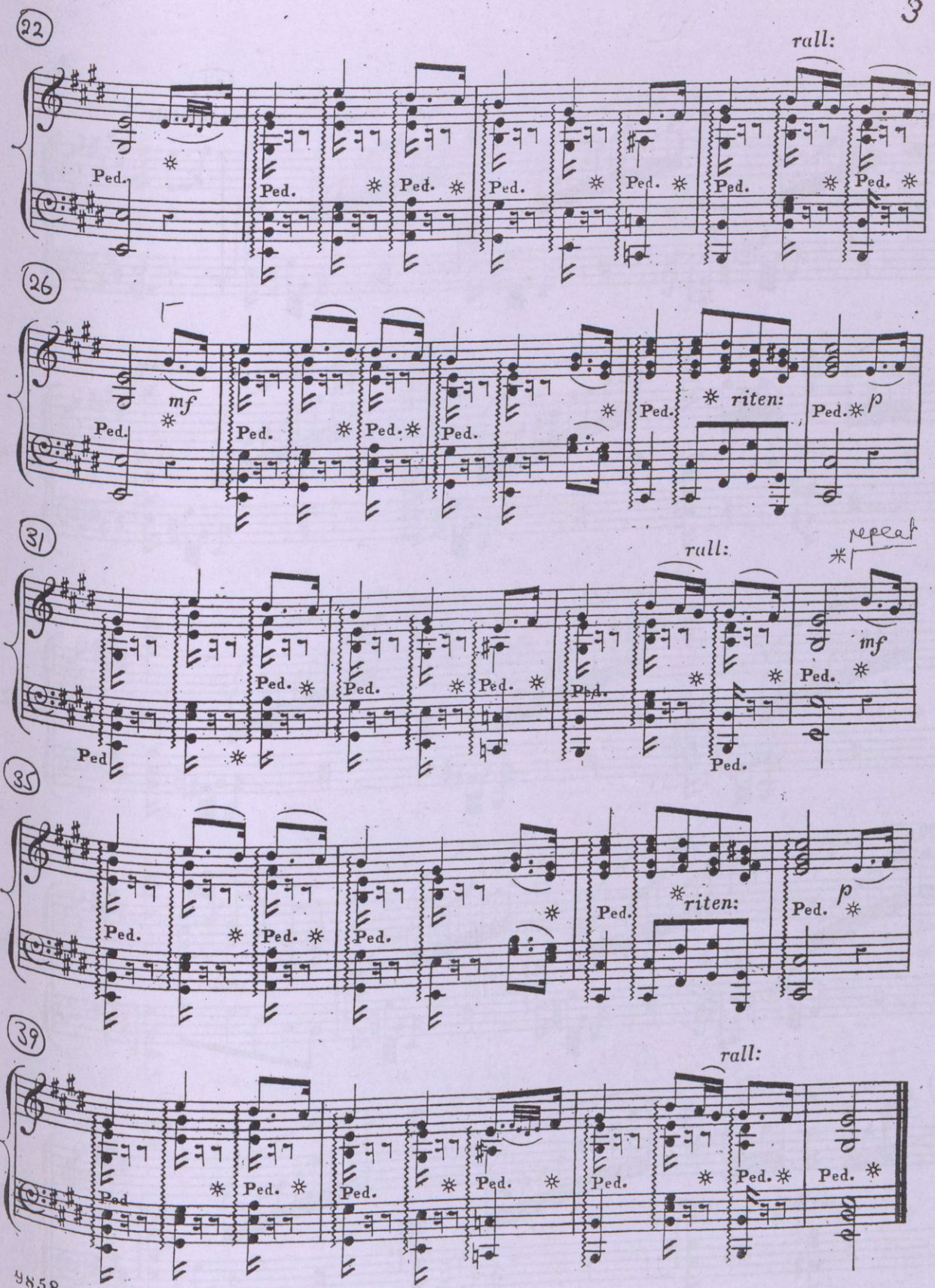

129
8va
Ped:
Ped:
134
f
Ped:
Ped:
Ped:
138
Cres.
Ped:
Ped:
rallen - - - tan - - - - do.
142
in tempo.
8va
ff
accell:
Cres.
Ped:
145
8va
ff
ff
Ped:

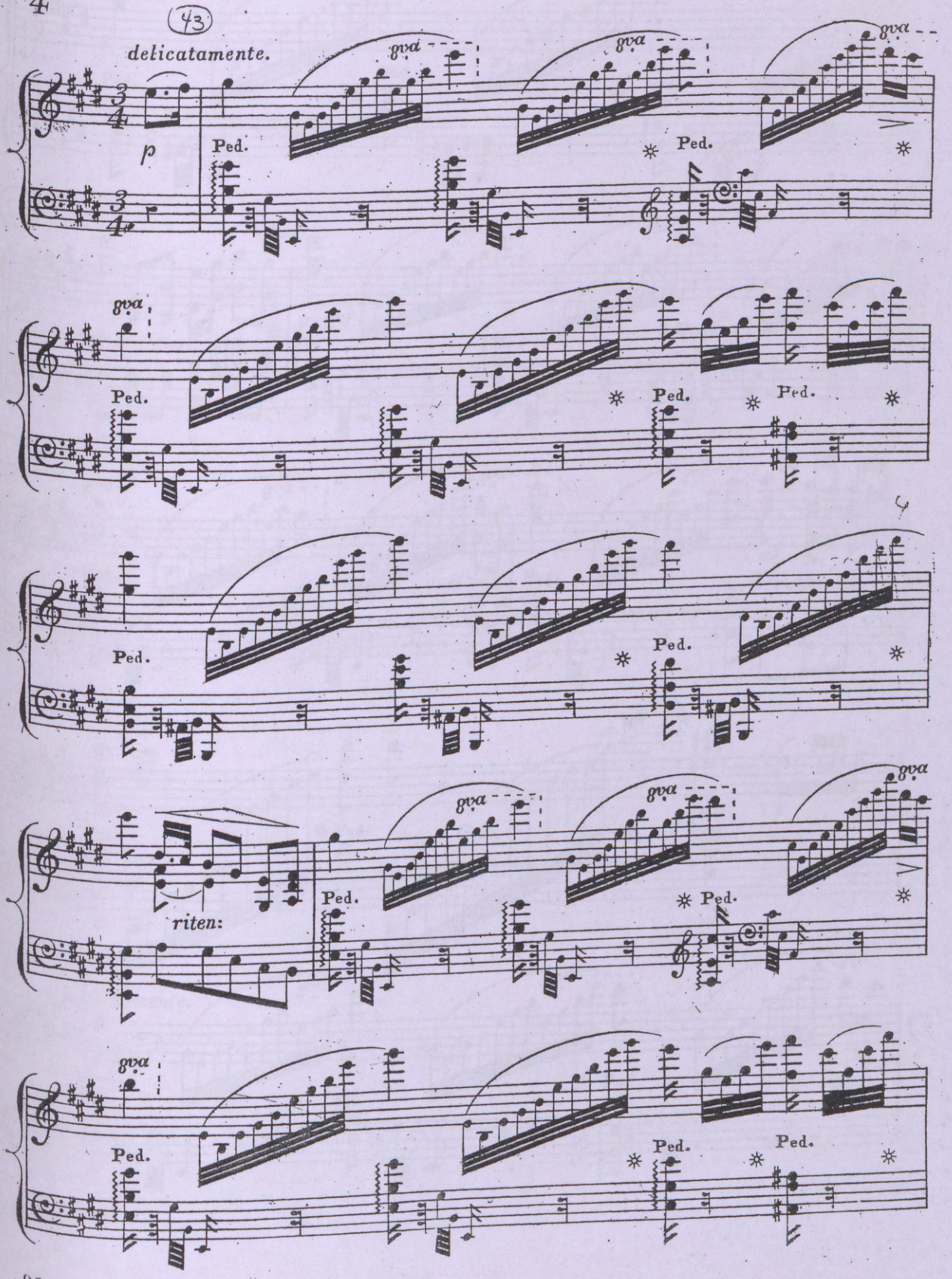
IRELAND.

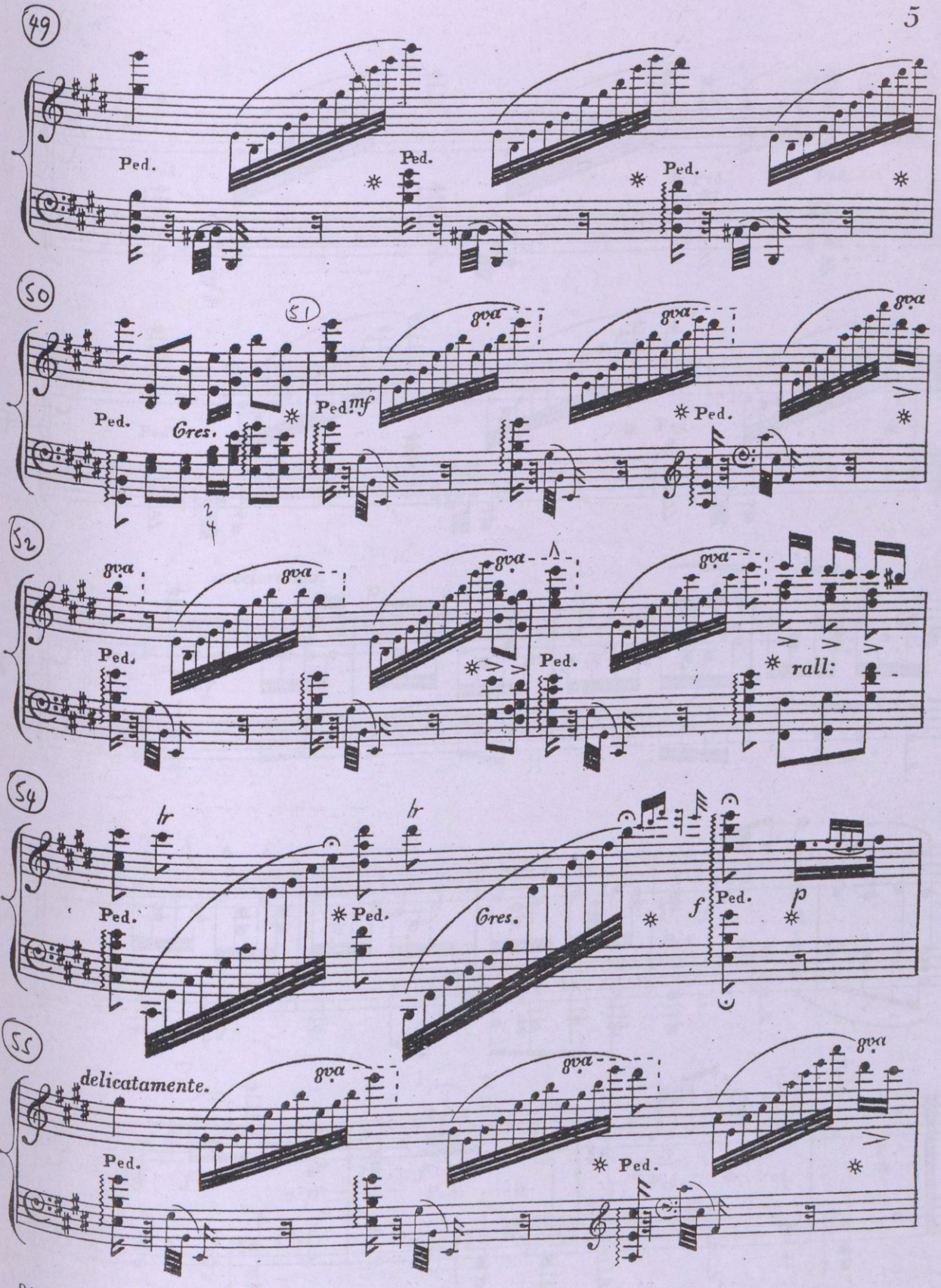
Fantasia on Irish Airs.

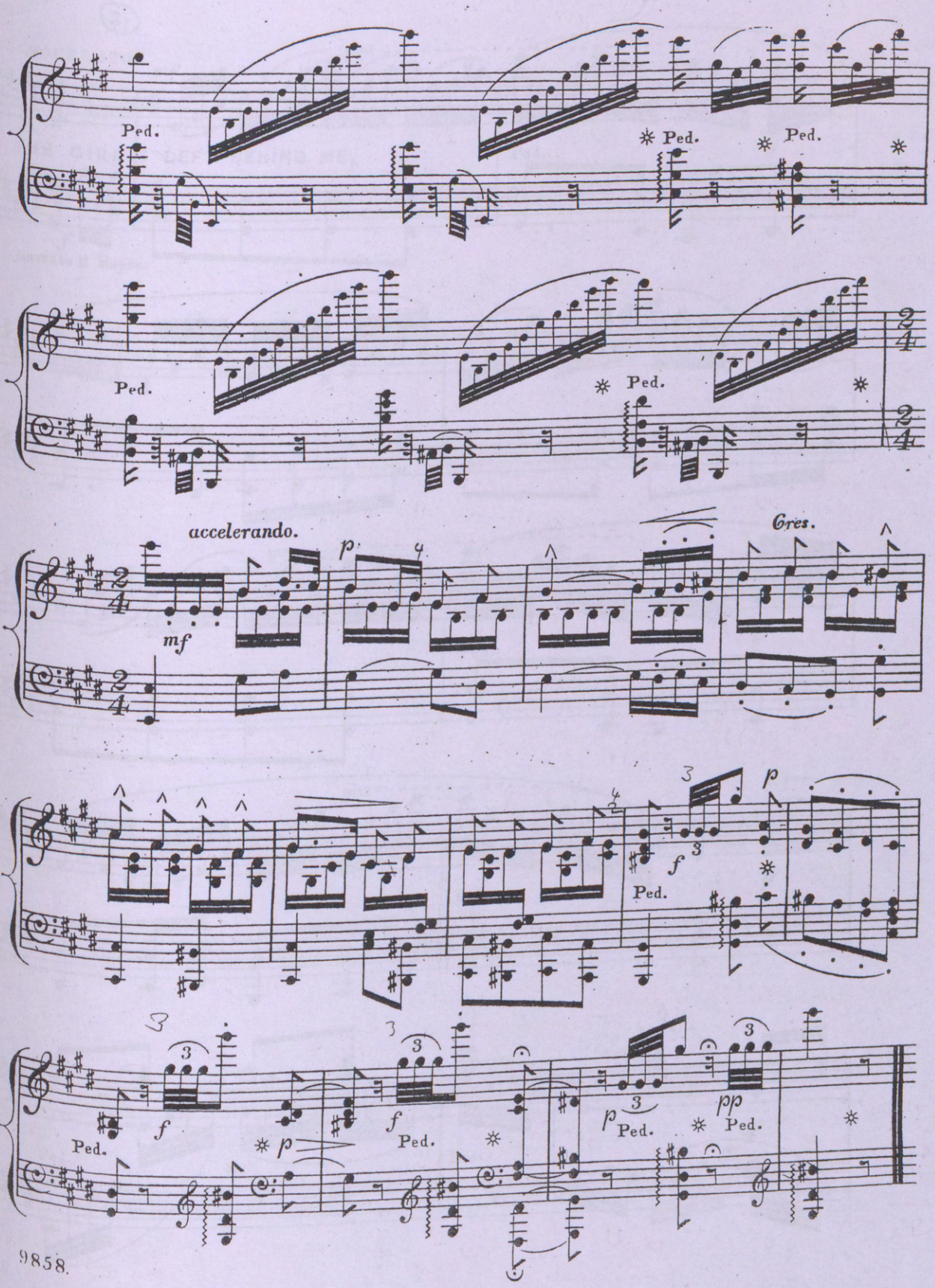
G.A.OSBORNE.

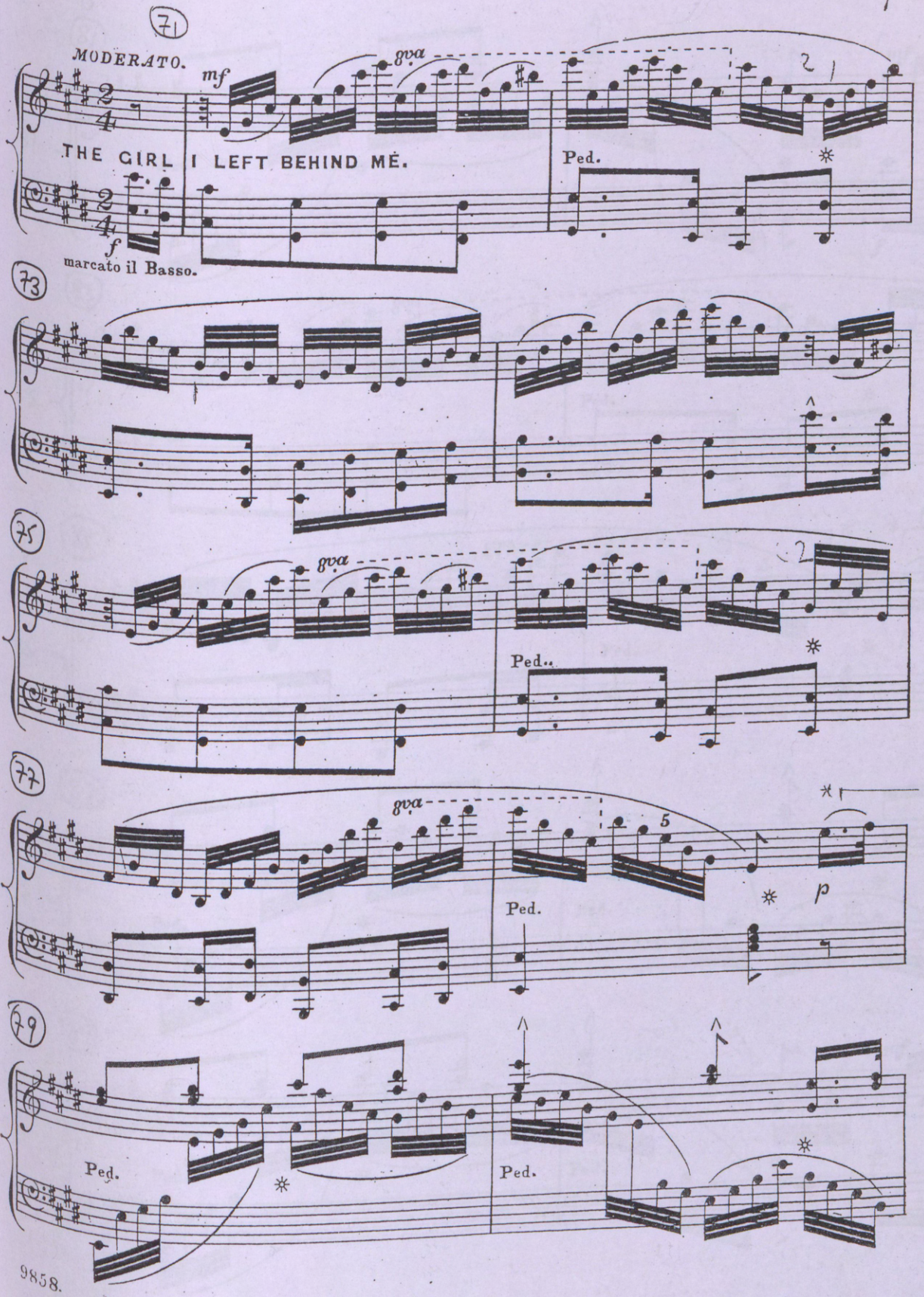


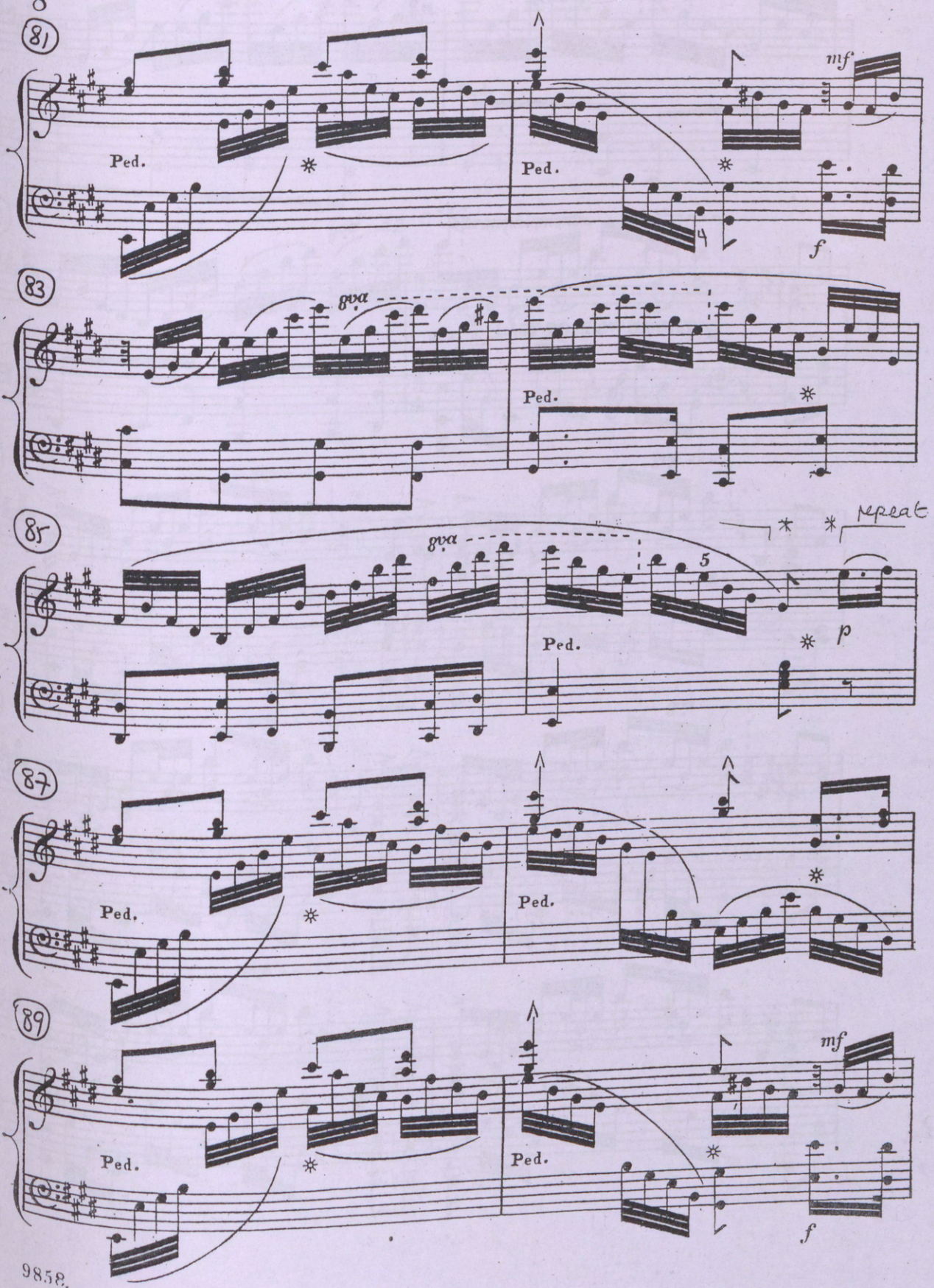

22
rall:
Ped.
26
mf
riten:
p
31
rall:
repeat
mf
35
riten:
p
39
rall:

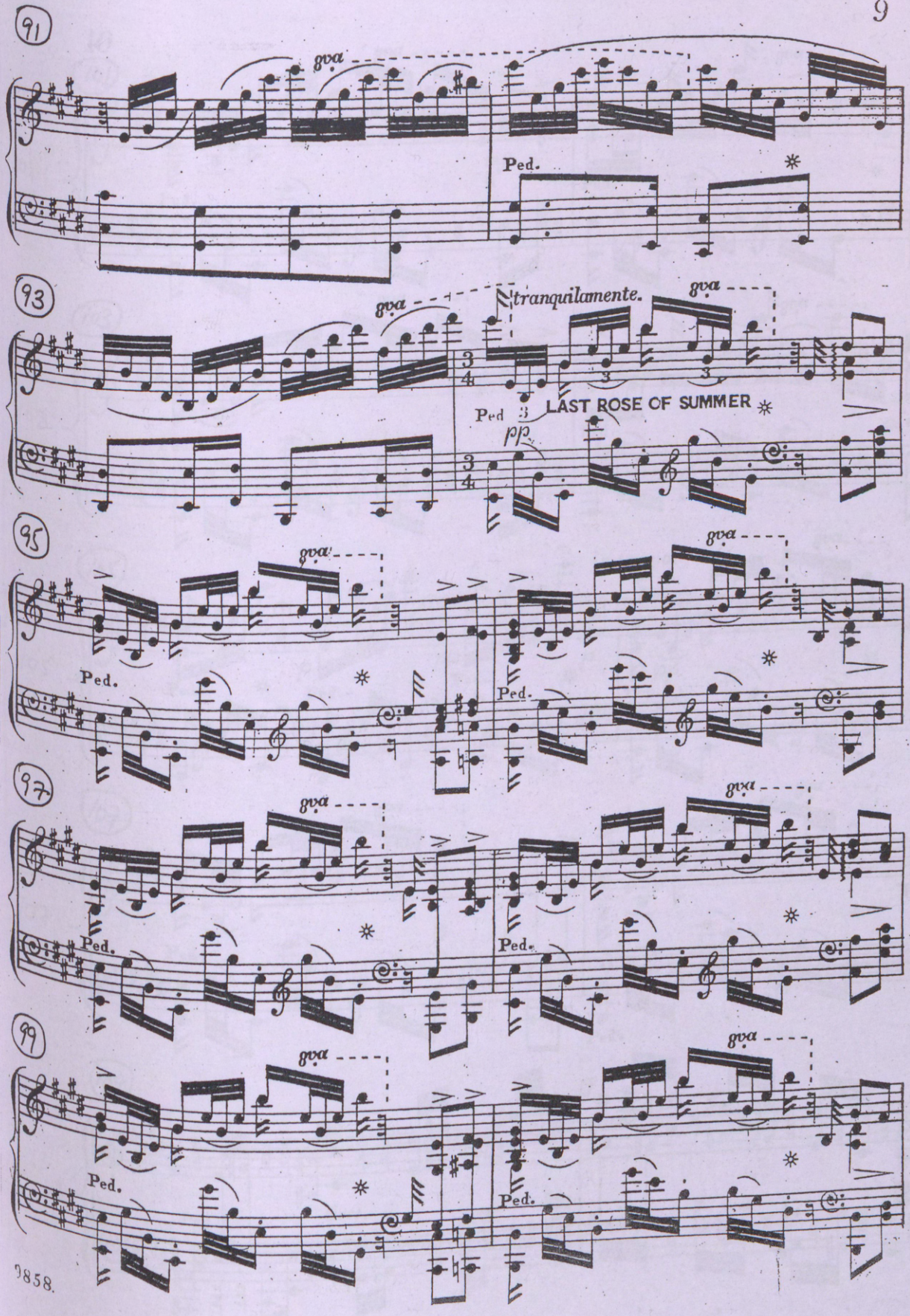

(43)
delicatamente.
p
8va
Ped.
44
45
46
riten:
48

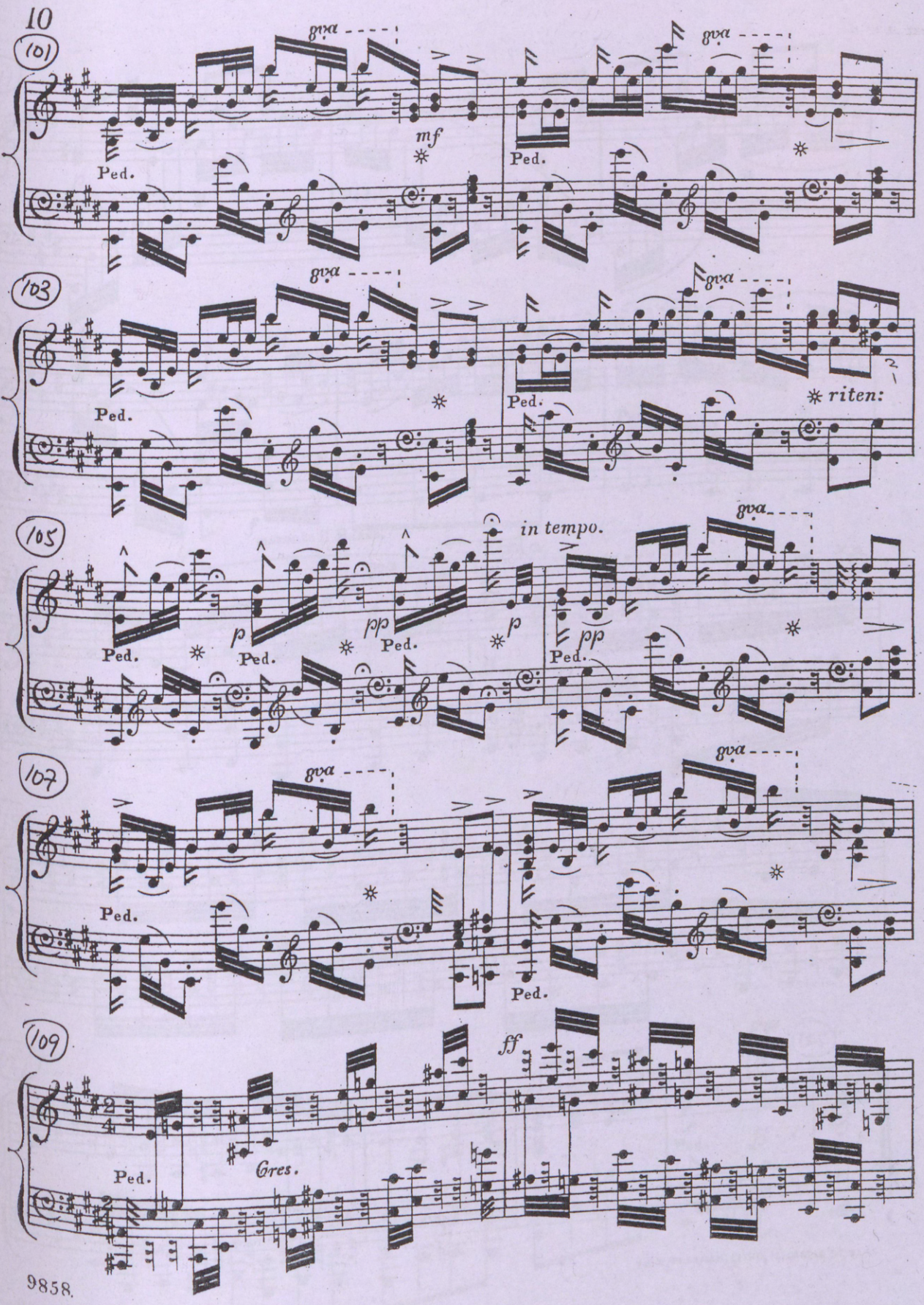

49
Ped.
Ped.
Ped.
50
51
Ped.
Cres.
Ped.
mf
8va
Ped.
52
8va
Ped.
rall:
54
lr
Ped.
Ped.
Cres.
f
Ped.
p
55
delicatamente.
8va
Ped.
Ped.
8va

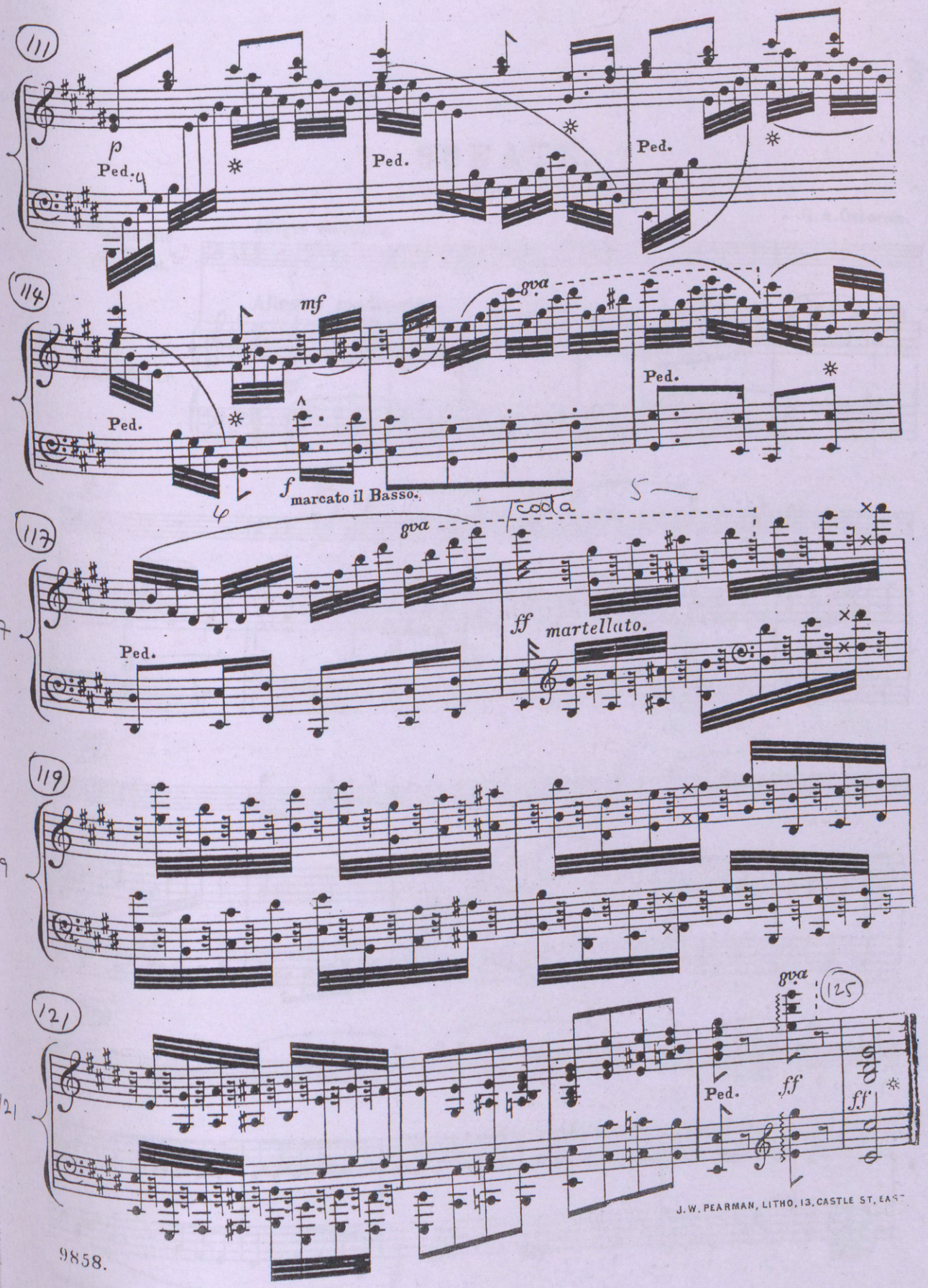

56
Ped.
Ped.
Ped.
57
Ped.
Ped.
58
accelerando.
mf
p
Cres.
62
f
Ped.
p
67.
Ped.
f
p
Ped.
f
Ped.
p
Ped.
pp
Ped.


71
MODERATO.
mf
8va
THE GIRL I LEFT BEHIND ME.
Ped.
f
marcato il Basso.
73
75
8va
Ped.
77
8va
Ped.
p
79
Ped.
Ped.


81
Ped.
Ped.
mf
f
83
8va
Ped.
85
8va
5
Ped.
repeat
p
87
Ped.
Ped.
89
Ped.
Ped.
mf
f


91
8va
Ped.
93
8va
tranquilamente.
8va
Ped
LAST ROSE OF SUMMER
pp
95
8va
8va
Ped.
Ped.
97
8va
8va
Ped.
Ped.
99
8va
8va
Ped.
Ped.

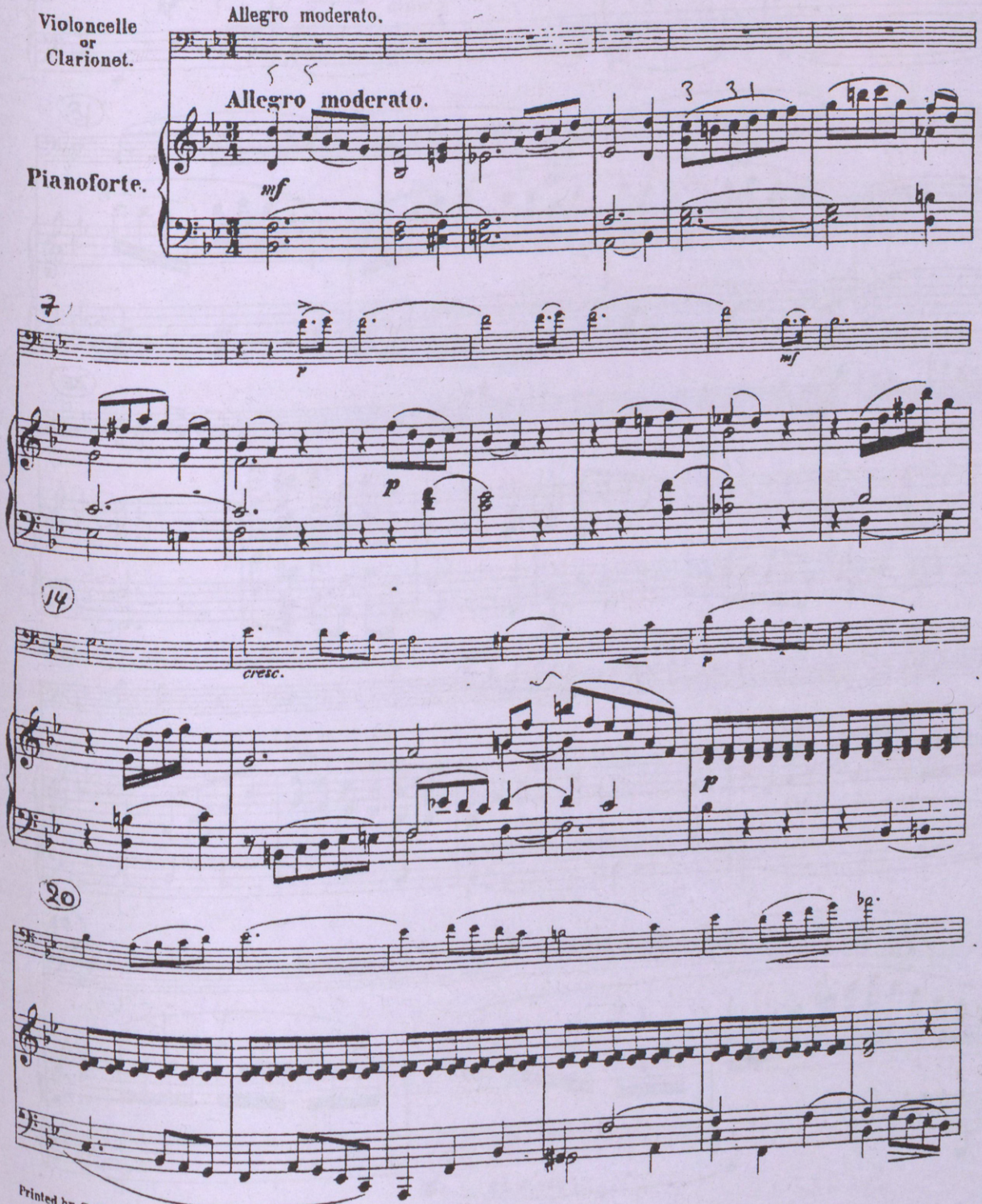

101
8va
mf
Ped.
103
riten:
105
in tempo.
p
pp
107
109
ff
Cres.



J. W. PEARMAN, LITHO, 13, CASTLE ST, EAST

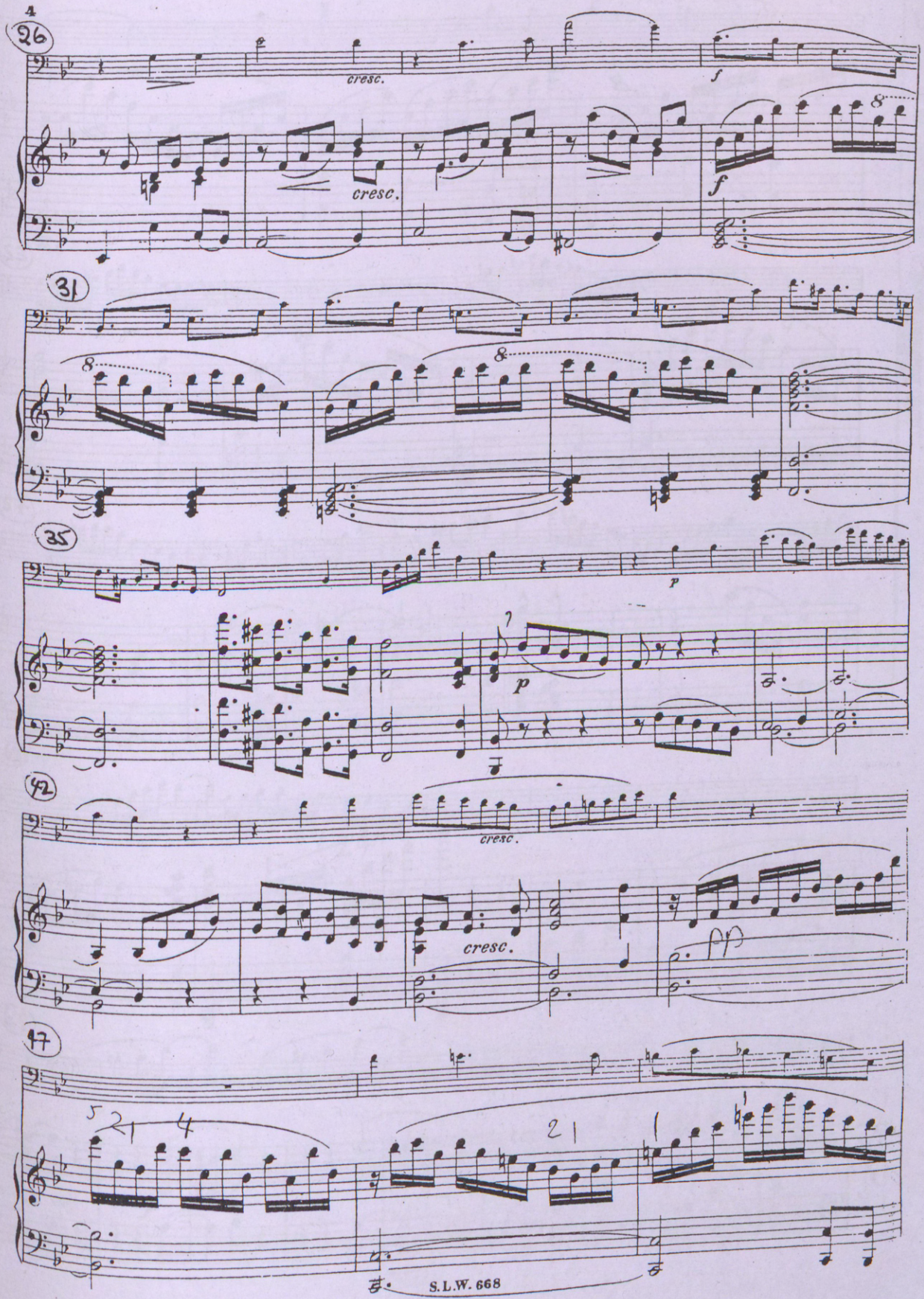
SONATE.

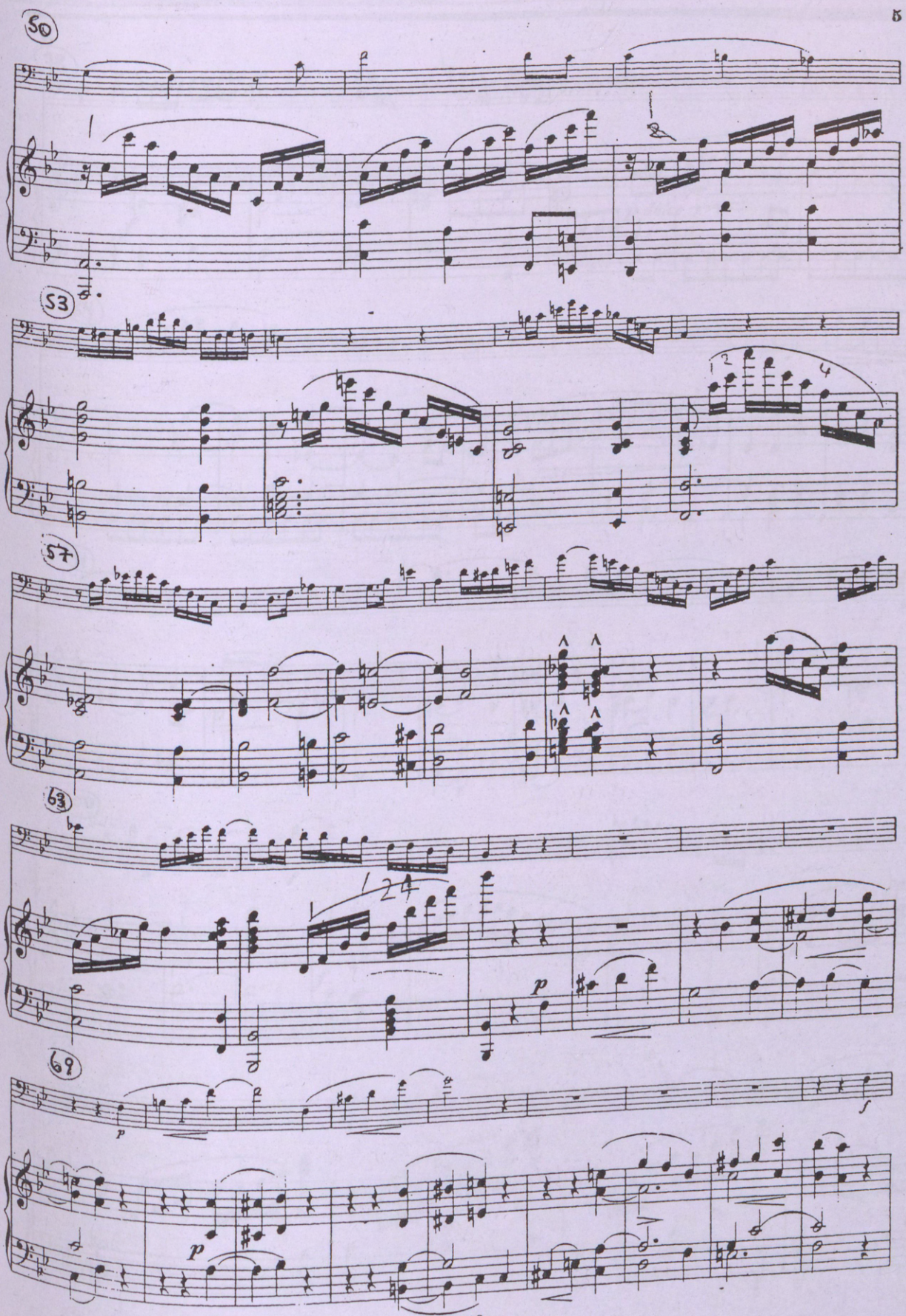
G.A.Osborne.

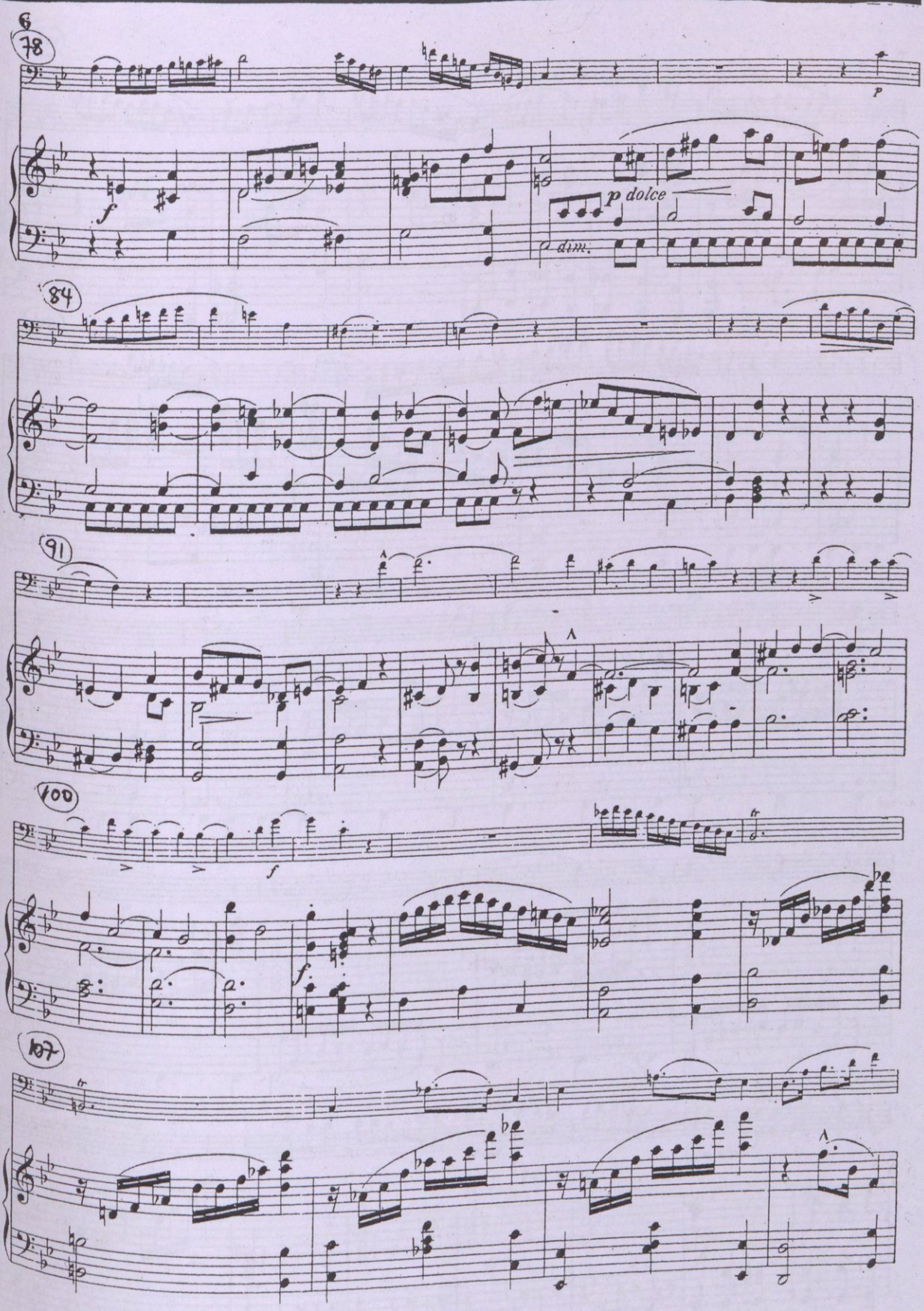


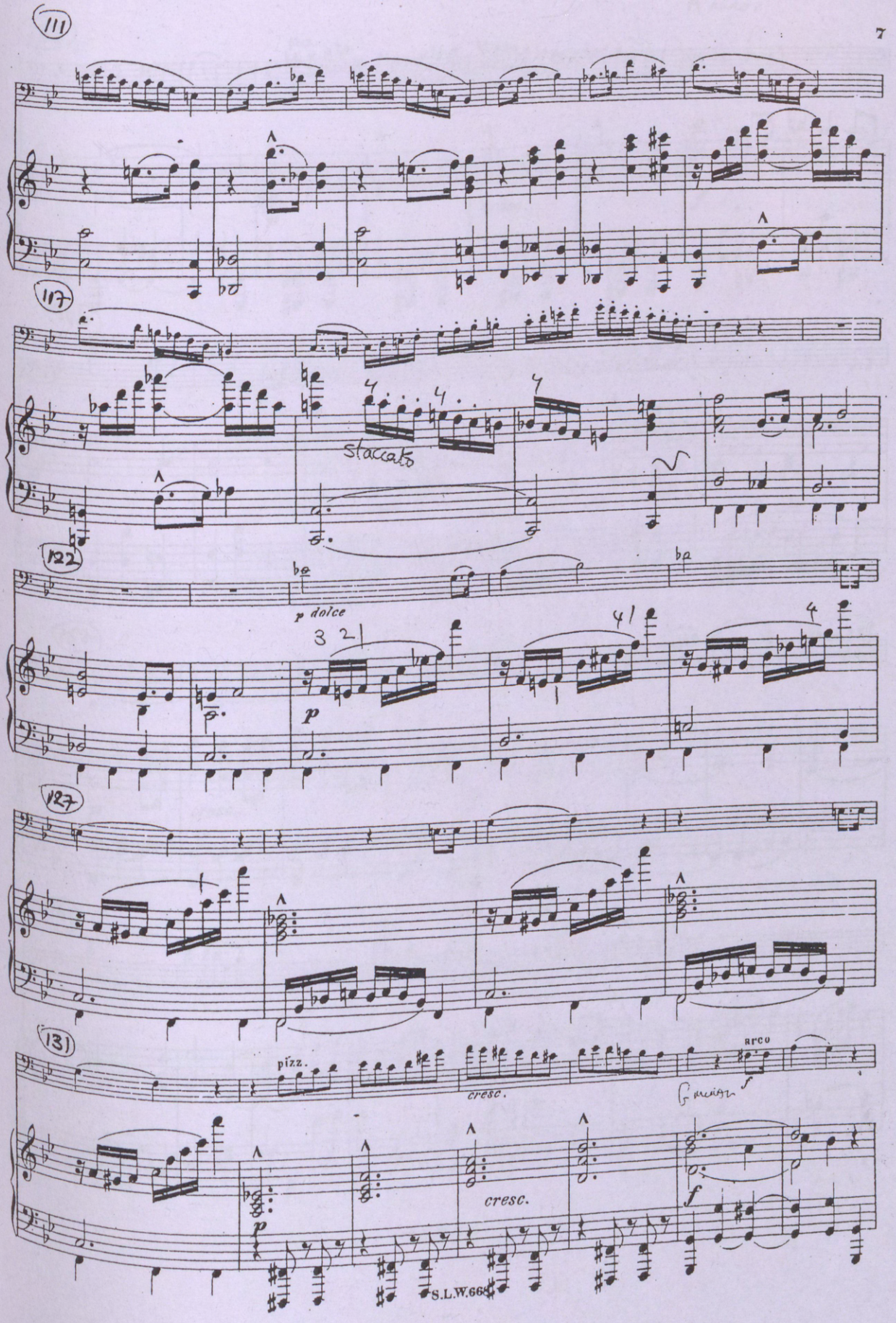
Printed by C. G. Röder in Leipzig.

8.L.W.668

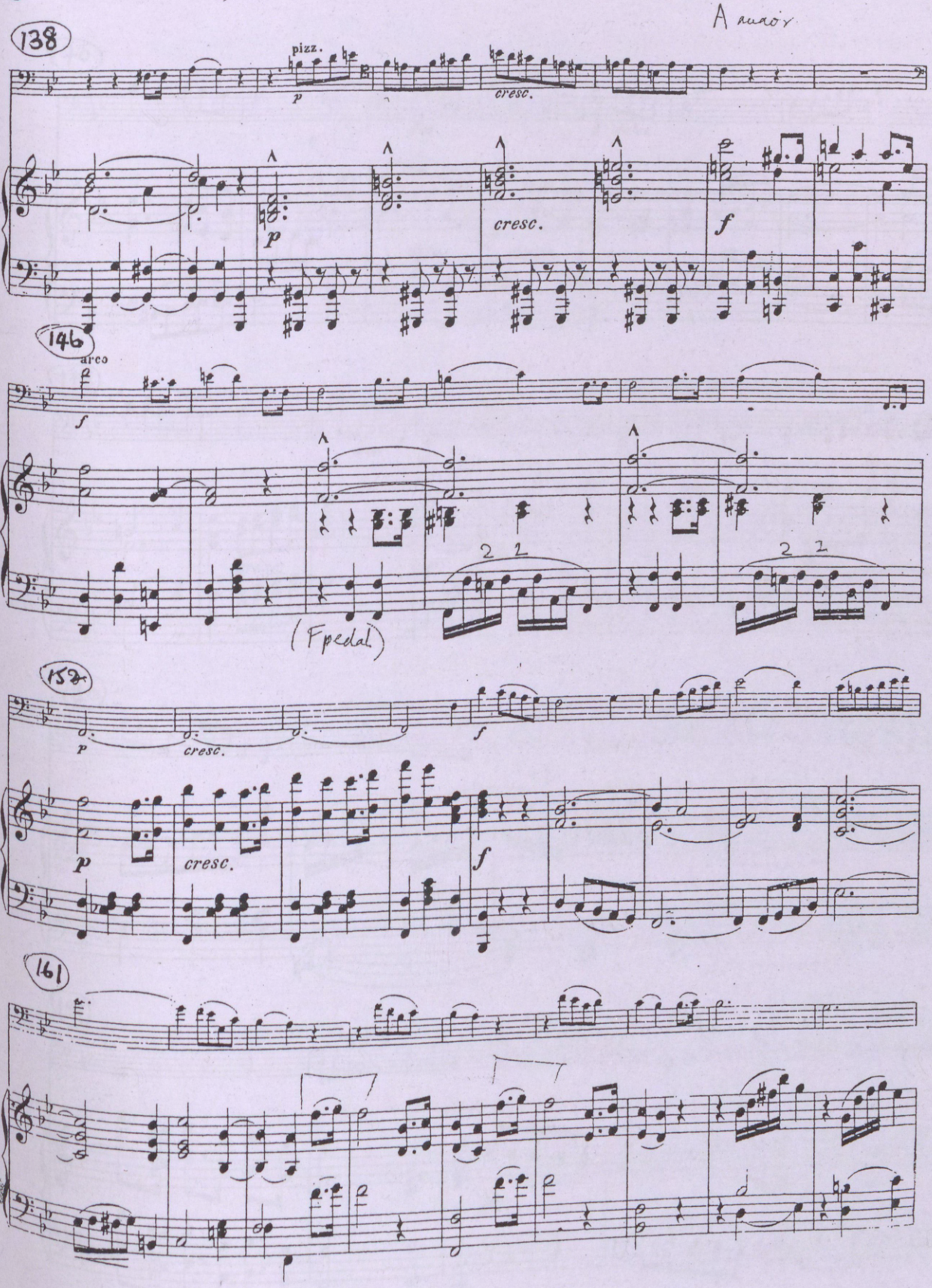

26
cresc.
f
cresc.
f
8
31
8
8
35
p
p
42
cresc.
cresc.
47
5 2 1 4
2 1
1

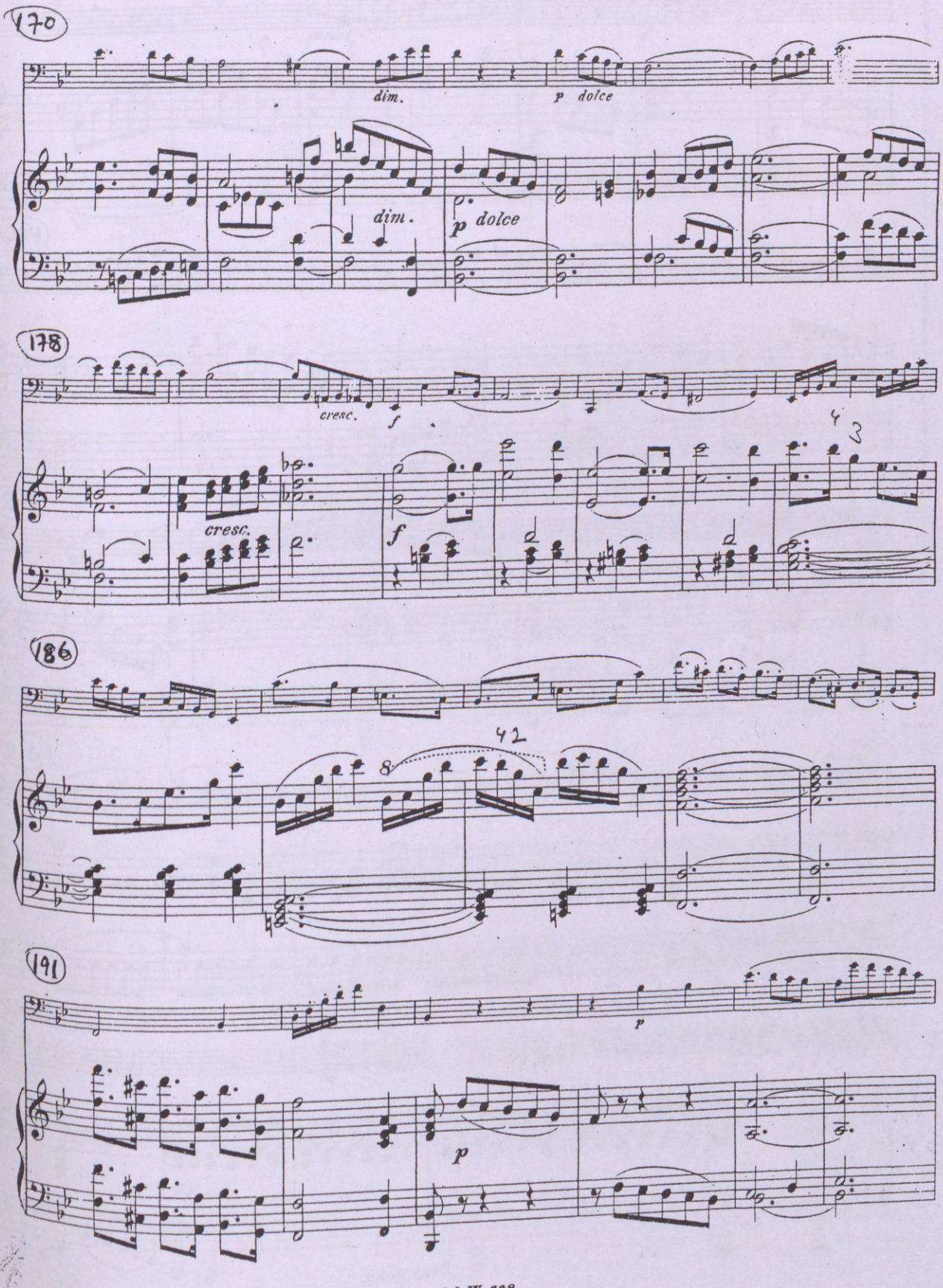

50
53
57
63
69
p
p
p
f

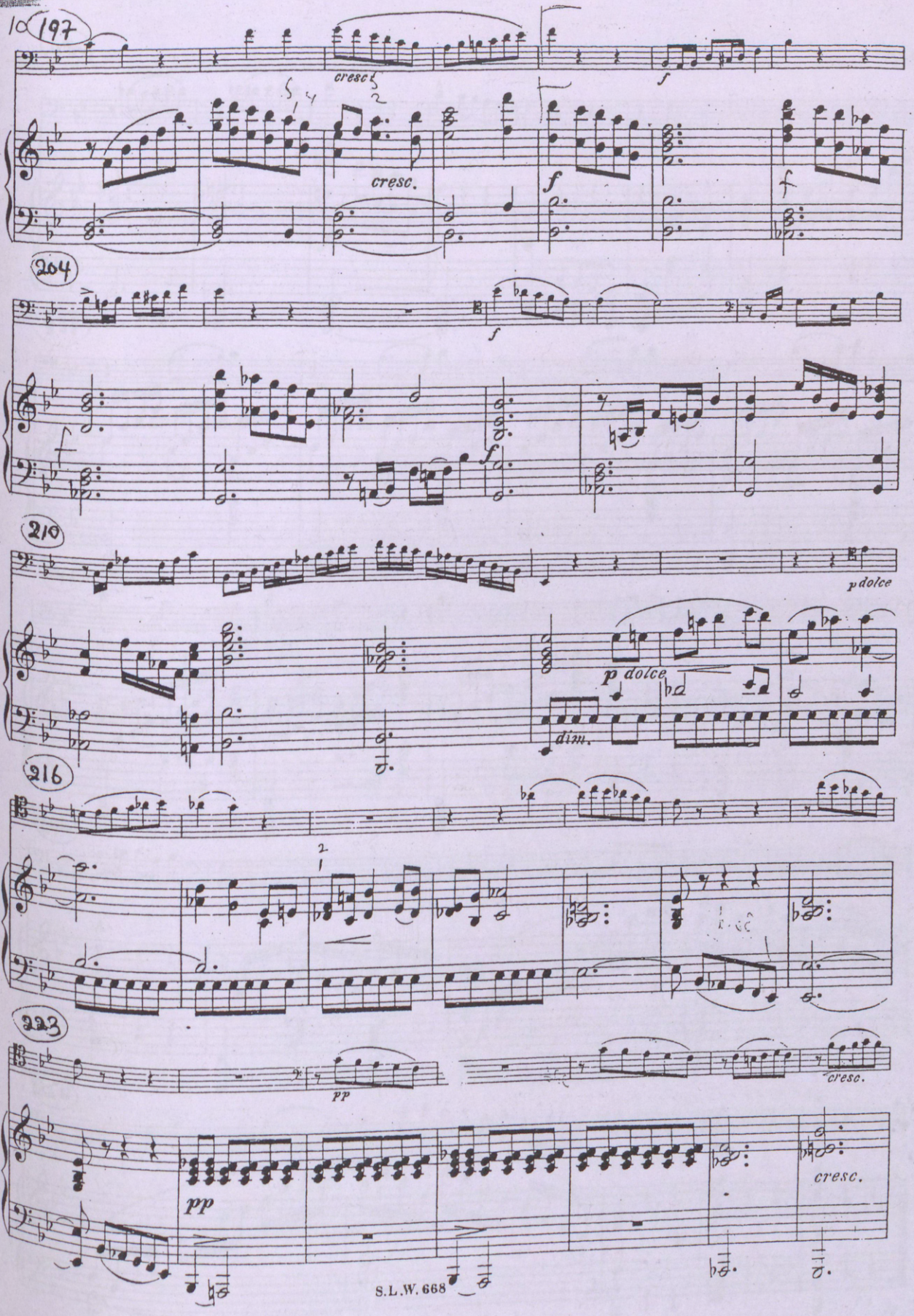

6
78
p
f
p dolce
dim.
84
91
100
f
f
107

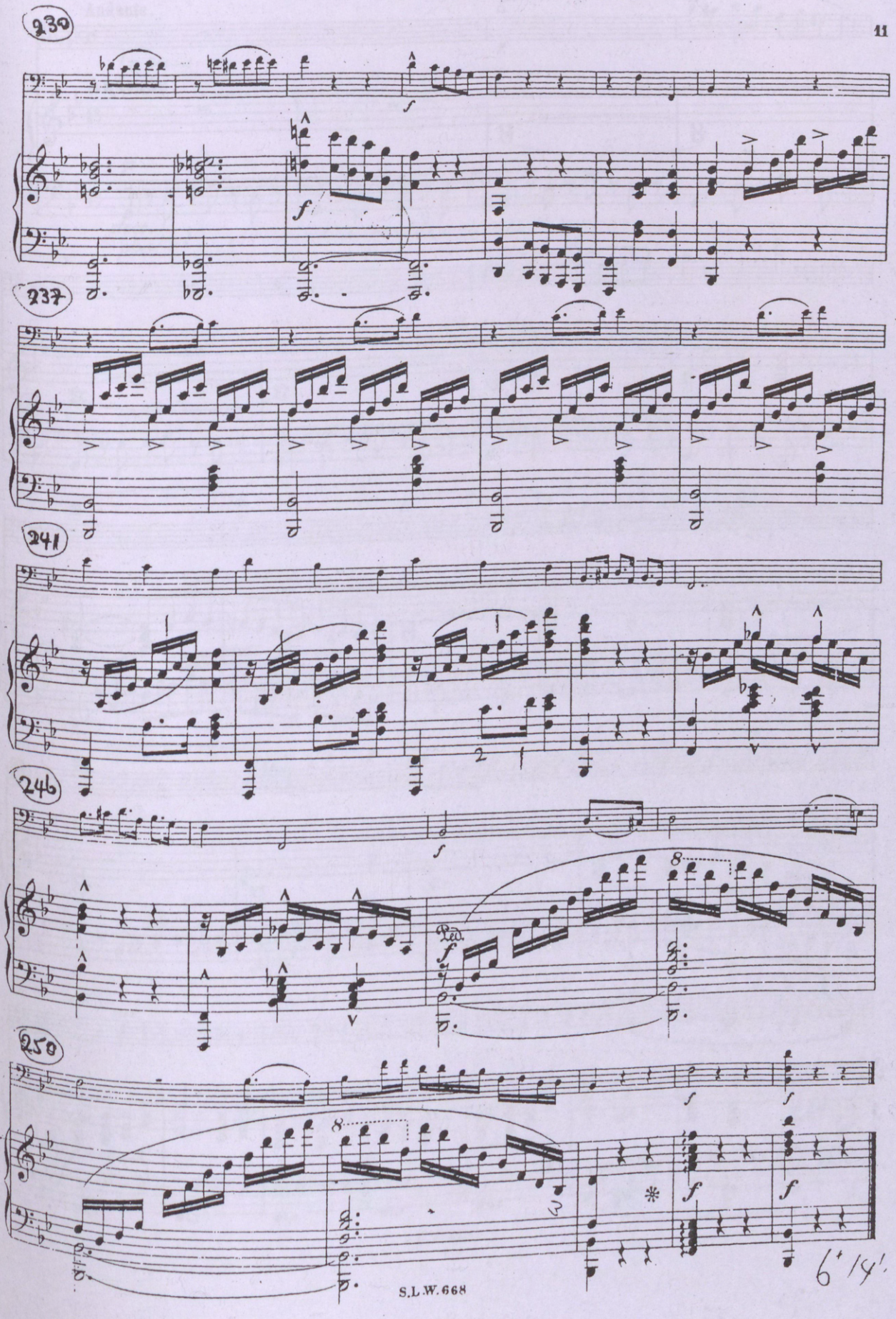

111
117
staccato
122
p dolce
127
131
pizz.
cresc.
arco
cresc.
S.L.W.66

A major

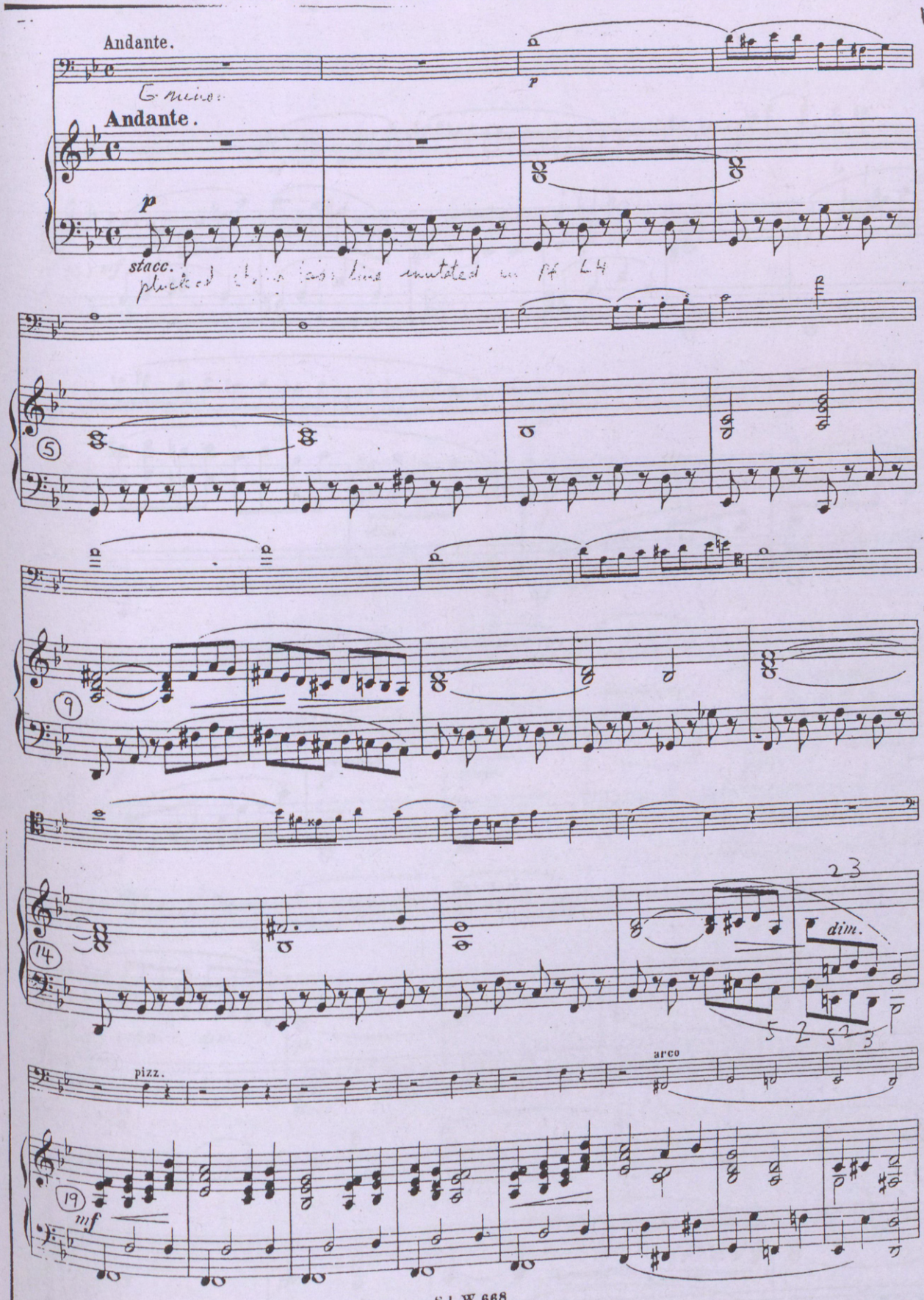

138
pizz.
p
cresc.
p
cresc.
f
146
arco
f
(Fpedal)
152
p
cresc.
f
p
cresc.
f
161

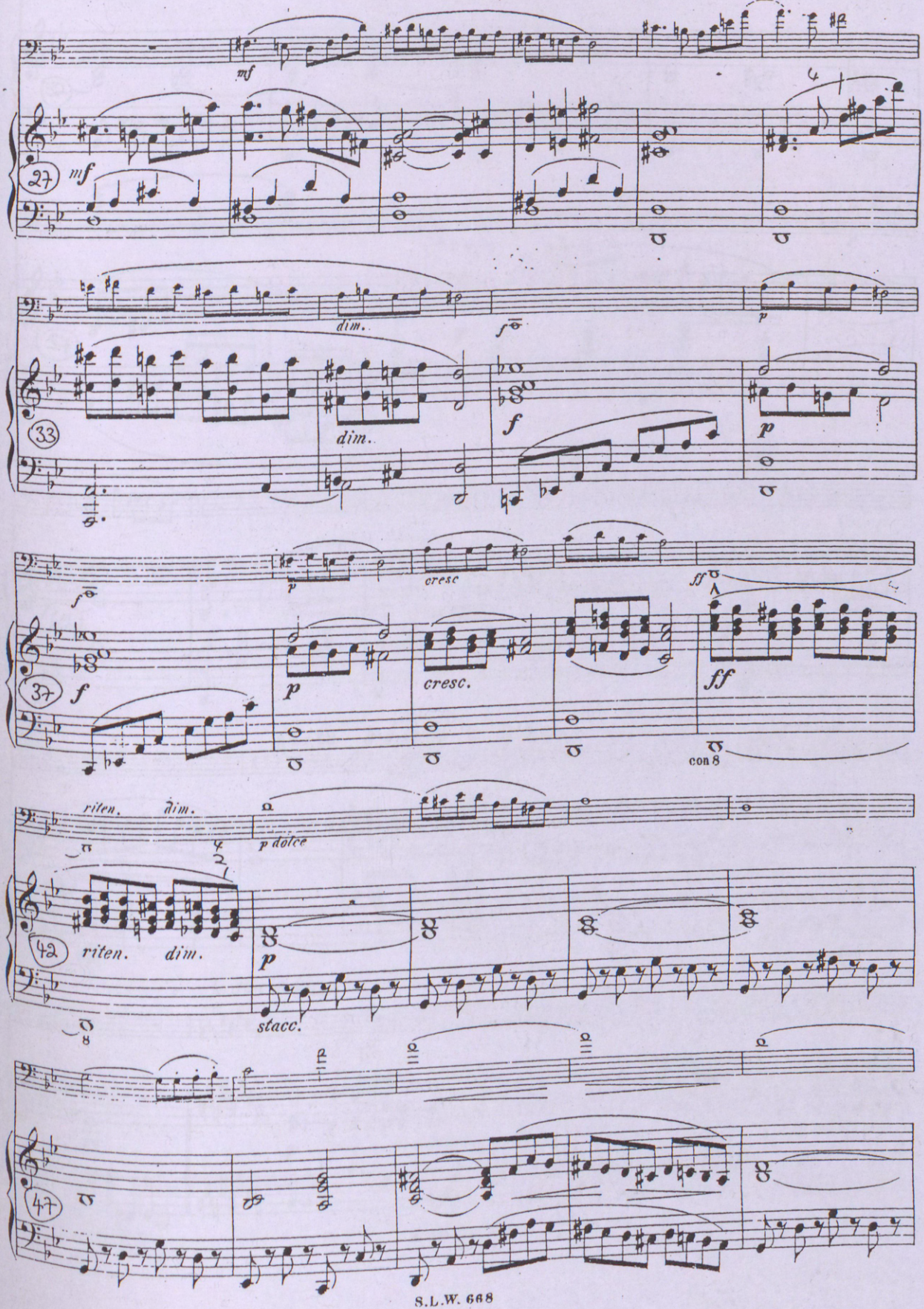

170
dim.
p dolce
dim.
p dolce
178
cresc.
f
cresc.
f
4
3
186
42
8
191
p
p

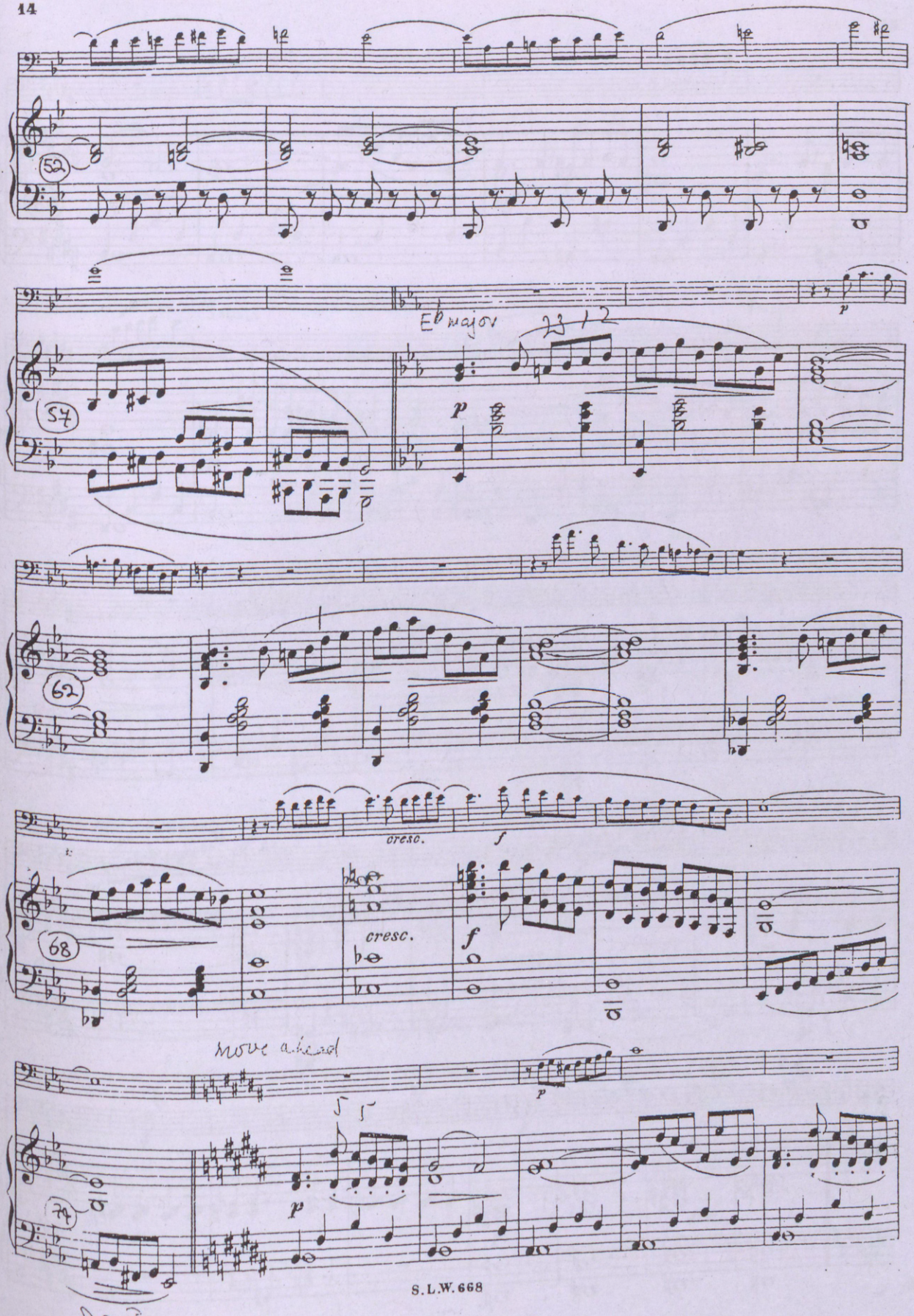

197
cresc.
cresc.
f
f
f
264
f
f
f
210
p dolce
p dolce
dim.
216
223
pp
pp
cresc.
cresc.

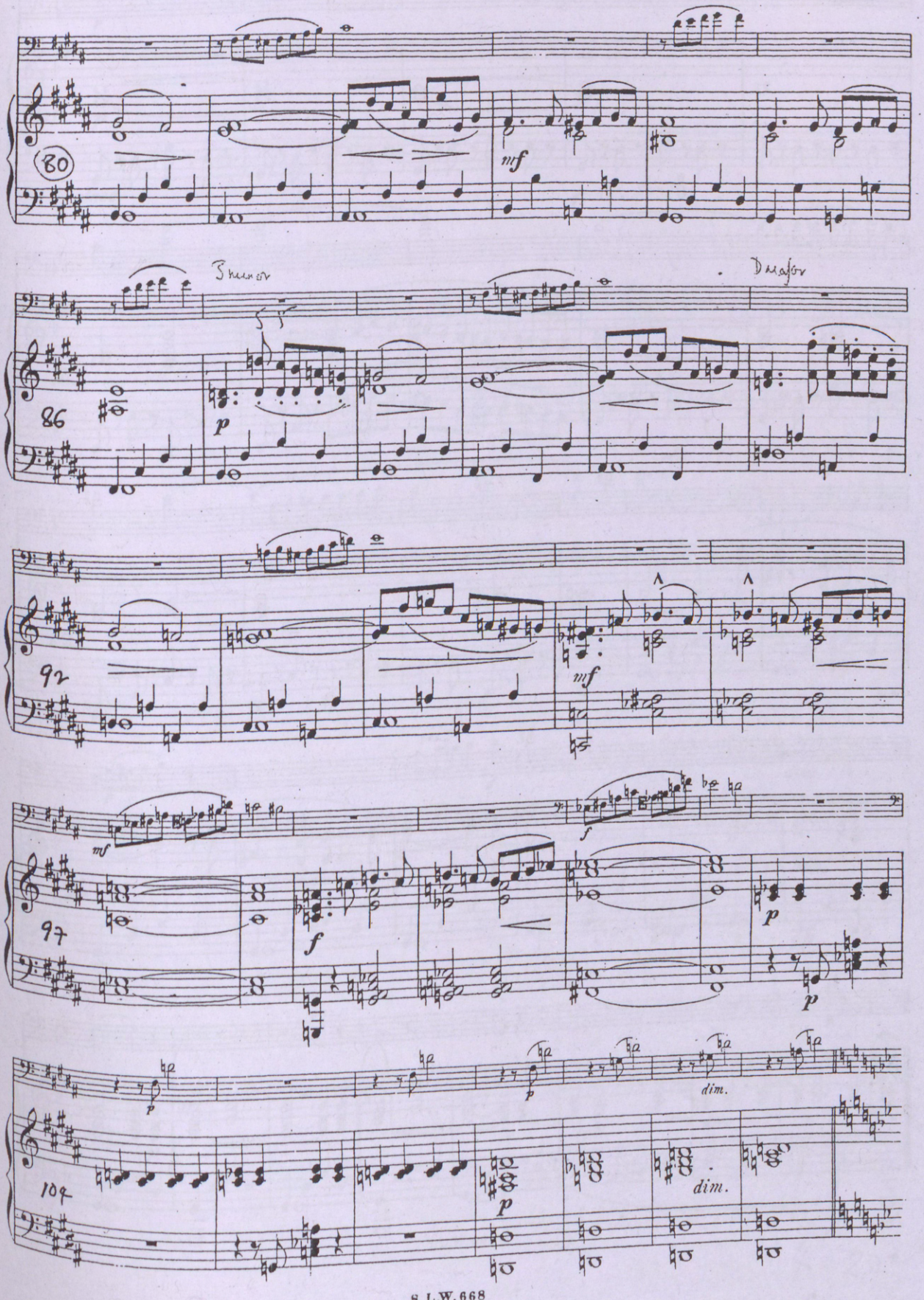


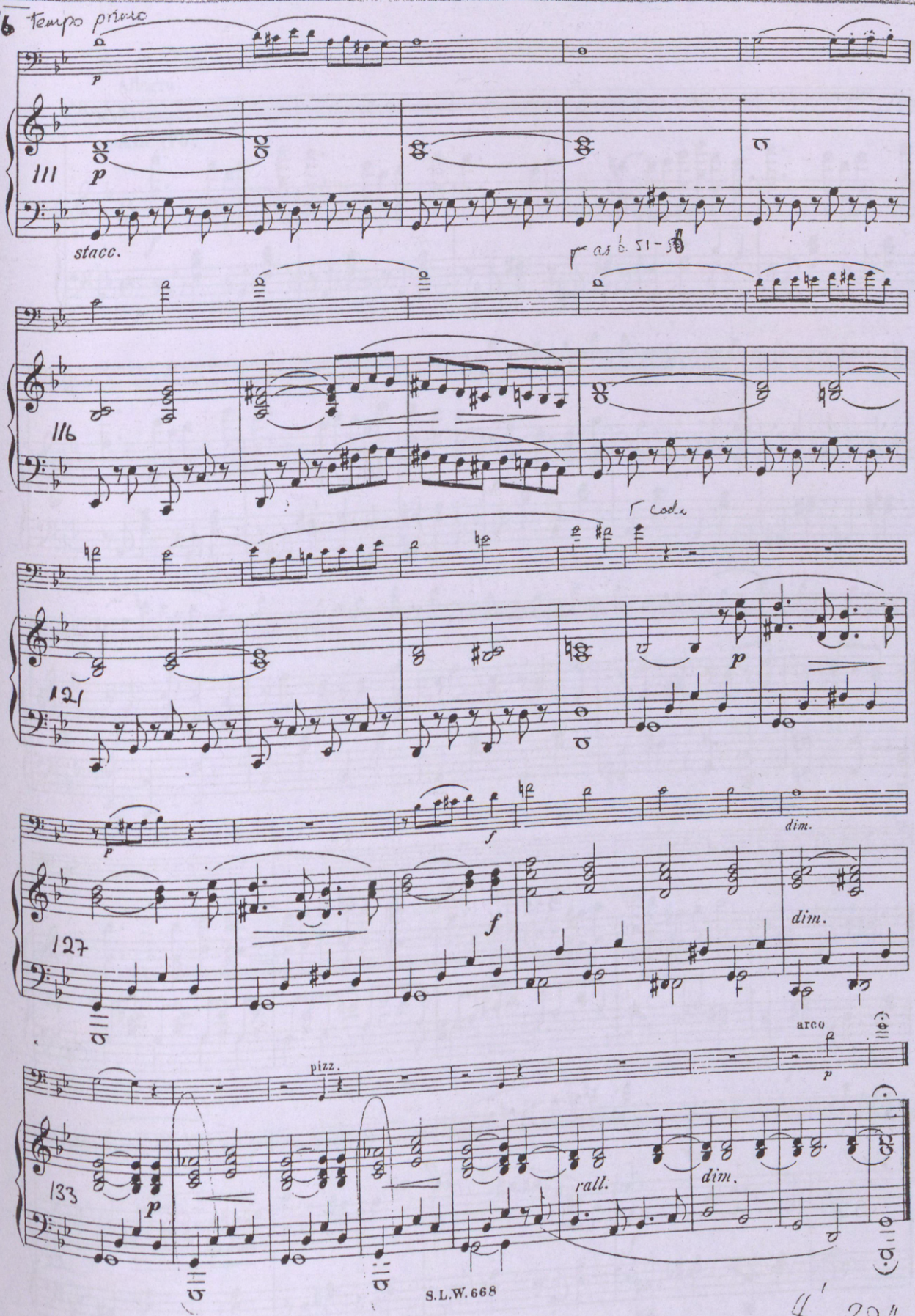
6' 14'


Andante.
Andante.
p
stacc.
dim.
pizz.
arco
mf

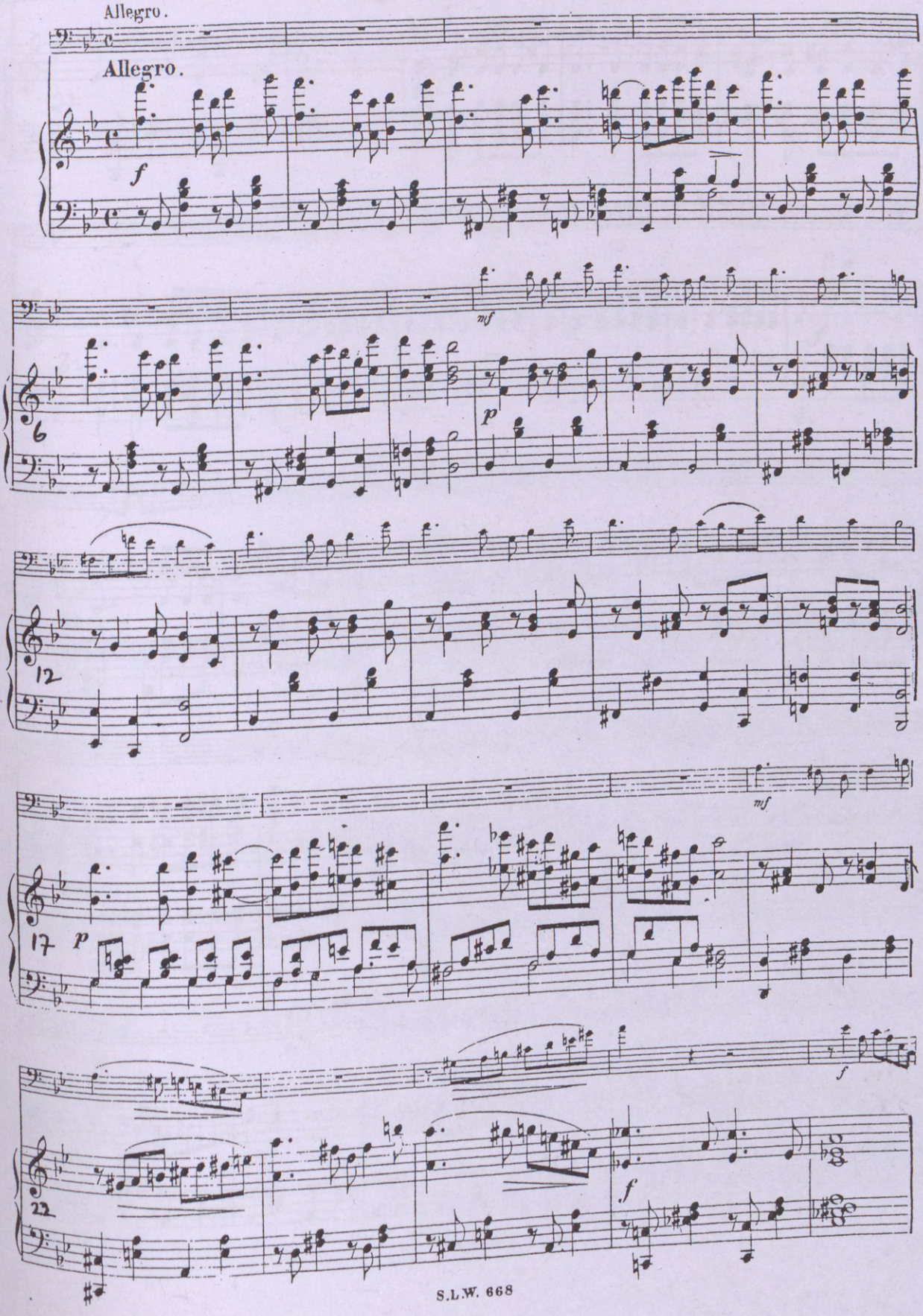

mf
27
mf
dim.
f
p
33
dim.
f
p
f
p
cresc
ff
37
f
p
cresc.
ff
con 8
riten.
dim.
p dolce
42
riten.
dim.
p
stacc.
47

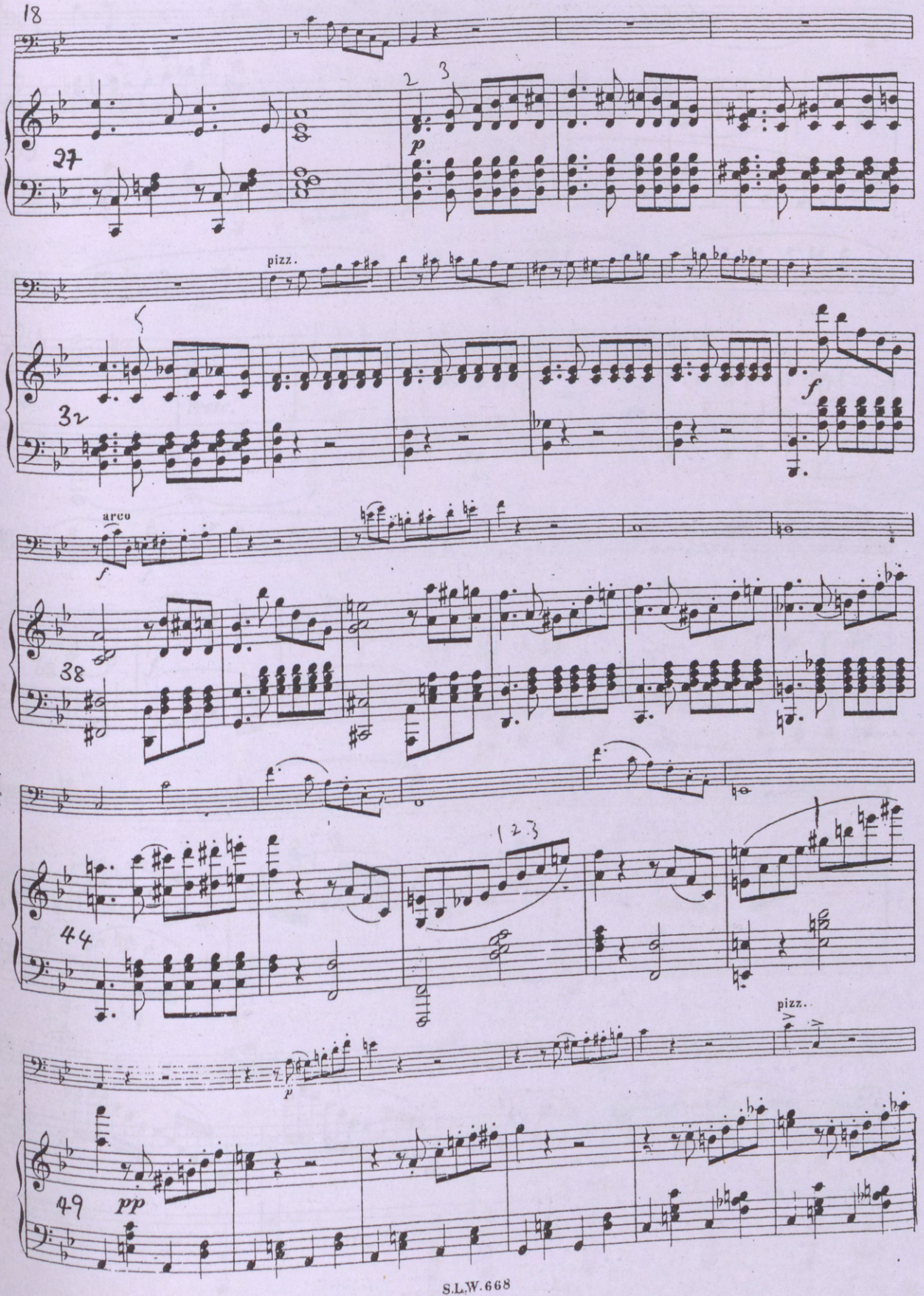

52
57
Eb major
23 12
p
62
cresc.
f
68
cresc.
f
move ahead
p
74
p

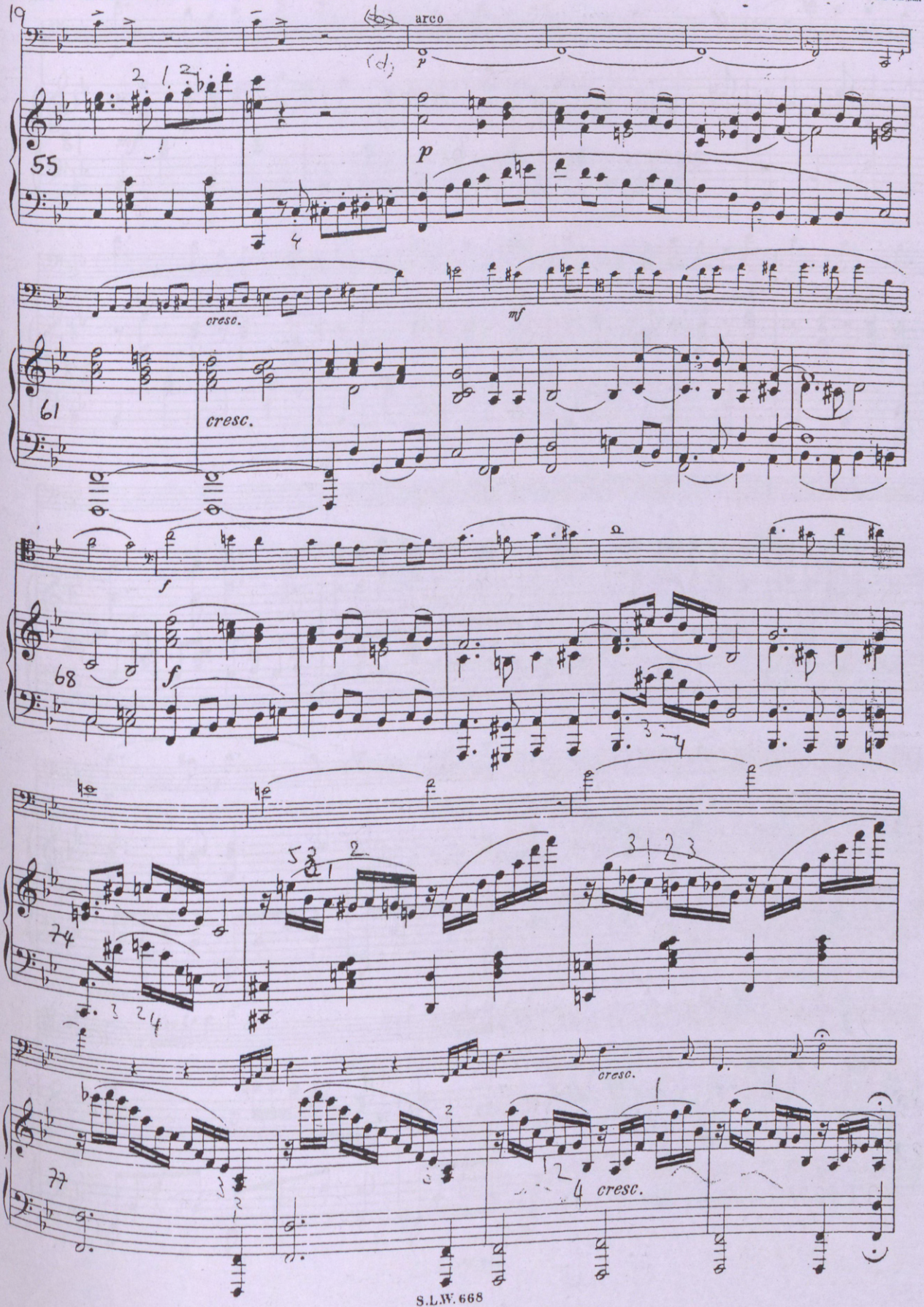

80
mf
86
p
92
mf
97
mf
f
f
p
p
104
p
p
dim.
dim.

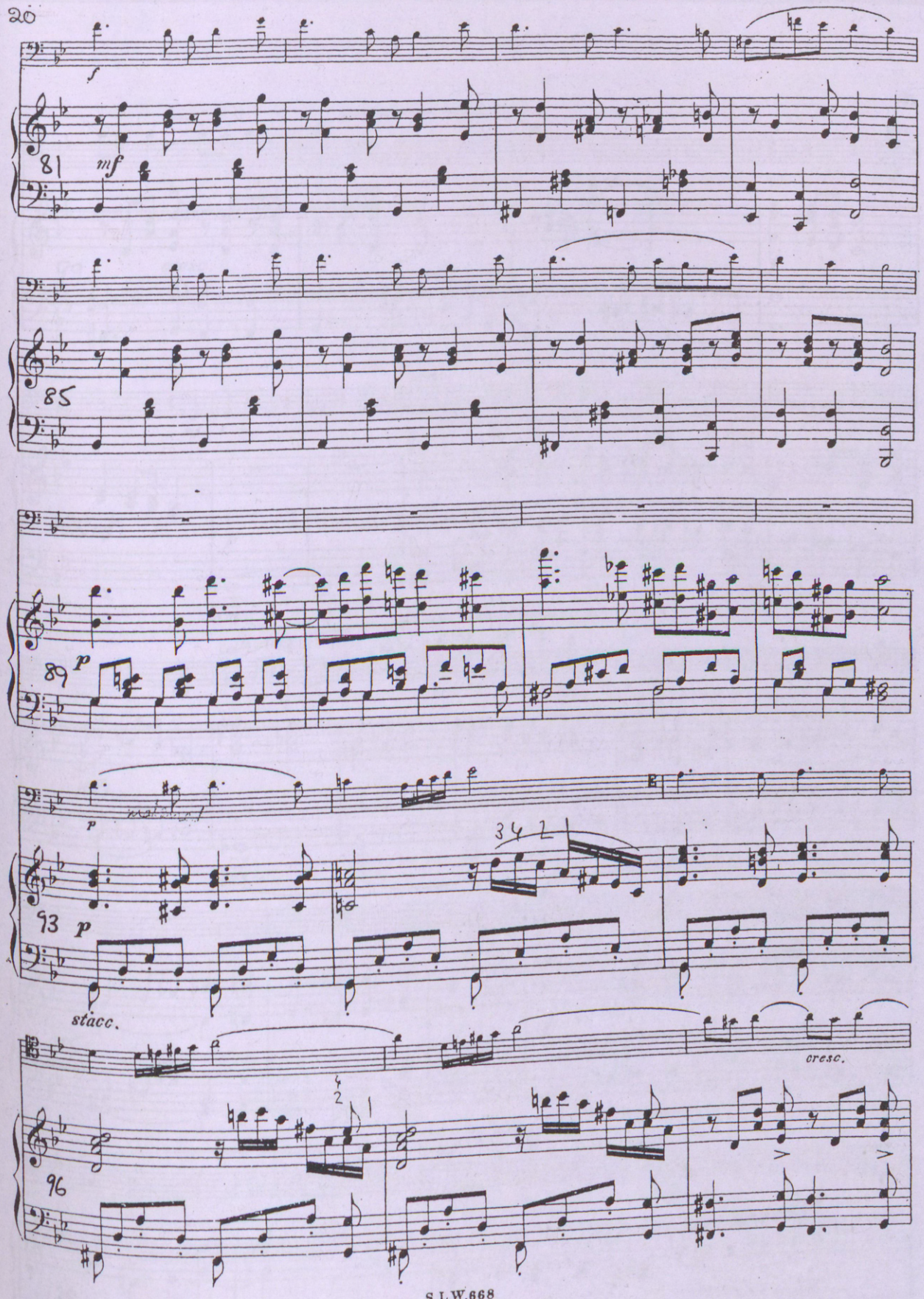

16 Tempo primo
p
111
p
stacc.
as b. 51-58
116
code
121
p
p
f
f
dim.
dim.
127
pizz.
arco
p
133
p
rall.
dim.

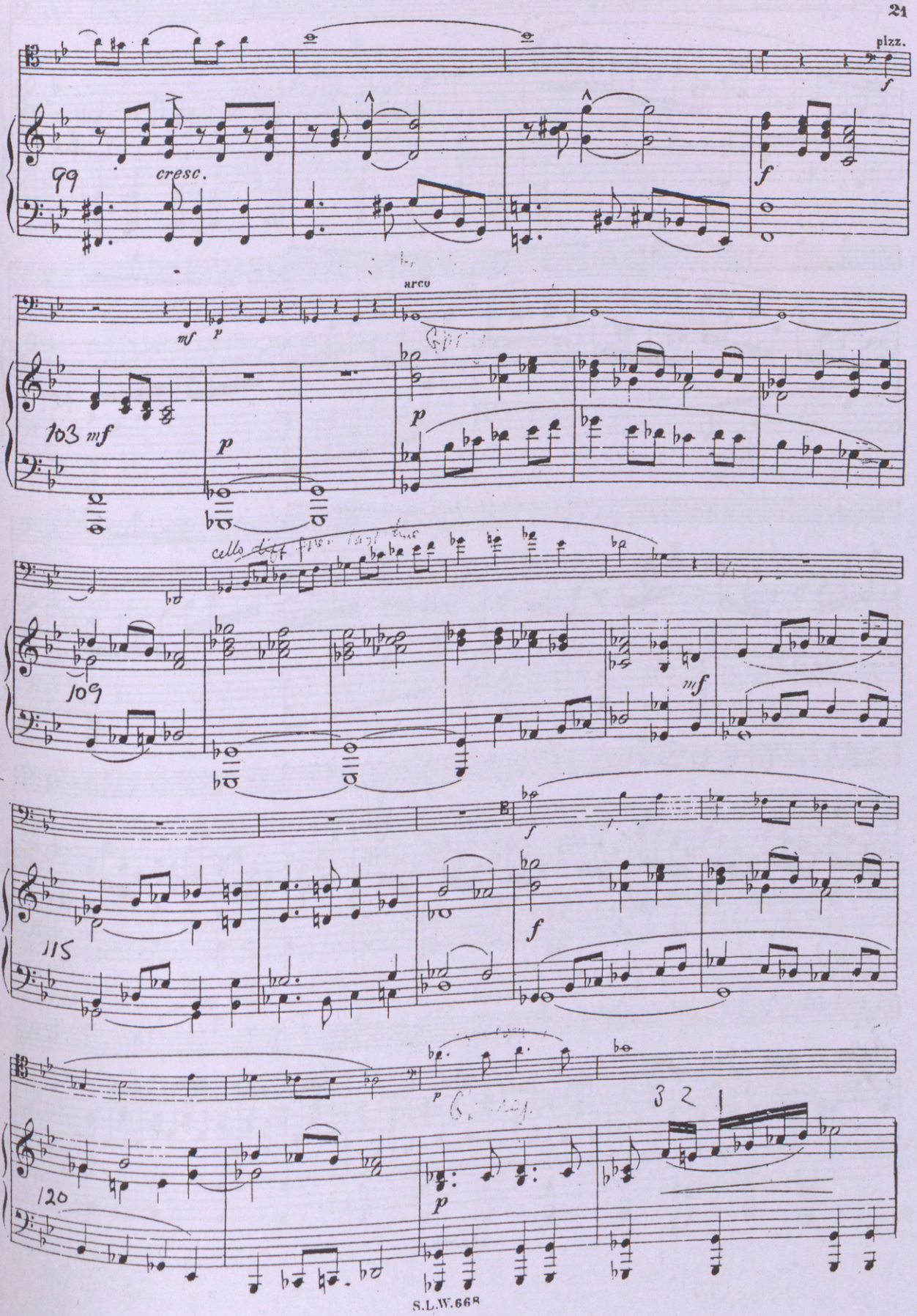
4' 28"

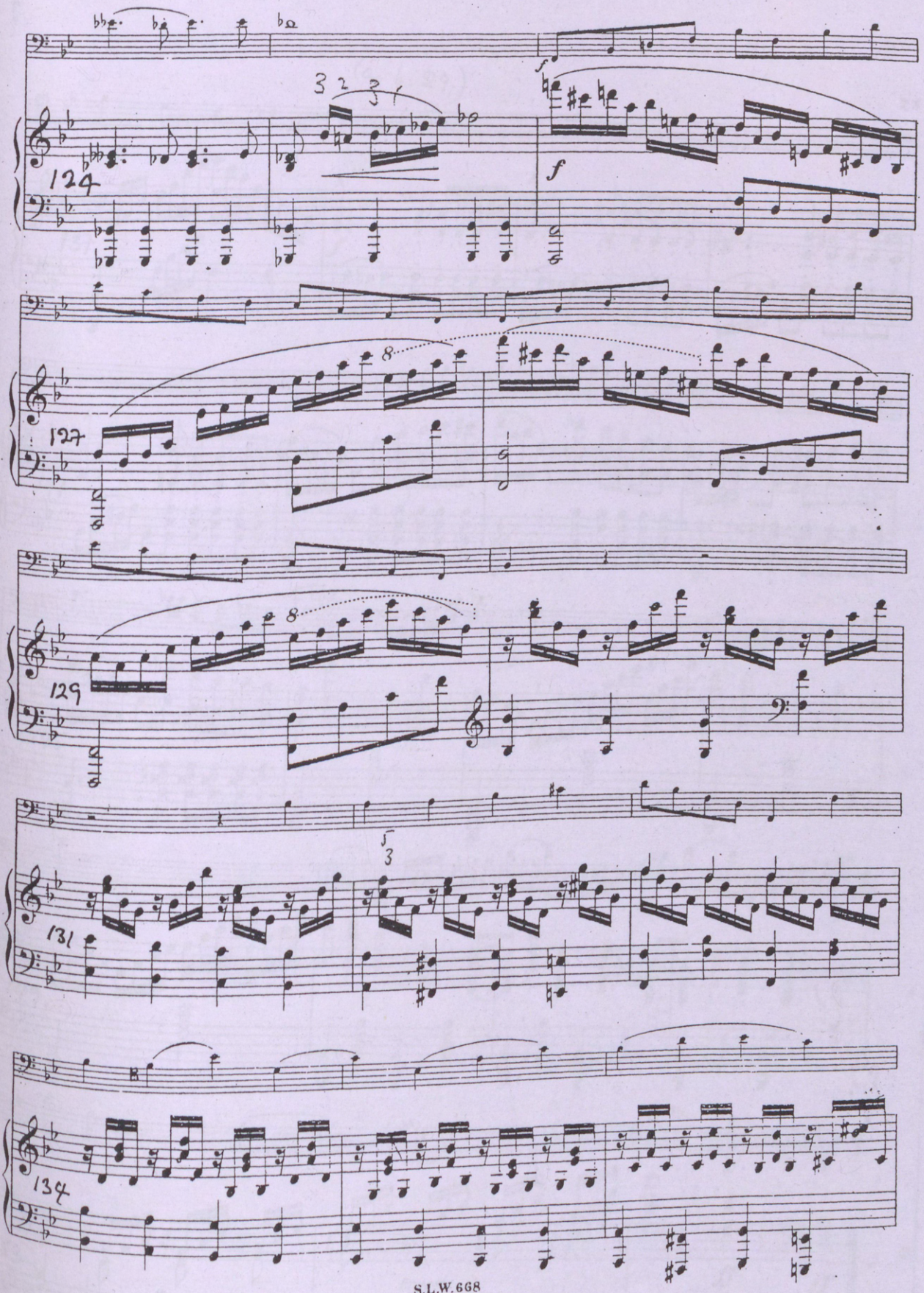

Allegro.
Allegro.
f
mf
p
6
12
mf
17
p
f
22
f


27
2 3
p
pizz.
32
f
arco
f
38
123
44
pizz.
p
49
pp

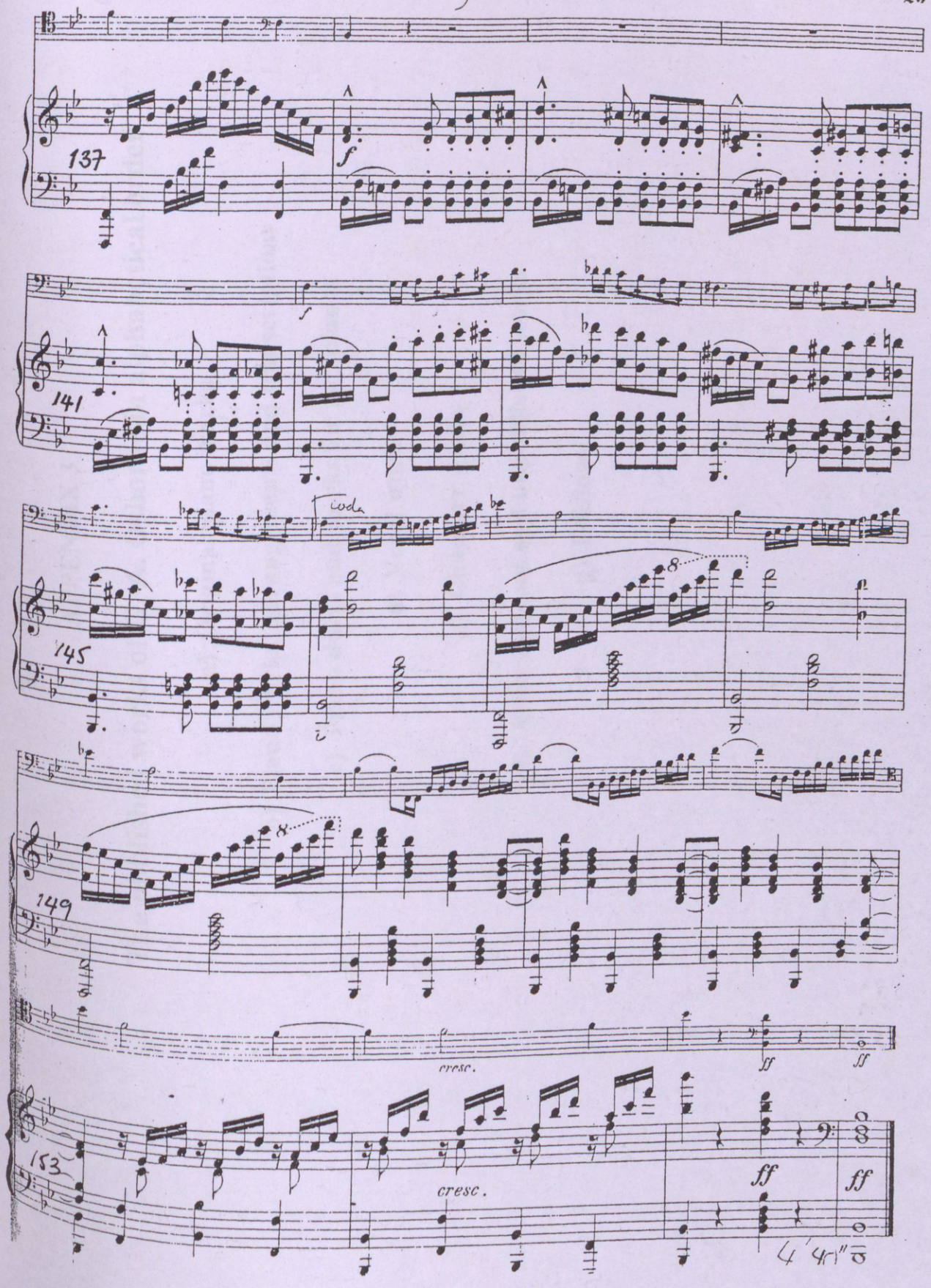

19
arco
p
55
p
cresc.
mf
61
cresc.
f
68
f
74
cresc.
77
cresc.


20
f
81
mf
85
89
p
p
93
p
3 4 2
stacc.
cresc.
96
2
1


pizz.
f
99
cresc.
f
arco
mf
p
103 mf
p
p
cello
109
mf
f
115
f
p
120
p
3 2 1


124
127
129
131
134

(as b. 29)



APPENDIX 3

The published works of G. A. Osborne in alphabetical order

a) Original piano works

b) Piano works: arrangements and transcriptions

c) Piano duets and works for two pianos

d) Vocal works

e) Chamber works

f) Miscellaneous and unpublished works

g) Editions

The published works of G. A. Osborne in alphabetical order

a) Original Piano works

Works are listed alphabetically for ease of reference; articles such as 'the', '*les*', '*un*' etc. have not been used to determine alphabetical order. The opus nos. are included where they are known, however considerable confusion was noted in respect of the opus nos. of the Osborne-de Bériot works (see section e). The main library sources of sheet music are documented along with performances, reviews or advertisements in contemporary journals.

Name of work	Publisher details	Source	Other information
The Alert	London: Boosey & Sons, 1854	BL *MW*	Advertised in the list of new music, 20 May 1854.
Au revoir, rêverie	London: Cramer, Beale & Co., 1856	BL	Played at Osborne's London concert, 23 May 1856.
Le bal, rondo brillant op. 58	London: Cramer, Beale & Co., 1845; Paris, H. Lemoine, 1845	BL BNF *Rgm*	Dedicated to his friend Charles Hallé. It was reviewed in *Revue et gazette musicale,* Paris 1848.
La bateliere	Mainz: Schott; Milan: Lucca, 1844? London: Addison & Hodson, 1845; Paris: Lemoine	BL BNF	Dedicated to Miss Susan Knox.

Les bavardes, étude brillante pour piano, op. 56(?)	Paris: Meissonnier, 1845	BNF	
La bel[le] nuit, nocturne pour piano, op. 75	Paris: H. Lemoine, 1847; London: Robert Cocks & Co., *c*1849?	BNF	Advertised on the frontispiece of *Du,Du Liegst Mir im Herzen,* this piece was incorrectly spelt in the English edition.
The Bijou, morceau de salon	London: Metzler & Co., 1874	BL	Inscribed to Lady Wallace.
La brise, mélodie	London: T. Boosey & Co., 1848	BL	Boosey's Foreign Music Library. It also appeared in the *Musical Bouquet* (pp. 815, 816) in 1855 along with *La pluie de perles.*
La brise, fantasia	London 1855	BL	This may be the same number printed in the *Musical Bouquet.*
La capricieuse, fantasie, op. 76	Paris: H. Lemoine, 1849	BNF	
Le castillan, bolero op. 38	London: Chappell, 1841; Paris: Chabal; Mainz: Schott	BL BNF	Dedicated to his friend Frédéric Chopin. This piece was played at Osborne's Paris concert, April 1841, although the title is mis-spelt in the

			review.[1]
Clarina, nocturne	London: Chappell 1875	BL	
Les cloches du soir, nocturne op. 96	Paris: Mayaud 1853	BNF	
La coquette, morceau de salon	London: Chappell, 1868; Paris: Schott, 1868	BL BNF	
Le coucher du soleil, op. 98	Paris: Meissonnier, 1854	BNF	
La danse des fées	Paris: Columbier, 1850	BNF	This may be the same work as that of the same title listed in the transcriptions (Verdi *Traviata*).
La danza, morceau de concert	Paris: E. Gérard, 1866	BNF	
Deux morceaux de salon op. 47: *L'hirondelle and La tarantelle*	London: Chappell, 1842 and 1876; Paris: H. Lemoine, 1842	BL BNF *MW* *Rgm*	Dedicated to his friend Sigismond Thalberg. Osborne played this set on several occasions; *L'hirondelle* was performed by him in Paris in April 1841 and received a review in *MW:* Sept 1 1842. Osborne played the two pieces at his joint concert with Balfe in Paris, Mar. 1842 and again

[1] *Rgm:* 25 April 1841, 237. Named '*Le Catalan*' in the review.

			Mar./April 1844. *La tarantelle* was played at Osborne's Paris concert, March 1847. The pieces were well known in France as they had been included in the *Album des pianists* of the *Gazette musicale.*[2]
Diana, Hunting Song	London: Chappell, 1876	BL	Inscribed to his brother Charles Graydon Osborne.
(La) Douce pensée, mélodie varié op. 57	Paris: Meissonnier, 1845; London: Chappell, 1846	BL BNF	Dedicated to Madame Dulcken and advertised in *The Musical World* as newly published from 20 Jan. 1846.
Dreams and Fancies, reverie	London: Hutchings and Romer, n. d.	Private	
The Elves, morceau de salon	London: R. Addison, 1850	BL	Dedicated to Miss Kate Loder. It was performed at Osborne's *matinée* in London, 2 May 1850.
Eolienne, mazurka (?) de salon	Paris: J. Heinz, 1866	BNF	
L'espérance, nocturne op. 68 (D flat major)	London: R. Addison & Co., 1849; Paris: H. Lemoine, 1849; Mainz: Schott	BL BNF	Dedication to Miss Meeke (London edition). Osborne played this piece at his London concert, 4 July 1859 and possibly again at his *matinée*

[2] *Rgm:* 20 Mar. 1842.

			musicale, 11 Apr. 1850.
Espièglerie op. 91?	Paris: Meissonnier, 1852	BNF	*Espièglerie* means mischievousness, trick or prank.
Étude de concert in E minor op. 55	Paris: Alex Grusainé?, 1845	BNF *Rgm*	Played at Osborne's Paris concert, Mar./Apr. 1844 and in London on 2 May 1850.
Evening Dew, morceau de salon op. 90	London: Chappell, 1852, 1854?; 18-? Paris: Meissonier, 1852, 1854?; Schott, 1860; Mainz: Schott, 1854?; Boston: O. Ditson, 1855?	BL NLI BNF *DJ* NLA	Also entitled *La rosée du soir, pensée musicale.* The 1854 publication was the fifth edition of the piece.
The Fairy of the Valley (La fée de la vallée)	Paris: Mayaud, 1859?; London: D'Almaine & Co, n. d.	NLI BNF	Inscribed to Lady Emily Hay.
Fallen Leaves	London 1861	BL	Twelve short pieces in three books.
Fantaisie hongroise op. 82	Paris: Meissonnier, 1850	BNF	
Fiorenza, morceau de salon	London: Chappell, 1855; Paris: Meissonnier, 1855	BNF	Inscribed to Lady Elizabeth Yorke. It was reviewed (*MW:* 16 Feb. 1856*)* and played by Osborne at his London concert, 23 May 1856.

Fleurette, morceau de salon	London 1865	BL	
Floating on the Breeze, reverie	London: Chappell, 1871	BL	
Florizelle, Serenade	London: Chappell, 1873	BL	
Four Brilliant Waltzes	London: Welsh, 1830?	NLA	This selection of waltzes was favourably reviewed in the *Harmonicon* in November 1830, probably placing them among Osborne's earliest published music. The copy at the National Library of Australia is the only one located.
Gipsey (Gypsy), barcarolle?	London: Addison & Co., *c*1845?		
Grand galop de salon	London: 1861; Paris: Gerard? 1861	BL BNF	
Grand valse de salon, op. 106	London: 1861; Paris: Gérard, 1861	BL BNF	

Grandes Variations on an Original Theme, op. 18	London: Chappell; Paris and Berlin: Maurice Schlesinger, n.d.	NLI	Dedicated to his friend F. Kalkbrenner. This is probably the work Osborne played at an early concert in Paris (8 Mar. 1828 at Salons de M Dietz) and again at Salons Pleyel, in March 1834, where it was very favourably reviewed. It had possibly been reworked in between these two dates. Another title: *Grandes variations sur un air montagnard* is also op. 18 and most likely the same work as it is also dedicated to Kalkbrenner. A review of this work appeared in *The Musical World* 29 Apr. 1836.
The Harp of Erin, morceau de concert	London: Chappell, 1868	BL	
Inquiétude et bonheur, caprice dramatique, op. 88 (op. 87?)	Paris: Meissonnier, 1851; Mainz: Schott, 1852	BRB BNF	Performed by Osborne at his matinee musicale in London 1 July 1851. The BNF catalogue lists this work as op 87.
Isabella valse op. 54 no. 2	London: Addison & Hodson, 1845; 1871; Paris: Lemoine; Mainz: Schott	BL NLI	

The Lily, A Brilliant Waltz	London 1849	BL	
Marche caractéristique, morceau de concert op. 60	Paris: Meissonnier 1840?; London: Chappell, 1850?; Cramer & Co., *c*1865	BL BNF	Played by Osborne at his London concert 4 July 1859 and during his tour of Ireland 1856-1857. Osborne dedicated the work to Franz Liszt.
Marche militaire	London: Chappell, 1851; 1860	BL	This may be the same item as *Marche militaire* from the ballet *Le diable amoureux*, listed under transcriptions and arrangements.
Marie, rêverie, op. 38	London: Chappell, 1841, 1845; Paris: 1841	BL BNF *MW*	Composed and dedicated to Madame de Bériot (Maria Malibran). *Marie* is no. 5 of a collection: *Six morceaux de salon pour le piano* written for *La France musicale;* other works included in the album were by Kalkbrenner, Bertini, Wolff, Katski and Chopin. In England, it appeared on a list of new publications (*MW:* 17 June 1841) and was unfavourably reviewed (*MW:* 17 Mar. 1842).
Marion, nocturne	London 1865	BL	

Le Matelot, caprice op. 81	Paris: Meissonnier 1850	BNF	
Meneomi, scherzando	London 1880	BL	
Menuet	London *c*1845; Paris: M. Schlesinger, 1845	BL BNF	In *Album des pianists,* etc. published by the *Revue et gazette musicale,* Paris.
A Moonlight Walk	London 1868	BL	
Morceau de salon	Paris 1841		
Morceau de salon	Paris 1874	BL	
Neolinda, gavotte	London 1875	BL	
Nocturne op. 85	Paris: Colombier, n.d.	BNF	
Nocturne in E flat major	London: Enoch & Sons, 1875	BL	
La nouvelle pluie de perles	London: Chappell, 1849; Paris: Meissonier, 1849,	BL BNF	Performed by Osborne at his *matinée musicale* 11 Apr. 1850, it became very

	1854?; Mainz: Schott, 1854?		popular but never eclipsed the success of the original *pluie de perles.* It was named *La seconde pluie de perles* in the Paris edition. The fifth edition of this piece was issued in London in 1854.
Oh! Notte soave, romanza	London 1870	BL	
La pastorale op. 74	London: Robert Cocks & Co., *c*1849; Paris: H. Lemoine, 1849		
Pauline, nocturne (Nocturne in D minor)	Paris: *Rgm,* 1841; London: Duncan Davison & Co., 1858.	BL	Appeared in the collection *Keepsake des pianistes* (*Rgm:* Dec. 1841) and was reviewed by Henri Blanchard for the journal in Jan. 1842. It was initially called 'Nocturne in D minor'; the title 'Pauline' was given to a later publication.
Philomèle, mazurka de salon	London 1861; Paris, Heine? 1861	BL BNF	A duet was published in the same year.
Pianoforte Pieces (collection)	London: Chappell, 1861	BL	From nine piano pieces by G.A. Osborne and A. Lindahl: *Chappell's Musical Magazine* no. 17.

La pluie de perles, valse brillante op. 61	London: several publishers including D'Almaine and Chappell, 1848, 1849, *c*1850, 1855, 1858, 1864, 1865, 1867, 1875, 1879, 1884;[3] Paris: Meissonnier 1847; E. Gerard, 1867; Lemoine; Mainz: Schott, 184-; USA: widely published;[4] Australia, Sydney: H. Marsh & Co., 185-?	BL LC BNF NLA	*La pluie de perles*, by far Osborne's most popular piece. Osborne played the piece at his Paris concert, March 1847, possibly the first performance in public. It was reviewed in the Paris Journal (*Rgm:* 21 Feb. 1847) and appeared in the *Musical Bouquet* collection in 1855. It also appeared arranged as a concertante duet for harp and piano by J. B. Chatterton in 1850. An edition published by Chappell and Co., *c*1867 was dedicated to Miss Grace Chappell.
Les regrets	Paris: *Revue musicale*, 1835	*Rm*	Published in the music supplement, Jan 1835.
Le rêve, grand caprice op. 59	London 1845; Paris: H. Lemoine, 1845	BL BNF	Played by Osborne at his Paris concert 5 Mar. 1845 and at his London concert in July of the same year. The work

[3] *La pluie de perles* was published in J. MacCalla *Entretien chorégraphie,* no.8 (*c*1850); in the *Musical Bouquet* (no.516, 517) in 1855, along with *La brise* (no. 815, 816); as no. 78 of *Benedict's Pianoforte Library* (1858); London: J. Williams, (*c*1865); Copenhagen: Wilhelm Hansen (*c*1875) in the series *Succes d'univers* (2nd suite); as no. 322-323 of C. Boosey's *Universal Music* (1879); An edition by Arthur Henry Brown was published by F. Pitman, London in 1884.

[4] In America, *La pluie de perles* was published as follows: New York: Firth, Pond, 186-?; H. Waters, 185-?; W. Hall, 185-?; S.T. Gordon, n.d.. C. Breusing; Philadelphia: Louis Meyer, Lee and Walker, 185-; J.E. Gould, 185-; Beck and Lawton, 1857-1862; Boston: O. Ditson, 185-; Baltimore: P.D. Benteen, 184-; New Orleans: W.T. Mayo, 184-; Cincinnati: Truax and Baldwin, n.d.; Macon, Savannah, Georgia: J.C. Schreiner & Son, 186-.

			was dedicated to Mendelssohn and received a review in *Rgm* in 1847.
Le rèveil militaire, fantasie op. 99	Paris: Meissonnier, 1854	BNF	
Rolando, Brilliant March	London: Chappell, 1873	BL	
Romance sans paroles op. 51	London: Cramer, Beale & Co., 1844; Paris: H. Lemoine, 1844	BL BNF	Reviewed in *Revue et gazette musicale,* Paris 1848.
La rosée du soir	See *Evening Dew*		
Serenade Nocturne op. 89	London: Cramer, Beale & Co., 1850; Weippert, 1871 Paris: Hengel or Heugel, 1851	BL BNF	Played at Mr Aguilar's *matinée musicale*, April 1851, by one of his pupils.
Souvenir de Beauchamps, morceau de salon	London: R. Mills, 1850	BL	Dedicated to Prince Alphonse de Chimay and advertised in the new music list, *MW:* Feb. 1850.
A Summer's Eve, morceau de salon	London: Chappell, 1854; Paris: Meissonier; Mainz: Schott	BL	Dedicated to the Lady Louisa Douglas Pennant. It was performed at Osborne's Annual Morning Concert, 5 June 1854.

Sunbeam, morceau de salon op. 93	London: Chappell, 1852; 1853; 1854; Paris: Meissonier, 1853, 1854?; Mainz: Schott, 1854?	BL BNF	Inscribed to Miss Augusta Fitzwygram. The 1853 publication appears in H.B. Richards *The Pianist's Album.* The 1854 publication was the third edition of this work.
Sweet-Briar, morceau de salon op. 104	London 1859; Paris: 1860	*MW* BNF	This piece was performed by Osborne at his London concert, 4 July 1859. The review cites it as the preferred among Osborne's solo pieces on that occasion.
Le sylphe, op. 30	Paris: Pacini, n.d.	Chimay *Rgm*	Osborne made a present of a specimen copy of this rondo to the Princess of Chimay. It also featured in a concert given at Salle Chantereine in Paris, 13 Mar. 1838. In the review, the piece was 'said to have been inspired by the graceful Taglioni, by the light and delicate voice of Mme Damoreau, or by the reading of *The Angels* by his fellow countryman, Thomas Moore' (*Rgm:* 18 Mar. 1838).
La tenerezza op. 73	London 1849; Paris: H. Lemoine, 1849	BL BNF	Advertised in the new music list, *MW:* Feb. 1850.

Le traineau, divertissement brillant, op. 65	London: Cramer & Co.; Paris: Troupenas & Cie.; Mainz: Schott, n.d.	BRB	Dedicated to his sister Mrs. J. C. Chappell.
The Violet Mazurka	London 1849	BL	
La zingarella, morceau de salon	London: Chappell, 1871	BL.	

b) Piano works: arrangements and transcriptions

This section is arranged alphabetically, as before. However, some items have been listed together (e.g. *Brilliant variations* have been listed under V with the other variations). In such cases, the list has been ordered according to opus numbers. Where opus numbers are unknown, the items are arranged chronologically according to publication dates.

Name of work	Composer details	Publisher details	Source	Other information
Adelaïde	Beethoven's song transcribed for piano	Paris: Mayaud, 1855	BNF	
Adeste fideles	Portuguese Hymn: arrangement	London 1852	BL	
Ah! che la morte and the *Miserere*	Transcribed and varied, from Verdi's opera *Il trovatore*	London: 1857; New York: Scharfenberg and Luis etc., 185-?; Philadelphia: Louis Meyer, 1865?; G. André, n.d.; New Orleans: Blackmar, n.d.; Mainz: Schott, 1860;	BL LC BNF	Opera premiered Jan 1853. Osborne performed this work in Belfast on 15 Dec. 1856.

		Paris: Escudier, 1861		
A te o cara!	Transcription of the quartet from Bellini's opera *I puritani*	London: Boosey & sons, 1854; Paris: Mayaud; USA: G.P. Reed, 1855	BL BNF	Opera produced at Théâtre des Italiens, Paris, Jan. 25 1835.
Agatha or *"When the Swallows Homeward Fly"* op. 92	Arrangement of the German melody by F. W. Abt	London 1852; Paris: J. Meissonnier, 1853	BL BNF DIT	F. W. Abt (1819-1885) was the composer of many songs and light salon pieces, but his vocal works attained more popularity.
Air (Par le rang)	From Donizetti's *La Fille du régiment* (sung by Jenny Lind)	London: Addison, Hollier & Lucas,1859	BL	Opera premiered at the Opéra-Comique, Paris, 11 Feb. 1840.
Allegretto scherzando	From Beethoven's eighth symphony in F, op. 93	London 1859	BL	
Arsace	Transcription of airs by Rossini	London 1858	BL	
Ash Grove	No 1 of a Selection of Welsh Airs	London 1851	BL	
Auld Lang Syne	Arrangement of Scottish melody	London 1854; Boston: Oliver	BL *DJ*	No. 4 of a collection entitled *Osborne's Beauties of*

		Ditson, 1856?		*Scottish Melody.* Ditson has this as no. 6 of the series.
Auld Robin Gray	By W. Leeves: Arrangement	London 1851; London: Addison and Hollier, 1852?	BL	
Annie Laurie	Arrangement of waltz rondo by William Vincent Wallace	London 1859	BL	
Arsace	Arrangement on Bellini's *Bianca e Fernando*	London 1858	BL	Opera premiered in San Carlo Theatre Naples, 1826.
A Beam of Sunshine	Arrangement of waltz rondo by Wallace	London 1859	BL	
Bianca e Fernando	Arrangement of airs from Bellini's opera	London 1858	BL	Opera premiered at San Carlo Naples, 1826.
Blue Bells of Scotland	Arrangement	London: Addison & Hollier, *c*1851?; Australia: ?, 188-	BL NLA	
The British Grenadiers' March	Arrangement	London 1855	BL	

Capriccio. Drink to her...	Arranged and varied	London: Cramer, Beale & Co, 1848	BL	Listed as 'Irish melodies no. 1.'
Capriccio. Ye Banks and Braes ...	Arranged and varied	London: Cramer, Beale & Co, 1848	BL	Listed as 'Scotch melodies no. 2.'
The Carnarvon March		London 1851	BL	No. 2 of a selection of Welsh airs.
Che farò senza Euridice	Transcription from Gluck's opera of *Orfeo*	London 1860	BL	
La ci darem la mano	Transcription from Mozart's *Don Giovanni*	London 1854	BL	
Cielo il mio labbro	Transcription from Rossini's *Bianca e Faliero*	London: A.W. Hammond, 1863	BL	
Come Where My Love Lies Dreaming and Beautiful Star	Arrangement	London: Hammond, between 1850 and1869?	NLA	
Com'é gentil	From Donizetti's opera *Don Pasquale*	London: Addison, Hollier & Lucas, 1859	BL	Opera *Don Pasquale* premiered at the Théâtre-Italien, Paris, 3 Jan. 1843.

Comin' Thro' the Rye	Arrangement	London: Ransford & Co., 1854; Boston, USA: Oliver Ditson, 1856?	BL *DJ*	No. 6 of *Osborne's Beauties of Scottish Melody.* Ditson has this as no. 8 of the series.
Cujus animam	Arrangement from Rossini's *Stabat mater*	London 1859	BL	Rossini's three works entitled *Stabat mater* were written between 1832 and 1841.
Dal tuo stellato, preghiera	Transcription from Rossini's opera *Mosè in Egitto (Moïse)*	London 1858	BL	Opera premiered 1818.
Drink to Her	Arrangement	London: Cramer, Beale & Co., 1848	BL	Listed as Irish Melodies no. 1.
La danse des fées op. 86	From Verdi's opera *Rigoletto*	London 1854; Paris: Escudier, 1855	BL BNF	Opera premiered Mar. 1851.
La donna è mobile, petite fantasie	From Verdi's opera *Rigoletto*	London: Boosey & sons, 1854; Paris: Escudier, 1855	BL BNF	Opera premiered Mar. 1851.
Du, du liegst mir	Arrangement of German air by Carl Eduard Pax	London: Robert	BL	Earliest English publication

im Herzen		Cocks & Co., 1849		of Pax's song occurred *c*1835. Osborne dedicated this arrangement to R.M. Foster, Esq.
D'un pensiero	Transcription from Bellini's opera *La sonnambula*	London: Boosey & sons, 1854	BL	*La sonnambula* premiered in 1831.
England	Fantasia on favourite English airs	London 1858	BL	
The Fagot-Binders' Chorus	From Gounod's opera *Mock Doctor*	London 1865	BL	Gounod's opera premiered at the Théâtre Lyrique Paris as *Le médecin malgré lui,* 15 Jan.,1858 and was subsequently fairly successful in London as *The Mock Doctor.*
Fantaisie brillante op. 28	On Auber's opera *Le domino noir*	London 1848	BL	The opus number would suggest that this fantasia was probably first published in Paris before 1848. Osborne also wrote *Brilliant Variations on an Air by Auber* as op 27. This was advertised in *The Musical World* in September 1840 (Chappell).

Fantaisie et variations op. 29	On Halévy's opera *Guido et Ginévra*	Paris: M. Schlesinger, n.d. (but thought to be 1838); London: Chappell, 1839, 1841; Leipzig: Breitkopf and Härtel, 1839	BNF	Opera premiered in 1838. This work was issued in *Album des pianists* for *Rgm* in 1838. It received reviews both in Paris and London. It is dedicated to the brilliant pianist Mme de Belleville Oury.
Fantasia on the waltz in *Les treize* op. 32	Opera by Halévy (*c*1839)	London: Chappell, 1840	*MW*	Advertised on 17 Dec. 1840. Stephen Heller also wrote *Rondino brilliant* on a cavatina from the opera and Theodor Döhler published a salon piece on airs from the same opera in 1839
Fantasia on airs in *Le sherif* op. 35	*Opéra comique* by Halévy	London: Chappell, 1840	*MW*	The opera was premiered *c* 1839 while this fantasia was advertised on 24 Sept and 17 Dec. 1840 in *The Musical World.*
Fantasia op. 39	On Halévy's opera *Guitarrero*	London: Chappell, 1841	BL *MW*	Opera premiered Jan. 1841. This work was listed in *The*

				Musical World in an advertisement for new publications, 17 June 1841.
Fantaisie op. 40	On themes from popular operas by Donizetti	London: Chappell, 1841		
Fantaisie sur un motif du ballet Le diable amoureux op. 44	By F. Benoist and N.H. Reber	London: Chappell, 1841; Paris: Lemoine, 1841	BNF	
Fantaisie et variations sur le grand air op. 46	From Halévy's opera *Reine de Chypre*	London: Chappell; Paris: M. Schlesinger, n.d.	BNF *MW*	Opera premiered in 1841. This Fantasia and variations was advertised as a new publication on 2 and 16 June, 1842 and was subsequently reviewed in *The Musical World,* Thurs 27 Oct. 1842, as well as *Revue et gazette musicale* in 1843.
Grande fantaisie op. 48	On themes from Bellini	Paris: V. Launer(?), 1842	BNF	
Grande fantaisie op. 62	On Rossini's opera *La gazza ladra* (1817)	London: 1830, 1850; Paris: H.	BL BNF	Performed at Boulogne-sur-mer, 22 Sept. 1846; in Paris, March 1847 and at

		Lemoine, 1847		Osborne's Morning Concert in London, 14 June 1849.
Grand Fantasia op. 88	On airs from Mozart's opera *Don Juan*	London, R Cocks & Co.?, 1851; Paris: J. Meissonnier, 1851	BL BNF *MW*	Performed by Osborne at his *matinée musicale*, 1 July 1851. This fantasia was advertised 15 Mar., 29 Mar., 1851.
Fantaisie sur un air national du Pays de Galles op. 92		Paris: Launer, 1852	BNF	
Fantaisie de salon op. 94	On V. Massé's opera *Galathée*	Paris: 1853	BNF	*Galathée* was premiered on 14 April 1852
Grandes variations	*Le réveil d'un beau jour* written by Maria Malibran.	Paris; Troupenas, 1840	BL	This song, attributed to Malibran, was also arranged with variations for the pianoforte by Henri Herz in 1834.

Grand Fantasia	On Auber's opera *Le duc d'Olonne*	London: Chappell 1842	*MW*	Opera premiered *c* 1842. This work was advertised in new publications, 20 Oct. 1842. Two fantasies were written by Eduard Wolff on airs from the same opera.
Fantasia on Irish & Scotch Airs		London: Chappell, 1845	BL *Rgm*	Possibly performed at Osborne's Paris concert around the beginning of April 1843 and again at Boulogne in 1846.
Fantasie sul Profeta	Opera by Meyerbeer		*GmM*	A review of this operatic fantasia appeared in the issue of the Italian journal, 23 June 1850. Stephen Heller is listed as editor, and both Osborne and Benedict appear as collaborators.[5]
A Brilliant Fantasia on Irish Airs		London: Chappell, 1851	BL	

[5] *Gazetta musicale di Milano* 1850, 105. Stephen Heller reviewed another piece of Osborne's in *Album des pianists* (*Rgm:* 23 Dec. 1838) so it is likely that this review was written by him. Perhaps Benedict also wrote a fantasia on *Profeta* in which case the two may have been reviewed together.

Fantaisie brilliant	On Balfe's opera *I quattro fratelli*	London 1851	BL	
Fantasia	On Verdi's opera *La traviata.*	London 1853	BL	Opera premiered Mar. 1853. This fantasia was published in H.B. Richards *The Pianist's Album.*
Fantasia	On Bellini's opera *La sonnambula*	London 1855	BL	Bellini's opera premiered in 1831.
Two Fantasias	On Balfe's opera *the Rose of Castille.*	London: Cramer, Beale & Chappell, 1857	BL	Balfe's opera was premiered on 29 Oct. 1857. This would suggest that Osborne's fantasias were published at the end of the year, shortly after the first performance of the opera.
Fantasia	On favorite airs from Verdi's opera *Il trovatore*	London 1857; New Orleans, *c*1870-1880;	BL *FJ*	Opera premiered Jan 1853. Osborne played this work at one of Catherine Hayes's Farewell Concerts in Dublin, 15 Jan. 1857.
First (second) Brilliant Fantasia	On Wallace's opera *Lurline*	London 1860	BL	Opera premiered 1860.

A Brilliant Fantasia	On Balfe's opera *Bianca, the Bravo's Bride*	London 1860-1861; Boosey and sons	*MW*	Opera premiered 1860. This fantasia was reviewed, 9 Feb. 1861.
Fantasia	On V. Massé's opera *Queen Topaze*	London: 1861	BL	*Queen Topaze* was premiered in Paris, 27 Dec. 1856.
Fantasia	On Verdi's opera *Un Ballo in maschera*	London 1861		Opera premiered Feb. 1859.
First (second)[6] *fantasia*	On Wallace's opera *The Amber Witch*	London 1861	BL	Opera premiered 1861.
Fantasia	On airs from Benedict's opera *The Lily of Killarney*	London 1862	BL DIT	Opera premiered 10 Feb. 1862.
Fantasia	On Wallace's opera *Love's Triumph*	London 1862	BL	1862.
Fantasia	On Balfe's cantata *Mazeppa*	London 1862	BL	Balfe's *Mazeppa* was first published in 1862.
Fantasia	On airs from Gounod's opera *Faust*	London 1863	BL	Opera premiered 1859.

[6]There is some confusion over the numbering of the fantasias on *The Amber Witch* (Wallace). What seems to be the first fantasia was published after the second, although the fantasia listed on the following page may well be a reprint.

Fantasia	*On M. W. Balfe's opera The Armourer of Nantes*	London 1863	BL	Opera premiered Feb. 1863.
Fantasia	On Wallace's opera *The Desert Flower*	London 1864	BL	Opera premiered 1863.
First Fantasia	On W. V. Wallace's opera *The Amber Witch*	London 1872	BL	Opera premiered 1861.
Twelve Fantasias	On opera excerpts	London: Boosey & Co., 1872	BL LC	Fantasias arranged by Osborne and H.B. Richards.
Farewell to the Mountain	Air by J. Barnett	London 1862	BL	From *The Mountain Sylph,* by John Barnett (1802-1890), composer of music for the English stage: first produced at the Lyceum, 25 Aug. 1834.
The Fishermaiden	Transcription from Meyerbeer	London 1873	BL	Meyerbeer's song was written *c*1849.
France	Fantasia on favourite French airs	London 1858	BL	
The Gay Castanet, morceau de salon	From M. W. Balfe's opera *The Rose of Castille*	London 1858	BL	Opera produced 1857.
The Girl I Left	Arrangement	London: Addison	BL	Osborne also used this

Behind Me		and Hollier, 1855		melody in his *Ireland* fantasia.
God Save the Queen		London: Cramer Beale and Co, 1850-1851	*MW*	Advertisement, 12 Apr. 1851.
Good Night! Farewell	By Friedrich Wilhelm Kuecken *(Gut' Nacht, fahr' wohl)*	London 1855	BL	Kuecken's song written *c*1843. This arrangement was advertised in *London Times,* 15 Feb. 1855.
Hark the Vesper Hymn	Arrangement	London 1855	BL	A well-known Russian hymn, the air of which was published in *Moore's National Melodies* with harmonies by Sir J.A. Stevenson.
The Hawthorn in the Glade	Arrangement of trio from William Sterndale Bennett's *The May Queen*	London 1859	BL	*The May Queen* was written and performed at the Leeds Festival in 1858.
Heart of Oak (a march)	By W. Boyce	London 1860	BL	
Home, Sweet Home	By Sir H. R. Bishop: transcription	London: A. Hammond, 1858;	BL	*Home Sweet Home,* partly founded on a Sicilian air,

		1861		was composed by Sir Henry R. Bishop in 1821. However the popularity of the song increased dramatically after Bishop's death in 1855 and indeed has not yet been forgotten.[7]
Il balen del suo sorriso	Transcription of the air in Verdi's opera *Il trovatore*	London: Addison & Hollier, 1858	BL	Opera premiered Jan. 1853.
Il mio tesoro	From Mozart's *Don Giovanni*	London 1854	BL	
Il pirata	Transcription of tenor song from Bellini's opera	London 1857	BL	Opera premiered 1827.
Ireland	Fantasia on Irish airs.	London: Chappell & Co.,1853; 1857	BL	In H.B. Richards *The Pianist's Album.* It was reviewed, *MW:* 5 Dec. 1857.
Italy (Italien)	From twelve songs (op.8 no.3) by Mendelssohn: arrangement	London 1851	BL	BL has listed this item 'of doubtful authorship', probably in reference to the original (Mendelssohn).
Jock	Scottish melody	London 1854	BL	*Osborne's Beauties of*

[7] A dramatic rise in the publishing of *Home Sweet home* began around 1864, reaching its zenith late in the century.

O'Hazledean				*Scottish melody* no. 3.
The Keel Row	Arrangement of Scotch air	London: D'Almaine & Co., 1853	BL NLI	Dedicated to Mr. Doorne (Dover).
Lara	Fantasia on Maillart's opera	London 1866	BL	The comic opera *Lara* was produced in Paris in 1864.
Last Rose of Summer	Arranged and varied	London: Cramer, Beale & Co., 1848	NLA	This piece is not included in any of the collections of Irish airs.
The Lass O' Gowrie	Arrangement	London 1852	BL	
Libiamo, parigi o cara...	Arrangement from Verdi's opera *La traviata*	London 1857	BL	Opera premiered Mar. 1853.
Life Let Us Cherish	By W.A. Mozart: variations	London: Chappell & Co., 1862	BL	BL has listed this item 'of doubtful authenticity', probably in reference to the original (Mozart).
Logie O' Buchan	Arrangement	London 1852	BL	
Lord Rupert Bold and Wild	From Henry David Leslie's opera *Ida*	London 1866	BL	Opera produced *c*1864.

Love in her Eyes for ever Plays	Arrangement of Jackson's melody	London 1852	BL	
Love's Young Dream	Fantasia	London: Ashdown and Parry 1861	BL	This old Irish air appeared in Thomas Moore's *Irish Melodies* in 1825. W.V. Wallace also arranged this air for piano.
March of the Cameron Men	Arrangement of Scottish melody	London: Campbell, *c*1850; 1854	BL	No. 2 of *Osborne's Beauties of Scottish Melody.*
March of the Men of Harlech		London 1864	BL	
Marche militaire	From the ballet *Le diable amoureux* by F. Benoist and N. H. Reber.	London: Chappell 1851, 1853, 1860; Meissonnier, Paris; Schott, Mainz	BL	Issued in London 1853 in H.B. Richards *The Pianist's Album.*
Matinée of Christy's Minstrels		London: A. W. Hammond, 1860	BL NLA	Inscribed to his sister Mrs. Clarence Houghton.
Mélodie	Bellini	Paris:	BNF	

Italienne		Meissonnier, 1858		
Mendelssohn's Celebrated Songs	Transcription of 16 songs by Mendelssohn	London: Hutchings and Romer, 1868	BL	Four books. The songs are as follow: Bk 1: *Mayenlied; Retrospection; Im Grunen; Sounntagslied.* Bk 2: *Im Herbst; Pilgerspruch; Frühlingslied; Reiselied.* Bk 3: *Frühlingsglaube; Winterlied; Minnelied; Verlust.* Bk 4: *Ferne; Entsagung; Die Nonne; Frühlingslied.*
The Mermaid's Song	Canzonet by Haydn: arrangement	London 1860	BL	
Mes souvenirs, mélodie de Knight op 97	Transcription	Paris: Meissonnier, 1854	BNF	
Mi manca la voce	Arrangement/ transcription from Rossini's *Mosè in Egitto (Moïse)*	Paris: Mayaud, 1850; London 1855	BL BNF	Opera premiered 1818 and proved a popular choice for transcriptions by virtuosi. Among the piano fantasias

				are ones by Thalberg, Herz and Adam; also transcribed by the violinist Alard and the harpists Parish-Alvars and Labarre.
The Mill, Mill O	Arrangement of Scotch air	London 1853	BL	
Minuet and Trio	From Mozart's Symphony in G minor K.550: arrangement	London 1860	BL	
Minuetto	From Mozart's string quartet No. 2, K. 421: arrangement	London 1859	BL	
Minuetto	From Mozart's string quartet No. 7, K. 575: arrangement	London 1859	BL	
Minute Gun at Sea	Arrangement of popular vocal duet by Matthew Peter King	London: Addison and Hollier, 1855?	BL	Advertised on front cover of *The Girl I Left Behind Me.*
Morceau de concert	On themes from Donizetti's opera *Dom Sébastien*	Paris: Bureau central de musique, 1844	BNF	Opera premiered in 1843.
Morceau de salon	From W. V. Wallace's opera *Desert Flower*	London 1864	BL	Opera premiered 1863.

The Musketeers' Patrol	From Delibes' opéra bouffe *Fleur de Lys* (words by Henry Brougham Farnie)	London 1873	BL	*Fleur de lys* performed *c*1873.
My Love she's But a Lassie Yet	Scotch air: arrangement	London 1853	BL	
My Mother Bids me Bind my Hair	Arrangement of canzonet by Haydn	London 1860	BL	
My Nannie O	Scotch air: arrangement	London: D'Almaine & Co., 1853 (NLI copy is *c*1845)	BL NLI	Dedicated to Mr. G. Simpson (Hanley).
Near Woodstock Town and *Come Lasses and Lads*	Arrangement	London 1860	BL	
N,o non udrai rimproveri, and *Di provenza il mar*	Arrangement from Verdi's *La traviata*	London: Jullien & Co.?, 1857	BL NLA	Opera premiered Mar. 1853.
Oberon	Founded on Weber's last opera	London 1858	BL	Opera premiered 1826.
Of What Is the	Arrangement of Joseph Philip Knight's ballad	London 1854	BL	Ballad written *c*1836.

Old Man Thinking				
O luce di quest' anima ...	Arrangement from Donizetti's *Linda di Chamounix*	London: Addison, Hollier & Lucas, 1859	BL	Opera première at Kärnthnerthor Theatre, Vienna, 19 May 1842.
On Wings of Song (Auf Flügeln des Gesanges)	From six songs (Op. 34. No. 2) by Mendelssohn: arrangement	London 1851	BL	
Once I Lov'd a Maiden Fair and *To the Maypole Haste Away*	Arrangement	London 1860	BL	
Operatic Themes	Arrangement of airs by Bellini	London: Cramer, Beale & Chappell, 1857	BL	
Osborne's Recollections of Mendelssohn	Arranged selections of Mendelssohn Bartholdy	London 1852	BL	
Poor Mary Ann		London 1851	BL	No. 3 of a selection of Welsh airs.

Pro peccatis	Arrangement from Rossini's *Stabat mater*	London 1859	BL	Rossini's three works entitled *Stabat mater* were written between 1832 and 1841.
Recreative Hours with Classical Authors	Transcriptions of a selection from the sacred works of Marcello, Handel, Haydn, Mozart, etc	London 1852	BL	
Ricordanza	From Benedict's opera *The Lily of Killarney*	London 1862	BL	Opera premiered 10 Feb 1862.
Rob Roy McGregor	Arrangement	London 1852	BL	
Robert toi que j'aime	Arrangement from Meyerbeer's opera *Robert le diable*	London 1857	BL	Opera premiered 1831.
Roméo et Juliette	From Gounod's opera	Paris: Chondeur or Choudeur, 1868	BNF	
Rondino, Le brasseur de Preston op. 34 (?)	From the opera by Adam (*c*1838)			Burgmüller also wrote a piece on themes from this opera.
Rondo valse, op. 34 (?)	From the opera *Polichinelle*, music by A. Montfort	London: Chappell 1841	BL	The opus number is the same as the previous item; the

				reason for this is unknown. The one-act opera *Polichinelle* was first produced in Paris on 14 June 1839. This *Rondo valse* appears in the list of new publications in *The Musical World*, 11 Feb. 1841.
Rousseau's Dream	Arrangement of air by Jean Jacques Rousseau (1712-1778) commonly known as 'Rousseau's Dream'[8]	London 1866	BL	
Roy's Wife	Scottish melody	London 1854	BL	No. 5 of *Osborne's Beauties of Scottish Melody.*
Sacred Subjects Selected from Classical Authors	Transcription	London 1855	BL	
Salve dimora casta pura	Cavatina from Gounod's opera *Faust*	London 1863	BL	
Santa Lucia	By T. Cottrau	London 1860	BL	

[8] *Rousseau's Dream* enjoyed immense popularity in the nineteenth century with numerous arrangements and sets of variations based on the air. Examples can be cited by: J.B. Cramer (1815), George Kiallmark (1815), S.F. Rimbault (c1830), Thomas Chantrey (1851), W.H. Holmes (1856), Wilhelm Kuhe (1862), George Frederick West (1877).

Santa Maria	Transcription of chorus in Meyerbeer's opera *Dinorah* or *Le pardon de Ploërmel*	London 1859	BL	Opera premiered Apr. 1859.
Savourneen Deelish	Arrangement	London: Addison & Hollier, 1851	BL	
Say what Shall my Song Be Tonight	Joseph Philip Knight: transcription	London 1854	BL	Knight's song first published 1844.
Scherzo	Arrangement from Hummel's Quintett in E flat minor, Op. 87	London 1860	BL	From *6 pièces très faciles*, op. 52.
Schlummerlied	Arrangement of *Schlummerlied* by Friedrich Wilhelm Kuecken.	London: Robert Cocks & Co.,1850	BL	Kuecken's song written *c*1840. This arrangement was advertised 15 and 29 Mar., 1851.
Schubert's Serenade	Transcription of *Ständchen* (*Schwanengesang No. 4)* by Schubert	London; Chappell & Co., 1857	BL	
Scotch Airs	Arrangements	London: D'Almaine & Co., 1854-1855		Advertised in *London Times*, 1 Feb. 1855: *The Lass of Gowrie, Rob Roy McGregor, Logie of Buchan, My Love She's But a Lassie, My Nannie O, The Mill, The*

				Keel Row.
Scotland	Fantasia on Scotch airs	London 1857	BL	Reviewed *MW:* 5 Dec. 1857
Scots Wha Hae	Arrangement of Scottish melody	London 1854; Boston: Oliver Ditson, 1856?		No. 1 of *Osborne's Beauties of Scottish Melody.*
The Serenade	Arrangement from *Alessandro Stradella (Horch! Liebchen, Horch)* by Friedrich Ferdinand Adolf von Flotow	London 1858	BL	Opera premièred in Hamburg, 30 Dec. 1844 and was extraordinarily successful throughout Germany, but was not produced in Paris at the time.
Six Favourite Scotch Airs	Arrangement	London 1868	BL	
Six Irish Airs		London: B. Williams, 1854 or D'Almaine & Co., 1854-1855; Joseph Williams, between 1862-1868.	BL NLA	Advertised in *London Times,* 1 Feb. 1855: *Robin Adair, The Meeting of the Waters. Farewell but Whenever, the Minstrel Boy, The Harp that Once, The Green Bushes.*
Six Old English Ditties	Arrangement	London 1864	BL	

Soirée of Christy's Minstrels		London 1860	BL	
Sound the Loud Timbrel, caprice	On the melody by Charles Avison	London: Addison & Hollier, *c*1850	BL	This air is from one of Avison's concertos.
Souvenir of Sims Reeves		London 1868	BL	
The Spirit Song	Arrangement of canzonet by Haydn	London 1860	BL	
St Patrick's Day	Irish air: arrangement	London: D'Almaine, 1851	BL	Dedicated to Wm. Ranalow Esq. (Kilkenny). While this air is published separately here, it is also the last number included in the collection of *Thirteen Irish Airs* above.
Sunset Hours	Six favorite *(sic)* airs	London: T. Holloway, 1854	BL	The airs are: *Kate Kearney, Kitty of Coleraine, Rule Britannia, Sally in our Alley, She is mine, The Rose Tree*
The Swiss Girl	By George Linley	London: Jullien & Co., 1852	BL	Linley's song was published around 1845.

Terence's Farewell to Kathleen	By H. S. Blackwood; arranged and varied	London: Cramer, Beale & Co.,1848	BL	Irish Melodies no. 2. Collaborator/editor: Baroness Dufferin, Countess of Gifford, Helen Selina.
Theme favori	From Donizetti's opera *Anna Bolena*	Paris: J. Delahante, n.d.	BNF	Opera premiered in Milan, 1830.
Those Evening Bells	Arrangement (Beethoven or Mélesville)	London: D'Almaine & Co., 1851		
Three rondinos from L'éclair[?]		London: Chappell, 1836-1837		Advertisements appeared for the second of these rondinos in *The Musical World*: 9 Dec. 1836, 27 Jan. 1837 and 19 May 1837. The composer is probably Jean-Marie Leclair (1697-1764).
Trab trab, altes Liebeslied	Variations on the popular English air (*Altes Liebeslied)* by Friedrich Wilhelm Kücken	London: Robert Cocks & Co.?, 1850, 1855; Paris: Colombier, 1850	BL BNF *MW*	Kuecken's song was first published in England *c*1840 and remained popular into the twentieth century. This arrangement was advertised in the lists of new music, 15 and 29 Mar., 1851.

Transcriptions of Favourite Melodies		Boston: O.Ditson, 185-	LC	
Twelve (thirteen) Irish Airs		London: B. Williams, 1855; 1867	BL	Comprises of the six Irish airs already listed plus: *Nora Creina, Silent O Moyle, O Leave me to my Sorrow, One Bumper Parting, When He Who Adores Thee, The Last Glimpse of Erin, St Patrick's Day.* Published as a complete collection.
Brilliant Variations op. 13	On a waltz by Count Gallenberg.	London 1834; Paris: J. Delahante, *c*1835	BL BNF	Count Gallenberg (1783-1839) was an important composer of ballets. Arrangements of his music were made for the harp by Bochsa and for the piano by Moscheles, among others.
Variations op. 22	On the quartet *Sombre chimère* from Meyerbeer's *Les huguenots*	Paris: Maurice Schlesinger, 1836	BL	Opera premiered Feb. 1836
Variations brillantes sur le	From Meyerbeer's opera	London: 1848	BL	Opera premiered Feb. 1836.

bal des huguenots op. 24				
Brilliant Variations op. 27	On a favourite air by Auber	London: Chappell,1840; Paris: E Troupenas, *c*1845	BL *MW*	Advertisement appeared in *MW:* 3 Sept. 1840.
Brilliant Variations	On the romance *Quand de la nuit* by l'Eclair	London; Chappell 1836	*MW*	Advertisement appeared in *MW:* 15 July 1836.
Vi Ravviso.	Arrangement from *La Sonnambula -Vi ravviso o luoghi ameni* (Bellini).	London 1858	BL	*La sonnambula* was premiered in 1831.
Victorine valse	From Alfred Mellon's opera	London 1860	BL	The Pyne and Harrison English opera company produced Mellon's opera *Victorine* at Covent Garden in 1859.
Weber's Waltz	Arrangement of waltz by Carl Maria von Weber	London 1859	BL	Attributed to Weber but of doubtful authenticity.
What are the Wild Waves Saying, romance	Arrangement of a popular duet	London: Robert Cocks & Co., n. d.		Advertised on frontispiece of *Du, du liegst mir im Herzen*
The White`	Scotch melody	London: Cramer,	BL	

Cockade		Beale & Co., 1849?		
With a Laugh as we go Round	Chorus and solo transcribed from William Sterndale Bennett's *The May Queen*	London: Leader & Cock, 1859	BL	Bennett's popular cantata *The May Queen* was written for the Leeds Festival, 1858.

The published works of G. A. Osborne in alphabetical order

c) Piano duets and works for two pianos

Almost without exception the duets and two-piano duos of Osborne's are adaptations of operatic themes and arrangements of other popular songs. There are just five original compositions of Osborne's for this medium: three are adaptations of his popular piano pieces, *Evening Dew,* the *Isabella Valse and Philomèle;* the other two appear to be specially written works. These are the duet published in 1845 by Cramer, Beale and Co., and the *quartetto* for four performers on two pianos, performed at Benedict's concert in 1850.

Name of work	Composer details (arrangements)	Publisher details	Source	Other information
Duet		London: Cramer, Beale & Co., 1845?	BL	
Duet	On Rossini's *Barbier de Seville*	London: R Cocks & Co., 1850?	BL *MW*	Opera premiered 1816. This duet was advertised 15 and 29 Mar., 1851.
Duo brillant (four hands, one piano)	On Bellini's *I puritani*	London 1840	BL	*I puritani* was produced in 1835.
Duo brillant (four hands, one piano) op. 41	On themes by D.F.E. Auber	London 1843	BL *Rgm*	Possibly also known as *Les souvenirs d'Auber* played at Boulogne-sur-mer, 22 Sept. 1846 with Mr Schilling.

Evening Dew, morceau de salon (duet)		London: Chappell, 1853	BL	
A Favourite Russian Air (duet)	Arrangement	London 1857	BL	
Grand Concertante Duet (two pianos)	On Gounod's opera *Faust*	London 1864	BL	Opera premiered 1859.
Grand Concertante Duet (two pianos)	On Meyerbeer's opera *L'etoile du nord*	London: Cramer, Beale, 1856	BL *MW*	Meyerbeer's opera was completed in 1854. Osborne played this work with Benedict at his concert in London 23 May 1856, and again with Lindsay Sloper on 4 July 1859.
Grand Duet (one piano)	On Meyerbeer's opera *L'etoile du nord*	London 1856	BL	
Grand Duet	On Meyerbeer's opera *Africaine*	London 1865	BL	The opera was first heard in Paris on 28 Apr. 1865, a few days before Meyerbeer's death.
Grand Duet (one piano)	On Gounod's opera *Faust*	London 1865	BL	Adapted from the grand duet for two pianos.

Grand Duo (two pianos)	On Meyerbeer's opera *Les huguenots*	London 1849	BL	Opera premiered Feb. 1836. Osborne's Grand duo is dedicated to Misses Anne and Mary Snow Harris and was played *c*11 July 1857 at a concert at 21 Cumberland St, Hyde Park by Mr Dorrell and Miss Bennett.
Les huguenots, a grand duo (one piano)	On Meyerbeer's opera	London: R. Addison, 1849	BL	Opera premiered Feb. 1836.
Isabella valse		London 1851	BL	One of Osborne's best known salon pieces, published in H.W. Goodban's edition of popular pianoforte duets, no. 4.
Leggero invisible, *bolero*	By Luigi Arditi (1822-1903)	London 1864	BL	
Lurline, grand duo	On W. V. Wallace's opera	London 1867	BL	Wallace's opera premiered 1860.
Marche militaire (one piano duet)		London: Chappell; Paris: Meissonnier; Mainz: Schott		
Oberon (piano duet)		London 1864	BL	After Weber's opera (1826).
Osborne's Pianoforte Duets on the Most Favorite Foreign	Operas by Verdi?	London 1867	BL	No more published.

Operas, no. 3				
Osborne's Pianoforte Duets on the Most Popular English Operas, no. 1, 2, 5, 9, 12	On operas by M.W. Balfe; John Barnett; Sir G.A. Macfarren; W.V. Wallace.	London 1867	BL	No more published.
Osborne's adaptation of *Trab, trab*	By Kücken, arranged for piano duet by Dr. F. Rahles	London: R. Cocks & Co., 1850?	BL	Kuecken's song first published in England *c*1840.
Philomèle, mazurka de salon		Paris: Heine, 1861	BNF	A solo piano piece was published in the same year.
Quartetto	For four performers on two pianos		*MW*	Performed at Benedict's grand annual morning concert on the stage of Her Majesty's Theatre, 21 June 1850. The performers were Charles Hallé, Lindsay Sloper, Julius Benedict and Osborne.
Sul campo della gloria	Transcription, arranged as a duet by E. F. Rimbault.	London 1857, Chappell & Co.	BL	From Donizetti's opera *Belisario* (1836).

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d) Vocal works

The type of voice for which these songs have been written is generally unknown. However, where information is available on performances, this has been given under additional information.

Title	Composition details	Publisher details	Source	Additional information
And Have I Lived to Hear Thee Blamed	Words by T. H. Bayly	London: Chappell 1836	*MW*	This song appeared in the list of new vocal music (*MW:* 11 Nov. 1836).
Away from Thee	Words by R.W. Taylor	London: A. W. Hammond 1859	*MW*	This song was very favourably reviewed (*MW:* 28 May 1859).
Birds are Singing	Part-song, words by R.W. Taylor	London 1862	BL	No. 2 of *Six Four-Part Songs.*
The Birthday	Begins: 'Of a Maiden Now We Sing…' by R.W. Taylor	London 1862	BL	No. 5 of *Six Four-Part Songs.*
The Bright Home of Music	Song	London 1850	BL	
The Captive's Dream	Song, begins: 'Oh! Sad and Lonely'	London 1866	BL	

The Chosen Few		London: Chappell 1842?		Advertised in *The Musical World* 21 July and 11 Aug., 1842.
The Cloud	Song, begins: 'I Bring Fresh Showers', written by Shelley	London 1867	BL	
The Communion Service	*Kyrie, Credo, Offertory Anthem, Sanctus, Benedictus, Agnus Dei, Gloria in Excelsis* (E flat major and C minor)	London 1873	BL *MW*	A notice of this communion service was recounted from a Dublin newspaper in *The Musical World*.[9]
Cordelia	Part-song, begins: 'Tell Me Not', written by J. F. Waller	London: Chappell, 1863	BL	Chappell & Co.'s Vocal Library no. 52.
The Death of Mary	Song	London: Chappell, 1840?	BL	
The Dew-Drop and the Rose	Song, begins: 'A Dew-Drop Reclin'd'	London: Duncan Davison and Co., 1860	BL	The English words were translated from German by Osborne's niece, Miss Isabella Hampton. It was performed by Catherine Hayes at Osborne's London Concert, 4 July 1859. The

[9] *MW:* 24 Jan. 1874, 52.

				song was reviewed (*MW:* 10 Mar. 1860)
The Fisherman's Return	Barcarolle, begins: Far, Far Away', words by the Revd Chancey Hare Townsend	London: W.H. Aldridge, *c*1835; Paris: 1835; London: 1866	BL	Also known as *How Dear I Never Knew till Now.* A French translation *(Le retour du pêcheur)* by A. Romagnesi begins: "Vois mon enfant" (published also in 1835).
Flow'ret of the Heart	*Romance*, begins: There Is a Flower', words by E. C. Hampton	London 1872	BL	This song was performed by Miss Dolby at Osborne's annual morning concert, 5 June 1854.
I Wandered by the Brook-Side	Ballad, poetry by R. M. Milnes, etc	London: Chappell, 1842, 1850?	*MW* BL	Advertised in *The Musical World* as a new publication, 16 June 1842. This song was performed by Miss Messent in London, 21 July 1852.
Join Our Tuneful Quire	Vocal Duet, begins: 'Soft Music Awake Thy Spells.'	London: A.W. Hammond, 1860	BL	Inscribed to his nieces Clandine and Bella Hampton.
Join Our Tuneful Quire	Chorus, begins: 'Soft Music Awake Thy Spells.'	London: J. Curwen & Sons, 1905	BL	Choruses for equal voices no. 909, presumably an

				arrangement of the previous item.
The Lord is my Shepherd	Quartet	London: Chappell & Co., 1863	BL	*Chappell's Vocal Library* no. 48.
The Lord is with Thee	Anthem (eight voices)	London 1882	BL	
Lord of the Castle! Ope thy Door	Scenic Ballad or scena, words by S Linley	London 1850	BL	Performed by Mrs Hampton in her concert at 40 Belgrave Square London on Mon. 24 June 1848 and by Miss Lascelles at the Amateur Musical Society concert, 26 June 1854.
May Joy Come to Greet Thee	Song, words by M. Chappell	London: Metzler & Co., 1883	BL	
The Merry Flower Girl	Song, begins: 'I Am a Merry Flower Girl', written by R. W. Taylor	London 1862; J. Curwen & Sons, 1905	BL	Published in *Choruses for Equal Voices* no. 927 in 1905 edition.
Mid the Gay Scenes	Ballad, words by C. E. Wylde	London 1845	BL	Composed for Baboo Dwarkananth Tagore.
Nelly (or The Emigrants Return)	Ballad, begins: 'My Heart Is Joyous, Nelly', words by E. J. Gill	London 1851	BL	

The Night Watch	Part-song begins: 'Beware, Beware', words by R. W. Taylor	London 1862	BL	No. 1 of *Six Four-Part Songs.*
The Old Abbey		London: Chappell 1842	*MW*	Advertised in *The Musical World,* 21 July and 11 Aug., 1842.
An Old Man's Story	Song, words by R. W. Taylor	London 1866	BL	
O Sing to Me	Ballad, words by Desmond Ryan	London: Cramer, Beale & Co., 1850?	BL *MW*	Sung by Catherine Hayes at Osborne's *matinée* in the Beethoven Rooms London, 11 Apr. 1850. Both Miss Hayes and the song were warmly praised and the performance was repeated due to audience demand. The ballad was associated with Catherine Hayes and advertised as a favourite of hers in 1850 and 1851. Miss Messent also sang the ballad at London Tavern, 19 Mar. 1850.
Pat Molloy	Ballad words by Dion Boucicault Begins: 'Just Eighteen Years of	Dublin: Bussell, n.d.	NLI	In *Musical Album of the London Irish Volunteers.*

	Age…'			Grattan Flood stated that the ballad was still sung at the beginning of the twentieth century
Le pauvre du chemin	Scena, ballade or elegy for soprano or tenor; words by Auguste Bressier	Paris: J. Meissonnier et fils	*Rgm*	Reviewed in *Bibliographie musicale* of the journal in 1848.
A Prayer for Those at Sea	Part-song begins: Far Across the Surging Main', written by R. W. Taylor	London 1862; Chappell & Co., 1863	BL	In *Chappells Vocal Library*, no. 44 (1863). This is no. 6 of *Six Four-Part Songs.*
The Reapers	Part-song begins: 'The Sun Is Up', written by R. W. Taylor	London 1862	BL	No. 3 of *Six Four-Part Songs.*
The Robin and the Maiden	Song, begins: 'My Little Maiden', written by J. F. Waller	London 1872	BL	Inscribed to John Hemsley, Esq.
Shall I Wasting in Despair	Madrigal for SATTB words by G. Wither	London 1879	BL	
The Singers	Scena		*MW*	Sung by Mr Patey at Osborne's London concert, 4 July 1859. This may be the same work as *The Three Singers* listed below.

So Do I Love Thee	*Song, begins: 'I Linger in the Sunlight', words by J. F. Waller*	London 1874	BL	
Song of the Emigrant	Begins: 'I'm Sitting on the Stile, Mary', words by Lady Dufferin	London: Chappell, 1842, 1845	*MW* BL NLI	Dedicated to Lady Wheler. Also known as *The Lament of the Irish Emigrant,* it was advertised 15 Sept. 1842.
Sweet Little Miss Geraldine	Unknown	London *c*1924	BL	
Such Things Were	Ballad	London 1840	BL	
The Three Singers	Song, begins: 'Singers Were Sent', poetry by Longfellow	London 1873	BL	See *The Singers* listed above.
Twas Fancy and the Ocean's Spray	Part-Song begins: 'As Sadly', written by R. W. Taylor	London 1862; London: Chappell & Co., 1863	BL	No.4 of *Six Four-Part Songs.* The 1863 publication was issued in *Chappell's Vocal Library*, no. 43.
We Should Not Condemn All for a Few	Song	London 1852	BL	Published in *The Musical Bijou.*
Who's at my Window	Song, words by H. B. Farnie	London 1867; London 1868	BL	Farnie was also the librettist for the opera *Fleur de lys.* Osborne published a transcription of *The*

				Musketeers' Patrol from the opera in 1873
The Wish of my Heart	Song, begins: 'Goodnight, Ah! No', words by Shelley	London 1861	BL	Performed by Mrs Hampton in her concert at 40 Belgrave Square London on Mon 24 June 1848.

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d) Instrumental and chamber works

For this section a listing by opus nos. of the Osborne-de Bériot *duos concertants* was considered. However there was some confusion over the existing opus nos. and to which composer they referred. Those thought to relate to de Bériot have been bracketed. De Bériot's published volumes in which Osborne collaborated are nos.: 4-7, 10, 12-16, 18, 29, 47, 49-50, 56-64, 70-73.[10] The system employed here has been to group the duos, fantasias and variations together and arrange them chronologically according to date of publication.
* denotes information gathered from advertisements on the covers of published scores.

Title	Instrumentation	Publication details	Source	Other information
L'Adieu! Variè dramatique. Impromptu	Cello and piano	Paris: L. Mayaud, 1856	BNF	
Andante et rondo	Violin and piano	London: Stanley Lucas, Weber & Co.(?), 1876	BL RAM	Written for Joachim.[11]
Andante et rondo	Violin or clarinet and piano	London: Stanley Lucas Weber & Co, 1892	BL	No. 4 of compositions for clarinet and piano.

[10] In the other numbered volumes de Bériot collaborated with Schoberlechner, Benedict, Thalberg, Wolff, Labarre, Mathias and Fauconier.
[11] Robin Humphrey Legge: *DNB,* xlii, 290.

Deux nocturnes sur les soirees musicales de Rossini (op. 23)	Violin and piano	*Paris: E. Troupenas; London: D'Almaine; Willis; Mainz and Anvers: Schott, prior to 1837* and 1838*	BRB Chimay	Composed with Ch. De Bériot and dedicated to Mlle Catherine Bisset.
Duo brillant on themes from Bellini's *I Puritani* (op.22)	Violin and piano	London: D'Almaine; Paris: Troupenas; Mainz: Schott, all 1834;* London: Cramer, Addison & Beale, 1845;	BRB BL BNF	Composed with Ch. de Bériot. This work appeared in the list of new publications (*MW:* 3 June 1836).
Duo concertant (brillant) sur Le domino noir (Auber)	Violin and piano	London: D'Almaine; Paris: Meissonier; Mainz: Schott (prior to 1837)* Mainz: Schott, 1840.	BRB	Composed with Charles de Bériot (op. 31).
Duo brillant (variations de concert) sur des motifs de L'ambassadrice (op. 24)	Violin and piano	London: D'Almaine; Paris: Troupenas; Mainz, Anvers: Schott (probably 1837)*	BRB	Composed with Ch. De Bériot (book no. 15 of duos).
Duo brillant sur un	Violin and piano	London 1839	BL	Composed with Ch. de

thème originale (B flat) (op. 25)				Bériot on an original theme of de Bériot's.
Les grâces, trois duos de salon concertans, sur les mélodies de Donizetti	Flute and piano; cello and piano; violin and piano	Mainz: Schott, 1840: London: Wessel & Co, 1849	BL BRB	*No. 1. Torquato tasso.* *No. 2. Elisire d'amore.* *No. 3. Roberto Devreux* Osborne collaborated with Jean Louis Tulou, A. Batta, and Nicolas Louis respectively.
Grand duo on Donizetti's *L'elisir d'amore* op. 43 (op. 11)	Violin and piano	Paris: Meissonnier, 184-	BNF	Osborne and J. Artôt.
Duo concertant sur un motif d'Anna Bolena (Donizetti), op.41	Cello and piano	Paris: 1841; Leipzig: Hofmeister, 1842	BRB BNF	Composed with Auguste Franchomme.
Grand duo on the Barber of Seville, op. 56	Violin and piano	Mainz: Schott, 1846?, 1847; Paris: 1847	BRB BNF	Composed with Ch. de Bériot.
Grand duo brillant sur des motifs de L'enfant prodigue	Violin and piano	Brussels, London, Mainz, prior to 1847*		Composed with Ch. de Bériot.
Second Grand Duo on	Violin and piano	Paris: Troupenas,	BL	Composed with Ch. de

themes from *Guillaume Tell* (Rossini), op. 53		1846; London 1847	BRB BNF	Bériot
Duo brillant sur des motifs de Giralda	Violin and piano	Brussels, London, Mainz: Schott (prior to 1847)*		Composed with Ch. de Bériot.
Duo brillant sur des motifs de La fille du régiment	Violin and piano	Brussels, London, Mainz: Schott (prior to 1847)*		Composed with Ch. de Bériot.
Duo brillant sur des motifs du Caïd	Violin and piano	Brussels, London, Mainz: Schott (prior to 1847)*		Composed with Ch. de Bériot.
Duo brillant sur des motifs hongrois et styriens	Violin and piano	Brussels, London, Mainz: Schott (prior to 1847)*		Composed with Ch. de Bériot.
Grand duo brillant on themes from Rossini's *La gazza ladra* (op. 60)	Violin and piano	Mainz: Schott, 1847; Paris: 1847	BRB BNF	Composed with Ch. de Bériot.
Duo brillant (grand duo) sur des motifs de La cenerentola (op. 74)	Violin and piano	Brussels, London and Mainz: Schott, 1847. Paris: n.d.	BRB BNF	Composed with Ch. de Bériot.

Duo brilliant sur la favorite de Donizetti op. 73	Violin and piano	Mainz: Schott, 1850	BRB	Composed with Ch. de Bériot and dedicated to the Princess of Chimay.
Grand duo brillant on themes from Bellini's *Il pirata*	Violin and piano	Paris: 1851?	BNF	This work was reviewed in *Rgm* by Henri Blanchard, 7 Sept. 1851.
Grand duo brillant on themes from Halévy's *La reine de Chypre* op. 82	Violin and piano	Paris: 1852?; Mainz: Schott, 1853	BRB BNF	Composed with Charles de Bériot.
(Grand) Duo brillant sur La reine de Chypre de Halévy, op. 82	Violin and piano	London 1854	BL	Composed with Ch. de Bériot.
Trois duos de salon op. 92	Violin and piano[12]	1854; Mainz: Schott, 1855; Paris	BNF	Composed with Charles de Bériot.
Trois duos de salon opp 101-103	Violin and piano	Paris: Meissonnier, 1860	BNF	No. 1: Allegretto.
Duo brilliant on Auber's *L'enfant*	Flute and piano (after Osborne and de Bériot)	Mainz: Schott, n.d.	LC	Written in collaboration with Jean Louis Tulou (1786-

[12] *L'Amitié, Thème Allemand; La preciosa, Mélodie de Weber; Le carnaval Russe, Air national.*

prodique				1865), professor of flute at the Paris Conservatoire, 1829-1856. Osborne wrote a duo based on the same opera with Charles de Bériot
Duo brillant on themes from L. Clapisson's *La figurante*	Violin and piano	Paris: Lemoine, n.d.	BNF	Louis Clapisson was a good violinist and played in the opera orchestra in Paris from 1832-1838. He became professor of harmony at the Conservatoire. His opera *La figurante* was premiered in 1838.
Grand duo on Rossini's *La cenerentola*	Flute and piano (after Osborne and de Beriot)	Mainz: Schott, n.d.	LC	
Fantaisie on themes from Rossini's *Le comte Ory*	Violin and piano	London: Chappell & Co., 1830; Paris: Troupenas, n.d. (but prior to 1837)[13]	Private source, BRB	Composed with Charles de Bériot and dedicated to the Princess di Prauge. Rossini's opera was premiered in 1828.
Fantasie brillante on airs from Rossini's	Violin and piano	London: D'Almaine; Paris: E . Troupenas,	BL BRB	In 7th book of duos, composed with de Bériot.

[13] The work appears advertised on the forepage of *Fantaisie brillante sur Guillaume Tell* (Troupenas, 1837).

Guillaume Tell (de Bériot, op.16)		1830, 1837; Mainz: Schott, 1830; London 1840, 1868	RAM	This was one of Osborne and de Bériot's best known duos. It was played at Osborne's Paris concert, 5 Mar. 1845 with the violinist Hermann and before this with de Bériot. The two were heard to play it at Osborne's Paris concert, 19 Dec. 1829. Rossini's opera was produced in 1829. The name Dubrac appears as a dedicatee on the cover of Troupenas' 1837 edition.
Fantaisie brillante on themes from Hérold's *Pré aux clercs*	Violin and piano	Paris: 1833 or 1834	BNF	Composed with Charles de Bériot, this is probably the same work as the *souvenir* written for flute. Hérold's opera was premiered 15 Dec., 1832. This collaboration was published in book 10 of de Bériot's collection of *duos concertants* and was reviewed (*Rm:* 12 Jan. 1834).
Fantaisie on favourite	Cello and piano	London: Chappell &	*MW*	Composed by Bandiot and

airs in Rossini's *Le comte Ory*		Co., 1837		Osborne; advertised in *MW:* 8 Sept. 1837
Fantaisie on themes from Auber, op.39	Violin and piano	Mainz: Schott, 1842	BRB	Composed with Charles de Bériot.
Grande fantaisie on themes from Auber's *Marco Spada*, (op. 91)	Violin and piano	London, Brussels, Mainz: Schott, prior to 1847*; Paris: 1854; Mainz: Schott, 1855	BRB *MW* BNF	Composed with Ch. De Bériot. This work was performed by Osborne and Blagrove at Osborne's London concert, 23 May 1856.
Quintet	Piano, wind and double bass. See Sextet *(Sextuor)*			
Sextuor op. 63	Piano, flute, oboe, horn, cello and double bass.	Paris: Lemoine, 1840 and 187-	BL LC	This work can be played as a quintet where the three parts for flute, oboe and horn have been rearranged for violin and viola by the composer. It was performed at Osborne's morning concert in London, 14 June 1849.
Sonate	Cello or clarinet and piano	London: Stanley Lucas,Weber & Co., 1876; 1892.	BL TCD RAM	The first performance of this work was given from manuscript by Osborne and

				Piatti at Osborne's London concert *c* 20 June 1852[14]
Souvenir d'Auber, grand duo	Violin and piano, on themes by Auber	London: D'Almaine; Paris: Troupenas; Mainz: Schott. (all before 1837);* Paris 1842	BNF	Composed with Charles de Bériot (op. 39). This may be the same work as the fantasia op. 39.
Souvenir de Moïse (Rossini)	Violin and piano	Paris: Troupenas, n.d.	Chimay	In collaboration with the violinist Antonio James Oury (1800 – 1883). Dedicated to the Princess of Chimay.
Souvenir de Pré aux clercs (Hérold)	Flute and piano	1845	BL	Osborne and de Bériot. Hérold's opera was premiered Dec 15, 1832. Osborne collaborated with de Bériot on this *souvenir* which presumably was also performed on the violin (it may be the same work as the *Fantaisie brillante* above, on themes from the same opera). This version was

[14] *MW:* 26 June 1852.

				published in the series: *Les aimables, nouvelle collection de duos concertans* no. 15.
First Trio op. 25 (in E)	Piano, violin and cello	1844 or 1845	LC	This may have been the trio played at Osborne's *soirée musicale* in Paris, April 1835.[15] The key of E is given in Brown/Stratton: *British Musical Biography* (New York: Da Capo Press, 1971), although the key has not been recorded in other sources and indeed could refer to the *Third Trio*, parts of which are written in the key of E major/E minor.
Second Trio op. 42 (in A)	Piano, violin and cello	London: Cramer, Beale & Co., 1844; Paris: Henry Lemoine, n.d.	BL LC	Possibly given its first performance in St Martin's Hall, London.[16] This was likely to have taken place some time before 1846.[17] It was heard at Osborne's

[15] *Gm:* 12 April 1835.
[16] *MW:* 10 June 1854.
[17] A performance is known to have taken place of the third trio in 1846 and the first trio was most likely given in 1835, so the first performance of the second trio probably occurred between these two dates.

				morning concert, Hanover Square Rooms, London 14 June 1849, and again on 5 June 1854 played by Osborne, Sainton and Pacque.[18]
Third Trio op. 52(in G)	Piano, violin and cello	London: Cramer, Beale & Co., 1846; Paris: H. Lemoine, 1846; Mainz, Anvers and Brussels: Schott, 1847	BL LC BNF *MW* *Rgm*	The Library of Congress lists this trio as op. 32, most likely an error. The trio was performed frequently in 1845, 1846 and 1847 and probably earlier from manuscript. It was also performed at Osborne's *matinée musicale* in the Beethoven Rooms London, 11 Apr. 1850 and at Dando's quartet concerts, Crosby Hall London, 13 Feb. 1854, given by Osborne and members of the quartet. Listed as a new publication by *Rgm:* 21 Feb. 1847; the London edition was dedicated to the musical enthusiast T. M. Alsager,

[18] *Ibid.*

				who died in 1846.
Variations brillantes	Violin and piano	Mainz, Anvers, Brussels: Schott, 1829; The Hague: *Correspondance Musicale*, n. d.	BRB Chimay	This is probably the op. 13 *Variations brillantes* written in collaboration with de Bériot, a copy of which is in the archives at Chimay.
Grandes variations concertantes etc	Violin and piano	Paris: Troupenas, *c*1832; 1833; Mainz and Anvers: Schott, *c*1832; London: Mori & Lavenu, 1833	BL	Composed with Charles de Bériot.
Grandes variations, etc	Violin and piano	Paris: E. Troupenas, 1833	BL	
Variations brillantes on the air *I tuoi frequenti palpiti* (from Pacini's opera *Niobe*)	Violin and piano	London: Chappell, 1836	BL	Pacini's opera was first performed at San Carlo Naples, 1826. Osborne collaborated with Heinrich Wilhelm Ernst for these variations. This may have been the work which they played with great success at the Salle Chantereine in

				April 1835,[19] and again in March 1836.[20]
Variations brillantes in D	Violin and piano	London: D'Almaine; Paris: Troupenas; Mainz: Schott (all prior to 1837)*		Composed with Charles de Bériot and dedicated to the Queen of the Netherlands.
Grandes variations sur un thème original (A minor, op. 14)	Violin and piano	London: D'Almaine; Paris: Troupenas; Mainz: Schott (all prior to 1837)*		Composed with Ch. de Bériot and dedicated to Mme. Cottinet.
Grandes variations, concertantes, etc	Violin and piano	London: Addison & Hollier, 1851?; Paris, Troupenas, n.d.	BL BNF	Composed with Charles de Bériot. This may be the same work as the preceding listing.
Variations brillantes	On an air from Pacini's opera *La Straniera* for violin and piano.	Paris, n. d.	BNF	

[19] *Gm:* 12 April 1835, 130
[20] *Rgm:* 3 April 1836, 111

f) Miscellaneous Works and Manuscripts

Title	Instrumentation	Publication details	Source	Other information
Album Leaf	Unknown, probably piano	Unpublished	PML	Autograph manuscript dated 31 Oct., 1839.
Air varié and Rondo	Piano and cello	Unpublished?	*MW:* 21 May 1850	Played at Osborne's *Matinée musicale* with Piatti at the Beethoven Rooms, Harley Street London, 19 May 1850. This was the first performance of the work. This may be the same work as the *Andante et Rondo* (vn&pf), written for Joachim.
Andante and Allegro	Piano and oboe	Unpublished	*MW:* 10 June 1854	Played from manuscript at the annual morning concert on 5 June 1854 at Hanover Square Rooms by Osborne and Nicholson (oboe). This may be the same work as the *Andante et rondo* (vn&pf).
L'Amitié	Violin solo with orchestral accompaniment:	Unpublished; manuscript extant	Chimay	

	vn. Solo / 1st. vn, 2nd. vn, va, bass, fl, cl, hn (8 parts)			
Duo	Vc and pf	Unpublished	*MW:* 10 June 1854	Osborne and Pacque co-wrote this duo and performed it at Osborne's annual concert in London, 5 June 1854.
Fantasia on a theme from the comic opera *Diable à Séville* by José Melchor Gomis	Pf solo	Unknown	*Rm:* 30 Apr. 1831	Osborne performed this piece at his Paris concert, 22 Apr. 1831. It was considered by the reviewer as not brilliant enough for a concert performance.
Feu d'artifice Égyptien	Autograph fragment for piano	Unpublished	BNF	In a collection of musical autographs by Dantan
Marche caractéristique.	Orchestra	No published version has been traced	*Rgm:* 27 Sept. 1846	This work is presumably an arrangement of the piano piece of the same name. Osborne himself conducted the performance with Société philharmonique de Boulogne, France on 22 Sept. 1846.
Musical excerpt with signature		Manuscript (1880)	BL	

Two operas[21]*, one of which was called Sylvia, the other The Forest Maid(en)*		Unpublished	*BMB* *DNB*	Neither opera is known to have received a performance although *Sylvia* was put in rehearsal during the Harrison-Pyne regime at Drury Lane Theatre. *The Forest Maid (sic)* was mentioned in a letter from Osborne to Mr Joseph Bennett, 23 Feb. 1867. [22]
Four (or five?) overtures:[23] *The Forest Maiden* (c1867) *Overture in C* (1875) *Evelyne* (1854) *Festival Overture* (c1867)	Orchestra	Unknown	*BMB* *DNB* *MW* PML	An overture in C was written for the Brighton Festival of 1875 while *the Forest Maiden* was performed at Alexandra Palace, Feb. 1876. However a letter dated 23 Feb. 1867 mentions a previous performance of the *Forest Maid(en),* and another letter states that the *Forest Maiden* received seven performances at the Alexandra Palace. The *Festival Overture* was composed for Kuhe's Brighton Festival, and was subsequently performed at the New Philharmonic, by Hallé in Manchester and at the Liverpool Philharmonic.[24] *The Musical World* lists two

[21] *BMB*, 304.
[22] Letter in the Mary Flagler Cary Music Collection, Pierpont Morgan Library, New York.
[23] *BMB*, 304.
[24] Letters to Joseph Bennett: Pierpont Morgan Library, New York.

				overtures in reviews of the Amateur Musical Society concerts, performed 21 June 1852 and 20 Apr. 1854; the latter was named *Evelyne*. This might suggest that there were in fact five overtures in total.
Quartet	Vns 1&2; va, vc?			A quartet was played at Osborne's concert in Paris in March 1834. The review refers to cello as 'bass'and the same terminology is used elsewhere for the cello (see *Rgm:* 29 Mar. 1837). The performers included Tilmant (vn) and Chevillard (vc) while the other instrumentalists are unknown.[25]
Quartet	Pf, fl, cl, bn	Manuscript (*c*1856)		A MS quartet was played by Osborne, Pratten, Lazarus and Baumann at Osborne's concert, Hanover Square Rooms, London 23 May 1856. It was described by *The Musical World's* reviewer as 'cleverly written.'
Quintet	Piano, wind and		*BMB*	This is perhaps the same work as

[25] *Gm:* 30 Mar. 1834, 106.

	double bass			*Sextuor* op. 63 (published Paris, 1840) for piano, wind and double bass; possibly mistakenly described as a quintet in *British Musical Biography.*
Rondo valse	Piano solo	No published version has been traced	*Rgm:* 9 Apr. 1840	Osborne Played this piece at his Paris concert, April 1840, although no copy of the sheet music has been found.
Scena	For two female voices, probably with orchestra	No published version has been traced	*Rgm:* 27 Sept. 1846	This work was sung by the Misses Peyne at Boulogne-sur-mer, France, 22 Sept. 1846. Osborne conducted the orchestra himself.
Schlummerlied	Arrangement for piano	Manuscript	BL-MS	Vernon Music Manuscripts, vol. III.
Septet		No published version has been traced	*BMB*	
Serenade		No published version has been traced	*DNB*	A chamber music work.

Souvenir de Meyerbeer	On themes from *L'etoile du nord* for Four performers on two pianos	No published version has been traced	*MW:* 26 June 1869	Performed at Benedict's concert in London, Wed. 23 June 1869; the performers were J. Wieniawski, Cowen, Benedict and Osborne. The work is probably another arrangement of the pf duet and duo on the same opera.
Untitled piece in E flat minor	Piano solo	Manuscript (1846)	BL	Hirsch Collection, British Library.
Grandes variations, etc	Piano and cello	Manuscript, Paris: 1846?	BNF	Arrangement for cello of the de Bériot / Osborne work of the same name, most probably in the hand of Auguste Franchomme.
Who killed Cock Robin?			Private source	Autograph fragment. Addressed: 5 Ulster Terrace, Regent's Park and dated 1 Apr., 1888.

The published works of G. A. Osborne in alphabetical order

g) Editions

Title	Composers	Publishing details	Source	Other information
Classical Piano Forte Works, selected and edited, first series.	Beethoven	1851	BL	
Gypsy Rondo (*Rondo all' Ongarese).* Trios. Hob.xv/25.	Haydn. Franz Joseph. 1732-1809	London: Chappell & Co., 1860	BL	
Osborne's Edition of Popular Piano Forte Works, first series	Lefebure Wely Adrien Talexy Henri Ravina M. de Cournand	London: D'Almaine & Co., *c*1851	NLI	*La Noce du village* and *Les echos de la Loire* (Wely); *Mazurka brillante* and *Musidora* (Talexy); *Camille* (Ravina); *Fadette* (de Cournand).
Osborne's Edition of Popular Piano Forte Works, second series		1851	BL	

APPENDIX 4

Performances and Concert Schedule: G. A. Osborne

The following list of concerts undoubtedly represents only a fraction of Osborne's public performing career. Apart from the tours of 1856-1857 in Ireland, provincial concerts have generally not been documented. In addition to public recitals Osborne appeared at numerous private *soirées* in Paris, and similar venues in London, details of which are generally unknown.
The repertoire listed includes all known performances of Osborne's own music, and an outline or selection of the other works included on the programmes. Details of several lectures given by Osborne towards the end of his life have also been documented.

Prior to: generally indicates that the concert took place within the week previous to the stated date. However in the nineteenth century concerts were frequently re-scheduled after they were advertised, so it is sometimes impossible to give even an approximate date.

Date	Event and venue	Performers	Source	Repertoire performed; other information
1828: Sat. 8 Mar.	Paris: Salons Dietz	Tilmant, Haumann (vns); Osborne (pf); Klein (cl)	*Rm:* Mar. 1828	Quartet, Krommer; *Variations on an Original Theme*, Osborne; *Fantaisie* (cl).
1828: prior to 30 Mar.	Paris: Salons Pape	Liszt, Charles Rhein, Sowinski, Osborne, Ludwig Schunke, J. Payer (pfs); Gottfried and Ernst Schunke (trumpets); Fanny Kunze, Mlles Vial & Rigal, Panseron (v); Klein (cl)	*Rm:* 30 Mar. 1828	Overture, *Les mystères d'Isis* (Die Zauberflöte), Mozart, arr. 12 hands (pfs) by J. Payer; *Pastorale*, Romberg (tpt&pf); *Variations concertantes* (tpt&pf); Three compositions, Panseron; Cavatina from *Tancredi,* Rossini; Aria, *Zelmira,* Rossini; Works of Paer

				and other vocal compositions.
1829: probably 15 Aug.	*Bruxelles:* Maria Malibran Tour, Salle de concert, Grand Théâtre	Maria Malibran (v); Osborne (pf); Th Hausmann, Julie Dorus (v); de Bériot (vn)	*Rm:* Aug. 1829	Duo *Semiramide*; Duo, Osborne and de Bériot; From *La gazza ladra*, Rossini; Mercadante.
1829: Sat. 19 Dec.	Paris: Osborne's *Soirée musicale,* Salons Dietz	Osborne (pf); de Bériot (vn); Carcassi (guitar); Dorus (fl); Domange (v)	*Rm:* Dec. 1829	*Air varié*, de Bériot; 'Tartini's Dream'; Duo on *Guillaume Tell*, Osborne and de Bériot; Two pieces (solo), Osborne; Vocal pieces including romances, Labarre.
1831: 27 Mar.	Paris: Mr. Mirò's *Soirée musicale*, Salons Dietz, Rue Neuve-Saint-Augustin, no. 23	Manuel Garcia (father), Mme Raimbaux, Mlle Edwige, Louis (v); F. Sor, D. Aguado (guitars); de Bériot (vn); Osborne (pf) etc.	*Rm:* 2 Apr. 1831	Duo, Osborne and de Bériot; Trio, *Ricciardo et Zoraide* (v), Rossini; Variations (v), Rode.
1831: 22 Apr.	Paris: Osborne's concert, Salle Taitbout	Osborne (pf); de Bériot (vn); Maria Malibran, Fortunata Marinoni (v)	*Rm:* 30 Apr. 1831	Duo, Osborne and de Bériot; Concerto (movt I), de Bériot; Fantasia on a theme from *Diable à Séville* (Gomis), Osborne; Vocal duo from *Andronico,* Mercadante; English airs and other vocal works.

1832: prior to 28 Jan.	*Paris: MM Stéphen* (v) and Richelmi's (v) *Soirée musicale*, Salle Taitbout	Mlle Michel, Fortunata Marinoni (v); de Bériot (vn); Osborne (pf); Gallay (?)	*Rm:* 28 Jan. 1832	Duo, Osborne and de Bériot; Instrumental and vocal works
1832: 26 Feb.	Paris: Chopin's concert, Salons Pleyel.[26]	Kalkbrenner, F. Hiller, Osborne, Sowinski, Stamaty (pfs); Baillot (vn); Boulanger, Mlles Isambert and Toméoni (v)	*Rm:* 3 Mar. 1832	Concerto in F minor, Chopin; Baillot; Work for six pianos (polonaise), Kalkbrenner; Oboe pieces; Vocal works
1833: Sat. 2 Feb.	Paris: Osborne's concert, Salons Pleyel	Osborne, Kalkbrenner (pfs); Labarre (hp); Dorus (fl); Mlle Bordogni, M. Boulanger (v) and other singers	*Rm:* 2 Feb. 1833	Duo (pfs), Kalkbrenner; Fantasie, Osborne; Fantasie on *Robert le diable* (hp&pf); Vocal music

[26] Chopin's débût recital in Paris.

1833: Sat. 4 July	*London: Osborne's morning concert, Willis's Rooms*	*Osborne (pf); Miss Saunders Osborne (v)*	*H:* Aug. 1833	This concert was believed to be Osborne's first performance in London. His sister made her débût also. Although the name Miss Saunders Osborne was not noted elsewhere, this may have been Eliza (Bessie) who is known to have performed in public on several occasions.
1834: prior to 23 Mar.	Paris: Osborne's concert, Salons Pleyel	Osborne (pf); Mme Dorus-Gras, Stockhausen (v); Chevillard (vc); Mengal (hn); Tilmant (vn)	*Rm:* 23 Mar. 1834; *Gm:* 30 Mar. 1834	Piano quintet, Kalkbrenner; Cello solo; Horn solo; *Grand Variations on an Original Air*, Osborne; Quartet, Osborne; Vocal duo, Mozart; Romance, Dessauer; Swiss airs.
1834: prior to 23 Mar.	Paris: Osborne's concert	Osborne (pf); Chevillard (vc); Tilmant (vn); Margarethe Stockhausen, Julie Dorus-Gras (v)	*Rm:* 23 Mar. 1834	This may be the same event as the previous entry.
1835: 13 Feb.	Paris: Mr and Mrs Corri Paltoni's concert, Salons Pleyel	Osborne (pf); Ernst (vn); Maliani or Magliano (v?)	*Rm:* 22 Feb. 1835	

1835: 7 Apr.	*Paris: Osborne's concert, Salle Chantereine*	*Osborne (pf); Julie Dorus-Gras, Dérivis, Pantaleoni (v)*	*Rm:* 12 Apr. 1835	
1835: prior to 12 Apr.	Paris: Osborne's *Soirée musicale,* Salle Chantereine	Osborne (pf); Ernst (vn)	*Gm:* 12 Apr. 1835	Works by Osborne; Piano trio, Osborne; *Duo sur une cavatine Italienne,* Osborne and Ernst.
1836: prior to 3 Apr.	Paris: Osborne's concert, Salle Chantereine	Osborne (pf); Ernst (vn); Hüner (v); Lewy (hn)	*Rgm:* 3 Apr. 1836	Brilliant variations on an air by Pacini (vn&pf), Osborne and de Bériot[?]; Vn solo, Ernst; Horn solo; Vocal music by Weber, Schubert, Grisar.
1837: prior to Sun. 12 Feb.	Paris: Concert of the Rignault brothers (vn&vc), Salle Sainte-Jean	Rignault brothers (vn&vc); Osborne (pf); Mlle Nau (v)	*Rgm:* 12 Feb. 1837	*Duo concertant* (vn&vc); Piano trio, Osborne; Italian songs
1837: Thurs. 29 Mar.	Paris: Osborne's concert	Osborne (pf); Boulanger, Sophie Méquillet (v); Bernard (hn)	*Rgm:* 1 Apr. 1837	Piano trio, Osborne; Sextet, Kalkbrenner; Horn solo; Two romances; Schubert song(s) and airs.
1838: Wed. 1 Mar.	Paris: Ernst's concert	Ernst (vn); Osborne (pf); Mme Perugini, Maras, Perugini, Négri (v); Frisch (fl); Alary (pf)	*Rm:* 25 Feb. 1838	Duo on themes from *Guillaume Tell,* Osborne and de Bériot; Other instrumental and vocal works.

1838: Tues. 13 Mar.	*Paris: Osborne's concert, Salle Chantereine*	Osborne (pf); Liverani (cl); George Hainl, Mengal (hn), Fournier (cb), Ernst (vn); Boulanger (v)	*MW:* 29 Mar. 1838; *Rgm:* 18 Mar. 1838	Piano quintet, Kalkbrenner;[27] Osborne's piano works including *Le sylphe;* Duo on themes from *L'ambassadrice,* Osborne-de Bériot
1839: 6 Apr.	Paris: Concert [28]	Osborne (pf); Pauline Garcia (v)	*Rgm:* 21 Mar. 1839	
1839: prior to 21 Mar.	Paris: Osborne's concert	Osborne (pf); de Bériot (vn)	*Rgm:* 21 Mar. 1839	
1839: Sat. 18 May	Paris: Société Sainte-Cécile	De Bériot (vn), Osborne (pf), Clara Wieck (pf), Romberg (vc?)	*Rgm:* 23 May 1839	This concert took place as the inauguration evening of the society.
1840: prior to 9 Apr.	Paris: Osborne's concert	Osborne (pf); Mlle Pauline Garcia (v); Artôt (vn); Franchomme (vc)	*Rgm:* 9 Apr. 1840	Beethoven sonata (pf); Piano trio, Osborne; *Rondo valse*[?], Osborne

[27] Performed also by Osborne in March 1834

[28] Barbara Kendall-Davies: *The Life and Work of Pauline Viardot-Garcia,* i (Bucks: Cambridge Scholars Press, 2003), 91.

1841: probably Sat. 17 Apr.	*Paris: Salons Pleyel*	Osborne (pf); Mme Dorus-Gras, Tagliafico (v); Artôt (vn); Franchomme (vc)	*Rgm:* 25 Apr. 1841	Piano trio, Osborne; *Rêverie, L'hirondelle, Le catalan* (pf)[29], Osborne; Duo on the opera *L'elisir d'amore* (vn&pf), Osborne and Artot; Vocal music. Julie Dorus-Gras was deputising for Mme Villaumi, who was indisposed.
1842: Wed. 9 Mar.	Paris: Concert	Osborne (pf); Pauline Viardot, Mlle Nissen, Balfe, Weiss (v)	*Rgm:* 13 Mar. 1842	
1842: prior to 20 Mar. (probably Wed. 16 Mar.)[30]	Paris: Balfe and Osborne's concert, Salons Érard	Balfe (v); Osborne (pf); Pauline Viardot, Henrietta Nissen (debut), Lina Balfe (v); W.H. Weiss, Balfe (v)	*Rgm:* 20 Mar. 1842	*L'hirondelle* and *La tarantelle,* Osborne; Rondo-finale: *Manon Lescaut,* Balfe;[31] Aria: *La sonnambula,* Bellini; *Falstaff* (excerpts), Balfe; Rossini arias.
1842: Sat. 2 Apr.	Paris: *Gazette musicale* concert, Salons Pleyel	Alard, Chaine (vns); Armingaud (va); Chevillard (vc); Osborne (pf); Alexis Dupont,	*Rgm:* 10 Apr. 1842	Beethoven Quartet in E minor (probably *Rasoumowsky* op. 59 no.2); Piano trio, Osborne; Quartet, Mozart.

[29] This piece was not found in any of the library sources. However *Le castillan* was published in 1841, and is therefore probably the work referred to here.
[30] This concert was recorded by Dr Tom Walsh as 16 March (*Second Empire Opera: the Theatre Lyrique, Paris 1851-1870* (1981), 262). The review in the Paris journal does not record the date.
[31] *The Maid of Artois,* opera by Balfe, from which Pauline Viardot sang the rondo-finale was known in Paris as *Manon Lescaut.*

		Anna Widemann, Géraldy (v)		
1843: prior to 9 Apr., possibly Sat.	Paris: Osborne's annual *Soirée musicale,* Salons Érard	Osborne (pf); Amédée Dubois (vn); É Rignault (vc); Catherine Hayes ((v), Paris debut?)	*Rgm:* 9 Apr. 1843; *ME:* 22 Apr. 1843?[32]	Piano trio, Osborne; Studies, fantasia, Scottish and Irish airs, Osborne; Italian air, Marliani.
1844: prior to 9 Apr.	Paris: École Lyrique, M. Moreau-Sainti rooms	Osborne (pf); Hermann (vn); Doehler (pf)	*Rgm:* 31 Mar. 1844	Duo (vn&pf), Osborne and de Bériot; *L'hirondelle* and *La tarantelle,* Osborne; Grand duo (2pfs), Osborne; Etude in E minor, Osborne.
1844: 2 July	London: John Ella's *réunion,*[33] Mortimer Street	Osborne (pf); other information unavailable	Bashford : ii, 207	Piano piece, Osborne; Piano trio, Osborne.
1844: 15 July	London: *Quartet Reunion*, Hanover Square Rooms (Sivori series)	Sivori (vn); Rousselot (vc); Osborne (pf)	*MW:* 18 July 1844	Piano trio no. 2 in A, Osborne.

[32] *ME* reported one of Osborne's concerts in Paris on 22 April; it was most likely to have been his annual *soirée.*
[33] Ella's 'Réunion' was a precursor to The Musical Union.

1845: Wed. 5 Mar.	*Paris: Salons Érard*	Hermann (vn); Seligmann (vc); Mme Eugénie(v), perhaps Eugenia Garcia, née Meyer, wife of Manuel Garcia	*Rgm:* 9 Mar. 1845	Piano trio (possibly no 3), Osborne; Duo: *Guillaume Tell* (pf&vn), Osborne; *Rêve-caprice*, Osborne; Fantasia on Italian themes, Osborne; Fantasia on *Il pirata* (Bellini), (vc&pf), Artôt.
1845: prior to 31 May	London: J.W. Davison's concert		Bashford : ii, 208	Piano trio no. 3, Osborne. The exact date of this concert is unknown and may be the same event as the private gathering reported in *MW:* 12 June 1845
1845: prior to 12 June	London: Private party at J.W. Davison's rooms, Berner Street	Osborne (pf); Sivori, Drechsler, Vieuxtemps, Sainton (vn); Rousselot (vc); Holmes, Dorrell, de Meyer, Sterndale Bennett, Wallace (pf); Meyer (cl.)	*MW:* 12 June 1845	Piano trio no. 3, Macfarren; *Tarantella,* Davison; Air and variations (vc & pf), Mendelssohn; Piano trio, Bennett; Piano trio, Osborne; Sonata in E flat (cl & pf), Weber; Piano works, Leopold de Meyer.
1845: Tues. 1 July	London: Osborne's morning concert, Hanover Square Rooms	Osborne (pf); Sivori, Sainton (vn); Rousselot (vc); Pischek, Eugenia Garcia, Mrs Hampton, Mme. Dorus-Gras,	*MW:* 3 July 1845; *Rgm:* 13 July	Piano trio no. 3, Osborne; Duo, Osborne and de Bériot; Piano pieces including probably *Le rêve* (caprice), Osborne; 'Kreutzer' Sonata op. 47 (vn&pf),

		Grattan Cooke, Brizzi (v); Jules de Glimes (cond)[34]	1845	Beethoven; Vocal works. Among the works presented were popular compositions of Rossini, Curschman, Halevy, Auber, Lindpaintner and Benedict. This concert is reported in *Rgm* as having taken place on 30 June 1845.
1845: after 17 July	Paris concerts		*MW:* 17 July 1845	
1846: prior to 22 Mar.	Paris: Osborne's annual concert	Osborne (pf); Hermann (vn); Franchomme (vc)	*Rgm:* 22 Mar. 1846	Fantasias, variations, Osborne; Piano trio no. 3 in G major, Osborne.
1846: Tues. 2 June	London: Ella's *Musical Union*	Osborne (pf); Sivori (vn); Kellermann (vc). Deloffre, Hill (va); Nadaud, Howell (strings)	*MW:* 6 June 1846	Piano trio no. 3 in G major, Osborne; Quintet in A minor, Onslow; Quintet in G minor KV 516, Mozart. [35]
1846: 22 Sept.	France: Boulogne-sur-mer, Société philharmonique	Osborne (pf); Mlles Peyne (v); Schilling (pf)	*Rgm:* 27 Sept.	*Scena* (v and orch); *Marche caractéristique* (orch.), Osborne;

[34] An advertisement in *MW* also listed Madame Anna Thillon (v), Vieuxtemps (vn) and Herr Hausmann as performers, although they may not have appeared. Tickets were available at the offices of Osborne's publisher's, Cramer, Beale and Co., 201 Regent Street and at the other principal music warehouses.
[35] Listed in Christina Bashford: 'Public chamber music concerts in London, 1835-1850' and in *The Musical World* review.

			1846	*Les souvenirs d'Auber* (pf duet), Osborne. Two fantasies on *La gazza ladra* and on Scottish and Irish airs.
1847: prior to 14 Feb.	Paris: Private *soirée*	Osborne (pf); Herman(n) (vn); Seligmann (vc); Armignaud; Hermann-Léon (v)	*Rgm:* 14 Feb. 1847	Piano Trio no. 3, Osborne; Air from Fernand's *opéra-comique*;
1847: prior to 28 Mar.	Paris: Osborne's concert, Salons Érard	Osborne (pf); Doehler (pf); Herman (vn); Antonia Molina di Mendi, two sisters (Peyne?), (v)	*Rgm:* 28 Mar. 1847	Original duet, Osborne; Duo (pf&vn); *Grande fantaisie sur La gazza ladra,* Osborne; *La pluie de perles, La tarantelle*, Osborne.
1848: 30 May Tues	Dublin: Anacreontic Society	Osborne (pf)	*FJ:* 31 May 1848	Possibly Osborne's first Dublin appearance. Fantasia (including *Silent, Oh Moyle*) on Irish airs (published 1851), Osborne; *La pluie de perles,* Osborne.
1848: 13 June Tues	Dublin: Anacreontic Society		*MW:* 17 June 1848	Possibly the same concert as the previous one with a similar programme, but the dates do not agree.
1848: Mon. 24	London: Mrs Hampton's concert,	Alboni, Tagliafico,	*MW:*	*Good Night, Lord of the Castle*,

July	*40 Belgrave Square*	Castellan, Corbari, Roger, Salvi, Rovere, Marini (v); Osborne, Benedict (pfs)	29 July 1848	both by Osborne; Other ballads and songs; Operatic excerpts; *Air varié* (piano duet); Fantasia on Italian airs (pf solo)
1848: 28 Aug.	Manchester: *Dress Concert* (with orchestra)	Chopin (pf); Alboni, Salvi, Corbari (v); Osborne (pf acc.); Seymour (cond.)	*MG:* 19 Aug. 1848; *MW:* 9 Sept. 1848	Three overtures: *Ruler of the Spirits,* Weber; *Prometheus,* Beethoven; *Barber of Seville,* Rossini; Andante and Scherzo [?], nocturne, études, Berceuse, Chopin (played by the composer); Operatic excerpts etc.
1848: Wed. 6 Sept.	Carlisle: Mr H. Ford's evening concert, Crown and Mitre Assembly Room	Mlle Alboni (v); Osborne (pf); Corbari, Salvi (v)	*MW:* 9 Sept. 1848	Vocal pieces; Duo on *Norma* (2pfs), Thalberg; Duo in E flat minor (2pfs), Osborne; (both of these played by Osborne and Ford); Fantasia on themes from *La sonnambula* (pf solo), Osborne.
1849: Thurs. 14 June	London: Osborne's *Grand Morning Concert*, Hanover Square Rooms	Osborne (pf); Catherine Hayes, Mlle Graumann, Mme Macfarren, Herr Pischek (v). Ernst (vn); Lucas (vc); Piatti (vc); Howell (db); Pratten (fl);	*MW:* 30 June 1849	Sonata in G op.30 no.3 (vn & pf), Beethoven; Sextet (pf, ob, fl, vc, db, hn), Osborne; Fantasia on themes from *La gazza ladra* (solo); Piano trio no.2 in A, Osborne; Ballads and operatic

		Nicholson (ob);[36] Jarrett hn)		excerpts.
1849: Fri. 6 July	London: Royal Italian Opera, Covent Garden, fourth and last grand concert	Osborne, Sloper (pf); Munck (vc); de Kontski (vn); Grisi, Mario, Persiani, Tagliafico, Ciabatta, Hayes (v)	*MW:* 14 July 1849	Duo (2pf) on airs from *Les huguenots,* Osborne; Instrumental and vocal works.
1850: probably Jan.	London: Melodist's Club	Osborne, other artists unknown	*MW:* 2 Feb. 1850	Osborne played several of his own pieces
1850: 28 Feb.	London: Mlle Graumann's *matinée*	Benedict, Osborne (pf); Molique (vn); Piatti (vc). Mlle Molique, Marchesi (v). Hungarian singers	*MW:* 2 Feb. 1850	Two romances (vn & pf), Molique; Duet in B flat (vc & pf), Mendelssohn; Briccialdi (fl); *L'espérance* (nocturne), *Marche caractéristique,* Osborne; Duo on airs from *Les huguenots* (2pf), Osborne; Piatti (vc); Songs and operatic excerpts.
1850: Tues. 19 Mar.	London: Concert at London Tavern	Misses Messent, Bassano, Lavenia, Purcell and R. Issaacs	*MW:* 23 Mar. 1850	Concert given on behalf of the Merchant Seamen's Orphan Asylum. Miss Messent sang *O*

[36] Charles Nicholson was a famous flautist whose playing encouraged Boehm to build a new model of flute in 1831. However, the review states that this Nicholson was an oboe player.

		(v); Whitworth, Marchesi, Burdini, Bodda, Sims Reeves (v); Benedict, Osborne, Brinley Richards (pf); M. de Kontski (vn); Chatterton (hp); Richardson (fl)		*Sing to Me,* Osborne. *L'espérance* (nocturne), *Marche caractéristisque* (pf solo), Osborne; Duet from *Les huguenots;* Variations on *The Swiss Boy,* Richardson.
1850: end of March	Paris: Concerts	No details	*MW:* 30 Mar. 1850	No details
1850: 11 Apr.	London: Osborne's first *matinée* of the season, Beethoven Rooms, Harley Street	Osborne (pf); Catherine Hayes, Mrs Hampton (v); Ernst (vn); Piatti (vc)	*MW:* 13 Apr. 1850	Trio in D op. 70 no. 1, Beethoven; Two *Lieder ohne Worte*, Mendelssohn; Piano trio in G, Osborne; Nocturne, *La nouvelle pluie de perles*, Osborne; Sonata in E minor (vn&pf), Mayseder; Song: *O Sing to Me*, Osborne; Ballad, Lover; Other vocal works
1850: Thurs. 2 May	London: Osborne's second *matinée*, Beethoven Rooms	Osborne (pf); Ernst (vn); Piatti (vc); Mlle Graumann, Rummel (v)	*MW:* 4 May 1850	Trio in E flat, Beethoven; Cello sonata in B flat op. 45, Mendelssohn; Romance (vn&pf), Ernst and Heller; Piano trio (no. 2) in A, Osborne; Nocturne, *The Elves*, study in E minor, Osborne;

				Songs and operatic arias.
1850: Thurs. 19 May	London: Osborne's third *matinée*, Beethoven Rooms	Osborne (pf); Ernst (vn); Piatti (vc); Catherine Hayes (v)	*MW:* 21 May 1850	Trio in D minor op. 49, Mendelssohn; Sonata in E flat op. 12 no. 3 (vn&pf), Beethoven; Piano trio in A, Osborne; *Romances sans paroles,* Osborne; Duo (pf&vc), Osborne; Mrs Mackinlay's ballad and opera excerpts.[37]
1850: 23 May	London: Evening series concert?	No details		No details
1850: Mon. 27 May	London: Benefit of Messrs. Macfarren and Loder, Princess's Theatre	Performers included Catherine Hayes, Miss Birch, Mlle Nau, Mme Macfarren, Mrs Weiss, Miss Louisa Pyne. Benedict, Osborne, Brinley Richards, W.C. Macfarren, (pfs); Richardson (fl); Thomas (hp); Vivier (hn)	*MW:* 21 May 1850	Programme included *La bouquetière,* a quartet on two pianos (eight hands), by Walter Macfarren.[38] Also on the programme was the first act of G.A. Macfarren's opera *King Charles the Second* and the second act of Loder's opera *The Night Dancers.*

[37] Christina Bashford has dated this performance as an evening concert on 23 June (Bashford: 'Public chamber music concerts', ii, 208).
[38] Walter Macfarren: *Memories* (London: Walter Scott, 1905), 63.

1850: 21 June	London: *Benedict's Grand Annual Morning Concert*, Her Majesty's Theatre	Many prominent singers including Henriette Sontag, Catherine Hayes and Luigi Lablache; orchestra conducted by Balfe. Instrumentalists included: Hallé, Osborne, Sloper, Benedict (pf); Ernst and Molique (vns); Piatti (vc); Vivier (hn)	*MW:* 21 May 1850; 22 June 1850	Programme included a *quartetto* for four performers on two pianos by Osborne.
1850: Mon. 22 July	London: *Matinée musicale* of Hermann and Richelmi, residence of R. Keats, 11 Hertford Street, Mayfair	Hermann (vn); Richelmi (v); Piatti (vc); Osborne (pf). Miss Masson, Ransford, Nau; Tamburini, Ciabatta, Gardoni, Drayton (v). Frelon, Schimon and Fossi (cond)	*MW:* 3 Aug. 1850	Hermann played a fantasia on *Norma*
1851	London: Osborne's *Matinée musicale*, Hanover Square Rooms		*MW:* 14 June 1851	An advertisement for this concert appears in *MW* of June 14 for a date in late June, but the concert was probably postponed to 1 July.

1851: Tues. 1 July	*London: Osborne's annual matinée*, Hanover Square Rooms.[39]	Osborne (pf); Sivori (vn); Piatti (vc). Catherine Hayes, Herr Stockhausen (v); Heinrich Bohrer, (pf acc)	*MW:* 5 July 1851	Piano trio no. 1 op. 49 (D minor), Mendelssohn; Trio no. 2 in A, Osborne; Fantasia on themes from *Don Giovanni,* Osborne; Caprice: *Inquiétude et bonheur,* Osborne; Nocturne, Chopin. Vocal pieces including two lieder by Schubert.
1852: 16 Jan.	London: *Grand Evening Concert*, Queen's Concert Rooms, Hanover Square[40]		RCM archives	Concerto for three pianos, Bach (played by Sterndale Bennett, Osborne and Lindsay Sloper).
1852: 8 Mar.	London: Amateur Musical Society (I), Hanover Square Rooms, Osborne conducts the first concert of the season.	Messrs Waley and Wellesley (2pf); Osborne (cond.)	*MW:* 13 Mar. 1852	First of Osborne's concerts as conductor of the society. Duo from *Les huguenots* (2pf), Osborne; Mozart; Rossini; Colley Augustin; Beethoven; Meyerbeer; Mendelssohn; Hérold.
1852:Mon. 24 May	London: Amateur Musical Society concert (V), Hanover Square Rooms	Miss Messent (v); Osborne (cond.)	*MW:* 29 May 1852	Mozart; Mendelssohn; Miss Gabriel; Henry Leslie; Weber; Thalberg; Minima; Donizetti; Beethoven.

[39] Review of this concert in *MW*: 5 July 1851

[40] Given for the benefit of the workmen at Collard's piano factory, who had lost their tools in a recent fire. The pianos used in the concert were by Broadwood and Collard & Collard.

1852: prior to 26 June	London: Osborne's *Matinée musicale*	Osborne (pf); Sivori (vn); Piatti (vc). Miss Louisa Pyne (v)	*MW:* 26 June 1852	Cello sonata (first performance), Osborne; 'Moonlight' sonata op. 27 no. 2, Beethoven; *L'espérance, The Bijou, Evening Dew,* Osborne; duo (vn&pf), Osborne and de Bériot; Piano trio, Mozart; Song, Osborne.
1852: Mon. 21 June	London: Amateur Musical Society concert (VII), Hanover Square Rooms	Mr Waley (pf); Osborne (cond.)	*MW:* 26 June 1852	Symphony B flat (no. 4), Beethoven; Overtures: *La gazza ladra, Le domino noir, Preciosa;* March from *Prophète;* March from Charles Horsley's oratorio *David*; Piano concerto no. 2 in E flat, Weber.
1852: probably Mon. 19 July	London: Amateur Musical Society concert (VIII), Hanover Square Rooms	Osborne (cond.)	*MW:* 26 June 1852	Overture (MS), Osborne; Overture (MS), Alfred Mellon; Symphony in A minor 'The Scotch' op. 56, Mendelssohn. Other works not listed
1853: prior to 30 Mar.	London: Amateur Musical Society concert (I), Hanover Square Rooms	Osborne (cond.)	*IM:* 30 Mar. 1853	The inaugural concert of the sixth season was reviewed in *L'Italia musicale* as '*Società degli amatori di musica diretto da Osborne.*'

1854: Mon. 13 Feb.	London: Quartet concerts, Crosby Hall (Dando's subscription concert, no 3)	W.H. Cummings (v); Osborne (pf)	*MW:* 18 Feb. 1854	Piano trio no. 3 in C major [?], op. 52[41], Osborne; Piano trio in E flat, KV 498, Mozart; Piano sonata op. 10 no. 1 in C minor, Beethoven; Vocal music; Quintet, Onslow.
1854: prior to 22 April	London: Amateur Musical Society (I), Hanover Square Rooms	Osborne (cond.)	*DJ:* 22 Apr. 1854	Symphony, Romberg; *Egmont* overture, Beethoven; Selections from *Jessonda,* Spohr; Compositions by native composers; Solos etc.
1854: prior to 22 April	London: Amateur Musical Society (II), Hanover Square Rooms	Osborne (cond.)	*DJ:* 22 Apr. 1854	Symphony in D, Mozart. Other details unknown.
1854: Mon. 15 May	London: Amateur Musical Society (IV), Hanover Square Rooms	Mr Patourel (fl); Fanny Rowland, Miss Lascelles (v) Osborne (cond.)	*MW:* 20 May 1854	Beethoven; A.A. Pollock; H. Leslie (2 works); S.W. Waley; Meyerbeer; Mendelssohn; Benedict and de Bériot; Meyerbeer.

[41] Trio no. 3, op. 52 is in G major; presumably a misprint.

1854: 29 May	London: Amateur Musical Society (VI)	Alfred Pollock (ob); Miss Dolby, Miss Alleyne (v); S. W. Waley, Miss Gabriel (pf acc); Osborne (cond.)	*MW:* 3 June 1854	Mendelssohn; H. Leslie; Overture *Evelyne,* Osborne; L. Sloper; Mozart; Miss Gabriel; Beethoven.
1854: Mon. 5 June; 2.30 pm	London: Osborne's annual morning concert (*Matinée musicale*), Hanover Square Rooms	Osborne (pf); Sainton (vn); Pacque (vc); Nicholson (ob). Mlle Sedlatzek, Miss Dolby (v)	*MW:* 3 June 1854; 10 June 1854	*First Grand Trio in E minor* op. 119, Spohr; Nocturne, Chopin; Two *Lieder ohne Worte,* Mendelssohn; Duo (vc&pf), Osborne and Pacque; Trio no. 2 in A, Osborne; Song: *Floweret of the Heart,* Osborne; *Andante and Allegro* (ob&pf), Osborne; Two piano pieces: nocturne, *A Summer's Eve,* Osborne.
1854: 12 June	London: Amateur Musical Society (VII)	S. W. Waley (pf) plays Mozart Concerto no 2 in C; Deutsche Männer Chor, Ernst Pauer (cond.); Mme Pauer, Mr Weiss (v); Osborne (cond.)	*MW:* 17 June 1854	Haydn; H. Leslie; Rossini; Mendelssohn; A. Mellon; E. Pauer; Mozart; C. Kreutzer; J. Becker; G. Fitzgerald.

1854: 26 June	London: Amateur Musical Society (VIII and last concert)	Mrs Weiss, Miss Lascelles, Miss Ransford (v); d'Egville (vn); S.W. Waley (pf acc); Osborne (cond.)	*MW:* 17 June 1854; 1 July 1854	E. Aguilar; S.W. Waley; Sainton; Song: *The Lord of the Castle,* Osborne; Mozart; Gollmick; Beethoven; H. Leslie; Hérold.
1856: Fri. 23 May	London: G. A. Osborne's concert, Hanover Square Rooms	Osborne (pf); Pratten (fl); Lazarus (cl); Baumann (bn); Blagrove (vn); Benedict (pf); Mlle Emilie Krall, Miss L. Vinning, Mr Benson (v). J Foster, W Cooper, Benson, V. Thomas (glee and part-song)	*MW:* 31 May 1856	Sonata (vn&pf), Beethoven; Piano quartet for pf, fl,cl, bn (MS), Osborne; *L'etoile du nord* (2pf), Osborne; Duo from Auber's *Marco Spada* (vn&pf), Osborne; Nocturne *Il lamento* (?), Chopin; *Au revoir, Fiorenza, Marche caractéristique*, Osborne; Vocal music including glee and four-part song.
1856: Sept.	Paris: Osborne performances[42]	No details		No details
1856: 20 Nov.	Brighton: Pavillon[43]	Catherine Hayes, Mlle Corelli, Charles Braham (v); Osborne (pf)		No details

[42] Basil Walsh: *Catherine Hayes*, 268

1856: 21 Nov.	St Leonards[44]	Catherine Hayes, Mlle Corelli, Charles Braham (v); Osborne (pf)	No details
1856: 22 Nov.	Brighton[45]	Catherine Hayes, Mlle Corelli, Charles Braham (v); Osborne (pf)	No details
1856: 24 Nov.	Clifden[46]	Catherine Hayes, Mlle Corelli, Charles Braham (v); Osborne (pf)	No details
1856: 25 Nov.	Exeter[47]	Catherine Hayes, Mlle Corelli, Charles Braham (v); Osborne (pf)	No details
1856: 26 Nov.	Plymouth[48]	Catherine Hayes, Mlle Corelli, Charles Braham (v); Osborne (pf)	No details

[43] *Ibid*, 344.
[44] *Ibid.*
[45] *Ibid.*
[46] *Ibid.*
[47] *Ibid*, 345.

1856: 27 Nov.	Oxford[49]	Catherine Hayes, Mlle Corelli, Charles Braham (v); Osborne (pf)		No details
1856: 28 Nov.	Cheltenham[50]	Catherine Hayes, Mlle Corelli, Charles Braham (v); Osborne (pf)		No details
1856: 29 Nov.	Cheltenham[51]	Catherine Hayes, Mlle Corelli, Charles Braham (v); Osborne (pf)		No details
1856: 1 Dec.	Worcester: Music Hall[52]	Catherine Hayes, Mlle Corelli, Charles Braham (v); Osborne (pf)		No details
1856: Sat. 8 Dec.; 8.00 pm	Dublin: Catherine Hayes's *Farewell Concert* (I), Antient Concert Rooms, Great Brunswick Street	Catherine Hayes (v); Charles Braham, Mr(s). Weiss (v); Ernst (vn); Piatti (vc); Osborne (cond. and pf)	*FJ:* 9 Dec. 1856	Adagio and Rondo (from pf trio), Beethoven; Piano music, Osborne; *Savourneen Deelish, Kathleen Mavourneen; The Harp that Once Through Tara's Halls* (v); Other vocal music by Verdi, Meyerbeer, Donizetti, Schubert,

[48] *Ibid.*
[49] *Ibid.*
[50] *Ibid.*
[51] *Ibid.*
[52] *Ibid.*

				Bellini, Beethoven and Balfe.
1856: Sun. 9 Dec.: 8.00 pm	Dublin: Catherine Hayes's *Farewell Concert* (II), Antient Concert Rooms, Great Brunswick Street	Catherine Hayes (v); Charles Braham, Mr(s). Weiss (v); Ernst (vn); Piatti (vc); Osborne (cond. and pf)	*FJ:* 10 Dec. 1856	Adagio and Rondo (from pf trio), Beethoven; Piano music, Osborne; *Savourneen Deelish, Kathleen Mavourneen; The Harp that Once Through Tara's Halls* (v); Other vocal music by Verdi, Meyerbeer, Donizetti, Schubert, Bellini, Beethoven and Balfe.
1856: 10 Dec.	Belfast: Music Hall[53]	Catherine Hayes, Mlle Corelli, Charles Braham (v); Osborne (pf)		No details
1856: Dec.	Limerick: Athenaeum[54]	Catherine Hayes, Mlle Corelli, Charles Braham, F. Lablache(v); Osborne (pf)		No details
1856: Dec.	Cork[55]	Catherine Hayes, Mlle Corelli, Charles Braham, F. Lablache(v); Osborne (pf)		No details

[53] *Ibid.*
[54] *Ibid*

1856: Mon. 15 Dec.	Belfast: Catherine Hayes's concert, Music Hall, May Street	Mlle Corelli, Charles Braham (v); Ernst (vn); Piatti (vc); Osborne (pf)	*BDM & BNL:* 16 Dec. 1856	Adagio and Rondo (from pf trio), Beethoven; *Miserere* from Verdi's *Il trovatore,* Osborne (pf); *Morceau de concert;* Aria and Rondo (from pf trio), Osborne; vocal music.
1856: Tues. 16 Dec.	Belfast: Catherine Hayes's concert, Music Hall, May Street	Mlle Corelli, Charles Braham (v); Ernst (vn); Piatti (vc); Osborne (pf)	*BDM & BNL:* 17 Dec. 1856	Adagio and Rondo (from pf trio), Beethoven; National melodies, Osborne; Duos, Osborne and de Bériot. The duos are credited to de Bériot alone in the notice but are more likely to be the duos that Osborne and de Bériot wrote together; Vocal music. When the doors of the Music Hall opened, the enthusiastic audience made a charge for the seats.
1856: Sat. 20 Dec.; 8.00 pm	Dublin: Catherine Hayes's *Farewell Concert,* [56] Antient Concert Rooms, Great Brunswick Street	Mlle Corelli; Charles Braham (v); Ernst (vn); Osborne (pf)	*FJ:* 19 Dec. 1856	Grand scena *Der Freischütz,* Weber; Aria, Donizetti; *Kathleen Mavourneen; The Harp that Once Through Tara's Halls* (v).

[55] *Ibid*
[56] Postponed from 13 Dec. due to Catherine Hayes' indisposition.

1857: Tues. 13 Jan.; 8.00 pm	Dublin: Catherine Hayes's last concerts, Round Room, Rotundo (I)	Mlle Corelli (v); Millardi, F. Lablache (v); Osborne (pf); Osborne (cond.)	*FJ:* 15 Jan. 1857	Fantasia (pf solo), Thalberg; Fantasia (pf solo), Osborne; Opera excerpts and songs.
1857: Wed. 14 Jan.; 8.15 pm	Dublin: *Philharmonic Society Grand Concert* (II), Ancient Concert Hall	Osborne (pf); Catherine Hayes, Mlle Corelli (v); Millardi, F. Lablache (v). Oberthür (hp); Henry Bussell (cond.)	*FJ:* 12 Jan. 1857	*Concertstück* (pf), Weber; Two solo pieces, Osborne; Orchestral works: fifth symphony, Beethoven and overture: *Oberon,* Weber; Opera excerpts and songs.
1857: Thurs. 15 Jan.; 8.00 pm	Dublin: Catherine Hayes's last concerts, Round Room, Rotundo (II)	Mlle Corelli; Millardi, F. Lablache (v); Osborne (pf); Osborne (cond.)	*FJ:* 15 Jan. 1857	*La danza* (pf solo), Liszt; Fantasia on *Il trovatore* (pf solo), Osborne; Opera excerpts and songs.
1857: Sat. 17 Jan.; 8.00 pm	Dublin: Catherine Hayes's last concert, Round Room, Rotundo (III)	Mlle Corelli; Millardi, F. Lablache (v); Osborne (pf); Osborne (cond.)	*FJ:* 15 Jan. 1857	*La tenerezza* and *Marche caractéristique* (pf solo), Osborne; Fantasia on national airs (pf solo), Osborne; Opera excerpts and songs.
1857: Mon. 26 Jan.	Belfast: Hayes's *Farewell Concert,* Music Hall, May Street	Catherine Hayes, Mme Corelli; F. Lablache, Millardi (v); Osborne (cond. and pf)	*BDM:* 27 Jan. 1857; *BNL:* 26 Jan. 1857	Piano pieces, Osborne; Songs including *The Last Rose of Summer* etc.

1857: Wed. 28 Jan.	Derry: Hayes's concert	Catherine Hayes [Mme Corelli; F. Lablache, Millardi (v); Osborne (cond. and pf)]. * see 'other information'	*BDM:* 27 Jan. 1857	*Hayes went to Derry for two concerts. Osborne and the other artistes probably went with her.
1857: Thurs. 29 Jan.	Derry: Hayes's concert	Catherine Hayes [Mme Corelli; F. Lablache, Millardi (v); Osborne (cond. and pf)]. See *	*BDM:* 27 Jan. 1857	*Hayes went to Derry for two concerts. Osborne and the other artistes probably went with her. No other details.
1857: Fri. 30 Jan.	Belfast: Hayes's *Farewell Concert*, Music Hall, May Street	Catherine Hayes [Mme Corelli; F. Lablache, Millardi (v); Osborne (cond. and pf)]	*BDM & BNL:* 31 Jan. 1857	Similar programme to 26 January. The review notes that Osborne played his own piano, an Érard Grand. He had played on the Anacreontic Society's piano at the Monday concert. It was described as terrible, despite the high price that had been paid for it. Osborne played *Andante and Rondo Capriccioso*, Mendelssohn; *Marche caractéristique*, Osborne; Also vocal music
1857: Mon. 2 Feb.	Armagh: Hayes concert	Catherine Hayes [Mme Corelli; F. Lablache, Millardi (v); Osborne	*BDM:* 1857	*Osborne and the other artistes probably went with Hayes for the Armagh and Ballymena concerts.

		(cond. and pf)]. See *		
1857: Tues. 3 Feb.	Ballymena: Hayes's concert	Catherine Hayes [Mme Corelli; F. Lablache, Millardi (v); Osborne (cond. and pf)]. See *	*BDM:* 1857	*Osborne and the other artistes probably went with Hayes for the Armagh and Ballymena concerts. No other details.
1857: Wed. 4 Feb.	Belfast: Hayes's morning concert (*matinée*)	Catherine Hayes, Mme Corelli; F. Lablache, Millardi (v); Osborne (cond. and pf)	*BDM & BNL:* 5 Feb. 1857	Similar programme to 26 Jan. 1857. Osborne played *Andante and Rondo Capriccioso*, Mendelssohn; Fantasia, Osborne. Hayes sang *Kathleen Mavourneen* during which she broke down in tears, and left the stage but could not finish when she came back on.
1857: 24 Feb.	Liverpool: Philharmonic Society[57]	Catherine Hayes, Mlle Corelli, Charles Braham, A. Irving(v); Osborne (pf)		No details
1857: 25 Feb.	Manchester: Free Trade Hall[58]	Catherine Hayes, Mlle Corelli, Charles Braham (v); Osborne (pf)		No details

[57] Basil Walsh: Catherine Hayes, 346.
[58] *Ibid.*

1857: 27 Feb.	Manchester[59]	Catherine Hayes, Mlle Corelli, Charles Braham (v); Osborne (pf)		No details
1857: 28 Feb.	Manchester[60]	Catherine Hayes, Mlle Corelli, Charles Braham (v); Osborne (pf)		No details
1857: 5 Mar.	Bradford[61]	Catherine Hayes, Mlle Corelli, Charles Braham (v); Osborne (pf)		No details
1857: 13 Mar.	Liverpool: St George's Hall[62]	Catherine Hayes, Mlle Corelli, Charles Braham (v); Osborne (pf)		No details
1862: Wed. 28 May	London: Osborne, first of three *matinées* of classical and modern pianoforte music, at his home in Dorset Square.	Guest violinist, unknown	*MW:* 31 May 1862	Sonata in B flat, op. 22 (pf solo), Beethoven; Selection from *Lieder ohne Worte* (pf), Mendelssohn; Nocturne, Chopin; Tarantella, Thalberg; *Fallen Leaves* (first book), Osborne; Fantasia on *La sonnambula*, Osborne; Duo (vn&pf), Osborne and de Bériot.

[59] *Ibid.*
[60] *Ibid.*
[61] *Ibid.*
[62] *Ibid.*

1862: June (Wed)	London: Osborne, second of three *matinées* of classical and modern pianoforte music, at his home in Dorset Square			Probably included works by Osborne, Mozart, Kalkbrenner, Stephen Heller, Henselt, Gottschalk etc.
1862: 9 July (Wed)	London: Osborne, last of three *matinées* of classical and modern pianoforte music, at his home in Dorset Square	Deichmann (vn); Pacque (vc); Florence Lancia, Allan Irving (v)	*MW:* 12 July 1862	Sonata no. 1 in C major, Weber; Selections from Handel and Scarlatti; Prelude and Fugue, Bach; *Fallen Leaves* (third book), Osborne; Fantasia on *La gazza ladra,* Osborne; *The Baby's Song,* Howard Glover; Trio, Osborne; *The Flower Girl* (song), Osborne.
1863: 25 May	London: *Monday Popular Concerts,* St. James's Hall	Japha (vn); Ries (vn); Webb (va); Piatti (vc); Hallé (pf); Frln Liebhart (v), Mr Santley (v); Osborne (pf acc.)	RCM Archives	String Quartet in E flat op. 12, Mendelssohn; Piano trio in C minor op. 66, Mendelssohn; Theme and variations in D (vc & pf), Mendelssohn; *Andante and Rondo Capriccioso* (pf solo), Mendelssohn (played by Hallé); Songs by Mendelssohn, Abt, Piatti and Wallace.

1866: probably July	London: Wieniawski[63] and Osborne, Hanover Square Rooms	Wieniawski (vn); Osborne (pf); Auer (vn); Piatti (vc); singers (unknown)	*AmZ:* 1 Aug. 1866	Salon pieces, Osborne; Fantasia on Gounod's *Faust* op. 20, Wieniawski; *Spohrisches* duet; Cello solo, Boccherini; Songs.
1866: 21 Aug.	France: Boulogne-sur-Mer, Société philharmonique	Carlotta Patti (v); Sivori (vn); Osborne (pf); Chardard (cond); Alexandre Guilmant (pf acc.)	*Rgm:* 26 Aug. 1866	No details.
1867: Feb/Mar	London: Saturday concert, Alexandra Palace?[64]	Osborne (composer)		Performance of overture from MS opera, *The Forest Maiden.*
1869: Wed. 23 June	London: Benedict's concert, St James's Hall.	Nearly forty singers (including Adelina Patti) were programmed to appear at this concert, along with several instrumentalists. Osborne's work was played by J. Wieniawski (brother of the violinist, Henryk), Cowen,	*MW:* 26 June 1869	Fantasia for four performers: *Souvenir de Meyerbeer* (2pf) on themes from *L'etoile du nord*, Osborne. Benedict's mammoth concert had been held annually for thirty three years. The doors opened at 12.30 and this concert did not finish until after 6.30.

[63] This was probably the violinist, Henryk (1835-1880) as his *Faust-Fantasie* was played at the concert. Osborne also played with his brother, the pianist Joseph (1837-1912), on at least one occasion.

[64] From a letter addressed to Joseph Bennett from Brighton, 23 Feb. 1867. The Alexandra Palace is clearly cited as the venue for the performance, but the year must be a mistake as the Alexandra Palace opened in the 1870s.

		Benedict and Osborne (pfs)		
1874: Jan.	Dublin: Recital for pupils at the Irish Academy of Music[65]	Osborne (pf)		No details.
1876: Sat. 25 Feb.?	London: *Saturday Popular Concerts,* Alexandra Palace	Laserre (vc). Mme Lemmens-Sherington (v); Henry Guy (v)	*MW:* 4 Mar. 1876	Symphony in B flat, Schumann; Overture: *The Forest Maiden,* Osborne; Cello concerto, Saint-Saens; Gavotte for strings, Boccherini; Part-songs by Weist Hill and other vocal music.
1878: Tues. evening, 10 Dec.	London: Lecture: 'Visit to the Holy Land', Isleworth Public Reading Room	Osborne (lecture and performance)	*MW:* 14 Dec. 1878	Osborne played two of his own compositions.
1879: 3 Feb.	London: Lecture: 'Berlioz', Musical Association	Osborne	*PMA 5th session*	Subsequently published, see bibliography.
1880: 5 Apr.	London: Lecture: 'Reminiscences of Frederick Chopin', Musical Association	Osborne	*PMA* 6th session	Subsequently published, see bibliography.

[65] Later the *Royal Irish Academy of Music.* See Richard Pine and Charles Acton eds.: *To Talent Alone*, 497.

1883: 2 Apr.	London: Lecture: 'Musical Coincidences and Reminiscences', Musical Association	Osborne	*PMA 9th session*	Osborne delivers a lecture about his life in music.
1885: 6 Apr.	London: Lecture: 'Emotional Aspects and Sympathetic Effects of the Sister Arts-Poetry, Painting, and Music', Musical Association	Osborne	*PMA 11th session*	Subsequently published, see bibliography.
1889: 15 Nov.	London: Evening concert, Wind-Instrument Chamber-Music Society, Royal Academy of Music	Osborne (pf); Malsch (ob); Busby (hn); Septimus Webb (pf); C. E. Stephens (pf); Vivian (fl); Clinton (cl); Wotton (bn)	*MT:* 1 Dec. 1889	Trio (ob, hn, pf), Reinecke; Sonata (fl&pf), C.E. Stephens; Quintet (ob, cl, hn, bn, pf), Osborne; Quintet (pf, wind, str.), Spohr.

APPENDIX 5

Philharmonic Society: Personalia

George Frederick Anderson (d. 1876) was master of the Queen's Musick from 1848 to 1870. He had a long association with the Philharmonic Society and was for many years chairman of the board. His wife, Mrs Lucy Anderson was a famous English pianist who played frequently and taught the piano to Queen Victoria and her children. Mrs Anderson was a regular performer at the Philharmonic Society concerts up until her retirement in 1862.

Francesco Berger (b. 1834) was the son of a merchant father from Trieste. His extensive education included musical studies in Munich, Trieste and Vienna and he studied the piano with the well-known Louis Plaidy. He was a piano professor at the RAM and became an associate of the Philharmonic Society in 1859 and a member in 1871. During the 1880s his influence through the directors' board helped reverse the fortunes of the Philharmonic Society.

John Henry Griesbach (1798 – 1875) was the son of the cellist in Queen Charlotte's band. He himself entered the band also as a cellist at the age of twelve. He then studied under Kalkbrenner and subsequently appeared as a pianist at concerts in London. In 1822 he composed a symphony and a capriccio for piano and orchestra which was followed with a commission for his second symphony from the Philharmonic Society in 1832.[67] Griesbach was principally a teacher but found time for a significant amount of composition. He was a director of the Philharmonic Society from 1855 onwards. He died after a long and painful illness on 9 Jan. 1875, during Osborne's first year as a director.

Frederick Bowen Jewson (1823-1891) was a Scottish pianist and composer. He studied piano under Cipriani Potter at the Royal Academy of Music and distinguished himself as a student there. Early in life he was considered one of London's finest pianists and also taught at the RAM. His wife, previously Miss Anderson Kirkham, played Mendelssohn's Concerto in G minor with the Philharmonic Society in 1853.[68]

Walter Macfarren (1826-1905), the brother of Sir George Macfarren, was a chorister at Westminster Abbey and studied piano under W. H. Holmes at the Royal Academy of Music and composition under his brother and Cipriani Potter. He was a piano professor at the RAM from 1846 and conductor of its concerts from 1873 to 1880. He was first elected a director of the Philharmonic in 1868 and was treasurer of the society in 1876. He was also a composer of symphonic

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[67] He received 25 guineas for his second symphony at a time when the Philharmonic could no longer afford to pay Spohr or Mendelssohn for their compositions.

[68] BL: RPS: *Musical Courier, Philharmonic Double Number.*

and piano music and edited an extensive series of piano pieces called *Popular Classics.*

Charles Stephens (1821-1892) was a nephew of Kitty Stephens (1794-1882), Countess of Essex who appeared as a soprano with the Philharmonic Society on sixteen occasions between 1814 and 1827. Stephens was a piano pupil of Cipriani Potter and studied violin with Henry Blagrove at the RAM. He was elected associate of the Philharmonic Society in 1850, and a member in 1857. Stephens played the organ in various churches and had a flourishing teaching practice.[69] He was part of the 'Academy' group of composers. His symphony in G minor was given by the Philharmonic in 1891.

John Thomas (1826-1913) was a very distinguished Welsh harpist who studied at the Royal Academy of Music from 1840 onwards. He was a composition student of Cipriani Potter and played a composition of his own at a Philharmonic concert in 1852. He published a valuable collection of Welsh melodies in 1862.

Robert Harold Thomas (1834-1885) is not related to John Thomas. He was a pianist and a favourite pupil of Sterndale Bennett's at the Royal Academy of Music. He also studied with Cipriani Potter at the Academy and with Henry Blagrove (violin). In 1864 he played Bennett's first concerto at a Philharmonic Society concert but retired from performing some years later and devoted himself to teaching. He was also known as a composer, and his *Mountain, Lake and Moorland* was performed at the Philharmonic in 1880.

James Turle (1802-1882) was a church musician having been a chorister at Wells Cathedral early in life. He was organist and master of the choristers at Westminster Abbey from 1831 onwards (Walter Macfarren was a chorister there from 1836 to 1841). He composed and edited many services, anthems and glees and was considered to have been a remarkable teacher.

[69] Ehrlich: *First Philharmonic,* 137.

APPENDIX 6

Bibliography

A	MANUSCRIPT SOURCES, listed alphabetically by place
B	PRINTED SOURCES: Nineteenth-century newspapers and journals
C	PRINTED SOURCES: Music Scores
D	OTHER PRINTED SOURCES
E	ELECTRONIC SOURCES
F	RECORDING

Abbreviations

OUP	Oxford University Press
PMA	*Proceedings of the Musical Association*
PS	Philharmonic Society, London
RPS	Royal Philharmonic Society, London
edn	edition
repr.	reprint
n.d.	date unknown
n.y.	year unknown
pre	before
rev.	revised by
trans.	translated by
w/m	watermark

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F RECORDING

Shower of Pearls, The music of George Alexander Osborne
(RTE Lyric fm CD 103, 2004).
Una Hunt, piano; Justin Pearson, cello; Triantán Piano Trio: Ruxandra Colan, violin; Ferenc Szucs, cello; Una Hunt, piano.

Tracks:
La Pluie de perles (pf solo); *Ireland* (pf solo); Sonata for cello and piano in B flat major (vc & pf); *Isabella valse* op. 54 no. 2 (pf solo); *Evening Dew, morceau de salon* op. 90 (pf solo); *Fantasia on Balfe's Opera, The Rose of Castille* (pf solo); Trio no. 3 in G, op. 52 (vn, vc & pf).

SUMMARY

George Alexander Osborne was arguably the leading Irish pianist-composer of the nineteenth-century. Apart from John Field and possibly William Vincent Wallace, no other Irish pianist achieved any comparable measure of international fame at that time. Born in Limerick, he went to Europe as a young man, where he formed friendships with many of the great musical figures of the time. He participated in Chopin's famous débût concert in Paris in 1832, and performed with other legendary instrumentalists including Liszt, Ernst and Piatti, and many of the world's greatest singers.

Osborne wrote a lot of piano music in the style of the day, and is said to have received several thousand pounds for his piece *La Pluie de Perles (Shower of Pearls)* which was widely published in Europe and America, and enjoyed great popularity during his lifetime. He settled in London in 1844 where he later became a director of the Philharmonic Society and the Royal Academy of Music. Despite his extensive output, and his prominence as a virtuoso, Osborne's music and his name are now largely forgotten. The thesis addresses this issue through an examination of Osborne's compositional style, largely formed in Paris and typical of many virtuosi of the period. Yet, despite utilising features from several of his contemporaries, Osborne manages to retain an individualism in his music.

The discussion also views Osborne as a pianist-composer in the context of his own time. As such, he typifies the rise and fall of the virtuoso in the nineteenth century. After so many forgotten years, Osborne merits particular attention as an Irish musician of note. Hopefully, his music will enjoy renewed interest and will, once again, find a place in the repertoire of pianists.