



**NUI MAYNOOTH**  
Ollscoil na hÉireann Má Nuad

**The Use of Newspapers as a Source for Musicological Research:  
A Case Study of Dublin Musical Life 1840–44**

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## Abbreviations

<i>ANHI</i>	<i>A New History of Ireland</i>
<i>DEM</i>	<i>Dublin Evening Mail</i>
<i>EMIR</i>	<i>Encyclopedia of Music in Ireland</i>
<i>EP</i>	<i>Evening Packet</i>
<i>FJ</i>	<i>Freeman's Journal</i>
<i>GM</i>	<i>Gentleman's Magazine And Historical Chronicle</i>
<i>GMO</i>	<i>Grove Music Online – Oxford Music Online</i>
<i>Grove 1</i>	<i>Dictionary of Music and Musicians</i> , ed. George Grove, 4 vols (London: Macmillan and Co., R/1900)
<i>Grove 2</i>	<i>Grove's Dictionary of Music and Musicians</i> , 2 <sup>nd</sup> edn, ed. Fuller Maitland, 5 vols (London: Macmillan and Co., 1908)
<i>Grove 3</i>	<i>Grove's Dictionary of Music and Musicians</i> , 3 <sup>rd</sup> edn, ed. H.C. Colles, 5 vols (London: Macmillan and Co., R/1929)
<i>Grove 4</i>	<i>Grove's Dictionary of Music and Musicians</i> , 4 <sup>th</sup> edn, ed. H.C. Colles, 5 vols (London: Macmillan and Co., 1940)
<i>Grove 5</i>	<i>Grove's Dictionary of Music and Musicians</i> , 5 <sup>th</sup> edn, ed. H.C. Colles, 9 vols (London: Macmillan and Co., 1954)
<i>IMS</i>	<i>Irish Musical Studies</i>
<i>IRL-Dcla</i>	<i>Dublin City Library and Archive, Pearse Street</i>
<i>IRL-Dn</i>	<i>National Library of Ireland</i>
<i>IRL-Dtc</i>	<i>Trinity College Dublin Library</i>
<i>IT</i>	<i>Irish Times</i>
<i>MW</i>	<i>Musical World</i>
<i>OCM</i>	<i>Oxford Companion to Music – Oxford Music Online</i>
<i>ODM</i>	<i>Oxford Dictionary of Music – Oxford Music Online</i>
<i>Oxford DNB</i>	<i>Oxford Dictionary of National Biography</i>
<i>NGroveD</i>	<i>The New Grove Dictionary of Music and Musicians</i> , ed. Stanley Sadie, 20 vols (London: Macmillan Publishers Ltd., 1980)
<i>SN</i>	<i>Saunders's News-Letter</i>

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## Chapter One: Introduction

The time has surely come to look again at England in the nineteenth century: not backwards, pathologically, but from the inside, putting ourselves in the shoes of contemporary observers and participants who bought, read, wrote for, and exchanged ideas in, the English musical press – specialized journals devoted to the subject, as well as music columns within general magazines and newspapers. For the scholar, the appeal of this material lies in its immediacy and detail, in the possible revelation of a fact or opinion not recorded elsewhere. At the same time, the sheer number and bulk of sources to be consulted is oppressive; their varying quality and their diffuseness, anonymity, and potential unreliability all defy scholarly use. Taking this challenge seriously is essential, however, since casual or impulsive searching is unlikely to produce a new synthesis of cultural ideas or an informed view of music in a complex period.<sup>1</sup>

Twenty-one years ago Leanne Langley published this powerful statement on the musicological treatment of the nineteenth-century English music press, but such scholarly focus on the same subject in Ireland has to this point not received similar attention. Primary source materials are notoriously limited for research into the musical life of nineteenth-century Ireland, and this imposes a dependence on newspapers for information. Despite this, no comprehensive examination has been conducted into the musical identities of these newspapers, the bias which influenced their output, or the manner in which they could or should be utilised for musicological research.

Newspapers are generally used as ‘calendars, as windows or mirrors of society [...] to extract at random data to corroborate evidence from some other source’.<sup>2</sup> Three primarily newspaper-based calendars of musical activity have been compiled to this point in Ireland: Brian Boydell’s *A Dublin Musical Calendar 1700–1760* (1988) and the theses volumes of Derek Collins, ‘Chronology of Concerts 1792 to 1814’ (2001), and Susan O’Regan, ‘Calendar of Cork Concerts 18 Dec 1754–1 Jan 1841’ (2008).<sup>3</sup> However, newspapers are not just calendars, but are complex, biased sources which must be used with caution. While these calendars state caveats regarding the biased

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<sup>1</sup> Leanne Langley, ‘The Musical Press in Nineteenth-Century England’, *Notes: Quarterly Journal of the Music Library Association*, 46.3 (1990), p. 583

<sup>2</sup> Rosamond McGuinness, ‘How to Read a Newspaper’, *Revue de Musicologie*, 84e.2e (1998), p. 290

<sup>3</sup> Brian Boydell, *A Dublin Musical Calendar 1700–1760* (Dublin: Irish Academic Press, 1988); Derek Collins, ‘Concert Life in Dublin In The Age Of Revolution’ (unpublished doctoral thesis, Queen’s University of Belfast, 2001), II; Susan O’Regan, ‘Public Concerts in the Musical Life of Cork 1754–1840’ (unpublished doctoral thesis, CIT Cork School of Music, 2008), II

nature of newspapers, no attempt has been made to ascertain the style and focus of these newspapers, to quantify the effect of bias, or to set the parameters within which their output should be utilised because of these factors. Despite the title of his article ‘The Musical Press in Nineteenth-century Ireland’ (2007), Michael Murphy specifically avoided an attempt at presenting ‘a systematic guide to [such] sources’, choosing instead to focus on the ‘music criticism’ of a select number of historical moments and topics throughout the century.<sup>4</sup> It is not, therefore, intended as a definitive guide to newspapers during the period and should not be used as such.

Contrastingly, as can be seen from the opening quotation, the use of newspapers for musicological research in London has long been investigated, especially through the research of Rosamond McGuinness and Simon McVeigh. In 1977 Rosamond McGuinness began to compile the *Register of Musical Data in London Newspapers, 1660–1800* and it was her article ‘How to Read a Newspaper’ (1998) that highlighted the extent to which newspapers are misused by musicological scholars.<sup>5</sup> Simon McVeigh compiled the *Calendar of London Concerts 1750–1800, Advertised in the London Daily Press* and accompanied this research with a guide for utilizing newspapers in his article ‘London Newspapers 1750 to 1800: A Checklist and Guide for Musicologists’ (1996).<sup>6</sup> These eighteenth-century studies formed the basis for Christina Bashford, Rachel Cowgill and Simon McVeigh’s current *Concert Life in 19<sup>th</sup>-Century London Database and Research Project*, which examines concerts in London in selected years.<sup>7</sup> The project specifically sets out to establish new methodologies for the study of musical life using nineteenth-century newspapers, acknowledging that the frameworks set down for the eighteenth century are neither practical nor relevant.<sup>8</sup>

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<sup>4</sup> Michael Murphy, ‘The Musical Press in Nineteenth-Century Ireland’, *IMS ix: Music in Nineteenth-Century Ireland*, ed. Michael Murphy and Jan Smaczny (Dublin: Four Courts Press, 2007), p. 253

<sup>5</sup> Rosamond McGuinness, ‘The Register of Musical Data in London Newspapers, 1660–1800’, *Brio*, 28.1, pp. 7–8

<sup>6</sup> Christina Bashford, Rachel Cowgill and Simon McVeigh, ‘The Concert Life in Nineteenth-Century London Database’, *Nineteenth-Century British Music Studies*, ed. Jeremy Dibble and Bennett Zon, II (Aldershot: Ashgate, 2002), p. 2; Simon McVeigh, ‘London Newspapers 1750 to 1800: A Checklist and Guide for Musicologists’, *A Handbook for Studies in 18<sup>th</sup>-Century English Music*, ed. Michael Burden and Irena Cholij, iv (Oxford: Burden & Cholij, 1996), pp. 1–19

<sup>7</sup> Christina Bashford, Rachel Cowgill, Simon McVeigh et al., *Concert Life in 19th-Century London Database and Research Project* <<http://www.concertlifeproject.com>> [accessed 4 November 2010]

<sup>8</sup> Christina Bashford, Rachel Cowgill, Simon McVeigh et al., ‘History’, *Concert Life in 19th-Century London Database and Research Project* <<http://www.concertlifeproject.com/methodology.html>> [accessed 4 November 2010]; Bashford, Cowgill and McVeigh, ‘The Concert Life in Nineteenth-Century London Database’, p. 2

These eighteenth-century frameworks set down by McGuinness, Boydell and McVeigh are characterised by their comprehensiveness. McGuinness' *Register of Musical Data in London Newspapers, 1660–1800* comprehensively extracted all musical references in the newspapers during the period. The extensive time-period covered by the register was made possible by the modest number of sources published during the time. A complex database structure was developed, collating data under the 'data entry types' of advertisement, news, puff-preview<sup>9</sup>, report, commentary and miscellaneous; subdivided into categories by form (correspondence, prose, verse or mixed); which linked to a related 'data item list' containing content, venue, time, 'quality information', rubrics, price and personnel.<sup>10</sup> The full-text content and multi-level database structure enabled presentation of the information in its original form, while remaining searchable in a meaningful, consistent and authoritative manner. In addition to providing detail into musical life, McGuinness specifically noted that newspapers could 'give insights into the ways in which the newspaper press, the public, commerce and music interacted, and could provide a model for the study of the formation of taste in the metropolis':

I became aware of patterns in the ways certain musical references appeared in the sources [...] From a few analyses of these patterns, I saw that with rigorous scrutiny they could provide a key to the variable characteristics of London newspapers, characteristics otherwise elusive because of the absence of essential documents [...] In other words, while analyzing musical references in newspapers was useful in itself, an examination of musical reference *and* newspapers would be even more useful and enlightening as a way into the past of an important urban centre.<sup>11</sup>

The potential uses of this register are far-reaching, and it is unfortunate for musicologists that it has not yet been developed for online access and remains computer-based at the Royal Holloway College, University of London.

Brian Boydell's *A Dublin Musical Calendar 1700–1760* comprises references from newspaper advertisements, programmes and editorial commentary in an abbreviated calendar format, with detailed transcriptions in explanatory footnotes.<sup>12</sup> The calendar is accompanied by a substantial contextual introduction (describing Dublin's musical life

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<sup>9</sup> While the format appears to be an editorial commentary in the same format and location within the newspaper as a review, puff previews were known to have been submitted and paid for by the promoters, publishers etc. to supplement or pre-empt advertising campaigns.

<sup>10</sup> McGuinness, 'The Register of Musical Data', pp. 9–13

<sup>11</sup> *Ibid.*, p. 8

<sup>12</sup> Boydell, *A Dublin Musical Calendar*, p. 27

during the period) and comprehensive appendices collating the calendar's information on the Dublin music trade; venues for music in Dublin; societies and charitable bodies; personalia; an index of music performed or published in Dublin and a summary of periods or seasons. The monograph provides three contrasting, complementary approaches to the musicological use of newspapers: a contextual study of wider musical life, a calendar of musical events, and dictionary-like appendices of subject areas. It demonstrates both the intensive use of newspapers for musicological research and presents the information obtained from the newspapers in a manner which facilitates further use by researchers.

Boydell stated that 'for the sake of period atmosphere, and also since important clues sometimes hinge on exact wording, quotations, and advertisements from the contemporary newspapers are usually given verbatim.'<sup>13</sup> It is interesting therefore, that McVeigh's seminal project, the *Calendar of London Concerts 1750–1800, Advertised in the London Daily Press*, instead presents an index rather than a full-text representation of the newspaper content. The database contains nearly 5000 records of advertised concerts in an abbreviated, standardised format, with an accompanying legend to those abbreviations. Though concert advertisements were frequent prior to an event, only advertisements on the day of the concert were noted. Reviews were cited from the newspapers, but McVeigh specifically states that the review section is not comprehensive. Concerts which were reviewed but not advertised (such as the Concerts of Ancient Music and the Anacreontic Society) were not included in the calendar. While this latter exclusion prevents the researcher from ascertaining a comprehensive view of concert life (both public and private), the project's focus solely on advertisements presents a unique view of the commercial interaction between concert promoters and the press. Though development of McVeigh's database as an online resource has not yet been completed, he will query the database and generate reports for researchers on request.<sup>14</sup> While the resulting reports are valuable sources of information, the indexing methodology which relies heavily on abbreviations, demands significant effort and practice to decipher. The content of the reports is therefore not easily exploited by the researcher.

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<sup>13</sup> Ibid. p. 7

<sup>14</sup> Information received from Simon McVeigh, *Calendar of London Concerts 1750–1800*, University of London.

The characteristics of McGuinness's, Boydell's and McVeigh's eighteenth-century newspaper-study methodologies are their comprehensive engagement with the sources and the substantial time frames covered. These factors were directly influenced by the conventions of the newspaper industry, as the limited number of publications facilitated the study of extended periods of time. The expansion of the publishing industry in the nineteenth century dramatically increased the number of newspapers in circulation. This development directly impacts on the modern researchers' ability comprehensively to exploit the increased volume of primary source material. The issue is further compounded by the considerable growth in musical activity in the nineteenth century. Where music-making and concert attendance in the eighteenth century was primarily the dominion of the wealthy upper classes, the nineteenth century saw the rise of middle-class musical activity. The newspapers played an integral role in this rise, facilitating communication (in the form of notices) between those involved, and advertisements of public musical events. This in turn increased the level of coverage in the newspapers and therefore amount of information relevant to musicologists. The newspaper-based studies of Collins and O'Regan bestride the eighteenth and nineteenth centuries, maintaining the characteristic comprehensiveness of those eighteenth-century studies, while reflecting the increase in press coverage in the nineteenth century.

O'Regan's broad study of 'Public Concerts in the Musical Life of Cork 1754–1840' is made possible by the focus on public concerts and the utilisation of newspapers published in Cork and nearby Limerick.<sup>15</sup> While O'Regan describes the city's vivid concert life, it would not have been comparable in size to Dublin or London, and the practicalities of the newspaper study's time-scale would therefore have been considerably more manageable. The accompanying 'Calendar of Cork Concerts 18 Dec. 1754–1 Jan 1841' comprises information gleaned from the newspapers which was collated, organised, normalised and presented under different headings: date, title, benefit, participants, venue, admission, ticket source, programme, other information, preview, source and review/report.<sup>16</sup> Boydell's comments regarding the transcription of data verbatim are again brought to mind in reference to O'Regan's methodology, as the

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<sup>15</sup> O'Regan, 'Public Concerts in the Musical Life of Cork', I, p. xix

<sup>16</sup> *Ibid.*, pp. 16–19

collation and presentation of data in such preconceived structures results in the loss of contextual subtlety of the newspaper content.<sup>17</sup>

Collins' examination of 'Concert Life in Dublin in The Age of Revolution' represents the characteristic transition from newspaper studies of the eighteenth century to those of the nineteenth century. It was intended at the outset to assess the period 1792–1841, but the volume of source materials and the increase in concert activity made it impractical, and he restricted the scope to extend only to 1814.<sup>18</sup> The thesis' accompanying volume entitled 'Chronology of Concerts 1792 to 1814' is separated into three sections: the chronology of concerts itself (organised by title, patron, performer, programme, tickets and other information); a preview, review and other commentary section; and a list of concert patrons.<sup>19</sup> While the full-text content of the volume provides valuable information for researchers and facilitated Collins' production of his seminal study of music in Dublin at the turn of the nineteenth century, the disjointed presentation of the 'chronology' forces the researcher to refer to three different sections for information on one concert. As McGuinness asserted, newspaper-based research is most effective when the musical coverage in the newspapers is examined within the context of the way the newspapers presented that musical coverage. However, Collins' segregated approach restricts this type of holistic view of concert life.

Christina Bashford, Rachel Cowgill and Simon McVeigh's *Concert Life in 19<sup>th</sup> Century London Database and Research Project* marks the first attempt to critically engage with the problems of nineteenth-century newspaper study and propose a solution:

The realities of dealing with the nineteenth century suggest that continuing to apply the methodological modals used for the eighteenth century is simply not practical. The sheer number of concerts taking place in London, particularly in the second half of the century, not to mention the volume of source materials (concert programmes, newspapers, journal), is truly awe-inspiring, and even the most heroic and/or generously funded undertakings are likely to resist completion [...] In other words, the exhaustive methods of enquiry typical of most pre-1800 musicology, even in these days of the 'information superhighway', seem highly inappropriate for the *embarras de richesses* of the nineteenth century.<sup>20</sup>

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<sup>17</sup> Boydell, *A Dublin Musical Calendar*, p. 7

<sup>18</sup> Collins, 'Concert Life in Dublin', I, p. viii

<sup>19</sup> *Ibid.*, II

<sup>20</sup> Bashford, Cowgill and McVeigh, 'The Concert Life in Nineteenth-Century London Database', p. 16



Acknowledging the impracticability of all-encompassing comprehensiveness, the project employs a ‘slice history’ methodology, examining in detail concerts in London during 1815, 1835, 1855, 1875, and 1895.<sup>21</sup> As such, the project will result in selective comprehensiveness, illustrating the type and level of information available to researchers at different points throughout the nineteenth century and facilitating the study of comparative trends in concert life. The aim of the project is to ‘stimulate sustained research into the structures and patterns of nineteenth-century London concert life, developing innovative methodologies and drawing on interdisciplinary approaches.’<sup>22</sup> Phase I of the project involved compiling the data from daily newspapers, directories, concert programmes, general and specialist music periodicals; Phase II, editing and analysing the data; and Phase III, the writing of a study of London concert life.<sup>23</sup> Like McGuinness’ project, a multi-level database was constructed, which comprises separate records for each source, collated into a master source record that is separately linked to searchable satellite databases of concert venues, people, musical works etc.<sup>24</sup> A sample from the pilot phase of the project, available online, demonstrates the potentially complex queries supported by the database and the significant value of the project’s chosen methodology.<sup>25</sup> The frameworks for newspaper-based nineteenth-century research, set down by the *Concert Life in 19<sup>th</sup> Century London Database and Research Project*, advocate a calculated, selective comprehensiveness, supported by a complex database structure to support intensive interrogation.

The present doctoral study intersects ideologically and conceptually with many of these existing projects, although it takes a markedly different approach. It seeks an alternative methodology for the newspaper-based study of nineteenth-century musical life by examining a five-year period in great detail. This provides a baseline for further research, simultaneously demonstrating the level of musical activity in the city and the level of musical coverage in the press. Although Bashford, Cowgill and McVeigh’s project maintained that ‘exhaustive methods of enquiry’ were unsuitable for research into the nineteenth century, this study aims to examine a short time period exhaustively in order to demonstrate the value, depth and breadth of information that is potentially

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<sup>21</sup> Bashford, Cowgill, McVeigh et al, ‘Methodology’ <<http://www.concertlifeproject.com>>

<sup>22</sup> Bashford, Cowgill, McVeigh et al, ‘History’ <<http://www.concertlifeproject.com>>

<sup>23</sup> Ibid.

<sup>24</sup> Bashford, Cowgill and McVeigh, ‘The Concert Life in Nineteenth-Century London Database’, p. 7

<sup>25</sup> Bashford, Cowgill, McVeigh et al, ‘Pilot Demonstration’ <<http://www.concertlifeproject.com>> <<http://www.concertlifeproject.com/pilot.html>> [accessed 16 April 2011]

available. Unlike the concert-based approaches of Collins, O'Regan, Bashford et. al, this study will capture all aspects of musical life, comparable to the approaches of Boydell and McGuinness. The resulting database captures the information published by the newspapers in its original form, collating all references to an event or instance so that they may be viewed through contrasting sources at once, and that the developing marketing strategies of the promoters or producers are immediately evident. This methodology uncovered nearly ten thousand instances of musical activity in Dublin during the five-year period, highlighting the detailed reflection of musical life which the newspapers provide.

The research which I undertook in my M.Litt thesis on the Sons of Handel, Antient Concerts Society and the Anacreontic Society (2005) demonstrated a practical need for detailed accounts of nineteenth-century musical life which were not being provided by such contemporary research.<sup>26</sup> While the M.Litt focused on the cataloguing of extant music collections of the three eighteenth- and nineteenth-century Dublin music societies, difficulties arose in the contextualisation of the societies. The same problem consistently arose in my continued research on the wider subject area, specifically in researching articles on the Irish Harmonic Club, Sons of Handel, Anacreontic Society, Antient Concerts Society, Philharmonic Society and Dublin Musical Society.<sup>27</sup> While it was possible to establish a society's repertoire and performers through the examination of extant music collections or concert programmes, other details were unobtainable. This doctoral study therefore focuses on the area of music societies in order to demonstrate the value of the intensive use of newspapers as source material for research into Dublin's musical life in the early Victorian period, while fulfilling the research needs of this area and contributing to a comprehensive understanding of the societies. My research is based on the premise that the social, political, religious, ideological and musical identities of the people involved in the music societies reflected on the purpose

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<sup>26</sup> Catherine Kiely-Ferris, 'The Music of Three Dublin Musical Societies of the Late Eighteenth and Nineteenth Centuries: The Anacreontic Society, The Antient Concerts Society and The Sons of Handel. A Descriptive Catalogue' (unpublished masters dissertation, National University of Ireland Maynooth, 2005)

<sup>27</sup> Catherine Ferris, 'The Music Collections of the Anacreontic Society and the Sons of Handel Society and Music Making in Dublin c1740-1865', *Brio*, 43.1 (2006), pp. 21–33; Catherine Ferris, 'Antient Concerts Society and Rooms', 'Irish Harmonic Club', 'Philharmonic Society', *EMIR*, ed. Barra Boydell and Harry White (Dublin: UCD Press, forthcoming); Catherine Ferris, 'The Management of Nineteenth-Century Dublin Music Societies in the Public and Private Spheres: the Philharmonic Society and the Dublin Musical Society', *Music and Institutions in Nineteenth-Century Britain*, ed. Paul Rodmell (Hants: Ashgate, forthcoming)

and identity of the individual society itself. Furthermore, the identities of the music societies can only be understood in the context of the musical life within which they functioned.

Despite the increasing level of recent focus on music in nineteenth-century Dublin, such detailed material for the study of musical life is currently unavailable from secondary sources, a lacuna underlined by a comparison of information available on the first and second halves of the century. While details on everyday musical life in Dublin are available up to 1830 in Ita Margaret Hogan's *Anglo Irish Music 1780–1830* and Derek Collins' 'Concert Life in Dublin in the Age of Revolution' (covering the period 1792–1814), nothing comparable exists for the remainder of the century.<sup>28</sup> Broader studies focusing on the nineteenth century (Aloys Fleischmann's article 'Music in Nineteenth-Century Ireland' in *Four Centuries of Music in Ireland*; Brian Boydell's 'Music 1700–1850' and Fleischmann's 'Music and Society, 1850–1921' in *A New History of Ireland IV and VI* respectively; Harry White's *The Keeper's Recital: Music and Cultural History in Ireland, 1770–1970*; and Derek Collin's chapter 'Music in Dublin 1800–1848' in *To Talent Alone*) serve to capture trends throughout the period, but with generality as an aim, details become obfuscated.<sup>29</sup> Patrick Zuk's article on 'Words for Music Perhaps? Irishness, Criticism and the Art Tradition', in reference to White in particular, highlights issues arising from the problematic lack of such detail, asserting that as a result 'the unwary reader comes away with the distinct impression that nothing of any significance, musically speaking, occurred at all'.<sup>30</sup>

Music society-specific research related to Dublin revolves around a fulcrum of Ita Margaret Hogan's *Anglo-Irish Music 1780–1830* (which contains a chapter on music societies) and her later article on 'Dublin Musical Societies 1850–1900' in *Irish*

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<sup>28</sup> Ita Margaret Hogan, *Anglo-Irish Music 1780–1830* (Cork: Cork University Press, 1966); Collins, 'Concert Life in Dublin'

<sup>29</sup> Aloys Fleischmann, 'Music in Nineteenth-Century Ireland', *Four Centuries of Music in Ireland*, ed. Brian Boydell (London: British Broadcasting Corporation, 1979), pp. 39–44; Brian Boydell, 'Music 1700–1850', *ANHI iv: Eighteenth-Century Ireland 1691–1800*, ed. T.W. Moody and W.E. Vaughan (Oxford: Clarendon Press, 1986), pp. 568–627; Aloys Fleischmann, 'Music and Society, 1850–1921', *ANHI vi: Ireland Under the Union II, 1870–1921*, ed. W.E. Vaughan (Oxford: Oxford University Press, 1996), pp. 500–522; Harry White, *The Keeper's Recital: Music and Cultural History in Ireland, 1770–1970* (Cork: Cork University Press, 1998); Derek Collins, 'Music in Dublin, 1800–1848', *To Talent Alone, The Royal Irish Academy of Music 1848–1998*, ed. Richard Pine and Charles Acton (Dublin, 1998), pp. 12–28

<sup>30</sup> Patrick Zuk, 'Words for Music Perhaps? Irishness, Criticism and the Art Tradition', *Irish Studies Review*, 12.1 (2004), p. 18

*Musical Studies* v.<sup>31</sup> Both provide general overviews on music societies during their respective time periods, but leave a gap of twenty years between 1830 and 1850 during which no information on the general music society scene is known. Individual music society studies have focused on the Antient Concerts Society (Stephenson and Rodmell), the University Choral Society (FitzGibbon), and the biographical examinations of the Robinson family by Caitríona Doran, and Robert Prescott Stewart by Lisa Parker.<sup>32</sup> This immediately apparent focus on Joseph Robinson and Stewart, as founders and conductors of those two societies, provides an unbalanced view of musical society activity throughout the century and implies that the scene revolved solely around these two figures. While this view may not be wholly untrue, it overshadows the wealth of other music society activity throughout the century, while other figures involved with the same societies have rarely been considered. Even when committee members, performers, conductors or founders can be established (for example, through the inscriptions on the extant music collections), the lack of comprehensive and detailed studies of everyday musical life, or of a musical dictionary of biography, prevents informed conclusions being drawn on their musical identities.

There is a need, therefore, to compile a detailed account of everyday musical life as contextual material for musicological study. As extant primary source materials for the period, such as record and minute books, are limited, newspapers provide some of the most important primary source material, but they must be used in an informed manner. More than one newspaper should be referred to, and the political, social and musical identities of the newspapers should be ascertained in order to navigate the inherent bias in each. The resulting account may then be used as a source of information on any aspect of musical life, and as contextual material for the wider musical life within which those aspects functioned.

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<sup>31</sup> Hogan, *Anglo-Irish Music*; Ita Beausang, 'Dublin Musical Societies 1850–1900', *IMS v: The Maynooth International Musicological Conference 1995: Selected Proceedings Part Two*, ed. Patrick F. Devine and Harry White (Dublin: Four Courts Press, 1996), pp. 169–178

<sup>32</sup> Patrick J. Stephenson, 'The Antient Concert Rooms', *Dublin Historical Record*, 5.1 (1942), pp. 1–14; Paul Rodmell, 'The Society of Antient Concerts, Dublin, 1834–64', *IMS ix: Music in Nineteenth-Century Ireland*, ed. Michael Murphy and Jan Smaczny (Dublin: Four Courts Press, 2007), pp. 211–233; Gerald FitzGibbon, "'College Choral", 1837–1987', *Hermathena: A Trinity College Dublin Review*, 144 (1988), pp. 35–68; Caitríona Doran, 'The Robinsons, a Nineteenth-Century Dublin Family of Musicians, and their Contribution towards the Musical Life in Dublin' (unpublished masters thesis, National University of Ireland Maynooth, 1998); Lisa Parker, 'Robert Prescott Stewart (1825–1894): A Victorian Musician in Dublin' (unpublished doctoral thesis, National University of Ireland Maynooth, 2009)

In pursuing this proposed approach, this doctoral study examines three newspapers, the *Freeman's Journal*, the *Evening Packet*, and the *Saunders's News-Letter*, during a five-year period of 1840 to 1844 and describes, in detail, their fundamental identities (both generally and musically). The case study which follows illustrates the use of these newspapers in musicological research, focusing on the area of music societies, and demonstrating the practicability and usefulness of newspapers as source material by comparing and contrasting their coverage with other primary and secondary sources. Furthermore, it presents information published on music societies in the newspapers during the period studied, illustrating their depth, breadth and value.

### **Methodology**

Prior to this study, the *Freeman's Journal* was widely accepted as the 'heart of the country's political and cultural life throughout the period,' and was therefore the newspaper most widely used for musicological research.<sup>33</sup> This is partly due to its perceived importance, and partly due to its position in recent years as the only relevant Dublin newspaper from the period to have been digitised both by the Irish Newspaper Archive and the British Library.<sup>34</sup> This perception has never been challenged, and therefore its usefulness as a source is as yet undefined. This doctoral study utilised three different newspapers, so that the musical coverage within each could be compared and contrasted to establish their individual identities. In order to select the newspapers to be used, the *Newsplan* database was consulted and all newspapers published during the decade 1840–1850 were identified.<sup>35</sup> A random, short time period was examined in all of the newspapers, and a subset of three newspapers was chosen to represent the widest view of musical life, preferably from contrasting points of view. The newspapers selected were the *Freeman's Journal*, the *Evening Packet* and the *Saunders's News-Letter*. As the priority of this study was the musical coverage within the newspapers, it was only following this process that their political and ideological allegiances were ascertained. Due to the concentration of musical coverage published in these three newspapers, a five-year period from 1840 to 1844 inclusive was chosen. This period

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<sup>33</sup> Laurel Brake and Marysa Demoor, *Dictionary of Nineteenth-Century Journalism in Great Britain and Ireland* (Gent: Academia Press, 2009), p. 231

<sup>34</sup> *Irish Newspaper Archive* <<http://www.irishnewsarchive.com>> [accessed 7 November 2010]; *British Newspapers 1800–1900* <<http://newspapers.bl.uk>> [accessed 7 November 2010]

<sup>35</sup> 'Newsplan Project', *National Library of Ireland* <<http://www.nli.ie/en/newspapers-newsplan-project.aspx>> [accessed 4 November 2010]

falls between Ita Beausang's *Anglo-Irish Music 1780–1830* and her 'Dublin Musical Societies 1850–1900', and was deliberately chosen as a period perceived to be unremarkable, either politically or musically, with the intention that the resulting research would provide a base-line for comparison of musical life during more eventful periods, or on more specific topics.<sup>36</sup>

This newspaper study set out to capture every aspect of musical life as presented by the *Freeman's Journal*, the *Evening Packet* and the *Saunders's News-Letter*. Every mention of music in Dublin, from a concert, to the sale of a piano, to legal proceedings against fiddle players, was transcribed into a MS Access database. One record was given to each 'instance' of musical activity, and all advertisements, previews, reviews and notices regarding each instance were grouped together in this record. The result is not only a database of newspaper articles as they appear in the newspapers, but a cross-referenced, collated source of all musical instances in the newspapers. This enables an immediate view of the press coverage and reaction to each instance of musical activity from the original advertisement and the previews of the build up, to the different reviews by the different papers. Keyword SQL [Structured Query Language] queries (using SAP's 'Crystal Reports' software) enable the tracing of people, places and musical works throughout the database. Every record was also indexed by (a) which newspaper it came from, and (b) the type of instance, e.g. religious, charity, music society, concert, pedagogical etc. This indexing enables SQL querying to collate all related records.<sup>37</sup> The result is a database of 9,984 unique instances of musical activity throughout the five-year period, which averages at five instances per day.

It was not the initial intention of this newspaper study to seek answers from the newspapers on specific subjects or areas, since such an approach could distort the results of the study according to the researcher's personal bias. The aim was to observe the newspapers as they expressed their content, and classify the musical instances accordingly as the areas of focus emerged from the content itself. The types of musical instances that emerged were: charitable, concert, pedagogical, literary, military, music at non-musical events, music societies, music trade, religious, state and theatrical. It

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<sup>36</sup> Hogan, *Anglo-Irish Music*; Beausang, 'Dublin Musical Societies 1850–1900', pp. 169–178

<sup>37</sup> 'SAP Business Objects Portfolio', *SAP Global*

<<http://www.sap.com/solutions/sapbusinessobjects/index.epx>> [accessed 4 November 2010]

became clear that Dublin's musical life during the period was complex, and that many instances of musical activity could be classified in more than one way. In these cases, instances were indexed according to all of the relevant classifications (e.g. a concert held for charitable causes was indexed both as a concert and as a charitable event). Such methodology provides the researcher with all relevant material, without making presumptions on their research needs.

Charitable institutions were plentiful in Dublin during the period studied, and musical events were regularly held for their financial support. These ranged from charity sermons in churches to grand fancy balls patronised by the titled gentry. The considerable number of concert instances reflects the thriving concert life in the city's music venues, both public and private, and by both amateurs and professionals. Pedagogical instances of musical activity included advertisements by and for teachers, concerts in musical academies and the sale of musical treatises. The literary instances included the publication of lyrics to songs and advertisements or reviews of books and periodicals with musical content. The military instances refer to musical activities of the military bands (in both ceremonial and concert contexts) and to military musical instrument makers. Music at non-musical events incorporates all incidental references to music outside of the usual musical activities. Such instances include dinners, boat-rides and legal proceedings. As an all-encompassing category, this is particularly valuable for examining the role that music played in everyday life. Music society instances include notices, previews, advertisements and reviews of concerts, meetings, membership notices, AGMs; letters to the editor; and music published for societies. The music trade classification gathers together advertisements (and occasional reviews) from professional music sellers and musical instrument makers, sellers, designers and publishers, in addition to personal sales of musical materials. Religious instances of musical activity include performances in Roman Catholic and Protestant churches, charity sermons with accompanying music, concert performances of sacred music, sacred choral music education, musical activities within the cathedrals, and publications of sacred music. State events associated with the Lord Lieutenant and Chief Secretary include balls, suppers, drawing-rooms, levees, processions and fetes. These were usually held in Dublin Castle or in the Phoenix Park, the respective residences of the Lord Lieutenant and Chief Secretary. The theatrical instances include all musical

activity in the Theatre Royal: concerts, operas and dramatic performances with incidental music.

The following are examples of musical instances captured from the first six months of 1840 in the *Freeman's Journal*, the *Evening Packet* and the *Saunders's News-Letter* : ceremonial and charity balls were held in Dublin Castle and the Rotundo with music provided by both military bands and private quadrille and waltz bands; likewise music in the pleasure gardens and at horticultural society events was performed by the military bands; there were charity sermons; dinners to mark special occasions where songs would be performed after every toast; religious music performed in both Roman Catholic and Protestant churches; the sale of musical instruments at auction – what was sold, by whom, where they lived and why they were selling; pedagogical information is illustrated through the advertisements for musical academies, private teachers, educational seminaries and private schools which taught music as part of the curriculum, and residential or visiting governesses who included music in their teaching; concert performances are detailed to have taken place in the Rotundo and Theatre Royal, operatic engagements in the Theatre Royal, incidental songs performed during dramatic performances and the concerts of the music clubs and societies.<sup>38</sup> In addition to all of these typical musical occurrences, there are reports of music in essentially non-musical events (such as legal proceedings against a Mr Clancy, who stated his profession as a ‘dancing master with a fiddle’: ‘I throw in the music with the dancing gratis’), and letters to the editor (such as a query on the cause of the delay in the construction of a monument in the memory of Sir John Stevenson).<sup>39</sup> These occasional gems provide valuable insights into the role that music played in everyday life.

## **Thesis Overview**

Part I, chapter 2 of this thesis examines the potential of intensive newspaper use for musicological research and establishes the framework for their use as source material. It

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<sup>38</sup> *FJ*, 2 March 1840, p. 2; *FJ*, 3 March 1840, p. 2; *FJ*, 20 March 1840, p. 2; *SN*, 23 Aril 1840, p. 4; *SN*, 29 April 1840, p. 2; *FJ*, 22 January 1840, p. 1; *SN*, 15 February 1840, p. 3; *FJ*, 2 May 1840, p. 1; *SN*, 17 February 1840, p. 2; *EP*, 16 May 1840, p. 1; *FJ*, 22 April 1840, p. 2; *SN*, 15 February 1840, p. 3; *SN*, 21 April 1840, p. 4; *SN*, 28 May 1840, p. 4; *SN*, 2 June 1840, p. 4; *SN*, 7 February 1840, p. 4; *SN*, 10 June 1840, p. 3; *SN*, 7 April 1840, p. 3; *FJ*, 13 February 1840, p. 1; *FJ*, 7 February 1840, p. 1; *SN*, 14 May 1841, p. 3; *FJ*, 10 January 1840, p. 3; *FJ*, 27 May 1840, p. 3

<sup>39</sup> *SN*, 8 February 1840, p. 2; *SN*, 7 February 1840, p. 3



examines in particular Brian Inglis and A. Aspinall's research into the social and political dynamics of Dublin newspaper production in the first half of the nineteenth century, and establishes the context within which the newspapers under examination were working.<sup>40</sup> It then examines the *Freeman's Journal*, the *Evening Packet* and the *Saunders's News-Letter* individually, investigating the specific political contexts throughout their histories and establishing their political and ideological identities. A detailed comparison of the music coverage published in the three newspapers from January to June 1840 enables an examination of their unique musical focuses and styles of editorial commentary, an investigation of the issue of bias, and the establishment of each newspaper's musical identity. This chapter seeks to provide sufficient detail for researchers to use it for their own newspaper-based studies. It acknowledges the impracticality of using three contrasting newspapers in this detail and therefore illustrates the strengths of each newspaper, but also the pitfalls in referencing only one.

Part I, chapter 3 is a case study for the use of newspapers as source material in the examination of music societies. It demonstrates the level and type of information published by the newspapers on the music societies, and the context which a wider examination of musical life through the newspapers provides to the music society study. SQL queries of the indexed database showed that of the 9,984 instances of musical activity captured, 233 referred to music society activity. While this may illustrate a relative lack of coverage received by the music societies, this should not be seen as a reflection of their position within musical life (particularly due to the private nature of many societies), but rather a reflection on the thriving music scene during the period. The remaining instances provide an invaluable source of information on the wider Dublin music scene, with which to contextualise the identities of music societies. Each society was examined individually. Members, performers and concert attendees were identified and the database was used to trace their activities throughout the wider music scene throughout the period. The activities of the societies, and the manner in which the newspapers referred to them were used to compile a narrative for their identity as presented by the newspapers. The resulting narrative was compared and supplemented with the annual Dublin street directories (which contain listings of the societies purpose, committee and general details), and other primary and secondary sources, in

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<sup>40</sup> Brian Inglis, *The Freedom Of the Press In Ireland 1784–1841* (London: Faber and Faber Ltd., 1954); A. Aspinall, *Politics and the Press c.1780–1850* (London: Home & Val Thal Ltd., 1949)

order to establish the history of the society before and after the period studied, and also to contextualise the information discovered in the newspapers.<sup>41</sup> It was not the aim of this doctoral study to examine the repertoire of the music societies, as such research is feasible using the extant music collections and concert programmes. This study, therefore, does not claim to be a reception history of the repertoire performed.<sup>42</sup> The aim was rather to ascertain the identity of the societies, and the result significantly contributes to a deeper understanding of many societies which functioned in Dublin throughout the nineteenth century.

Part II of this doctoral study, ‘The Register of Musical Data on the Music Societies in the *Freeman’s Journal*, the *Evening Packet* and the *Saunders’s News-Letter*, 1840–1844’ presents a subset of the newspaper transcriptions which were captured to facilitate this research, focusing on the references to music societies. It will illustrate to researchers, at first hand, the level of detail expressed by the newspapers relating to the music societies. It is organised chronologically, by the date of the event or instance of musical activity.

### **Editorial Decisions**

Some societies were editorially placed outside of the scope of this doctoral study. In the process of indexing the 9,984 records transcribed, the data was organised into individual thematic sub-sets of charity, concerts, pedagogy, literary, military, music at non-musical events, music societies, music trade, religious, state and theatre. While some musical elements named themselves ‘societies’, these, as defined by their activities and aims rather than by their title, are better positioned in alternative thematic sub-sets to the ‘music society’ grouping that is the focus of this study. For example, the Victoria Choral Society was the title which R.B. Gormley applied to his ‘Class for advanced Pupils’, and is therefore better placed in a pedagogical study.<sup>43</sup> The Professional Society comprised ‘several principal Professors of this City [who] have

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<sup>41</sup> *Dublin Almanac and General Register of Ireland* (Pettigrew and Oulton); *Henry Shaw’s Dublin City Directory*; *Slater’s Commercial Directory of Ireland*; *Thom’s Irish Almanac and Official Directory, with the Post Office Dublin City and County Directory*

<sup>42</sup> Like the research of, for example, Katherine Ellis, *Music Criticism in Nineteenth-Century France: La Revue et Gazette musicale de Paris, 1834–80* (Cambridge: Cambridge University Press, 1995) or Meirion Hughes, *The English Musical Renaissance and the Press 1850–1914: Watchmen of Music* (Hants: Ashgate, 2002)

<sup>43</sup> *FJ*, 25 March 1843, p. 1

formed themselves into a Committee for the purpose of giving a series of Promenade Concerts'.<sup>44</sup> This single series, performed during April and May 1842, is therefore relevant in a study of the developing culture of promenade concert performances in the city rather than as a music society. One reference was published during this period to a dinner by the 'Society of Musical Professors', which appeared to be a network of professionals, rather than a music society as such.<sup>45</sup> The Temperance societies were not included in this study since, although nearly every such society had a band, the societies themselves were not musical and were established for the purpose of promoting the social abstinence movement, music being a secondary concern.<sup>46</sup> Likewise, the Incorporated Musical Fund Society, which appeared on two occasions during the period studied and is generally considered a 'music society', was established in 1787 'for the support of decayed musicians and their families', through the production of a nearly-annual concert.<sup>47</sup> While its means of fundraising was musical, the society is better understood, and was of considerably more influence, within the context of charitable activities in Dublin during the period.

### **The Class Context**

Ireland in the nineteenth century experienced extreme social change. The Act of Union of 1801 removed the Irish parliament and many of the Protestant aristocrats from Dublin. This made way for the rise of a prominent professional upper middle class within society, to such an extent that city tradesmen were included on the guest list for social events at the Viceregal Court at Dublin Castle, formerly the dominion of the high-class aristocracy.<sup>48</sup> The passing of Catholic Emancipation or the Catholic Relief Act in 1829, conducted by Daniel O'Connell, granted Catholics permission to hold civil and military offices.<sup>49</sup> It significantly altered Dublin's administrative dynamics and Catholics moved quickly into positions of power.<sup>50</sup> These positions enabled a powerful controversial movement towards a 'Repeal of the Union' and the reestablishment of an

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<sup>44</sup> *FJ*, 26 March 1842, p. 1

<sup>45</sup> *FJ*, 3 October 1842, p. 3

<sup>46</sup> *FJ*, 2 May 1844, p. 2; *FJ*, 3 October 1842, p. 3

<sup>47</sup> *EP*, 17 May 1842, p. 2; *SN*, 2 May 1843, p. 3; Hogan, *Anglo-Irish Music*, p. 77

<sup>48</sup> *Social Life in Ireland 1800–1845*, ed. R.B. McDowell (Dublin: Colm O'Lochlain, The Sign of the Three Candles, 1957, repr. 1963), p. 14

<sup>49</sup> J.C. Beckett, *The Anglo-Irish Tradition* (London: Faber, 1976), p. 97; Pat Boran, *A Short History of Dublin* (Cork: Mercier Press, 2000), p. 74

<sup>50</sup> *Ibid.*, p. 75

Irish parliament, which garnered significant momentum during the 1840s.<sup>51</sup> However, this is not to say that the city's political status was inherently linked to religious identities. Protestants and Catholic mixed easily within defined class structures.<sup>52</sup> The nineteenth-century upper-class 'Ascendancy' comprised both Catholics and Protestants and they shared a similar national identity.<sup>53</sup> The Protestant 'Anglo-Irish' considered themselves 'Irish' (although not 'Gaelic') and the expression of national 'Irish' identity through the study of history, antiquities, literature and music was an area in which both denominations worked together.<sup>54</sup> With the Irish famine (1845 to 1850) an exodus of rural, poor, and primarily Catholic, working classes moved out of the country towards the capital, furthermore altering the city's social dynamics.<sup>55</sup>

Dublin's music societies presented a microcosm of the changing social backdrop of the time, and represent similar developments within the wider music scene. At the turn of the century, private music societies were the dominion of the aristocracy, but as the century progressed, so too did the development of societies for the professional upper middle classes, and the poorer working classes. Although the establishment of the Royal Choral Institute in 1851 is widely accepted to have marked the start of such music society activities for the working classes, this doctoral study will show significant levels of working-class music society activity during the early 1840s.<sup>56</sup>

The aim of this doctoral study is to highlight the issues surrounding the use of newspapers for musicological research and provide a base-line for the level of information available in the newspapers. It will enable researchers to use newspapers during the period in a more informed manner and act as a pilot study for musicological newspaper studies outside of the 1840–1844 time-frame. It will also contribute significantly to the understanding of nineteenth-century Dublin music societies, particularly in establishing their roles within wider musical life as expressed by the newspapers.

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<sup>51</sup> William Joseph O'Neil Daunt, *Personal Recollections of Daniel O'Connell* (London: Chapman and Hall, 1848), p. 275

<sup>52</sup> Mark Bence-Jones, *Twilight of the Ascendancy* (London: Constable, 1987), p. 56

<sup>53</sup> *Ibid.*, p. 13

<sup>54</sup> Beckett, *Anglo-Irish Tradition*, pp. 52–3, 102

<sup>55</sup> Boran, *Short History*, pp. 79–80

<sup>56</sup> Ita Beausang, 'Musical Societies', *EMIR*, ed. Barra Boydell and Harry White (Dublin: UCD Press, forthcoming), with thanks for providing me with access to this research

## Chapter Two: The Use of Newspapers for Musicological Research

Thomas Donaldson in 1846 presented a paper to the Maryland Historical Society entitled 'The Materials of History'. In it, he advocated newspaper-based historical research, describing the potential value for their use for 'those who intend to take part in public affairs, but also every one who wishes to be considered a well-informed and accomplished man'. He continued:

Leaving entirely the consideration of all the other sources [...], I will suppose that the student of history takes into his hands the files of some of the old newspapers with which we are here so well supplied. On turning them over he will find that many things, to use the phrase of the poet, will begin 'to take a new acquaintance of his mind' – in so different a light will he learn to consider them [...] I hesitate not to say that he will derive from it a more vivid idea of the course of events, & of the spirit of the people both from this state and in the colonies generally, than he could obtain from reading any of the systematic histories written at the present day. As he turns over the files, he marks from week to week the progress of feelings and opinions, & the development of principles & events, which in the end led to results which have so astonished the world. He soon forgets that the dingy papers before him are now but the record of what is past; he is in the midst of the current; he is carried away by the excitement that surrounds him.<sup>57</sup>

As Donaldson advocated the use of 'dingy' newspapers for historical research in the mid-nineteenth century, so too are newspapers valuable to modern historians and musicologists researching this same period. Intensive use of newspapers for musicological research enables researchers to trace the activities and developments of musical life through the detailed accounts printed daily. In particular, newspapers are integral to the study of reception history; the compilation of a musical dictionary of biography; the construction of a narrative on specific areas of musical life; music and the press; and interdisciplinary social, political and cultural research.

### *Specific Research Areas*

Newspapers are all-encompassing by their nature, providing the minutia of everyday life that are valuable to any researcher and which support the examination of any specific area within wider musical life. The theses by Collins on 'Concert Life in Dublin in the Age of Revolution' and by Regan on 'Public Concerts in the Musical Life

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<sup>57</sup> William D. Hoyt, Jr, 'Thomas Donaldson on the Materials of History – 1846: An Early Advocate of Newspapers as Sources', *The Mississippi Valley Historical Review*, 32.1 (1945), p. 82

of Cork 1754–1840’ both demonstrate the use of intensive newspaper research as primary source material by constructing narratives of concert life over considerable time periods.

The importance of newspapers lies in their potentially two-fold historiographical use: while they are sources of direct references to specific subjects, they also provide indirect context for those subjects. In practice, this means that researchers can use newspapers to determine the elements of their area of focus (people, institutions, places etc.) and then to trace those elements outside of their area of study. For example, if the area of study was pedagogy and the newspapers provided information on the existence of a particular music teacher, a researcher could then utilise the newspapers to trace that teacher’s activities throughout the wider musical life, potentially as a performer, music publisher, composer etc. This present study utilises newspapers for this purpose, to examine everyday musical life in Dublin from 1840 to 1844, identifying the music societies, tracing those involved with the societies throughout wider musical life, and using the information found to explore the fundamental identities of the societies. (See part I, chapter 3 ‘Case Study: Dublin Music Societies, 1840–1844’)

### *Reception History*

The study of historical newspapers is integral to the study of concert life, and in particular, reception history, as the newspapers captured the contemporary critical perspective on concerts. Editorial commentary in the form of reviews featured the factual aspects of repertoire, performers, attendance and unusual occurrences, together with descriptive or critical observations of those elements. The consistency and regularity of such content provides the researcher with valuable insight into concert life, albeit presented with the inherent bias that defines editorial commentary, as Bashford describes:

Self-evidently this is a slippery slope, since ‘critical opinion’ was just that: typically varied, sometimes partisan, often polarized; and reviews were, until well into the twentieth century, anonymous, so handling them is notoriously difficult [...] Unpicking the significance of such material, including identifying the author of each passage, is a time-consuming task, albeit a

rewarding one. But even then, the piece of critical writing remains the view of one individual, not necessarily that of the audience broadly construed.<sup>58</sup>

Cowgill demonstrates the use of newspapers in the construction of reception history in her article “‘Hence, base intruder, hence’”: Rejection and Assimilation in the Early English Reception of Mozart’s Requiem’.<sup>59</sup> This article describes the political and religious contexts for this work’s reception in England during the early nineteenth century, and utilises multiple newspaper sources, together with memoirs and letters, to illustrate the reaction to individual performances. The newspaper reviews play an essential role in the narrative, but importantly are used together with other sources to provide a balanced, judicious view of the work’s reception. Cowgill also traces the links between the content of concert word-books and the content of corresponding concert reviews.

Langley’s study into Berlioz reception, ‘Agency and Change: Berlioz in Britain, 1870–1920’, also utilises numerous primary sources such as newspapers, periodicals, concert programmes and correspondence. However, it primarily draws on the details of newspaper reports to identify performers and to trace their activities with different orchestras. Langley also uses dedicated music journals to observe critical reaction;<sup>60</sup> notably, however, there were no such dedicated journals published in Ireland during the mid-nineteenth century, and coverage of Irish events in the English journals was infrequent.

### *Musical Biography*

Contemporary newspaper references are invaluable in the construction of musical biographies. The combination of concert advertisements, editorial commentary (previews and reviews), letters to the editor and personal advertisements provides both direct and indirect references to people and their activities. Demaine’s study of John White demonstrates the type of information available from such references and how

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<sup>58</sup> Christina Bashford, ‘Writing (British) Concert History: The Blessing and Curse of Ephemera’, *Notes: Quarterly Journal of the Music Library Association*, 64.3 (2008), pp. 467–8

<sup>59</sup> Rachel Cowgill, “‘Hence, base intruder, hence’”: Rejection and Assimilation in the Early English Reception of Mozart’s Requiem’, *Europe, Empire and Spectacle in Nineteenth-Century British Music*, ed. Rachel Cowgill and Julian Rushton (Aldershot: Ashgate, 2006), pp. 9–28

<sup>60</sup> Leanne Langley, ‘Agency and Change: Berlioz in Britain, 1870–1920’, *Journal of the Royal Musical Association*, 132.2 (2007), pp. 306–348

they can be used to contribute to the historical study of musicians' identities.<sup>61</sup> For example, details of White's early life (stable boy, appearance at the age of nine at the York Musical Society, patronised musical tuition by the local titled gentry, chorister at the Minster) all derive from references in the *Yorkshire Gazette* and the *Halifax Guardian*, while references to his professional career are found in the *York Courant*, *York Herald* and *Leeds Mercury*; the latter also provided contextual information for White's career detailing, for example, the stature of Leeds' St Paul's Church, to which White was appointed organist.<sup>62</sup>

### *Music and Society*

Throughout history, music-making has been influenced and intertwined with wider social, cultural and political spheres. For researchers, newspapers are unique primary sources for the investigation of these relationships, due to the general nature of their content: information regarding contemporary culture, and the constituent elements of cultural life, is presented alongside commentary on the social and political matters which affected it. Newspaper analysis can therefore be used to provide non-musical context to areas of musicological study; for example Hughes' study of Attwood's *St David's Day* utilises the newspapers to accentuate the introductory narrative of Welsh politics and war at the turn of the century, providing a social and political context for the composition.<sup>63</sup>

Newspaper content can also be used to trace social and cultural patterns within musical life. Beausang's article 'From National Sentiment to Nationalist Movement, 1850–1900' demonstrates the intensive use of newspapers, in particular the *Freeman's Journal* and *Evening Telegraph*, to construct the narrative of a developing cultural and political identity within Dublin's music community.<sup>64</sup> Likewise, McHale's article 'Singing and Sobriety: Music and the Temperance Movement in Ireland, 1838–43'

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<sup>61</sup> Robert Demaine, 'Mr White, of Leeds', *Music in the British Provinces, 1690–1914*, ed. Rachel Cowgill and Peter Holman (Aldershot: Ashgate, 2007), pp. 183–194

<sup>62</sup> *Ibid.*, pp. 185–192

<sup>63</sup> Meirion Hughes, 'Attwood's *St David's Day*: Music, Wales and War in 1800', *Europe, Empire, and Spectacle in Nineteenth-Century British Music*, ed. Rachel Cowgill and Julian Rushton (Aldershot: Ashgate, 2006), pp. 132–144

<sup>64</sup> Ita Beausang, 'From National Sentiment to Nationalist Movement, 1850–1900', *IMS ix: Music in Nineteenth-Century Ireland*, ed. Michael Murphy and Jan Smaczny (Dublin: Four Courts Press, 2007), pp. 36–51



illustrates the value of using newspapers to determine contemporary opinion of a developing social movement.<sup>65</sup>

### *Music and the Press*

An examination of the relationship between the press and the musical community, and of the representation of music by the newspapers, is also worthwhile. Newspapers were written from a particular viewpoint and for a particular readership and therefore play a formative role in the contemporary perception of music-making. Their expression of musical content and the choice of musical subjects covered, together with the manner in which musicians and musical institutions used the newspapers, contributes to a clear comprehension of the dynamic between the musical public and the press. My own research on ‘The Management of Nineteenth-Century Dublin Music Societies in the Public and Private Spheres: the Philharmonic Society and the Dublin Musical Society’ in particular was made feasible by the relationship between the Dublin Musical Society and the *Irish Times*.<sup>66</sup> The society maintained that the general public should be involved in the management of the society, and therefore the *Irish Times* published the minutes of committee meetings. These provide a valuable insight into the decision-making processes of the committee and also illustrate how the society considered the *Irish Times* readership to be the audience they drew support from.

Newspapers also provide scope as sources for the broader study of the role of the press within musical life, as demonstrated by Murphy’s ‘The Musical Press in Nineteenth-Century Ireland’, which focuses on a number of selective topics and historical moments to provide an overview of the characteristics of newspapers in contrasting contexts.<sup>67</sup>

These examples of studies carried out in various research areas highlight the potential for the use of newspapers in musicological research, and although each of these studies also employed a wide range of other sources, newspapers contributed significantly to the research conclusions.

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<sup>65</sup> Maria McHale, ‘Singing and Sobriety: Music and the Temperance Movement in Ireland, 1838–43’, *IMS ix: Music in Nineteenth-Century Ireland*, ed. Michael Murphy and Jan Smaczny (Dublin: Four Courts Press, 2007), pp. 166–186

<sup>66</sup> Ferris, ‘The Management of Nineteenth-Century Dublin Music Societies in the Public and Private Spheres: the Philharmonic Society and the Dublin Musical Society’

<sup>67</sup> Murphy, ‘Musical Press’, pp. 252–277

## **Newspaper Characteristics**

Newspapers are unique primary sources, providing thorough accounts of everyday life, published commercially for public consumption, necessarily lacking selectivity or perspective. Their value lies in the detailed, descriptive level of information which contemporary reporting facilitated. As daily, tri-weekly or weekly publications they are documents of social history which capture contemporary opinion in their editorial commentary, providing regular, extensive insights into everyday life. These characteristics define newspapers as markedly different from contemporary music journals, as the latter's periodical publication dictated a selective focus on content of perceived importance. Newspaper content in early-Victorian Dublin was published anonymously but was influenced directly by the editors, owners, consumers and advertisers of the newspapers. The content therefore reflects the reciprocal commercial relationship between the newspapers and their readers: the newspaper published content of interest to their readers, who in turn read the newspapers because the content appealed to them. While no records exist to illustrate the intentions of the editors or owners and therefore the influence they exerted on the content of the newspapers, researchers can ascertain the newspapers' idiosyncratic identities by observing their regular and consistent published output.

However, it is difficult for researchers to construct a balanced narrative of life utilising such inherently biased commentary. The underlying premise of this thesis is that newspaper bias can be navigated, once the idiosyncratic political and ideological identities of the newspapers are ascertained but, as with all primary sources, corroboration is necessary. It is particularly constructive to substantiate, where possible, information provided by one particular newspaper with what is reported in other newspapers due to their shared characteristics (frequency and currency of publication, format and style). The particular bias of newspapers distinguishes them as a group from other primary sources such as diaries and letters, where the known identity of the writer and intended reader enables researchers to make an informed assessment of their content. Diaries are personal accounts, carrying explicit personal bias, created with the expectation of privacy. As such, their content is often presented without a description of context and a subtext only comprehensible to the author. However, they are invaluable

for learning of the diarists' personal opinions, their personalities and lifestyles.<sup>68</sup> Letters similarly carry personal bias, but are written with consideration for the intended reader. Their content and bias are dictated by the relationship between the author and reader, e.g. business, friends, family. These relationships, the purpose of the letter and the personalities of the author and reader therefore influence the researcher's treatment of the letters as primary sources.

The commercial nature of the newspapers, characterised by their advertisement content, defines them as particularly valuable primary sources. As the advertisements were placed out of necessity to communicate with consumers, they provide factual details which researchers can utilise without concern for the bias associated with previews or reviews. Newspaper advertisements represent both the private and public spheres of Dublin's musical life. Personal advertisements, detailing the sale or want of goods and services, provide a rare insight into the minutia of everyday life which is not otherwise represented in the available primary source material. The placing of concert advertisements, and in particular the changing content of those advertisements during the build-up and duration of concert series, demonstrate the characteristics of concert planning at the time and the utilisation of the press by concert promoters.

Concert programmes detailing works and performers contain similar content to their corresponding newspaper advertisements. However, as they were created to accompany performances by the concert promoter for the consumption of the concert-goer, they also include the order of performance and offer occasional insights into concert structure (start time, interval, and sometimes the train times after the performance for the benefit of patrons), and etiquette (noise control). It is important to note that these programmes were published prior to the event and therefore contain the intended programme rather than what was actually performed, which often deviated from that which had been published.

Microfilming and digitisation projects have insured that newspaper content has been well preserved and is easily accessible. In Ireland, this is in stark contrast to the

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<sup>68</sup> An example of one extant diary is that of Selina Crampton, wife of surgeon and amateur musician Sir Philip Crampton, Bart., in the Crampton Papers in the IRL-Dtc Manuscript Library (with thanks to Ita Beausang for this information).

accessibility of administrative documents such as minute books (many of which were destroyed with the burning of the Public Record Office in 1922), concert programmes (which are rare and incomplete and have been documented by the Concert Programmes Project) and diaries and letters (which the Musician's Letters Project are currently documenting).<sup>69</sup> The printed nature of newspapers also provides researchers with an ease of access to their content, unlike letters, diaries and administrative records which can be tedious to comprehend depending on the penmanship of the scribe.

### **Newspaper Access and Formats**

One of the most practical issues facing researchers who wish to use newspapers as source material for historical study is access to the newspapers themselves. While some libraries still provide access to newspapers in their original physical format, conservation concerns dictate that preference is given to the use of newspapers in the microfilm or digitised formats.<sup>70</sup>

The principal strength of the microfilm format is its linear arrangement, which enables a researcher to browse through the newspaper with an immediacy of context (pages follow pages, days follow days) and an awareness of coverage (pages missing, days missing). Browsing through the newspapers also allows the experienced researcher to recognise names and titles that are perhaps misspelt or only referred to by inference, but which are identifiable because of context. Researchers may also access microfilm free of charge in many public and university libraries throughout the country, including the National Library of Ireland, Dublin which contains significant holdings of newspapers on microfilm.<sup>71</sup> However, many of the positive characteristics attributed to the microfilm format have corresponding negative features. Accessing microfilm in libraries comes with the restrictions of location and opening hours. The linear arrangement of the newspapers on the microfilm which assists browsing, makes it

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<sup>69</sup> An example of one extant archive of administrative records are those of the Royal Irish Academy of Music in IRL-Dna (reference number 1120); *Concert Programmes Project*, <<http://www.concertprogrammes.org.uk>> [accessed 8 June 2010]; *Musicians' Letter's Project* <<http://www.iaml.info/iaml-uk-irl/mlt/projects.html>> [accessed 16 April 2011]

<sup>70</sup> e.g. NUI Maynooth holds an incomplete run of the *Freeman's Journal* (1763–73, 1793–99, 1811–15, 1818–29, 1831–42, 1844–47, 1856–1924) which can be viewed in the Russell Library by request. The library also has an incomplete run (1763–1917) on microfilm, on open access in the John Paul II Library, and maintains an online subscription to the 'Irish Newspaper Archive' which also contains an incomplete run of the *Freeman's Journal* from 1763–1824, 1835–1841 and 1872–1924.

<sup>71</sup> See the 'Newsplan Project', *National Library of Ireland* <<http://www.nli.ie/en/newspapers-newsplan-project.aspx>> [accessed 4 November 2010]

difficult to compare articles published on different days. The reproductions of newspapers on microfilm are sometimes small, dim or blurred and indistinguishable. Spools of microfilm are occasionally found to be accidentally wound back-to-front, requiring respooling before they can be read. Additionally, the physical features of microfilm readers are not conducive to long periods of use: the bulb-lit background places a strain on eyes and the large dimensions of the machines make manual transcription from the microfilm to any medium awkward.

In contrast, digitised newspapers systems excel in full-text searching but do not easily facilitate browsing. They provide researchers with immediate access to information from searches of single or multiple papers and within specific time-frames, and furthermore they facilitate the printing and saving of the results. As digitised newspapers are available online, they can be accessed anywhere in the world, at any time, at the researcher's convenience. Unfortunately, access is not free. Many third-level institutions in Ireland subscribe to the 'Irish Newspaper Archive', but the search facility on this online website is unreliable and the coverage is incomplete.<sup>72</sup> The British Library's 'British Newspapers 1800–1900' website is of considerably superior quality, both in terms of searching and coverage.<sup>73</sup> Although it is freely available in third-level institutions in Britain, and in some UK public libraries, it is not widely subscribed to by Irish institutions. Personal subscriptions are available for purchase, currently at £6.99 for a twenty-four hour pass (100 document views) or £9.99 for a seven-day pass (200 document views). The quality of the resource ensures that it is worth subscribing to, although regular access would prove prohibitively expensive and it is therefore more practical to access only occasionally for the purpose of specific queries. However, researchers must be aware of the potential problems in the utilisation of newspapers in digitised formats. As the systems are based on OCR (Optical Character Recognition, which distinguishes words from scanned images) they may not recognise alternate spellings of the search term or instances where the search term originally appears in the newspaper split over two lines, and they may be hampered by blurry images or marks on the original newspaper which obscure parts of words. In these cases, the search results will be incomplete. Unfortunately, superficial use of such systems by the 'Google generation' of researchers can lead to a misguided believe that search results

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<sup>72</sup> *Irish Newspaper Archive* <<http://www.irishnewsarchive.com>> [accessed 7 November 2010]

<sup>73</sup> *British Newspapers 1800–1900* <<http://newspapers.bl.uk>> [accessed 7 November 2010]

are comprehensive, and this may in turn distort the resulting research conclusions. Furthermore, when specific terms are searched for, article results are returned without the context of the full page of newspaper, denying the researcher sight of similar terms on the same page and the context within which their search term (person, place or work) functioned.

Newspapers in microfilm and digitised formats are each characterised by different complementary strengths which can be utilised by the researcher. Despite the awkwardness and time-consuming nature of microfilm research, manual browsing remains the most rewarding way to access newspapers as source material, particularly in the early stages of research. The ‘British Newspapers 1800–1900’ website provides a valuable supporting resource for immediate, if not reliably comprehensive, access to information.

### **Considerations in the Use of Newspapers for Musicological Research**

In 1998 Rosamond McGuinness, one of the leading scholars in the use of eighteenth-century newspapers for English musicological research, published an article ‘How to Read a Newspaper’. In it she recounted, from her experience, the issues of using newspapers as primary source documents and highlighted a common lack of understanding of the medium amongst music historians, and therefore a careless employment of the material extracted from it:

It is my opinion that in England the most urgent aspect to be investigated before anything else can be done is the correct reading of the sources to be used to gain an understanding of the what, how, where, when, why and who of the issue of the circulation of music [...] Whereas music historians have, in general, been cautious about the way they have treated manuscripts and other primary and secondary sources, they have read and used early newspapers in what must be seen to be a cavalier, inappropriate fashion [...] Newspapers traditionally have been viewed as calendars, as windows or mirrors of society with scholars dipping into this or that one or to the selected extracts from them printed in the *London Stage* or Tilmouth, generally to extract at random data to corroborate evidence from some other source. What a newspaper is has not been defined, its variables considered, the right questions asked, advertising conventions analysed or relevant words understood in their 17<sup>th</sup>- and 18<sup>th</sup>-century context.<sup>74</sup>

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<sup>74</sup> McGuinness, ‘How to Read a Newspaper’, p. 290

While the short article did not attempt to provide a full investigation into the correct reading of newspapers, McGuinness described some common areas of oversight: newspapers are not mirrors of society, but provide limited views of reality influenced by their commercial nature. They should be seen as a ‘mediated text’ between the producer and the consumer; practical variables such as readership, ownership, production and distribution practices affect the papers; the language, terminology and hyperbole employed must be understood for their contemporary meaning and, in the case of historic newspapers, not associated with their modern usage or connotations.<sup>75</sup> Langley, in reference to nineteenth-century newspapers, likewise stated:

To be used effectively, press sources must be read systematically – forwards and with a sceptical eye. Proprietor, author, audience and context have to be determined as nearly as possible in each case, and, where relevant, the attractive but nebulous notion of ‘critical influence’ set against a variety of other taste determinants.<sup>76</sup>

This study of newspapers as source material for nineteenth-century music-making in Dublin will therefore ascertain the historical context for the newspaper industry in Dublin; it will examine the three selected newspapers individually, identifying their ideological, social and political allegiances and determining their idiosyncratic styles of music coverage; and it will use the triangulation approach of comparing the output of the three sources to establish bias and attempt to deduce from that comparison a balanced view on musical life in the city during the period studied. This should therefore set the foundation for how the historian may utilise these newspapers as source documents for research on this period, and will inform studies using other newspapers and other time periods, demonstrating the relevant issues, the variety of information within the newspapers, and the level of detail available.

### **Newspaper Bias**

Any study utilizing sources which were commercial in nature must approach these with due consideration for the underlying motives. However, without business records from the newspapers or personal accounts by the owners, editors or journalists, the conclusions drawn on their personal motives are purely speculative. Many

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<sup>75</sup> Ibid., pp. 290–1

<sup>76</sup> Langley, ‘The Musical Press in Nineteenth-Century England’, pp. 583–4

musicological studies which utilize newspapers (like Collins' for example) refer to the potential presence of bias, but do not seek to examine or address the specific parameters of that bias.<sup>77</sup> To this point, in Murphy's article 'The Musical Press In Nineteenth-Century Ireland', bias has been examined only in reference to editorial commentary. While he states that newspapers' positive or negative coverage was directly influenced by the "corporate" vision of the editors and patrons', he avoids direct interrogation of those visions and their implications.<sup>78</sup> Contrastingly, this newspaper study utilises what is empirically evident in the newspapers, rather than suppositions based on received notions, to form opinions on musical life in Dublin in the early Victorian era.<sup>79</sup> It does not concentrate solely on this one aspect of bias, but seeks to ascertain the individual focus of each newspaper in all elements of musical coverage (especially advertisements), to thereby establish the newspapers' functions and identities. Therefore, rather than dismissing the output of a newspaper as 'biased', it can be understood and utilised through an understanding of its identity.

While little primary source material is available to assess the possible underlying motives of the newspapers in early Victorian Dublin, research has sought to examine the musical press in London and Ireland throughout the nineteenth century which may help inform this study's treatment of the press. Murphy described two types of music journalist in the Irish press during the nineteenth century: the musically knowledgeable 'music critics' and the general, jack-of-all-trades journalist 'penny-a-liners' who were concerned with recording events rather than judging and commenting on their value.<sup>80</sup> Hogan stated that during the period 1780–1830, 'newspapers did not employ regular music critics, but notices of concerts were written by musical amateurs who were members of their staff'.<sup>81</sup> The present study of the Dublin newspapers during the early 1840s determines the activity described by Hogan was still prevalent. The general newspapers did not employ 'music critics' during this period and it was not until later in the century that 'music criticism' by such critics as George Bernard Shaw began to be published. Langley's study of nineteenth-century opera in London in the newspapers specifically addressed the common misunderstanding of nineteenth-century music

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<sup>77</sup> Collins, 'Concert Life in Dublin', I, p. x

<sup>78</sup> Murphy, 'Musical Press', p. 252

<sup>79</sup> Ibid.

<sup>80</sup> Ibid., p. 254

<sup>81</sup> Hogan, *Anglo-Irish Music*, p. 117



journalism by avoiding the phrase ‘opera criticism’, instead opting for ‘writing on opera’.<sup>82</sup> She stated that ‘criticism’, in the modern sense of ‘searching analytical discussions of nineteenth-century melodramatic structures’ was not what constituted music journalism at the time:

To go looking for them [analytical discussions] here, and then to find English critics wanting, is to misunderstand not only the nature of journalism and how it was produced and read in nineteenth-century Britain, but also the way in which contemporary English listeners responded to Italian opera - what they wanted from it and why.<sup>83</sup>

This study demonstrates that Langley’s insight into the coverage of opera in London newspapers can be applied to general music coverage in the early 1840s Dublin and shows that journalists were primarily concerned with reporting on events of interest to their readership.

Murphy’s examination of the musical press in Ireland referred to the motives underlying the newspaper press in general throughout the nineteenth century. Inglis’ important publication on the Irish press from 1784 to 1841 referred to a practice of Dublin newspaper editors receiving two complimentary tickets from the manager of the Theatre Royal.<sup>84</sup> Murphy concluded that this practice corrupted the resulting reviews:

Critics had free access to all performances of Italian opera even when ticket prices were inflated for special occasions. In other words, music criticism was sponsored by the theatre managers and the paying public [...] As tax on advertising revenue was high in the first half of the century, the critic, as an employee of the paper, was under pressure to provide a return on the theatre manager’s speculation by way of positive notices. Audiences were frequently reminded of their debt to the theatre managers whose name was kept before the public eye along with that of the state representative, usually the lord lieutenant and his entourage.<sup>85</sup>

However, this assumption is not borne out in this study of the newspapers during the early 1840s. A cursory glance at the negative observations regularly published by the *Saunders’s News-Letter*, which was thoroughly dependent on advertising revenue, illustrates that the motives behind the editorial commentaries cannot be readily

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<sup>82</sup> Leanne Langley, ‘Italian Opera and the English Press, 1836–56’, *Periodica Musica*, 6 (1988), p. 10

<sup>83</sup> *Ibid.*

<sup>84</sup> Inglis, *Freedom of the Press*, pp. 123–4

<sup>85</sup> Murphy, ‘Musical Press’, p. 254

attributed to this ticket practice. It is perhaps more probable that the promoters supplied the newspapers with tickets in order to facilitate a review, as the newspapers could not afford to pay expensive ticket prices to provide journalists with access to the numerous nightly events.

McVeigh and Adams, in reference to the eighteenth- and nineteenth-century press respectively, highlight that ‘previews’ printed in the news sections of the newspapers were not the editorial commentary they appeared to be. Referred to as ‘puffs’, they were ‘a traditional device for making and nurturing reputations’ and were paid for in the same manner as advertisements.<sup>86</sup> McVeigh illustrates this practice from the mid-eighteenth century records of the London *General Advertiser*, which contain references to the prices for both advertisements and puffs.<sup>87</sup> Adams, in reference to Ulster newspapers in the early nineteenth century, commented that the puff practice was still evident, written by ‘an outside person, often a showman, a theatrical manager or a publisher’.<sup>88</sup> While no information is available regarding this practice in early Victorian Dublin, it must be acknowledged as a possibility and the information published within these previews should therefore be interpreted with due caution.

### **The Audience: Literacy, Circulation and Reading Rooms**

In addition to considering the bias and underlying motives of the newspapers, the influence of the publications cannot be recognized without considering the readership. Analyses of the 1841 national census, which captured data on literacy, showed that of adults between sixteen and twenty-five years of age, seventy-four per cent of men and sixty-seven per cent of women in Leinster could read, thereby establishing the existence of a substantial potential readership for the newspapers.<sup>89</sup> However, translation of potential readership to actual commercial success can not simply be assumed. Inglis’ research on the Irish press from 1784 to 1841 examined the commercial success of the papers by comparing circulation figures. These were obtained from Parliamentary accounts which contained records of the official stamped paper required for the printing

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<sup>86</sup> McVeigh, ‘London Newspapers’, p. 15

<sup>87</sup> Ibid.

<sup>88</sup> J.R.R. Adams, ‘The Use of Newspapers as an Historical Source’, *Ulster Local Studies*, 8.2 (1983), p. 14

<sup>89</sup> Christopher Morash, *A History of The Media in Ireland* (Cambridge: Cambridge University Press, 2010), p. 64; Niall Ó Ciosáin, *Print and Popular Culture in Ireland 1750–1850* (London: Macmillan, 1997), p. 36

of newspapers. Although not a thoroughly dependable source (as daily papers purchased more paper than tri-weeklies), it provides a rough impression of the newspapers' comparative commercial success. In 1841, the *Dublin Evening Mail* maintained market dominance, being bought by twice as many people as the *Dublin Evening Packet* or the *Dublin Evening Post*. The *Pilot* and the *Freeman's Journal* possessed relatively little market share, each with approximately half the audience of the aforementioned *Dublin Evening Packet* or *Dublin Evening Post*.<sup>90</sup> Notably, the *Saunders's News-Letter* was not included in Inglis' figures.

Circulation figures, however, only represent the number of newspapers purchased and are not a faithful representation of the influence or popularity of the newspapers. The high cost of the newspapers (often determined by the high government tax) ensured that only the middle or upper classes could afford to buy them regularly.<sup>91</sup> Yet, newspapers were read by more than those who were in a position to purchase them. The proprietor of the *Dublin Morning Register* in 1826 stated that each newspaper in Dublin was read by between five and seven families, at an average cost of one penny a day per person.<sup>92</sup> Newsvendors hired papers for a reduced cost, and sent them to the country in the evening for half price.<sup>93</sup> Coffee houses, public houses and reading rooms existed throughout Britain and Ireland, providing access to newspapers to people of all classes.<sup>94</sup> Reading rooms, also known as newsrooms, were specifically established for this purpose and were influential in the dissemination of local and international news throughout Dublin.<sup>95</sup>

The 'public subscription' reading room in the Northumberland Buildings on Eden Quay was managed by Edward Powell and owned by Mr Classon.<sup>96</sup> The latter was a distinguished merchant (the Northumberland Buildings also encompassed markets and a hotel) who was devoted to the improvement of services for the lower classes.<sup>97</sup> He

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<sup>90</sup> Inglis, *Freedom of the Press*, p. 233

<sup>91</sup> R.B. McDowell, 'Irish Newspapers in the Eighteenth Century', *The Crane Bag*, 8.2 (1984), p. 42

<sup>92</sup> A. Aspinall, 'The Circulation of Newspapers in the Early Nineteenth-Century', *The Review of English Studies*, 22.85 (1946), p. 42

<sup>93</sup> *Ibid.*

<sup>94</sup> *Ibid.*, p. 35

<sup>95</sup> Michael Foley, 'Colonialism and Journalism in Ireland', *Journalism Studies*, 5.3 (2004), p. 377

<sup>96</sup> *Slater's Commercial Dictionary* (1846), p. 216; *FJ*, 27 July 1842, p. 4

<sup>97</sup> G. Petrie, W.H. Bartlett and T.M. Baynes, with descriptions by G.N. Wright, *Ireland Illustrated: From Original Drawings* (London: H. Fisher, Son, and Jackson, 1831), p. 59

developed the Music Hall in Lower Abbey Street in 1841 specifically to meet their entertainment needs, as it was felt that the Rotundo and Antient Concert Rooms were the dominion of the upper classes.<sup>98</sup> In 1831 the reading rooms were said to have been the ‘one respectable reading-room open to the public’ in the city.<sup>99</sup>

Likewise, the Dublin Mechanics’ Institution (also known as the Dublin Mechanics’ Institute, founded in 1824) was an organisation ‘for the purpose of cultivating the intellectual tastes of the lower orders of the people’.<sup>100</sup> Based at the Royal Exchange (now City Hall), subscription rates were ten shillings per year (payable yearly, half-yearly, or quarterly), which enabled access to its reading room, lending library and lectures.<sup>101</sup> The institution was notably inclusive, with subscription open to Catholics and Protestants of both sexes.<sup>102</sup> In addition to newspapers, the reading room was said to contain over 1,000 volumes of ‘well selected works’ and became, with the lectures, so popular that crowding required the building be extended.<sup>103</sup>

The temperance movement, which gained significant momentum in Ireland during the 1820s and 1830s, utilised reading rooms and coffee houses to replace public houses within the country’s social scene.<sup>104</sup> The newspapers and the temperance movement developed a symbiotic relationship: temperance societies advertised in the newspapers, which were then read in the reading rooms – the movement gained momentum and members, and the newspapers gained subscriptions.<sup>105</sup> The *Freeman’s Journal*, replying to a letter to the editor, referred to its use in temperance reading rooms, despite Father Mathews’ explicit renouncement of ‘all political discussions from societies when men meet for a purely moral purpose’. The editor continued, ‘we also are assured that it never was his intention – indeed, he could not conceive an idea so preposterous, as to prohibit the Irish Teetotallers from obtaining the political and general information

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<sup>98</sup> *EP*, 26 January 1841, p. 2; *Recreation for the Working Classes, on Temperance Principles* (Dublin: Roe and Brierley, 1857), p. 19

<sup>99</sup> ‘The Newspapers’, *The Irish Monthly Magazine of Politics and Literature*, 1.10 (February 1833), p. 699

<sup>100</sup> *SN*, 31 November 1844, p. 2

<sup>101</sup> *Thom’s Irish Almanac* (1850), p. 238

<sup>102</sup> *FJ*, 26 May 1840, p. 1

<sup>103</sup> *Ibid.*, p. 3; *FJ*, 30 July 1842, p. 2

<sup>104</sup> McHale, ‘Singing and Sobriety’, pp. 168–169

<sup>105</sup> Foley, ‘Colonialism and Journalism’, p. 377

which newspapers only can convey'.<sup>106</sup> The *Freeman's Journal* also published a report from the Bakers of Dublin, who announced their intention as a teetotaler trade group of opening a reading room for their members.<sup>107</sup> The similarly temperance-linked Dublin Catholic Institution also formally announced the establishment of a reading room in 1843 in the *Freeman's Journal*. Despite the aforementioned established reading rooms, the institution declared that its members had no access to public newspapers and announced that its reading room would provide newspapers at cheap rates of subscription (sixpence entrance and sixpence monthly):

Every one acquainted with the habits of the Citizens of Dublin must be well aware that the desire for Newspaper reading is both ardent and universal among this class. It is the desire to hear political news that drives hundreds of sober young men to the public houses and cordial shops, which are so great a nuisance, and which receive much of their support from the same cause. And in the present state of public opinion, while the nation is agitated by the most important struggle that it has ever been engaged in – when all classes of the people, from the highest to the lowest, exhibit the most painful anxiety in respect to the great national movement – need we be surprised that those who have taken the solemn pledge of Temperance are sometimes drawn into temptation in their efforts to learn the progress of their country's cause? Certainly not! For these reasons it is conceived that the *Temperance movement* in this City will be materially aided by the opening of a Reading-room, where visitors can enjoy the recreation and improvement of Newspaper reading, secure from vice and evil company, at a low rate of subscription.<sup>108</sup>

However, reading rooms did not solely cater for those who could not afford the cost of daily newspapers and numerous middle- and upper-class societies and institutions provided reading rooms for their members as a service.

The Royal Dublin Society was an exclusive society founded in 1731 'in an effort to promote and improve the system of husbandry, the manufactures, and useful arts and sciences of the country'.<sup>109</sup> Members were balloted and voted upon, requiring the payment of thirty shillings upon admission.<sup>110</sup> From 1829 issues arose surrounding its reading room: the government sought reform in the Royal Dublin Society, and asked

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<sup>106</sup> *FJ*, 6 August 1841, p. 2

<sup>107</sup> *FJ*, 12 October 1842, p. 3

<sup>108</sup> *FJ*, 1 August, 1843, p. 1

<sup>109</sup> Henry F. Berry, *A History of the Royal Dublin Society* (London: Longman, Green and Co., 1915), p. 6

<sup>110</sup> *Ibid.*, p. 216

that it cease purchasing newspapers for its reading room, other than strictly scientific ones, or its grant (out of which they paid for the newspapers) would be revoked.<sup>111</sup> The members resisted the government's recommendation, but in 1842 the society's official published reports noted a reduction in new members due to the lack of newspapers in the reading room.<sup>112</sup> It was not until the late 1850s that the society was again authorised to purchase newspapers.<sup>113</sup>

The Dublin Library Society at D'Olier Street was founded in 1791 for the establishment of a library, with a subscription of one guinea annually.<sup>114</sup> Its reading room contained English, Scotch, Irish, French and American newspapers.<sup>115</sup> However, from the beginning of the nineteenth century the subscribers were said to have utilised the reading rooms for loud political debates based on the contents of the newspapers, and the expected silence was 'constantly disturbed by loud and angry altercation'.<sup>116</sup>

The Irish Reform Club was established in 1844 with the aim of 'combining the double purpose of promoting social intercourse among all classes of Reformers, and forwarding the great principles of Reform, [it] would be highly beneficial to the public interests, and supply what has been long regarded as a great deficiency in the arrangements of the Irish liberal party'.<sup>117</sup> The clubhouse was said to combine 'the advantages of a First-rate Hotel, with the comforts and economy of home', to provide 'immense social advantages, (and when the necessity arises) the immense political facilities'.<sup>118</sup> It was based at 19 Dawson Street (formerly the home of the Metropolitan Conservative Club) and contained an extensive reading room which provided all the daily newspapers, magazines and literary journals for a subscription of ten guineas per annum.<sup>119</sup>

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<sup>111</sup> Terence De Vere White, *The Story of the Royal Dublin Society* (Tralee: Kerryman, [1955?]), pp. 95–6

<sup>112</sup> *FJ*, 13 February 1841, p. 3; *FJ*, 17 November 1842, p. 3

<sup>113</sup> De Vere White, *Story of the Royal Dublin Society*, p. 120

<sup>114</sup> *FJ*, 6 November 1841, p. 2; *Thom's Irish Almanac* (1857), p. 638; *Mirror Monthly Magazine* (1848), p. 140

<sup>115</sup> G.N. Wright, *An Historical Guide to the City of Dublin* (London: Baldwin, Cradock and Joy, 1825), p. 41

<sup>116</sup> 'Our Portrait Gallery – No. XLVIII, Doctor Litton', *The Dublin University Magazine, A Literary and Political Journal*, 31.182 (February 1848), p. 197

<sup>117</sup> *FJ*, 13 March 1844, p. 1

<sup>118</sup> *FJ*, 16 March 1844, p. 1

<sup>119</sup> *FJ*, 12 November 1844, p. 1; *FJ*, 16 March 1844, p. 1

Such public and private reading rooms, together with the rental trade, ensured that the newspaper press was widely available to the largely-literate citizens of Dublin, regardless of social class or religious denomination. However, not all social groups read the same newspapers. As McGuinness stated in 1998, newspapers were a mediated text between producer and consumer and, therefore, each newspaper was aimed at a defined set of consumers.<sup>120</sup> An examination of the historical context of the city's press, together with detailed study of the *Freeman's Journal*, the *Evening Packet* and the *Saunders's News-Letter* will enable an understanding of the newspapers' identities and the identities of their readership.

### **History of the Press**

The early nineteenth-century newspaper press in Dublin was defined by its relationship with the government. After the Act of Union (1801) the Irish parliament was dissolved and the parliament in Westminster was given sole legislative power over Britain and Ireland. Dublin Castle housed the headquarters of the British administration in Ireland, as represented by the Chief Secretary, Under Secretary, and Lord Lieutenant. While the Lord Lieutenant (or Viceroy) represented the monarchy, the Chief Secretary and Under Secretary represented the government, and the Chief Secretary was a member of the cabinet.<sup>121</sup> While the management of the press in Ireland was primarily the responsibility of the Chief Secretary and Under Secretary (although the Lord Lieutenant is also known to have contributed), the Chief Secretary's parliamentary responsibilities in London placed much of the practical responsibility with the Under Secretary, who was based year-round in Dublin Castle.<sup>122</sup> Although all newspapers during this period were the dominion of the Protestant community, each came to be defined by its allegiance or opposition to the administration in Dublin Castle, ranging from the staunch unionists to the liberals who advocated Catholic rights.<sup>123</sup>

The relationship between the press and the administration was characterised by its instability, although it was not wholly driven by political allegiances. The government

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<sup>120</sup> McGuinness, 'How to Read a Newspaper', pp. 290–1

<sup>121</sup> 'Heritage: History of the Law: 1691–present', *The Courts Service of Ireland* <<http://www.courts.ie/Courts.ie/library3.nsf/pagecurrent/8B9125171CFBA78080256DE5004011F8?opendocument>> [accessed 20 October 2010]

<sup>122</sup> Aspinall, *Politics and the Press*, p. 264

<sup>123</sup> Stephen J. Brown, 'The Dublin Newspaper Press: A Bird's Eye View, 1659–1916', *Studies: An Irish Quarterly Review*, 25.97 (1936), p. 112

manipulated the press, both overtly and indirectly, creating a subservient relationship based on corruption. In return for support of the administration's political ideology (and this of course changed with the election of each administration), a newspaper would receive financial assistance. Direct subsidies were made to the newspaper owners in the form of 'pensions' and 'allowances', terminology applied to justify payments as something other than bribery. These were financed by the government's £5000 per annum 'secret service fund' and £4000 savings of the Civil List, which were available for ministers to spend without accountability.<sup>124</sup> The government also paid for the publishing of official tax-free proclamations and advertisements, which it placed in the pages of its press allies.<sup>125</sup> During periods of unrest between the government and the opposition press the administration would increase advertisement tax and stamp duty. This affected their allies little (as the government announcements were tax-free), but significantly damaged the fiscal stability of the papers which depended on independent advertisement revenue. However, the independent financial status of those who carried more advertisements enabled them to denounce the administration's policies without fear of proclamations being withheld.<sup>126</sup>

The Dublin press sourced all news from London, both from the London newspapers (*The Times* and the *Courier*) and the English translations of the continental newspapers.<sup>127</sup> These were sent, through the post office, directly to the newspaper offices. However, duplicates were sent to the government by 'express', which arrived in the city between thirty and forty hours earlier than the general post.<sup>128</sup> Newspapers in particular favour with the government were provided with access to these expresses, which established them as the most current source of worldwide news in the city, thereby increasing readership and market dominance. The government usually reserved the expresses for one loyal newspaper, thus creating a dependency of which the government could take advantage: it established the chosen newspaper as the most prominent in the city, thereby allowing the government to develop and cultivate a useful medium through which to influence readers.

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<sup>124</sup> Aspinall, *Politics and the Press*, p. 109

<sup>125</sup> *Ibid.*, p. 134

<sup>126</sup> Inglis, *Freedom of the Press*, p. 151

<sup>127</sup> Aspinall, *Politics and the Press*, p. 148

<sup>128</sup> *Ibid.*, p. 180



However, the relationship between the government and the newspaper press was not all beneficial, and not all newspapers could be manipulated in such a manner.

Occasionally, the political ideology of different administrations was so at odds with public feeling that newspapers felt obliged to support their consumers (despite the repercussions) and stand in opposition to the Castle, especially on the issues of Catholic emancipation and the Repeal of the Union.<sup>129</sup> When such opposition press gained too much public support, the government initiated (often unreasonable) libel prosecutions against the proprietors. Since the government distributed judges' seats, the courts were filled with allies to sustain such proceedings.<sup>130</sup> Although prosecutions were not often successful, those who were convicted of libel were refused the official stamped paper on which to print the newspapers, and the paper was forced out of business.<sup>131</sup> Such a threat usually intimidated newspaper editors into publishing more careful, moderate content, thereby reducing the threat to the government.

It was not only the government which utilised the newspapers to put forward particular ideologies, but also the political parties in Dublin. Aspinall recounted that at the turn of the nineteenth century the opposition party spent £100,000 to fight the Union, some of which was spent on placing advertisements in the newspapers.<sup>132</sup> Likewise, in 1824 the Catholic Association paid for advertisements to be placed in all the major papers (regardless of allegiance) 'not to be given as a bribe, but as payment for the insertion, at advertisement rates, of articles serviceable to the Catholics'.<sup>133</sup>

After 1820 the administration in power sought to reduce the perception of bribery and government influence over the press.<sup>134</sup> The proclamation fund was reduced, the secret service fund was called upon less, and proclamations and advertisements began to be placed in all newspapers including the opposition press.<sup>135</sup> This resulted in financial insecurity for the previously dependent Castle newspapers. In 1830 Lord Francis declared that he had not meddled and had no influence on the press, and the Castle

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<sup>129</sup> Inglis, *Freedom of the Press*, p. 121

<sup>130</sup> *Ibid.*, p. 136

<sup>131</sup> Inglis, *Freedom of the Press*, p. 136; Aspinall, *Politics and the Press*, p. 63

<sup>132</sup> Aspinall, *Politics and the Press*, p. 317

<sup>133</sup> *Ibid.*, p. 321

<sup>134</sup> *Ibid.*, p. 145

<sup>135</sup> Inglis, *Freedom of the Press*, p. 178; Aspinall, *Politics and the Press*, p. 146

press for a time practically ceased to exist.<sup>136</sup> Explicit corruption seemed to be suspended and taxes were reduced; however libel suits, especially those surrounding O’Connell’s activities, were extensive.<sup>137</sup>

This account of the history of the press – the corruption, political influence and dependent relationships with the administration – provides the context for an examination of the individual newspapers utilised in this study. The following section will successively assess the developing historical identities of the *Freeman’s Journal*, the *Evening Packet*, and the *Saunders’s News-Letter* and will, in the context of those histories, ascertain the musical identities of the newspapers as defined by their own published outputs. Given the considerable level of music coverage detailed in the press during the full five-year period covered by this study, a representative subset of six-months (January to June 1840) has been selected for the purposes of this in-depth assessment of the individual papers’ musical identities.

### ***Freeman’s Journal***

The *Freeman’s Journal*’s was published over a period of 161 years, although, as Brown asserted, ‘so radical were the changes that took place at various periods in that long career, that its continuity was rather one of title than of anything else’.<sup>138</sup> It has retrospectively been referred to as the ‘foremost nationalist newspaper in Ireland in the nineteenth century’, however this was not always the case.<sup>139</sup> It was established as a daily newspaper in 1763 by three Dublin tradesmen as the *Public Register or the Freeman’s Journal*.<sup>140</sup> It soon became associated with the politician and pamphleteer Charles Lucas, developing an extreme Protestant character, described by Madden as follows:

The politics of the ‘Freeman’ were rabidly Puritanical. The patriotism of this journal consisted in reviling the faction that was in power, abusing the Roman Catholic religion and denouncing the

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<sup>136</sup> Aspinall, *Politics and the Press*, p. 146; Inglis, *Freedom of the Press*, p. 183

<sup>137</sup> *Ibid.*, p. 206

<sup>138</sup> Brown, ‘Dublin Newspaper Press’, pp. 110–1

<sup>139</sup> Felix M. Larkin, ‘“A Great Daily Organ”: The Freeman’s Journal, 1763–1924’, *History Ireland*, 14.3 (2006), p. 44

<sup>140</sup> Richard Robert Madden, *The History of Irish Periodical Literature from the End of the 17<sup>th</sup> to the Middle of the 19<sup>th</sup> Century* (London: T.C. Newby, 1867), II, p. 374; Brake and Demoor, *Dictionary of Nineteenth-Century Journalism*, p. 230

Roman Catholic people of Ireland. It was conducted, however, with more ability than any other Irish newspaper of the period of its origin.<sup>141</sup>

However, by 1770 the *Freeman's Journal* had become a moderate supporter of Catholic relief and emphatic advocate of the nationalist cause, supporting the establishment of Henry Grattan's Irish parliament.<sup>142</sup> In 1783 the government purchased the newspaper and gave it to Francis Higgins (nicknamed the Sham Squire).<sup>143</sup> Through subsidies and pensions, the government paid Higgins to develop the newspaper into the mouthpiece of its agenda, utilizing a feigned sympathy with the nationalist cause in order to undermine it.<sup>144</sup> Higgins's pension was increased in 1789 when he provided intelligence that led to the arrest of the rebel leader Lord Edward Fitzgerald.<sup>145</sup>

On his death in 1802 Higgins bequeathed the newspaper to the mother of his child, Francis Tracey. Upon her marriage to Philip Whitfield Harvey, the paper was passed to him. Harvey continued to receive Higgins' government allowance, and during the Arthur Wellesley administration (1807–1809) he supported the government 'ineffectively, in obscurity', gaining access to the expresses for a short period.<sup>146</sup> However, upon the appointment of William Wellesley-Pole as Chief Secretary in 1809 the attitude of the administration changed. Wellesley-Pole disagreed with the tactic of paying newspapers for superficial support. He raised advertisement duty and was unsympathetic to the Catholic cause.<sup>147</sup> The *Freeman's Journal* was one of many newspapers which were 'cut adrift from the Castle, independent in spite of themselves.'<sup>148</sup> Despite this, Harvey maintained his pension and the *Freeman's Journal* took a moderate opposition position.<sup>149</sup> The newspaper's independent status was underlined when it was prosecuted for libel in 1812, along with four other Dublin newspapers, as part of an anti-O'Connell campaign by Wellesley-Pole, although none ended in convictions.<sup>150</sup> During the Robert Peel administration (1812–1818), which

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<sup>141</sup> Madden, *History of Irish Periodical Literature*, II, p. 392

<sup>142</sup> Brown, 'Dublin Newspaper Press', p. 111; Brake and Demoor, *Dictionary of Nineteenth-Century Journalism*, p. 230

<sup>143</sup> Brown, 'Dublin Newspaper Press', p. 111

<sup>144</sup> *Ibid.*

<sup>145</sup> Aspinall, *Politics and the Press*, p. 115

<sup>146</sup> *Ibid.*, p. 116; Inglis, *Freedom of the Press*, p. 116

<sup>147</sup> *Ibid.*, p. 120

<sup>148</sup> *Ibid.*, p. 121

<sup>149</sup> *Ibid.*

<sup>150</sup> *Ibid.*, pp. 130–132

proactively sought to eliminate the opposition press entirely through excessive taxation and prosecutions, the *Freeman's Journal* exercised 'extreme editorial caution'.<sup>151</sup>

Dublin Castle correspondence confirms that they were not able to manipulate Harvey, saying 'I fear he is too rich and we too poor to enter into terms. He will not require Proclamations, but [he will require] what we cannot give him'.<sup>152</sup>

The 1820s, while the moderate Marquis of Wellesley was Lord Lieutenant, saw a rise in the 'independent press'. Although high taxation was implemented, subsidies (both direct and indirect) were reduced and there was little fear of prosecution.<sup>153</sup> New newspapers were initiated in support of the Catholic Association and Daniel O'Connell, but newspapers like the *Freeman's Journal* which tried to 'advocate Catholic claims without committing themselves to unqualified support' were criticised as waverers, and readership suffered.<sup>154</sup>

When Philip Whitfield Harvey died in 1826 the newspaper passed to his daughter, transferring upon her marriage to Henry Grattan (son of the parliamentarian) as part of her dowry.<sup>155</sup> During his ownership the newspaper set a liberal pro-Catholic tone, printing full proceedings of the Catholic Association.<sup>156</sup> However, Francis Leveson-Gower, the Chief Secretary (1828–1830), attempted to dissuade the radical press by punishing liberals, and Henry Grattan was prosecuted for libel (although he never went to jail).<sup>157</sup>

In 1831 the newspaper was purchased by its first Catholic editor, Patrick Lavelle, who emphatically supported Catholic emancipation and the Repeal of the Union.<sup>158</sup> After publishing a letter of O'Connell's, the *Freeman's Journal* was described as 'the most violent of the Dublin papers' by the Chief Secretary Edward Stanley, who demanded its prosecution. Unfortunately for Stanley, a Castle newspaper printed the same letter on

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<sup>151</sup> Ibid., pp. 150, 143

<sup>152</sup> Aspinall, *Politics and the Press*, p. 116

<sup>153</sup> Inglis, *Freedom of the Press*, p. 178

<sup>154</sup> Ibid., p. 176

<sup>155</sup> Felix M. Larkin, 'The Dog in the Night-Time: The *Freeman's Journal*, the Irish Parliamentary Party and the Empire, 1875–1919', *Newspapers and Empire in Ireland and Britain: Reporting the British Empire c.1857–1921*, ed. Simon J. Potter (Dublin: Four Courts Press, 2004), p. 110; Aspinall, *Politics and the Press*, p. 116

<sup>156</sup> Brown, 'Dublin Newspaper Press', p. 111

<sup>157</sup> Inglis, *Freedom of the Press*, pp. 188–189

<sup>158</sup> Ibid., p. 240

the same day and he was obliged to prosecute it also. The embarrassment resulted in the dismissal of both cases on a ‘technicality’.<sup>159</sup> During the 1830s the *Freeman’s Journal* struggled as an independent newspaper to sustain commercial prosperity.<sup>160</sup> However, it was in a strong position to resist government manipulation due to its large advertisement revenue.<sup>161</sup> In 1840 O’Connell praised the *Freeman’s Journal*, engaging it as a possible ally, and in 1841 the newspaper was purchased by a group of O’Connell supporters, including the Protestant John Gray who later became sole proprietor.<sup>162</sup> Gray was a moderate nationalist and supporter of the Repeal of the Union.<sup>163</sup> Three generations of the Gray family ran the *Freeman’s Journal* for the subsequent fifty years, and Brake and Demoor state that it ‘reflected mainstream moderate nationalist opinion, describing the approach of Catholic emancipation (1829) as “the triumph of freedom” but opposing Young Ireland in the 1840s and Fenianism in the 1860s.’<sup>164</sup>

It is interesting, in that context, to examine the musical profile and characteristics of the *Freeman’s Journal* from a study of the six-month period January to June 1840. The primary music-related focus of the *Freeman’s Journal* was on the advertising, reviewing and previewing of operatic, concert and theatrical performances in the Theatre Royal, the Rotundo and the Theatre Royal Abbey Street. The main concert series during this period were by the child prodigy Rossini Collins; the virtuoso Theodore Döhler; a new series of classical chamber concerts by Monsieur Rudersdorff; and three concerts by the city’s leading performers and teachers, Bussell, Pigott and Mrs Elliott.<sup>165</sup> A comparison with similar coverage published in the *Evening Packet* and the *Saunders’s News-Letter* illustrates that the *Freeman’s Journal’s* coverage of the city’s concert activities was incomplete and demonstrates that the concert promoters did not intend it to be the primary vehicle for making these concerts known to the public. On numerous occasions advertisements would be placed for one concert in a series, without reference to the others: the third of Mons. Rudersdorff’s classical chamber concerts was advertised, without mention of the preceding two concerts in the series;

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<sup>159</sup> *Ibid.*, p. 200

<sup>160</sup> *Ibid.*, p. 206

<sup>161</sup> *Ibid.*, p. 151

<sup>162</sup> *Ibid.*, p. 222; Brown, ‘Dublin Newspaper Press’, p. 118

<sup>163</sup> Brake and Demoor, *Dictionary of Nineteenth-Century Journalism*, p. 231

<sup>164</sup> *Ibid.*, p. 230

<sup>165</sup> *SN*, 4 March 1840, p. 3; *FJ*, 25 May 1840, p. 1; *FJ*, 31 March 1840, p. 2; *FJ*, 22 April 1840, p. 1; *FJ*, 8 May 1840, p. 1; *FJ*, 25 April 1840, p. 1

and Rossini Collins' 'second and last' concert was mentioned without reference to her first.<sup>166</sup> Opera performances were given significantly more comprehensive focus, and the *Freeman's Journal* featured frequent, repeated advertisements, previews and reviews.

The formulaic style of the *Freeman's Journal's* editorial commentary in the reviews of musical performances was always cautious and moderate, and the following is a typical concert review:

The four 'Alpine Singers,' who have succeeded in drawing such crowded houses to the theatre during the week, appeared again on yesterday evening in a national, vocal and instrumental concert, and gave several beautiful songs and pieces of their native Swiss music with considerable pathos and skill. 'The Frozen Alps,' by Madame Schmidt, and the 'Tyrolienne,' by Herr Augustine, were very interesting solos, and sung in a manner which elicited loud encores from the entire audience. Some extremely difficult variations on a theme of Paganini, which were performed on the single flageolet by Herr Hellwig, also appeared to us as particularly beautiful. The concerto pieces were 'The Snow on the Alps,' 'The Swiss boy,' and 'Recollections of our Native Land.'<sup>167</sup>

This illustrates the characteristic format of the *Freeman's Journal* concert reviews, which state when and where the event took place, with a brief note on the main performer and on his or her previous popular appearances in the city. The attendance was always commented on (usually saying it was 'well-attended') and any important attendees would be listed, with their reactions noted. The repertoire would be reported on (either directly in the form of a programme or by referencing individual pieces), together with superficial commentary on the manner in which it was performed. The use of adjectives was formulaic and restrained, and the calling for encores was always noted. Examples of such usage can be found in the 'Register of Musical Data on the Music Societies in the *Freeman's Journal*, the *Evening Packet* and the *Saunders's News-Letter*, 1840–44', for example on pages 258 ('Promenade Concert'), 274 ('New Music Hall – Promenade Concert') and 429 ('Philharmonic Society').

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<sup>166</sup> *FJ*, 31 March 1840, p. 2; *FJ*, 13 March 1840, p. 1

<sup>167</sup> *FJ*, 7 March 1840, p. 2

The *Freeman's Journal's* editorial commentary during the period studied specifically highlighted the Irish performers and composers with pride. Of Mr Franks (the Irish-born principal tenor of the Theatres Royal Drury Lane and St James'), it commented that 'as a vocalist, with some faults, we most admire him – as an Irishman, we are proud of him.'<sup>168</sup> Similarly, the newspaper employed an uncharacteristic verbosity in describing Balfe's ability as an Irish composer and performer:

This evening Mr. Balfe takes his benefit and closes his engagement amongst us, and we may safely venture to anticipate that the attendance will be such as to give our honoured countryman another proof of the extent to which his fellow citizens estimate his genius and feel proud in his fame. One of the healthiest evidences of a proper feeling of nationality in any community is a due appreciation of the work of those whose genius sheds a lustre on the land that gave him birth. The people of Dublin will, we trust, this evening, by an overflowing theatre, make a fit acknowledgment to the talents of their countryman, from whose exquisite melodies every circle has drawn delight. Justly proud of their national music, as Irishmen have always been, they owe it even to themselves to record the industry of him whose genius has added to the honours transmitted to us from those of old, and who infusing into the creations of modern art all the soul thrilling sweetness of our ancient strains, has won for himself the title of the Irish Italian. Mr. Balfe will, we are sure, receive from his fellow-citizens to-night such a tribute to his worth as to convince him that the laurel which is to flourish in a green immortality above his grave shall not be a barren tree to him here.<sup>169</sup>

The *Freeman's Journal* featured unparalleled coverage of musical activity in Catholic churches or for the benefit of institutions run by Catholic Orders. It noted the music performed during the consecration of new churches and nun's ordination ceremonies, but in particular the coverage comprised advertisements, previews and reviews of charity events in the city: charity sermons (with choral performances) for the benefit of schools, orphanages, asylums and hospitals which took place in Catholic churches throughout the city; charity bazaars in the Rotundo (assisted by military bands) for the Sisters of Mercy, the House of Refuge Stanhope Street, and the orphan houses of St Michael and St John's parish; charity dinners (featuring songs between toasts), for the Malachean Orphan Society, St Bridget's House of Reception, and St Peter's Church,

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<sup>168</sup> *FJ*, 6 February 1840, p. 1; *FJ*, 14 February 1840, p. 2

<sup>169</sup> *FJ*, 13 March 1840, p. 2

Phibsborough.<sup>170</sup> Significantly, published descriptions of these essentially non-musical events refer to the repertoire and performers involved: the Misses Dulang (daughters of the quadrille band leader); Miss Carr (from Madame Vestris' Theatre in London); Haydn Corri (teacher) and son; and Mr Morrisson and son, under the direction of P.W. Gormley or J.P. Caulfield.<sup>171</sup> While it is unadvisable to imply individual's religious beliefs due to their performances in such events, particularly due to the growing religious toleration in the city (and the attendance of Protestants at events in Catholic churches particularly), it is interesting to establish religious associations of such performers as it allows conclusions to be drawn when they are referred to in other seemingly secular activities.<sup>172</sup> It is furthermore noteworthy that the pedagogical advertisements in the *Freeman's Journal* (which were a rarity, only three appearing during this period) were placed by Catholic musicians: a personal advertisement by a Catholic governess offering to teach music, and advertisements for classes by Haydn Corri (organist and choir conductor of the Church of the Conception, Marlborough Street) and P.W. Gormley (organist and choir conductor of St Andrew's Church, Westland Row).<sup>173</sup>

Music trade advertisements in the *Freeman's Journal* were very limited, occasionally noting newly published works such as Bunting's *Ancient Music of Ireland* and a temperance song by Haydn Corri dedicated to the Rev. [Father] Theobald Mathew.<sup>174</sup> Although the pro-Catholic identity of the *Freeman's Journal* would seem to align it with the temperance movement (which was multi-denominational, yet was supported most vehemently by the largely Catholic rural Irish communities), it also printed advertisements for public houses, one of which (the Ship Tavern, Coffee Room and Hotel at 5 Lower Abbey Street) specifically mentioned its daily musical performances by Mr Quinn, the 'celebrated Irish Harper.'<sup>175</sup>

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<sup>170</sup> *FJ*, 21 January 1841, p. 1; *FJ*, 28 August 1841, p. 3; *FJ*, 9 March 1840, p. 1; *FJ*, 20 March 1840, p. 1; *FJ*, 22 January 1840, p. 1; *FJ*, 30 January 1840, p. 1; *FJ*, 29 April 1840, p. 2; *FJ*, 19 May 1840, p. 1; *FJ*, 7 January 1840, p. 1; *FJ*, 1 January 1840, p. 4; *FJ*, 18 March 1840, p. 2; *FJ*, 30 June 1840, p. 1

<sup>171</sup> *FJ*, 30 January 1840, p. 1; *FJ*, 25 January 1840, p. 2; *FJ*, 15 June 1840, p. 3; *FJ*, 6 June 1840, p.1; *FJ*, 30 January 1840, p. 1; *FJ*, 24 August 1840, p. 2

<sup>172</sup> Collins, 'Music in Dublin', p. 15; Boydell, 'Music, 1700–1850', p. 608

<sup>173</sup> *FJ*, 22 February 1840, pp. 2, 1; *FJ*, 6 May 1840, p. 1

<sup>174</sup> *FJ*, 26 June 1840, p. 1; *FJ*, 6 April 1840, p. 2

<sup>175</sup> *FJ*, 9 May 1840, p. 1



The *Freeman's Journal* featured a considerable number of events (with musical elements) associated with the Lord Lieutenant. This correlates with the established political identity of the newspaper: pro-Catholic, yet subservient to the administration and eager to please. These events included balls in Dublin Castle, festivities in the Phoenix Park, events celebrating the Battle of Waterloo and the Queen's marriage.<sup>176</sup> It recounted that both military bands (88<sup>th</sup> and 97<sup>th</sup> regiments, 6<sup>th</sup> or Inniskilling Dragoons) and non-military quadrille and waltz bands (directed by Dulang, Kelly and Scully) performed the music at such events.<sup>177</sup> Interestingly, Dulang personally utilised the *Freeman's Journal* to advertise his services for public and private balls, illustrating the perception that wealthy aristocratic organisers of such events comprised the readership of the newspaper.<sup>178</sup> This thereby highlights the seemingly contrasting position that the newspaper maintained in supporting both the Catholic cause and the administration. It seems from further examination of the newspaper that its position was in support of the monarchy, rather than the administration, as can be seen from the transcription of 'A Loyal Song for 1840':

Bold factions may fight till the strongest shall win;  
 We care not a jot who is 'out' or who's 'in';  
 Our country will stand by her own proven might,  
 To the shame of the rulers who rule not aright,  
 Be they Tories, or Whigs, or a Radical band,  
 Or a strong coalition, joined hand in hand,  
 There are thousands who'll leave party questions alone,  
 With the old English feeling that stands by the throne.

Oh! Bitter the lessons in days long ago,  
 When by faction the head of a King was laid low.  
 Could a boasting republic a panacea bring  
 For the woes of the land till they made Cromwell King?  
 They named him Protector; but what's in a name?  
 For say, was not King and Protector the same?  
 Then they called back King Charles and restored him his own,  
 With the old English feeling that stands by the throne.

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<sup>176</sup> *FJ*, 2 March 1840, p. 2; *FJ*, 26 May 1840, p. 3; *FJ*, 19 June 1840, p. 3; *FJ*, 11 February 1840, p. 3

<sup>177</sup> *FJ*, 20 February 1840, p. 2; *FJ*, 17 March 1840, p. 2; *FJ*, 18 March 1840, p. 1; *FJ*, 22 February 1840, p. 1; *FJ*, 19 June 1840, p. 3; *FJ*, 24 February 1840, p. 2

<sup>178</sup> *FJ*, 6 January 1840, p. 1

What might, but a King's constitutional sway.  
Can dictate to faction, and make it obey?  
With equal abhorrence may England eschew  
The rule of the many - the yoke of the few -  
Ye Chartists, ye Tories, ye Commons, ye Lords,  
Ye Churchmen, ye Book-men, ye men of big words,  
Stand, stand by the balance of power, nor dream  
The septre [*sic*] of England can ere strick the beam!  
No! millions espouse the Queen's cause as their own,  
With the old English feeling that stands by the throne.<sup>179</sup>

The *Freeman's Journal's* coverage of aristocratic events was confined to those of an official nature, while the general everyday events attended by the aristocracy and upper middle classes were rarely featured. These included occasional references to the pleasure garden entertainments at Portobello and the Rotundo, in the style of Ranelagh or Vauxhall in Britain, featuring concerts and background music performed by military bands.<sup>180</sup> Activities of the music societies, which were considered the dominion of upper middle-class Protestants, were not advertised or reviewed in the *Freeman's Journal*. Notably, on one occasion during this period it printed a letter to the editor on the subject of the University of Dublin Choral Society, which expressed disapproval at both the society's establishment and acceptance by the university board.<sup>181</sup> It is a valuable source document as it highlights a contrasting opinion to those expressed in the *Saunders's News-Letter* or the *Evening Packet* on the subject.

The *Freeman's Journal* included very little coverage of private sales of musical goods, featuring only two such advertisements (for the sale of pianos) during the six-month period: the estate of a deceased lady from Rathfarnham and an unattributed lot in the auction house of John Littledale.<sup>182</sup>

This examination of six months of musical activity published in the *Freeman's Journal* illustrates that it was primarily concerned with reporting on charity events and opera and theatrical performances, although concert promoters in the city did not utilise it as

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<sup>179</sup> *FJ*, 4 January 1840, p. 2

<sup>180</sup> *FJ*, 20 April 1840, p. 2; *FJ*, 15 May 1840, p. 1

<sup>181</sup> *FJ*, 10 January 1840, p. 3

<sup>182</sup> *FJ*, 12 June 1840, p. 1; *FJ*, 8 February 1840, p. 4

the primary medium to communicate with their consumers. It provides valuable information on elements of Catholic music-making in the city during the period, particularly the incidental music performed during religious events, together with modest coverage of the activities of the Lord Lieutenant and peers. The study has established the stylistic tone of the editorial commentary as uncritically positive, moderate and inoffensive, focusing on the ‘who, what, where’ elements of performances, while also highlighting any nationalist elements.

### ***Evening Packet***

The *Evening Packet* (1806–1862), originally published as the *Correspondent*, was founded by the Lord Lieutenant (the Duke of Bedford) as a Castle newspaper and was ‘endowed with all the advantages the Castle could bestow’.<sup>183</sup> Upon foundation it was granted £1,200 annually from secret service money and from the proclamations fund, while also receiving sole access to the expresses.<sup>184</sup> Published three times a week, it quickly became established as the most current source of news in the city. The proprietors of the *Correspondent* believed that the government, as founders of the newspaper, were obliged to maintain its financial buoyancy and protect the proprietors from incurring personal debt.<sup>185</sup> However, during 1807, Chief Secretary Arthur Wellesley permitted the *Freeman’s Journal* joint access to the expresses for a short period. After complaints from the *Correspondent* (which threatened to become ‘less to the Castle’s taste’), the *Freeman’s Journal*’s access was revoked.<sup>186</sup> The *Correspondent* had the administration in such a manipulative stranglehold that, although the expresses were specifically for the Lord Lieutenant’s use, he conceded that the newspaper could have first choice of the selection which were sent to him daily.<sup>187</sup> The resulting market dominance (with a weekly circulation figure of 7,500) emphasised the effect of the administration’s explicit corruption to such an extent that concern was raised in parliament. The administration retorted that it was ‘not practicable to send one set of papers to more than one place’ and that the *Correspondent*, as the only evening paper,

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<sup>183</sup> Inglis, *Freedom of the Press*, pp. 239, 115

<sup>184</sup> *Ibid.*, p. 115

<sup>185</sup> Aspinall, *Politics and the Press*, p. 118

<sup>186</sup> Inglis, *Freedom of the Press*, p. 117

<sup>187</sup> Aspinall, *Politics and the Press*, p. 148

should receive them. Despite the feebleness of this response, the matter went no further.<sup>188</sup>

The *Correspondent* remained staunchly pro-Castle until William Wellesley-Pole became Chief Secretary in 1809.<sup>189</sup> He refused to pay newspapers for hollow superficial support, and instead founded the *Patriot* to represent administration policies.<sup>190</sup> The *Correspondent* was practically forced into independence.<sup>191</sup> This break was further dictated by Wellesley-Pole's unsympathetic position on the growing Catholic rights movement, which was supported by many of the *Correspondent's* subscribers.<sup>192</sup> In the face of growing press opposition, the administration increased advertisement tax, and although this had little effect on the *Correspondent*, the newspaper published vehement attacks on the 'tyranny of the tax-gatherer'.<sup>193</sup> The government (unsuccessfully) prosecuted the newspaper for libel.<sup>194</sup>

During the Peel administration (1812–1818), the *Correspondent* regained its position as a Castle newspaper. It received £2,640 a year in pensions and for the publication of both proclamations and government advertisements. This figure was greater than that received by any other newspaper including the *Patriot*.<sup>195</sup> However, the attitude of the paper had changed since the last administration, its support of the Castle was more superficial and it became less effective as an advocate of administration policy.<sup>196</sup> It was known to have refused direct requests by the administration: on one occasion it had incorrectly recounted a speech made by the Chief Secretary, but as he had supplied the *Patriot* with the speech first, the *Correspondent* refused to publish a correction.<sup>197</sup>

The 1820s were a difficult period for the *Correspondent*, as the administration under the Marquis of Wellesley reduced the secret service fund and government

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<sup>188</sup> Ibid., p. 180

<sup>189</sup> Ibid., p. 118

<sup>190</sup> Inglis, *Freedom of the Press*, p. 124

<sup>191</sup> Ibid., p. 122

<sup>192</sup> Ibid., p. 120

<sup>193</sup> Morash, *History of the Media*, p. 66

<sup>194</sup> Inglis, *Freedom of the Press*, p. 132

<sup>195</sup> Ibid., p. 145

<sup>196</sup> Ibid., p. 239

<sup>197</sup> Aspinall, *Politics and the Press*, p. 190

advertisements.<sup>198</sup> As the *Correspondent* had built its foundation on such content, its reduction caused circulation figures to decrease dramatically.<sup>199</sup> During this period there was significant internal division in government over the issue of Catholic rights, and each Castle newspaper, the *Correspondent* and the *Patriot*, aligned with different factions:

Just as the *Patriot's* advocacy of Catholic claims satisfied the Canningites and irritated the Wellington-Peel section of the Cabinet, so the *Correspondent* pleased the Tories and annoyed the Canningites.<sup>200</sup>

Peel almost stopped the *Correspondent's* government subsidies because of this, stating 'if the *Correspondent* (which paper I never see) does abuse Mr. Canning and other members of the administration, I think that abuse an excellent reason for withdrawing from it the favour of the Government.'<sup>201</sup> However, this withdrawal did not materialise.<sup>202</sup>

The *Correspondent* was renamed the *Evening Packet and Correspondent* in 1828 and re-established itself as an independent Protestant newspaper, proclaiming its aim of 'renewing the quest for ascendancy subscribers with a more vigorous opposition to emancipation'.<sup>203</sup> Although the Chief Secretary regularly threatened to withdraw financial support, it retained a small subsidy of £700 a year without giving anything in return.<sup>204</sup> Although in 1829 Peel stated, with regard to the *Evening Packet*, that 'newspapers which oppose the measures of a Government ought not to be directly supported by it', the subsidy continued.<sup>205</sup> The administration reduced the proclamations and secret service money to all newspapers,<sup>206</sup> and yet the *Evening Packet* continued to receive its pensions and government advertising. It was also said that it 'did well out of chancery advertisements owing to the favour of the master in

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<sup>198</sup> Inglis, *Freedom of the Press*, p. 178

<sup>199</sup> *Ibid.*

<sup>200</sup> *Ibid.*, pp. 182–3

<sup>201</sup> Aspinall, *Politics and the Press*, p. 144

<sup>202</sup> Inglis, *Freedom of the Press*, pp. 182–3

<sup>203</sup> *Ibid.*, pp. 239, 183

<sup>204</sup> *Ibid.*

<sup>205</sup> *Ibid.*, p. 184

<sup>206</sup> *Ibid.*, p. 183

chancery.<sup>207</sup> In 1840 it was acquired by the gothic novelist and journalist Joseph Sheridan Le Fanu at the same time as he took control of the *Warden* newspaper and became part-proprietor of the *Dublin Evening Mail*.<sup>208</sup> It continued to prosper as a tri-weekly newspaper, supported by the wealthy Protestant ascendancy, and in 1862 it merged into the *Dublin Evening Mail*.<sup>209</sup>

The *Evening Packet* presented a balanced, if modest, coverage of musical activities in Dublin, featuring concerts, auctions, literature, trade and pedagogy. Of particular interest are the reports of music at essentially non-musical events (such as dinners and balls), which provide insight into the audience of the newspaper.<sup>210</sup> A report was published on the anniversary dinner of the Irish Metropolitan Conservative Society, a ‘distinguished loyal Protestant Society’ which supported Daniel O’Connell’s call for Repeal of the Union.<sup>211</sup> Toasts during this dinner, which were followed by songs or airs, were expressly political: ‘The glorious, pious, and immortal memory of King William’, ‘A speedy dismissal to her Majesty’s Ministers’, ‘The Lord Mayor and Loyal Corporation of Dublin, and may their rights and privileges never be transferred to a Popish body.’ It was noted that the air of *The Boyne Water* was performed twice, and other songs were performed by Dr Smith and the Messrs. Magrath, Brooks, and Sapio.<sup>212</sup> A report on a meeting of the society also referred to a proposal to erect a music hall in Dawson Street ‘in order that the Conservatives of Dublin, and Ireland, should have a place in which they could meet; for they all knew that they could not hold their meetings in the Round-room if the Corporation Bill passed.’<sup>213</sup> Although no further references to this proposed development were published, the report provides a valuable insight into the practical issues of music-making perceived by that group of Conservative Dubliners. The *Evening Packet* also transcribed proceedings of the High Sheriff Tomlinson’s first official dinner, held in Radley’s Hotel, Dame Street. Musical

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<sup>207</sup> *Ibid.*, p. 184

<sup>208</sup> ‘Joseph Le Fanu’, in *Probert Encyclopedia* <<http://www.probertencyclopaedia.com/cgi-bin/res.pl?keyword=Packet&offset=0>> [accessed 2 November 2010]; *The Oxford Companion to Irish Literature*, ed. Robert Welch and Bruce Stewart (Oxford: Oxford University Press, 1996), p. 306

<sup>209</sup> Inglis, *Freedom of the Press*, p. 206; Brake and Demoor, *Dictionary of Nineteenth-Century Journalism*, p. 181

<sup>210</sup> *EP*, 11 January 1840, p. 1; *EP*, 22 February 1840, p. 1

<sup>211</sup> *EP*, 11 January 1840, p. 1

<sup>212</sup> *Ibid.*

<sup>213</sup> *EP*, 10 March 1840, p. 2

elements again featured between toasts, which were more generally patriotic.<sup>214</sup> Radley's was a venue frequented by students and staff of the University of Dublin and it was there that the university boating club, the 'Pembroke Club', was founded in 1836.<sup>215</sup> The *Evening Packet* covered events of the Pembroke Club, and one such review (of a cruise from Clontarf to Dollymount) referred to the musical accompaniment provided by the Philharmonic brass band.<sup>216</sup> Exhibitions of the Practical Horticultural Society of Ireland and the Royal Horticultural Society of Ireland were also advertised and reviewed, noting the background music which was provided by military bands.<sup>217</sup> Events of the Freemasons were also featured, including a dedication of their new hall in the Commercial Buildings (with processional music and anthems) and an advertisement for the Masonic theatrical company, which noted the performance of a Masonic version of the national anthem.<sup>218</sup> It is apparent from the type of events covered that the *Evening Packet's* audience comprised the upper middle and aristocratic classes, and this is consistent with its established political identity as a supporter of the Castle. The details published of the musical elements within fundamentally non-musical events provide valuable insights into the role that music played in the everyday musical life of those classes.

Characteristically, therefore, the *Evening Packet* featured advertisements and reviews for the balls in Dublin Castle and the Rotundo, events which were previously noted in reference to coverage by the *Freeman's Journal*.<sup>219</sup> Again targeting the organisers of these events, the quadrille and band master Kavenagh placed advertisements in the *Evening Packet*, similar to those published by Dulang in the *Freeman's Journal*.<sup>220</sup> Additionally, the harper Mr Byrne, previously patronised by Mr Shirley, MP, advertised in the *Evening Packet* that he would be available to perform in private houses in Dublin during his sojourn in the city.<sup>221</sup> These advertisements infer a wealthy readership of the

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<sup>214</sup> *EP*, 16 January 1840, p. 4

<sup>215</sup> 'Origins Recalled', *DUBC News* (June 1987) <<http://www.tcdlife.ie/clubs/boat/Newsletters/1987.pdf>> [accessed 19 February 2010]; W. Macneile Dixon, *Trinity College Dublin* (London: F.E. Robinson & Co, 1902), p. 271

<sup>216</sup> *EP*, 2 June 1840, p. 3

<sup>217</sup> *EP*, 13 June 1840, p. 1; *EP*, 25 April 1840, p. 1

<sup>218</sup> *EP*, 24 March 1840, p. 1; *EP*, 4 June 1840, p. 1

<sup>219</sup> *EP*, 17 March 1840, p. 3; *EP*, 22 February 1840, p. 1

<sup>220</sup> *EP*, 17 March 1840, p. 1

<sup>221</sup> *EP*, 16 May 1840, p. 3

newspaper, comprised of the organisers of state balls, and those who were in financial positions to patronise musicians to perform in their homes.

Reviews of operatic, concert and music society performances featured often in the *Evening Packet*, despite a lack of corresponding advertisements. This suggests that the promoters of such events did not consider the *Evening Packet* to be either a worthwhile financial investment (in comparison to newspapers of higher circulation), or a useful or necessary medium between them and their potential audience. Particularly notable are the rare reviews of smaller and more private concerts, which were not referred to by the other newspapers, specifically those held in Mrs Allen's Academy and Morrison's Hotel.<sup>222</sup>

The typical style of review in the *Evening Packet* is similar in its formulaic content to the *Freeman's Journal*, but is distinctly more verbose in its use of adjectives. This is evident in the following review of Monsieur Döhler's performance:

He is easy, polished, graceful, and impressive; and, after pouring forth a flood of intricate and involved passages, reverts to some simple melody with an earnestness that shows his soul is wrapped up in the subject. His playing appeals to the heart; and it is this peculiarity which more especially calls for our admiration.<sup>223</sup>

Further examples in the 'Register of Musical Data on the Music Societies in the *Freeman's Journal*, the *Evening Packet* and the *Saunders's News-Letter*, 1840–44', include pages 385 ('Metropolitan Choral Society'), 444–5 ('University Choral Society') and 451–2 ('Theatre Royal'). It is important to establish this expressive use of adjectives as a base-line for the language used by the *Evening Packet*, and this informs a comprehensive understanding of its editorial style. Döhler's performance (like all others reviewed) cannot therefore be interpreted as remarkable, as the language suggests, but rather as generally positive. The newspaper's positive outlook extended to its 'negative' commentary, which tended towards unsympathetic remarks rather than direct admonishment. This is evident from the example of Signor Sapio's annual

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<sup>222</sup> *EP*, 11 April 1840, p. 3; *EP*, 23 January 1840, p. 4

<sup>223</sup> *EP*, 23 May 1840, p. 3



concert, which featured the band of the 97<sup>th</sup> regiment – the *Evening Packet* meekly commented that the band was ‘rather too harsh for a concert-room.’<sup>224</sup>

It is always a consideration that such formulaic reviewing styles might allow an author to construct an account of the events from an advertisement or programme without attending. However, an indirect reference in an *Evening Packet* review to a change in the programme from the advertisement ‘for what reason cannot tell, as no apology was made’, suggests that this practice was not employed by the *Evening Packet* reviewers.<sup>225</sup>

The class stature of the *Evening Packet*’s audience can be inferred from the patronizing tone of the editorial commentary. It frequently commented on the behaviour of the lower classes who were seated in the cheap seats (‘the gods’) of concert auditoria, particularly focusing on the etiquette of encoring. Of Mrs Waylett’s performance, it noted that ‘the applause was general, and the “gods” were unconscionable enough to insist on a repetition of each song, with which demand the fair vocalist complied with great good humour.’<sup>226</sup> During Braham’s engagement it remarked:

At the conclusion of the opera there was a call for the veteran Braham, and another for Miss M'Mahon. The call, however, was evidently a got-up thing by a few persons, who, for the present, Terry, Bob, &c., shall be nameless; but, though preconcerted, it became infectious, like most evil practices. We have not unfrequently [*sic*]said that we esteem it ‘a custom more honoured in the breach than in the observance,’ as most clearly it is. The object, we know, is to have the call reported in the papers, in order to give an artificial *eclat* to the performances, but the practice has been so shockingly abused of late that we can scarcely tolerate it when well-timed.<sup>227</sup>

Likewise, of Mrs Wood, who performed despite an illness, the *Evening Packet* observed:

The majority of the audience, with better feeling, negatived [*sic*] this compliment which must have been painful to the fair vocalist under the circumstances, but the gods would not give up and Mr. Hudson came forward to apologise. He would not be listened to, and on his retiring

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<sup>224</sup> *EP*, 30 April 1840, p. 3

<sup>225</sup> *EP*, 2 May 1840, p. 3

<sup>226</sup> *EP*, 28 January 1840, p. 3

<sup>227</sup> *EP*, 24 March 1840, p. 3

Mrs. Wood advanced to the front of the stage. Silence was immediately restored, and addressing the house she said, 'I ensure you I would repeat the song with great pleasure, but it must have been evident to every person here that I am suffering from a severe cold.' A burst of the most vehement applause interrupted this explanation, which continued for some time after she had retired.<sup>228</sup>

The music trade advertisements in the *Evening Packet* were dominated by the music warehouse of Marcus Moses. He regularly placed long advertisements listing the contents of the warehouse in detail, including pianos of all makes, flutes, harps, guitars, seraphines and strings.<sup>229</sup> Moses also placed advertisements promoting newly published sheet music associated with recent popular performances in the city. This latter practice was also employed by M'Cullagh's 'Piano-Forte and Harp Warerooms', which often placed advertisements in this newspaper.<sup>230</sup> Although individual advertisements of new publications were common, editorial commentary on those publications was not. It is therefore interesting that the *Evening Packet* reviewed Hodges and Smith's publication of Bunting's *Ancient Music of Ireland*. This review appears to have been written by a different author than the usual concert reviews – it featured in the 'literature' section of the newspaper, and illustrates the author's knowledge of similar publications and the contentious issue of authenticity in the transmission of historical Irish sources:

An enthusiast in musical antiquities this gentleman certainly is; and although we cannot altogether approve of his quiet sneer at 'Sir John Stevenson's supposed emendations of the Irish Melodies,' there is nevertheless much justice in the opinion that modern alterations or arrangements of ancient airs seldom operate otherwise than to their disadvantage. On this principle the editor of 'The Ancient Music Of Ireland,' has proceeded; and rejecting with scorn all modernised versions of our island melodies, he presents us with the varied strains of love and war, of woe and whiskey, in such a sort, that if his arrangements want that degree of polish which was so discernible in those of Sir John Stevenson, they are far superior to the latter in character, in originality of expression, in force, and in what the cognoscenti term, rhythm.<sup>231</sup>

Transcriptions of songs and hymns were printed in the *Evening Packet*, but unlike the *Freeman's Journal*, it seems they were included for their literary value rather than any underlying political message.

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<sup>228</sup> *EP*, 7 May 1840, p. 3

<sup>229</sup> *EP*, 4 January 1840, p. 3

<sup>230</sup> *EP*, 19 August 1841, p. 1

<sup>231</sup> *EP*, 27 June 1840, p. 3

During the six-month period examined the *Evening Packet* featured twelve pedagogical advertisements: six personal advertisements by governesses, and five advertisements placed for the musical academies of Mons. Rudersdorff, Signor Sapio, Mr Kavenagh, Mr W.H. Buck, and Dr John Smith.<sup>232</sup> Unique to this newspaper was the coverage of the private concerts in the academies of Buck and Allen, performed by the students ‘to enable parents to observe the progress of their children, and strangers the style of musical instruction imparted’.<sup>233</sup>

Of most notable interest in the advertisements placed in the *Evening Packet* were the numerous references to the military, both in the performance of military music and as readers of the newspapers. M’Neile utilised the newspaper to inform the ‘Commanding Officers of Regiments, his Friends and the Public’ that his Military Musical Instrument Manufactory was moving premises.<sup>234</sup> This implies that the readership of the *Evening Packet* included the distinguished ranks of the military based in Dublin. There was also significant coverage of military band performances in the newspaper, both as background music and in concerts in the pleasure gardens of Portobello and at the balls hosted by the Lord Lieutenant at Dublin Castle, the Commander of the Forces’ celebration of the anniversary of Waterloo and St Patrick’s Day celebrations.<sup>235</sup> Advertisements and reviews of these events featured specific references to the 17<sup>th</sup> lancers, 19<sup>th</sup>, 22<sup>nd</sup>, 84<sup>th</sup>, 88<sup>th</sup> and 97<sup>th</sup> regiments and the 6<sup>th</sup> dragoons.<sup>236</sup> Activities of the Garrison theatrical company in the Salt Hill Hotel, Kingstown (now Dun Laoghaire) were also reviewed, and included references to incidental songs performed.<sup>237</sup>

During this six month period the *Evening Packet* featured twelve advertisements for public and private auctions which included musical goods. These auctions primarily comprised effects of wealthy deceased gentlemen, including the late Judge Baron Smith.<sup>238</sup> Their residences were situated in many of the fashionable areas of the city and

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<sup>232</sup> *EP*, 7 May 1840, p. 2; *EP*, 10 March 1840, p. 2; *EP*, 9 June 1840, p. 2; *EP*, 1 February 1840, p. 4; *EP*, 9 May 1840, p. 1; *EP*, 8 February 1840, p. 1

<sup>233</sup> *EP*, 11 April 1840, p. 3

<sup>234</sup> *EP*, 5 March 1840, p. 1

<sup>235</sup> *EP*, 28 April 1840, p. 3; *EP*, 21 May 1840, p. 1; *EP*, 17 March 1840, p. 3; *EP*, 20 June 1840, p. 3; *EP*, 17 March 1840, p. 2

<sup>236</sup> *Ibid.*, p. 3; *EP*, 23 May 1840, p. 3; *EP*, 16 June 1840, p. 1; *EP*, 17 March 1840, p. 3; *EP*, 17 March 1840, p. 2; *EP*, 20 June 1840, p. 3; *EP*, 17 March 1840, pp. 2–3

<sup>237</sup> *EP*, 25 January 1840, p. 3

<sup>238</sup> *EP*, 11 April 1840, p. 3

suburbs: Grafton Street, Fitzwilliam Square, Merrion Square, Mountjoy Square, North Frederick Street, Rathmines, Rathgar and Rathfarnham.<sup>239</sup> The musical items for sale at these auctions included grand, square and cottage pianos by Broadwood, Collard and Collard, Erard and Tomkinson; musical watches, music stands and musical clocks.<sup>240</sup> These auctions underline the social status of the *Evening Packet*'s readership, both as consumers of musical goods, and as representative of the deceased's community.

This examination of six months of musical coverage in the *Evening Packet* illustrates its focus on a wide range of musical topics. It underlines the upper middle-class and aristocratic class stature of the newspaper's readership, and provides valuable and rare information on military music-making, small concerts and the role of music in non-musical events, while developing the definition of the musical activities of the upper classes in Dublin.

### ***Saunders's News-Letter***

The *Saunders's News-Letter* was a continuation of the *News-Letter* published by R. Reilly in 1736, which merged with James Esdall's *News Letter* in 1746. On Esdall's death in 1755 it was purchased by Henry Saunders and became known as the *Saunders's News-Letter*.<sup>241</sup> It was originally published thrice weekly but became a daily paper in June 1777.<sup>242</sup> The political allegiances of the newspaper were alluded to in 1791 when the editor, James Potts, was physically attacked by the editor of the *Dublin Journal* (a zealous Castle newspaper) for publishing 'disloyal and seditious sentiments.'<sup>243</sup> In 1793 the newspaper was renamed the *Saunders's News-Letter and Daily Advertiser*.<sup>244</sup> On James Potts' death in 1796 it was taken over by John Potts and the family continued to run the newspaper for the next seventy-nine years on 'Tory and genuine Protestant principles.'<sup>245</sup> During the 1798 rebellion the advertisement space was reduced in favour of coverage of the Irish news, and the newspaper's thoroughly biased and hostile accounts are considered (retrospectively) to be an important medium

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<sup>239</sup> *EP*, 9 May 1840, p. 3; *EP*, 18 April 1840, p. 1; *EP*, 2 January 1840, p. 1; *EP*, 16 May 1840, p. 1; *EP*, 25 April 1840, p.1; *EP*, 13 June 1840, p. 1; *EP*, 14 May 1840, p. 1; *EP*, 11 April 1840, p. 3

<sup>240</sup> *EP*, 18 April 1840, p. 1; *EP*, 11 April 1840, p. 3; *EP*, 21 April 1840, p. 1; *EP*, 25 April 1840, p. 1; *EP*, 9 May 1840, p. 3; *EP*, 16 May 1840, p. 1; *EP*, 9 May 1840, p. 3

<sup>241</sup> Brown, 'Dublin Newspaper Press', p. 110; Madden, *History of Irish Periodical Literature*, II, p. 254

<sup>242</sup> *Ibid.*, p. 255

<sup>243</sup> *Ibid.*, p. 259

<sup>244</sup> Brake and Demoor, *Dictionary of Nineteenth-Century Journalism*, p. 558

<sup>245</sup> *Ibid.*; Madden, *History of Irish Periodical Literature*, II, p. 259

through which to view the government and Orangemen's attitudes towards the rebellion.<sup>246</sup>

However, during the nineteenth century the *Saunders's News-Letter* became defined by its commercial and business content, focusing on advertisements, and its editorial tone was moderate and neutral, generally avoiding controversy.<sup>247</sup> Its articles were characterised as being 'scissors and paste journalism', as even those on Irish matters were extracted directly from the London press.<sup>248</sup> The editors claimed that this practice allowed them to fill the newspaper cheaply with high quality articles.<sup>249</sup> However, more importantly, this practice enabled the newspaper to propagate the appearance of neutrality and it was considered by the public and by the government to be independent.<sup>250</sup> Madden maintained that the 'moderate tone' of the *Saunders's News-Letter* during the early nineteenth century was a façade used to manipulate readers according to the paper's underlying political allegiances:

It is surprising how easily a character for moderation, candour, sobriety of mind, and even solid judgment, that confers claims to respectability, can be set up, and how long on false pretences it can be maintained [...] Bigotry, intolerance, injustice on a grand scale may be very moderate in language, candid in its tone, composed in its mien, and even gentlemanly in its demeanour, and yet be very iniquitous and ferocious.<sup>251</sup>

The *Saunders's News-Letter's* 'independent' status, which was facilitated by its significant advertisement income, enabled it to retain financial independence from the government, not depending on it for subsidies or pensions.<sup>252</sup> During the Peel administration (1812–1818), which attempted to systematically eliminate the opposition press through excessive taxations and prosecutions, the *Saunders's News-Letter* remained unaffected. Its reputation as the city's leading commercial newspaper ensured that advertisements continued to be placed (despite the tax), and its avoidance of political issues caused little concern for the government.<sup>253</sup> The popularity of the

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<sup>246</sup> Ibid.

<sup>247</sup> Brown, 'Dublin Newspaper Press', p. 110

<sup>248</sup> Brake and Demoor, *Dictionary of Nineteenth-Century Journalism*, p. 558

<sup>249</sup> Madden, *History of Irish Periodical Literature*, II, p. 262; Brake and Demoor, *Dictionary of Nineteenth-Century Journalism*, p. 558

<sup>250</sup> Inglis, *Freedom of the Press*, p. 147

<sup>251</sup> Madden, *History of Irish Periodical Literature*, II, p. 264

<sup>252</sup> Inglis, *Freedom of the Press*, p. 151

<sup>253</sup> Ibid., p. 150

newspaper increased to such an extent that in 1814 the Dublin Conservative MP William Gregory utilised it for the publication of government proclamations, despite Peel's express orders that independent newspapers were not to be used.<sup>254</sup> The contemporary press expressed concern at the development, commenting that the *Saunders's News-Letter* 'owes all its strength to its neutrality' and should 'not join the sycophants'.<sup>255</sup> As it consistently received the least government revenue of all the pro-Castle newspapers (after the *Correspondent*, *Patriot*, *Dublin Journal* and *Hibernian Journal*), it still maintained its perception of independence and continued to develop market dominance in advertising.<sup>256</sup> In 1819 it asserted that it fulfilled advertisers' needs as a newspaper 'which they know as sure to give the most extensive opportunities of laying their wants and wishes before the public'.<sup>257</sup> This position of strong neutrality and defined purpose enabled the newspaper to thrive during the rise of the independent press in the 1820s while other new daily newspapers competed for readership.<sup>258</sup> Its financially independent status enabled its establishment as the country's most successful daily newspaper by the middle of the century.<sup>259</sup>

The musical coverage in the *Saunders's News-Letter* was dense compared with the *Freeman's Journal* and the *Evening Packet*. The treatment of incidental music at non-musical events was similar to that of the *Evening Packet*, featuring the dinners of the Irish Metropolitan Conservative Party, the High Sheriff Tomlinson's Dinner, the Pembroke Club boating outing, Freemason events, events at the Castle and balls at the Rotundo.<sup>260</sup> Mr Kavenagh, Thomas Kelly and H.W. Du Lang, quadrille band leaders and court musicians, likewise utilised this newspaper to advertise their availability for balls.<sup>261</sup> Similarly, ceremonial events were commented on, although the *Saunders's News-Letter* noted the performances of amateur bands in the St Patrick's Day celebrations that the other papers had not.<sup>262</sup> The military band performances in the Portobello Zoological Gardens and the Rotundo Gardens, as previously mentioned in

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<sup>254</sup> *Ibid.*, p. 147

<sup>255</sup> *Ibid.*

<sup>256</sup> *Ibid.*, p. 145; Aspinall, *Politics and the Press*, p. 139

<sup>257</sup> Inglis, *Freedom of the Press*, p. 155

<sup>258</sup> *Ibid.*, p. 176

<sup>259</sup> Brake and Demoor, *Dictionary of Nineteenth-Century Journalism*, p. 558

<sup>260</sup> *SN*, 10 January 1840, pp. 1–2; *SN*, 15 January 1840, p. 1; *SN*, 2 June 1840, p. 2; *SN*, 29 April 1842, p. 3; *SN*, 18 March 1840, p. 2; *SN*, 29 February 1840, p. 3

<sup>261</sup> *SN*, 31 January 1840, p. 3; *SN*, 25 January 1840, p. 3; *SN*, 6 January 1840, p. 3

<sup>262</sup> *SN*, 18 March 1840, p. 2

relation to the other newspapers, also featured in the *Saunders's News-Letter*, although it uniquely featured their weekly performances in Mountjoy Square.<sup>263</sup> Garrison theatricals referred to in the *Evening Packet* were also reviewed in the *Saunders's News-Letter*.<sup>264</sup>

Both Catholic and Protestant denominations were represented in coverage of religious musical activity by the *Saunders's News-Letter*.<sup>265</sup> However, the general musical activities of St Patrick's Cathedral and the Chapel Royal received unparalleled coverage in the *Saunders's News-Letter* compared with the *Freeman's Journal* and the *Evening Packet*: vacancy advertisements were placed in the *Saunders's News-Letter* for choir boys in St Patrick's Cathedral and singers in the Chapel Royal.<sup>266</sup> The newspaper featured a regular section commenting on the Lord Lieutenant's attendance at weekly services in the Chapel Royal, which detailed the singers and the anthem performed.<sup>267</sup> Dr Smith was composer to the Chapel Royal, and the *Saunders's News-Letter* reviewed a new anthem composed by Smith for the occasion of the Queen's marriage.<sup>268</sup> Many of the anthems performed in these weekly Chapel Royal services were noted to have been by Sir John Stevenson, and the *Saunders's News-Letter* printed some interesting discussion through letters, advertisements and commentary regarding the completion of a monument to the composer.<sup>269</sup>

The amount of pedagogical, music trade and private and public auctions covered by the *Saunders's News-Letter* was substantial. There were advertisements by twenty-two teachers, five schools (seminaries) and 175 governesses during this six-month period. The teachers include both relatively unknown musicians and well-known respected musicians like Logier, Smith, Buck and Mrs R. Mosley (all of whom had musical academies); performer/teachers like Kavenagh, Conran, Sapio and Rudersdorff; visiting Theatre Royal performers like Miss M'Mahon and Miss Williams, who offered their

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<sup>263</sup> *SN*, 20 April 1840, p. 3; *SN*, 15 May 1840, p. 3; *SN*, 4 June 1840, p. 2

<sup>264</sup> *SN*, 25 January 1840, p. 2

<sup>265</sup> *Ibid.*, p. 4

<sup>266</sup> *SN*, 6 January 1840, p. 4; *SN*, 4 February 1840, p. 3

<sup>267</sup> *SN*, 10 January 1842, p. 2

<sup>268</sup> *SN*, 28 July 1841, p. 2; *SN*, 17 February 1840, p. 2

<sup>269</sup> *SN*, 24 January 1842, p. 2; *SN*, 7 February 1840, p. 3; *SN*, 2 June 1840, p. 2; *SN*, 1 June 1840, p. 3

services as teachers while they were engaged in the city.<sup>270</sup> It is notable that both Catholic and Protestant teachers utilised the *Saunders's News-Letter* to advertise: for example, Haydn Corri and Miss Harvey (organist of the Church of the Conception, Marlborough Street and of St Thomas's Church respectively), and professors such as John Smith (who was involved in the performance of music in the Protestant cathedrals and incidental musical performance at Protestant aristocratic events).<sup>271</sup> 175 governesses placed advertisements in the *Saunders's News-Letter* offering to teach music as part of a general education – sixteen specified a preference for families of the Roman Catholic religion, compared to seventy-nine requesting positions within families of the Established Church.<sup>272</sup> While there is an obvious focus on the Protestant community, it is interesting to note that the *Saunders's News-Letter* was used by governesses of both denominations to communicate with their target audience.

The music trade advertisements were also much more varied, frequent and substantial than those published in either the *Freeman's Journal* or the *Evening Packet*. Six different pianoforte and music warerooms placed long, detailed advertisements in the paper, including Marcus Moses; M'Cullagh and M'Cullagh; Robinson, Bussell and Robinson; and Samuel Pigott.<sup>273</sup> Also advertised were musical instrument makers, tuners and decorators, including the military musical instrument maker M'Neile.<sup>274</sup> Unique to the *Saunders's News-Letter* were the advertisements for the 'cheap music warehouses' of Henry Shade and Samuel Burne, which offered the same instruments and music as other firms, but with a discount of twenty or thirty per cent.<sup>275</sup> The appearance of these cheaper alternatives alongside the more traditional suppliers, demonstrates the wide audience of the *Saunders's News-Letter* and indicates that it was read by both the upper classes and the lower classes with limited disposable income.

Over 200 advertisements for public and private sales were placed in the *Saunders's News-Letter* during this period. Compared to twelve in the *Evening Packet* and two in

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<sup>270</sup> *SN*, 4 January 1840, p. 3; *SN*, 14 March 1840, p. 3; *SN*, 7 May 1840, p. 1; *SN*, 5 June 1840, p. 3; *SN*, 31 January 1840, p. 3; *SN*, 31 January 1840, p. 3; *SN*, 14 January 1840, p. 3; *SN*, 11 March 1840, p. 3; *SN*, 18 April 1840, p. 4; *SN*, 14 February 1840, p. 3

<sup>271</sup> *SN*, 4 February 1840, p. 2; *SN*, 21 May 1840, p. 3; *FJ*, 22 February 1840, p. 1; *SN*, 2 January 1843, p. 3; *SN*, 28 July 1841, p. 2; *EP*, 11 January 1840, p. 1

<sup>272</sup> *SN*, 8 January 1840, p. 4; *SN*, 3 January 1840, p. 4

<sup>273</sup> *SN*, 21 March 1840, p. 2; *SN*, 25 March 1840, p. 3; *SN*, 26 March 1840, p. 3; *SN*, 6 April 1840, p. 3

<sup>274</sup> *SN*, 1 January 1840, p. 3; *SN*, 11 May 1840, p. 3; *SN*, 2 March 1840, p. 3

<sup>275</sup> *SN*, 20 April 1840, p. 3; *SN*, 28 April 1840, p. 2



the *Freeman's Journal*, this figure highlights the defined commercial nature of the newspaper; it demonstrates the comparative market share between the newspapers and provides valuable information on the auctioneers who dealt with musical goods during the period. The detail provided allows conclusions to be drawn on the type and standard of musical goods and instruments owned by certain strata of society, through a comparison of the sellers' addresses (as neighbourhoods were generally inhabited by different classes) and the materials for sale (including string and brass instruments and particularly pianos by Broadwood, Clementi, Tomkinson, Ellard, Astor, Wolf, Goulding, Collard & Collard, M'Donnell, Mott and Co. – sold for prices ranging from five to eighty guineas).<sup>276</sup>

The *Saunders's News-Letter* was the primary conduit for information on Dublin's musical clubs and societies. As they were generally associated with the Protestant upper middle classes, this underlines this social group's place in the readership of the newspaper. During the six-month period examined the Anacreontic Society featured in three advertisements and reviews; the Philharmonic Society in three advertisements and one review; the Ancient Concerts Society in two advertisements; and the University Choral Society in two reviews.<sup>277</sup> The purpose of the advertisements was always to inform members of the next performance and/or rehearsal, and sometimes noted a ballot if new members were to join.

The *Saunders's News-Letter's* coverage of engagements in the Theatre Royal was comparable to that of the *Freeman's Journal*. However, it published significantly more frequent, thorough and substantial editorial commentary for the rest of the city's concert activities, including those held in the Rotundo, the Theatre Royal Abbey Street, the Albion Hotel and Tavern, and Morrisson's Hotel.<sup>278</sup>

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<sup>276</sup> *SN*, 6 May 1840, p. 3; *SN*, 7 January 1840, p.3; *SN*, 18 January 1840, p. 4; *SN*, 8 May 1840, p. 3; *SN*, 22 January 1840, p. 3; *SN*, 24 January 1840, p. 3; *SN*, 23 May 1840, p. 3; *SN*, 23 January 1840, p. 3; *SN*, 3 January 1840, p. 4; *SN*, 15 February 1840, p. 4; *SN*, 8 January 1840, p. 3; *SN*, 9 May 1840, p. 3; *SN*, 8 June 1840, p. 3; *SN*, 30 March 1840, p.3

<sup>277</sup> *SN*, 20 February 1841, p. 3; *SN*, 12 March 1840, p. 3; *SN*, 23 March 1840, p. 2; *SN*, 25 May 1840, p. 3; *SN*, 8 February 1840, p. 3; *SN*, 13 March 1840, p. 3; *SN*, 13 March 1840, p. 3; *SN*, 16. May 1840, p. 3; *SN*, 25 May 1840, p. 4; *SN*, 9 May 1840, p. 3; *SN*, 28 May 1840, p. 3; *SN*, 6 April 1840, p. 2; *SN*, 27 April 1840, p. 2

<sup>278</sup> *SN*, 22 May 1840, p. 3; *SN*, 29 February 1840, p. 3; *SN*, 25 May 1840, p. 3; *SN*, 18 March 1840, p. 3

The style of editorial commentary in the *Saunders's Newsletter* was vivid in its descriptions and its use of adjectives (though not as verbose as the *Evening Packet*), but it always gave the impression that the authors were knowledgeable in the subject area. It did not refrain from negative commentary, which the following extract highlights, although reviews were commonly very long, so this negativity would not have dominated:

Mr. Wood sang very sweetly, but his style is bad, and his enunciation, although deserving praise for its distinctness, is too broad, and sometimes comes unpleasantly upon the ear.

Mrs. Wood - Accurate criterion may detect faults in her singing; she may sometimes offend a nice taste; but still it is impossible to resist the enthusiasm with which she throws herself into her part, and by the combined effect of her singing and setting carries away her audience. She is so thoroughly in earnest, that by the force of sympathy her hearers must be so too, and are compelled for a time to be insensible to the unreality of the drama.<sup>279</sup>

Further examples in the 'Register of Musical Data on the Music Societies in the *Freeman's Journal*, the *Evening Packet* and the *Saunders's News-Letter*, 1840–44', include pages 244 ('Philharmonic Society'), 290–1 ('Mr. Pigott's Concert') and 326–7 ('Anacreontic Society').

Notably, in the forty-two advertisements for Theatre Royal dramatic theatrical events the *Saunders's News-Letter* rarely specified the incidental musical works to be performed, stating only that 'in the course of the evening a variety of singing and dancing' was to be included.<sup>280</sup> This was a direct contrast to the corresponding advertisements in other newspapers, which provided more detail. This was unusual, as it was common practice for promoters to publish the same advertisement in multiple sources and it raises questions as to why they chose to make the *Saunders's News-Letter's* shorter and more succinct. It may perhaps suggest that advertising space in the *Saunders's News-Letter* was more expensive than in other newspapers, but this would seem at odds with its defined purpose as an advertising medium.

The examination of six months of musical coverage in the *Saunders's News-Letter* illustrates its depth, breadth and usefulness as a source. While its published output

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<sup>279</sup> *SN*, 21 April 1840, p. 2

<sup>280</sup> *SN*, 13 May 1840, p. 3

overlapped in many areas with the *Freeman's Journal* and the *Evening Packet*, it significantly overshadows both in the level of detail provided and the type of information covered. It represented the upper middle-class and aristocratic music-making activities but was also utilised as an advertising medium for the lower classes. The contemporary perception of its moderate political stance enabled its use by advertisers for both Catholic and Protestant purposes. Additionally, its unique editorial style, which indulged in negative commentary, provides a more discerning understanding of the subjects examined, compared to the uncritically laudatory dispositions of the other newspapers.

### **Comparative Bias**

This study of the historical development of the *Freeman's Journal*, the *Evening Packet* and the *Saunders's News-Letter* and the establishment of their individual musical identities illustrates that the editorial style of each newspaper, while established and routine, was influenced by a defined bias through their focus on particular areas of musical life. While this bias has been examined for each individual newspaper above, it is difficult to comprehend in abstraction. It is important to have a clear understanding of the differences between each newspaper's bias before the published content can be contextualised for research purposes. An impression of the differences between each newspaper's bias is most clearly evident from a comparison of their reviews of one regular concert:

*Freeman's Journal*, 14 May 1840

Concert At The Rotundo

Mrs. Joseph Elliott's annual concert of vocal music took place yesterday evening, at the Long Room of the Rotundo. The audience was highly numerous and fashionable – the attendance fully equalling what might be expected from the extraordinary assemblage of professional talent which was announced for the occasion. Mrs. Wood made her first appearance in the concert room for this season, and seemed to have altogether recovered from her recent indisposition. She was in excellent voice, and sung Mayseder's beautiful ballad, 'The unwilling bride,' 'The Mermaid Cave,' by Horn, and an air by Rossini, besides taking part in several concerted pieces, and it is unnecessary to add that she was most enthusiastically applauded. Mrs. Elliott also sung in a truly superior manner, and Miss Hayes appeared to us to surpass any of her former efforts that we have heard. - Messrs. F. and J. Robinson and Signor Sapio also took part in the concert. Among the airs and pieces more particularly beautiful were Balfe's airs, 'Lo, the early beam of morning,' 'The last meeting,' 'O'er Shepherd Pipe,' 'The young soldier,' and 'Time is on the

wing,' 'Se la vita,' from the *Semiramide*, by Miss Hayes and Signor Sapio, Stevenson's song and Chorus, 'Hark the Convent bells are ringing,' by Mrs. Elliott, 'Sulla tomba che rinserra,' the favourite duetto from *Lucia di Lammermoor*, by Mrs. Wood and Mr. F. Robinson, and the grand finale to the first set of 'Il Don Giovanni,' by all the performers.<sup>281</sup>

#### *Evening Packet*, 14 May 1840

Mrs. Joseph Elliott's Concert.

The musical treat announced in the advertisements of this lady's concert attracted a full and fashionable audience to the Rotunda last night. The performances, though entirely vocal, were of a rare quality, commanding the valuable services of Mrs. Wood, and the assistance of Messrs. F. and J. Robinson, Signor Sapio, Miss Hayes, &c. Mrs. Wood, though still suffering from the effects of her late illness, sung several times throughout the night with her usual ability. Among the pieces performed by her were 'Una voce poco fa,' 'The unwilling bride,' 'The mermaid's cave,' and the duetto, 'Sulla tomba che rinserra,' the last of which she sung with Mr. Francis Robinson, whose good taste and mellow tenor voice gave him ever such power in the realms of harmony. Mrs. Elliott repeated the ballad of 'The blind man's bride,' which we notice on a late occasion, and sung several other pieces with effect. Mr. F. Robinson gave two of Balfe's new ballads, one of which, 'The young soldier,' was written expressly for him. 'Love and courage,' by Mr. Joseph Robinson, drew down an encore. Of all the songs which were sung throughout the evening we feel almost inclined to give the preference to the *old*, but not on that account *less pleasing*, ballad, 'John Anderson my Joe,' by Miss Hayes. Of this young lady we had the pleasure of speaking favorably [*sic*] in our remarks on Signor Sapio's concert, and certainly her execution of this song did not tend to alter our opinion; it was a most touching piece of harmony. The grand finale, from the 1st act of *Don Giovanni*, in which all the performers took part, concluded the entertainments, at a quarter before twelve o'clock.<sup>282</sup>

#### *Saunders's News-Letter*, 15 May 1840

Mrs. Elliot's Concert. - Mrs. Elliot gave a vocal Concert on Wednesday evening last, and was fortunate in securing for the entertainment of her visitors almost all the first musical talent in the city. Mrs. Wood was there, and although still suffering from her late indisposition sang with great ability. Her singing, although without the accompaniment of her acting, is more pleasing in the concert room than on the stage. Her manner is more subdued, and she avoids those bursts delivered with all her power of voice, and sometimes going almost beyond it, which electrify rather than please. The duet (from *Lucia di Lammermoor*), which she sung with Mr. Frank Robinson, was a charming specimen of the science and delicate feeling of both performers. Their voices blended together like one instrument, and they displayed a harmony of feeling which showed how equally they both understood the character of the music. 'The unwilling

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<sup>281</sup> *FJ*, 14 May 1840, p. 2

<sup>282</sup> *EP*, 14 May 1840, p. 3

Bride' by Mrs. Wood, received a well deserved encore. Spohr's song, 'Love and Courage,' sung by Mr. Joseph Robinson, was one of the most attractive performances of the evening. It is a thoroughly German characteristic composition, and the rich mellow base [*sic*] of the performer was adapted to give it with great effect. It too was favoured with an enthusiastic encore. A similar compliment was paid to Miss Hayes for the ballad, 'John Anderson my Joe,' accompanied by her master, Signor Sapio. She sang it with delightful tenderness and expression. The concert, in short, was a very pleasing one, and the selections did great credit to Mrs. Elliott. Her own song, 'Hark the convent bells are ringing,' with the distant chorus, was one of the most pleasing and effective performances of the evening. The attendance was very fashionable, and the entertainments did not conclude until a quarter before twelve o'clock.<sup>283</sup>

All three reviews refer to the attendance, repertoire, performers and Mrs Wood's cold. The *Freeman's Journal's* style was awkward and fragmented, lauding insignificant formulaic praise onto the performers and practically listing the pieces performed. The *Evening Packet's* writing style was more coherent, employing superficial adjectives wherever possible and placing the focus on the performance of the young Limerick performer Catherine Hayes. The *Saunders's News-Letter* style suggests the reviewer possessed considerable knowledge of both the performers' abilities and the repertoire performed, and it provides informed context for the performance. The triangulation approach, utilizing all three newspapers with an understanding of their individual styles, facilitates the negating of some aspects and the attribution of weight to others. From this comparison, the researcher can conclude that Mrs Wood and Catherine Hayes were the most noteworthy performances of the night and that, despite Wood's illness, she performed well. Value-adjectives should be considered with caution, and only when supported by another review.

However, the reviews should also be utilised for more than just these commentaries, and must be seen as near-factual reports of proceedings. From these three reviews it is possible to ascertain that a concert took place on 13 May 1840 in the Rotundo, hosted by Mrs Elliot. The performers included Mrs Wood, Mrs Elliott, Miss Hayes, Francis and Joseph Robinson and Signor Sapio and they performed the finale from the first act of *Don Giovanni* (Mozart), *Hark the Convent Bells are Ringing* (Stevenson), *John Anderson my Joe, Lo, the Early Beam of Morning* (Balfe), *Love and Courage* (Spohr), *Se la Vita* from *Semiramide* (Rossini), *Sulla Tomba che Rinserra* from *Lucia di*

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<sup>283</sup> SN, 15 May 1840, p. 2

*Lammermoor*, *O'er Shepherd Pipe* (Balfe), *The Blind Man's Bride*, *The Last Meeting* (Balfe), *The Mermaid Cave* (Horn), *The Unwilling Bride* (Mayseder), *The Young Soldier* (Balfe), *Time is on the Wing* (Balfe) and *Una Voce Poco Fa*. While such reviews must not be seen as comprehensive accounts of activities, they are nonetheless valuable as rare accounts of repertoire and performers. The utilization of three sources also facilitates the clarification of vague references: for example, the *Evening Packet* referred to *Love and Courage* without attribution, but the *Saunders's News-Letter* confirmed it was a composition by Spohr; likewise the *Evening Packet's* reference to 'the duetto, "Sulla tomba che rinserra"' and the *Saunders's News-Letter's* reference to 'the duet (from *Lucia di Lammermoor*)' may, to the reader unfamiliar with the work, be thought to be two separate works on the programme but for the clarifying reference in the *Freeman's Journal* to "'Sulla tomba che rinserra," the favourite duetto from *Lucia di Lammermoor*'.

Further examples demonstrating comparative styles can be seen in the 'Register of Musical Data on the Music Societies in the *Freeman's Journal*, the *Evening Packet* and the *Saunders's News-Letter*, 1840–44', pages 256 ('Mr. Lavenu's Concert'), 274–76 ('Anacreontic Society') and 277–8 ('Theatre Royal' and 'Theatricals').

A stark contrast of the newspapers' bias, specifically in reference to their political allegiances, can be seen in the editorial commentary for the Lord Lieutenant's Command Night in the Theatre Royal in February 1840. The *Freeman's Journal* and the *Evening Packet's* reviews comprised c350 words, while the *Saunders's News-Letter* was double that, at c700 words. The *Freeman's Journal* utilised the first half of the review to describe the entrance, pomp and ceremony of the Lord Lieutenant, followed by four lines referring to the repertoire and performers, and finally returning again to the Lord Lieutenant, the review commenting in conclusion that:

We are gratified to state that no symptom of partizan feeling was exhibited during the evening, which passed without the slightest interruption to the general harmony.<sup>284</sup>

However, the review published in the *Evening Packet* started by commenting on disturbances:

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<sup>284</sup> *FJ*, 26 February 1840, p. 1

On Tuesday night his Excellency the Lord Lieutenant visited the Theatre in state, when the house though tolerably full was not so crowded as on similar occasions, neither were the exhibitions of political feeling so frequent or violent as during the theatrical display of his mountebank predecessor. One feeble cheer was attempted to be raised for O'Connell, when the hisses that accompanied it prevented a similar insult from being offered to the House.<sup>285</sup>

The review followed with a description of the Lord Lieutenant's entrance, much like the *Freeman's Journal*, with the remainder of the article dedicated to commenting on the 'beauty' of the performance and how 'correctly' the songs were performed, with a focus on Madame Balfe.

The majority of the *Saunders's News-Letter* review concentrated on the music, commenting on previous noteworthy production of the works in the city, and vividly describing each of the singers' performances. The Lord Lieutenant's entry was mentioned only in passing, although each member of his accompanying distinguished party was named individually. Nearly a sixth of the article was dedicated to chastizing one of the performers, Mr Franks, for embellishing the National Anthem. In direct contradiction to the *Freeman's Journal*, the *Saunders's News-Letter* noted that partisan feeling was exhibited:

As soon as the opera was over Lord Ebrington [the Lord Lieutenant] was cheered, which compliment he acknowledged by rising and bowing. This was immediately followed by a cheer for Mr. O'Connell, which was not so warmly taken up; some persons had the courage even to hiss, particularly in the independent pit. After this the cheers ceased; the audience was not enthusiastic enough to get up another.<sup>286</sup>

The comparison between the three reports illustrates that the *Freeman's Journal* ignored and mislead its readership regarding the Daniel O'Connell-associated disturbance, while both the *Evening Packet* and the *Saunders's News-Letter* detailed the disturbance and the crowd's reaction. The *Evening Packet*, in keeping with its pro-Castle allegiances, and also its tendency to patronize the lower classes, emphasised how the disturbance 'insulted' the house while the *Saunders's News-Letter* provided the most detailed account, explaining the occurrence in a moderate, rational manner. It is interesting to note the behaviour in particular of the *Freeman's Journal*. The study of its

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<sup>285</sup> *EP*, 27 February 1840, p. 3

<sup>286</sup> *SN*, 26 February 1840, p. 2

musical coverage has illustrated its focus on events of a specific Catholic nature, together with accounts of activities associated with the Lord Lieutenant and Dublin Castle. This blatant whitewashing of a potentially embarrassing event for the Lord Lieutenant highlights the newspaper's cautious editorial tone, and an attempt to preserve for him his dignity. Contrastingly, it seems the Protestant newspapers exerted more independence from the Castle and reported on the occurrences without fear of retribution. The triangulation approach utilizing three contrasting accounts allows assertions to be made: first, that the title of 'Lord Lieutenant's Command Night' does not infer that it was necessarily attended by an audience which agreed with his politics; and secondly, that the concert audience included supporters of O'Connell who openly, if unsuccessfully, attempted a cheer to rally support amongst their fellow concert attendees.

It is noteworthy that reviews of official Viceregal events were often published verbatim in all three newspapers: for example, the following review was placed in the *Freeman's Journal* and the *Evening Packet* on 20 February 1840, and in the *Saunders's News-Letter* the following day:

#### Ball At The Castle

The grand ball in honour of her Majesty's nuptials took place at the Castle on last night. The company began to arrive at ten o'clock, and continued pouring in without intermission for more than an hour. The ball was opened shortly before eleven o'clock in in [*sic*] St. Patrick's Hall, but the Chamberlain, Sir William Leeson, and Lady Catherine Fellowes, and the dancing was kept up without intermission until one o'clock, when the company retired to the supper room, and after partaking of refreshments again returned the ball room. Two splendid quadrille bands were stationed in the galleries, and the band of the 88th regiment played during the arrival of the company at the foot of the great staircase. Companies of the 22d and 88th regiments, with a strong party of the 17th Lancers, kept order among the line of carriages during the night.<sup>287</sup>

All three reviews were identical, which suggests that this was the type of content that the government paid to have placed in the local newspapers. Particularly notable is that the *Saunders's News-Letter* cited the *Evening Packet* as its source, which infers that it did not receive the piece directly, thereby emphasising its independence from the Castle.

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<sup>287</sup> *FJ*, 20 February 1840, p. 2; *EP*, 20 February 1840, p. 3; *SN*, 21 February 1840, p. 2



Utilizing a triangulation of three different newspapers is invaluable for creating a comprehensive account of musical life. This methodology goes some way towards negating the effect of biased reporting and enables a researcher to navigate known factors in the newspaper's output. Establishing the distinctive styles and bias in each newspaper enables balanced comprehension of the information published, while the use of three complementary, yet contrasting, sources allows for a more authoritative conclusion on the events covered.

### **Single Newspaper Study**

It is not always possible or feasible for musicologists to examine and compare multiple newspapers, due to their voluminous, dense nature. The results of this study will enable researchers to utilise individual newspapers with a comprehension of their context, an awareness of their limitations, and an understanding of the potential information which would remain undisclosed without supporting information from other newspapers. The following examples highlight how the understanding of these contexts, limitations, and potential oversights will inform and affect research based on a single newspaper source.

For a pedagogical study, the *Saunders's News-Letter* is the most appropriate choice of the three newspapers examined, as it published more educational advertisements than its peers. However, the *Freeman's Journal* features unique information regarding two teachers associated with Catholic church music, Haydn Corri and P.W. Gormley, the organists and choir conductors in the churches of the Conception, Marlborough Street and St Andrews, Westland Row respectively.<sup>288</sup> Although the *Evening Packet* duplicates much of the pedagogical information published in the *Saunders's News-Letter*, it also provides exclusive editorial commentary on the private concerts hosted by Mrs Allen and Mr Buck.<sup>289</sup>

Examinations of the religious or political aspects of Victorian music-making may utilise the newspapers with corresponding allegiances. Specifically, in terms of music performed at religious ceremonies or the social events of political organizations, the Catholic/nationalist events were covered by the *Freeman's Journal*, Protestant/Conservative events were covered by the *Evening Packet*, and the *Saunders's*

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<sup>288</sup> *FJ*, 15 June 1840, p. 3; *FJ*, 30 January 1840, p. 1

<sup>289</sup> *EP*, 29 August 1840, p. 3; *EP*, 20 April 1841, p. 3

*News-Letter* featured both, although the Catholic events were in the extreme minority. Despite this assertion, it is again valuable to examine the other newspapers for contrasting or opposing opinions on these especially volatile subjects: for example, the music societies are generally accepted to be associated with the Protestant Ascendancy, which would direct the researcher towards the *Saunders's News-Letter* and the *Evening Packet* for information, and characteristically, that is where they received the most coverage. However, references in the *Freeman's Journal* highlight alternate views, exemplified by the aforementioned letter to the editor opposing the establishment of the University Choral Society, thereby providing valuable insight into the social dynamics surrounding the society's formation, which might have been overlooked had the *Freeman's Journal* not been examined.<sup>290</sup>

Research into concert life in Dublin during this period should utilise all three newspapers, as concerts, operatic performance or the incidental music performed as part of dramatic entertainments were all well represented in the three newspapers. The *Freeman's Journal* and the *Saunders's News-Letter* contain the most advertisements, but all three publish previews and editorial reviews.

While the results of this study will enable researchers to utilise the *Freeman's Journal*, the *Saunders's News-Letter* and the *Evening Packet* for musicological research on the early Victorian period in Dublin, thematic examinations of single newspapers will overlook the context of the wider music scene to the detriment of the integrity of the research, as these examples show. Without the knowledge that Haydn Corri performed at charity sermons in Catholic churches, the placement of his pedagogical advertisements in the *Freeman's Journal* and the *Saunders's News-Letter* would overlook the religious inference on the identities of the newspapers; likewise, understanding that the *Freeman's Journal* readership did not constitute the core audience for the city's music societies enables a contextualisation of the aforementioned letter to the editor regarding the establishment of the University of Dublin Choral Society, which can therefore be seen as an attempt to rouse opposing support rather than challenge the society directly.

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<sup>290</sup> *FJ*, 10 January 1840, p. 3

The following chapter will exercise the practical application of the triangulation approach for the musicological study of one thematic area. It will ascertain the musical activities of the music societies featured in the *Freeman's Journal*, the *Evening Packet* and the *Saunders's News-Letter* from 1840 to 1844 and will contextualise the resulting details with the results of a thoroughly comprehensive study of wider musical life in Dublin as expressed in the three newspapers during the period. It will also identify the societies' historical and social contexts from complementary sources in order to accurately interpret the conclusions drawn from the newspapers.

### Chapter 3: Case Study: Dublin Music Societies, 1840–1844

This case study individually examines the fourteen Dublin music societies referred to in the *Freeman's Journal*, the *Evening Packet* and the *Saunders's News-Letter* from 1840 to 1844. These societies, presented in chronological order from their date of foundation, are as follows: Hibernian Catch Club (c1680 – present), Anacreontic Society (c1740–c1850), Philharmonic Society (1826–1879), Antient Concerts Society (1834–1864), University Choral Society (1836 – present), University Church Music Society (1839–?), Societa Armonica (*fl.* 1840), Dublin Sacred Harmonic Society (1841–1847), Dublin Harmonic Society (*fl.* 1841–1842), Metropolitan Choral Society (1841–1847), Amateur Harmonic Society (1842–c1847), Tradesmen's Harmonic Society (*fl.* 1843), Dublin Concordant Society (1843–?) and Orpheus Society (1844–1847). The case study has a dual aim: to utilise the newspapers in an informed manner to establish the individual identities of the music societies, and to compare the information obtained from the newspapers with the received understanding of those identities, thereby determining the value of such a newspaper study. The newspapers are used to identify the activities of the societies, and to contextualise those activities within the wider Dublin music scene. Primary and secondary sources are used to establish a context for the development of the societies, including the origin of their nomenclature and the potential influence of similar societies, particularly in England. The study will provide a history of the societies from their foundation until 1840, and will then examine in detail their activities during the 1840 to 1844 period, as expressed by the newspapers. It will investigate how the purpose of the societies related to their activities, identifying the persons involved (members, performers and audience) and tracing their activities throughout wider musical life. It will establish the specific social circles in which the societies functioned, and thereby construct their identities, as presented in press coverage. The case study will also highlight the trajectory that the societies followed after 1844, providing further context to their activities. It will demonstrate the value of such a newspaper study – both as a source of information, and as a contextual source for the societies' activities.

## Hibernian Catch Club

The catch club tradition became established in mid-seventeenth-century England, during a period when taverns and private residences were the only venues in which musical ‘entertainments’ were performed.<sup>291</sup> The tavern clientele comprised gentlemen of diverse social statuses, and performers included both gentlemen amateurs and professional musicians. In 1657 Cromwell passed a law forbidding the performance of music in taverns, which forced performers away from instrumental music towards vocal. Despite its similarly illegal status, vocal music flourished due to its inconspicuous nature, as performers could go ‘to one’s favourite watering hole without the telltale shape of a violin or viol hidden behind a cloak.’<sup>292</sup> Publishers soon began producing collection of part-songs, catches and a new genre entitled the ‘glee’ to address the demands of this music-making trend, specifically John Wilson’s *Cheerfull Ayres* (1660), Playford’s *Ayres and Dialogues, Catch that Catch Can* (1652 and 1658), and *Musical Companion* (1667).<sup>293</sup> Robbins claimed that a goldsmith, Benjamin Wallington, established the first ‘catch club’ in 1667.<sup>294</sup> The club’s meetings were held in an alehouse behind the southwest corner of St Paul’s in London and attendees included shopkeepers and foremen.<sup>295</sup> Robbins maintained that this class mingling, together with the organized club structure, the location of a ‘hostelry of some description’ and a landlord who would permit music-making, encouraged the mix of conviviality and music-making which became the paradigms of club life in the following century.<sup>296</sup>

The earliest catch club associated directly with cathedral musicians was formed c1680 by Henry Aldrich, who was in charge of music at Christ Church Oxford. He held regular musical meetings in his private rooms, to which all members of the cathedral choir were invited. These meetings featured a mix of drinking and music, whilst maintaining strict rules of etiquette and punctuality.<sup>297</sup>

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<sup>291</sup> Brian Robbins, *Catch and Glee Culture in Eighteenth-Century England* (Woodbridge: Boydell Press, 2006), p. 8

<sup>292</sup> *Ibid.*, p. 9

<sup>293</sup> *Ibid.*, pp. 10–11

<sup>294</sup> *Ibid.*, pp. 11–13

<sup>295</sup> Brian Robbins, ‘The Catch and Glee in Eighteenth-Century Provincial England’, *Concert Life in Eighteenth-Century Britain*, ed. Susan Wollenberg and Simon McVeigh (Hants: Ashgate, 2004), p. 141

<sup>296</sup> Robbins, *Catch and Glee Culture*, p. 13

<sup>297</sup> *Ibid.*, p. 14

Such societies continued to appear in England into the eighteenth century, with the most notable being the Noblemen's and Gentlemen's Catch Club, formed in 1761.<sup>298</sup> The membership of this society was markedly different from those established in the previous century, as it comprised aristocracy and royalty.<sup>299</sup> The objective of the society was 'to encourage the efforts of rising composers', and it established a prize-giving competition for the composition of catches, glees and canons.<sup>300</sup>

Dublin's Hibernian Catch Club is renowned as being the longest surviving music society in Europe and is reputed to have been established c1680, around the same time as Aldrich's catch club in Oxford, and it is still active today.<sup>301</sup> It was established by the vicars choral of Christ Church and St Patrick's Cathedrals, following on from an already established tradition of convivial dinner and music-making by these men in the taverns of Dublin.<sup>302</sup> The choristers' training in the cathedrals enabled the success of this type of society, and they were considered the backbone of many other music societies which developed throughout the eighteenth century.<sup>303</sup> The earliest records of the Hibernian Catch Club survive in Marsh's Library in Dublin and date from 1770, when lay members were first admitted.<sup>304</sup>

The meetings of the Hibernian Catch Club took place on a monthly basis during the 'season' (December to May) in numerous different venues around the city.<sup>305</sup> They were known to meet in the Thatched House Tavern, Castle Street during the seventeenth century; Bull's Head Tavern and the Music Hall, both on Fishamble Street during the eighteenth century; and during the nineteenth-century in Morrison's Tavern Dawson Street, Harrington's Tavern Grafton Street, Radley's Hotel College Green, and the Public Rooms Cavendish Row.<sup>306</sup> The meetings of the club comprised dinner

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<sup>298</sup> Robbins, 'Catch and Glee in Eighteenth-Century Provincial England', p. 142

<sup>299</sup> Ibid., pp. 141

<sup>300</sup> Ibid., p. 142

<sup>301</sup> *MT*, 1 January 1920, p. 56; Collins, 'Concert Life in Dublin', I, p. 133

<sup>302</sup> Hogan, *Anglo-Irish Music*, p. 73; Boydell, 'Music 1700–1850', p. 575

<sup>303</sup> Hibernicus, 'Music In Dublin – To The Editor Of "The Musical Times"', *MT*, 27.525 (1886), p. 676; Boydell, 'Music 1700–1850', p. 575

<sup>304</sup> Ibid., Appendix I

<sup>305</sup> Stephenson, 'Antient Concert Rooms', p. 12

<sup>306</sup> Hogan, *Anglo-Irish Music*, p. 73; *The Union Magazine, And Imperial Register*, 2 (1801), p. 59; Collins, 'Concert Life in Dublin', I, p. 136; Hercules MacDonnell, *A Book of Dates, Operatic, Dramatic, and Musical, compiled for the Strollers* (Dublin: Browne And Nolan, Nassau-Street, 1878), p. 14; Hibernian Catch Club: *Glees, selected by the committee appointed to conduct the annual gala dinner, of*

followed by music.<sup>307</sup> The music performed by the vicars choral consisted of glees, catches, madrigals and part-songs.<sup>308</sup> Boydell noted that the content of the songs were ‘often of a ribald nature quite foreign to their professional duties’.<sup>309</sup> Proponents of the English glee featured, such as Callcott, Webbe and Attwood, together with Anglo-Irish composers such as Stevenson, Cooke, Mornington and Woodward.<sup>310</sup> The society was influential in establishing the popularity of part-singing, which became one of the most dominant vocal forms in Dublin’s amateur music-making circles during the early half of the nineteenth century.<sup>311</sup>

Membership of the society, in addition to the vicars choral, comprised those ‘of the first rank and consequence.’<sup>312</sup> The society’s members included, at different times, Thomas Bacon, Lord Mornington, Rev. John Bayly, Sir John Andrew Stevenson, Charles Villiers Stanford’s father (John) and grandfather (William Henn), the Robinson brothers (John, Francis, Joseph and William), Sir Philip Crampton Smyly and Thomas Marchant.<sup>313</sup> Honorary membership was presented to both foreign and local musicians including the Czech piano virtuoso Ignaz Moscheles in 1826 and J. Bennett of the Dublin Theatre Royal in 1837.<sup>314</sup> The stature of the members of the society enabled them to provide patronage for concerts by other musicians in the city: the Hibernian Catch Club and the similarly aristocratic Anacreontic Society and Irish Harmonic Club

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*the Hibernian Catch Club, to be sung at the Public Rooms, Cavendish-Row, on Friday the 6th of March, 1817*

<sup>307</sup> Stephenson, ‘Antient Concert Rooms’, p. 12

<sup>308</sup> Jeremy Dibble, *Charles Villiers Stanford: Man and Musician* (Oxford: Oxford University Press, 2002), p. 20

<sup>309</sup> Barra Boydell, ‘The Flourishing of Music, 1660-1800’, *Christ Church Cathedral Dublin: A History*, ed. Kenneth Milne (Dublin: Four Courts Press, 2000), p. 301

<sup>310</sup> Charles Villiers Stanford, ‘Joseph Robinson’, *Cornhill Magazine* (1898), p. 798; Hibernicus, ‘Music in Dublin’, p. 676; Hogan, *Anglo-Irish Music*, p. 75; Boydell, ‘The Flourishing of Music’, p. 301

<sup>311</sup> Boydell, ‘Music 1700–1850’, p. 575

<sup>312</sup> *DJ*, 25 February 1804, cited in Collins, ‘Concert Life in Dublin’, I, p. 136

<sup>313</sup> Peter Clark, *British Clubs and Societies 1580–1800: The Origins of an Associational World* (Oxford: Oxford University Press, 2000), p. 401; Hogan, *Anglo-Irish Music*, p. 168; Collins, ‘Concert Life in Dublin’, I, p. 130; ‘Our Portrait Gallery – No. LXIII, Sir John A. Stevenson, Mus. Doc.’, *The Dublin University Magazine: A Literary and Political Journal*, 37.220 (April 1851), p. 493; Dibble, *Charles Villiers Stanford*, pp. 10, 6, 22; R.J. Rowlette, ‘Smyly, Sir Philip Crampton (1838-1904)’, rev. Hugh Series, in *Oxford DNB*, Oxford University Press, 2004 <<http://www.oxforddnb.com/view/article/36172>> [accessed 8 June 2010]; *MT*, 1 January 1920, p. 56

<sup>314</sup> Charlotte Moscheles, *Life of Moscheles* (New York: Elibron Media Corporation, 2005), I, p. 119; *The Musical World, A Weekly Record Of Musical Science, Literature, And Intelligence*, 7 (London: J. Alfred Novello, 1837), p. 172

were listed as patrons for Thomas Philips' benefit in the Theatre Royal on 13 April 1803 and at a concert in the Rotundo in 1806.<sup>315</sup>

Like the London Noblemen's and Gentlemen's Catch Club, the society hosted a composition prize competition. The winners included Robert Prescott Stewart (1846 and 1848) and Thomas Richard Gonzalvez Joze (1871).<sup>316</sup> John Stevenson is said to have composed a total of 173 glees and catches for the Hibernian Catch Club.<sup>317</sup> In 1851, the Dublin University Magazine anecdotally recalled that on one occasion the judges of the catch club prize selected twelve pieces for consideration and only later discovered that all twelve were pieces submitted by Stevenson, under pseudonyms, as prescribed by the rules for anonymity.<sup>318</sup> The publication of glees specifically for the use of the society, such as 'The Gentlemen's Catch Book, dedicated by permission to the Hibernian Catch Club by their most humble servant, Henry Mountain' (published c1778), furthermore underlines the importance and stature of the society within Dublin's musical life.<sup>319</sup>

Similar societies functioning in Dublin during the mid-eighteenth to early nineteenth-century were the Beefsteak Club and the Irish Harmonic Club. The former was founded c1753 by Thomas Sheridan, the proprietor of Smock Alley Theatre, and lasted (with some gaps) for nearly one hundred years. The society was more political than the Hibernian Catch Club and was identified as being anti-Catholic, despite having Catholic members. Membership was primarily aristocratic, comprising lords, earls and members of parliament. The most well-known member was the actress Peg Woffington who was the only woman admitted, and the society's first president.<sup>320</sup> The Irish Harmonic Club was a private glee club, active from 1803 to 1810.<sup>321</sup> It was instituted by John Stevenson and John Spray for the promotion of good-fellowship and harmony, and was

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<sup>315</sup> Collins, 'Concert Life in Dublin', I, p. 131 and II, 'Patrons'

<sup>316</sup> John S. Bumpus, 'Irish Church Composers and the Irish Cathedrals. Part II', *Proceedings of the Musical Association*, 26 (1899–1900), p. 141; James D. Brown and Stephen S. Stratton, *British Musical Biography: A Dictionary of Musical Artists, Authors and Composers Born in Britain and its Colonies* (Birmingham: S. S. Stratton, 1897), pp. 395, 226

<sup>317</sup> J.C. Hadden, 'Stevenson, Sir John Andrew (1761–1833)', rev. Anne Pimlott Baker, in *Oxford DNB*, Oxford University Press, 2004 <<http://www.oxforddnb/view/article/26432>> [accessed 8 June 2010]

<sup>318</sup> 'Our Portrait Gallery – Sir John A. Stevenson', *Dublin University Magazine*, p. 494

<sup>319</sup> Hogan, *Anglo-Irish Music*, p. 162; Frank Kidson, *British Music Publishers – Printers And Engravers* (London: W.E. Hill & Sons, 1900, repr. Read Books, 2008), p. 216

<sup>320</sup> Hogan, *Anglo-Irish Music*, p. 74

<sup>321</sup> Ferris, 'Irish Harmonic Club', *EMIR*; Boydell, 'Music 1700–1850', p. 621



so popular that membership admissions had to be restricted to c130.<sup>322</sup> The earliest identified example of Mozart's operatic music in Dublin ('Prenderò quel brunettino' and 'La mia Dorabella' from *Così fan tutte*) was performed by the club c1803.<sup>323</sup> Whilst the three societies were similar in nature, there does not seem to have been any rivalry between the three, but rather some overlap in membership.<sup>324</sup> Collins maintained that because of the high press profile obtained by the Irish Harmonic Club, the Hibernian Catch Club received increased press coverage in the nineteenth century.<sup>325</sup> However, this study of the press from 1840 to 1844 shows that this increased coverage extended only to the society's annual gala dinners held in November/December.

Reviews were published of the dinners of 1840 and 1841, but references to the dinners of 1842–1844 were found only in announcements placed by the society in the *Saunders's News-Letter* to inform members of the date, location, and the time that dinner would be served. The origins of the reviews, and therefore the implied relationship between the Hibernian Catch Club and the Dublin press, are interesting. The *Saunders's News-Letter* reviewed the dinner of 8 December 1840 and this review was duplicated identically in the *Evening Packet* the following day.<sup>326</sup> The dinner of 14 December 1841 was reviewed in the *Freeman's Journal*, the *Saunders's News-Letter* and the *Evening Packet*; but the latter was the only original review, with the *Freeman's Journal* and the *Saunders's News-Letter* both duplicating and citing a review that appeared in the *Evening Mail* to differing extents.<sup>327</sup> While copying and citing (although not always the latter) was common practice in the press, it was especially prevalent with regard to the activities of the Hibernian Catch Club, suggesting that not all newspaper reviewers had access to the proceedings, reinforcing the exclusive nature of the events.

The reviews of the 1840 and 1841 dinners contained information regarding the date and location of the dinner, the number of attendees, identity of the chair and references to the music and food served. The locations of the dinners align the society with the aristocracy and upper middle classes: in 1840 it was held in the Gresham Hotel,

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<sup>322</sup> Collins, 'Concert Life in Dublin', I, pp. 134–5

<sup>323</sup> *Ibid.*, p. 135

<sup>324</sup> *Ibid.*, p. 136; Ferris, 'Irish Harmonic Club', *EMIR*

<sup>325</sup> Collins, 'Concert Life in Dublin', I, p. 136

<sup>326</sup> *SN*, 11 December 1840, p. 2; *EP*, 12 December 1840, p. 3

<sup>327</sup> *FJ*, 16 December 1841, p. 3; *EP*, 16 December 1841, p. 3; *SN*, 16 December 1841, p. 2

Sackville Street (now O’Connell Street), and those of 1841–1844 took place in Radley’s Hotel.<sup>328</sup> The Gresham Hotel was popular with the post-Act of Union aristocracy. As they no longer kept town houses in the city, the members of the aristocracy sought hotel accommodation similar to their old abodes when visiting. To establish his hotel, Thomas Gresham purchased two Georgian buildings on the city’s ‘main street’ which were formerly owned by both an assistant to Bartholomew Mosse at the Rotundo Hospital and the widow of the first Earl of Southwell.<sup>329</sup> The style and location of his venture proved favourable and the hotel was successful.<sup>330</sup> John Radley’s Commercial Buildings, hotel and tavern were situated at 11 College Green.<sup>331</sup> Not much is known of this venue, except that in 1865, when Thomas Gresham sold his hotel, John Radley was one of the new subscribers/directors/owners, and was listed as being the manager of the Gresham Hotel.<sup>332</sup>

Members of the society were rarely referred to in the press, but the identities of the secretary, president and vice-president were published in the advertisements, and the chairperson for the dinner featured in the reviews. The roles of president and vice-president changed annually, filled by members chosen in rotation.<sup>333</sup>

Member	Role within Hibernian Catch Club	Date of Involvement	Identity and activities within Dublin’s musical life
Robert Jager	Treasurer and secretary	1835–1848 <sup>334</sup>	<ul style="list-style-type: none"> <li>Instrumental in the development of Christ Church Choir from 1813, holding the posts of stipendiary, vicar choral and vicars’ steward both in Christ Church and St Patrick’s.<sup>335</sup> He was very well paid (with an annual income of £468 11s 8d), which enabled him to patronise numerous charitable causes.<sup>336</sup></li> <li>Performed as a soloist at charity</li> </ul>

<sup>328</sup> *SN*, 16 December 1841, p. 2

<sup>329</sup> Peter Pearson, *The Heart of Dublin: Resurgence of an Historic City* (Dublin: O’Brien Press, 2000), p. 399

<sup>330</sup> Ulrick O’Connor, *The Gresham Hotel 1865–1965* (Cork: Guy & Co. Ltd., [n.d.]), pp. 2–3; It is still in existence, being one of a hotel chain comprising six properties in Amsterdam, Brussels, Cork, Dublin, Hamburg and London. ‘History – The Beginning’, *The Gresham*, <[http://www.gresham-hotels.com/dublin-city-hotels/our\\_history.asp](http://www.gresham-hotels.com/dublin-city-hotels/our_history.asp)> [accessed 6 June 2010]

<sup>331</sup> *Dublin Almanac* (1842), p. 624

<sup>332</sup> Connor, *Gresham Hotel*, pp. 10–11

<sup>333</sup> *Dublin Almanac* (1835), p. 163

<sup>334</sup> *Ibid.* (1835), p. 163

<sup>335</sup> Hogan, *Anglo-Irish Music*, pp. 156–157

<sup>336</sup> *FJ*, 9 April 1831, p. 1; *FJ*, 10 Nov. 1857, p. 1

			<p>events, along with other cathedral singers and during the period studied, he appeared as a vocalist at a banquet for the inauguration of the Lord Mayor (1842) and at the Lord Mayor's dinner at the Mansion House (1843).<sup>337</sup></p> <ul style="list-style-type: none"> <li>• Secretary of the Harmonists' Society in 1815.</li> <li>• Honorary secretary (with Pigott) for a charitable concert in the Rotundo 'For The Relief Of The Poor Of This City' in 1847.</li> <li>• Honorary member of the Irish Musical Fund Society (1844–1847).<sup>338</sup></li> </ul>
John Barton	Chairman	8 December 1840	<ul style="list-style-type: none"> <li>• Brother to the better-known James Barton.<sup>339</sup></li> <li>• Member of the choir of the Chapel Royal, Dublin Castle with a salary of between £20 and £30 per annum.</li> <li>• Professor of music and singing teacher based at 39 Upper Baggot Street.</li> <li>• Performer of the clarinet in the Hawkins Street Theatre orchestra, and a vocalist at the Philharmonic Society in 1830.<sup>340</sup></li> <li>• Director of the Dublin Festival Choral Society after 1831.</li> <li>• Conductor and president of the Anacreontic Society.</li> <li>• Conductor, musical director and leader of the Metropolitan Choral Society.<sup>341</sup></li> <li>• Arranger of Irish airs, which he submitted for publication in the 'Native Music of Ireland' supplement of the <i>Dublin Monthly Magazine</i>.<sup>342</sup></li> </ul>
J.R. Dickenson	Vice-President	8 December 1840	<p>Possibly John Richardson Dickinson [<i>sic</i>].</p> <ul style="list-style-type: none"> <li>• Solicitor.</li> <li>• Address: 67 Stephen's green, South.<sup>343</sup></li> </ul>
Attorney General	Chairperson	14 December 1841	<p>Francis Blackburne.</p> <ul style="list-style-type: none"> <li>• Distinguished political figure: Attorney-General (1841), master of the rolls (1842), chief justice of the Queen's bench (1846), lord chancellor of Ireland (1852), commissioner of national education (1852), vice-</li> </ul>

<sup>337</sup> Barra Boydell, *A History of Music at Christ Church Cathedral, Dublin* (Woodbridge: Boydell Press, 2004), pp. 104, 122; *FJ*, 2 November 1842, p. 3; *FJ*, 31 March 1843, p. 3

<sup>338</sup> Collins, 'Concert Life in Dublin', I, p. 137; *FJ*, 27 Jan. 1847, p. 1; *Dublin Almanac* (1844), p. 185

<sup>339</sup> Hogan, *Anglo-Irish Music*, p. 199

<sup>340</sup> W.G., 'The Chapel Royal, Dublin Castle (*From a Correspondent.*), *MW*, 20 (1845), p. 27; Hogan, *Anglo-Irish Music*, pp. 199–200; *Dublin Almanac* (1842), p. 418; *Dublin Literary Gazette, or Weekly Chronicle of Criticism, Belles Lettres, and Fine Arts* (Jan.–June 1830), p. 365

<sup>341</sup> Collins, 'Concert Life in Dublin', p. 334; Collins, 'Music in Dublin', p. 21

<sup>342</sup> 'The Native Music of Ireland', *The Dublin Monthly Magazine; Being a New Series of the Citizen, And including the Native Music of Ireland* (Jan.–June 1842), p. 58

<sup>343</sup> *Dublin Almanac* (1842), p. 443

			<p>chancellor of Dublin University, lord justice of appeal in Ireland (1856) and lord chancellor (1866–1867).<sup>344</sup></p> <ul style="list-style-type: none"> <li>• President of the Hibernian Catch Club (1855–c1867).<sup>345</sup></li> <li>• President of the Antient Concerts Society (1848–1866).</li> <li>• Vice-president of the Anacreontic Society (1847–1852) and the Philharmonic Society (1847–1866).</li> <li>• Vice-patron of the University of Dublin Choral Society (1857–1860).<sup>346</sup></li> <li>• Attended concerts in Dublin Castle, and the Portobello Zoological Gardens, and also patronised Calcraft's benefit in the Theatre Royal.<sup>347</sup></li> </ul>
Abraham Brewster	President	13 December 1842	<ul style="list-style-type: none"> <li>• Conservative.</li> <li>• Legal adviser to the lord lieutenant of Ireland, appointed by Daniel O'Connell (1841).</li> <li>• Attorney-general of Ireland (1853–1855).</li> <li>• Lord justice of appeal in Ireland (1866).</li> <li>• Lord chancellor of Ireland (1867).<sup>348</sup></li> </ul>
Frederick Moore	Vice-President	13 December 1842	Not identified.
Robert Kinahan	President	19 December 1843	Not identified.
John George	Vice-President	19 December 1843	<ul style="list-style-type: none"> <li>• Conservative member of parliament (1852–57, 1859–66).</li> <li>• Solicitor-general for Ireland (1859).</li> <li>• Member of the Irish privy council.</li> <li>• Judge of the court of the Queen's bench, Ireland (1866).<sup>349</sup></li> </ul>

**Table 1: Officers of the Hibernian Catch Club, 1840–1844**<sup>350</sup>

While the presidential and vice-presidential positions within the Hibernian Catch Club were held by distinguished political and judicial figures within Dublin life, it is interesting that only Blackburne was known to have attended other musical events in

<sup>344</sup> G.B. Smith, 'Blackburne, Francis (1782?–1867)', rev. Daire Hogan, in *Oxford DNB*, Oxford University Press, 2004 <<http://www.oxforddnb.com/view/article/2514>> [accessed 9 June 2010]

<sup>345</sup> *Thom's Irish Almanac* (1845–1867)

<sup>346</sup> *Ibid.* (1848), 600; *Dublin Almanac* (1847), p. 191; [Philharmonic Society Concert Programme], IRL-Dn: 'Pamphlets (1831-1848)' [P 936]; *Thom's Irish Almanac* (1857)

<sup>347</sup> *EP*, 12 February 1842, p. 3; *SN*, 30 May 1842, p. 2; *EP*, 26 April 1842, p. 1

<sup>348</sup> G.C. Boase, 'Brewster, Abraham (1796–1874)', rev. Sinead Agnew, in *Oxford DNB*, Oxford University Press, 2004; online edn, January 2008 <<http://www.oxforddnb.com/view/article/3370>> [accessed 9 June 2010]

<sup>349</sup> G.C. Boase, 'George, John (1804–1871)', rev. Sinead Agnew, in *Oxford DNB*, Oxford University Press, 2004 <<http://www.oxforddnb.com/view/article/10544>> [accessed 9 June 2010]

<sup>350</sup> *SN*, 11 December 1840, p. 2; *EP*, 16 December 1841, p. 3; *SN*, 5 December 1842, p. 3; *SN*, 7 December 1843, p. 3

the city at the time. This implies that their association with the Hibernian Catch Club was due to its social rather than its musical identity. The involvement of cathedral musicians with the society is confirmed in the identification of Jager and Barton as members.

The annual Hibernian Catch Club dinners do not appear to have been members-only events but rather events at which members entertained ‘visitors’. The *Saunders’s News-Letter* reported that in 1840, fifty-four people sat to dinner and in 1841, upwards of seventy.<sup>351</sup> The reviews focused particularly on the identity of these ‘visitors’, and their social standings make an important contribution to an understanding of the identity of the society.

Dinner Attendee	Date of Attendance	Identity and activities within Dublin’s musical life
The Right Hon. the Lord Mayor	8 December 1840	Sir J. Kingston James. <ul style="list-style-type: none"> <li>• Inaugurated Lord Mayor in September 1840.<sup>352</sup></li> <li>• Patronised the Adelphi Theatre.</li> <li>• Attended the Theatre Royal and the University Choral Society concerts.<sup>353</sup></li> </ul>
Lord Morpeth	8 December 1840	<ul style="list-style-type: none"> <li>• Appointed Chief Secretary to Ireland in 1835.</li> <li>• Known for his promotion of religious equality.<sup>354</sup></li> <li>• Hosted the ‘Fete Champetre To Provide Clothing and Requisites for the Female Emigrants of the Mendicity Institution’ in July 1840.</li> <li>• Patronised benefits and charitable balls.</li> <li>• He was said to have been the driving force behind the introduction of Hullah’s system of music teaching to Dublin.<sup>355</sup></li> </ul>
Sir Michael Smith, Bart	8 December 1840	<ul style="list-style-type: none"> <li>• Baronet.</li> <li>• Possibly the Sir Michael Cusac Smith who patronised charitable balls and attended concerts in Dublin Castle.<sup>356</sup></li> </ul>
Sir Philip Crampton, Bart	8 December 1840	<ul style="list-style-type: none"> <li>• Baronet.</li> <li>• A surgeon, the subject upon which he lectured and published.</li> <li>• Founder of the Royal Zoological Society of Ireland.</li> <li>• Member of the provisional committee of management of the Royal Irish Art Union upon its establishment in 1839.<sup>357</sup></li> <li>• Surgeon-general to the forces in Ireland and</li> </ul>

<sup>351</sup> *SN*, 11 December 1840, p. 2; *SN*, 16 December 1841, p. 2

<sup>352</sup> *FJ*, 19 December 1840, p. 1; *FJ*, 1 October 1840, p. 1

<sup>353</sup> *FJ*, 19 December 1840, p. 1; *EP*, 24 December 1840, p. 3

<sup>354</sup> Ian Machin, ‘Howard, George William Frederick, seventh earl of Carlisle (1802–1864)’, in *Oxford DNB*, Oxford University Press, September 2004; online edn January 2008  
<<http://www.oxforddnb.com/view/article/12902>> [accessed 9 June 2010]

<sup>355</sup> *FJ*, 22 June 1840, p. 1; *SN*, 30 December 1840, p. 3; *EP*, 22 February 1840, p. 1; *FJ*, 13 October 1842, p. 2

<sup>356</sup> *EP*, 22 February 1840, p. 1; *SN*, 30 April 1842, p. 3; *EP*, 12 February 1842, p. 3

		<p>surgeon in ordinary to the queen.</p> <ul style="list-style-type: none"> <li>• Member of the senate of the Queen's University.</li> <li>• President of the Dublin College of Surgeons.<sup>358</sup></li> <li>• Patronised Mr Calcraft's benefit in the Theatre Royal, and attended concerts in Dublin Castle.<sup>359</sup></li> <li>• Hosted concerts in his home.</li> <li>• Amateur flautist.<sup>360</sup></li> </ul>
Colonel Brereton	8 December 1840	<ul style="list-style-type: none"> <li>• Possibly the chief inspector of the revenue police in Dublin.<sup>361</sup></li> <li>• Attended concerts in Dublin Castle.<sup>362</sup></li> </ul>
Captain R. Williams	8 December 1840	<ul style="list-style-type: none"> <li>• Military.</li> <li>• Member of committee of The Annual Grand Fancy And Full-Dress Ball, in aid of The Sick And Indigent Roomkeepers Of This City, (Of all Religious Denominations) in 1840.<sup>363</sup></li> </ul>
Captain George Chichester	8 December 1840	<ul style="list-style-type: none"> <li>• Military.</li> </ul> <p>Not identified.</p>
Captain Bolton	8 December 1840	<ul style="list-style-type: none"> <li>• Military.</li> <li>• Possibly Captain Henry Bolton, high sheriff of Dublin (1850).<sup>364</sup></li> </ul>
Mr Power M.P.	8 December 1840	<ul style="list-style-type: none"> <li>• Member of parliament.</li> </ul> <p>Not identified.</p>
John Dickenson, Jun.	8 December 1840	Not identified.
Ogilvie, Esq.	8 December 1840	Not identified.
Surgeon Hamilton	8 December 1840	<ul style="list-style-type: none"> <li>• Member of the general committee of the Royal Irish Art Union in 1844.<sup>365</sup></li> </ul>
Lord Eliot	14 December 1841	<ul style="list-style-type: none"> <li>• Chief Secretary from 1841.<sup>366</sup></li> <li>• Main proponent of an extended grant for Maynooth Seminary and the policy of Catholic incorporation which it represented.</li> <li>• Became Lord Lieutenant in the early 1850s and afterwards Queen Victoria's confidential adviser, especially on family matters.<sup>367</sup></li> <li>• Hosted a Fete Champetre in aid of the Mendicity Institution.</li> <li>• Vice-president of the Royal Irish Art Union.</li> <li>• Patronised Mackintosh's benefit in the Music Hall.</li> <li>• Member of the organizing committee of a benefit for Calcraft, the manager of the Music Hall.<sup>368</sup></li> <li>• Attended, with his wife, concerts in the Music Hall and the Antient Concerts Society.<sup>369</sup></li> </ul>

<sup>357</sup> J. B. Lyons, 'Crampton, Sir Philip, first baronet (1777–1858)', in *Oxford DNB*, Oxford University Press, Sept. 2004 <<http://www.oxforddnb.com/view/article/6596>> [accessed 9 June 2010]; 'Appendix to Report from the Select Committee on Art Unions', [Parliamentary Papers] *Reports from Committees: Seven Volumes (1.) Art Unions*, 7 (1845), p. 342

<sup>358</sup> G.T. Bettany, 'Crampton, Sir Philip (1777–1858), surgeon', in *Oxford DNB Archive*, Oxford University Press, 1888 <<http://www.oxforddnb.com/view/article/6596>> [accessed 9 June 2010]

<sup>359</sup> *EP*, 26 April 1842, p. 1; *EP*, 12 February 1842, p. 3

<sup>360</sup> With thanks to Ita Beausang for this reference from Selina Crampton's diary, in the Crampton Papers in the IRL-Dtc Manuscript Library

<sup>361</sup> *FJ*, 1 October 1842, p. 3

<sup>362</sup> *EP*, 12 February 1842, p. 3

<sup>363</sup> *EP*, 22 February 1840, p. 1

<sup>364</sup> *Northern Star and National Trades' Journal*, 13 April 1850, p. 1

<sup>365</sup> 'Appendix to Report from the Select Committee on Art Unions', p. 342

A'Court	14 December 1841	William A'Court. <ul style="list-style-type: none"> <li>• First Baron Heytesbury.</li> <li>• Private secretary to the Chief Secretary.</li> <li>• Became Lord Lieutenant of Ireland from 1844 to 1846.<sup>370</sup></li> </ul>
West	14 December 1841	<ul style="list-style-type: none"> <li>• Member of the city council.</li> </ul>
Grogan	14 December 1841	<ul style="list-style-type: none"> <li>• Member of the city council.</li> </ul>

**Table 2: Hibernian Catch Club dinner 'visitors', 1840 and 1841<sup>371</sup>**

These visitors include a mix of high-level aristocrats: the Lord Mayor, Chief Secretary, a member of parliament, and military captains, many of whom frequented entertainments hosted by the Lord Lieutenant in Dublin Castle, patronised charity and benefit events in the city, and were influential in other philanthropic areas of Dublin society. A significant portion of the *Saunders's News-Letter* review of the 1840 dinner reports on the admission of an honorary member:

We understand that Lord Morpeth was proposed by Mr. Jager (the treasurer and secretary to the club) to be an honorary member, which was carried by acclamation without a dissentient voice, a circumstance which has not occurred with any nobleman since the year 1831, when the Marquess of Anglesey, the then Lord Lieutenant, (who is a great lover of music,) was made an honorary member, and attended the meetings of the club very frequently.<sup>372</sup>

This gesture of honorary membership illustrates the relationship that existed between Morpeth and the society, but acceptance of the proposal by the members and the favourable comparison with the former Lord Lieutenant highlights the respected position that Morpeth held in the city as chief secretary. In 1841, the reviews focused particularly on both Eliot and Blackburne, who were commended on their behaviour, the former's style in discharging his duties as chairman, the latter's favourable comments on the club: he 'spoke with enthusiastic warmth and national ingenuousness of the reception he had received and the gratification he had been afforded in meeting a

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<sup>366</sup> G.B. Smith, 'Eliot, Edward Granville, Third Earl of St Germans (1798–1877)', rev. H.C.G. Matthew, in *Oxford DNB*, Oxford University Press, 2204; online edn January 2008 <<http://www.oxforddnb.com/view/article/8628>> [accessed 10 June 2010]

<sup>367</sup> *Ibid.*

<sup>368</sup> *FJ*, 26 May 1842, p. 1; 'Appendix to Report from the Select Committee on Art Unions', p. 342; *SN*, 26 November 1844, p. 2; *EP*, 26 April 1842, p. 1

<sup>369</sup> *FJ*, 13 January 1842, p. 2; *SN*, 27 December 1841, p. 2

<sup>370</sup> Muriel E. Chamberlain, 'A'Court, William, first Baron Heytesbury (1779–1860)', in *Oxford DNB*, Oxford University Press, September 2004; online edn May 2009 <<http://www.oxforddnb.com/view/article/article/70>> [accessed 10 June 2010]

<sup>371</sup> *SN*, 11 December 1840, p. 2; *EP*, 16 December 1841, p. 3

<sup>372</sup> *SN*, 11 December 1840, p. 2

society constituted as the Hibernian Catch Club was – solely for the enjoyment of musical and society pleasures.<sup>373</sup>

Detail on the musical aspects and repertoire of the Hibernian Catch Club dinners are vague in the newspapers. An indirect reference to the Hibernian Catch Club in 1840 challenges the received published knowledge of the club, which focuses on the vocal nature of the music performed. In a preview to Miss Rossini Collins' concert at Morrisson's Hotel, Dawson Street in January 1840, reference was made to her performances at the Hibernian Catch Club and the Philharmonic Society.<sup>374</sup> Collins was a twelve-year old violinist, whose performances in England garnered the attention of the Queen.<sup>375</sup> The child prodigy was a fashionable performer in Dublin during the period studied, and her appearances throughout 1840 to 1842 at the Anacreontic and Philharmonic societies' concerts, promenade concerts in the Rotundo and the Music Hall and the Portobello Zoological Gardens received significant press attention.<sup>376</sup> She also performed regularly with her family, including a series of chamber concerts managed by her father.<sup>377</sup> The reference to her appearance at the Hibernian Catch Club suggests that it hosted instrumental concerts in some form, despite its retrospective identity.

The identical reviews in the *Saunders's News-Letter* and the *Evening Packet* for the 1840 dinner comment that 'the musical entertainment interspersed with many fine old glees, Italian songs, duets, &c., and the members kept it up till a late hour'.<sup>378</sup> The *Evening Packet* review of the 1841 event stated that 'the night was spent in song. All the professional talent of this city of the male kind assisted in the performances, which were of unrivalled excellence.'<sup>379</sup> The review published in the *Freeman's Journal* and the *Saunders's News-Letter*, which originated in the *Evening Mail*, noted that

Nothing could exceed the judiciousness of the selections, or the beauty, precision, and effect with which all the harmonical pieces were given. The professional members of the Club

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<sup>373</sup> *SN*, 16 December 1841, p. 2

<sup>374</sup> *SN*, 16 January 1840, p. 1

<sup>375</sup> *SN*, 14 January 1840, p. 3

<sup>376</sup> *EP*, 18 May 1841, p. 3; *SN*, 30 April 1841, p. 2; *FJ*, 9 December 1840, p. 1; *EP*, 6 March 1841, p. 3; *SN*, 12 June 1841, p. 3

<sup>377</sup> *FJ*, 8 January 1841, p. 1

<sup>378</sup> *SN*, 11 December 1840, p. 2

<sup>379</sup> *EP*, 16 December 1841, p. 3



mustered in great force; and the amateur brethren lent their powerful and efficient aid towards contributing to the pleasures of the evening.<sup>380</sup>

However, while this is where the *Freeman's Journal* citation ends, the *Saunders's News-Letter* continued to detail a medley concert performance on the violoncello by 'Lidel (late Hermann)', accompanied by Joseph Robinson on the pianoforte. This further demonstrates that the received identity of the Hibernian Catch Club, associated solely with vocal music, was not borne out in the events of this period. Both Lidel and Robinson were influential members of Dublin's professional musical community.

The German cellist Josef Lidel moved to Dublin in 1830, having previously toured western Europe, England and Ireland as part of a string quartet called the Herrmann Brothers (although none were brothers, and none were called Herrmann; he was still being referred to as 'Liddel Hermann' in 1847).<sup>381</sup> During the period studied he performed extensively in Dublin: in the Music Hall, Rotundo, Theatre Royal, Portobello Zoological Gardens; at musician's benefits; the Philharmonic, Metropolitan Choral and University Choral music societies; charitable concerts for the Incorporated Irish Musical Fund Society and for the Franciscan Orphan Charity in the church of St Francis, Merchants' Quay.<sup>382</sup> He was one of the founding members and conductor of the Metropolitan Choral Society and of the Professional Society (a group of professors who formed a committee for the purpose of giving a series of promenade concerts, as was the fashion at the time).<sup>383</sup> He was a distinguished teacher of the violoncello and singing (on the Pelzer system) and accompanied ladies performing on the pianoforte and harp.<sup>384</sup> He went on to be one of the first teachers in the Irish Academy of Music.<sup>385</sup>

Joseph Robinson (*see Antient Concerts Society*) was also extremely distinguished as a professional musician in Dublin. He began his musical life at the age of eight as a

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<sup>380</sup> *FJ*, 16 December 1841, p. 3; *SN*, 16 December 1841, p. 2

<sup>381</sup> Roy Johnston, 'Concerts in the Musical Life of Belfast to 1874' (unpublished doctoral thesis, Queen's University of Belfast, 1996), p. 310n; Collins, 'Music in Dublin', p. 18

<sup>382</sup> *FJ*, 1 December 1841, p. 2; *EP*, 19 March 1842, p. 3; *FJ*, 28 June 1842, p. 1; *SN*, 16 June 1842, p. 3; *FJ*, 23 May 1842, p. 1; *EP*, 8 December 1842, p. 3; *SN*, 8 January 1844, p. 3; *SN*, 10 June 1844, p. 2; *EP*, 17 May 1842, p. 2; *FJ*, 28 September 1842, p. 1

<sup>383</sup> MacDonnell, *A Book of Dates*, p. 14; *FJ*, 26 March 1842, p. 1

<sup>384</sup> *SN*, 5 December 1842, p. 3; *SN*, 15 December 1841, p. 3

<sup>385</sup> Collins, 'Music in Dublin', p. 18

chorister in St Patrick's Cathedral.<sup>386</sup> In 1834, at the age of eighteen, he was elected stipendiary of Christ Church Cathedral, performed at the Musical Festival at Westminster Abbey, and formed a music society, following in the footsteps of his father Francis who was closely involved with the Sons of Handel at the turn of the nineteenth century.<sup>387</sup> Joseph's Antient Concerts Society was an influential, successful private choral society, established for the cultivation of vocal music, especially the choral compositions of the 'Antient masters'.<sup>388</sup> In 1837, at the age of twenty-three, he became conductor of the University Choral Society.<sup>389</sup> During the five-year period of this study, Robinson featured in the press as a member of the Trinity College Chapel choir, vicar choral of St Patrick's, and half vicar choral of Howth and Clonmeethan.<sup>390</sup> He was also musical director and committee member of the Metropolitan Choral Society (founded in part by his brother John) and hosted a series of fashionable promenade concerts in the Music Hall with James Barton and W.S. Conran.<sup>391</sup> In addition to conducting this series, the University Choral and Antient Concerts societies, Robinson conducted Bussell's grand concert in the Rotundo.<sup>392</sup> He appeared at concerts as a vocal performer regularly: those of fellow musicians, the Philharmonic and Anacreontic societies, and performances in Dublin Castle.<sup>393</sup> During this period, he was also known as a composer and arranger: his vocal quartet *Balmy Night* was performed by the Robinson brothers (Joseph, with Francis, John and William) at Dublin Castle; his arrangement (with brother William) of the Psalms of David, entitled *The Choralist*, was published in 1841; and he also published an edition of Stevenson's *Sacred Music*.<sup>394</sup>

It is noteworthy that while the Hibernian Catch Club is renowned today for being the longest surviving musical society in Europe, the newspaper reviews in the early Victorian era also considered its historical prowess distinguished. It was referred to as

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<sup>386</sup> R.J. Pascall, 'Robinson (ii) (5) Joseph Robinson', *NGroveD*, xxvi, p. 74

<sup>387</sup> W.H. Grindle, *Irish Cathedral Music, A History of Music at the Cathedrals of the Church of Ireland* (Belfast: Queen's University of Belfast, 1989), p. 71, cited in Doran, 'The Robinsons', p. 13; Doran, 'The Robinsons', p. 24

<sup>388</sup> Rodmell, 'Society of Antient Concerts', pp. 211–233

<sup>389</sup> Pascall, 'Robinson', *NGroveD*, p. 74

<sup>390</sup> *EP*, 26 November 1840, p. 2; Grindle, *Irish Cathedral Music*, p. 71, cited in Doran, 'The Robinsons', p. 13; *SN*, 9 January 1843, p. 1

<sup>391</sup> *SN*, 14 January 1842, p. 4; *SN*, 20 December 1844, p. 3; *FJ*, 13 March 1841, p. 1; *SN*, 18 March 1841, p. 3

<sup>392</sup> *SN*, 6 April 1840, p. 2, *EP*, 24 July 1841, p. 1; *SN*, 27 December 1841, p. 2; *SN*, 2 May 1840, p. 3

<sup>393</sup> *SN*, 13 April 1840, p. 3; *SN*, 1 March 1841, p. 2; *SN*, 4 June 1840, p. 2; *SN*, 24 February 1844, p. 3

<sup>394</sup> *EP*, 12 February 1842, p. 3; *SN*, 28 December 1841, p. 4; Boydell, *History of Music at Christ Church Cathedral*, p. 139

being ‘one of the oldest and most respectable societies perhaps in the united empire’, established ‘by the Vicars Choral of Christ Church and St Patrick’s early in the year 1700’.<sup>395</sup> While this date contradicts the commonly accepted foundation date of c1680, no contemporary primary source evidence corroborates either date.

In 1843, the regular monthly meetings of the Hibernian Catch Club moved to the newly built Antient Concert Rooms at 52 Great Brunswick Street (formerly the Dublin Oil Gas Light Company premises, bought and renovated by Robinson’s Antient Concerts Society).<sup>396</sup> In 1850, a dining hall was specifically built onto those rooms for the club.<sup>397</sup> Women were experimentally admitted to meetings in 1856 (behind a screen), but according to the Hercules MacDonnell, the experiment failed.<sup>398</sup> The Hibernian Catch Club is still in existence today, with a strong involvement from the musicians of the city’s cathedrals. It is known to have expanded its remit into hosting lectures.<sup>399</sup>

The press coverage of the Hibernian Catch Club during the years 1840–1844 emphasises the established research regarding its identity: private performances accompanying social dinners with a mix of members from the cathedral choirs and the city’s aristocracy. The details provided by the press allow an examination into the extent of each of these received notions: the aristocratic elements are underlined by the location of dinners in hotels based in the fashionable area of Dublin, and the involvement of members and ‘visitors’ from the highest echelons of society, including those who would go on to become some of the most influential figures in Ireland’s political environment. The coverage of the Hibernian Catch Club in the individual newspapers is also noteworthy. Their placement of advertisements in the *Saunders’s News-Letter*, and receipt of original reviews from the *Saunders’s News-Letter*, *Evening Mail* and the *Evening Packet*, highlights their direct relationship with the Protestant press, thereby contributing to an understanding of their religious identity. The most valuable information provided by the press during this period was the account of the instrumental performances by three of the city’s leading musicians. While Robinson’s appearance may be explained by his association with the cathedrals, neither Lidel nor

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<sup>395</sup> *SN*, 16 December 1841, p. 2; *SN*, 11 December 1840, p. 2

<sup>396</sup> Stephenson, ‘Antient Concert Rooms’, p. 2

<sup>397</sup> MacDonnell, *A Book of Dates*, p. 15

<sup>398</sup> *Ibid.*, p. 22

<sup>399</sup> *IT*, 7 February 2009, p. 2

Collins had any such allegiance. These performances challenge the received information regarding the exclusively vocal nature of the society's musical entertainment and develop an identity for the society that is more complex than contemporary research has previously allowed.

### **Anacreontic Society**

The Anacreontic Society was a private Dublin music society in existence from c1740 to c1850.<sup>400</sup> It was named after the Greek lyric poet Anacreon, renowned for his short poetry celebrating love and wine. However, this choice of figurehead is not as controversial, rowdy or ribald as a twenty-first-century reader may first expect. Achilleos theorised that the naming of eighteenth-century societies after the Greek poet defined a distinctive social identity linked to the growth of public sociability, with this sociability filtered through a sense of respectability.<sup>401</sup>

In the original corpus, Anacreon is presented as an old man who utters perpetual exhortations to an ever-available world of wine and women. Yet these pleasures are treated in a rather gentle way. They are kept within the bounds of propriety and are not allowed to transgress the fine line beyond which they would prove unsettling or harmful. So despite the endless array of potential lovers that feature in the corpus, Anacreon's sexual yearning is never consummated. Rather the object of his desire is always snatched out of his hands. Along similar lines, drinking in the *Anacreontea* is presented as a refined discourse that encodes a sense of temperance and is carefully regulated by attendance to the proper ritual. Before starting to drink, for instance, wine and water have to be mixed in the due proportions. Attention to ritual activities preserves an equilibrium of the right amounts of drink and constructs a symposiastic occasion where immoderate indulgence is not allowed to interfere with the spirit of conviviality and companionship [...] In effect, the concept of the Anacreontic symposium provides an idiom of civility that could be seen to define a particular kind of social identity.<sup>402</sup>

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<sup>400</sup> Boydell, 'Music 1700–1850', p. 608; Hogan, *Anglo-Irish Music*, p. 75; for further detail on the confusion regarding the start-date for the society, see Ferris, 'The Music Collections of the Anacreontic Society and the Sons of Handel Society', pp. 21–33. The commonly cited end-date of 1865 for the society originated in Boydell, 'Music 1700–1850', however this has not been substantiated by any other source and 1850 is the last date that Ita Beausang ascertains the society functioned.

<sup>401</sup> Stella Achilleos, 'The Anacreontic and the Growth of Sociability in Early Modern England', *Appositions: Studies in Renaissance/Early Modern Literature & Culture*, 1 (2008) <<http://appositions.blogspot.com/2008/05/stella-achilleos-anacreontic.html>> [accessed 30 June 2010]

<sup>402</sup> Stella Achilleos, 'The *Anacreontea* and a Tradition of Refined Male Sociability', *A Pleasing Sinne: Drink and Conviviality in Seventeenth-Century England*, ed. Adam Smyth (Cambridge: D.S. Brewer, 2004), pp. 23–4

Histories of the Anacreontic Society to this point have provided a general overview of its c110 year existence. It defined itself as being ‘established for the cultivation and practice of Instrumental Music; its Members [...] confined exclusively to amateurs’.<sup>403</sup> Although it claimed to be a purely amateur society, evidence suggests the contrary. Michael Conran, writing on the Anacreontic Society in 1846, commented that in addition to ‘dignified amateurs’ (aristocrats), the orchestra included ‘most of the distinguished professors in Dublin’.<sup>404</sup> Contemporary research into the society has uncovered a complex membership identity, confirming Conran’s account. It comprised individuals from the Protestant religion: Rev. Michael Sandys of St Patrick’s Cathedral; the upper-class aristocracy: Duke of Leinster, Earl of Arran, Earl of Donoughmore, Lord Clonbrock; and professional musicians, composers, pedagogues and members of the music trade: John Andrew Stevenson, Francis Robinson, John Barton (*see Hibernian Catch Club*), William Sarsfield Conran, Alday, Samuel J. Pigott, Antonio Sapio, R. Walsh, William Vincent Wallace, James Barton, Francis Holden, John McCalley, Templeton and Woods.<sup>405</sup> The membership of the Anacreontic Society was additionally defined by the mix of both Protestant and Catholic denominations, despite political discord in the city:

This society affords the best proof of gentleman-like feeling and of practical conciliation. The Protestant and the Catholic here do truly play in concert, and it has never been known that in the Anacreontic Society aught of political discord has occurred to put so distinguished a band out of tune.<sup>406</sup>

It is interesting that Johnston’s research into the Belfast Anacreontic Society, established in 1814, noted that its membership was similarly constructed of both amateurs and professionals. However, he discovered that the ‘amateurs’ were not aristocrats like in the case of the Dublin society, but were players, teachers and a piano

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<sup>403</sup> *Dublin Almanac* (1834), p. 149

<sup>404</sup> Michael Conran, *The National Music of Ireland, containing the History of the Irish Bards, the National Melodies, the Harp, and other Musical Instruments Of Erin* (Dublin: James Duffy, 1846), p. 248

<sup>405</sup> Kiely-Ferris, ‘The Music of Three Dublin Musical Societies’, pp. 2–3; Grindle, *Irish Cathedral Music*, p. 224; Boydell, ‘Music 1700–1850’, p. 608; Hogan, *Anglo-Irish Music*, p. 143; Collins, ‘Music in Dublin’, pp. 21, 26; Nicholas Temperley, ‘Wallace, Vincent’, in *GMO* <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/29838>> [accessed 19 September 2010]; R. M. Levey, *Annals of the Theatre Royal, Dublin – From Its Opening in 1821 to Its Destruction by Fire, February, 1880* (Dublin: J. Dollard, 1880, repr. Read Books, 2008), p. 117; *FJ*, 1 February 1842, p. 3; *FJ*, 20 September 1841, p. 1

<sup>406</sup> Hogan, *Anglo-Irish Music*, p. 76

tuner. He concluded that in this context, the term ‘amateur’ was used to refer to musicians who did not ‘for whatever reason, style themselves “professors”’.<sup>407</sup>

The high personal stature of the ‘noblemen and gentlemen’ of the Dublin Anacreontic Society enabled it to patronise other musical events in the city in a similar fashion to the Hibernian Catch Club.<sup>408</sup> The society also performed in public concerts for charitable causes e.g. the Irish Musical Fund Society’s ‘Commemoration of Handel’ in 1794 and the three concerts of ‘Sacred and Ancient Music’ for the benefit of the poor in 1817.<sup>409</sup>

The extant music collection of the Anacreontic Society is housed in the Royal Irish Academy of Music library, Dublin.<sup>410</sup> It comprises 191 works, in seven bound volumes including symphonies, concertos, string quartets, operas and glees.<sup>411</sup> The most popular composers represented in this collection are Haydn, Mozart, Handel, Kalliwoda and Stevenson. In addition to Stevenson, other local composers also feature, as do international composers who visited or had settled in Dublin such as Giornovich, Janiewicz, Alday and Giordani.<sup>412</sup> A notable work in the collection is a military piece by Johann Christian Bach, published posthumously, which is the only known surviving original publication.<sup>413</sup> The Anacreontic Society was reported to have played a ‘full symphony’ by Mozart on 4 February 1822, the first confirmed performance of a complete symphony by the composer in Dublin since 1789. In April 1824 it gave the first named performance of the ‘Jupiter’ Symphony. This appears to have been the only symphony by Mozart which was specifically identified before the 1840s. In its 1826 season the Anacreontic Society gave what may have been the first complete performance in Dublin of Mozart’s *Requiem*.<sup>414</sup>

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<sup>407</sup> Johnston, ‘Concerts in the Musical Life of Belfast’, p. 361. Although a nineteenth-century Irish ‘professor of music’ was not of the distinguished rank associated with the term today, it was not simply a synonym for teacher as is commonly asserted. It is evident from the nature of the newspaper coverage that ‘professors’ were pedagogues of a higher stature than ‘teachers’.

<sup>408</sup> Collins, ‘Concert Life in Dublin’, II, ‘Patrons’

<sup>409</sup> Collins, ‘Music in Dublin’, p. 21

<sup>410</sup> Ferris, ‘The Music Collections of the Anacreontic Society and the Sons of Handel Society’, pp. 25–29

<sup>411</sup> Hogan, *Anglo-Irish Music*, p. 76.

<sup>412</sup> Ferris, ‘The Music Collections of the Anacreontic Society and the Sons of Handel Society’, pp. 26–8

<sup>413</sup> Stephen Roe, ‘Bach, §III: (12) Johann Christian Bach: Works, in *GMO* <<http://www.grovemusic.com/shared/views/article.html?section=music.40023.3.12.9.8>> [accessed 21 March 2006]

<sup>414</sup> Collins, ‘Concert Life in Dublin’, I, p. 337

The newspaper study of the years 1840–1844 examines an interesting period of the society’s lifespan. In retrospect, it enables us to highlight the activities of a society within its final decade and compare the received account of their 110-year history with a detailed five-year examination.

For an essentially private society, there is a significant level of detail obtained from the *Freeman’s Journal*, the *Evening Packet* and the *Saunders’s News-Letter* on the Anacreontic Society between the years 1840 and 1844. This is highlighted when compared to the other private amateur societies like the Hibernian Catch Club, which was mentioned once annually, and the Antient Concerts Society, which despite being one of the city’s leading societies received press attention on only twenty occasions. This study has uncovered sixty-six references over six seasons of the Anacreontic Society’s activities, and information regarding twenty-four concerts held in the Rotundo. These references include practical announcements to members regarding meetings (weekly on Monday nights), rehearsals (usually just days before performances), member balloting (‘gentlemen having friends to propose’<sup>415</sup>) and concert ticket availability.<sup>416</sup> Announcements, reviews and previews were featured for the concerts, although there were no ‘advertisements’ containing information on performers or repertoire. It was assumed that members were aware of the content and therefore only needed to be reminded of the practical issues of dates and times. The majority of the concerts announced were ‘ladies’ concerts or ‘open nights’, which presumably permitted attendance by non-members.<sup>417</sup> There seems to have been at least two other private concerts per year, at the beginning and end of the season (December and June). All bar one of the former practical announcements appear in the *Saunders’s News-Letter*; however the supporting and sometimes contrasting previews and reviews of concert activity also appear in the *Freeman’s Journal* and the *Evening Packet*.

The positions of president and vice-presidents were held by the city’s aristocracy: the Duke of Leinster, Lord Clonbrock, the Earl of Arran, the Earl of Donoughmore, the Baronets Thomas Staples and Robert Gore Booth, and Lieutenant Colonel Cobbe.<sup>418</sup> A

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<sup>415</sup> *SN*, 22 October 1844, p. 3

<sup>416</sup> *EP*, 2 January 1841, p. 2; *SN*, 15 April 1844, p. 3; *SN*, 25 May 1840, p. 3

<sup>417</sup> *SN*, 7 January 1841, p. 3; *SN*, 29 March 1841, p. 3

<sup>418</sup> *SN*, 12 March 1840, p. 3; *SN*, 3 November 1841, p. 3; *SN*, 11 January 1842, p. 3; *Dublin Almanac* (1840–1844)

study of the wider newspaper coverage of music during the period facilitates a contextual examination of their activities within the wider Dublin music scene. The following table illustrates those activities together with the roles they played within society in general:

Name	Position	Identity, and activities within the city's music scene
Duke of Leinster	President	Augustus Frederick Fitzgerald. <ul style="list-style-type: none"> <li>• Grand Master of the Freemasons of Ireland.</li> <li>• Trustee of the Incorporated Irish Musical Fund Society.</li> <li>• Patron of Anacreontic Society members Pigott, Sapio and Rudersdorff's concerts and Horncastle and Richardson's performances in the Music Hall, Abbey Street.<sup>419</sup></li> <li>• Double-bass performer in the Anacreontic Society orchestra, having studied under Thomas Powell and Dragonetti.<sup>420</sup></li> </ul>
Lord Clonbrock	Vice-President	Luke Dillon. <ul style="list-style-type: none"> <li>• Landowner of c28,000 acres in east Galway.<sup>421</sup></li> </ul>
Sir Thomas Staples, Bart	Vice-President	<ul style="list-style-type: none"> <li>• Baronet.</li> <li>• Known as 'the Father of the Irish Bar'.<sup>422</sup></li> </ul>
Sir Robert Gore Booth, Bart	Vice-President	<ul style="list-style-type: none"> <li>• Baronet.</li> <li>• Resident landlord of 32,000 acres in Lissadell, Co. Sligo.</li> <li>• Amateur cellist and close friend of Pigott (the 'Piatti' cello passed to Gore Booth on Pigott's death, and it was he who passed it to Piatti).<sup>423</sup></li> </ul>
Lieutenant Colonel Cobbe, R.A.	Vice-President	<ul style="list-style-type: none"> <li>• Military.</li> <li>• Performed at the Anacreontic Society in December 1840.</li> <li>• Patron of the annual grand ball, in aid of 'The Sick And Indigent Roomkeepers Of This City, (Of all Religious Denominations)'.<sup>424</sup></li> </ul>

**Table 3: Anacreontic Society President and Vice-Presidents, 1840–1844**

<sup>419</sup> *EP*, 29 December 1842, p. 3; *SN*, 2 May 1843, p. 3; *FJ*, 11 May 1843, p. 1; *SN*, 12 April 1841, p. 3; *SN*, 5 February 1841, p. 4; *SN*, 21 February 1843, p. 3; *SN*, 7 October 1842, p. 4

<sup>420</sup> Boydell, 'Music 1700–1850', p. 608; David J. Golby, 'Powell, Thomas (1776–c.1863)', in *Oxford DNB*, Oxford University Press, 2004 <<http://www.oxforddnb.com/view/article/22661>> [accessed 17 November 2010]; Fiona Michele Palmer, 'Domenico Dragonetti in England (1794–1846): The Career Of A Double Bass Virtuoso' (unpublished doctoral thesis, University of Birmingham, 1993), p. 137

<sup>421</sup> Michael C. O'Laughlin, *The Irish Book of Arms: Genealogy and Heraldry from the Earliest Times to 20<sup>th</sup> Century* (Kansas: Irish Roots Café, 2000), p. 72; Fergus Campbell, *Land and Revolution: Nationalist Politics in the West of Ireland 1891–1921* (Oxford: Oxford University Press, 2005), p. 4

<sup>422</sup> 'A Native', *Recollections of Dublin Castle & of Dublin Society* (repr. Charlestown: BiblioBazaar, LLC., 1902), p. 165

<sup>423</sup> Gerard Moran, *Sir Robert Gore Booth and his landed estate in County Sligo, 1814–1876: Land, Famine, Emigration and Politics*, Maynooth Studies in Local History 70, ed. Raymond Gillespie (Dublin: Four Courts Press, 2006), p. 7; Carlos Prieto and Elena C. Murray, *The Adventures of a Cello* (Texas: University of Texas Press, 2006), p. 56

<sup>424</sup> *SN*, 19 December 1840, p. 2; *EP*, 22 February 1840, p. 1



Interestingly, their involvement extended beyond that of figureheads, and many were active as amateur performers with the society. This level of involvement seems to have been unique to the Anacreontic Society. The newspapers also highlight that these men often individually patronised other charitable musical events, and it is notable that the society as an entity was in a position to patronize concerts such as Pigott’s annual concerts in the Rotundo, much in the same manner as the Hibernian Catch Club.<sup>425</sup> The difference between these members of the Anacreontic Society and the aristocrats associated with the Hibernian Catch Club is that the latter seem to have been solely figureheads. The Anacreontic Society members’ involvement with charitable causes had a direct influence on the activities of the society, as their weekly meetings were postponed or cancelled when the date clashed with events for the benefit of the Indigent Roomkeepers, charity balls and command nights.<sup>426</sup> In June 1842, a dinner was hosted by the Anacreontic Society in honour of S.J. Pigott, the secretary.<sup>427</sup> The aristocratic members who attended this dinner were listed in the newspaper reviews, and these provide us with yet further information on their identities and therefore the identity of the society.

Members	Position	Identity, and involvement within Dublin’s music scene
Francis Blackburne	Presided at dinner	<ul style="list-style-type: none"> <li>• Attorney-General.</li> <li>• Important figure in music and society in general. <i>See Hibernian Catch Club.</i></li> </ul>
Thomas Goold, Esq. M.C.		<ul style="list-style-type: none"> <li>• Barrister and politician.</li> <li>• Father-in-law of Robert Gore Booth.<sup>428</sup></li> </ul>
W. Henn, Esq. M.C.		<ul style="list-style-type: none"> <li>• Master in Chancery.</li> <li>• Former president of the Hibernian Catch Club.</li> <li>• Grandfather of Charles Villiers Stanford.<sup>429</sup></li> </ul>
Arthur V. Watson, Esq.		<ul style="list-style-type: none"> <li>• Sheriff Of Limerick.</li> </ul>
Mr Jerkingham		Not identified.
Mr H. Close		Not identified.
Mr Whitela	Vice-President	Possibly Francis Whitela. <ul style="list-style-type: none"> <li>• Attorney.</li> <li>• Address: 30 Hardwicke Street.<sup>430</sup></li> </ul>
Mr Farran	Vice-President	Not identified.
Mr Baldwin	Vice-President	Not identified.

**Table 4: Anacreontic Society members, dinner 1842<sup>431</sup>**

<sup>425</sup> *SN*, 15 June 1842, p. 2

<sup>426</sup> *FJ*, 20 February 1841, p. 1; *SN*, 10 April 1841, p. 3; *SN*, 27 January 1843, p. 3

<sup>427</sup> *SN*, 15 June 1842, p. 2

<sup>428</sup> L.C. Sanders, ‘Goold, Thomas (1766–1846)’, rev. Sinéad Agnew, in *Oxford DNB*, Oxford University Press, 2004 <<http://www.oxforddnb/view/article/111009>> [accessed 30 June 2010]

<sup>429</sup> Dibble, *Charles Villiers Stanford*, p. 6

<sup>430</sup> *Dublin Almanac* (1843), p. 537

<sup>431</sup> *SN*, 15 June 1842, p. 2

Further evidence of the high-class stature of the Anacreontic Society's members can be seen in the notices placed in the newspapers after concerts, specifying pieces of expensive gold jewellery lost at them, such as a 'small Gold Chain Necklace, with Gold Tassal'; 'a small Gold locket'; 'a Lady's Pearl brooch, and a Gentleman's Breast Pin, one a Carbuncle, and the other a small Gold one'.<sup>432</sup>

While aristocratic society members filled the presidential and vice-presidential positions in the Anacreontic's committee, the more practical positions were held by members of the musical profession. Samuel J. Pigott held the position of secretary, and the announcements in the newspapers were placed by him from an address at 112, Grafton Street.<sup>433</sup> These were the premises of Pigott's pianoforte and music warehouse, part of which he provided as a committee room for the society.<sup>434</sup> His position as a 'professor of music' was influential in the wider musical community: he was treasurer of the Dublin Choral Society; music publisher and seller; composer/arranger of psalm tunes; in addition to being the city's most established cellist (playing the 1720 Stradivarius 'red' cello, known latter as the Piatti cello) performing at concerts of societies, promenade concerts, chamber music concerts, performances of oratorios in St Andrew's Church Westland Row, benefit concerts and concerts hosted by fellow musicians, Masonic festival performances and private students' concerts in some of the city's teaching academies.<sup>435</sup> The conductor of the Anacreontic Society was Mr Wilkinson, who also taught the society's vocal class.<sup>436</sup> He sat on the committee of the Metropolitan Choral Society, and taught choral classes on Wilhelm's system in the Mechanics' Institute.<sup>437</sup> Mons. Rudersdorff, who was primarily known in the city as a violinist and leader, acted in the latter capacity with the Anacreontic Society.<sup>438</sup> He performed often at other musicians' and teachers' concerts and also appeared in a grand series of oratorios in St Andrew's Church Westland Row.<sup>439</sup> He taught musical

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<sup>432</sup> *SN*, 10 December 1842, p. 3; *SN*, 29 March 1842, p. 3; *SN*, 19 January 1842, p. 2

<sup>433</sup> *SN*, 7 January 1841, p. 3

<sup>434</sup> 'Foundations I, 1848–1870', *To Talent Alone: The Royal Irish Academy of Music 1848–1998*, ed by Richard Pine and Charles Acton (Dublin: Gill & Macmillan, 1998), p. 39

<sup>435</sup> *Dublin Almanac* (1843), p. 510; *Ibid.* (1837), p. 163; *EP*, 9 October 1841, p. 1; *SN*, 3 July 1841, p. 3; *SN*, 6 June 1842, p. 3; Preto and Murray, *Adventures*, p. 56; *SN*, 30 November 1843, p. 2; *FJ*, 15 June 1841, p. 1; *SN*, 10 April 1840, p. 3; *FJ*, 11 March 1841, p. 1; *SN*, 17 December 1841, p. 4; *EP*, 25 April 1840, p. 2; *EP*, 29 December 1842, p. 3; *SN*, 27 April 1843, p. 3

<sup>436</sup> *FJ*, 9 December 1843, p. 1

<sup>437</sup> *FJ*, 30 May 1844, p. 1; *FJ*, 6 April 1843, p. 1

<sup>438</sup> *SN*, 19 May 1841, p. 2

<sup>439</sup> *FJ*, 21 December 1841, p. 1; *EP*, 26 January 1841, p. 3; *FJ*, 11 March 1841, p. 1

amateurs on the violin and guitar, and especially focused on piano instruction ‘for finishing the Pupil in style and taste, whilst accompanying the Pupil with the Violin’.<sup>440</sup> Together these three committee members Pigott, Wilkinson and Rudersdorff hosted a separate successful series of the newly fashionable Promenade Concerts a la Musard in the Rotundo throughout 1840 and 1841.<sup>441</sup>

It is possible that the Anacreontic Society’s aim in including professional musicians such as Pigott, Wilkinson and Rudersdorff, despite its status as an amateur society, was to afford gentlemen performers the opportunity to perform alongside professionals. In addition, the concerts announced, previewed and reviewed by the newspapers during this five-year period show that these amateurs also performed alongside the artists of international repute engaged for their concerts.

The Anacreontic Society frequently secured the first engagements of renowned artists in the city. The celebrated composer Liszt was engaged by the Anacreontic Society for its centenary concert on the 18 December 1840, accompanied by Miss Steele, Miss Bassano, and Mr Parry.<sup>442</sup> This was part of the Liszt’s second tour managed by Lewis Lavenu, the young representative of Liszt’s London publishers, Mori and Lavenu.<sup>443</sup> These artists performed three days later at a concert hosted by Lavenu at the Rotundo (performing the same programme) and were engaged in early January by J.P. Knight and the Philharmonic Society.<sup>444</sup> Although the Anacreontic Society concert was of a high profile, the build-up in the press comprised only three announcements to members (regarding ballots for new membership, tickets and rehearsals) and two previews. The first preview, printed in the *Freeman’s Journal* three days before the event, was taken from the *Evening Mail* and noted that Liszt had never before performed in Dublin and

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<sup>440</sup> *EP*, 10 March 1840, p. 2

<sup>441</sup> *FJ*, 17 July 1840, p. 1; *EP*, 18 May 1841, p. 1

<sup>442</sup> *SN*, 15 December 1840, p. 3

<sup>443</sup> Chichester, Portsmouth, Ryde, Newport, Southampton, Winchester, Salisbury, Blandford, Weymouth, Lyme Regis, Dismouth, Exmouth, Teignmouth, Torquay, Plymouth, Exeter, Taunton, Bridwater, Bath, Clifton, Cheltenham, Leamington, Coventry, Northampton, Market, Harborough, Leicester, Derby, Nottingham, Mansfield, Newark, Lincoln, Horncastle, Boston, Grantham, Stamford, Peterborough, Huntingdon, Cambridge, Bury St Edmunds, Norwich, Ipswich, Colchester, Chelmsford, Brighton, from John Parry’s *Diaries of Liszt’s Tours of Britain*, cited in David Ian Allsobrook, *Liszt: My Travelling Circus Life* (London: Macmillan Press Ltd., 1991), pp. 37–8

<sup>444</sup> *SN*, 22 December 1840, p. 2; *EP*, 7 January 1841, p. 2; *SN*, 15 January 1841, p. 2; an announcement was placed in the *Saunders’s News-Letter* on 21 December 1840 and 4 January 1841, after the centenary concert, stating that due to Lavenu’s concert taking place, that the meeting of the society was cancelled for that evening. This level of commitment to an engaged group of artists seems unparalleled during this period and suggests a close relationship.

that an ‘intense anxiety prevails to witness his display on an instrument of which he has obtained complete mastery’.<sup>445</sup> The second preview, in the *Saunders’s News-Letter*, focused on the grandiose nature of the centenary event: the distinguished noblemen and gentlemen members of the society, and the unique ‘splendid silver Tissue Ribbon, to be worn by the members on the occasion [...] of native manufacture; the lyre tastefully woven in silver on a blue ground, encircled with a wreath of laurel, and the words “Anacreontic Society”, also woven in letters of silver, entirely executed in the loom’.<sup>446</sup> Whilst support of Irish manufacture was very much in vogue, an extra-musical fashion commentary such as this was not usually mentioned in the press with regard to the music societies, more often being reserved for events in Dublin Castle.<sup>447</sup>

Two reviews appeared after the event in the *Evening Packet* and the *Saunders’s News-Letter*. Both printed the complete programme, but the *Evening Packet* gave considerable space to the distinguished amateurs and the fashionable attendance, and little to the performance. Liszt was commented on being ‘essentially a player of the new school. With respect to rapidity, he is equal to either Herz or Thalberg, and in expression and character of style Liszt is superior to both.’<sup>448</sup> The *Saunders’s News-Letter* also mentioned the attendance and the ‘amateurs of note’ but provided a distinctly more informed review of Liszt’s performance:

But Monsieur Liszt is, in every sense of the word[,] a wonderful player and his powers of execution are immense. He appears to be absorbed, when at the piano, in tracing the progress of his subject through all its windings; and his countenance lights up with an air of evident superiority as he proceeds to fling himself into the midst of those involved combinations which would confuse and alarm one less confident in his own resources in the endeavour to solve them. Mons. Liszt’s style is more eccentric than that of Thalberg’s; but you observe at once that any eccentricities are those of genius, and the most indifferent must feel that they are listening to one who has complete mastery over an instrument which, in his hands, gives expression to all the conceptions which present themselves to his fancy.<sup>449</sup>

The review went on to comment on Richardson, Parry, Steele, Bassano, Knight, Pigott and Rudersdorff’s performances in detail, especially Richardson’s ‘very perfect’ double

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<sup>445</sup> *FJ*, 15 December 1840, p. 3

<sup>446</sup> *SN*, 15 December 1840, p. 3

<sup>447</sup> *FJ*, 2 February 1841, p. 2

<sup>448</sup> *SN*, 19 December 1840, p. 2

<sup>449</sup> *Ibid.*

tonguing on the flute, and Parry's buffo imitations of the leading artists at the Italian Opera House – 'even the parties themselves whose manner and tones were playfully travestied, could not have avoided laughing at the humour of the counterfeit.'<sup>450</sup>

It is interesting to compare the newspaper reports with the opinions of one of the performers on the night. John Orlando Parry (who trained as a baritone with Lablache in Naples, but was renowned as a comic buffo singer) kept a diary of the tour which provides some insight into this concert:<sup>451</sup>

The Concert was the most splendid sight I ever saw. 1200 persons at least, all elegantly dressed, and numbers of Officers, etc. Also the *Lord Lieutenant of Ireland* attended by a guard of honour! 'Twas magnificent. There was a fine band of 60 or 70 performers – the *Duke of Leinster* playing the principal double bass – *Sir George [sic] Gore Booth* violoncello ... 'Twas superb effect – So brilliant ... They began to the minute. 'Soave' did not go well – Ladies frightened – I stood my ground very well. Liszt was not so rapturously applauded as I expected from last night. But still it was a very good reception. He had a *new Grand* from Erard's expressly, but it was the worst Erard for *Public* I ever played on. Things went rather flat till Joey [Richardson] touched them up with 'Nel cor'. I think he had much more applause than the Great Gun ... I made quite a hit! – but it cost me a great deal of exertion – the Room was so very large and bad for sound. *Liszt* only played twice – 'Guill Tell' was tremendously encored. They seemed to like it much better than the Concert Stuck [sic] – which was the first piece. I ran away directly I had sung 'The merry thing' and arrived home as soon as the others. They having come in a car [sic].<sup>452</sup>

Parry commented furthermore on the involvement of the aristocratic amateur members in the orchestra: the 'Duke of Leinster played principal double bass, and others among the players were only a little less distinguished in rank: knights and baronets, colonels and captains; though the bulk of the players came from Dublin-based regimental bands'.<sup>453</sup> Notably, the only band member referenced in the newspapers was the trumpeter [Thomas?] Harper 'bandmaster of the 3d Dragoon Guards'.<sup>454</sup> He was additionally noted to have performed throughout 1844 at other concerts in the Music

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<sup>450</sup> Ibid.

<sup>451</sup> Percy A. Scholes, *The Mirror of Music 1844-1944: A Century of Musical Life in Britain as Reflected in the Pages of the Musical Times* (London: Novello & Co. Ltd and Oxford University Press, 1947), p. 509; G.C. Boase, 'Parry, John Orlando (1810-1879)', rev. David J. Golby, in *Oxford DNB*, Oxford University Press, 2004 <<http://www.oxforddnb/view/article/21425>> [accessed 30 June 2010]

<sup>452</sup> Allsobrook, *Liszt: My Travelling Circus Life*, pp. 132-133

<sup>453</sup> Ibid., p. 130

<sup>454</sup> *SN*, 18 March 1844, p. 2

Hall, concerts of sacred music in the Rotundo and at the Portobello Zoological Gardens, and at Koenig's benefit at the Rotundo.<sup>455</sup>

The high profile status attributed to this Anacreontic Society centenary concert was emphasised by direct references to it in the programmes of other concerts, specifically in Pigott, Wilkinson and Rudersdorff's 'Grand Promenade Musicale *A la Musard*' on 29 January 1841 which included the 'Grand Jubilee Overture, as Performed at the Centenary Concert of the Anacreontic Society, introducing the National Anthem of God Save the Queen ... Weber'.<sup>456</sup>

A similar first engagement by the Anacreontic Society was secured in December 1842 with Thalberg and his accompanying party Signor and Madame Ronconi, Miss Cubit and Mr John Parry.<sup>457</sup> They appeared together during the following week at Thalberg's own series of concerts in the Rotundo, the Theatre Royal and the Philharmonic Society respectively.<sup>458</sup> The *Saunders's News-Letter* commented that his series in the Rotundo was not as successful as it ought to have been, due to the performance at the Anacreontic Society and the following concert at the Philharmonic Society.<sup>459</sup>

As was the case with Liszt, the performing party was engaged as a group. Strauchen-Scherer notes that this practice was accepted by provincial professors who were

happy to procure the services of a ready-made group as opposed to incurring the risk of engaging performers separately and trying to bring them together for a concert. It is also likely that performers found undertaking extensive travel for a single performance less profitable than organized touring, and may have refused such one-off invitations.<sup>460</sup>

The practice was described in the *Musical World* in reference to Thalberg and Ronconi's tour:

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<sup>455</sup> *FJ*, 13 May 1844, p. 1; *FJ*, 6 April 1844, p. 1; *FJ*, 8 April 1844, p. 1

<sup>456</sup> *FJ*, 28 January 1841, p. 1

<sup>457</sup> *SN*, 6 December 1842, p. 2

<sup>458</sup> *SN*, 7 November 1842, p. 3; *SN*, 7 December 1842, p. 3; *FJ*, 7 December 1842, p. 1; *EP*, 8 December 1842, p. 3

<sup>459</sup> *SN*, 9 December 1842 p. 3

<sup>460</sup> E. Bradley Strauchen-Scherer, 'Lost Luggage: Giovanni Puzzi and the Management of Giovanni Rubini's Farewell Tour in 1842', *Music in the British Provinces, 1690–1914*, ed. Rachel Cowgill and Peter Holman (Aldershot: Ashgate, 2007), p. 249

the gentlemen who secured the services of the party of a six weeks' tour, wrote to the principal professors in the various towns in the provinces, offering them the 'lot' at a certain price, before they decided on performances on their own account. This was fair and courteous, for it gave the resident musician an opportunity of giving patrons a musical treat, or not.<sup>461</sup>

There were no previews of Thalberg's Anacreontic Society concert, and only one review in the *Saunders's News-Letter* five days after the concert. The review concentrated extensively on Thalberg's performance which was directly contrasted with Liszt's, without ever mentioning the latter. Thalberg was said to have:

gained popular applause without sacrificing the true principles of his art; and while others won an ephemeral reputation he steadily pursued the legitimate path, and he has his reward [...] the fantasia introducing airs from *Norma* was a most exquisite performance; and in the opening theme the melody was borne along its majestic course, while light after light shot up to cast its ray on the object to which the attention was particularly directed. What is most to be admired is the absence of trick; the gifted player reposes a just dependence on himself, and he is not afraid when the occasion requires it to be subdued and quiet in his style of execution. He knows his powers, and feels no false alarm that anything which is like what others can do should detract from his success.<sup>462</sup>

In addition to obtaining first engagements with distinguished performers, the Anacreontic Society also engaged such artists after they appeared elsewhere in the city. Members of Jullien's band appeared at the Anacreontic Society in December 1841 as they were coming towards the end of an engagement with Pigott's series of Promenade Musicale in the Rotundo.<sup>463</sup> Indeed, the French star conductor Mons. Jullien also made a guest appearance as conductor of the Anacreontic Society and was awarded an honorary membership, a title he used in his advertisements for concerts in Dublin in 1842.<sup>464</sup> Jullien's involvement with the society would cause a scandal in 1848, when a public row developed. R.M. Levey, R. Powel, J. Wilkinson, J. Rogers, W.A. Wilkinson, J. Barton, P. Cavalini, G. Mackintosh, J. Glover, E. Ford, W. Mosley, G. Griesbach, M. Newland and T. Hanlon made an appeal against his engagement by the Anacreontic Society, as they saw his status as a foreign artist to be 'an injury and discouragement of

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<sup>461</sup> *MW*, 17 (10 November 1842), p. 362, cited in Strauchen-Scherer, 'Lost Luggage', p. 249

<sup>462</sup> *SN*, 10 December 1842, p. 3

<sup>463</sup> *FJ*, 11 November 1841, p. 1

<sup>464</sup> *SN*, 20 December 1841, p. 3; *FJ*, 1 August 1842, p. 1

the resident professors'.<sup>465</sup> Further slanderous personal attacks ensued, although Jullien did succeed in directing the concerts, and he publicly stated that as he had 'been honored in 1841 by being elected a member of the Anacreontic Society, [that he] could not in 1848 refuse the complimentary request of that celebrated Society to present to a Dublin audience.'<sup>466</sup>

Catherine Hayes performed at Anacreontic Society concerts on eight occasions throughout 1840 and 1842. Hayes was in the early stages of her career, having only begun lessons with Signor Sapio in May 1839, yet she appeared with the Anacreontic Society in December of that year.<sup>467</sup> The concert on 20 March 1840 was her second appearance with the society, and she received the only encore of the evening.<sup>468</sup> In the days and weeks previous to this performance she sang at three concerts in the Rotundo: Signor Sapio's annual concert on 28 April, Mrs Joseph Elliott's annual concert on the 13 May and Mr Pigott's grand annual concert two days later.<sup>469</sup> Hayes was also engaged by the Belfast Anacreontic Society in March 1840 to perform under the leadership of Murray and Rudersdorff.<sup>470</sup> She had previously performed in Mons. Rudersdorff's 'Classical Chamber Concerts' in Dublin during early April 1840, as had the Misses Rudersdorff who also performed at this Anacreontic Society concert.<sup>471</sup> Hayes, the Rudersdorffs and J.P. Knight performed with the Anacreontic Society in March 1841.<sup>472</sup> Although Walsh doesn't acknowledge it as an Anacreontic Society concert, he notes that this was Hayes' first performance of Donizetti's music and the newspapers report that the work was the trio 'Guai, se ti, sfugge, un motto', performed with Mr Knight and Signor Sapio.<sup>473</sup> Walsh also states that Hayes' next Anacreontic Society performance in April 1841 was her first venture in oratorio, performing in a quartet from Mozart's *Requiem*.<sup>474</sup> The newspapers report this was the *Benedictus*, performed with Messrs. Yoakley, Hudson and Sapio.<sup>475</sup>

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<sup>465</sup> *FJ*, 28 March 1848, p. 1

<sup>466</sup> *FJ*, 4 April 1848, p. 1; 'Foundations I, 1848–1870', ed. Pine and Acton, p. 55

<sup>467</sup> Walsh, *Catherine Hayes*, p. 16–7

<sup>468</sup> *SN*, 23 March 1840, p. 2

<sup>469</sup> *SN*, 27 April 1840, p. 3; *FJ*, 14 May 1840, p. 2; *SN*, 5 May 1840, p. 3

<sup>470</sup> Johnston, 'Concerts in the Musical Life of Belfast', p. 351

<sup>471</sup> *SN*, 3 April 1840, p. 3

<sup>472</sup> *FJ*, 4 March 1841, p. 2

<sup>473</sup> Walsh, *Catherine Hayes*, p. 24; *EP*, 4 March 1841, p. 2

<sup>474</sup> *Ibid.*

<sup>475</sup> *EP*, 6 April 1841, p. 3



Interestingly, the links between the engaged performers and the repertoire of the society has not, to this point, been examined. My previous research on the extant music collection in the Royal Irish Academy of Music revealed that the repertoire of the society comprised large-scale orchestral works and glees, with the most popular composers being Haydn, Mozart, Handel, Kalliwoda and Stevenson.<sup>476</sup> The newspaper reports on the society's twenty-four concerts provide a new source of information regarding the repertoire performed. It is important to separate the performed repertoire into that which the society explicitly chose to perform, and that which the engaged performers chose to perform – taking these two sets together would otherwise give a skewed description of the society's intentions and therefore identity. Regarding specifically orchestral music (i.e. what the amateur and professional members chose to perform), the output during this five-year period focused entirely on overtures by Auber, Beethoven, Kalliwoda, Mehul and Weber. Two first performances were noted during this period: an overture founded on the national anthem by Marschner in March 1840 and Auber's overture to *Le Lac de Fees* in June 1840.<sup>477</sup>

The repertoire of the engaged performers particularly influenced the overall output of the society. Catherine Hayes for example favoured extracts from operatic works, and the composer/performers, such as Thalberg, Liszt, and the vocalists Mr Knight and Mr Allen, weighted their performances with their own works.<sup>478</sup> Knight's works were extremely popular throughout concert life at the time, but this must partially be attributed to the extent to which he put them before the audience himself. During this five-year period, forty-six of his ballads were regularly performed in concerts throughout the city, by himself and other performers: for example, *The Grecian Daughter* was performed fifteen times and *The Dream* thirteen times. Of those forty-six ballads, the sheet music for twenty-one was available to purchase from the city's music sellers. Knight performed at the Anacreontic Society on five occasions from 1840 through 1843, performing only his own works.<sup>479</sup> Mr Bishop and Miss Balfe also performed Knight's works at the society's concerts.<sup>480</sup> Liszt was also responsible for

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<sup>476</sup> Ferris, 'The Music Collections of the Anacreontic Society and the Sons of Handel Society', p. 27

<sup>477</sup> *SN*, 23 March 1840, p. 2; *SN*, 4 June 1840, p. 2

<sup>478</sup> *SN*, 4 March 1841, p. 2; *SN*, 18 January 1842, p. 2; *SN*, 6 December 1842, p. 2; *EP*, 19 December 1840, p. 3; *SN*, 10 June 1842, p. 2

<sup>479</sup> *EP*, 19 December 1840, p. 3; *EP*, 4 March 1841, p. 2; *SN*, 14 December 1841, p. 2; *EP*, 6 April 1841, p. 3; *SN*, 15 February 1842, p. 2

<sup>480</sup> *FJ*, 15 April 1843, p. 3; *EP*, 5 December 1843, p. 3

bringing his own works before a Dublin audience, and his performances during this period were the first time his music had been heard in the city.<sup>481</sup>

Indirect references in the newspapers also highlight the influence the Anacreontic Society had on wider musical life. When advertising sheet music, music sellers included references to Anacreontic Society performances of those works, as in the following notice:

Amore E Sperne

Messrs. Robinson and Co., of Westmoreland-street, beg to inform the Nobility and Gentry that this popular *Romanza*, as sung by the Author, Signor Guglielmo, and so loudly encored at the Concert of the Anacreontic Society, may be had at their House, as well as the many other compositions by the same Author. N.B. – The *Romanza*, ‘*Amore e Sperne*’, may be also had harmonized for Two Voices.<sup>482</sup>

Similarly, programmes for other concerts would state that a work to be performed had previously been performed at an Anacreontic Society concert.

An interesting development by the Anacreontic Society, announced in the *Freeman's Journal* and the *Saunders's News-Letter* in December 1843, was the foundation of a choral class at the Rotundo on Saturdays ‘for the practice of Concerted Vocal Music.’<sup>483</sup> Four announcements were published prior to the establishment of the class, but no further information was published afterwards. It was to be taught by Wilkinson, the conductor, for a charge of 5s per month. Non-members of the Anacreontic Society could be admitted either through an existing member or by applying to the conductor directly.<sup>484</sup> Wilkinson was also running a ‘Popular Class for Choral Music’ in the Rotundo on Tuesday and Thursday nights, and it was announced that members of the Anacreontic class would be able to attend the popular class ‘without any additional expense.’<sup>485</sup> It is particularly noteworthy that the Anacreontic Society, a society which defined itself as being established for the cultivation and practice of instrumental music,

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<sup>481</sup> Collins, ‘Concert Life in Dublin’, I, p. 339

<sup>482</sup> *SN*, 20 January 1842, p.3

<sup>483</sup> *SN*, 9 December 1843, p. 3

<sup>484</sup> *Ibid.*

<sup>485</sup> *Ibid.*

would concern itself with the practice of vocal music.<sup>486</sup> Such a concern, which was previously unknown, reflects a fundamental change in the identity of the society towards the end of its c110-year existence.

The information provided by the newspapers regarding the Anacreontic Society highlights both the aristocratic nature of the membership, and the distinguished stature of the performers engaged. It is evident that the society was defined by the aristocrats and facilitated by musical professionals. The aim of the society was to enable the performance of its aristocratic members, and it is obvious from the teachers sought by the Duke of Leinster (e.g. Dragonetti) that their amateur status was not as trivial as might be assumed. The running of the society was determined by the actions of the aristocratic members as can be seen towards the end of the society's life in 1847. The following statement was published in the *Musical World*:

‘Sir – The committee being of opinion that, in the present state of unprecedented distress which so universally prevails all over this country they would best consult the feelings and wishes of the members of the Anacreontic Society, by proposing that the Society should suspend its meetings for the present season, whereby the members would be at liberty to apply to the relief of their poor suffering fellow-countrymen the sums which they have been in the habit of contributing to the funds of this society, a great part of which would be withdrawn from this country by foreign artists, whom it would be necessary to bring over for the society's public concerts. These views of the committee have been communicated to many of the members residing in Dublin, who have expressed their entire approval of the proposition; and I am now instructed to acquaint you that it has been resolved that the meeting of the Anacreontic Society do stand adjourned to the usual time for commencing their concerts in November next; a decision in the propriety of which the committee hope for your concurrence’ – Pigott, Sec.<sup>487</sup>

This statement highlights the attitude of the committee of the Anacreontic Society, and the personal financial responsibility felt by the members to support the community during the famine. The statement does not mark the end of the society however, as it is known to have still been performing in 1850.<sup>488</sup>

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<sup>486</sup> *Dublin Almanac* (1834), p. 149

<sup>487</sup> *MW*, 22 (1847), p. 71

<sup>488</sup> With thanks to Ita Beausang for this information

An understanding of the identity of the Anacreontic Society can be facilitated by the examination of other similarly-named societies which were formed during the late eighteenth and early nineteenth centuries in London, Birmingham, New York (Columbian Anacreontic Society), Norwich, Belfast and Cork, although the Dublin society predates all six.<sup>489</sup>

The London Anacreontic Society was founded in 1766 and lasted until 1794.<sup>490</sup> Originally comprising twenty-five members, with each member admitting his friends, it began in a 'genteel public-house, in keeping with a large number of gentleman-only clubs and societies which held meetings in public drinking houses.'<sup>491</sup> Whilst many such societies remained small and exclusive, the *Anacreontic* grew so popular that it had to move to the Feather and Half Moon taverns in Cheapside, the London Coffee House and the long concert room attached to the Crown and Anchor tavern.<sup>492</sup> Membership comprised 'Peers, Commoners, Aldermen, Gentlemen, Proctors, Actors, and *Polite Tradesmen*'.<sup>493</sup> Despite Achilleos' theory on social propriety and temperance, a less controlled environment is suggested by Sanjek's report:

Every member was required to sing at each meeting. If he sang out of tune, the penalty was to drink a glass of wine to improve the voice, a bottle of madeira being set out for each three members, and one sherry for every seven.<sup>494</sup>

R.J.S. Stevens' account of the format of the evening also challenges Achilleos' theory. He described the meetings as comprising an instrumental concert, followed by dinner, and then glee singing, the latter of which remained respectable until the President left

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<sup>489</sup> 'Anacreontic Society', in *OCM*, ed. Alison Latham.

<<http://www.oxfordmusiconline.com/subscriber/article/opr/t114/e255>> [accessed 30 June 2010]; John Money, *Experience and Identity: Birmingham and the West Midlands, 1760–1800* (Manchester: Manchester University Press, 1877), p. 86; John Spitzer and Neal Zaslaw, *The Birth of the Orchestra: History of an Institution, 1650–1815* (Oxford: Oxford University Press, 2005), p. 293; Oscar George Theodore Sonneck, *Early Concert-Life in America (1731–1800)* (Charlestown: BiblioBazaar, LLC., 2008), p. 240

<sup>490</sup> *Ibid.*

<sup>491</sup> *The Gentleman's Magazine And Historical Chronicle*, 50 (London: Sylvanus Urban, 1780), p. 224; Achilleos, 'The *Anacreontea* and a Tradition of Refined Male Sociability', p. 22

<sup>492</sup> *Ibid.*; Mark Argent, *Recollections of R.J.S. Stevens: an Organist in Georgian London* (Illinois: Southern Illinois University Press, 1992), p. 285; Denise Yim, *Viotti and the Chinnerys: a Relationship Charted Through Letters* (Aldershot: Ashgate, 2004), p. 92

<sup>493</sup> *GM*, 50 (1780), p. 224, cited in Achilleos, 'The *Anacreontea* and a Tradition of Refined Male Sociability', p. 21

<sup>494</sup> Russell Sanjek, *American Popular Music and its Business: The First Four Hundred Years Volume II: from 1790 to 1909* (Oxford: Oxford University Press, 1988), p. 18

the chair, at which point ‘improper songs and other vicious compositions were performed without any shame whatever’.<sup>495</sup> Although this format is in keeping with that of the catch clubs in existence at the time, and indeed with Dublin’s Hibernian Catch Club, there is no evidence to suggest that the Dublin Anacreontic Society’s meetings included supper. Robbins maintained that the significant difference between London catch clubs and Anacreontic Society was in the latter’s later time of meeting which was ‘almost certainly a reflection of a membership that included professional men in addition to a largely leisured class’.<sup>496</sup> The formal concert element of the meeting would however have been exceptional for the catch clubs. The London Anacreontic Society featured renowned professional performers, and employed them as ‘honorary members’.<sup>497</sup> It was considered unique in its mixing of professional and amateur musicians and McVeigh maintained that it was ‘the only place where the performers of the English stage join[ed] with the orchestra performers’.<sup>498</sup> It was also considered an experimentation ground for new works, especially Mozart’s chamber works which were not being performed publicly during the period.<sup>499</sup>

The society is infamous for being the source of *The Star-Spangled Banner*, the national anthem of the USA: the anthem is an adaptation of the society’s club song *To Anacreon in Heaven*, composed by John Stafford Smith in 1766 to poetry by the society’s president Ralph Tomlinkson.<sup>500</sup> Although the Dublin society predated the London one, the latter’s influence can be seen in Dublin with the publication in 1780 by Anne Lee of *To Anacreon in Heav’n. The Anacreontic Song. As Sung at the Crown and Anchor Tavern ... London*, [with the music by J.S. Smith].<sup>501</sup>

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<sup>495</sup> Argent, *Recollections of R.J.S. Stevens*, p. 25

<sup>496</sup> Robbins, *Catch and Glee Culture*, p. 74

<sup>497</sup> *Ibid.*, p. 72

<sup>498</sup> Simon McVeigh, *Concert Life in London from Mozart to Haydn* (Cambridge: Cambridge University Press, 1993, R/1995), p. 83

<sup>499</sup> Robbins, ‘Catch and Glee in Eighteenth-Century Provincial England’, p. 173; Yim, *Viotti and the Chinnerys*, p. 92

<sup>500</sup> Argent, *Recollections of R.J.S. Stevens*, pp. viii, 25; Nicholas Temperley, ‘Smith, John Stafford’, in *GMO* <<http://www.oxfordmusiconline.com:80/subscriber/article/grove/music/26008>> [accessed 30 June 2010]

<sup>501</sup> Stella Achilleos, ‘The Anacreontic In Early Modern British Culture’ (unpublished doctoral thesis, University of Reading, 2002), p. 210

The London Anacreontic Society ceased meeting in 1794, when the members resigned upon learning that the Duchess of Devonshire had been ‘permitted’ to spy on a meeting.<sup>502</sup>

The Birmingham Anacreontic Society was founded in 1793 by Joseph Warden, the landlord of the Eagle and Ball in Colmore Row, and its membership chiefly comprised tradesmen and actors.<sup>503</sup> Formed specifically for ‘social enjoyment’, it is said that one of the members’ rules stated that ‘no compulsion is upon him further than good order and regularity at the meetings’.<sup>504</sup>

The Columbian Anacreontic Society of New York was founded in 1795 by John Hodgkinson, a vocalist and violin player whom Sanjek maintains ‘had evidently been present at the exclusive London club at least once, and he attempted to mould the American group into some semblance of its archetype’s form’.<sup>505</sup> By the turn of the nineteenth century, it was said to hold a prominent position in the city’s musical life with the Philharmonic Society.<sup>506</sup>

The Norwich Anacreontic Society was likewise said to be active in the late eighteenth century, with amateur vocal performers and professional instrumentalists from the theatre.<sup>507</sup>

The Belfast Anacreontic Society (1814–66) was formed in a similar fashion to the Dublin society, primarily concerned with the performance of instrumental music.<sup>508</sup> It combined with the Belfast Catch and Glee Club in 1831 to facilitate the performance of choral music.<sup>509</sup> Unlike the Dublin society, but in keeping with the London one, the Belfast Anacreontic Society’s meetings were followed by a supper.<sup>510</sup> Concerts were originally held in the Exchange Rooms, moving to the premises of the Belfast Saving

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<sup>502</sup> Sanjek, *American Popular Music*, p. 19

<sup>503</sup> Money, *Experience and Identity*, p. 86

<sup>504</sup> R.J. Morris, ‘Clubs, Societies and Associations’, *Social Agencies and Institutions*, ed. Francis Michael Longstreth Thompson (Cambridge: Cambridge University Press, 1993), II, p. 397

<sup>505</sup> Sonneck, *Early Concert-Life in America*, p. 240; Sanjek, *American Popular Music*, p. 19

<sup>506</sup> Sonneck, *Early Concert-Life in America*, p. 206

<sup>507</sup> Spitzer and Zaslav, *Birth of the Orchestra*, p. 293

<sup>508</sup> ‘Anacreontic Society’, in *OCM*

<sup>509</sup> Boydell, ‘Music 1700–1850’, p. 616

<sup>510</sup> Roy Johnston, ‘Concert Auditoria in Nineteenth-Century Belfast’, *IMS ix: Music in Nineteenth-Century Ireland*, ed. Michael Murphy and Jan Smaczny (Dublin: Four Courts Press, 2007), p. 239

Bank in 1829.<sup>511</sup> In 1840 the society built a Music Hall in May Street, costing £3,000 and seating 600.<sup>512</sup> Membership of the society was divided between playing members and non-playing members who were termed ‘associates’, with a professional leader Vincenzo Guerini.<sup>513</sup> Professional musicians were engaged for concerts, including Kalkbrenner (1824), Thalberg (1827), and Liszt (1841).<sup>514</sup> The Belfast and Dublin Anacreontic societies had close link with musicians of the Dublin society (Pigott, James Barton, Rudersdorff, Sapio) who were known to have travelled to assist in the Belfast society’s concerts.<sup>515</sup>

The Cork Anacreontic Society, in existence c1824, comprised both professional and amateur musicians. O’Regan’s examination of Cork’s concert life uncovered only one reference to this society, in the *Boyle’s Freeholder*, which described a disagreement regarding membership:

The Committee made their report of the Rules – one of which was, denying the professional men a vote in the proceedings of the Club. This, where the professional men are paid for their service, is very fair – but where they pay their admission money (three guineas) and everything else, the same as the amateurs, and equally with them give their services gratis, it was most proposterous.<sup>516</sup>

The newspaper noted that the society was said to have ‘risen from the ashes’ of the Cork Musical Society.<sup>517</sup> This perhaps explains its short-lived existence, as O’Regan noted that the Cork Musical Society was apparently revived in 1826.<sup>518</sup>

The most notable contrasting evidence between the London, Birmingham, New York, Norwich, Belfast, Cork and Dublin Anacreontic societies is in the lack of dinner as part of the proceedings. It is possible that the Dublin society may indeed have incorporated

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<sup>511</sup> Ibid., p. 240

<sup>512</sup> Boydell, ‘Music 1700–1850’, p. 616

<sup>513</sup> Roy Johnston, ‘Concert auditoria in Nineteenth-century Belfast’, p. 239

<sup>514</sup> Roy Johnston, ‘That Domestic and Long-suffering Instrument’: The Piano Boom in Nineteenth-Century Belfast’, *The Piano in Nineteenth-Century British Culture: Instruments, Performers and Repertoire*, ed. Therese Ellsworth and Susan Wollenberg (Aldershot: Ashgate, 2007), pp. 21–2

<sup>515</sup> Johnston, ‘Concerts in the Musical Life of Belfast’, pp. 135, 351–2, 320, 359; Johnston, ‘That Domestic and Long-suffering Instrument’, pp. 17, 21

<sup>516</sup> *Boyle’s Freeholder*, 17 February 1824, cited in O’Regan, ‘Public Concerts in the Musical Life of Cork’, I, p. 154

<sup>517</sup> Ibid.

<sup>518</sup> Ibid., p. 155

dinner in its meetings, although there is no evidence to support this. The newspapers cannot be seen as a comprehensive source of information on the society as they served a very practical role, publishing paid announcements for members regarding the date and location of the society's 'meetings'. Due to the intended audience for those announcements, inclusion of information on the content of those meetings was not required. Additionally, the announcements, previews and reviews of concerts primarily focused on the more open affairs of the society (ladies and open concerts), particularly because of the high-class stature of these events and their appeal to the newspaper's general readership. Primary source materials relating to the truly private elements of the society's endeavours have not come to light. The newspapers do, however, provide a valuable depth of information on the membership of the society. Although it was previously known that the society comprised amateurs, and counted aristocrats amongst its members, this study has demonstrated the specific aristocratic members involved, their distinguished statures, and their involvement within wider musical life. The priority of the society seems to have been to facilitate the performance of these aristocrats, supported by the city's professional musicians. In return, the musicians obtained patronage for their concerts, which increased audiences and gained press attention. In keeping with this, renowned foreign performers were engaged by the Anacreontic Society, thereby providing the gentlemen amateurs opportunities to perform with more famous professional musicians. Additionally, the discovery in the newspapers of the Anacreontic Society's choral class informs a more complex understanding of its identity. While it was established originally for the cultivation and practice of instrumental music, this development towards the end of its existence demonstrates that it also became active in the cultivation of vocal music amongst its members.

### **Philharmonic Society**

The Philharmonic Society (1826–1879) was founded by Henry Bussell 'for the promotion and practice of instrumental and vocal music by the most eminent composers'.<sup>519</sup> Although little is known of the early years of the society, Hogan cited a *Dublin Literary Gazette* concert review of 1830 which highlighted the contrast between

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<sup>519</sup> *Dublin Almanac* (1834), p. 149



the Philharmonic Society and the more convivial societies such as Beefsteak Club and Hibernian Catch Club:

We enjoyed our evening, and cordially wish the society every success. It is gratifying to see respectable men joining together to support genuine musical performances in our city, and we are happy to find that they can trust to the attractions of the art itself, unaided by the stimulus of viands and wine.

Carlingford's and mulled port at Morrison's in the private room above stairs are no bad thing of a sleety or frosty night, but on this occasion we stole away 'impransi' in satisfied and tranquil mood and reached our peaceful home at the canonical hour of eleven.<sup>520</sup>

There is no link between this Philharmonic Society and the eighteenth-century Dublin society of the same name (c1742–1744), which met in Fishamble Street for the performance of oratorio and orchestral music.<sup>521</sup>

In Beausang's article 'Dublin Musical Societies 1850–1900', she states that the Dublin Philharmonic Society was modelled on the London Philharmonic Society.<sup>522</sup> However an examination of the two societies shows that there were few similarities. The London society was formed in 1813 for the performance of modern symphonic and older classical works and became renowned for its commissioning of new works, including Beethoven's ninth symphony.<sup>523</sup> Its members were middle-class professional musicians with the idealistic intention of establishing a professional orchestra (waiving their fees in order for this to happen) and its subscribers were admitted on the basis of artistic merit rather than social status.<sup>524</sup> After 1819, the London society began to intersperse orchestral works with a miscellaneous repertoire performed by distinguished vocal and instrumental soloists.<sup>525</sup>

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<sup>520</sup> *Dublin Literary Gazette or Weekly Chronicle of Criticism, Belles Lettres, and Fine Arts* (February 1830), p. 94, cited in Hogan, *Anglo-Irish Music*, p. 81

<sup>521</sup> Boydell, 'Music 1700–1850', pp. 602–1

<sup>522</sup> Beausang, 'Dublin Musical Societies 1850–1900', p. 169

<sup>523</sup> William Weber, *Music and the Middle Class: The Social Structure of Concert Life in London, Paris and Vienna between 1830 and 1848*, 2<sup>nd</sup> edn (Hants: Ashgate, 2004), p. 74; 'Royal Philharmonic Society', in *ODM* <<http://www.oxfordmusiconline.com:80/subscriber/article/opr/t237/38763>> [accessed 30 September 2010]

<sup>524</sup> Cyril Ehrlich, *The Music Profession in Britain since the Eighteenth Century: A Social History* (Oxford: Clarendon Press, 1985), p. 59; Reginald Nettel, *The Orchestra in England: A Social History* (London: Jonathan Cape, 1946), p. 107; Cyril Ehrlich, Simon McVeigh and Michael Musgrave, 'London (i), §VI: Musical life: 1800–1945', in *GMO* <<http://www.oxfordmusiconline.com:80/subscriber/article/grove/music/16904pg6>> [accessed 20 May 2010]

<sup>525</sup> Nettel, *Orchestra in England*, p. 107; Scholes, *Mirror of Music*, p. 189

The purpose and class stature of the Dublin society was in stark contrast to the London society. Its ethos was a remnant of eighteenth-century music societies, which were concerned with providing entertainment for the upper middle-class aristocracy. The society became famous for its exclusivity: current members nominated potential members, who were subsequently elected by ballot, and concert tickets could only be obtained through a member.<sup>526</sup> Additionally, the society enforced a strict rule that audience members must wear evening dress to concerts, which contributed to the sense of importance and novelty for the events, and excluded those who could not afford such attire. Despite these differences, the Dublin Philharmonic Society may have superficially intended to emulate the London society, which was the first formally established institution in London for the performance of modern symphonic music, and similarities are evident between the two societies' chosen repertoires and in their engagement of distinguished artists.<sup>527</sup>

Historical accounts of the Dublin Philharmonic Society often refer to the difficulties of ascertaining details on the internal workings of the society due to its defined private nature, a problem which a study of the *Saunders's News-Letter*, the *Evening Packet* and the *Freeman's Journal* during the period 1840–1844 emphasises. While the society received substantial coverage, this was primarily in the form of notices for members (of times, dates, locations) and previews/reviews of concerts.<sup>528</sup> An insight into the purpose or management of the society was seldom provided, and the concerts were treated as fashionable social events focusing on the engaged artists. The newspaper reports must therefore be considered within the context of other sources.

Although the identities of the committee members and officers of the society were rarely featured in the newspapers, the Dublin street directories contained an annual listing of their names.<sup>529</sup> A comparison of the information published in the Dublin directories and the accounts of musical life as captured in the newspapers during this study assists in establishing their positions within Dublin's music scene, thereby facilitating an understanding of the identity of the society.

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<sup>526</sup> *IT*, 12 May 1863; *Dublin Almanac* (1839), p. 175.

<sup>527</sup> Ehrlich, McVeigh and Musgrave, 'London (i), §VI: Musical life: 1800–1945', in *GMO*

<sup>528</sup> *SN*, 8 February 1840, p. 3; *FJ*, 6 May 1843, p. 2

<sup>529</sup> *Dublin Almanac* (1834–1844), 1847; *Thom's Irish Almanac* (1845–1846, 1848–1878)

Name	Position in the Philharmonic Society	Dates of involvement	Involvement in other musical activities
Henry Bussell	Founder, conductor and secretary 1834–1879; Hon Secretary 1875–1879	1834–1879	<ul style="list-style-type: none"> <li>• Musical director/conductor of the Metropolitan Choral Society (1842–1847).</li> <li>• Pianist of the Dublin Festival Choral Society (1835–1836).</li> <li>• Hibernian Catch Club treasurer and secretary (1849), vice-president (1850–1856), treasurer (1848–1879).</li> <li>• Teacher, composer, organist of Booterstown Church.</li> <li>• Co-owner of the publishers and music warehouse Robinson, Bussell and Robinson.<sup>530</sup></li> </ul>
Robert J. Mackintosh	Leader	1834–1837; 1841–1845	<ul style="list-style-type: none"> <li>• Leader of the Dublin Festival Choral Society (1835–1836), Anacreontic Society and Metropolitan Choral Society.</li> <li>• Manager and leader of the New Music Hall and Portobello Zoological Gardens concerts.</li> <li>• Leader of Joseph Robinson, William Conran and James Barton’s promenade concert series.<sup>531</sup></li> </ul>
James Barton	Leader	1830; 1837–1845	<ul style="list-style-type: none"> <li>• Leader of the Dublin Choral Society (1837–1840), Anacreontic Society, University Choral Society, Metropolitan Choral Society.</li> <li>• Manager of promenade concert series with Robinson and Conran.</li> <li>• Composer, teacher of Michael William Balfe and Richard Michael Levey.<sup>532</sup></li> </ul>
Henry Hudson MC	Treasurer 1834–1841 Committee 1842–1879	1834–1879	<ul style="list-style-type: none"> <li>• Dentist.</li> <li>• Founder of the Dublin Musical Festival of 1831.</li> <li>• Committee member of the Antient Concerts Society (1839–1866), Metropolitan Choral Society (1842–1847), Dublin Subscription Concerts.</li> <li>• Council member of Petrie’s Society for the Preservation and Publication of the Melodies of Ireland.</li> <li>• Folk collector and editor of the <i>Citizen’s</i> ‘Native Music of Ireland’.<sup>533</sup></li> </ul>
B.C. Snagg	Librarian	1834–5	Not identified.

<sup>530</sup> *SN*, 1 November 1841, p. 3; *SN*, 26 January 1844, p. 3; *EP*, 24 July 1841, p. 1; *SN*, 31 March 1840, p. 2

<sup>531</sup> *SN*, 20 November 1841, p. 2; *SN*, 14 July 1842, p. 3; *SN*, 2 March 1841, p. 3

<sup>532</sup> *SN*, 10 December 1844, p. 2; *EP*, 17 April 1841, p. 3; *SN*, 2 July 1842, p. 3; *FJ*, 13 March 1841, p. 1; *SN*, 18 March 1841, p. 3; *SN*, 3 July 1841, p. 2; Brown, ‘Balfe’, in *Oxford DNB*; Flood, ‘Levey’, in *Oxford DNB*

<sup>533</sup> Boydell, ‘Dublin’; *FJ*, 13 December 1841, p. 2; ‘Foundations I, 1848–1870’, ed. Pine and Acton, p. 44; Jimmy O’Brien-Moran, ‘Research Postgraduate Biographies – Jimmy O’Brien-Moran’, *The Irish World Academy of Music and Dance* <<http://www.ul.ie/~iwmc/research/jobm.html>> [accessed 19 September 2010]; Donal O’Connor, ‘Ireland’s Music Collectors’, *Comhaltas* <[http://comhaltas.ie/music/treoir/detail/irelands\\_music\\_collectors](http://comhaltas.ie/music/treoir/detail/irelands_music_collectors)> [accessed 19 September 2010]

N. Templeton	Librarian	1836; 1840–1841	Nevill Templeton. • Secretary of the Dublin Festival Choral Society (1835–1836).
William Henry Lloyd	Treasurer 1839–1841 Librarian 1842–1862	1839; 1842–1862	Not identified.
W.S. Cooper	Committee 1834–1841 Treasurer 1842 Committee 1846	1834–1836; 1838–1842; 1846	• Committee member of the Dublin Festival Choral Society (1835–1836) and the Dublin Subscription Concerts Committee (1844). <sup>534</sup>
Jasper Rogers	Committee	1834–1847	Not identified.
William Kellett	Committee	1834; 1838–1845; 1847; 1850; 1852 - 1854	Not identified.
John Stanford	Committee	1835; 1837–1839; 1841	• Solicitor register to the Chief Justice of the Pleas, 15 Warrington place. • Committee member of the Antient Concerts Society (1841; 1850–1861) • Amateur singer. • Father of C.V. Stanford. <sup>535</sup>
Rev. Richard Burton	Committee	1837; 1843	Not identified.
John Lynch	Committee	1837–1845; 1850–1851	• Committee member of the Metropolitan Choral Society (1844). • Organist of St Francis Church, Merchants' Quay. <sup>536</sup>
Francis Robinson, Mus. Doc.	Committee 1837 Treasurer 1849–1874	1837; 1849–1874	• Committee member of the Metropolitan Choral Society (1847), Antient Concerts Society (1860–1862). • Vicar choral, composer, arranger, professional tenor singer, teacher. • Co-owner of the music warehouse Robinson, Bussell and Robinson. <sup>537</sup>
John Carey	Committee	1837–1838; 1841–1842	Not identified.
E. Mayne	Committee	1838; 1844–1845	Edward E. Mayne. • Member of the Dublin Subscription Concerts Committee (1844). <sup>538</sup>
Edward Tandy	Committee	1839–1840	• Patronised Calcraft's benefit at the Theatre Royal (1842). <sup>539</sup>
George Wight Creighton	Committee	1840–1846; 1849	• Secretary of the committee formed to ensure the financial success of Calcraft's benefit at the Theatre Royal (1842). <sup>540</sup>
John Hunter	Committee	1840	Not identified.
William Robinson	Committee 1840–1842 Treasurer 1843–	1840–1848	• Treasurer of the Metropolitan Choral Society (1843), committee member (1847).

<sup>534</sup> *FJ*, 13 December 1844, p. 2

<sup>535</sup> 'Foundations I, 1848–1870', ed. Pine and Acton, pp. 35–36

<sup>536</sup> *SN*, 25 November 1844, p. 3; *FJ*, 8 April 1843, p. 1

<sup>537</sup> *EP*, 24 July 1841, p. 1; *SN*, 28 December 1841, p. 4; *SN*, 7 May 1840, p. 2; Doran, 'The Robinsons', pp. 25, 29; *SN*, 25 October 1842, p. 3; *SN*, 21 March 1840, p. 2

<sup>538</sup> *FJ*, 13 December 1844, p. 2

<sup>539</sup> *EP*, 26 April 1842, p. 1

<sup>540</sup> *Ibid.*

	1848		<ul style="list-style-type: none"> <li>• Committee member of the Antient Concerts Society (1839–1842), assistant secretary and treasurer (1857 – 1859).</li> <li>• Vicar choral and professional bass singer.</li> <li>• Co-owner of Robinson, Bussell and Robinson and owner of a foundry in Parkgate Street.<sup>541</sup></li> </ul>
Francis Blake Knox	Committee	1842–1843	<ul style="list-style-type: none"> <li>• Masonic Grand Master of Lodge 50, Dublin.</li> <li>• Patronised Calcraft’s benefit at the Theatre Royal (1842).<sup>542</sup></li> </ul>
William Kent	Committee	1844–1847	Not identified.
E. Molesworth Glascock	Committee	1844–1845; 1850–1851	Not identified.
Henry Higginbotham	Committee	1846–1853; 1855	Not identified.

**Table 5: Committee members and officers of the Philharmonic Society during the period studied, their positions, dates of involvement, and their involvement with other music societies during the nineteenth century (from the Dublin Directories) and within wider musical life 1840–1844 (from the newspapers)**<sup>543</sup>

This account of the committee members and officers of the Philharmonic Society provides valuable information on the stature and influence of those involved. The committee comprised professional musicians, such as the respected and influential Robinson brothers, and altruistic wealthy gentlemen such as Templeton, Cooper, Mayne, Tandy, Creighton and Knox whose involvements with Calcraft’s benefit, the Dublin Subscription Concerts and the Dublin Musical Festival (the latter two of which were established to raise money to improve the city’s musical infrastructure) demonstrate their commitment to the improvement and development of music within the city.

Despite the paucity of information on the management of the society in the newspapers, its general activities received substantial coverage. While the committee and officers were elected on a seasonal basis, membership was not conceived in annual or seasonal terms and new members, who could only be admitted following a ballot by existing members, joined on a regular basis.<sup>544</sup> The society placed thirty-three notices in the newspapers during the period studied, advertising forthcoming meetings, concerts and rehearsals. These specifically encouraged members who wished to propose gentlemen

<sup>541</sup> *SN*, 21 June 1842, p. 3; Rodmell, ‘Society of Antient Concerts’, p. 213; Doran, ‘The Robinsons’, p. 25; *SN*, 31 March 1840, p. 2; ‘Foundations I, 1848–1870’, ed. Pine and Acton, p. 38

<sup>542</sup> *FJ*, 27 April 1842, p. 2; *EP*, 26 April 1842, p. 1

<sup>543</sup> *Dublin Almanac* (1834–1844), 1847; *Thom’s Irish Almanac*, (1845–1846, 1848–1900)

<sup>544</sup> *SN*, 16 May 1840, p. 3

friends to provide the secretary ‘with the necessary information’.<sup>545</sup> The deadline for applications would be days prior to a meeting, during which a ballot would take place.<sup>546</sup> As tickets for concerts were only issued to members, membership was the only means of guaranteeing access to concerts, and such regular ballots ensured an enthusiastic and plentiful audience.<sup>547</sup>

The society’s activities comprised weekly meetings/rehearsals and concerts. Three-hour weekly rehearsals took place on Wednesday nights during the season, which were attended by the ‘entire vocal strength of the Society, accompanied by the full orchestra’.<sup>548</sup> It is probable that the attendance of visitors (friends of members) was usually permitted at these meetings, as notices published in the newspapers by the society specified when visitors were not allowed.<sup>549</sup> These were occasions which included the election of committee and officers, trials of new music, or the last rehearsal before a concert.<sup>550</sup> ‘Friends and visitors’ were also permitted to attend all concerts.<sup>551</sup> The society performed thirty-one concerts during the period studied, advertised under the designation of open, dress, grand and private concerts. Although the distinctions between each concert type were not specified in the press, it seems that the terms ‘grand’, ‘private’ and ‘dress’ were interchangeable.<sup>552</sup> The press reviewed the concerts as fashionable affairs, attracting the ‘elite of the rank, beauty, and fashion of the metropolis’, which were well attended, often to the point of overcrowding.<sup>553</sup>

Notices placed in the *Saunders’s News-Letter* regarding the management of attendees horses and carriages (‘carriages will fall into line setting down and taking up with the horses head towards the College’) emphasise the high-class status of the audience.<sup>554</sup> However, specific attendees were rarely referred to and featured in only two newspaper reviews. The Lord Lieutenant (Viscount Ebrington) was announced as having attended the society’s first private concert of the 1840/1841 season; and the Lord James Butler,

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<sup>545</sup> *SN*, 24 October 1840, p. 3

<sup>546</sup> *SN*, 8 February 1840, p. 3

<sup>547</sup> *SN*, 11 January 1841, p. 3; *SN*, 5 January 1841, p. 2

<sup>548</sup> *Dublin Almanac* (1834); *EP*, 11 November 1841, p. 3

<sup>549</sup> *SN*, 16 May 1840, p. 3; *SN*, 27 November 1840, p. 1

<sup>550</sup> *SN*, 30 April 1841, p. 3; *SN*, 31 December 1841, p. 4; *SN*, 27 May 1841, p. 3

<sup>551</sup> *SN*, 16 June 1843, p. 2

<sup>552</sup> *Ibid.*; *SN*, 15 November 1841, p. 3; *EP*, 27 February 1841, p. 3; *FJ*, 15 June 1843, p. 2

<sup>553</sup> *FJ*, 3 June 1841, p. 2; *SN*, 3 June 1841, p. 2; *SN*, 25 May 1840, p. 4

<sup>554</sup> *SN*, 5 May 1843, p. 3

the Lord Chancellor (Edward Burtenshaw Sugden) and his wife were noted as having attended the society's third grand concert of the season in April 1844.<sup>555</sup>

The Lord Lieutenant Ebrington was a keen supporter of the arts in Dublin, patronising charity balls, musicians' benefits and paying a significant amount to become a lifetime subscriber of the Portobello Zoological Gardens (a venue for outdoor entertainments).<sup>556</sup> He engaged Thomas Kelly, a quadrille band conductor, as his private musician, presumably to facilitate the many parties, fetes, balls and dinners he hosted in Dublin Castle.<sup>557</sup> In addition to his attendance at this Philharmonic Society concert, he is also noted as having attended two concerts of the Anacreontic Society during the period studied, which contributed to increased press coverage of the events.<sup>558</sup> Neither Lord James Butler nor Edward Burtenshaw Sugden was mentioned often in reviews of musical activities in the city during this period. Lord Butler, a viceregal aide-de-camp, patronised charity events, particularly for the aid of the Sick and Indigent Roomkeepers, the Victoria Lying in Hospital, and the Mendicity Institution.<sup>559</sup> Sugden was appointed Lord Chancellor under Peel's administration and was renowned for his controversial anti-nationalist politics.<sup>560</sup> He patronised the Portobello Zoological Garden promenades, and was observed by the *Saunders's News-Letter* reviewers to have additionally attended, on one occasion each, the Theatre Royal and Anacreontic Society concerts.<sup>561</sup>

Although when viewed in isolation, Sugden's political allegiances do not reflect directly on the political identity of the Philharmonic Society, further indications may be found in an indirect newspaper report of 1842. A notice was placed in the *Saunders's News-Letter* of 29 March 1842 informing members of the Philharmonic Society that its meeting was to be moved from the Rotundo to accommodate a ball hosted by the

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<sup>555</sup> H.C.G. Matthew, 'Fortescue Hugh, third Earl Fortescue (1818–1905)', in *Oxford DNB*, Oxford University Press, 2004 <<http://www.oxforddnb/view/article/33212>> [accessed 2 July 2010]; *SN*, 14 January 1841, p. 2; *SN*, 25 April 1844, p. 2

<sup>556</sup> Allsobrook, *Liszt: My Travelling Circus Life*, p. 130; *SN*, 18 May 1844, p. 2

<sup>557</sup> *FJ*, 23 December 1840, p. 1; *SN*, 25 January 1840, p. 3

<sup>558</sup> *SN*, 15 December 1840, p. 3; *SN*, 14 May 1841, p. 3; *SN*, 12 January 1841, p. 1

<sup>559</sup> *FJ*, 25 February 1842; *FJ*, 4 February 1839, p. 1; *FJ*, 16 March 1842, p. 1; *FJ*, 26 May 1842, p. 1

<sup>560</sup> Joshua S. Getzler, 'Sugden, Edward Burtenshaw, Baron St Leonards (1781-1875)', in *Oxford DNB*, Oxford University Press, 2004 <<http://www.oxforddnb/view/article/26765>> [accessed 2 July 2010]

<sup>561</sup> *SN*, 30 May 1842, p. 2; *SN*, 26 February 1840, p. 2; *SN*, 6 December 1842, p. 2

Kildare Street Club.<sup>562</sup> This club was an influential Dublin political establishment of Tory persuasion.<sup>563</sup> To facilitate its ball, the Philharmonic Society moved its meeting to 19 Dawson Street. Today, this is home to the Royal Irish Academy but prior to the latter's move there in 1851 the house was owned by Gresham, the hotel-keeper of Sackville Street, who let it as a Freemason's Tavern and a Conservative Club.<sup>564</sup> In 1842 when the Philharmonic Society held its meeting there, the building housed the Irish Metropolitan Conservative Society, formed in 1836 by the Reverend Charles Boyton and Isaac Butt to replace the Protestant Society.<sup>565</sup> Hoppen states that the society demanded 'Protestantism in Ireland [...] by every means in our power.'<sup>566</sup> The *Saunders's News-Letter* also reported that 19 Dawson Street was the office of the Association For The Relief Of Distressed Protestants.<sup>567</sup> These references align the Philharmonic Society with Protestant conservative Tory politics, which in turn confirms a high middle class and aristocratic membership.

While the stature of the committee, general members, and attendees contributed to the society's class identity, it is interesting to examine its perceived position relative to the city's other societies. Newspaper reports published by the Philharmonic Society show that it actively accommodated the Anacreontic Society, to which it was therefore lower in status. Both societies utilised the Rotundo for meetings and concerts, and when the Anacreontic Society moved a meeting from Monday to Wednesday in May 1841, the Philharmonic Society was forced to move its practice meeting accordingly.<sup>568</sup> However, the Philharmonic Society's activities took precedence over the promenade concert series of Robinson, Conran and Barton, who were forced to reschedule a conflicting concert at the society's request.<sup>569</sup> However, this was undoubtedly to the advantage of the organisers as it avoided audience competition, since the city's 'rank and fashion' would be expected to attend the society's concert. This expectation is highlighted by a review in the *Freeman's Journal* on the occasion of Jullien's engagement at the Theatre

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<sup>562</sup> *SN*, 29 March 1842, p. 3

<sup>563</sup> 'The Streets of Dublin', *Irish Quarterly Review* (W.B. Kelly, 1853), p. 295

<sup>564</sup> Gresham bought the house in 1835. Desmond Guinness, *Georgian Dublin* (London: B.T. Batsford Ltd., 1979), p. 204

<sup>565</sup> W.J. McCormack, *From Burke to Beckett: Ascendancy, Tradition and Betrayal in Literary History*, rev. edn (Cork: Cork University Press, 1994), p. 144; K. Theodore Hoppen, *Elections, Politics, and Society in Ireland 1832-1885* (Oxford: Clarendon Press, 1984), p. 282

<sup>566</sup> *Ibid.*

<sup>567</sup> *SN*, 19 October 1843, p. 3

<sup>568</sup> *SN*, 1 March 1841, p. 3

<sup>569</sup> *FJ*, 25 February 1841, p. 1



Royal, which stated with surprise that ‘notwithstanding the Philharmonic concert at the Rotundo, there was a fair sprinkling of fashion in the dress circle’.<sup>570</sup>

Although in its published aims the Philharmonic Society declared its purpose as being for the promotion and practice of both instrumental and vocal music, it became primarily known for its orchestral strengths.<sup>571</sup> It sought to educate the public in a challenging orchestral repertoire – to lead public taste, as the *Saunders’s News-Letter* explained:

Instrumental music is not as well understood as vocal, and it has but a minor interest for a general audience; but when societies like the Philharmonic were formed, the first object was to give the matured works of classical masters in the spirit and with the effect they deserved; and, therefore, in the orchestral arrangements it should always be held in view that the committee of management should not follow the public taste, but seek to lead it into a right channel.<sup>572</sup>

The *Saunders’s News-Letter* maintained that the society accomplished this through repetition and high-quality execution:

The most legitimate object of large societies, such as the Philharmonic and Anacreontic, is the bringing forward of works, which from their difficulty and completeness require the aid of a very full and efficient band, and also the inculcation of a good taste by the repetition of compositions, the beauties of which will not be at once understood.<sup>573</sup>

The *Saunders’s News-Letter* also referred to the orchestras of the Philharmonic and Anacreontic societies and their roles in developing ‘a sufficient corps of performers capable of mastering those difficulties which are to be found in the works of almost every great composer.’<sup>574</sup> This concept is reminiscent of the founding intention of the London Philharmonic Society; however, the orchestral frameworks of the societies were distinctly different: while the London society was formed by and comprised professional musicians who ‘eliminated distinctions of rank or professional standing in the cause of orchestral unanimity’, the Dublin Philharmonic Society’s orchestra was typical of most societies in the city at the time in that it comprised amateurs ‘aided by

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<sup>570</sup> *FJ*, 3 June 1841, p. 2

<sup>571</sup> *Dublin Almanac* (1834), p. 149.

<sup>572</sup> *SN*, 3 June 1841, p. 2

<sup>573</sup> *SN*, 21 May 1842, p. 3

<sup>574</sup> *SN*, 27 November 1841, p. 2

the principal professors of the city'.<sup>575</sup> The Dublin society featured members of the orchestra managed by Robert J. Mackintosh for his series of promenade concerts. Notably Mackintosh cancelled events to facilitate such engagements, and continued to pay the performers to ensure they did not suffer financially because of the inconvenience:

All those Persons who are engaged to perform at his series of Concerts, will receive their salaries for that night, agreeable to his engagement with them – namely, of employing them not less than twice a week.<sup>576</sup>

Both the *Saunders's News-Letter* and the *Freeman's Journal* reviewed the orchestra in positive terms during this period, declaring it to be 'fully formed', 'admirably drilled', and to have executed works 'boldly and decidedly'.<sup>577</sup> An indirect reference in the *Saunders's News-Letter* (identically reprinted in the *Evening Packet*) shows that the brass section of the society also appeared in separate engagements:

#### Pembroke Club

The members of this club met on Saturday evening, and having manned about twenty of their boats, went out together on a cruise, which proved a rich treat to all who were present. They started from the Club store down the river, and pulled away by the picturesque shore of Clontarf to Dollymount, accompanied by the celebrated Philharmonic brass band, who during the time continued to perform a beautiful selection of airs in a most masterly style.<sup>578</sup>

Ehrlich et al. stated that the London Philharmonic Society's agenda 'explicitly elevated modern symphonies alongside ancient music', and although the Dublin society did not define itself in such terms, its repertoire was a practical reflection of a similar agenda.<sup>579</sup> The emphasis of the Dublin Philharmonic Society's repertoire during this period was on the new and standard orchestral works of the European repertoire, especially the symphonies of Ries, Haydn, Mozart, Spohr and Beethoven, and the overtures of Weber, Mendelssohn, Lobe, Balfe, Rossini, Cherubini, Mehul and Kalliwoda.<sup>580</sup> They

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<sup>575</sup> Nettel, *Orchestra in England*, p. 107; *SN*, 15 April 1842, p. 3

<sup>576</sup> *SN*, 23 November 1841, p. 3

<sup>577</sup> *SN*, 6 May 1843, p. 2; *EP*, 23 May 1840, p. 3

<sup>578</sup> *SN*, 2 June 1840, p. 2

<sup>579</sup> Ehrlich, McVeigh and Musgrave, 'London (i), §VI: Musical life: 1800–1945', in *GMO*

<sup>580</sup> *SN*, 21 May 1842, p. 3; *SN*, 30 November 1843, p. 2; *SN*, 11 January 1844, p. 2; *FJ*, 25 April 1844, p. 2; *FJ*, 30 May 1844, p. 3; *SN*, 27 November 1841, p. 2; *EP*, 23 May 1840, p. 3; *EP*, 27 February 1841, p. 3; *SN*, 30 April 1841, p. 2; *SN*, 11 January 1844, p. 2

presented the Irish premiere of Marschner's *Lucretia* overture (1843) and provided a platform for Dr John Smith (member/performer of the society and Composer of State Music for Ireland) to perform a new song *The Prodigal's Departure* from manuscript (1843).<sup>581</sup> In the period following this study, the society continued to introduce new works and performed the Irish premieres of Beethoven's Ninth Symphony and Triple Concerto in 1856, Mendelssohn's Symphony in A Major, '*Isles of Fingal*' [*Hebrides* overture], and his new scoring of Handel's *Dettingen Te Deum*.<sup>582</sup> The society also continued to feature works by local composers such as Fanny Arthur Robinson, Dr Rogers and H. Marston.<sup>583</sup> It was a plaudit commonly repeated in the press later in the century that the orchestral works of Beethoven, Mendelssohn, Mozart and Weber would not have been known in Dublin had it not been for Philharmonic Society.<sup>584</sup> Despite the society's emphasis on such orchestral works, the dominant feature of its concerts became the medley of solo and ensemble works of both an instrumental and vocal nature which were introduced by the distinguished soloists it engaged. As with the Anacreontic Society, these miscellaneous works were a reflection of the artist's chosen repertoire, and not of the artistic identity of the society. The *Saunders's News-Letter* suggested that the society sacrificed its initial orchestral identity with such engagements, but that the balance between the repertoires guaranteed its success:

Although the most legitimate object of large societies, such as the Philharmonic and Anacreontic, is the bringing forward of works, which from their difficulty and completeness require the aid of a very full and efficient band, and also the inculcation of a good taste by the repetition of compositions, the beauties of which will not be at once understood, yet for the general audience it is necessary to have the great attraction of vocal music executed by eminent artists.<sup>585</sup>

The society became defined by its engagement of such 'eminent artists' and throughout its fifty-three year history it is known to have engaged solo vocalists including members of the Royal Italian Opera Covent Garden, Charlotte Dolby, Eugene Garcia (sister of the late Maria Malibran), Giulia Grisi, Thérèse Titiens, Sims Reeves, Charles Santley

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<sup>581</sup> *FJ*, 15 June 1843, p.2; *EP*, 15 February 1840, p. 3; *SN*, 11 January 1844, p. 2

<sup>582</sup> 'Foundations I, 1848-1870', ed. Pine and Acton, pp. 38-39; *FJ*, 14 January 1856, p. 1; *FJ*, 14 November 1856, p. 1; *IT*, 4 May 1874, p. 5; *FJ*, 13 May 1852, p. 3; *IT*, 14 May 1872, p. 3; *IT*, 25 April 1876, p. 6.

<sup>583</sup> *FJ*, 19 January 1856, p. 3; *FJ*, 10 March 1862, p. 1; *IT*, 25 March 1863, p. 1

<sup>584</sup> *FJ*, 29 March 1859, p. 3

<sup>585</sup> *SN*, 21 May 1842, p. 3

and Clara Novello.<sup>586</sup> Solo instrumental performers included Franz Liszt, Giulio Regondi, Guido Papini, Joseph Joachim, Alfredo Piatti, Heinrich Wilhelm Ernst, Sigismond Thalberg, Anton Rubinstein, Marie Moke Pleyel, Clara Schumann, Eduard Dannreuther, Louise Dulcken, Charles Hallé and Arabella Goddard.<sup>587</sup> In a letter to the editor of the *Irish Times* in 1860, ‘Vivian’ complained that the society enforced exclusivity over these engagements:

With reference to this particular notice I am disposed to say that, ‘Were it not for the Philharmonic Society, we (the public) should hear, in Dublin, the works of the great orchestral composers;’ and I deny in *toto* that it ‘Ever affords the public an opportunity of hearing the greatest instrumental and vocal celebrities.’ On the contrary, I assert that it prevents the public hearing them, as it is usual for the managers of this society to make engagements with professionals not to appear elsewhere in Dublin than at their concerts.<sup>588</sup>

It is therefore particularly notable that the newspaper study of this period shows little trace of exclusive engagements before 1844. Furthermore, the society’s engagements during this period frequently featured artists who were in the city performing at other events. As was previously noted with the Anacreontic Society, engagements were made with touring groups of artists, and the following were engaged for the Philharmonic Society’s ‘grand’, ‘private’, ‘dress’, ‘open’ and general concerts.

Engaged Artists	Date of Concert	Concert Type
Theodore Dohler, Charlotte Dolby, Charlotte Ann Birch	22 May 1840 <sup>589</sup>	Private concert
Franz Liszt, John Parry, Louisa Bassano, Miss Steele	13 January 1841 <sup>590</sup>	Private concert
Miss Romer, Mr Templeton, Mr Phillips	26 February 1841 <sup>591</sup>	Dress Concert
Rossini Collins	31 March 1841 <sup>592</sup>	Open Concert
Emily Woodyatt, Catherine Hayes, Emily Searle, Rossini Collins, Robert Frisch	2 June 1841 <sup>593</sup>	Private concert

<sup>586</sup> *IT*, 19 January 1860, p. 2; *FJ*, 5 February 1844, p. 3; *SN*, 24 April 1844, p. 1; *FJ*, 5 December 1861, p. 3; *FJ*, 27 February 1867, p. 3; *FJ*, 25 November 1872, p. 2; *SN*, 6 June 1843, p. 2.

<sup>587</sup> *SN*, 15 January 1841, p. 3; *SN*, 15 April 1842, p. 3; *FJ*, 14 May 1878, p. 5; [Philharmonic Society Concert Programme: 3 June 1847], IRL-Dn ‘Pamphlets (1831-1848)’ [P 926]; *IT*, 14 February 1863, p. 3; *SN*, 18 April 1844, p. 2; *SN*, 8 December 1842, p. 2; *Belfast News-Letter*, 21 May 1858, p. 3; ‘Foundations I, 1848–1870’, ed. Pine and Acton, p. 55; Beausang, ‘Dublin Musical Societies 1850–1900’, p. 171; *FJ*, 26 May 1856, p. 1; *FJ*, 10 February 1868, p. 1; [Philharmonic Society Concert Programme: 16 February 1847], IRL-Dn ‘Pamphlets (1831-1848)’ [P 936]; [Philharmonic Society Concert Programme: 14 February 1851], IRL-Dn ‘Concerts (1848-1851)’ [Ir 780 P104]; *IT*, 27 May 1861, p. 3; Ferris, ‘The Management of Nineteenth-Century Dublin Music Societies’

<sup>588</sup> *IT*, 12 December 1860, p. 3

<sup>589</sup> *EP*, 23 May 1840, p. 3

<sup>590</sup> *SN*, 15 January 1841, p. 2

<sup>591</sup> *EP*, 27 February 1841, p. 3

<sup>592</sup> *SN*, 30 April 1841, p. 2

<sup>593</sup> *EP*, 3 June 1841, p. 3

Mrs Mary Ann Wood, Catherine Hayes	26 November 1841 <sup>594</sup>	Private concert
Anne and Martha Williams	22 December 1841 <sup>595</sup>	Open Concert
Catherine Hayes, Samuel Pigott, Giulio Regondi, Josef Lidel	13 April 1842 <sup>596</sup>	Concert
Adelaide Kemble, Elizabeth Rainforth, Michael William Balfe, Willoughby Hunter Weiss	20 May 1842 <sup>597</sup>	Grand concert
Sigismond Thalberg, Giorgio & Elguerra Ronconi, Miss Cubit, John Parry	7 December 1842 <sup>598</sup>	Grand concert
John Smith, Misses Searle, Antonio Sapio	12 April 1843 <sup>599</sup>	Open Concert
Mrs Alfred Shaw, Elizabeth Poole, Sabilla Novello	5 May 1843 <sup>600</sup>	Grand concert
Clara and Alfred Novello	14 June 1843 <sup>601</sup>	Grand concert
Theodore Logier, Julia and Maria Smith, Gustavus L. Geary	22 November 1843 <sup>602</sup>	Open Concert
Julia and Maria Smith, John Smith and son	10 January 1844 <sup>603</sup>	Open Concert
Charlotte Dolby and Emma Lucombe	7 February 1844 <sup>604</sup>	Open Concert
Heinrich Wilhelm Ernst, Charlotte Dolby, Miss Marshall	19 April 1844 <sup>605</sup>	Grand concert
Heinrich Wilhelm Ernst, Charlotte Dolby and Madame Eugene Garcia	24 April 1844 <sup>606</sup>	Grand concert
Julie Dorus Gras, Lorenzo Salvi, Elizabeth Poole	29 May 1844 <sup>607</sup>	Grand concert

**Table 6: Notable engaged artists at the Philharmonic Society's concerts**

The difference between the grand and open concerts seems to have been the standard of artists engaged: the more distinguished artists were engaged for grand or private concert which received significant press coverage thereby establishing the prominence of these events within the social calendar. Open concerts were frequently advertised, but rarely reviewed.<sup>608</sup> The engagements for these concerts predominantly featured local instrumental and vocal performers, with 'little of novelty in the programme', and the *Saunders's News-Letter* concluded that they 'did not call for any detailed notice'.<sup>609</sup>

While it was typical for the Philharmonic Society to feature visiting soloists who were otherwise engaged in the city, those who had finished engagements at the Theatre Royal were particularly prevalent. For example, Adelaide Kemble was engaged at the

<sup>594</sup> *SN*, 27 November 1841, p. 2

<sup>595</sup> *FJ*, 20 December 1841, p. 2

<sup>596</sup> *SN*, 15 April 1842, p. 3

<sup>597</sup> *SN*, 21 May 1842, p. 3

<sup>598</sup> *SN*, 8 December 1842, p. 2

<sup>599</sup> *EP*, 13 April 1843, p. 3

<sup>600</sup> *FJ*, 6 May 1843, p. 2

<sup>601</sup> *SN*, 16 June 1843, p. 2

<sup>602</sup> *SN*, 30 November 1843, p. 2

<sup>603</sup> *SN*, 11 January 1844, p. 2

<sup>604</sup> *FJ*, 5 February 1844, p. 3

<sup>605</sup> *SN*, 20 April 1844, p. 3

<sup>606</sup> *FJ*, 25 April 1844, p. 2

<sup>607</sup> *FJ*, 30 May 1844, p. 3

<sup>608</sup> *SN*, 14 January 1842, p. 4; *SN*, 11 February 1842, p. 3; *SN*, 11 March 1842, p. 4

<sup>609</sup> *SN*, 19 January 1843, p. 2

Philharmonic Society concert after making her Dublin debut at the Theatre Royal, opening the summer season on 9 May 1842.<sup>610</sup> The *Evening Packet* considered the Theatre Royal's engagement one of the 'heaviest' that Calcraft, the theatre's manager, had undertaken, and his concert advertisements highlighted its financial implications:<sup>611</sup>

It is with very great difficulty, and at an enormous expense, that this engagement had been effected at such an early period of the London Season, when the inducements there render it almost impossible to obtain the services of the leading Artistes.<sup>612</sup>

Following Kemble's engagement at the Theatre Royal on 19 May, she performed at a charity concert on the morning of the 20 May, at the Philharmonic Society that night, followed by two concerts for the benefit of her touring group.<sup>613</sup> While her Dublin engagements attracted considerable press attention (as she was at the height of her fame within Britain and Ireland for her English performances of Italian operas) her performance at the Philharmonic Society was not a key engagement for her, nor did it receive press coverage in keeping with her stature and popularity.<sup>614</sup>

The Philharmonic Society and Anacreontic Society on occasion engaged the same distinguished foreign artists. During the period studied, Liszt and Thalberg appeared with both societies, and on each occasion the Anacreontic Society featured the artists first. Liszt's performance at the Anacreontic Centenary concert in December 1840 received significantly more press coverage than his appearance with the Philharmonic Society.<sup>615</sup> However, according to Parry's diary account of the concert it was a great success:

The Lord Lieutenant came in state ... There were at least 1,200 people! It was a grand sight.  
[...] The Lord Lieutenant sent to say he was very much gratified with me indeed!! ... I was not

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<sup>610</sup> *FJ*, 10 May 1842, p. 2

<sup>611</sup> *EP*, 26 April 1842, p. 3

<sup>612</sup> *FJ*, 2 May 1842, p. 1

<sup>613</sup> *EP*, 17 May 1842, p. 2; *SN*, 21 May 1842, p. 3; *FJ*, 23 May 1842, p. 1

<sup>614</sup> W.H. Husk and George Biddlecome, 'Kemble, Adelaide', in *GMO* <<http://www.oxfordmusiconline.com:80/subscriber/article/grove/music/14866>> [accessed 19 September 2010]

<sup>615</sup> *SN*, 7 December 1840, p. 3; *EP*, 12 January 1841, p. 1; *EP*, 14 January 1841, p. 1; *SN*, 14 January 1841, p. 2; *SN*, 15 January 1841, p. 2

at all frightened or nervous, but I really worked like a horse to fill that enormous Rotunda with my poor lungs.<sup>616</sup>

The notable difference between the concert of the Anacreontic Society and that of the Philharmonic was the latter's performance of Beethoven's 'Sinfonia in C' as the opening work.<sup>617</sup> While the Anacreontic Society concert opened with a typical overture by Weber, the Philharmonic Society's programme selection highlights its strategic purpose of attracting audiences with fashionable artists while stealthily educating them with productions of important orchestral works.<sup>618</sup> Notwithstanding the concert's considerable attendance, the *Saunders's News-Letter* stated

The programme [...] contained much that was attractive, but there was not a great deal of novelty in the sections, owing to some of the leading artists having already been heard in the pieces which they were introduced on this occasion.<sup>619</sup>

As the Philharmonic Society concert was the last of Liszt, Knight, Parry and Bassano's tour of southern Ireland (including two nights previously at the Rotundo), the audience's familiarity with the artists may have resulted in a perceived lack of novelty, and a corresponding lack of press coverage.<sup>620</sup>

Thalberg's engagement does not seem to have been as successful as Liszt's. His touring group, which included Miss Cubitt, and Signor and Madame Ronconi, performed at five concerts during its visit to Dublin, beginning with the Anacreontic Society on 5 December 1842 and performing with the Philharmonic two days later.<sup>621</sup> A review of the latter concert commented that attendance was 'not as well filled as it ought to have been' due to the group's earlier appearance at the Anacreontic.<sup>622</sup> Despite the attendance, the society's concert maintained an associated prestige which the music sellers M'Cullagh and M'Cullagh capitalised on to advertise sheet music: 'Knight's

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<sup>616</sup> Allsobrook, *Liszt: My Travelling Circus Life*, p. 156–8

<sup>617</sup> *SN*, 15 January 1841, p. 2. It is unclear whether this refers to Beethoven's Symphony no. 1 in C major or his Symphony no. 5 in C minor.

<sup>618</sup> *EP*, 19 December 1840, p. 3

<sup>619</sup> *SN*, 15 January 1841, p. 2

<sup>620</sup> *FJ*, 5 November 1841, p. 1; *EP*, 7 January 1841, p. 2

<sup>621</sup> *FJ*, 7 December 1842, p. 1; *SN*, 7 November 1842, p. 3; *SN*, 6 December 1842, p. 2; *SN*, 8 December 1842, p. 2

<sup>622</sup> *SN*, 9 December 1842, p. 3

New Ballad, The Maid of Loire, As Sung by Miss Cubitt, at the Philharmonic Society's Concert'.<sup>623</sup>

In 1844, the Philharmonic Society, without announcement, began obtaining exclusive engagements with artists. Charlotte Dolby and Emma Lucombe were engaged for an open concert in February 1844 but references to them were conspicuously absent (for performers of their stature) from reports of other concerts in the city at the time. This implies that their engagement with the society was exclusive.<sup>624</sup> Similarly, the Moravian violinist Heinrich Wilhelm Ernst performed solely at the Philharmonic Society in April 1844 and did not appear at any other concerts during his visit to Dublin.<sup>625</sup> His fame was rising during this period, as he had debuted in London the previous year and performed four times with the London Philharmonic Society during 1844 and 1845.<sup>626</sup> His Dublin concert was so successful that he was re-engaged five days later. The Philharmonic Society averaged one concert per month during the season so the production of two concerts within a week was exceptional and highlights the enthusiasm with which his performance was received. Madame Eugene Garcia was engaged to perform at Ernst's second concert, and although she followed this performance with six nights at the Theatre Royal, Calcraft advertised those concerts as being 'by the kind permission of the Philharmonic Society'.<sup>627</sup>

While engaging foreign artists added a certain *éclat* to the Philharmonic Society concerts, it became controversial as the century progressed. The press disapproved of the society's ethos of engaging foreign musicians, and equated it to the exclusion of local talent, especially when contrasted with the Antient Concerts Society which was considered to have supported local talent.<sup>628</sup> In 1875, the *Irish Times* criticised the society on this issue:

Most gladly would we welcome the day when this would be in the highest sense true of the Philharmonic. Right gladly would we chronicle the fact that a great Society, established and mainly supported by amateurs, fostered musical art not only by bringing before its friends and

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<sup>623</sup> *EP*, 8 December 1842, p. 1

<sup>624</sup> *FJ*, 5 February 1844, p. 2

<sup>625</sup> *SN*, 18 April 1844, p. 2

<sup>626</sup> Scholes, *Mirror of Music*, p. 345

<sup>627</sup> *SN*, 24 April 1844, p. 1; *FJ*, 25 April 1844, p. 1

<sup>628</sup> Fleischmann, 'Music and Society', p. 501



supporters the best foreign artists, but also by encouraging and developing the talent that is to be found in our midst.<sup>629</sup>

However, a study of the Philharmonic Society's concerts during the period under review shows it did engage local artists as soloists and in supporting roles. The acclaimed operatic soloist Catherine Hayes (studying under Antonio Sapio in Dublin at the time and already noted to have debuted at an Anacreontic Society concert in 1839) performed at three Philharmonic Society concerts in 1841 and 1842.<sup>630</sup> The pianist Theodore Logier, son of Dublin-based chiroprast-inventor Johann Bernard Logier, performed at a Philharmonic Society open concert in November 1843.<sup>631</sup> He had returned to Dublin the previous September to teach, having spent five years touring Germany, during which time he performed before the King of Prussia and the Royal Family.<sup>632</sup> The society's open concerts also provided the setting for less distinguished local performers to take solo roles, such as Miss Rossini Collins, Dr John Smith and the Misses Searle.<sup>633</sup> This newspaper study highlights the involvement in supporting roles of local respected professional musicians such as Antonio Sapio, Samuel Pigott, Josef Lidel and Frank, William and Joseph Robinson.<sup>634</sup> While these concerts could not be considered to have been as important in the society's concert schedule as those featuring internationally renowned artists, they nonetheless highlight a discrepancy in the received perception of the Philharmonic Society as an exclusive society to the detriment of the local performers.

It is particularly notable that there is no mention in the newspapers from 1840 to 1844 of the 'exclusivity' of the Philharmonic Society and therefore any commentary on exclusivity comes from a retrospective understanding of the society's later identity. It is likely that such issues were not featured in the newspapers as they were accepted to be 'of the time', and did not give the press any reason to comment. However, as the century progressed, and such austere and haughty practices became unfashionable,

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<sup>629</sup> *IT*, 12 January 1875, p. 3

<sup>630</sup> Walsh, *Catherine Hayes*, p. 16; *FJ*, 3 June 1841, p. 2; *SN*, 27 November 1841, p. 2; *SN*, 15 April 1842, p. 3

<sup>631</sup> Parker, 'Robert Prescott Stewart (1825–1894): A Victorian Musician in Dublin', p. 332; *EP*, 23 November 1843, p. 3

<sup>632</sup> *SN*, 29 September 1842, p. 3

<sup>633</sup> *SN*, 30 April 1841, p. 2; *EP*, 13 April 1843, p. 3

<sup>634</sup> *EP*, 27 February 1841, p. 3; *EP*, 23 May 1840, p. 3; *SN*, 27 November 1841, p. 2; *EP*, 23 May 1840, p. 3; *FJ*, 3 June 1841, p. 2

press reports began to critically highlight the exclusive practices of the society. One such practice was the rule that evening dress was to be worn to concerts; this came under extensive criticism from the press, which requested that such exclusivity be reconsidered.<sup>635</sup> In 1878 the *Freeman's Journal* declared that:

One would suppose the days for such exclusiveness had long since passed away. No doubt the society have a perfect right to establish whatever rules they chose, but there are very many sensible persons who think there should be an end to this exclusiveness, that the rules that regulate the performances of the London Philharmonics on this point at least might be applied with advantage to the Dublin Society.<sup>636</sup>

In 1875 the *Irish Times* was more forceful in its expressions:

Bigotry in art is as much out of tune with the times as bigotry in religion; and the common sense and good feeling of our day will tolerate neither. The Philharmonic Society of Dublin may be very powerful for good; it can do a great deal for musical art; it is our hope that it will. But it must divest itself of all suspicion of pandering to trivial tastes or benighted prejudices. It must rise superior to the impeachment of being exclusive, cliquish (to coin a word), or ultra fashionable. We have no faith in fashionable audiences. Conversational *dilettanti*, who catch faint glimpses of the platform and hear stray notes of the music, while a sonata of Beethoven or a symphony of Haydn's performed, ought to be the Pariahs of Art.<sup>637</sup>

In addition to the enforced dress code, the press made indirect references to the inaccessibility of the concerts, inferring that those of a higher social stratum were the only ones gaining access. In April and May 1863, the *Irish Times* commented:

The Philharmonic Society is left the noble task – and nobly they fulfil it – of familiarising those having the enviable privilege of being present at their concerts with the productions of such geniuses as Beethoven, Haydn, Mendelssohn and others whose names are household words in the matter of orchestral writing.<sup>638</sup>

Those who are sufficiently musically educated to appreciate the compositions of such great geniuses as the eccentric Beethoven, the amiable Mozart, and the sometimes melancholy but always brilliant Weber, and who were at the same time sufficiently fortunate to procure tickets for the concert of last evening, must have enjoyed, as well as the excessive heat of the room

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<sup>635</sup> *FJ*, 2 March 1878, p. 5

<sup>636</sup> *Ibid.*; Ehrlich, McVeigh and Musgrave, 'London (i), §VI: Musical life: 1800–1945', in *GMO*

<sup>637</sup> *IT*, 12 January 1875, p. 3

<sup>638</sup> *IT*, 28 April 1863, p. 3

permitted, the rich treat afforded them. As the great feature, generally, of the Philharmonic concerts is the instrumental music, we first give our attention to that.<sup>639</sup>

The controversy created by this ‘exclusivity’ would later contribute to the society’s dissolution, together with a decreasing public taste for high-class concerts, and an unmanageable debt incurred by attempting to give members good value for their subscriptions through the engagement of exceptionally high-quality performers.<sup>640</sup> Despite an attempt to stimulate the society in the early 1870s through a re-organisation of the committee and the replacement of Bussell by Robert Prescott Stewart as conductor, the finances continued to suffer.<sup>641</sup> Following the 1876 season, the society was left in debt ‘to the amount of £180, and [...] of the four concerts given in the season not one of them paid more than one-third of the expenses of production, and [...] the last of all only paid one-fifth part of its cost’.<sup>642</sup>

In 1872 the president of the Philharmonic Society, the Lord Lieutenant, gave the following toast at the society’s first ‘annual dinner’.<sup>643</sup> Although a biased account, and oblivious to the forthcoming dissolution of the society, it provides an interesting insight into the place that he believed the society held within the city’s musical life:

That society, as the Chief Justice has observed, has now existed some 45 years. Its object has been to encourage the spread of the best music in Dublin, to give it a firm place amongst the members of the society. I am quite sure that the city of Dublin owes much to this society, for the society has nobly fulfilled the duties which its originators intended it should fulfil. It not only gives an opportunity for the exercise of music amongst its members, but it performs a very high office in education – it brings before the Dublin world the highest examples of artistic skill which Europe has produced. Owing to the efforts of this society we have had here Piccolomini, Titiens, and many other most eminent artists. The society also gives opportunities to the distinguished musicians and composers that Dublin has produced, to have their music performed in this capital. It also enables any rising singer to come before the world and make a start, which has so often been followed with brilliant success in London and other places [...] I appreciate the noble task which this society has been performing in educating the people in music, and in enabling them to appreciate that which has almost a greater spell over the human mind than

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<sup>639</sup> *IT*, 30 May 1863, p. 3

<sup>640</sup> Ehrlich, *Music Profession in Britain*, p. 59; *FJ*, 15 March 1872, p. 3

<sup>641</sup> ‘Our Portrait Gallery. Second Series – No.14. Sir Robert Prescott Stewart, Mus. D.’, *The Dublin University Magazine, a Literary and Political Journal*, 85.507 (March 1875), p. 272

<sup>642</sup> *IT*, 7 March 1877, p. 5

<sup>643</sup> There are no reports of this dinner occurring again.

anything else we know of. This is a noble path to pursue, and I hope that the society will long continue to do the work with which it has occupied itself.<sup>644</sup>

The newspaper study of the Philharmonic Society has uncovered some interesting challenges to the received understanding of the society. The society has been viewed as aristocratic and exclusionary in membership, concert attendance, and in the engagement of foreign distinguished artists. However, this view is not borne out by a study of the Philharmonic Society in its early years. Compared to the Anacreontic Society, which the high-class aristocracy became comprehensively involved with (as members and performers), the Philharmonic Society seemed rather to comprise professional musicians and the upper middle classes or ‘professional aristocracy’. This is emphasised by the lack of reference to the titled gentry (on but three occasions) as it follows that their involvement would have been reported by the newspapers. It is also interesting that the society had, therefore, a lower stature than the Anacreontic Society, as is evident from their subservient moving of meetings to suit the latter’s needs. The Philharmonic Society defined itself by its repertoire, similarly to the London Philharmonic Society. Unlike the Anacreontic Society, whose repertoire was developed to cultivate the talents of its aristocratic members, the Philharmonic Society was conscious of developing a public taste for more challenging works, and coupled this with the engagement of distinguished popular artists to entice audience attendance. The level of detail obtained from the newspapers permits a deeper understanding of the complex social environment within which the Philharmonic Society functioned, particularly compared to the Anacreontic Society.

### **Antient Concerts Society**

The Antient Concerts Society (1834–1864), also referred to as the Ancient Concerts Society, or Society of Ancient Concerts, was a private amateur choral society formed specifically for the cultivation of vocal music, especially the choral compositions of the ‘Antient masters’.<sup>645</sup>

The use of the term ‘ancient’ in reference to a music society first appeared in London the early eighteenth century. The Academy of Ancient Music (originally called the

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<sup>644</sup> *IT*, 5 January 1872, p. 3

<sup>645</sup> *Dublin Almanac* (1839), p. 175

Academy of Vocal Music) was founded in 1726 for the performance of vocal music composed prior to 1625.<sup>646</sup> Weber stated that its ‘self-conscious use of the word “ancient” in the title [...] gave the repertory a canonic function that no other concerts could claim elsewhere in Europe.’<sup>647</sup> The meaning of the word ‘ancient’ in this context came to be redefined with the establishment of the Concerts of Ancient Music in 1776, as its repertoire was restricted to compositions more than two decades old.<sup>648</sup> Weber maintained that ‘the softening of the esotericism of the focus of the programmes brought the notion of ‘ancient’ music a popularity it had not formerly had.’<sup>649</sup> The programmes of those concerts included compositions of the Renaissance and Baroque eras, but placed particular emphasis on the works of Handel, with the society being influential in organizing the Westminster celebrations of the Handel Commemoration in 1784.<sup>650</sup> The Concerts of Ancient Music also came to be defined by its members’ stature: its committee comprised titled aristocratic noblemen and it enjoyed royal patronage, with King George III and Prince Albert taking active roles.<sup>651</sup>

Superficial similarities in repertoire and class stature between the London Concerts of Ancient Music and the Dublin Antient Concerts Society suggest that the latter sought to identify itself with the distinguished London society by emulating its title. However, a private Dublin society, the Sons of Handel, active between 1786 and 1824, must be seen as the primary influence in Joseph Robinson’s foundation of the Dublin Antient Concerts Society.<sup>652</sup> The Sons of Handel was the earliest Dublin society established for the production of large-scale choral works, especially Handel’s oratorios.<sup>653</sup> It was revived in 1810 by Francis Robinson (Joseph’s father), and the four Robinson brothers

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<sup>646</sup> William Weber, ‘The Original Academy of Ancient Music’, *Academy of Ancient Music* <<http://www.aam.co.uk>> [accessed 12 October 2010]

<sup>647</sup> William Weber, ‘The Eighteenth-Century Origins of the Musical Canon’, *Journal of the Royal Musical Association*, 114.1 (1989), pp. 14–15

<sup>648</sup> *Ibid.*, p. 15

<sup>649</sup> *Ibid.*

<sup>650</sup> Simon McVeigh, ‘London §V: Musical life: 1660–1800 2. Concert Life’ in *GMO* <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/16904pg5>> [accessed 11 October 2010]

<sup>651</sup> Weber, *Music and the Middle Class*, p. 71; Scholes, *Mirror of Music*, p. 187

<sup>652</sup> David B. Bradshaw, *Methodist Centenary Church, St Stephen’s Green, Dublin: a Commemorative Record* (Dublin: Robert T. White, 1943), p. 120

<sup>653</sup> Hercules MacDonnell, ‘Robinson, Joseph’, *Grove I*, III, p. 140; Mrs. W.J.M. Starkie, ‘The Royal Irish Academy of Music’, *Music in Ireland: A Symposium*, ed. Aloys Fleischmann (Cork: Cork University Press, 1952), p. 105

were strongly involved in its activities.<sup>654</sup> The surviving collection of manuscripts and scores of the Sons of Handel and Antient Concerts Society, which are housed in the Royal Irish Academy of Music library, bear evidence of use by both societies.<sup>655</sup>

Joseph Robinson (*see Hibernian Catch Club*), the founder of the Antient Concerts Society, was one of the most influential members of Dublin's musical community throughout the nineteenth century. At eight years old, he began his musical career as a chorister at St Patrick's Cathedral, completing his apprenticeship in 1831.<sup>656</sup> Although he is known to have joined the Anacreontic Society as an instrumental performer at this time, his reputation developed as a vocalist, and he was regularly engaged in that capacity throughout his career.<sup>657</sup> In 1834, at the age of eighteen, he was elected stipendiary of Christ Church Cathedral and founded the Antient Concerts Society.<sup>658</sup> Three years later, he became conductor of the newly established University Choral Society, although his priorities always favoured the Antients.<sup>659</sup> He also sat on the committee of the Philharmonic Society from 1838 to 1839.<sup>660</sup> Around 1840 Robinson published an edited collection of Stevenson's anthems, which according to Boydell incorporated some significant alterations to the originals.<sup>661</sup> He was appointed half vicar choral of St Patrick's Cathedral in 1843.<sup>662</sup> In 1846 he resigned his position as conductor of the University Choral Society (due to a wage disagreement).<sup>663</sup> In the 1850s he became full vicar choral of St Patrick's, composed songs, arranged organ music and Irish folk songs, and in addition to his role as conductor of the Antients, he continued to conduct some of the country's most prestigious performances including concerts at the Cork Industrial Exhibition (1852), a thousand performers at the Grand Industrial Exhibition (1853), at the Dublin International Exhibition (1865), and concerts

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<sup>654</sup> Stanford, 'Joseph Robinson', p. 795; Charles Villiers Stanford, *Studies and Memories* (London: Archibald Constable and Co. Ltd., 1908), p. 117

<sup>655</sup> Kiely-Ferris, 'The Music of Three Dublin Musical Societies', I, p. 4

<sup>656</sup> R.J. Pascall, 'Robinson (ii) (5) Joseph Robinson', *NGroveD*, xxvi, p. 74; Hugh Jackson Lawlor (1830), p. 234 and Henry Cotton: *Fasti Ecclesiae Hibernicae, Supplement* (Dublin: Hodges & Smith, 1848), p. 66 cited in Doran, 'The Robinsons', p. 18

<sup>657</sup> Stanford, 'Joseph Robinson', p. 797

<sup>658</sup> Hugh Jackson Lawlor (1830), p. 234 and Henry Cotton: *Fasti Ecclesiae Hibernicae, Supplement* (Dublin: Hodges & Smith, 1848), p. 66 cited in Doran, 'The Robinsons', p. 18

<sup>659</sup> R.J. Pascall, 'Robinson (ii) (5) Joseph Robinson', *NGroveD*, XXVI, p. 74; Doran, 'The Robinsons', pp. 63–4

<sup>660</sup> *Dublin Almanac* (1842)

<sup>661</sup> Boydell, *History of Music at Christ Church Cathedral*, p. 139

<sup>662</sup> Hugh Jackson Lawlor (1830), p. 234 and Henry Cotton: *Fasti Ecclesiae Hibernicae, Supplement* (Dublin: Hodges & Smith, 1848), p. 66 cited in Doran, 'The Robinsons', p. 18

<sup>663</sup> Doran, 'The Robinsons', p. 67

of Belfast's Classical Harmonists (1851) and Vocal Union (1867).<sup>664</sup> In 1856 he joined the Royal Irish Academy of Music as professor, and for twenty years was influential in its successful development as the city's leading music education establishment.<sup>665</sup>

Although Robinson was offered an honorary Mus. Doc. twice, he declined, preferring to remain without title.<sup>666</sup> However, the Government provided him with a pension in 'recognition of his valuable service [...] to the cause of music in Ireland'.<sup>667</sup>

From the Antient Concert Society's establishment in 1834, meetings were held successively at the houses of Francis Robinson (Joseph's brother), 85 Lower Mount Street; John Schoales (barrister and society's secretary), 4 Fitzwilliam Square South; and 19 Dawson Street.<sup>668</sup> As was noted with regard to the Philharmonic Society, 19 Dawson Street was home to the Irish Metropolitan Conservative Club and the Antient Concerts Society use of it for meetings highlights the society's political alignment. The residences of Robinson and Schoales were based in the 'fashionable quarter [...] on the Merrion-Fitzwilliam axis'.<sup>669</sup> McManus stated that the 'upper echelons of the medical and legal professionals dominated the high-value residential streets centred on Rutland (now Parnell) and Mountjoy Square to the north-east of the city, and Merrion and Fitzwilliam Square to the south-east'.<sup>670</sup> These locations highlight the involvement of the upper middle classes in the formation of the society and also indicate its class identity.

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<sup>664</sup> Chapter acts, 9 January 1860, RCB C.2.1.3.12, p. 725, cited in Doran, 'The Robinsons', p. 18; Stanford, 'Joseph Robinson', p. 800; Doran, 'The Robinsons', pp. 71, 95; *FJ*, 4 May 1854, cited in Doran, 'The Robinsons', p. 78; *FJ*, 15 March 1869, cited in Beausang, 'Dublin Musical Societies 1850–1900', p. 172; *FJ*, 10 May 1865, cited in Beausang, 'Dublin Musical Societies 1850–1900', p. 173; Johnston, 'Concerts in the Musical Life of Belfast', p. 417; Olinthus J. Vignoles, *Memoir of Sir Robert P. Stewart* (London: Simpkin, Marshall, Hamilton, Kent & Co., Ltd. Dublin: Messrs. Hodges, Figgis & Co. Ltd., 1898), p. 78

<sup>665</sup> Robert Pascall, 'Robinson (ii): (2) Joseph Robinson', in *GMO* <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/23595pg2>> [accessed 17 October 2010]

<sup>666</sup> 'Obituary', *MT*, 1989, p. 609, cited in Doran, 'The Robinsons', p. 77

<sup>667</sup> Doran, 'The Robinsons', p. 77

<sup>668</sup> Stephenson, 'Antient Concert Rooms', p. 1

<sup>669</sup> Pat Dargan, 'The Morphology of Irish Towns. Part 4 - Renaissance Town Planning in Ireland: Georgian Dublin', *Geographical Viewpoint* 27 (1999) <<http://arrow.dit.ie/schfsehoth/13>> [accessed 13 October 2010]

<sup>670</sup> J.H. Martin, 'The Social Geography of Mid-Nineteenth-Century Dublin City', *Common Ground, Essays on the Historical Geography of Ireland*, ed. W.J. Smyth and K. Whelan (Cork: Cork University Press, 1988) pp. 173-188 cited in Ruth McManus, 'Windows on a Hidden World: Urban and Social Evolution as Seen from the Mews' <<http://www.ucd.ie/gsi/pdf/37-1/mews.pdf>> [accessed 13 October 2010]

MacDonnell reports that the first concert of the Antient Concerts Society took place on 10 December 1835, but that the society was ‘regularly and publicly founded’ in 1837.<sup>671</sup> The *Saunders’s News-Letter* published a review of the society’s ‘annual concert’ in February 1837, which provided a substantial account of the audience members by name. Such an exceptionally detailed account is unparalleled in this study of the newspapers and must be seen as a direct editorial attempt to highlight the exclusivity and stature of the new society:

Amongst the nobility we observed: The Bishop of Kildare, the President of the Society; the Duke of Leinster, the Marquess of Westmeath, the Marquess of Kildare, Lord Gerald Fitzgerald, Lord and Lady Dunsany, and the Hon. Miss Plunkett, Lady Dufferin, and the Hon. Mrs. W. Blackwood, Sir Thomas and Lady Staples, the Hon. Sir F. Stanhope, Sir. R. Kellet, Archdeacon and Mrs. Magee, Mrs. Beatty West and the Misses West, the Right Hon. H. Blackburne, the Provost, Mrs. and Miss Lloyd, Professor Lloyd, Lady Barton and Mr. Wilberforce Barton, Colonel and Mrs. Pallisser, Lieutenant-Colonel and Mrs. Wedderbourne, Colonel and Mrs. Colby, and Miss Boyd, Colonel and Mrs. Cash, the Surgeon-General and Miss Crampton, Mrs. Henn and the Misses Henn, Edward Litton, Esq., K.C., and the Misses Litton, Dr. and Miss Elrington, Dr. and Mrs. M’Donnell, H. Lindsey Esq., Captain Lindsey, Rev. J.H. Todd, FTCD, Rev. G.S. Smith, FTCD, A.S. Harte Esq., FTCD, Rev. Thomas Luby, FTCD, Charles Graves Esq., FTCD, F. Lindsay Esq, Miss Lindsay and Miss Sandys &c. &c. &c. and about five hundred fashionables of the first rank of the metropolis.<sup>672</sup>

It was reiterated in a review printed by the *Musical World* in June 1837 that five hundred tickets were issued for the society’s concerts, resulting in the room being ‘full, without being unpleasantly crowded’.<sup>673</sup> As with other exclusive societies in Dublin at the time, concert attendance was restricted to members and their guests.<sup>674</sup> In 1838, membership was limited to thirty performers (eight altos, ten tenors and twelve basses), and thirty non-performers. As women were not permitted to attend weekly meetings, the society engaged boy trebles from the cathedral choirs, but the *Musical World* noted that ‘on occasions when it is desirable to produce an increased effect, the committee have found it necessary to engage the assistance of female voices.’<sup>675</sup>

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<sup>671</sup> MacDonnell, *A Book of Dates*, p. 12

<sup>672</sup> *SN*, 11 February 1837, p. 3 (with thanks to Paul Rodmell for providing me with access to his research)

<sup>673</sup> *MW*, 6 June 1837, p. 199

<sup>674</sup> Fleischmann, ‘Music and Society’, p. 501.

<sup>675</sup> *MW*, 22 March 1838, p. 202



The purpose of the Antient Concerts Society was the performance of vocal music, particularly the ‘choral compositions of the Ancient Masters’.<sup>676</sup> Reviews of concerts were rare during the early years of the society, but during 1838 and 1839 the society was acknowledged as having revived the compositions of Handel, Haydn and Mozart:

which have been suffered to slumber amidst the dust of the shelves, while in society they are actually unknown to exist (while thus our ears are dinned with the jingle of modern compositions) have been by it presented to admiring audiences, executed with a precision and a power that left nothing to desire [...] We were to find the ancient madrigal was not forgotten. The madrigal is one of the first children of that manly taste which existed in England, when music was considered something better than ‘a means of lulling every effort of the understanding and feeling of the heart in the soft soothing effeminacy of sensual enjoyment.’<sup>677</sup>

The performance of such madrigals was also noted at the society’s ‘anniversary’ dinner of June 1837, held in Morrison’s Hotel on Dawson Street. The songs performed included those by Festa, De Call, Marchner, Stevenson, Converso, Purcell, Werner, Chwatal, Morley, Weber, Kreutzer and Wilbye.<sup>678</sup> Such small-scale vocal works also formed the staple repertoire of gentlemen’s clubs like the Hibernian Catch Club. The Antient Concerts Society’s extant collection of scores and manuscripts includes 273 small-scale secular works and 165 small-scale sacred works, including a significant set of Novello’s series of *Purcell’s Sacred Music*, complete from issue twenty-seven to seventy-four.<sup>679</sup>

However, the society was not only concerned with the performance of such ‘ancient’ music, and it held a prize competition from 1838 to 1840 for contemporary composers. The following notice was placed in the *Musical World*:

The Members of this Society having founded an *Annual Prize of Ten Guineas* for the Composition of Sacred Music, the words to be set to Music by the Competitors for this year’s prize, have been selected from the Prophet Joel – Chap. 3, Verses, 9, 14, 15, 16; and the lamentation of Jeremiah – Chap. 5, Verses 1, 7, 15, 17, 19; the Candidates must comply with the following regulations.

I. The Competitors may select wether of the above sets of words

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<sup>676</sup> *Dublin Almanac* (1839), p. 175

<sup>677</sup> *DEM*, 7 February 1838, p. 3

<sup>678</sup> *EP*, 10 June 1837, p. 3

<sup>679</sup> Fiona Palmer: *Vincent Novello (1781-1861) – Music for the Masses* (Aldershot: Ashgate, 2006), p. 160; Kiely-Ferris, ‘The Music of Three Dublin Musical Societies’, IV, pp. 167–206

- II. The Compositions addressed to the ‘Secretary of the Dublin Ancient Concerts,’ must be sent to Messrs. Robinson and Bussell, 7, Westmorland-street, Dublin; to Mr. J.A. Novello, 69, Dean-Street, Soho; or to Mr. Willis, 75, Lower Grosvenor Street, London, before the 1<sup>st</sup> of October, 1838
- III. Each Candidate must forward one set of Single Voice Parts, and a Pianoforte score of each Composition which he proposes for competition.
- IV. Each Composition must be marked with a name, word, or motto; and accompanying it must be sent a sealed envelope, marked with the same name or motto, and enclosing the real name and address of the Composer; that envelope alone will be opened which bears the name or motto of the successful Composition, the others will be destroyed.
- V. All the MSS. to become the property of the Society; the Copyright remaining with the Composer.
- VI. The Prize Composition will be performed at the next ensuing Concert of the Society; and will be so designed, having the name of the Composer attached to it.<sup>680</sup>

The reference to copyright is particularly interesting because the MP Thomas Noon Talfourd began a highly publicised campaign in 1837 to change copyright legislation. The law at the time assigned copyright for a term of twenty-eight years after publication (or the author’s lifetime, whichever was longer).<sup>681</sup> The bill that passed into legislation in 1842 following Talfourd’s lobbying moved the focus of the legislation from the publishing of the work to its inception, and allowed the author to register copyright with the Stationer’s Hall.<sup>682</sup> However, a technicality in the existing legislation meant that the copyright protection did not apply in Ireland. The Dublin/Liverpool publisher Maurice Hime took advantage of this, running a successful business of printing music in Dublin and exporting it to England for substantial profit.<sup>683</sup> Hence, the Antient Concerts Society’s awareness of the copyright issue, and the public advertisement of its intention to respect the composer’s rights would have added credibility to the competition, while encouraging applications from composers outside of Ireland. The working relationship with Novello and Willis in London referred to in the advertisement is also interesting to note, and would have added to public perception of the Dublin competition’s importance. The advertised regulations illustrate the society’s intention to promote the ‘contemporary’ composers of Ireland and England, rather than ‘local’ Dublin

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<sup>680</sup> *MW* (1838), p. 238

<sup>681</sup> David Finkelstein and Alistair McCleery, *The Book History Reader* (London: Routledge, 2002), p. 237

<sup>682</sup> Simon Frith and Lee Marshall, *Music and Copyright* (Edinburgh: Edinburgh University Press, 2004), pp. 38–9

<sup>683</sup> Michael Talbot, *The Business of Music* (Liverpool: Liverpool University Press, 2002), p. 69

composers. This was borne out by the identity of the competition's winner – Thomas Attwood Walmisley, Professor of Music in the University of Cambridge.<sup>684</sup> His winning composition was an anthem entitled *Remember O Lord*, which survives in its original orchestral manuscript form as part of the society's extant music collection.<sup>685</sup> The collection also includes a bound set of anthems in manuscript on the texts 'Remember me, O Lord' and 'Proclaim ye this among the gentiles', presumably from this competition but without attribution, as the rules demanded. These compositions may perhaps be those of Dr John Smith and Robert Prescott Stewart who were awarded second and third prizes that year.<sup>686</sup> It is interesting to consider the society's competition in the context of the 'trials' held by London and Vienna orchestras in the early nineteenth century. These events allowed composers to present an orchestra's directing board with performing parts, which facilitated, for the orchestra, the development of 'a hegemonic role with regard to new music and to composers' careers.<sup>687</sup> The Antient Concerts Society shared this approach to the promotion of contemporary composers with the Hibernian Catch Club, which similarly ran a competition for the composition of secular glees, catches and canons.

The newspaper study of the *Saunders's News-Letter*, the *Evening Packet* and the *Freeman's Journal* from 1840 to 1844 reveals an interesting relationship between the press and the Antient Concerts Society. The society did not feature in the Catholic *Freeman's Journal* during the period studied, and was referred to on only five occasions in the *Evening Packet*. The exclusive, close-knit nature of the society meant that it did not utilise the newspapers as a means of 'advertising' or promoting events, and it only placed practical announcements for members' attention in the commercial *Saunders's News-Letter*. As a result, this study only includes twenty-one such notices, eight reviews and two previews, most of which provide little more than date, time and location.

In line with this pattern of engagement with the newspapers, the Antient Concerts Society did not advertise its composition competition in 1840 in the *Saunders's News-*

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<sup>684</sup> Laurence O'Dea, 'Sir Robert Prescott Stewart', *Dublin Historical Record*, 17.3 (June 1962), p. 79

<sup>685</sup> Kiely-Ferris, 'The Music of Three Dublin Musical Societies', III, p. 366

<sup>686</sup> O'Dea, 'Sir Robert Prescott Stewart', p. 79

<sup>687</sup> William Weber, 'Consequences of Canon – The Institutionalization of Enmity between Contemporary and Classical Music', *Common Knowledge* 9.1 (2003), p. 85

*Letter*, the *Evening Packet*, or the *Freeman's Journal*, although the *Saunders's News-Letter* featured a review on the competition's progress. It noted that sixteen compositions had been submitted to the committee for consideration but that

some of these, we understand, are by no means worthy of any approbation; but there are, we understand, two of such equal and singular beauty that the judges are at a loss to decide – they have deferred their decision until each composition shall have had the benefit of being performed by the full choral strength of the society. It is understood that the successful composition will be put in rehearsal, and performed at one of the concerts.<sup>688</sup>

It is interesting to note that Rodmell's research for the 2007 article 'The Society of Antient Concerts, Dublin, 1834–64', which utilised a different subset of newspapers than this present study, uncovered a report in the *Dublin Evening Mail* in January 1841, on the winner of the competition, Henry J. Gauntlett of London.<sup>689</sup>

The anthem [...] is a beautiful composition, consisting of four movements, including a bass solo of great power and expression, a soprano solo of exceeding beauty, and two choruses – the last movement, especially, seizes the ear, enchanting with its great simplicity of melody and richness of harmony.<sup>690</sup>

A similar paucity of information available from the newspaper study exists regarding the committee membership of the society and only the conductor and secretaries were referred to by name. However, from 1838 the Dublin directories featured a listing for the 'Society of Ancient Concerts', containing names of the important committee members and the address of the committee room (7 Westmoreland Street, which was the Music Warehouse of Francis Robinson (junior), Henry Bussell and William Robinson).<sup>691</sup> The following is a table of the society's committee members taken from the first listing in 1838 through the period of study to 1844.<sup>692</sup> It outlines their positions within the Antient Concerts Society, their dates of involvement, and their activities both within Dublin's music scene during 1840–1844, and with music societies throughout the rest of the nineteenth century.

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<sup>688</sup> *SN*, 29 December 1840, p. 2

<sup>689</sup> With thanks to Paul Rodmell for providing me with access to his research

<sup>690</sup> *DEM*, 29 January 1841, p. 3

<sup>691</sup> *SN*, 11 March 1840, p. 1

<sup>692</sup> *Dublin Almanac* (1834–1844)

Name	Position and dates of involvement	Involvement in other musical activities
Bishop of Kildare	President	Charles Lindsay. <ul style="list-style-type: none"> <li>• Dean of Christ Church Cathedral.</li> <li>• Brother-in-law to the Earl of Hardwick.</li> <li>• Trustee of the Incorporated Irish Musical Fund Society (1842–1843).</li> <li>• Patron of <i>The Choralist</i> (Dublin publication for improved psalmody).</li> <li>• Attended concerts in Dublin Castle.<sup>693</sup></li> </ul>
Viscount Adare	Vice-president	<ul style="list-style-type: none"> <li>• Known as the Fourth Earl of Dunraven from 1850.</li> <li>• Trinity College Dublin graduate.</li> <li>• Conservative MP (1837–1851).</li> <li>• Fellow of Irish Archaeological Society.<sup>694</sup></li> <li>• Attended a concert of the University Choral Society (1841).<sup>695</sup></li> </ul>
John Schoales	Secretary	<ul style="list-style-type: none"> <li>• Barrister.</li> <li>• Address: 4 Fitzwilliam Square South.<sup>696</sup></li> </ul>
Joseph Robinson	Conductor (1838) Librarian (1839–1842)	<i>See above.</i>
Frederick Hogan	Treasurer (1838–1841) Committee (1842–1853) Trustee (1854–1866)	Not identified.
Rev. Charles Graves FTCD	Committee (1839–1840)	<ul style="list-style-type: none"> <li>• Bishop of Limerick.</li> <li>• Address: 12 Fitzwilliam Square west.<sup>697</sup></li> <li>• Member of the Royal Irish Academy.</li> <li>• Co-founder and committee member of the University Choral Society until 1843.</li> <li>• Vice-chairman of the Irish Academy of Music at its foundation.<sup>698</sup></li> </ul>
Henry Hudson MD	Committee (1839, 1841) Trustee (1857–1866)	<ul style="list-style-type: none"> <li>• Dentist.</li> <li>• Folk music collector.</li> <li>• Committee member of numerous societies.<sup>699</sup></li> </ul> <i>See Philharmonic Society.</i>
William Robinson	Committee (1838–1841) Assistant secretary and treasurer (1857–1859)	<ul style="list-style-type: none"> <li>• Vicar choral.</li> <li>• Professional bass singer.</li> <li>• Co-owner of music warehouse and foundry.<sup>700</sup></li> </ul> <i>See Philharmonic Society.</i>

<sup>693</sup> *GM*, n.s. 26 (1846), p. 422, *SN*, 2 May 1843, p. 3; *EP*, 24 April 1841, p. 1; *EP*, 12 February 1842, p. 3

<sup>694</sup> G. le G. Norgate, 'Quin, Edwin Richard Windham Wyndham-, Third Earl of Dunraven and Mount Earl (1812–1871)', rev. Michael Herity, in *Oxford DNB*, Oxford University Press, 2004; online edn January 2008 <<http://www.oxforddnb.com/view/article/22959>> [accessed 8 September 2010]

<sup>695</sup> *EP*, 17 April 1841, p. 3

<sup>696</sup> *Dublin Almanac* (1842), p. 519

<sup>697</sup> *Ibid.* p. 459

<sup>698</sup> Benjamin Williamson, 'Graves, Charles (1812–1899)', rev. David Huddleston, in *Oxford DNB*, Oxford University Press, 2004; online edn January 2008 <<http://www.oxforddnb.com/view/article/11308>> [accessed 8 September 2010]; *EP*, 27 May 1843, p. 2; 'Foundations I, 1848–1870', ed. Pine and Acton, p. 40

<sup>699</sup> Jimmy O'Brien Moran, 'Irish Folk Music Collectors of the Early Nineteenth-Century', *IMS ix: Music in Nineteenth-Century Ireland*, ed. Michael Murphy and Jan Smaczny (Dublin: Four Courts Press, 2007), p. 104

Rev. John Finlayson	Committee (1839)	<ul style="list-style-type: none"> <li>• Address: 12 Baggot Street Lower.</li> <li>• University Choral Society treasurer 1840–1842, committee member 1844–1845, secretary 1846, committee member 1847; 1851.</li> <li>• Minor composer of church music at Christ Church Cathedral.<sup>701</sup></li> </ul>
George Schoales	Secretary Committee (1842–1850, 1852–1853)	<ul style="list-style-type: none"> <li>• Barrister.</li> <li>• Address: 4 Fitzwilliam Square South.<sup>702</sup></li> </ul>
Edward V. Alcock	Committee (1840–1842)	<ul style="list-style-type: none"> <li>• Barrister.</li> <li>• Address: 29 Pembroke Street Upper.<sup>703</sup></li> </ul>
Thomas Woodward	Committee (1840)	<ul style="list-style-type: none"> <li>• Secretary of the University Choral Society (1840), committee member (1841).</li> </ul>
James Perceval Graves	Secretary (1840) Committee (1841)	<ul style="list-style-type: none"> <li>• Solicitor.</li> <li>• Address: 12 Fitzwilliam square, West; Office:44 Mount Street, Lower.<sup>704</sup></li> <li>• Co-founder of the University Choral Society.<sup>705</sup></li> </ul>
John Stanford	Committee (1841, 1850–1861)	<ul style="list-style-type: none"> <li>• Solicitor.</li> <li>• Amateur singer.</li> <li>• Father of C.V. Stanford.<sup>706</sup></li> </ul> <p><i>See Philharmonic Society.</i></p>
Thomas Jones	Committee (1842–1856) Trustee (1857–1866)	<ul style="list-style-type: none"> <li>• Barrister.</li> <li>• Address: 8 Bachelor’s Walk.</li> </ul> <p>Or</p> <ul style="list-style-type: none"> <li>• Solicitor.</li> <li>• Address: 35 Upper Gloucester Street.<sup>707</sup></li> <li>• Thomas A. Jones was treasurer of the University Choral Society from 1857–8 and 1860–64.</li> </ul>
T.T.R. Miller	Committee (1842–1842) Secretary (1843) Committee (1844–1846)	<ul style="list-style-type: none"> <li>• Barrister.</li> <li>• Address: 6 Blessington Street.<sup>708</sup></li> </ul>
William G. Du Bedat	Treasurer (1842–1856) Trustee (1857–1866)	<ul style="list-style-type: none"> <li>• Office: Commercial Buildings or 11, College Green.<sup>709</sup></li> </ul>
William R. Dudgeon	Secretary (1842)	<ul style="list-style-type: none"> <li>• Librarian of the University Choral Society (1841).</li> </ul>
Right Hon. the Master of the Rolls	Vice president (1843–1846) President (1847–1866)	<p>Francis Blackburne.</p> <ul style="list-style-type: none"> <li>• Distinguished political figure.</li> <li>• Figurehead of many musical societies.</li> </ul> <p><i>See Hibernian Catch Club.</i></p>
Robert Gregg	Committee (1843–1847, 1852–1857) Trustee (1859)	<ul style="list-style-type: none"> <li>• Address: 4 Upper Gardiner Street or 6 Rutland Street, upper.<sup>710</sup></li> </ul>

<sup>700</sup> Rodmell, ‘Society of Antient Concerts’, p. 213; Doran, ‘The Robinsons’, p. 25; *SN*, 11 March 1840, p. 1; ‘Foundations I, 1848–1870’, ed. Pine and Acton, p. 38

<sup>701</sup> *Dublin Almanac* (1842), p. 451; Boydell, *History of Music at Christ Church Cathedral*, p. 163

<sup>702</sup> *Dublin Almanac* (1842), p. 519

<sup>703</sup> *Ibid.*, p. 413

<sup>704</sup> *Ibid.*, p. 459

<sup>705</sup> FitzGibbon, ‘College Choral’, p. 35.

<sup>706</sup> ‘Foundations I, 1848–1870’, ed. Pine and Acton, pp. 35–36

<sup>707</sup> *Dublin Almanac* (1842), p. 472

<sup>708</sup> *Ibid.*, p. 494

<sup>709</sup> *Ibid.*, pp. 190, 706

Thomas Connell	Committee (1843)	<ul style="list-style-type: none"> <li>• Solicitor.</li> <li>• Address: 193 Great Brunswick Street.<sup>711</sup></li> </ul>
William Maziere	Secretary (1844–1846) Honorary Secretary (1847–1866)	<ul style="list-style-type: none"> <li>• Solicitor</li> <li>• Address: 1 Gardiner’s Place.<sup>712</sup></li> </ul>

**Table 7: Antient Concert Society committee members from foundation to the end of the period under scrutiny (1834–1844), their positions, dates of involvement, and their involvement with other music societies during the nineteenth century (from the Dublin Directories) and within wider musical life 1840–1844 (from the newspapers)**

The presidential and vice-presidential positions highlight the titled aristocratic patronage received by the society. Additionally, the upper middle class stature of the committee in general, illustrated by their professions and residential addresses, clearly defines the society’s class identity.

Although identities of committee members did not feature in the newspapers, audience members were referred to on the occasion of the society’s centenary concert of Handel’s *Messiah* in December 1841.<sup>713</sup> Notably, although the event was previewed twelve months previously, no advertisements were published and the *Saunders’s News-Letter’s* short review contained nothing to emphasise the importance of such an event. The following table lists the concert audience members and notes their involvement in other musical activities in Dublin during the period studied:

<b>Concert audience members</b>	<b>Involvement in other musical activities in the city from 1840–1844</b>
Lord & Lady Eliot	<p>Lord Eliot was the new chief secretary.</p> <ul style="list-style-type: none"> <li>• He hosted a charitable fete in his home (Phoenix Park) in aid of the Mendicity Institution, patronised benefits for Calcraft and Mackintosh, and with his wife, also attended a concert in the Music Hall.<sup>714</sup></li> <li>• Lady Jemima Eliot hosted fashionable balls and suppers in Phoenix Park and was the dedicatee of <i>The Call Waltz</i> published by Wellington Guernsey in January 1844.<sup>715</sup></li> </ul>
Attorney General and Mrs Blackburne	<p>Francis Blackburne, who was to become the society’s president in 1848.</p> <ul style="list-style-type: none"> <li>• With his wife and daughter, he also attended a concert in Dublin Castle hosted by the Lord Lieutenant and his wife Countess de Grey.<sup>716</sup></li> </ul>

<sup>710</sup> Ibid., p. 460

<sup>711</sup> Ibid., p. 435

<sup>712</sup> Ibid., p. 493

<sup>713</sup> *SN*, 28 January 1841, p. 2

<sup>714</sup> *FJ*, 26 May 1842, p. 1; *EP*, 26 April 1842, p. 1; *SN*, 26 November 1844, p. 2; *FJ*, 13 January 1842, p.

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<sup>715</sup> *EP*, 4 December 1841, p. 3; *SN*, 25 January 1844, p. 3

<sup>716</sup> *Thom’s Irish Almanac* (1848), p. 600; *EP*, 12 February 1842, p. 3

Mrs and the Misses Whatley	Wife and daughters of Richard Whatley, the Archbishop of Dublin. <ul style="list-style-type: none"> <li>• He initiated the national education system in Ireland and provided a stipend to Trinity College towards a professorship post in science of political economy.<sup>717</sup></li> <li>• His wife also patronised the annual ball in aid of the Sick and Indigent Roomkeepers.<sup>718</sup></li> </ul>
Bishop of Meath	Dr Charles Dickenson, friend of the Whatley family. <sup>719</sup> <ul style="list-style-type: none"> <li>• He also attended a concert of the University Choral Society in 1840.<sup>720</sup></li> </ul>

**Table 8: Antient Concerts Society concert audience members, December 1841 and their involvement in musical life during the period 1840–1844**

This account underlines the significant aristocratic and religious stature of the concert audience, which again reflects the class and religious identity of the society. It also illustrates the family-oriented focus of the events, illustrating that it was socially appropriate for wives and children to accompany the aristocratic gentlemen. Additionally, the regular announcements placed in the *Saunders's News-Letter* prior to concerts in 1843 and 1844 indirectly implied this class identity. These announcements informed audience members of the preferred position of their horses and carriages on arrival, on how the police would direct traffic upon the concert's end, and the appropriate behaviour of their servants during the concert:

Antient Concerts – The Committee earnestly request that Parties attending the Concert This Evening, will direct their Servants to remain with their Carriages drawn up at the opposite side of the Street, with the Horses' heads towards Westland-row. The Police in attendance will give every facility at the concluding of the Concert to bring up the Carriages as they may be required. No servant can be permitted under any pretence to remain in the Vestibule or on the Steps. – Committee Rooms, 52, Great Brunswick-street, April 18, 1844.<sup>721</sup>

Notices during this period also informed members and associates of times and locations of forthcoming meetings, rehearsals, open nights and concerts. In contrast to the Philharmonic Society, membership details were not published in the newspapers, and they contained no information regarding membership, nominations or balloting, thereby emphasising the society's exclusive status. Rehearsals were strictly private affairs, to be

<sup>717</sup> E.M. Todd, 'Todd, James Henthorn (1805–1869)', rev. Sinéad Agnew, in *Oxford DNB*, Oxford University Press, 2004; online edn January 2008 <<http://www.oxforddnb.com/view/article/27491>> [accessed 8 September 2010]; J.V. Luce, *Trinity College Dublin: The First 400 Years* (Dublin: Trinity College Dublin Press, 1992), p. 85

<sup>718</sup> *EP*, 22 February 1840, p. 1

<sup>719</sup> John Healy, *History of the Diocese of Meath*, 2 vols (Dublin: Association for Promoting Christian Knowledge, 1908), II, p. 180

<sup>720</sup> *EP*, 24 December 1840, p. 3

<sup>721</sup> *SN*, 18 April 1844, p. 3



attended by performers and members only.<sup>722</sup> Occasionally associates were requested to attend, and the use of the term implies that ‘associates’ were those female vocalists and professional musicians engaged to assist in performances.<sup>723</sup> It seems that in 1844, enthusiasm of the performing members waned, as notices began to feature pleas for their punctual attendance at rehearsals.<sup>724</sup>

Private meetings were held every Thursday during the season at 8pm.<sup>725</sup> From November 1842, these meetings were noted to be taking place at ‘*their Rooms, Great Brunswick-street*’.<sup>726</sup> This was the first reference to what would become known as the Antient Concert Rooms, at 52 Great Brunswick Street. Although it was previously stated by MacDonnell, Stephenson and Beausang that the society purchased this hall in 1843, this announcement specifies its use in November of 1842, confirming Rodmell’s speculation that it was probably bought in late 1842.<sup>727</sup> The first concert was scheduled to take place on 10 April 1843, although this seems to have been delayed as the society placed a notice on 20 April regarding the traffic-plan for that night’s performance, marking the ‘Opening of their new rooms, Great Brunswick-Street’.<sup>728</sup> No reviews appeared in the *Saunders’s News-Letter*, the *Evening Packet*, or the *Freeman’s Journal* of this opening or of any Antient Concert Society concert during that season. This lack of coverage did not reflect the significance of the opening, however, as it was to become one of the most important concert venues in Dublin during the latter half of the nineteenth century, rivalled only by the Rotundo. The premises at 52 Great Brunswick Street were bought from the Dublin Oil Gas Light Company (originally the Patent Oil Gas Light Co.) by the Antient Concerts Society and subsequently renovated. Stanford described the hall as comparable in size to the Gewandhaus at Leipzig.<sup>729</sup> It had a capacity of c1000, with an additional 200 in the gallery.<sup>730</sup> Although no reviews appeared for the Antient Concerts Room’s opening performance in the newspapers studied, Rodmell’s research uncovered a review published in the *Dublin Evening*

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<sup>722</sup> *SN*, 28 May 1840, p. 3; *SN*, 20 May 1841, p. 3

<sup>723</sup> *SN*, 20 May 1843, p. 3; *SN*, 12 April 1844, p. 3

<sup>724</sup> *SN*, 3 June 1844, p. 3

<sup>725</sup> *SN*, 24 November 1842, p. 3

<sup>726</sup> *SN*, 24 November 1842, p. 3

<sup>727</sup> MacDonnell, *A Book of Dates*, p. 15; Stephenson, ‘Antient Concert Rooms’, p. 2; Beausang, ‘Dublin Musical Societies 1850–1900’, p. 169; Rodmell, ‘Society of Antient Concerts’, p. 217

<sup>728</sup> *SN*, 10 April 1843, p. 4; *SN*, 20 April 1843, p. 3

<sup>729</sup> Stephenson, ‘Antient Concert Rooms’, p. 2; Charles Villiers Stanford, *Pages from an Unwritten Diary* (London: Edward Arnold, 1914), p. 23

<sup>730</sup> Collins, ‘Music in Dublin’, p. 22

*Mail*.<sup>731</sup> This noted that that the room's 'massive scroll brackets, supporting the gas pendants' were produced in the foundry of William Robinson. While it was commonly known that this respected musician also owned a foundry in Parkgate Street, this reference is one of the few examples of the intersection between his dual careers as industrialist and musician, which earned him the nickname 'the harmonious blacksmith'.<sup>732</sup> In addition to a description of the physical layout of the hall, its comfort and ventilation were also commented upon: the seats, 'supported on light-looking cast iron framing with scroll arms, and backed with mahogany, afforded altogether a degree of comfort that was not known in any music room in Dublin before' and ventilation was provided 'by admitting warmed or cold air diffusedly round the bottom of the room, and carrying off the foul air through ornamental openings in the ceiling and thence, by inverted funnels in the room, out of the building.'<sup>733</sup> A review in the *Saunders's News-Letter* of another Antient Concerts Society concert in June 1844, however, implied that the proposed ventilation of air did not facilitate temperature control, noting that 'the crowd was so great that the heat proved oppressive.'<sup>734</sup>

A *Saunders's News-Letter* review of a Philharmonic Society performance in the Antient Concert Rooms on 5 May 1843 also contained a detailed description of the room's layout but placed particular emphasis on its acoustics:

The building in question is very well adapted to the voice, the sounds being thrown out clearly, and conveyed with facility and in their true fullness to the parts distant from the orchestra. This is a most material point, and as physical power is of vital consequence to the success of singers, it is equally one of the great requisites of a music-room, which is to be the sphere of their exertions, that it should not muffle or weaken the human organ.<sup>735</sup>

This comment is particularly interesting when taken in the context of Parry's comment regarding his performance for the Philharmonic Society in the Rotundo, where he declared that he had to work like a horse to fill the enormous Rotundo to the detriment

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<sup>731</sup> *DEM*, 21 April 1843, p. 3, cited in Rodmell, 'Society of Antient Concerts', p. 218

<sup>732</sup> 'Foundations I, 1848–1870', ed. Pine and Acton, p. 38

<sup>733</sup> *DEM*, 21 April 1843, p. 3

<sup>734</sup> *SN*, 5 June 1844, p. 2

<sup>735</sup> *SN*, 6 May 1843, p. 2

of his lungs.<sup>736</sup> The *Saunders's News-Letter* review therefore suggests that the Antient Concert Rooms were more suited to vocal performances than the Rotundo.

There was a considerable increase in the number of notices and reviews featured in the newspapers after the opening of the new rooms. Three concerts in February, April and June 1844 received commentary from both the *Saunders's News-Letter* and the *Evening Packet*, providing accounts of repertoire and performers' identities not evident since the centenary concert in 1841.<sup>737</sup> The repertoire comprised selections of Spohr's *The Last Judgement*, Handel's *Israel in Egypt* and *Jephtha*, Weber's *Oberon*, Haydn's *The Seasons*, Mendelssohn's *42<sup>nd</sup> Psalm* and some small-scale vocal works: quartets by Mendelssohn, an anthem by Boyce, a quartet by Haydn and a chorus by Beethoven.<sup>738</sup> Although the dichotomy of ancient and contemporary repertoire had been a feature since the establishment of the composition competition in 1838, the *Saunders's News-Letter* published further commentary on the issue in reference to the April 1844 concert:

The first part opened with selections from Weber's *Oberon*, and although in point of date his works are modern, they display so much of the inventive genius and resources of a great master that he has anticipated the judgment of posterity; and any society formed to recall the merits of a Handel or a Haydn would be forgetful of the principle on which it was formed if it measured the qualifications of a composer not by his intrinsic worth but by the number of years he had ceased to live.<sup>739</sup>

The society was to become synonymous with performances of Mendelssohn in Dublin during the mid-nineteenth century, and this concert featured the society's first noted performance of one of his works. Stanford maintained that the society 'introduced into Dublin the works of Mendelssohn almost contemporaneously with their performance in [England]'.<sup>740</sup> Robinson developed a personal acquaintance with Mendelssohn, which resulted in a special full orchestration of *Hear My Prayer* for the Antient Concerts Society, which was originally for voices and organ only, with kettledrums in the second movement, which Robinson had requested.<sup>741</sup> This was among the last works composed

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<sup>736</sup> Allsobrook, *Liszt: My Travelling Circus Life*, p. 158

<sup>737</sup> *SN*, 27 December 1841, p. 2

<sup>738</sup> *SN*, 16 February 1844, p. 2; *SN*, 5 June 1844, p. 2; *SN*, 19 April 1844, p. 2

<sup>739</sup> *SN*, 19 April 1844, p. 2

<sup>740</sup> Stanford, 'Joseph Robinson', p. 798

<sup>741</sup> *Ibid.*

by Mendelssohn before his death in November 1847.<sup>742</sup> A memorial concert was held by the society a month later, in which the first Irish performance of his oratorio *Elijah* was given, just over sixteen months after its premiere in Birmingham. The Dublin performance involved nine vocal soloists, a chorus of 150, and an orchestra of thirty-eight. It was hailed by the *Freeman's Journal* as the most important event since the premiere of *Messiah*.<sup>743</sup>

The Antient Concerts Society's chorus and orchestra comprised largely local talent, which due to the growing patriotism in nineteenth-century Ireland won the society many supporters.<sup>744</sup> Despite the society's lack of coverage, the chorus directed by Joseph Robinson consistently received praise in the press for its precision, energy and power.<sup>745</sup> The following is a list of the performers featured in the concert reviews of the 1844 season:

Performer	Date of Performance	Other activities
Mr Robinson [unspecified]	15 February 1844	
Mr Geary	15 February 1844	Gustavus L. Geary. <ul style="list-style-type: none"> <li>• Professor of music based at 64 Summer Hill.</li> <li>• Son of the organist of the King's (or Blue-Coat) Hospital Chapel.</li> <li>• Member of the Dublin Freemason's Lodge.</li> <li>• Chorister in Christ Church Cathedral and Trinity College Chapel.</li> <li>• Soloist at concerts of the Anacreontic, Philharmonic, Metropolitan Choral and University Choral societies.</li> <li>• Founder of the Dublin Madrigal Society in 1846.</li> <li>• Performer at benefit concerts of local artists.<sup>746</sup></li> </ul>
Signor Sapio	15 February 1844; 4 June 1844	<ul style="list-style-type: none"> <li>• Tenor.</li> <li>• Attended the Royal Academy of Music in London, making his operatic debut in 1824 at Drury Lane.<sup>747</sup></li> <li>• Came to Dublin with an opera company under Giuseppe De Begnis and settled to teach in 1836.<sup>748</sup></li> <li>• Member of the Chapel Royal Choir, Dublin Castle</li> </ul>

<sup>742</sup> MacDonnell, 'Robinson, Joseph', *Grove 1*, III, p. 140; Hercules MacDonnell and W.H. Grattan Flood: 'Robinson, Joseph', *Grove 2*, IV, p. 113

<sup>743</sup> *FJ*, 7 December 1847, p. 1; *FJ*, 10 December 1847, p. 2

<sup>744</sup> Beausang, 'Dublin Musical Societies 1850–1900', p. 170

<sup>745</sup> *EP*, 28 January 1841, p. 3; *SN*, 28 January 1841, p. 2; *SN*, 27 December 1841, p. 2

<sup>746</sup> *EP*, 26 November 1840, p. 2; *EP*, 21 March 1843, p. 3; 'Benefices, Ireland; Ecclesiastical Revenue Inquiry, England; Ecclesiastical Revenue, Ireland', [Parliamentary Papers] *Reports from Commissioners: Twenty-Two Volumes (5.)* February – August (1834), p. 44; *EP*, 26 November 1840, p. 2; *SN*, 14 December 1841, p. 2; *SN*, 30 November 1843, p. 2; *FJ*, 15 June 1843, p. 1; *EP*, 8 April 1843, p. 3; Collins, 'Music in Dublin', p. 23

<sup>747</sup> Walsh, *Catherine Hayes*, p. 13

<sup>748</sup> *Ibid.*, p. 12

		<p>(resigned in 1843).</p> <ul style="list-style-type: none"> <li>• Member of the Dublin Freemason's Lodge.</li> <li>• Performed in concerts of the Anacreontic, Philharmonic and University Choral societies; benefit concerts for local musicians; private concerts in residences, academies, Dublin Castle, and at a banquet for the Irish Metropolitan Choral Society in the Mansion House and at Sheriff Porter's dinner in Radley's Hotel.<sup>749</sup></li> <li>• Regularly engaged outside Dublin, including Scotland and Belfast (with newspaper notices advertising his return, and resumption of classes).<sup>750</sup></li> <li>• Teacher of Italian, French and English singing to Catherine Hayes, Amelia Balfe (Michael William's sister).</li> <li>• Academy at No. 13 Westmorland Street, Kingstown and Drogheda and at Madame Du Gue's seminary, 11, Pembroke Place.<sup>751</sup></li> <li>• Committee member of the Irish Musical Fund Society (1839–1840), the Dublin Choral Society (1837–1838), and member of the Anacreontic Society.<sup>752</sup></li> <li>• His annual benefit concert was one of the most fashionable held in Dublin.</li> </ul>
Misses Searle	15 February 1844; 4 June 1844	<ul style="list-style-type: none"> <li>• Musical directors of the Metropolitan Choral Society (1844).</li> <li>• Performers at the Philharmonic Society, the benefit concerts of local performers, Mrs Allen's private concerts in her teaching academy, and at charity sermons in the Parochial Church, North Anne Street.<sup>753</sup></li> <li>• Emily Searle also performed in a grand oratorio in St Andrew's Church, Westland Row and taught singing at the Misses Hughes' Whitehall School, Blackrock.<sup>754</sup></li> </ul>
Frank Robinson	18 April 1844; 4 June 1844	<i>See Philharmonic Society.</i>
Joseph Robinson	18 April 1844	<i>See above.</i>
Mr Whaley	18 April 1844	<p>David Whaley.</p> <ul style="list-style-type: none"> <li>• Professor of music based at 10 Mespil Parade.<sup>755</sup></li> <li>• He was a vocal performer at the University Choral Society and at Bussell's annual concert at the Rotundo.<sup>756</sup></li> <li>• Pianoforte teacher at Miss O'Callaghan's Seminary, 29 Lower Mount Street.<sup>757</sup></li> </ul>
William Robinson	18 April 1844; 4 June 1844	<i>See Philharmonic Society.</i>
Miss Byrne	4 June 1844	<ul style="list-style-type: none"> <li>• Granddaughter of Edward Byrne, Dublin's largest merchant, sugar baker and distiller and member of the</li> </ul>

<sup>749</sup> *EP*, 15 August 1843, p. 1; *EP*, 28 April 1842, p. 3; *SN*, 29 April 1842, p. 3; *EP*, 21 March 1843, p. 3; *SN*, 23 March 1840, p. 2; *SN*, 30 November 1843, p. 2; *SN*, 10 June 1844, p. 2; *EP*, 2 May 1843, p. 3; *SN*, 1 June 1841, p. 3; *EP*, 14 March 1843, p. 1; *EP*, 15 August, 1843, p. 1; *EP*, 11 January 1840, p. 1; *EP*, 22 April 1841, p. 2

<sup>750</sup> *SN*, 11 March 1840, p. 3; Johnston, 'Concerts in the Musical Life of Belfast', p. 359

<sup>751</sup> *FJ*, 25 April 1840, p. 1; *SN*, 11 May 1843, p. 3; *EP*, 15 August 1843, p. 1; *SN*, 22 February 1841, p. 3; *EP*, 12 December 1844, p. 2; *SN*, 12 August 1841, p. 4

<sup>752</sup> *Dublin Almanac* (1839), p. 176; Walsh, *Catherine Hayes*, p. 10

<sup>753</sup> *FJ*, 15 January 1844, p. 1; *EP*, 13 April 1843, p. 3; *EP*, 14 January 1841, p. 3; *EP*, 26 January 1841, p. 1; *FJ*, 31 December 1841, p. 1

<sup>754</sup> *FJ*, 11 March 1841, p. 1; *SN*, 14 January 1843, p. 4

<sup>755</sup> *Dublin Almanac* (1842), p. 536

<sup>756</sup> *EP*, 17 April 1841, p. 3; *SN*, 7 May 1840, p. 2

<sup>757</sup> *SN*, 29 March 1842, p. 3

		<p>Catholic Committee (a drive for Catholic relief) at the end of the eighteenth century. Miss Byrne was apparently ‘in society until her father lost his inheritance.’<sup>758</sup></p> <ul style="list-style-type: none"> <li>• Debuted in Drury Lane in 1817.</li> <li>• Often performed in Dublin with her sister (as the Misses Byrne) in the Roman Catholic churches to support charity sermons, high masses and church dedications but also in a concert of the Anacreontic Society.<sup>759</sup></li> <li>• Provided musical examples for the lectures of F.W.N. Bayley and Lt. A. S. De Braunhelder.<sup>760</sup></li> <li>• The sisters taught singing (on the Wilhelm system), guitar and pianoforte at their Academy and residence 56, York Street, Stephen's Green, in Kingstown (Dun Laoghaire) and Salthill.<sup>761</sup></li> </ul>
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**Table 9: Antient Concerts Society performers, 1844**

While these local artists performed supporting roles to the more distinguished artists engaged at the Philharmonic and Anacreontic societies concerts, their more prominent roles with the Antient Concerts Society frequently left them open to more direct criticism. The *Saunders's News-Letter* advised Miss Searle

in her solos, not to strain her voice so much, for however true its pitch may be, too sudden transitions are apt rather to catch on the ear than to be listened to with pleasure. In the quartetts and chorusses she and her sister were very effective.<sup>762</sup>

Likewise, they commented of Francis Robinson that

The recitative, ‘Yes, even love,’ and the air, ‘Oh, ‘tis a glorious sight,’ demand great physical powers, and the accompaniment is so varied as almost to overbear the voice, so that it does not detract from the reputation of Mr. F. Robinson if he was not quite equal to some of the movements’<sup>763</sup>

However, the *Saunders's News-Letter* claimed that the favourable reputation of the society was not dependent on individual performers:

<sup>758</sup> Theodore Fenner, *Opera in London: View of the Press, 1785–1830* (Carbondale: SIU Press, 1994), p. 668; R.B. McDowell, ‘Reform and Reaction, 1789–94’, *ANHI IV: Eighteenth-Century Ireland 1691–1800*, ed. T.W. Moody and W.E. Vaughan (Oxford: Clarendon Press, 1986, repr. 2006), pp. 302–303

<sup>759</sup> *FJ*, 31 December 1840, p. 1; *FJ*, 16 October 1841, p. 3; *FJ*, 8 November 1842, p. 1; *SN*, 11 April 1843, p. 2

<sup>760</sup> *FJ*, 26 April 1844, p. 1; *SN*, 8 June 1843, p. 3

<sup>761</sup> *FJ*, 7 January 1843, p. 1

<sup>762</sup> *SN*, 16 February 1844, p. 2

<sup>763</sup> *SN*, 19 April 1844, p. 2

In the concerts of this society they depend for the most part upon the general result created by the manner in which the music, as a whole, is executed, rather than upon the talent of individual singers.<sup>764</sup>

The amateur performers were never mentioned by name in the newspapers; however the *Evening Packet* referred to the ‘gifted amateurs’ who performed alongside the Robinsons, Searles, Sapio, and Byrne during the 1844 season.<sup>765</sup> Stanford’s memoirs detail that the society was fortunate in its amateur members: Hercules MacDonnell and his wife’s respective baritone and soprano voices were valued for their dramatic characteristics; Lady Morgan’s niece Mrs Geale possessed a ‘manufactured’ tenor voice in an Italian style; the wife of Sir Vere der Vere of Curragh Chase was a distinguished *coloratura* singer; and Stanford’s own father, John Stanford was compared to Lablache.<sup>766</sup>

After the period studied, the Antient Concerts Society continued to develop into the city’s leading orchestral and choral society and would grow to become the hub of Dublin’s musical life for the wealthier Protestant classes.<sup>767</sup> It performed, on average, five choral concerts each season, although after 1855 it introduced instrumental music into programmes, engaging distinguished artists such as Thalberg, Rubenstein and Joachim and hosting chamber music concerts.<sup>768</sup> It thrived under the baton of Robinson until 1862 and continued for another two years under George Torrance, a Dublin clergyman and doctor of music.<sup>769</sup> Although the society dissolved in 1864, its choral tradition continued to develop elsewhere under Robinson’s guidance. In 1873 the Royal Irish Academy of Music purchased the society’s music collection as a basis for its recently formed choral class of 200 students, conducted by Joseph Robinson and assisted by Joseph Mullen.<sup>770</sup> In October 1875 the class was discontinued.<sup>771</sup> At the same time a committee was appointed for the purpose of giving a series of three grand

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<sup>764</sup> *SN*, 5 June 1844, p. 2

<sup>765</sup> *EP*, 6 June 1844, p. 2

<sup>766</sup> Stanford, *Pages from an Unwritten Diary*, pp. 25–27

<sup>767</sup> Boydell, *History of Music at Christ Church Cathedral*, p. 154; Dibble, *Charles Villiers Stanford*, p. 20

<sup>768</sup> *Ibid.*; Beausang, ‘Dublin Musical Societies 1850–1900’, p. 170

<sup>769</sup> *Ibid.*; Andrew Johnstone, ‘Incongruous Organ Music in an Irish Cathedral’, *IMS ii: Music and the Church*, ed. Gerard Gillen and Harry White (Dublin: Irish Academic Press, 1993), p. 151

<sup>770</sup> Doran, ‘The Robinsons’, p. 75; *FJ*, 5 November 1872; Organist at Christ Church Leeson Street, Dublin [*MT*, 1 September 1875, p. 217]

<sup>771</sup> MacDonnell, *A Book of Dates*, p. 40

choral concerts, conducted by Joseph Robinson.<sup>772</sup> This was the prelude to the official foundation of the Dublin Musical Society on 7 November, founded and conducted by Robinson for the performance of choral music.<sup>773</sup>

Along with the Rotundo, the Antient Concert Rooms on what is now Pearse Street, opposite Westland Row and next to the former St Mark's Church, became one of Dublin's primary music venues, and remained so into the twentieth century.<sup>774</sup> The society continually developed the premises with the installation of a Telford organ in 1847, the addition of a dining room for the Hibernian Catch Club in 1850, and the enlargement of the concert room in 1853.<sup>775</sup> The rooms were also frequently used for meetings and concerts by the Metropolitan Choral Society and the Philharmonic Society, and were utilised by the Irish Academy of Music from 1848 until 1856.<sup>776</sup> In 1921, it became the Palace Cinema, and has recently been converted into offices and apartments.<sup>777</sup>

This case study of the Antient Concerts Society utilising the *Saunders's News-Letter*, the *Evening Packet*, and the *Freeman's Journal* is particularly interesting due to the unique relationship between the society and these three newspapers. Due to the exclusive upper middle-class status of the society, it only needed to use the newspapers as a means of reminding members of practical information, which the newspapers reciprocated in their lack of editorial coverage. This did appear to change in 1844, perhaps due to the novelty of their newly established venue, and the associated novelty of the society's activities. The valuable information contributed to this study by Rodmell's accounts from the *Dublin Evening Mail* (1823–1962) underlines the basic premise of this research, that only through the examination of multiple sources can a full picture of musical activities be produced. Additionally, it highlights the potential usefulness of the *Dublin Evening Mail*, one of the chief Protestant newspapers in

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<sup>772</sup> *FJ*, 29 October 1875, p. 1

<sup>773</sup> [Dublin Musical Society Concert Programme: 29 April 1876], IRL-Dcla 'Irish Collection'

<sup>774</sup> Boydell, 'Music 1700–1850', p. 609

<sup>775</sup> MacDonnell, *A Book of Dates*, p. 15; Rodmell, 'Society of Antient Concerts', p. 218

<sup>776</sup> Boydell, 'Music 1700–1850', p. 611; 'The Academy's Premises, 1848-1998', *To Talent Alone, The Royal Irish Academy of Music 1848-1998*, ed. Pine and Acton (Dublin: Gill & Macmillan, 1998), p. 96; Stephenson, 'Antient Concert Rooms', p. 6; 'Foundations I, 1848–1870', ed. Pine and Acton, p. 65; Fleischmann, 'Music and Society', p. 509

<sup>777</sup> Stephenson, 'Antient Concert Rooms', p. 6; Ferris, 'Antient Concerts Society and Rooms', *EMIR*



Dublin, as a source for future research.<sup>778</sup> Together, these newspaper reports provide insight into the aristocratic and upper middle-class identity of the society, and in conjunction with the Dublin street directories, facilitate a comprehensive understanding of the social, political and religious status of the society's committee membership. It also demonstrates the identity of the local professional musicians involved with the society, and the extent to which they were engaged within the wider music scene as teachers or as performers in Catholic and Protestant church music-making, at aristocratic dinners and lectures. This profile informs an understanding of the lives of professional musicians in Dublin during the period. Additionally, the details of the professional management of the society's composition competition illustrates the integrity with which it conducted its business. This study also identified the previously unknown acquisition date of the society's Antient Concert Rooms.

### **University Choral Society**

Trinity College's University Choral Society is the best documented and most thoroughly researched society of mid-nineteenth-century Dublin. Records, minute books and concert programmes have been conserved and are available to view in the university library. Using these sources, Gerald FitzGibbon published a detailed thirty-three page article documenting the society's history in the Trinity College periodical *Hermathena* entitled "College Choral", 1837–1987.<sup>779</sup> It is known that William Crotch formed a similar choral society in Oxford University in 1819, but the history of this society has not been a case for extensive study and is therefore unavailable for comparison. The existence of these records, together with FitzGibbon's comprehensive article based on them, provides a unique opportunity within this doctoral study to compare the newspaper coverage of a society with a primary source-based account of their activities. A study of the newspapers between 1840 and 1844 facilitates an examination of the developing early public and private identities of the society, which was formed in 1836 and is still active today. The early evolution of the society was reflected in its newspaper coverage. In keeping with the political and religious identity of the university itself, reviews of the society's activities all featured in the conservative *Saunders's News-Letter* and *Evening Packet*. As the society evolved, so too did the

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<sup>778</sup> Rodmell, 'Society of Antient Concerts', pp. 217–8, 226; Brake and Demoor, *Dictionary of Nineteenth-Century Journalism*, p. 181

<sup>779</sup> Gerald FitzGibbon, "College Choral", 1837–1987', *Hermathena: A Trinity College Dublin Review*, 144 (1988)

style of its newspaper coverage. In 1840 and 1841, reviews focused primarily on the dignitaries attending; from 1842, as the society increased its membership, the newspapers began to be used to inform members of changes to normal rehearsal scheduling and to advertise concerts to the potential audience (members and their friends). There was also a concerted effort after 1842 to improve the standard of performances, and the corresponding focus of reviews changed to the repertoire and performers.

Hercules MacDonnell, in his 1878 publication *A Book of Dates, Operatic, Dramatic, and Musical. Compiled for The Strollers*, stated that the University Choral Society began its meetings in his rooms, Trinity College in November 1836 with Charles Graves, J. Graves. J.W. Laughlin and H. Ringwood.<sup>780</sup> MacDonnell was a scholar in Trinity College, best known for his editions of the Trinity College *Statutes and Charters* (1844, 1862), and for his position as secretary to the Commissioners for Charitable Donations and Bequests.<sup>781</sup> Within the musical community, he was respected as an amateur baritone singer (see Antient Concerts Society), and performed at many high-profile socialite concerts. In *To Talent Alone*, Pine considered Hercules and his wife Emily as similar to John Stanford (C.V.'s father), being 'largely amateur in status [... but] singers of professional standard'.<sup>782</sup> MacDonnell was influential in the establishment of the [Royal] Irish Academy of Music, and its reorganisation in 1856.<sup>783</sup> He founded two musical dining clubs, The Mystics (1851) that met in the Bailey Tavern, Howth and its successor The Strollers (1864) which is still active today.<sup>784</sup> He also organised a journey to the first Wagner Festival at Bayreuth in 1876 for a group of Dublin musicians including Robert Prescott Stewart and Charles Villiers Stanford.<sup>785</sup> MacDonnell contributed articles to the *Irish Times*, and his publication *A Book of Dates, Operatic, Dramatic and Musical* (1878) is a valuable resource for musicologists.<sup>786</sup>

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<sup>780</sup> MacDonnell, *A Book of Dates*, p. 12

<sup>781</sup> Stephenson, 'Antient Concert Rooms', p. 3

<sup>782</sup> 'Foundations I, 1848–1870', ed. Pine and Acton, pp. 35–36

<sup>783</sup> Stephenson, 'Antient Concert Rooms', p. 11

<sup>784</sup> MacDonnell, *A Book of Dates*, p. 29; Stephenson, 'Antient Concert Rooms', p. 4

<sup>785</sup> *Ibid.*, p. 3

<sup>786</sup> Stanford, *Pages from an Unwritten Diary*, p. 50

The University Choral Society was officially ‘founded’ a year later, in November 1837, and the minute books (and FitzGibbon’s account of the society) begin at this date. The minute books record that on this occasion Charles Graves hosted a group of Trinity College scholars and ex-scholars in his rooms on college grounds. These men were James Perceval Graves, J. W. Hallowell, J.W. Laughlin, H. Ringwood and Hercules Henry Graves MacDonnell.<sup>787</sup> Charles Graves was a Fellow of Trinity College, son of Dublin’s Chief Magistrate and member of the Royal Irish Academy.<sup>788</sup> He became Professor of Mathematics in Trinity College in 1843 and in retrospect was considered to be the ‘last of the great antiquarian scholar-bishops’.<sup>789</sup> In addition to later being Dean of the Chapel Royal (1860), Dean of Clonfert (1864) and Bishop of Limerick (1866), he became involved in translating the old Irish Brehon Laws to English for the Brehon Laws Commission and carried out substantial research into Ogham stones.<sup>790</sup> Within Dublin’s musical life, he was a member of Petrie’s Society for the Preservation and Publication of the Ancient Music of Ireland and was, like MacDonnell, instrumental in the foundation of the Irish Academy of Music.<sup>791</sup> It was said that his house was a ‘literary and musical centre’ and Charles Villiers Stanford and Felix Mendelssohn were amongst his friends.<sup>792</sup> Stanford attributes to Graves’s influence the antiquarian character of Joseph Robinson’s compositional treatment of folk songs.<sup>793</sup>

Over the course of the first three meetings of the University Choral Society, seventeen rules were resolved upon, and although these were soon changed, they provide valuable insight into the intentions of the founding members and their expectations for the type of society they envisioned:

1. that this Society be called the University Choral Society and its object the cultivation of choral music in general;
2. that its number be limited to 18;
3. that the presence of 9 members be required to form a ballot;
4. that one black bean in nine exclude any person proposed;

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<sup>787</sup> FitzGibbon, ‘College Choral’, p. 35. Hercules MacDonnell states that the first meeting was in his room, although FitzGibbon cites the minute books directly to say it was Charles Graves’ rooms.

<sup>788</sup> Williamson, ‘Graves’, in *Oxford DNB*

<sup>789</sup> *Ibid.*

<sup>790</sup> *Ibid.*; Dibble, *Charles Villiers Stanford*, p. 13

<sup>791</sup> *Ibid.*, p. 14; ‘Foundations I, 1848–1870’, ed. Pine and Acton, p. 40

<sup>792</sup> *Ibid.*; Dibble, *Charles Villiers Stanford*, p. 13; Williamson, ‘Graves’, in *Oxford DNB*

<sup>793</sup> Stanford, ‘Joseph Robinson’, pp. 800–801

5. that a committee of three be appointed to undertake the management of the Society and to appoint each evening certain portions of the music of the succeeding evening;
6. that there be no restriction as to the species of music performed in this Society;
7. that 8 o'clock by town be the hour of meeting on each Friday;
8. that the conductor be at his post in readiness to commence at 8 by College;
9. that the fine for late attendance be for the first quarter of an hour 3d, for the second 6d (2½p);
10. that any member absent without an apology approved of by the committee be fined 6d;
11. that there be a rest at 9 o'clock for half an hour when no refreshment will be allowed but Guinness XX porter and that the quantity be restricted to one bottle between any 2 present;
12. that the Society adjourn at ½ past 10 by College each evening;
13. that any member leaving the Society before its close be fined 3d;
14. that the distribution of the voices of this society be 6 basses, 8 tenors and 4 counter-tenors;
15. that there be 9 associate members of this Society who shall be required to be elected unanimously – they shall not be eligible to the committee and shall be exempt from all fines;
16. that the subscription to this Society be £1 p. annum, payable in advance;
17. that the season commence on the 10<sup>th</sup> of October in each year and end on the subsequent Summer Commencements day.<sup>794</sup>

In January 1838, two months after the society's foundation, Joseph Robinson was appointed conductor with an annual salary of twenty guineas.<sup>795</sup> Robinson was at the beginning of a very distinguished career (as already outlined in relation to the Antient Concerts Society), at the time acting as stipendiary at Christ Church Cathedral and conductor of the Antient Concerts Society, which he had formed four years earlier.<sup>796</sup> Doran noted that Robinson's management of the Antient Concerts Society on occasion took precedence over the University Choral Society's activities, causing rehearsals of the latter to be rescheduled.<sup>797</sup> Vignoles attributed to Robinson the early success of the University Choral Society, 'which he piloted [...] when competent singers within the college walls hardly numbered enough to make up a double quartet, and when the initial difficulties, arising from the novelty of the enterprise and the lukewarmness of the authorities, were not overcome without patience and tact.'<sup>798</sup>

The college authorities considered the society an 'irregularity' and Hercules MacDonnell was called before them to explain their activities. FitzGibbon stated that

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<sup>794</sup> FitzGibbon, 'College Choral', pp. 35–36

<sup>795</sup> Doran, 'The Robinsons', p. 59

<sup>796</sup> Grindle, *Irish Cathedral Music*, p. 71, cited in Doran, 'The Robinsons', p. 13

<sup>797</sup> Doran, 'The Robinsons', p. 64

<sup>798</sup> Vignoles, *Memoir*, p. 12

MacDonnell ‘asserted that he had better right to meet his friends in the College for the cultivation of good music than had other students to make the night hideous with unseemly behaviour on the occasions of supper parties.’<sup>799</sup> MacDonnell’s explanation was accepted, and the society was officially linked with the university in February 1838.<sup>800</sup> Practically, this meant that the Junior Dean would be an *ex officio* voting member of the committee; that the Board could dictate some of the society’s general rules (which could not be repealed or altered without their authority); and that they were enabled to dissolve the society at any point. The Board in return gave permission for the society to use the Dining Hall for concerts, but do not appear to have provided any other practical or financial support in the following decades.<sup>801</sup> The following formal concise set of rules was compiled for the Board’s approval:

1. That the Society be strictly confined to students of the University or persons who have been students; and that its object to be [*sic*] the cultivation of Vocal Music;
2. That all business of the Society be transacted by the Committee and that Junior Dean for the time being be *ex officio* a Member of the Committee and an Honorary Member of the Society;
3. That in its Meetings in the Public Hall that no business that can lead to debate be permitted; and that the object of those Meetings be solely the performance of the Music selected by the Committee;
4. That no Member of the Society whose name is on the College Books be admitted to any of its Meetings within the Hall without his Cap and Gown;<sup>802</sup>
5. That the Society pledges itself to dissolve whenever required to do so by the Board.<sup>803</sup>

The first reference to the University Choral Society in the newspapers during the period studied, a letter to the editor of the *Freeman’s Journal* in January 1840, illustrates how disapproval of the society’s existence went beyond that expressed by the college authorities. The author, ‘Academicus, T.C.D.’, wrote in reference to the recently published ‘University Calendar’ of 1840, in which the University Choral Society was included for the first time, and its regulations published in detail. He inferred that because the publication was sanctioned and supervised by the heads of the college, that

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<sup>799</sup> Stephenson, ‘Antient Concert Rooms’, p. 3

<sup>800</sup> *Ibid.*

<sup>801</sup> *The Sessional Papers Printed by Order of the House of Lords or Presented by Royal Command, in the Session 1852–3, (16° & 17° Victoriae) Arranged in Volumes: LX: Reports from Commissioners, &c (Thirty-five Volumes), continued. Subject of this Volume: Dublin University Commission (1852–3), p. 280*

<sup>802</sup> A rule which still exists today: Kyle Leyden, ‘The University of Dublin Choral Society: The Ladies’ Concert’, <[www.tcd.ie/vice-provost/womens\\_centenary/pdf/ladieshistory.pdf](http://www.tcd.ie/vice-provost/womens_centenary/pdf/ladieshistory.pdf)> [accessed 11 Jan 2007]

<sup>803</sup> FitzGibbon, ‘College Choral’, p. 37

they approved of the society as ‘an integral part of the institution, which the dignitaries of the body are determined to uphold and retain, in opposition to the decided expression of public opinion on the subject’.<sup>804</sup> The author’s argument is lessened, however, when he uses the issue at hand to criticise the management of the university as a whole and one must question whether this was his foremost concern:

And there is the greater reason to complain of this, to say the least, unadvised measure, inasmuch as it is a well-known fact – deny it who can – that rarely or never have they complied with any solicitations or suggestions towards moderate and really-necessary reform. Verily, we are beginning to groan for a steady, searching, and impartial *inquiry* into the present constitution of our University.<sup>805</sup>

Notably, an inquiry into the universities of Dublin, Oxford and Cambridge did take place in 1851, when the government appointed a commission to investigate their ‘state, discipline, studies and revenues’.<sup>806</sup> It is interesting that ‘Academicus’ chose to place this letter in the Catholic *Freeman’s Journal* as all other advertisements, notices and reviews of University Choral Society activities featured in the Protestant *Saunders’s News-Letter* and *Evening Packet*. Perhaps he perceived the *Freeman’s* as a means to rally support from outside of the University’s allies.

The same unresolved issue was referred to a year later in a concert review in February 1841. The *Evening Packet* stated that:

We heard with some surprise that one of the heads of the University is opposed to the existence of the society, but upon what grounds we could not learn, and we will not believe the story until we shall hear reasons assigned for opposition. If we shall find any such advanced, we will be prepared to refute them. In every point of view that we see the society, it appears to us as most invaluable in its nature, being calculated to afford a rational means of employing the leisure hours of such students as have a taste for music – hours that might, perhaps, be spent at cards, at the billiard table, or in amusements of equally questionable tendency.<sup>807</sup>

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<sup>804</sup> *FJ*, 10 January 1840, p. 3

<sup>805</sup> *Ibid.*

<sup>806</sup> *Irish Educational Documents: A Selection of Extracts from Documents relating to the History of Irish Education from the Earliest Times to 1922*, ed. Áine Hyland and Kenneth Milne (Dublin: Church of Ireland College of Education, 1987), I, p. 326; Patrick N. Wyse Jackson, ‘The Honorable George Knox (1765–1827) Parliamentarian and Mineral Collector: His Collections in Trinity College, Dublin, Ireland’, *The Mineralogical Record*, 37 (2006), p. 551

<sup>807</sup> *EP*, 23 February 1841, p. 1

While years had passed between this comment and Hercules MacDonnell's meeting with the college authorities, the justification for the society remained the same – that their time was better spent singing, than doing something of ill repute.

The first 'open night' concert of the society was held on St Patrick's Day 1838, which allowed friends of the members to attend. According to FitzGibbon the minutes stated that 'the members sat round tables in the Hall ... biscuits and porter for all.'<sup>808</sup> Due to the success of this concert, the Board granted the request of the committee to hold another in the dining hall before the end of the season and to permit ladies to attend 'in bonnet, not in evening dress'. This was an unprecedented decision by the Board as the rules of the college forbade women inside the walls.<sup>809</sup> However, the permission stood, and a 'ladies concert' took place on 16 June, which women were allowed to attend.<sup>810</sup> The schedule of concerts for the society soon became established and outside of the weekly private concerts were held one 'ladies' concert' and two or three other open 'gentlemen's concerts' each season.<sup>811</sup> Notably, reviews in the newspapers only appeared for the open concerts, and never for the private weekly events. The press did not highlight the attendance (or not) of ladies to the society concerts during the period studied, perhaps as gentlemen-only societies were so common. Indeed, the attendance of women was only referred to in passing once by the *Saunders's News-Letter*, by saying that the audience included 'very many ladies of the first distinction'.<sup>812</sup>

In 1839, the University Choral Society set up a subscription list towards the purchase of an organ, to meet their performance needs.<sup>813</sup> This, together with a small increase in members' entrance fees and a donation by the Archbishop of Armagh, enabled the society to raise £235 to commission William Telford of 109 St Stephen's Green to build a three-manual instrument of twenty-eight stops for the dining hall.<sup>814</sup> The Archbishop, Lord John George de la Poer Beresford, was in return invited to become the society's first patron.<sup>815</sup> Reviews for the first concert using the organ appeared in April 1840.

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<sup>808</sup> FitzGibbon, 'College Choral', p. 40

<sup>809</sup> Ibid.

<sup>810</sup> MacDonnell, *A Book of Dates*, p. 12

<sup>811</sup> FitzGibbon, 'College Choral', p. 47

<sup>812</sup> *SN*, 19 June 1841, p. 3

<sup>813</sup> FitzGibbon, 'College Choral', p. 47

<sup>814</sup> Ibid., p. 48; Gerard Gillen, 'William Telford and the Victorian Organ in Ireland', *IMS ii: Music and the Church*, ed. Gerard Gillen and Harry White (Dublin: Irish Academic Press, 1993), pp. 108–109

<sup>815</sup> FitzGibbon, 'College Choral', p. 48

The *Evening Packet* congratulated the subscribers, and in turn the university itself, as the ‘spirit and liberality with which the subscriptions for its erection were contributed [... were] characteristic of the enthusiasm of the students of our University, when intellectual enjoyment is the prize sought’.<sup>816</sup> It stated that the organ was a ‘fine-toned instrument, and of considerable power’.<sup>817</sup> The *Saunders’s News-Letter* considered it ‘a very handsome organ, of a rich and full tone’, an ‘ingenious contrivance’, constructed so as to allow the performer face the audience, enabling him to command the orchestra.<sup>818</sup> The *Saunders’s News-Letter* also took the opportunity to highlight Telford’s workmanship, an example of the fashionable movement for supporting national manufacture:

A convincing proof that it is not necessary to send to other countries for instruments which can be had as good at home, and by thus encouraging native talent increase our national prosperity.<sup>819</sup>

Unlike this review, which focused on the novelty of the new organ, the reviews of the six open concerts of 1840 and 1841 (regardless of newspaper) all focused primarily on the attendees, while briefly referring to the performers and their repertoire. The attention paid to the university-associated dignitaries in the audience demonstrates that the society was valued more as a fashionable university society than as a music society. As the exclusive nature of the society ensured that tickets for open concerts were available only to members, the stature of the attendees reflected directly on the stature of the society, specifically contributing to its high-class, academic, religious and political identity. The class stature of the attendees was furthermore implied in the newspaper notices published prior to the annual concerts which described the appropriate behaviour for their servants during the concert: ‘no persons [read: servants] can be allowed to remain on the Steps of the Hall, or in the Vestibule.’<sup>820</sup> The following is a table of attendees at the concerts, as reviewed in the newspapers during this two-year period:

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<sup>816</sup> *EP*, 4 April 1840, p. 3

<sup>817</sup> *Ibid.*

<sup>818</sup> *SN*, 6 April 1840, p. 2

<sup>819</sup> *Ibid.*

<sup>820</sup> *SN*, 1 June 1844, p. 3



Concert Attendees	Identity and involvement in the Dublin music scene
His Grace the Lord Primate	<p>Lord John George de la Poer Beresford, Archbishop of Armagh.</p> <ul style="list-style-type: none"> <li>Vice-chancellor of university (and later chancellor), he made generous financial donations to its development including gifts to the library, £1000 towards the establishment of a chair of ecclesiastical history, and £3000 towards a campanile in the centre of the front square.<sup>821</sup></li> <li>The society performed a concert in 1855 to mark the completion of the latter.<sup>822</sup></li> </ul>
Lord Bishop of Cashel	<p>Rev. Dr Sandes.</p> <ul style="list-style-type: none"> <li>Late Bishop of Killaloe.</li> <li>Patronised the Dublin publication of <i>The Choralist</i>, or ‘new <i>Melodia Sacra</i>’ for the improvement of psalmody in 1841.<sup>823</sup></li> </ul>
Lord Bishop of Down and Connor	<p>Richard Mant, D.D.</p> <ul style="list-style-type: none"> <li>Educated at Trinity College, Oxford.</li> <li>Distinguished historian, writer, poet and hymn writer.</li> <li>Listed as patron of <i>The Choralist</i>.<sup>824</sup></li> </ul>
Right Hon. Frederick Shaw, M.P.	<ul style="list-style-type: none"> <li>Uncle of George Bernard Shaw.</li> <li>Educated at Trinity and Oxford.</li> <li>Considered the leader of the Irish Conservatives in the House of Commons, elected to represent the constituency of the University of Dublin.<sup>825</sup></li> <li>Involved with the University Historical Society.<sup>826</sup></li> </ul>
Right Hon Francis Blackburne	<ul style="list-style-type: none"> <li><i>See Hibernian Catch Club</i> for a detailed account of his involvement in music and politics, also the Anacreontic Society and the Antient Concerts Society.</li> <li>Also involved with the University Historical Society.<sup>827</sup></li> </ul>
Sergeant Jackson, M.P.	Not identified.
Dean of Lismore	<p>Dr Henry Cotton.</p> <ul style="list-style-type: none"> <li>Educated at Christ Church Oxford, sub-librarian at the Bodleian (1814).</li> <li>Treasurer of Christ Church Cathedral, Dublin</li> <li>Best known for his five-volume text <i>Fasti Ecclesiae Hibernicae</i>, which contains biographical lists of the bishops and cathedral clergy for the whole of Ireland.<sup>828</sup></li> <li>In addition to attending the University Choral Society concert, he was noted to have attended a grand vocal concert in Dublin Castle in 1842.<sup>829</sup></li> </ul>

<sup>821</sup> Arthur H. Grant, ‘Beresford, Lord John George de la Poer (1773–1862)’, rev. Kenneth Milne, in *Oxford DNB*, Oxford University Press, 2004; online edn January 2008

<<http://www.oxforddnb.com/view/article/2196>> [accessed 15 September 2010]

<sup>822</sup> Scholes, *Mirror of Music*, p. 667

<sup>823</sup> *FJ*, 25 February 1839, p. 2; *EP*, 29 July 1841, p. 1

<sup>824</sup> Alexander Gordon, ‘Mant, Richard (1776–1848)’, rev. Karl S. Bottigheimer, in *Oxford DNB*, Oxford University Press, 2004; online edn January 2008 <<http://www.oxforddnb.com/view/article/18001>> [accessed 10 November 2010]; *SN*, 28 July 1841, p. 2

<sup>825</sup> John O’Donovan, *G.B. Shaw* (Dublin: Gill and Macmillan, 1983), p. 9; C.L. Falkiner, ‘Shaw, Sir Frederick, Third Baronet (1799–1876)’, rev. Peter Gray, in *Oxford DNB*, Oxford University Press, 2004 <<http://oxforddnb.com/view/article/25249>> [accessed 8 September 2010]

<sup>826</sup> W.B.S. Taylor, *History of the University of Dublin (Founded by Queen Elizabeth,) its Origin, Progress, and Present Condition, with Biographical Notices of many Eminent Men Educated Therein*. (London: T. Cadell and J. Cumming, Dublin, 1845), p. 204

<sup>827</sup> Dixon, *Trinity College Dublin*, pp. 133–135

<sup>828</sup> Kenneth Milne, ‘The Stripping of the Assets, 1830–1960’, *Christ Church Cathedral, Dublin: A History* (Dublin: Four Courts Press, 2000), p. 317; Dr Henry Cotton, Rev James B. Leslie, Rev W.H. Rennison, *Clergy of Waterford Lismore and Ferns*, revised edited and updated by Rev Iain Knox (Cashel and Ossory: Ulster Historical Foundation & The Diocesan Councils of Cashell and Ossory, And Ferns, 2008), p. ix

Archdeacon of Dublin	Venerable John Torrens, D.D. <ul style="list-style-type: none"> <li>• Address: Narraghmore, and 39 Aungier Street.<sup>830</sup></li> <li>• In 1842, he sanctioned the formation of a singing class at St Peter's Parish School House, Lower Camden Street for the 'permanent improvement in the Psalmody of the Church'. The class was taught upon Wilhelm's System, and was open to those in or adjoining St Peter's parish.<sup>831</sup></li> </ul>
Archdeacon of Emly	Hon. Henry Pakenham. <ul style="list-style-type: none"> <li>• Became Dean of St Patrick's in 1843 and of Christ Church in 1846.</li> <li>• From 1847 to 1864, he was vice-president of the Antient Concerts Society.<sup>832</sup></li> </ul>
Archdeacon of Ardagh	Marcus Gervais Beresford, D.D. <ul style="list-style-type: none"> <li>• Educated at Trinity College, Cambridge.<sup>833</sup></li> <li>• He was also reported to have attended Dublin Castle for a vocal music concert in 1842.<sup>834</sup></li> </ul>
Rev. Dr Elrington	Charles Richard Elrington. <ul style="list-style-type: none"> <li>• Educated in Trinity College Dublin, elected fellow and later regius professor of divinity.<sup>835</sup></li> <li>• He was influential in the establishment and management of the Church Education Society.<sup>836</sup></li> <li>• He edited a collected edition of the works of Archbishop Ussher (1829–1850), and assisted in selecting the text for <i>The Choralist</i>.<sup>837</sup></li> </ul>
Rev. Dr Newland	Rev. Thomas Newland, A.M. <ul style="list-style-type: none"> <li>• Address: 7 Leinster Terrace, Rathmines.</li> <li>• Curate of St Peter's, Aungier Street.<sup>838</sup></li> </ul>
Rev. Dr Wall	Charles William Wall, D.D. <ul style="list-style-type: none"> <li>• Senior Fellow and Professor of Hebrew in the University of Dublin.<sup>839</sup></li> <li>• In 1842, W.H. Buck advertised the teaching of singing classes on Wilhelm's system under the Sanction of the Committee of the Church Education Society of Ireland in a school conducted by Rev. Dr Wall, although the location of this school is not known.<sup>840</sup></li> </ul>
Rev. Dr French	Perhaps the Right Rev. Dr French, Bishop of Kilmacduagh (1847) or the Rev. Dr French, Master of Jesus College, Cambridge (1832). <sup>841</sup>
Rev. Dr Todd	James Henthorn Todd. <ul style="list-style-type: none"> <li>• Educated at Trinity College Dublin, elected fellow in 1841.<sup>842</sup></li> <li>• Member of the Royal Irish Academy (1833), founder of the Irish Archeological Society (1840).<sup>843</sup></li> <li>• Treasurer of St Patrick's Cathedral (1837) and was later instrumental in the improvement of choral services in the cathedral.<sup>844</sup></li> </ul>

<sup>829</sup> *EP*, 12 February 1842, p. 3

<sup>830</sup> *Dublin Almanac* (1842), p. 579

<sup>831</sup> *SN*, 14 November 1842, p. 3

<sup>832</sup> *Thom's Irish Almanac* (1847–1864)

<sup>833</sup> James Charles, *The Irish Church Directory for 1865* (Dublin: James Charles, 1865), p. 33

<sup>834</sup> *EP*, 12 February 1842, p. 3

<sup>835</sup> B.H. Blacker, 'Elrington, Charles Richard (1787–1850)', rev. David Huddleston, in *Oxford DNB*, Oxford University Press, 2004; online edn October 2009 <<http://oxforddnb.com/view/article/8756>> [accessed 8 September 2010]

<sup>836</sup> *Ibid.*

<sup>837</sup> Constantia Maxwell, *A History of Trinity College Dublin 1591–1892* (Dublin: The University Press, Trinity College, 1946), pp. 201–202; *SN*, 28 December 1841, p. 4

<sup>838</sup> *Dublin Almanac* (1842), p. 561

<sup>839</sup> *Edinburgh Review, or Critical Journal for Oct. 1836 ... Jan. 1837* (Edinburgh: Ballantyne and Company, 1837), p. 82

<sup>840</sup> *SN*, 6 September 1842, p. 3

<sup>841</sup> William Bernard Maccabe, *The Last Days of O'Connell: A Series of Papers Written, or Edited by William Bernard MacCabe* (Dublin: James Duff, 1847), p. 212; *GM*, 102 (July – Dec. 1832), p. 53

	<ul style="list-style-type: none"> <li>In 1843, he founded a new Anglican school, St Columba's College (still in existence) with Edwin Richard Quin (Lord Adare), William Monsell (Lord Emly), William Sewell of Oxford and others.<sup>845</sup></li> <li>Member of Petrie's Society for the Preservation and Publication of the Ancient Music of Ireland.<sup>846</sup></li> </ul>
Rev. Dr O'Sullivan	<p>Rev. Dr Mortimer O'Sullivan.</p> <ul style="list-style-type: none"> <li>Educated at Trinity College Dublin.</li> <li>Published numerous sermons and tracts on the relations between the Roman Catholic and Protestant churches in Ireland.<sup>847</sup></li> </ul>
Lord Bishop of Cork	<p>The Right Rev. Samuel Kyle, D.D.</p> <ul style="list-style-type: none"> <li>Former Provost of Trinity College, Dublin.<sup>848</sup></li> </ul>
Sergeant Greene	<ul style="list-style-type: none"> <li>Became solicitor general in October 1842.<sup>849</sup></li> </ul>
Lord Mayor	<p>Sir John Kingston James, Bart.</p> <ul style="list-style-type: none"> <li>Former high sheriff and alderman.</li> <li>He also attended concerts of the Hibernian Catch Club, a charity ball in aid of the Sick and Indigent Roomkeepers, and patronised the entertainments of the Adelphi Theatre.<sup>850</sup></li> </ul>
Lord Bishop of Meath	<p>Dr Charles Dickenson.</p> <ul style="list-style-type: none"> <li>Educated at Trinity College Dublin.</li> <li>Chaplain and friend to Archbishop Whatley and supported the cause of national education.<sup>851</sup></li> <li>He is reported to have attended a concert of the Antient Concerts Society in 1841.<sup>852</sup></li> <li>Upon his death in 1842, a Tomkinson square piano was sold as part of his estate.<sup>853</sup></li> </ul>
Archdeacon Russell	<p>Perhaps Rev. John Russell.</p> <ul style="list-style-type: none"> <li>Archdeacon of Clogher.</li> <li>Friend of Archbishop Whatley's.</li> <li>Author of the memoirs of Rev. Charles Wolfe.<sup>854</sup></li> </ul>
Rev. William Sewell	<ul style="list-style-type: none"> <li>Professor of Moral Philosophy, Oxford.</li> <li>Concerned with the establishment of schools 'as nurseries of sound religion', and together with Lord Adare, W. Monsell and Todd, established St Columba's College.<sup>855</sup></li> </ul>

<sup>842</sup> Todd, 'Todd, James Henthorn'

<sup>843</sup> Todd, 'Todd, James Henthorn'

<sup>844</sup> Dibble, *Charles Villiers Stanford*, p. 14

<sup>845</sup> Todd, 'Todd, James Henthorn'

<sup>846</sup> Dibble, *Charles Villiers Stanford*, p. 14

<sup>847</sup> Charlotte Fell-Smith, 'O'Sullivan, Mortimer (1792/3–1859)', rev. John Wolfe, in *Oxford DNB*, Oxford University Press, 2004 <<http://www.oxforddnb.com/view/article/20912>> [accessed 8 September 2010]

<sup>848</sup> Charles Thompson, *The County and City of Cork Almanac, 1843* (Cork: F. Jackson, 1843), p. 83

<sup>849</sup> *The Annual Register, or a view of the history and politics of the year 1842* (London: J.G.F. & J. Rivington, 1843)

<sup>850</sup> *FJ*, 19 December 1840, p. 1; References to the Lord Mayor in this context occurred during December 1840 and April 1841 while Kingston was Lord Mayor; Daniel O'Connell was appointed to the position in November 1841.

<sup>851</sup> Healy, *History of the Diocese of Meath*, II, p. 180; The Irish national education system had been started by Archbishop Whately. This was intended to be non-denominational, but many members of the established church, including Todd, felt that the scripture lessons issued by the commissioners favoured Roman Catholics.

<sup>852</sup> *SN*, 27 December 1841, p. 2

<sup>853</sup> *SN*, 14 February 1842, p. 4

<sup>854</sup> E. Jane Whately, *Life and Correspondence of Richard Whately, D.D., Late Archbishop of Dublin* (Read Books, 2007), II, p. 12; *Ecclesiastical Gazette; or Monthly Register of the Affairs of the Church of England and of its Religious Societies and Institutions* (July 1838 – June 1839), I (London: Charles Cox, 1839), p. 126

Rev. Dr MacDonnell	<p>Rev. Richard MacDonnell, D.D.</p> <ul style="list-style-type: none"> <li>• Educated at Trinity College, elected senior fellow (1836), bursar (1838–1846) and provost (1856).<sup>856</sup></li> <li>• Co-founder of the [Royal] Irish Academy of Music.</li> <li>• Father to the University Choral Society members Hercules and John C. (later Dean of Cashel).<sup>857</sup></li> </ul>
Lord Adare	<p>Edwin Richard Windham Wyndham-Quin.</p> <ul style="list-style-type: none"> <li>• Educated at Trinity College.</li> <li>• Landowner and Conservative member of parliament (1837–1851).</li> <li>• Fellow of the Irish Archaeological Society.</li> <li>• Commissioners of Education in Ireland.</li> <li>• Established St Columba’s College with Monsell, Sewell and Todd in keeping with his wishes to safeguard religious education in Ireland.<sup>858</sup></li> <li>• Vice-President of the Antient Concerts Society upon its establishment in 1838.<sup>859</sup></li> </ul>
Baron Foster	<p>John Leslie Foster.</p> <ul style="list-style-type: none"> <li>• Judge.</li> <li>• Educated at Trinity College, Dublin.</li> <li>• Former member of parliament.</li> <li>• Member of the Royal Irish Academy.</li> <li>• Vice-president of the Dublin Society for the Improvement of Useful Arts. Also acted as Commissioner of the Board of Education in Ireland.<sup>860</sup></li> </ul>
Archdeacon Monsell	<p>Thomas Bewley Monsell.</p> <ul style="list-style-type: none"> <li>• Venerable Archdeacon of Derry, precentor of Christ Church Cathedral.<sup>861</sup></li> <li>• Father of the hymn writer John Samuel Bewley Monsell and uncle of William Monsell, Baron Emly, founder of St Columba’s College with Lord Adare, Sewell and Todd.<sup>862</sup></li> </ul>
Archdeacon Lindsay	<p>Charles Lindsay.</p> <ul style="list-style-type: none"> <li>• Son of the dean of Christ Church (also Charles).</li> <li>• Bishop of Kildare and perpetual curate of Monkstown.<sup>863</sup></li> </ul>
Baron De Roebuck [sic]	<p>John Michael Henry Fock.</p> <ul style="list-style-type: none"> <li>• Third baron De Robeck.</li> <li>• Served in the British army, high sheriff of Wicklow (1839), became deputy lieutenant and major of the County Dublin militia.<sup>864</sup></li> </ul>
The President of the	Sir Henry Marsh, Bart.

<sup>855</sup> S.A. Skinner, ‘Sewell, William (1804–1874)’, in *Oxford DNB*, Oxford University Press, Sept 2004 <<http://www.oxforddnb.com/view/article/25148>> [accessed 8 September 2010]

<sup>856</sup> *GM*, III (Jan. – June 1867), p. 388; ‘Richard MacDonnell – Former Provosts – The Provost’s Office’, *Trinity College Dublin, The University of Dublin* <[http://www.tcd.ie/provost/formerr\\_macdonnell.php](http://www.tcd.ie/provost/formerr_macdonnell.php)> [accessed 8 September 2010]

<sup>857</sup> Axel Klein, *Irish Classical Recordings: a Discography of Irish Art Music* (Westport, Connecticut: Greenwood Press, 2001), p. 31; *GM*, III (Jan. – June 1867), p. 388

<sup>858</sup> Skinner, ‘Sewell, William’, in *Oxford DNB*

<sup>859</sup> Stephenson, ‘Antient Concert Rooms’, p. 5

<sup>860</sup> Gordon Goodwin, ‘Foster, John Leslie (1780/81?–1842)’, rev. Sinéad Agnew, in *Oxford DNB*, Oxford University Press, 2004; online edn January 2008 <<http://www.oxforddnb.com/view/article/9963>> [accessed 8 September 2010]

<sup>861</sup> *Dublin Almanac* (1842), p. 579; *Hull Packet*, 2 June 1837, p. 4

<sup>862</sup> Matthew Potter, ‘William Monsell, First Baron Emly of Tervoe’, *The Old Limerick Journal*, 32 (1995) <<http://www.limerickcorp.ie/media/Media,4088,en.pdf>> [accessed 17 September 2010]

<sup>863</sup> Boydell, *History of Music at Christ Church Cathedral*, p. 149; Kenneth Milne, ‘Restoration and Reorganisation, 1660–1830’, *Christ Church Cathedral, Dublin: A History* (Dublin: Four Courts Press, 2000), p. 287

<sup>864</sup> *GM*, 11 (1839), p. 306; John Bernard Burke, *A Genealogical and Heraldic Dictionary of the Peerage and Baronetage of the British Empire* (London: Colburn & Co., 1852)

College of Physicians	<ul style="list-style-type: none"> <li>• Son of the rector of Loughrea, Co. Galway.</li> <li>• Educated at Trinity College.<sup>865</sup></li> <li>• Founded a School of Medicine and an Institution for the Diseases of Children, both in Park Street.<sup>866</sup></li> </ul>
Rev. Dr Wray	<p>Rev. Henry Wray, D.D.</p> <ul style="list-style-type: none"> <li>• Senior Fellow of Trinity College, Professor of Greek (1838–1842), former lecturer of Divinity (1832), became Vice-Provost in 1843.<sup>867</sup></li> </ul>
Professor Sir William Hamilton	<p>Sir William Rowan Hamilton, L.L.D</p> <ul style="list-style-type: none"> <li>• Considered by Luce to be ‘one of the greatest mathematicians that Ireland or the world has seen’.<sup>868</sup></li> <li>• He was appointed Professor of Astronomy in Trinity College before he received his BA.<sup>869</sup></li> <li>• President of the Royal Irish Academy.</li> <li>• Astronomer Royal of Ireland, and Andrew’s professor of astronomy in Trinity College, Dublin (1827–1865).<sup>870</sup></li> </ul>
Professor M’Cullagh	<p>James M’Cullagh.</p> <ul style="list-style-type: none"> <li>• Professor of Natural Philosophy at Trinity College Dublin.</li> <li>• Member of the Royal Irish Academy.</li> <li>• Influential in the formation of the Museum of Irish Antiquities.<sup>871</sup></li> </ul>
Rev. W. Woodward	Not identified.
Rev. R.J. M’Ghee	<ul style="list-style-type: none"> <li>• Published <i>Romanism as it Rules in Ireland</i> (1840) with the Rev Mortimer O’Sullivan.<sup>872</sup></li> </ul>
George Alexander Hamilton	<ul style="list-style-type: none"> <li>• Conservative Politician, active member of the Conservative Society and the Lay Association for the Protection of Church Property.</li> <li>• At the time of his retirement in 1870, he was a commissioner of the church temporalities in Ireland, magistrate and deputy lieutenant for the county of Dublin.</li> <li>• Awarded an LLD of Dublin University.<sup>873</sup></li> </ul>
Major Browne	<ul style="list-style-type: none"> <li>• Commissioner of Police in Dublin.</li> <li>• Friend of Archbishop Whately and brother of Felicia Hemans.<sup>874</sup></li> </ul>

**Table 10: Attendees at the University Choral Society’s concerts between April 1840 and June 1841**<sup>875</sup>

<sup>865</sup> J.D.H. Widdess, *A History of the Royal College of Physicians of Ireland 1654–1963* (Edinburgh and London: E. & S. Livingstone Ltd., 1963), p. 241

<sup>866</sup> *Memorial Statue of Sir Henry Marsh, Bart, B.D., in the Hall of the King and Queen’s College of Physicians in Ireland. Executed by J.H. Foley, R.A.. Erected by Voluntary Contributions A.D. 1866* (Dublin: University Press by M.H. Gill, 1867)

<sup>867</sup> *British Magazine, and Monthly Register of Religious and Ecclesiastical Information, Parochial History and Documents respecting the State of the Poor, Progress of Education, &c.*, 13 (London: J.G. & F. Rivington, 1838), p. 350; *The Dublin University Calendar, Vol. II: A Special Supplemental Volume for the Year 1901* (Dublin: Hodges, Figgis, and Co., 1901)

<sup>868</sup> Luce, *Trinity College Dublin*, p. 56

<sup>869</sup> *Ibid.*, p. 91

<sup>870</sup> *Ibid.*, p. 56

<sup>871</sup> *Annual Register* (1848), pp. 259–260

<sup>872</sup> Fell-Smith, ‘O’Sullivan, Mortimer’, in *Oxford DNB*

<sup>873</sup> G.C. Boase, ‘Hamilton, George Alexander (1802–1871)’, rev. David W. Miller, in *Oxford DNB*, Oxford University Press, 2004; online edn May 2009 <<http://www.oxforddnb.com/view/article/12071>> [accessed 8 September 2010]

<sup>874</sup> Mrs Hemans, *The Poetical Works of Mrs Hemans* (Montana: Kessinger Publishing, 2004), p. xxi; *The Poetical Works of Mrs. Felicia Hemans: Complete in one volume* (Philadelphia: J.B. Lippincott & Co., 1860), p. 28

<sup>875</sup> *EP*, 25 April 1840, p. 3; *SN*, 19 June 1841, p. 2; *EP*, 17 April 1841, p. 3; *EP*, 24 December 1840, p. 3; *EP*, 11 June 1844, p. 3

This list describes some of the most influential academic, political and religious figures in Ireland at the time, many of whom were educated at Trinity College Dublin. A study of the newspapers reveals that many were not noted to have attended musical events in Dublin and therefore attended the University Choral Society events due to the association with Trinity College and not because of the music. Those who were involved in Dublin's musical life were particularly influential figures in the formation of the Irish Academy of Music (later Royal Irish Academy of Music), as supporters of Petrie's antiquarian society, and contributors to or patrons of *The Choralist*, a publication intended to support the improvement of congregational psalmody. However, the church dignitaries may have also seen the society as supportive of the development of church music, as Vignoles maintained:

It would be a mistake to regard the Choral Society as merely designed to afford pleasure to musically disposed undergraduates [...] It is always an advantage to young students of Divinity to know how to train a country choir when they enter on clerical life; and in this respect the Choral Society has been of real use to the Church of Ireland, which forty years ago, in the matter of congregational music, was very far behind the standard of taste and excellence that has been reached of late, and is becoming higher and more firmly established year by year.<sup>876</sup>

It may additionally be assumed that many of the attendees would have been friends and associates, not only because of their relationships as students, fellows and lecturers within the university, but because of their interaction in professional life. The concerts of the University Choral Society, like the meetings of the University Historical Society, can therefore be seen as opportunities to socialise with colleagues and friends. It is possible, for example, that the attendance of William Sewell at the University Choral Society's concerts may be seen as part of a more interesting story.

Sewell was the Professor of Moral Philosophy at Oxford University. As noted above, he was concerned with the development of an education system based on sound Anglican principles and he entered into discussions with numerous Irish dignitaries on the issue. The entry on Sewell in the *Oxford Dictionary of National Biography* notes that Lord Adare visited him in Oxford in 1839 and that Sewell visited Lord Adare twice in Dublin in 1840.<sup>877</sup> Together with James Henthorn Todd (who tutored Lord Adare in Trinity

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<sup>876</sup> Vignoles, *Memoir*, p. 15

<sup>877</sup> Skinner, 'Sewell, William', in *Oxford DNB*

College) and William Monsell (a Limerick member of parliament, neighbour and brother-in-law of Lord Adare) they founded St Columba's College in 1843. It was first based at Stackallan, Co. Meath but settled in Rathfarnham, Co. Dublin in 1849 (where it has remained up to the present day).

The college was intended to promote high-church principles and to aid the conversion of Irish Catholics through the use of the Irish language, and to furnish the gentry of Ireland with a school on the model of Winchester or Eton.<sup>878</sup>

According to the newspaper reviews of the University Choral Society concerts, Sewell and Todd were both attendees of the December 1840 concert, joined by Adare at the concert of 16 April 1841.<sup>879</sup> Another attendee of the later concert was Archdeacon Monsell, uncle of William Monsell.<sup>880</sup> One wonders if their appearances together in social circles during this period correlated with their meetings regarding the formation of St Columba's College.

During these early years, the members of the University Choral Society performed as soloists. The repertoire comprised selections of Handel's oratorios, together with the well-known, easy, small-scale madrigals, glees and quartets by composers such as Horsley, Stevens, Paxton and Storage.<sup>881</sup> This was in keeping with FitzGibbon's account of the purpose of the society: 'so the performing members of Choral would sing songs for their own satisfaction and the edification of their audience of non-performing members.'<sup>882</sup> The principal singers reviewed by the newspapers during 1840 were Robinson and Whaley.<sup>883</sup> David Whaley (*see Antient Concerts Society*) earned a BA from Trinity College and was a professor of music.<sup>884</sup> His rare public appearances noted by the newspapers included Bussell's annual grand concert in the Rotundo in 1840 and the Antient Concerts Society in 1844.<sup>885</sup> William Robinson (*see Philharmonic Society*) is the only one of the four brothers who had attended Trinity College Dublin. He was

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<sup>878</sup> Ibid.

<sup>879</sup> *EP*, 24 December 1840, p. 3; *EP*, 17 April 1841, p. 3

<sup>880</sup> Ibid.

<sup>881</sup> *EP*, 25 April 1840, p. 3; *SN*, 11 February 1843, p. 2; *SN*, 10 June 1844, p. 2

<sup>882</sup> FitzGibbon, 'College Choral', p. 38

<sup>883</sup> *SN*, 6 April 1840, p. 2; *EP*, 17 April 1841, p. 3

<sup>884</sup> *Dublin Almanac* (1842), p. 536

<sup>885</sup> *SN*, 7 May 1840, p. 2; *SN*, 19 April 1844, p. 2

stipendiary at Christ Church Cathedral, and Prebendary of Dunlavin and Maynooth.<sup>886</sup> In 1825, William and Francis Robinson sought permission from the dean and chapter of Christ Church to establish concerts ‘in order to provide for their families’. Permission was granted, which allowed them to earn money from performances and become professional musicians.<sup>887</sup> He was renowned for his deep bass voice which Stanford recalled ‘went down to a clear and resonant double C [which] was at times the subject of merriment and a joke or two of no mean merit.’<sup>888</sup>

Doran recounts that in 1842 attendance at the University Choral Society meetings was waning. Joseph Robinson warned that if performing members did not attend meetings he would not conduct the concerts. In May 1842, the committee enabled Robinson to engage two professional vocalists to perform with the society, thereby signalling the introduction of performances by non-members.<sup>889</sup> However, the newspaper reports of open concerts in 1841 provide earlier examples of this practice, reviewing the performances of professional musicians. Whilst society members William Robinson and David Whaley continued to perform, they were supported by Francis and John Robinson, Yoakley and Barton.<sup>890</sup> Francis Robinson and Thomas Yoakley were engaged as vocalists, John Robinson was organist, and James Barton and R.M. Levey were leaders.<sup>891</sup>

Thomas Yoakley and the Robinson brothers were all choristers and organists (John Robinson) at Christ Church, St Patrick’s Cathedral and the Trinity College Chapel, and were regularly engaged for concerts of fellow musicians and music societies during the period studied.<sup>892</sup> Francis Robinson (*see Philharmonic Society*) was, in addition, an accomplished teacher, composer and arranger.<sup>893</sup> As noted earlier, he gained permission from the dean and chapter of Christ Church to perform as a professional musician, and his professional engagements at aristocratic events included Sheriff Porter’s dinner at Radley’s tavern in 1841 and concerts at the Viceregal Court in 1842 and 1844.<sup>894</sup> He is

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<sup>886</sup> *Dublin Almanac* (1842), p. 560, 579

<sup>887</sup> Doran, ‘The Robinsons’, p. 25

<sup>888</sup> Stanford, ‘Joseph Robinson’, p. 796

<sup>889</sup> Doran, ‘The Robinsons’, p. 30

<sup>890</sup> *EP*, 17 April 1841, p. 3

<sup>891</sup> *Ibid.*; *SN*, 6 April 1840, p. 2

<sup>892</sup> *EP*, 26 November 1840, p. 2; *SN*, 20 July 1842, p. 4

<sup>893</sup> *SN*, 25 October 1842, p. 3; *EP*, 24 July 1841, p. 1; *SN*, 28 December 1841, p. 4

<sup>894</sup> *EP*, 22 April 1841, p. 2; *EP*, 24 April 1844, p. 3



said to have been Charles Villiers Stanford's first harmony teacher.<sup>895</sup> Doran recounts that in the concerts of the University Choral Society, where membership rules excluded women, Francis and Joseph took the soprano and contralto parts, sung an octave lower.<sup>896</sup>

Richard Michael Levey and James Barton, two of the city's most active leaders, were engaged in this role for concerts of the University Choral Society in April 1840 and April 1841 respectively.<sup>897</sup> James Barton (*see Philharmonic Society*) originally taught R.M. Levey.<sup>898</sup> Levey (or Levy, although born O'Shaughnessy) became the leading string performer and teacher in Dublin during the middle of the nineteenth century. He was leader and director of music of the Theatre Royal, Hawkins Street (1834–1880) and was a founder of the Irish Academy of Music where he was professor of violin.<sup>899</sup> His classes for the Academy were taught from his home in Great Brunswick Street, on 'the exact system of the Conservatoire of Paris, and Musical Academy of Leipsic'.<sup>900</sup> During the period studied he composed many quadrilles, waltzes and polkas which were fashionable at the promenade concerts.<sup>901</sup> He also appeared as conductor, leader and soloist at promenade concert series', concerts hosted by fellow musicians, teachers, charities, music societies and performances in the city's churches.<sup>902</sup>

Although histories of the University Choral Society commonly refer to the fact that members of the cathedral choirs were given permission to perform with the society, this specifically referred to the use of young trebles to fill soprano roles, and would not have been applied to vicar chorals like Yoakley.<sup>903</sup> The engagement of professionals like Yoakley suggests that Joseph Robinson was employing professional musicians from an early time to support the performances of the choral society. During 1843 and 1844

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<sup>895</sup> Jeremy Dibble, 'The Composer in the Academy (1) 1850–1940', *To Talent Alone: The Royal Irish Academy of Music 1848–1998*, ed. Richard Pine and Charles Acton (Dublin: Gill & Macmillan, 1998), p. 404

<sup>896</sup> Doran, 'The Robinsons', p. 32

<sup>897</sup> *EP*, 6 April 1840, p. 2; *SN*, 10 June 1844, p. 2

<sup>898</sup> Flood, 'Levey', in *Oxford DNB*

<sup>899</sup> *Dublin Almanac* (1842), p. 481; 'Foundations I, 1848–1870', ed. Pine and Acton, pp. 46–47; Basil Walsh, *Michael W. Balfe: A Unique Victorian Composer* (Dublin: Irish Academic Press, 2008), p. 267; Flood, 'Levey', in *Oxford DNB*

<sup>900</sup> 'Foundations I, 1848–1870', ed. Pine and Acton, p. 51

<sup>901</sup> *EP*, 23 November 1844, p. 2; *FJ*, 14 December 1844, p. 1; *SN*, 16 May 1844, p. 3

<sup>902</sup> *EP*, 29 August 1840, p. 3; *EP*, 11 May 1843, p. 1; *EP*, 6 April 1844, p. 2; *FJ*, 29 October 1841, p. 1; *SN*, 25 November 1844, p. 3; *FJ*, 20 September 1841, p. 1

<sup>903</sup> FitzGibbon, 'College Choral', p. 56

those reviewed in the newspapers included Gustavus L. Geary, Dr John Smith and Signor Antonio Sapio.<sup>904</sup> They were three highly respected musicians, all professors of music, and all performers in the choirs of Christ Church, St Patrick's, Trinity College Chapel or the Chapel Royal (Dublin Castle).<sup>905</sup> Sapio was additionally well known as the operatic teacher of Catherine Hayes and Amelia Balfe, and Dr John Smith had a significant local reputation as chief Composer of State Music for Ireland, as well as later becoming Professor of Music at Trinity College Dublin in 1845.<sup>906</sup> Both were engaged as vocalists particularly at private events such as dinners hosted by the Lord Mayor, the Sheriff, City Council, Irish Metropolitan Conservative Society and the Amicable Club.<sup>907</sup>

The *Evening Packet* noted that in 1844 instrumental accompaniment was provided on the organ or pianoforte by Frederick Hankin, a member of the society and organist of Christ Church Cathedral (c1834).<sup>908</sup> In 1846 his responsibilities were increased when Robinson appointed him to 'to prepare the principal part of any concert for the remainder of the season for the sum of 2 guineas, as well as presiding at the organ on many occasions'.<sup>909</sup> It seems that Robinson also engaged professional instrumentalists to provide accompaniment for the vocal performers as can be seen in the following indirect reference in the *Saunders's News-Letter* of December 1841:

Mr. Mackintosh begs respectfully to inform the Public that, in order to enable the principal Performers of his Orchestra to attend the University Choral Society's Concert This Evening, that His Concert announced for This Evening, is Postponed to Monday Evening next, Dec. 20<sup>910</sup>

Concert reviews also noted the specific performances of Lidel (violoncello), Powell (flute) and Mackintosh (violin).<sup>911</sup> It seems that in addition to accompaniment, they performed solos such as fantasias which were not part of the evening's printed programmes. Whilst it may seem disjointed with the identity of the society as a 'choral' body, comparisons can be drawn with the Hibernian Catch Club whose concerts were

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<sup>904</sup> *EP*, 8 April 1843, p. 3; *SN*, 10 June 1844, p. 2

<sup>905</sup> *SN*, 28 July 1841, p. 2; *EP*, 26 November 1840, p. 2; *SN*, 26 May 1840, p. 2

<sup>906</sup> Walsh, *Catherine Hayes*, p. 10; *SN*, 11 May 1843, p. 3; *SN*, 28 July 1841, p. 2

<sup>907</sup> *FJ*, 31 March 1843, p. 3; *EP*, 22 April 1841, p. 2; *FJ*, 2 January 1844, p. 2; *EP*, 11 January 1840, p. 1; *EP*, 11 February 1840, p. 3

<sup>908</sup> *EP*, 11 June 1844, p. 2; Doran, 'The Robinsons', p. 11

<sup>909</sup> *Ibid.*, p. 63

<sup>910</sup> *SN*, 17 December 1841, p. 4

<sup>911</sup> *SN*, 10 June 1844, p. 2; *EP*, 11 June 1840, p. 3; *SN*, 10 June 1844, p. 2

also noted to include instrumental solos. It is probable that the works were performed as part of the tradition of off-programme encores, where anything could be performed.

In November 1842, ‘in order to improve the standard of singing and thus increase the membership’, the committee of the University Choral Society advertised in the *Saunders’s News-Letter* the formation of a singing school for members of the society and students of the university generally.<sup>912</sup> Classes were to be held on Monday nights in the Dining Hall of the college. Members of the University Choral Society were automatically members of the singing school and others could join on recommendation of a member, for half-a-guinea per annum. The regulations specifically stated that should a pupil ‘be found capable of assisting the concerts of the society, that they shall be permitted to do so on the invitation of the Committee.’<sup>913</sup> Henry Bussell taught the classes on the Wilhelm system.<sup>914</sup> While Henry Bussell’s (*see Philharmonic Society*) role as a teacher is often overlooked in contemporary research, he and Francis Robinson utilised the premises of Robinson, Bussell and Robinson at 7 Westmoreland Street to house an ‘Academy for Musical Instruction’.<sup>915</sup> He was sanctioned to teach the Wilhelm System by the Committee of the Privy Council, ‘with a view to improve the Congregational Psalmody in Churches, and to inculcate the art of Sight-Singing’.<sup>916</sup> The Wilhelm vocal-teaching system, together with that of Joseph Mainzer became widely fashionable throughout the British Isles during the 1840s. These were both class-based fixed-doh methods of sight-singing, which due to their accessibility and instant gratification, were eagerly adopted by the middle classes throughout the English provinces.<sup>917</sup> The resulting sight-singing movement was closely linked to the wider Victorian ethos of societal improvements and educational development.<sup>918</sup> Many teachers in Dublin used these systems, including James J. Gaskin, John J. Byrne, W.H. Buck (of the University Church Music Society) Mr M’Ghie (of the Chapel Royal choir), Mr Maclagan (of the Scot’s Church and the Dublin Sacred Harmonic Society), and Mr and Mrs Richard Mosley (of the Dublin Concordant Society).<sup>919</sup>

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<sup>912</sup> Doran, ‘The Robinsons’, p. 62

<sup>913</sup> *SN*, 29 November 1842, p. 3

<sup>914</sup> *SN*, 14 November 1842, p. 3

<sup>915</sup> *SN*, 25 October 1842, p. 3

<sup>916</sup> *SN*, 15 November 1842, p. 3

<sup>917</sup> Scholes, *Mirror of Music*, pp. 3–12

<sup>918</sup> *Ibid.*

<sup>919</sup> *FJ*, 7 December 1842, p. 1; *SN*, 9 April 1842, p. 3; *SN*, 6 September 1842, p. 3; *SN*, 29 September 1842, p. 3; *SN*, 15 October 1842, p. 3; *FJ*, 26 January 1843, p. 1; *SN*, 23 September 1843, p. 4

Despite the extra training for the society choir members, professional musicians continued to be engaged to support performances.

The period featured in this study of the newspapers, from 1840 to 1844, covers the greater part of Joseph Robinson's tenure as conductor of the society. In October 1846, Robinson requested an increase in salary from £60 to £100. As the committee could not afford (or did not feel justified in paying), he resigned.<sup>920</sup> He recommended Robert Prescott Stewart to take his place, a 'friend of mine, who young as he is, is already the finest musician our country has produced; and in saying this I do not except myself'.<sup>921</sup> Stewart (who had previously performed at the society concerts as a boy soprano) was appointed on 13 October 1846 with an annual salary of 30 guineas, and conducted the society for forty-five years.<sup>922</sup> Whilst Robinson and his brothers remained involved with the society as soloists, relations would be fraught with examples of petty difficulties. Joseph refused to sing at the ladies' concert of 1847, due to an argument between Dr Smith and the choral society committee.<sup>923</sup> In 1851, Francis refused to perform due to 'not having succeeded in making himself to like the music sufficiently'. Likewise, in 1858, Joseph stated that he had 'lost his appetite', and refused to sing, although William performed in his stead.<sup>924</sup> Joseph was however influential in the establishment of University Choral Society concerts outside of Trinity College grounds by hosting them in his Antient Concert Rooms, Great Brunswick Street. These concerts, which took place from 1850, facilitated performances by women, where the society had previously relied on boy choristers. Many of the new performers were members of the Antient Concerts Society's chorus.<sup>925</sup> The first concert within the walls of the college with female singers was in June 1869, under the superintendence of the Provost's wife.<sup>926</sup>

Under Stewart's guidance the University Choral Society would become one of the most influential in the city. During his forty-five year period as conductor, he was organist at the chapel of Trinity College, at Christ Church and St Patrick's cathedrals, conductor of

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<sup>920</sup> Doran, 'The Robinsons', p. 67

<sup>921</sup> Vignoles, *Memoir*, p. 14

<sup>922</sup> Parker, 'Robert Prescott Stewart (1825–1894): A Victorian Musician in Dublin', p. 8; Doran, 'The Robinsons', p. 68; White, *The Keeper's Recital*, p. 102

<sup>923</sup> Doran, 'The Robinsons', p. 33; FitzGibbon, 'College Choral', p. 48

<sup>924</sup> Doran, 'The Robinsons', p. 34

<sup>925</sup> *Ibid.*, p. 69

<sup>926</sup> Vignoles, *Memoir*, p. 94

the Philharmonic Society, professor of music at Trinity College and professor of theory at the Royal Irish Academy of Music.<sup>927</sup> He was awarded a bachelor and doctor of music from Trinity College in 1851, at the request of the choral society, with all of the associated costs generously funded by the members.<sup>928</sup> Stewart introduced more modern and challenging works into the repertoire of the society, as well as the first performance in Ireland of (what was then thought to be) J.S. Bach's vocal music, a motet 'Blessing and Glory', performed on 16 December 1847.<sup>929</sup> Other first Irish performances included Mendelssohn's *Antigone* (1849) for the first time outside Germany<sup>930</sup> and Verdi's *Requiem* (1876).<sup>931</sup> Stewart was also a respected composer, and the majority of his vocal works were composed for the society.<sup>932</sup>

In 1877, in response to an invitation to join the society's committee, Stewart attributed the success of the society to its management by non-musicians:

I don't see any object to be attained by a measure which would to a great extent destroy the amateur constitution of your Society and tend to reversal of the policy under which it has flourished for a period of 40 years, preserving its vitality undiminished while so many musical societies directed solely by professional musicians have passed away and left not a wrack behind.<sup>933</sup>

In retrospect, many nineteenth-century societies were short-lived, and Stewart's insight may indeed be the reason why the University of Dublin Choral Society (as it has been known since 1852, after the foundation of the three Queen's Colleges forced it into clarifying its title) still thrives today.<sup>934</sup>

The newspaper study of the University Choral Society provides an interestingly focused insight into its early development during the tenure of Joseph Robinson, enriching the understanding of the society as presented by FitzGibbon: the building of a new organ;

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<sup>927</sup> Boydell, *History of Music at Christ Church Cathedral*, p. 162

<sup>928</sup> Parker, 'Robert Prescott Stewart (1825–1894): A Victorian Musician in Dublin', pp. 12–13

<sup>929</sup> Vignoles, *Memoir*, p. 23

<sup>930</sup> Stephenson, 'Antient Concert Rooms', p. 5

<sup>931</sup> *Ibid.*, p. 29; 'History', *University of Dublin Choral Society* <<http://www.udcs.org/history>> [accessed 15 September 2010]

<sup>932</sup> Lisa Parker, 'Style and Influence in the Music of Robert Stewart', *NUI Maynooth Postgraduate Research Record: Proceedings of the Colloquium 2004*, p. 159 <[http://www.nuim.ie/publications/research/research\\_record\\_2004.pdf](http://www.nuim.ie/publications/research/research_record_2004.pdf)> [accessed 17 September 2010]

<sup>933</sup> FitzGibbon, 'College Choral', p. 56

<sup>934</sup> *Ibid.*, p. 50

the progression from a society dependent on performing members to that of one supported by the professional musicians engaged by Robinson; and the development of a singing class to improve the standard of the chorus. The understanding of the relationship between the university and the society is also further developed by coverage of both the disapproval surrounding its formation and the contrasting support provided by the distinguished staff and students of the university. This latter point, in turn, emphasises the religious and political upper middle class and titled aristocratic identity of the society, and defines it as a 'university' entity, rather than as an independent organisation for the performance of music. The religious identity of the society is also reinforced by the professional musicians engaged, and their involvement as choristers and organists at the Protestant cathedrals and chapels in the city.

### **University Church Music Society**

The University Church Music Society was established in 1839 for the 'improvement of Singing in Parish Churches, and the cultivation of Music exclusively sacred'.<sup>935</sup> All students of the university, graduates and clergymen were eligible to become members, although a notice published in the *Saunders's News-Letter* in November 1843 stated that it was 'specially intended for the Members of the Divinity Classes'.<sup>936</sup> Subscription was ten shillings per annum.<sup>937</sup> The society was patronised by the provost of Trinity College, Franc Sadleir (1775–1851), who was supportive of many of the university's musical elements.<sup>938</sup> In reference to the other Trinity music society, the University Choral Society which was founded two years earlier, Vignoles recounted that Sadleir 'certainly sympathised with the purpose the Society had in view'.<sup>939</sup> Additionally, it was in 1847, during Sadleir's administration, that John Smith was appointed to the newly revived, permanent, chair of music.<sup>940</sup> Smith was 'Composer to the Chapel Royal, Vicar-Choral of St Patrick's Cathedral, Member of the Choirs of Christ Church, and Trinity College, Dublin, Chief Composer of State Music for Ireland, Author of "Cathedral Music," &c'.<sup>941</sup>

<sup>935</sup> *SN*, 11 November 1842, p. 2; *SN*, 5 December 1842, p. 3

<sup>936</sup> *Ibid.*; *SN*, 28 November 1843, p. 3

<sup>937</sup> *SN*, 5 December 1842, p. 3

<sup>938</sup> G.C. Boase, 'Sadleir, Franc (1775–1851)', rev. M.C. Curthoys, in *Oxford DNB*, Oxford University Press, 2004 <<http://www.oxforddnb.com/view/article/24454>> [accessed 2 September 2010]

<sup>939</sup> Vignoles, *Memoir*, p. 14

<sup>940</sup> R.B. McDowell and D.A. Webb, *Trinity College Dublin 1592–1952: An Academic History* (Dublin: Trinity College Dublin Press & Environmental Publications, 2004), p. 194

<sup>941</sup> *SN*, 28 July 1841, p. 2

Whilst no other documentary evidence for the University Church Music Society has been found to this point, it was referenced both directly and indirectly in the newspapers during this period. Notices were placed by the society's secretary in the *Saunders's News-Letter* in December 1842 and November 1843. This position was held by Francis King in 1842 and J. Sharkey in 1843.<sup>942</sup> It is possible that Francis King was the Rev. Francis King, scholar of the University of Dublin who was later associated with St Patrick's in Newry.<sup>943</sup> The notices stated the society's intentions, but were primarily published for the information of members. On both occasions, they stated that meetings for the season had resumed, and provided information regarding future meetings, the subscription costs and other practical issues. The meetings of the society were held weekly in the Dining Hall, Trinity College from November to July. Prior to December 1842 the meetings were held on Monday nights, but in order to 'suit the arrangements' of the University Choral Music Society, they were subsequently moved to Wednesdays.<sup>944</sup>

In November 1842, the *Saunders's News-Letter* briefly previewed the resumption of the society's season. It commented on the society's adoption of the 'Wilhem [*sic*] Vocal System' to 'extend its acknowledged advantages [...] which will no doubt be an important auxiliary to the object of this society, when introduced by a conductor so efficient as Mr. W. H. Buck'.<sup>945</sup> William Henry Buck was one of the primary proponents of the Wilhelm system in Dublin and advertised that he 'acquired a perfect knowledge' of the system at Exeter Hall, London in 1842.<sup>946</sup> He was a professor of music with an academy at 67 Lower Mount Street, near Merrion Square.<sup>947</sup> Assisted by his wife and other 'competent teachers' the academy provided lessons in the 'Playing, Science and Composition of Music, and [...] Concerted Performances'.<sup>948</sup> In addition to regular private and group classes, Buck taught in connection with six churches (including St Peter's<sup>949</sup> where he was organist) and made special arrangements to

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<sup>942</sup> *SN*, 5 December 1842, p. 3; *SN*, 28 November 1843, p. 3

<sup>943</sup> *FJ*, 20 November 1874, p. 1

<sup>944</sup> *SN*, 5 December 1842, p. 3

<sup>945</sup> *SN*, 11 November 1842, p. 2

<sup>946</sup> *EP*, 27 August 1842, p. 1; *SN*, 4 October 1842, p. 3

<sup>947</sup> *Dublin Almanac* (1842), p. 426

<sup>948</sup> *EP*, 31 October 1844, p. 2; *SN*, 7 May 1840, p. 1

<sup>949</sup> *EP*, 16 March 1843, p. 4

provide classes on the north side of the city in the Dorset Institution, Sackville Street.<sup>950</sup> He also taught at the schools of the Revs Dr Wall, J.P. Sargent, D. Flynn, and W. Jones; Dr Smyth's (Belmont), Dr Burke's (Bective House), Mr Graham's (Lower Mount Street), Mrs Harding's (Stephen's Green) and Miss Dunbar's (Blackrock).<sup>951</sup> He received sanction from the 'Committee of The Church Education Society for Ireland,' to instruct by the Wilhelm method and was requested to introduce the system in their Central Training School.<sup>952</sup> In September 1842 Buck announced that he would provide gratuitous instruction to 600 pupils: 50 lessons with 300 pupils in each class. Places were obtained by ballot, and applications were to be accompanied by a recommendation by 'Clergymen of any denomination'.<sup>953</sup>

Following the *Saunders's News-Letter's* announcement of Buck's classes with the University Church Music Society, he advertised that those wishing to enrol could do so at the Office of the Church Education Society or at his academy.<sup>954</sup> Whilst Buck's relationship with the Church Education Society has already been established, this advertisement suggests a direct link between the University Church Music Society and the Church Education Society. This relationship however is unlikely to have been a close one, as Franc Sadleir, the provost of Trinity College and patron of the University Church Music Society sat on the board that presided over the national schools system, in vehement opposition to which the Church Education Society was founded.<sup>955</sup>

Indirect references to the University Church Music Society featured in advertisements between 1841 and 1843 by the music seller Marcus Moses. Four unique (but repeated) advertisements appearing in the *Saunders's News-Letter* and the *Evening Packet* specifically referred to new editions of Weyman's *Melodia Sacra* published and/or arranged for the 'Church Music Society, Trinity College'. It may be assumed that the

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<sup>950</sup> *SN*, 6 September 1842, p. 3; *SN*, 12 June 1843, p. 3; *SN*, 1 February 1843, p. 3. The Dorset Institution was a charitable institution which *Thom's Irish Almanac* (1850), p. 657 stated 'not only affords work to industrious females, but provides useful education for their children, and a careful superintendence when they go forth into the world'.

<sup>951</sup> *SN*, 6 September 1842, p. 3; *EP*, 20 July 1844, p. 1

<sup>952</sup> *SN*, 08 October 1842, p. 3; *EP*, 23 August 1842, p. 2

<sup>953</sup> *SN*, 8 September 1842, p. 4

<sup>954</sup> *SN*, 1 November 1842, p. 3

<sup>955</sup> 'Ninth Report of Commissioners of National Education, Ireland', *Reports from Commissioners: Eighteen Volumes (17) Ireland: Drainage; Ecclesiastical Commission Education; Fisheries* 28 (Feb. – Aug. 1843), p. 12; John Coolahan, *Irish Education: its History and Structure* (Dublin: Institute of Public Administration, 1981), p. 16



association of the score with the society would be perceived as influential to prospective purchasers, which infers a high level of social stature attained by the society. The specific publications advertised were ‘Sixty Psalms, for one, two, three, or four Voices, selected from Weyman’s *Melodia Sacra*, for the use of the Church Music Society, Trinity College, 4to. Vol. 6s’ (1841); ‘A New Selection of Sixty Psalms [...] for the use of the Church Music Society, Trinity College. 1 vol. Royal quarto, 7s. 6d’; and a book of ‘Chants for the use of the Church Music Society, Trinity College, arranged by J. Rambaut, 1s.’<sup>956</sup> The latter two were to accompany a new pocket edition of the *Melodia Sacra* published in 1843.

It does not seem that the University Church Music Society was associated with the music performed in the chapel of the university. The college paid Christ Church Cathedral for the provision of singers for their chapel services, with an agreement in 1800 that they could choose two counter-tenors, two tenors and two bass singers from the cathedral choir.<sup>957</sup> This relationship is known to have continued strongly into the latter half of the nineteenth century, as in 1864 the college offered free education to choirboys who had performed in its chapel services.<sup>958</sup>

Neither does the University Church Music Society seem to have had links with the University Choral Society. Whilst the latter held a similar stature to the popular aristocratic Antient Concerts and Philharmonic societies, the former seems to have been a small society aligned with the Victorian ethos of self-improvement and religious betterment, in a similar fashion to the Presbyterian Dublin Sacred Harmonic Society. It is interesting that there seems to have been considerable overlap in the objectives of the two university societies. Despite the Church Music Society stating that it was specifically intended for members of the Divinity classes, Vignoles maintained that the University Choral Society was responsible for instructing Divinity students ‘to know to how to train a country choir when they enter on clerical life’.<sup>959</sup>

A further overlap occurred in November 1842, when the Choral Society formed a singing school with the object of ‘the instruction of Students of the University

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<sup>956</sup> *SN*, 18 November 1841, p. 3; *SN*, 20 April 1843, p. 3

<sup>957</sup> Boydell, *History of Music at Christ Church Cathedral*, p. 106

<sup>958</sup> *Ibid.*, p. 159

<sup>959</sup> Vignoles, *Memoir*, p. 15

according to Wilhem's [*sic*] system', taught by Mr Bussell.<sup>960</sup> This school was established in the same month as the University Church Music Society established classes on the Wilhelm system under Buck. Meetings of the singing school were advertised to take place in the Dining Hall on Mondays, and an examination of the dates suggest that these meetings were the reason the Church Music Society had to move their meetings to Wednesdays in order to 'suit the arrangements' of the University Choral Music Society.<sup>961</sup> This move, together with the lack of surviving evidence and contemporary reporting on the activities of the Church Music Society illustrates the relative dominance of the Choral Society both in the University and in Dublin's wider musical community.

The value of detailed newspaper examination is highlighted by this study's discovery of the University Church Music Society. While establishing the society's existence, the study also facilitates a detailed comparison with the University Choral Society, and illustrates the latter's dominance, both in newspaper coverage and in associated membership. The society's identity is also established in alignment with the contemporary concern for improving congregational church music singing, with a particular emphasis on training those who would go on to hold positions in rural parishes.

### **Societa Armonica**

Prior to this study, the existence of the Dublin Societa Armonica was unknown to contemporary research.<sup>962</sup> During the period 1840–1844, it is referred to only twice in the newspapers in the *Saunders's News-Letter*.<sup>963</sup> Similarly to those of the University Church Music Society, these rare newspaper references provide valuable clues to the existence of societies such as this.

One may assume from the society's distinctive name that it was taken from the London Societa Armonica, and a review of the London society's concert in the *Freeman's Journal* of January 1830 confirms that its existence was known in Dublin.<sup>964</sup> It began in

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<sup>960</sup> *SN*, 29 November 1842, p. 3

<sup>961</sup> *Ibid.*; *SN*, 5 December 1842, p. 3; *SN*, 29 November 1842, p. 3

<sup>962</sup> It is not listed in Beausang, 'Dublin Musical Societies 1850–1900', pp. 169–178

<sup>963</sup> *SN*, 4 September 1840, p. 3; *SN*, 1 December 1840, p. 2

<sup>964</sup> *FJ*, 12 January 1830, p. 3

1822 as the City of London Amateur Concerts in the Crown and Anchor Tavern.<sup>965</sup> In 1832 performances moved to the concert room attached to Her Majesty's Opera House in Haymarket and its title changed to the Societa Armonica.<sup>966</sup> According to Maclean, the use of an Italian title came from the society's association with the Italian operas performed at the Haymarket Opera House, with the engaged Italian singers making their 'concert-openings' at the society's performances.<sup>967</sup> He also attributed the first English performance of a work by Berlioz to the society on 30 March 1840.<sup>968</sup> Joseph Bennett considered that by the late 1830s the society held a place as one of the four established London orchestral societies, together with the Antient Concerts, the Philharmonic Society and the Society of British Musicians.<sup>969</sup> However, Carse referred to it as being of secondary importance – 'a sort of second-rate Philharmonic,' playing a similar repertoire, hiring the same musicians, 'with praiseworthy intentions, but with imperfect means.'<sup>970</sup> Weber stated that its clientele comprised those 'who did not have the income of the connections to obtain subscriptions to the Philharmonic's concerts.'<sup>971</sup>

References to the similarly amateur Dublin Societa Armonica appeared in September and December 1840.<sup>972</sup> The first of these was a review in the *Saunders's News-Letter* following the society's first private concert. It referred to a society of amateur performers, including Mr White (piano) and Mr F. Yoakley (leader) and a mixed repertoire of large-scale orchestral and solo instrumental works including Romberg's first symphony, Thalberg's *Mose in Egitto* and De Bériot's violin concerto.<sup>973</sup> According to the newspapers F. Yoakley is not evident elsewhere in the city's music scene during this period, but William Henry White, who infrequently provided piano accompaniment at fellow musicians' concerts and taught piano at the Misses Hughes boarding and day school for young ladies in Whitehall, was organist of the Chapel

<sup>965</sup> J.A. Fuller-Maitland, *English Music in the XIXth Century* (London: Grant Richards, 1902), p. 9 cited in Colin Timothy Eatock, *Mendelssohn and Victorian England* (London: Ashgate, 2009), p. 13

<sup>966</sup> Charles MacLean, 'Berlioz and England', *Sammelbände der Internationalen Musikgesellschaft*, 5.2 (1904), p. 316; 'Dates of Concerts, &c., 1839', *MW*, n.s., 11 (1839), p. 87; Adam Carse, *The Orchestra from Beethoven to Berlioz: a History of the Orchestra in the First Half of the 19th Century, and of the Development of Orchestral Baton-Conducting* (Cambridge: W. Heffer & Sons Ltd., 1948), p. 225; Weber, *Music and the Middle Class*, p. 109

<sup>967</sup> MacLean, 'Berlioz and England', p. 316

<sup>968</sup> The *Francs Juges* overture. MacLean, 'Berlioz and England', p. 316

<sup>969</sup> Joseph Bennett, 'Victorian Music. VII – Orchestral Music', *Musical Times*, 38.655 (1897), p. 596

<sup>970</sup> Carse, *The Orchestra from Beethoven to Berlioz*, p. 225; Adam Carse, 'The Choral Symphony in London', *Music & Letters*, 32.1 (1951), p. 51; Weber, *Music and the Middle Class*, p. 109

<sup>971</sup> *SF*, 27 May 1835, p. 489 cited in Weber, *Music and the Middle Class*, p. 109

<sup>972</sup> *SN*, 4 September 1840, p. 3; *SN*, 1 December 1840, p. 2

<sup>973</sup> *SN*, 4 September 1840, p. 3

Royal, Dublin Castle.<sup>974</sup> White was praised by W.G. (a correspondent for the *Musical World*) as being ‘one of the cleverest and best organists and pianists that Dublin can produce, and, as a musician, both practical and theoretical, one of the very few in Ireland who have studied their profession scientifically.’<sup>975</sup>

The second reference was also in the *Saunders’s News-Letter*.<sup>976</sup> The secretary J. Morley of 19 Dawson Street placed an advertisement requesting the members to attend a general meeting and announcing that future meetings would be held on Tuesday evenings.<sup>977</sup> Morley is not reported to have had any other dealings in musical activities throughout the city during this period, but the location he sent the letter from is interesting, as it has already been established as a Conservative Protestant hub, with reference to the Philharmonic and Antient Concerts Society. The use of this venue by the Societa Armonica aligns the society with that specific political ideology, and places it within the same social circle as the Anacreontic and Antient Concerts societies.

A Societa Armonica was also formed in Liverpool in 1847. Correspondingly it was an amateur society, established ‘not so much to place before audiences programmes of good music, as to educate the amateurs who passed through the ranks of the orchestra, to the appreciation of the best of classical and modern, and even the most advanced modern symphonic music, by that intimate acquaintance which comes with constant study and rehearsal.’<sup>978</sup> One such performer was Charles Santley, who despite later becoming a renowned vocalist joined the Society Armonica as second violinist at the age of 14.<sup>979</sup> Whilst the repertoire of the society in the first fifty years revolved around the works of Kalliwoda, Romberg, Onslow, Ries and Molique, following the appointment of Vasco V. Akeroyd as conductor in 1896, the symphonies of Brahms, Schumann, Beethoven, Mozart, Mendelssohn, Schubert, Tchaikovsky and Dvorak were performed.<sup>980</sup> On the occasion of its 150<sup>th</sup> concert in 1910, the *Musical Times* attributed it with holding the position of the ‘oldest amateur orchestral society in the Kingdom.’<sup>981</sup>

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<sup>974</sup> *SN*, 26 April 1841, p. 3; *FJ*, 11 January 1844, p. 1; *SN*, 16 December 1843, p. 3

<sup>975</sup> W.G., ‘The Chapel Royal’, p. 27

<sup>976</sup> *SN*, 1 December 1840, p. 2

<sup>977</sup> *Ibid.*

<sup>978</sup> ‘Sir Charles Santley and the Liverpool Societa Armonica’, *MT*, 1 May 1910, p. 301

<sup>979</sup> Sir Charles Santley, *Student and Singer the Reminiscences of Charles Santley* (London: Edward Arnold, 1892, repr. Mallock Press, 2009), p. 22

<sup>980</sup> Scholes, *Mirror of Music*, p. 406; ‘Sir Charles Santley’, *MT*, 1 May 1910, p. 301

<sup>981</sup> *Ibid.*, p. 300

As there is such little information available regarding the Dublin Societa Armonica it is difficult to place it within the context of the London and Liverpool societies. It seems unlikely that the Dublin and Liverpool societies appropriated the name from their London counterpart with the intention of following its objectives: although all three were amateur, it is obvious that the Liverpool society did not engage the Italian opera singers and focused on the symphonic repertoire; it is also unlikely that the Dublin society engaged such eminent artists, as the press would have made reference to events involving those newsworthy performers. It is, however, interesting to establish the religious associations illustrated by the involvement of the Protestant Chapel Royal organist White, and the use of 19 Dawson Street. The newspapers featured little on this society, but one cannot infer a level of importance or stature from the amount of coverage it received, since it was often the case that private societies did not need to utilise the public press to disseminate information to their members, as illustrated with the Antient Concerts Society.

### **Dublin Sacred Harmonic Society**

The Dublin Sacred Harmonic Society (1841–1847) was formed for the ‘improvement of Psalmody, and the cultivation of Sacred Vocal Music’ and was based in the Presbyterian Scot’s Church on Usher’s Quay.<sup>982</sup> The presidents of the society were the ministers of that church: the Rev. Samuel Simpson and the Rev. Richard Dill.<sup>983</sup> During the early nineteenth century, the use of music in English Presbyterian worship changed. For centuries, psalms were the only musical format sanctioned according to Calvin’s commands. This changed in 1836, after a reorganization of Presbyterianism in England when hymns were accepted into the repertory in addition to the psalms.<sup>984</sup> However, it seems that music in Irish Presbyterian worship did not follow the English practice immediately. Both Latimer and Holmes refer to the Irish Presbyterian Revival of 1859 as being the point after which hymn singing was made popular in Ireland.<sup>985</sup> One must infer therefore that the intention of the Sacred Harmonic Society was traditional in its aim to improve psalmody, in a similar fashion to the eighteenth-century

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<sup>982</sup> *Thom’s Irish Almanac* (1847); *SN*, 11 May 1843, p. 3

<sup>983</sup> *Dublin Almanac* (1843), p. 178

<sup>984</sup> Bert Polman, ‘Reformed and Presbyterian Church Music §II, 1’, in *GMO* <<http://www.oxfordmusiconline.com:80/subscriber/article/grove/music/48535>> [accessed 21 May 2010]

<sup>985</sup> William Thomas Latimer, *A History of the Irish Presbyterians*, 2<sup>nd</sup> edn (Belfast: James Cleeland, 1902), p. 494; Finlay Holmes, *The Presbyterian Church in Ireland: A Popular History* (Dublin: The Columba Press, 2000), p. 116

educational movement which began with London's Little Eastcheap congregation.<sup>986</sup> It is unlikely that the small Usher's Quay congregation was pioneering hymnody over ten years before it became accepted throughout the country and it is probable that its statement regarding the cultivation of sacred vocal music was merely a typically Victorian flourish of language.

Two advertisements were placed by this society in the *Saunders's News-Letter*, in July 1841 and May 1843, with the latter illustrating a change in title of the society.<sup>987</sup> The first announced the formation of the 'Usher's-Quay Sacred Music Society', which despite its name was declared not to be confined to the Usher's Quay congregation.<sup>988</sup> By the time of the second advertisement, the society was called the 'Dublin Sacred Harmonic Society', based at the same location with the same people involved.<sup>989</sup>

The Presbyterian meeting-house itself was in a parish comprising forty-two Presbyterians, but with an attendance of between 300 and 350.<sup>990</sup> It was said to have assumed the title of 'Scot's Church' 'not as implying any connexion with the church of Scotland, but as maintaining, in common with all the Presbyterians of Ireland, the ecclesiastical discipline and form of worship adopted by the religious establishment of Scotland.'<sup>991</sup> There were two orphan schools attached to the church which educated, clothed and boarded forty boys and girls, financially supported by an annual charity sermon.<sup>992</sup>

What is unique about the Sacred Harmonic Society, compared to other societies in Dublin at the time, was that it did not confine its membership by status, class or sex and also put forward a subscription plan unequalled by the other societies:

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<sup>986</sup> Nicholas Temperley and others, 'Psalms, metrical, §II, 2, I', in *GMO* <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/22479pg3>> [accessed 21 May 2010]

<sup>987</sup> *SN*, 29 July 1841, p. 3; *SN*, 12 May 1843, p. 3

<sup>988</sup> *SN*, 29 July 1841, p. 3

<sup>989</sup> *SN*, 11 May 1843, p. 3

<sup>990</sup> *The Parliamentary Gazetteer of Ireland* (Dublin, London and Edinburgh: A. Fullarton and Co., 1846) II, pp. 99–100

<sup>991</sup> John James M'Gregor, *New Picture Of Dublin* (Dublin: Johnston and Deas, Bachelor's-Walk, 1821), p. 136

<sup>992</sup> *Parliamentary Gazetteer*, II, pp. 99–100. It may also have housed widows, see 'Charitable Donations and Bequests (Ireland)', [Parliamentary Papers] *Accounts And Papers: Twenty-Eight Volumes: Ireland*, 18 (22 Jan. – 28 Aug. 1846), p. 39; M'Gregor, *New Picture of Dublin*, p. 137

This society is open to both sexes. No entrance money. Subscription 5s. per annum, payable half-yearly. One half for younger members of a family, where both or one of the heads are members.<sup>993</sup>

The position of director and conductor was held by Alexander Maclagan, conductor of music in the Scot's Church, Usher's Quay.<sup>994</sup> Maclagan appears in the newspapers as a singing teacher on the Mainzer system.<sup>995</sup> Similar to his educational activities with the society, his singing classes were for both sexes, including children. Terms were 2s per adult and 1s for a child per month, payable in advance.<sup>996</sup> In the advertisements that he placed for these classes, he informed the public that he was formerly a principal tenor singer at the Nobility's and Professional Concerts in Edinburgh.<sup>997</sup> His address is listed in these and the society's advertisements, and the Dublin street directories as 15 Usher's court or 15 Meeting house yard.<sup>998</sup> These addresses both refer to the same location, that of the Presbyterian meeting house (i.e. Scot's church) and the associated orphan schools. It is notable that Maclagan would move from his position as professional singer in Edinburgh to Dublin and establish himself in a Presbyterian meeting-house to give singing classes and conduct music in the church.

Comparing the details on the Sacred Harmonic Society found in the two newspaper advertisements with entries in the Dublin directories, highlights that the society used both mediums for the same purpose: to inform potential members of their aims, days of meetings, cost of subscriptions, and the identity of those involved. Whilst wider source studies allow for an understanding of the society's religious context, the newspapers allow one to trace the changing identity of the society from its inception as the Usher's Quay Sacred Music Society through to the more inclusively titled Sacred Harmonic Society. They also allow for an understanding of Alexander Maclagan's role within the wider musical community, both in Edinburgh and Dublin. Despite its title, one cannot draw links between this society and the London Sacred Harmonic Society (*see Metropolitan Choral Society*). The Dublin society was linked directly with a religious

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<sup>993</sup> *Dublin Almanac* (1843), p. 178

<sup>994</sup> *SN*, 29 July 1841, p. 3; *SN*, 11 May 1843, p. 3

<sup>995</sup> *SN*, 21 October 1842, p. 4; Mainzer had introduced his singing class movement to London in May 1841, only seventeen months previous: Bernarr Rainbow, 'Mainzer, Joseph', in *GMO* <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/17487>> [accessed 23 May 2010]

<sup>996</sup> *SN*, 15 October 1842, p. 3

<sup>997</sup> *Ibid.*

<sup>998</sup> *SN*, 29 July 1841, p. 3 ; *Dublin Almanac* (1842), p. 489

institution and was established with religious intentions, to improve singing in the congregation. The London society was formed in 1837 for the purpose of performing complete oratorios in a concert setting and was based at Exeter Hall.<sup>999</sup>

Roy Johnston's study of concert life in Belfast notes a society of the same name which was active there in 1840. A choral society, it rented the lower hall of the Belfast Anacreontic Society's Music Hall once a week.<sup>1000</sup> Although Johnston found no other reference to this society, one may assume that because it was not linked to a religious institution, but rather a concert hall, it was more similar to the London society than its Dublin namesake.

### **Dublin Harmonic Society**

The Dublin Harmonic Society appeared four times in the newspapers during the period studied, but it seems that the title referred to two different societies. The earliest appeared in the newspapers between September 1841 and January 1842 with references to the Mechanic's Institute Building Fund.<sup>1001</sup> From the content of the newspaper coverage, it is possible to conclude that the other 'Dublin Harmonic Society' referred to in the newspapers during 1843 is the same society as the Tradesmen's Harmonic Society (*see Tradesmen's Harmonic Society*).<sup>1002</sup>

The Mechanics' Institute was founded in Dublin in 1824, a year after the establishment of the first Glasgow and London institutes, and with the same aim: 'to promote the scientific education of artisans'.<sup>1003</sup> Although the Dublin institute had dissolved by the end of the decade (the premise was dependent on self-education, and there was no basic primary education system in the country until 1831), it was re-established successfully in 1837.<sup>1004</sup> The renewed society was explicitly declared to be for 'Conservatives and Radicals alike; Protestants and Catholics; workmen and employers'; men and women.<sup>1005</sup> Its published aims were:

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<sup>999</sup> Nicholas Temperley, 'Domestic Music in England 1800–1860', *Proceedings of the Royal Musical Association*, 85 (1958–1959), p. 33; Weber, *Music and the Middle Class*, p. 120

<sup>1000</sup> Johnston, 'Concerts in the Musical Life of Belfast', pp. 251-2

<sup>1001</sup> *FJ*, 28 September 1841, p. 1; *FJ*, 11 January 1842, p. 3

<sup>1002</sup> *FJ*, 20 September 1843, p. 2

<sup>1003</sup> Jim Cooke, 'The Dublin Mechanics' Institute, 1824–1919', *Dublin Historical Record*, 52.1 (1999), p. 17

<sup>1004</sup> *Ibid.*, p. 18

<sup>1005</sup> *Ibid.*, p. 19



the scientific and literary improvement of the operative classes. It seeks to accomplish its object by means of a Reading Room, well supplied with literary and scientific periodicals; a Lending Library, and a course of Lectures, delivered periodically.<sup>1006</sup>

Subscription for access to these facilities was ten shillings per annum, payable yearly, half-yearly, or quarterly. Additionally classes could be attended for reduced rates e.g. the singing classes cost 5s. per quarter. Members also enjoyed half-price tickets to the Northumberland Baths, Queen's Theatre, Music Hall and Portobello Gardens.<sup>1007</sup> The financial flexibility and discounted enticements appealed to the lower classes and by 1840 the Dublin Mechanics' Institute had 1,347 members.<sup>1008</sup>

Although the institute was based in the Royal Exchange (now City Hall), it aspired to build or purchase its own building and a committee was formed to hold monthly meetings to gather collections and donations towards this purpose.<sup>1009</sup> The Dublin Harmonic Society (or the 'Dublin Harmonic Club' according to the *Evening Packet*) offered to give a benefit concert in late September 1841.<sup>1010</sup> The institute's members, 'with the power to introduce a lady, would be admitted on the payment of 1s., but those who were not members should pay that sum without the same privilege.'<sup>1011</sup> The *Evening Packet's* review of the concert noted that the performers were all amateurs and the works performed included glees, madrigals and ballads such as *The Chough and Crow* and *Hark! Apollo* by Bishop and *The Four-Leaved Shamrock* by Lover.<sup>1012</sup> In a report presented by the secretary at the annual meeting of the Mechanics' Institute the following year, the society was thanked for its services, with Messrs. Pearsall, Harris, Gormley and West being especially mentioned.<sup>1013</sup> No other references can be found to Harris and West but Pearsall may refer to the principal tenor of the London Philharmonic, Ancient Concerts and Musical Festivals, who was advertised as performing at an Anacreontic Society concert and Pigott's annual grand concert in the

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<sup>1006</sup> *Thom's Irish Almanac* (1850), p. 238

<sup>1007</sup> *Ibid.*

<sup>1008</sup> Cooke, 'The Dublin Mechanics' Institute', p. 19

<sup>1009</sup> Members took collecting cards and gathered money on a monthly basis. *FJ*, 11 January 1842, p. 3; *FJ*, 8 September 1841, p. 3

<sup>1010</sup> *EP*, 30 September 1841, p. 3; *FJ*, 28 September 1841, p. 1. Not to be confused with the Irish Harmonic Club/Irish Harmonic Society active between 1803 and 1810

<sup>1011</sup> *FJ*, 8 September 1841, p. 3

<sup>1012</sup> *EP*, 30 September 1841, p. 3

<sup>1013</sup> *FJ*, 11 January 1842, p. 3

Rotundo eight months previous, during May 1841.<sup>1014</sup> Gormley may refer to P.W. Gormley, professor of singing, pianoforte, organ and organist/conductor of St Andrew's Church, Westland Row but is likely to be R.B. Gormley, professor of music at the Dublin Mechanics' Institute (1842–1843) and organist of Saints Michael and John's Church.<sup>1015</sup>

While this newspaper study establishes the existence of the Dublin Harmonic Society, it is difficult to establish its identity without further primary source material. It does, however, illustrate its integral association with the Mechanics' Institute, and provides an interesting musical context for that institute's activities.

### **Metropolitan Choral Society**

The Metropolitan Choral Society was formed in 1841 for the cultivation of classical choral music through the development and training of a full chorus capable of performing such works. It was a public subscription society: upon payment of an annual subscription, members, associates and subscribers were eligible to attend all weekly rehearsals and concerts of the society.<sup>1016</sup> This was in contrast to the Philharmonic, Antient Concerts and Anacreontic societies where members were admitted on a system of nomination and ballot by current members. During this period, the society was mentioned in the press on 116 occasions (representing forty-nine unique events but with repeated notices/advertisements). While advertisements, previews and reviews for the society's six grand concerts featured in the three newspapers, the society additionally placed eighteen unique notices in the *Saunders's News-Letter*. These notices served to inform members of details regarding forthcoming meetings, rehearsals and concerts but also, and perhaps primarily, they focused on encouraging potential members and subscribers to join.<sup>1017</sup> Despite the level of newspaper coverage received, and the inferred contemporary stature of the society, it is one of the most under-examined music societies of the mid-nineteenth century. Recent published research has occasionally mentioned the name of the society in passing, but its identity is rarely referred to. Furthermore, Brian Boydell's key reference article 'Music 1700-1850' in *A New*

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<sup>1014</sup> *EP*, 11 May 1841, p.3; *EP*, 18 May 1841, p. 3; *EP*, 11 May 1841, p. 3

<sup>1015</sup> *FJ*, 6 May 1840, p. 1; *FJ*, 6 May 1840, p. 1; *FJ*, 29 November 1842, p. 1; *FJ*, 25 March 1843, p. 1; *FJ*, 17 November 1842, p. 1

<sup>1016</sup> *SN*, 2 July 1842, p. 3; *SN*, 23 November 1841, p. 3

<sup>1017</sup> *SN*, 21 May 1844, p. 3

*History of Ireland IV* (1986) overlooks the existence of the Metropolitan Choral Society in the list of ‘societies and charitable bodies connected with music in Dublin’.<sup>1018</sup>

Although this retrospective oversight may be due to the society’s short-lived existence, the nature of its newspaper coverage demonstrates that it should not be likened to the other short-lived societies included in this study.

The first reference to the Metropolitan Choral Society occurred in the *Saunders’s News-Letter* of November 1841. The notice, placed by the secretary, advertised the foundation of the new society and detailed the conductors, purpose, terms of admission, meeting location and a call to potential members:

Metropolitan Choral Society

Conductors, Messrs. John Barton, H. Bussell, W.S. Conran, and John Robinson, established for the cultivation of the Grand Choral Compositions of the best Masters, Ancient and Modern. Terms of admission, £1 per annum. The meetings of the Society will take place at the Rotundo. Persons desirous of becoming Members are requested to send in their names to the Secretary (Mr. R.J. Macintosh [*sic*]) at Messrs. Robinson, Bussell, and Robinson’s, before Wednesday, the 1st of December.<sup>1019</sup>

Barton, Bussell, Robinson and Mackintosh were all important figures in Dublin’s music scene and have been referred to in detail elsewhere in this study. John Barton (*see Hibernian Catch Club*) was a former conductor of the Anacreontic Society; Henry Bussell (*see Philharmonic Society*) was the founder, secretary and conductor of the Philharmonic Society; R.J. Mackintosh (*see Philharmonic Society*) was leader of the Philharmonic and Anacreontic societies and manager/conductor of a successful series of promenade concerts ‘a la Musard’ in the New Music Hall, Lower Abbey Street during 1841 and 1842.<sup>1020</sup>

William Sarsfield Conran was a former conductor of the Anacreontic Society, and music professor (on the Logerian system) at his transient Academy which moved from

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<sup>1018</sup> Boydell, ‘Music 1700–1850’, pp. 620–1

<sup>1019</sup> *SN*, 23 November 1841 p. 3

<sup>1020</sup> Hogan, *Anglo-Irish Music*, p. 199; *Dublin Almanac* (1834), p. 149; *MT*, 1 March 1868; *IT*, 7 March 1864; *IT*, 13 January 1877; *IT*, 5 April 1882; *SN*, 3 June 1841, p. 2; *SN*, 24 February 1844, p. 3; *SN*, 20 November 1841, p. 2

the north side to the south side of Dublin city to his home in Kingstown.<sup>1021</sup> His students included William Vincent Wallace.<sup>1022</sup> He conducted, accompanied on the piano and performed solos in concerts regularly throughout the city, especially at other musicians' benefits, at Mackintosh's concert series in the Music Hall, and at the series of promenade concerts that he, Robinson and Barton hosted in the Music Hall.<sup>1023</sup> He performed on the organ in St Andrew's Church Westland Row and St Nicholas Without on Francis Street on feast days and special occasions.<sup>1024</sup> He was considered by Levey to have been 'a most brilliant pianist, almost attaining to greatness'.<sup>1025</sup>

John Robinson is the only musician on this list who is not otherwise known to have held a conductor's position. He was organist of Christ Church and St Patrick's cathedrals and of the Trinity College chapel.<sup>1026</sup> A tenor singer and member of the Christ Church cathedral choir, he appeared as vocalist at public events (including the University Choral Society) with the Robinson vocal quartet.<sup>1027</sup> He was also listed as an arranger of *The Choralist; or New Melodia Sacra*, published in Dublin in 1841.<sup>1028</sup> He suffered from chronic illness and died in 1844, at the age of thirty-four.<sup>1029</sup>

In addition to their association with the Metropolitan Choral Society, these musicians worked closely together in numerous other aspects of Dublin's musical life. Bussell and Mackintosh were conductor and leader respectively of the Philharmonic Society; Conran regularly performed at Mackintosh's series of promenade concerts in the New Music Hall and managed a successful series of promenade concerts with Joseph Robinson and James Barton – brothers of John Robinson and John Barton respectively.

However, it seems that with the society's 'official' establishment and election of a committee, Barton's and Mackintosh's involvement diminished. In January 1842, a notice was published in the *Saunders's News-Letter*, the *Evening Packet*, and the

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<sup>1021</sup> Collins, 'Music in Dublin', pp. 21, 26; *SN*, 9 April 1841, p. 4; *SN*, 29 April 1842, p. 3

<sup>1022</sup> Temperley, 'Wallace', in *Oxford DNB*

<sup>1023</sup> *SN*, 20 April 1840, p. 3; *FJ*, 31 January 1840, p. 1; *EP*, 2 May 1840, p. 3; *SN*, 12 April 1842, p. 3; *SN*, 8 January 1842, p. 3; *SN*, 2 March 1841, p. 3

<sup>1024</sup> *FJ*, 1 February 1842, p. 3; *FJ*, 20 September 1841, p. 1

<sup>1025</sup> Levey, *Annals*, p. 117

<sup>1026</sup> *EP*, 24 July 1841, p. 1

<sup>1027</sup> *Ibid.*; *FJ*, 12 February 1842, p. 2

<sup>1028</sup> *SN*, 28 December 1841, p. 4

<sup>1029</sup> Doran, 'The Robinsons', p. 13

*Freeman's Journal*, advertising both a preparatory meeting to elect a committee, and the society's first rehearsal (listing the oratorios to be rehearsed).<sup>1030</sup> In this notice, the 'musical directors' were listed as Bussell, Conran and Robinson, and John Barton was no longer named.<sup>1031</sup> Furthermore, the newspaper coverage of the society's first grand concert in June 1842 listed Mackintosh, Levey and Barton as leaders, but after this concert, Levey took the role of conductor and Mackintosh and Barton ceased to be involved.<sup>1032</sup>

Quite apart from the respectable status of the conductors or directors, the professional members of the newly appointed Metropolitan Choral Society committee included other influential figures within the city's musical life: Richard Mosley (secretary and treasurer, *see Dublin Concordant Society*), R.M. Levey (leader, *see University Choral Society*), William Robinson (treasurer, *see Philharmonic Society*), Joseph Robinson (organist, *see Antient Concerts Society*), Joseph Lidel (conductor and librarian, *see Hibernian Catch Club*), James Wilkinson (conductor, *see Anacreontic Society*) and Francis Robinson (professional committee member, *see Philharmonic Society*). Most notable of the non-professional committee members mentioned in the newspapers were the brothers Henry and William Elliott Hudson, sons of Edward Hudson, friend of Robert Emmett.<sup>1033</sup> Henry Hudson's musical activities have already been examined (*see Philharmonic Society*). His brother, William Elliot Hudson was a barrister and taxing-officer in the common law courts.<sup>1034</sup> Like his father, he was associated with the nationalist cause and was a friend of Thomas Davis and Daniel O'Connell.<sup>1035</sup> He supported and was involved in the foundation of numerous non-musical Dublin societies including the Irish Archaeological Society (1840), the Celtic Society (1845, which became the Ossianic Society in 1853), as well as the (Royal) Irish Academy of Music (1848).<sup>1036</sup> W.E. Hudson was also instrumental in assisting with James Henthorn Todd's translations for the Brehon Laws Commission, creating a subscription fund (and

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<sup>1030</sup> *SN*, 14 January 1842, p. 4

<sup>1031</sup> *Ibid.*

<sup>1032</sup> *SN*, 2 July 1842, p. 3

<sup>1033</sup> O'Brien Moran, 'Research Postgraduate Biographies – Jimmy O'Brien-Moran' <<http://www.ul.ie/~iwmc/research/jobm.html>>

<sup>1034</sup> *Transactions of the Ossianic Society, for the Year 1856*, 4 (Dublin: Printed under the direction of the Council for the use of the members, 1859), p. xvii

<sup>1035</sup> O'Brien Moran, 'Research Postgraduate Biographies – Jimmy O'Brien-Moran' <<http://www.ul.ie/~iwmc/research/jobm.html>>

<sup>1036</sup> 'Foundations I, 1848–1870', ed. Pine and Acton, p. 39; Ita Beausang, 'From National Sentiment to Nationalist Movement', p. 37; Collins, 'Music in Dublin', p. 39

donating £200) towards the compilation of an Irish dictionary to replace the imperfect dictionaries which were so problematic for Todd.<sup>1037</sup> In 1856, three years after W.E. Hudson's death, The Ossianic Society published a biographical article, which highlighted the altruistic attitude with which Hudson supported so many such organisations:

[he was] hard at work at the rear; the organizers of it were gathered round his hospitable board; his pen was slaving in its behalf; and his purse opened with a princely munificence to pay its way to success [...] and he had the singular property, in common with Davis, of being totally indifferent to any reputation for his share in the work, if only it were done.<sup>1038</sup>

He was also a composer, arranger and folk music collector (with perfect pitch), and produced a *Te Deum* as well as chants and songs (one of which became part of Charlotte Dolby's repertoire).<sup>1039</sup> He was editor and financial backer of *The Citizen*, the magazine for which Henry Hudson edited the 'Native Music of Ireland'.<sup>1040</sup> Together, the brothers also organised the Dublin Musical Festival of 1831 in aid of the Mendicity Association and the Society for Relief of Sick and Indigent Roomkeepers.<sup>1041</sup>

Whilst the first notice for the Metropolitan Choral Society (November 1841) stated its purpose as being 'the cultivation of the Grand Choral Compositions of the best Masters, Ancient and Modern', this soon developed into 'the Cultivation of Classical Choral Music' (July 1842) and later 'the Cultivation of Classical Choral Music, on a plan similar to that of the Sacred Harmonic Society, held at Exeter-hall, London' (November 1842).<sup>1042</sup>

The Sacred Harmonic Society (1836–1888) was one of the cornerstones of Victorian London's concert life.<sup>1043</sup> It was considered to have a 'high moral tone and social purpose', facilitated in particular by two rules of the society:<sup>1044</sup>

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<sup>1037</sup> *Transactions of the Ossianic Society*, p. xix

<sup>1038</sup> *Ibid.*

<sup>1039</sup> *Ibid.*, p. xvi

<sup>1040</sup> *The Companion to Irish Traditional Music*, ed. Fintan Vallely (Cork: Cork University Press, 1999), p. 192

<sup>1041</sup> Catherine Ferris, 'Dublin Musical Festival 1831', *EMIR*, ed. Barra Boydell and Harry White (forthcoming); Boydell, 'Music 1700–1850', p. 612

<sup>1042</sup> *SN*, 2 July 1842, p. 3; *SN*, 14 November 1842, p. 3

<sup>1043</sup> Scholes, *Mirror of Music*, p. 33

- I. That the Music to be practised by the Society be exclusively Sacred
- II. That no persons be allowed to join the Society but such as are of strictly moral character<sup>1045</sup>

The society came to be defined in three ways: by religion, class and repertoire. It was founded in the wake of the 1834 Handel Festival in Westminster Abbey, when the organisers had deliberately excluded choristers of the local nonconformist (particularly Dissenter) churches from participating.<sup>1046</sup> The controversy that ensued motivated the choristers to establish an Amateur Music Festival of Handel, and in 1836 they defined themselves as the Sacred Harmonic Society. The society's strong religious associations enabled it to use Exeter Hall, the office and centre of London's Dissenting community, which was a large venue designed for religious and charitable meetings.<sup>1047</sup> The size of the hall enabled large audiences to attend the society's concerts, and by the 1840s the society was successfully hosting sixteen annual concerts, each with an average attendance of 2000.<sup>1048</sup> Cheap entrance fees of one shilling facilitated the attendance of a largely lower-class audience, although the purpose and scale of the events also attracted the usual concert-going middle classes, and members of the royal family were known to have attended on occasion, to provide the appearance of support to the Dissenting community.<sup>1049</sup> The repertoire performed by the society was solely oratorio, favouring the works of Handel and Mendelssohn. The society hosted the first London performances of Mendelssohn's *St Paul* (1837) and *Hymn of Praise* (1843).<sup>1050</sup> Initially, it performed selections of oratorios, as was common concert practice. However, the society soon began performing whole oratorios, and as this practice was so unusual, the society became defined by it.<sup>1051</sup> It also became known for its large chorus comprised chiefly of the musically uneducated lower classes.<sup>1052</sup> Weber stated that the society

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<sup>1044</sup> John Snelson, 'London (i), §VI: Musical Life: 1800–1945', in *GMO* <<http://www.oxfordmusiconline.com:80/subscriber/article/grove/music/16904pg6>> [accessed 20 May 2010]

<sup>1045</sup> 'Rules of the Sacred Harmonic Society', *Eleventh Annual Report of the Sacred Harmonic Society, with an Appendix, and the Rules of the Society* (London: Mitchell and Son, 1844), p. 74

<sup>1046</sup> Weber, *Music and the Middle Class*, p. 120; Snelson, 'London (i), §VI: Musical Life: 1800–1945', in *GMO*

<sup>1047</sup> *Ibid.*

<sup>1048</sup> Weber, *Music and the Middle Class*, p. 120

<sup>1049</sup> *Ibid.*

<sup>1050</sup> Scholes, *Mirror of Music*, p. 80

<sup>1051</sup> *Ibid.*, p. 24

<sup>1052</sup> Snelson, 'London (i), §VI: Musical life: 1800–1945', in *GMO*

manifested a strong need in the low-status middle-class public for involvement in public musical life. There was a great yearning among the chorus's members to appear in public, to be on stage before a multitude of people, and to know that they had played a part in the affairs of the larger world.<sup>1053</sup>

This yearning was further displayed in the appetite for and success of the sight-singing Mainzer/Hullah/Wilhelm classes, which thrived in the 1840s (*see the University Choral Society*).<sup>1054</sup> The Sacred Harmonic Society was different to these classes however, as it paired this Victorian penchant for self-improvement and education with the similarly fashionable morality associations of the sacred oratorio genre.

Comparative similarities between the Sacred Harmonic Society and the Metropolitan Choral Society were few, despite the latter's claims. The strong Anglican (cathedral and chapel) associations of the founding members of the Metropolitan Choral Society, together with the involvement of William Sarsfield Conran, who was an organist in Catholic churches, make it unlikely that they intended to align themselves with the non-conformist identity of the Sacred Harmonic Society.<sup>1055</sup> Neither is there any suggestion in the newspaper coverage of the Metropolitan Choral Society that it was concerned with attracting a lower-class audience. Performing members and subscribers paid £1 annually (in advance), which provided entry to the weekly two-hour Friday rehearsals and the three grand concerts, an additional free ticket for the concerts, and a reduced rate for additional tickets. Associates (performers, but not members) paid a yearly subscription of 10s., which gained them the same privileges, but with seats in the orchestra.<sup>1056</sup> Due to the large number of subscribers, there were a limited number of tickets available to the public for the individual concerts.<sup>1057</sup> These fluctuated in price at around five or six shillings and seven shillings for a reserved seat. When compared to ticket prices for the Theatre Royal opera series (the most expensive tickets for any event in Dublin during the season: dress circle, 7s.; second circle, 5s.; pit, 3s.; first gallery, 2s. and upper gallery, 1s.), the Metropolitan Choral Society ticket prices were not cheap and would not have been accessible to the lower classes.<sup>1058</sup> In November 1844 tickets

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<sup>1053</sup> Weber, *Music and the Middle Class*, p. 119

<sup>1054</sup> *FJ*, 1 November 1842, p. 1; *FJ*, 7 December 1842, p. 1; *FJ*, 2 September 1842, p. 1

<sup>1055</sup> *FJ*, 1 February 1842, p. 3; *FJ*, 20 September 1841, p. 1

<sup>1056</sup> *SN*, 14 November 1842, p. 3

<sup>1057</sup> *FJ*, 8 July 1842, p. 2

<sup>1058</sup> *FJ*, 12 September 1840, p. 1



ceased being available to the public, most likely in an attempt to encourage pre-paying subscribers.<sup>1059</sup> In a concert season preview, the *Saunders's News-Letter* commented that the subscription costs facilitated 'cheap and rational amusement' for the standard of performers engaged, the ability to attend practice meetings, and the free reserved tickets for concerts, inferring that an annual fee of £1 was considered good value.<sup>1060</sup> However, the lower classes, who in concert-ticket terms were referred to as the 'one shilling public', would not have been able to afford £1 paid in advance for such subscriptions, and therefore, rather than being 'cheap' entertainment, it was 'good value' entertainment for those who could afford it. Whilst the newspaper reviews of the concerts gave little reference to the attendance other than the usual 'fashionable and numerous', the advertisement of a special late train to Kingstown, organised by the committee of the society, infers a wealthy audience of high stature, since during this period those special trains were otherwise only organised for the particularly fashionable concerts of Jullien and the series of Italian Opera in the Theatre Royal.<sup>1061</sup>

While the Metropolitan Choral Society did not align its religious and class identity with that of the Sacred Harmonic Society, it seems to have intended to emulate the Sacred Harmonic Society's characteristic oratorio repertoire. Advance notices for members published in the newspapers during this period announced that the subjects of weekly rehearsals were Handel's *Messiah*, Mendelssohn's *Hymn of Praise*, and Haydn's *Creation*.<sup>1062</sup> However, an examination of the repertoire of the Metropolitan Choral Society, as reviewed in the newspapers, shows that they did not reflect the London society's emphasis on the performance of whole oratorios. The programmes of the six 'grand concerts' of the Metropolitan Choral Society which feature in the newspapers, included selections of oratorios, together with miscellaneous sacred songs. On two occasions whole oratorios were performed (Haydn's *Creation* in January 1844, and Rossini's *Stabat Mater* in May 1843) but the press treated their performances as commendable, rather than as a completion of the society's expected purpose.<sup>1063</sup>

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<sup>1059</sup> *SN*, 25 November 1844, p. 3

<sup>1060</sup> *SN*, 9 November 1843, p. 2

<sup>1061</sup> *SN*, 7 July 1842, p. 3; *SN*, 14 June 1841, p. 3; *FJ*, 30 August 1841, p. 4

<sup>1062</sup> *SN*, 14 January 1842, p. 4; *SN*, 4 December 1843, p. 3

<sup>1063</sup> *FJ*, 8 January 1844, p. 1; *FJ*, 1 June 1844, p. 2; *FJ*, 17 January 1844, p. 4

Despite idealistically affiliating itself with the Sacred Harmonic Society, in practice the Metropolitan Choral Society created a unique identity and purpose for itself within the context of Dublin musical societies by cultivating a large, trained chorus. The city's general standard of musical performance, both orchestral and choral, was a regular focus of criticism in the press throughout the nineteenth century. It seems that the Metropolitan Choral Society sought to address this problem by developing an extensive, capable chorus that could competently perform the sacred oratorio genre. The *Saunders's News-Letter* commented that

By the exertions of some of its members this society has been enabled to divide with others a portion of public support and patronage, and the object being to bring forward the classical music of the great masters with full chorusses, and in a manner not to be expected in private circles, such an undertaking deserves to be regarded in a favourable light<sup>1064</sup>

A notice published by the society in November 1844 stated that arrangements had been made for the engagement of Metropolitan Choral Society singers by other Dublin music societies.<sup>1065</sup> This statement, together with the involvement of leading figures from other music societies, suggests that the Metropolitan Choral Society may have been formed to develop and train a chorus that could facilitate the choral needs of those societies. The Metropolitan Choral Society's lesser comparative stature in relation to other societies can be implied by the notices published in the newspapers to inform members that meetings were to be cancelled or rescheduled, due to concerts of the Philharmonic or Antient Concerts societies taking place on the same dates. However, the *Freeman's Journal* in January 1844 considered that the Metropolitan Choral Society 'for the good it has achieved, is worth dozens of Anacreontic and Philharmonic Societies.'<sup>1066</sup>

No detail is known about the practicalities of how the chorus was trained or developed other than the existence of regular weekly rehearsals. However, a concert preview by the *Saunders's News-Letter* in December 1844 highlights the introduction of keys and time signatures of individual works and movements on the printed concert programmes

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<sup>1064</sup> *SN*, 21 December 1844, p. 2

<sup>1065</sup> *SN*, 25 November 1844, p. 3

<sup>1066</sup> *FJ*, 17 January 1844, p. 4

of the society.<sup>1067</sup> This practice suggests that it utilised this medium for educational purposes among its members and subscribers.<sup>1068</sup>

A review in 1842 stated that the chorus comprised ‘upwards of One Hundred Voices’, but in 1844 it was said to have been reduced to ‘a rich-toned organ, an orchestra of upwards of thirty instruments, and a well-trained chorus of more than fifty voices’.<sup>1069</sup>

A review in the *Freeman’s Journal* of a concert in May 1843 stated that the society

Have at length, and after immense labour achieved their object, the establishment of an efficient body of chorus singers in Dublin. We recollect two or three years ago having been at many of their concerts, and it was truly disheartening to listen; what a contrast did last night afford the firmness and precision manifested in the three of four difficult choruses.<sup>1070</sup>

Of the same concert, the *Evening Packet* commented that the choruses were ‘ably got up and most efficiently executed, reflecting great credit on the performing members of this young society.’<sup>1071</sup> However, the *Saunders’s News-Letter* highlighted the more negative aspects of the performance:

To say that the attempt was quite successful would not be correct, for some of the chorusses were executed in an angular and formal manner, as if the vocalists were so much engaged in looking to the difficulties before them, as to be afraid to yield to the emotion and feeling demanded by the occasion; but it is better to go a certain way in the pursuit of that which is really worthy to be attained, than be satisfied with objects of minor importance, and practice in such cases will generally lend to an ultimate triumph.<sup>1072</sup>

The newspapers highlighted that attendance at rehearsals was a problem for the society. Notices and advertisements published in the newspapers feature six unique (and repeated) references to the issue, warning members and associates that failure to attend rehearsals (where a roll was called) would result in the loss of their ‘privileges of performers’ and they would be ‘inadmissible to the Orchestra on the Grand Concert

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<sup>1067</sup> *SN*, 18 December 1844, p. 2

<sup>1068</sup> *Ibid.*

<sup>1069</sup> *SN*, 2 July 1842, p. 3; *FJ*, 21 December 1844, p. 2

<sup>1070</sup> *FJ*, 13 May 1843, p. 2

<sup>1071</sup> *EP*, 13 May 1843, p. 3

<sup>1072</sup> *SN*, 13 May 1843, p. 2

Evening'.<sup>1073</sup> Weber noted a similar problem for the Sacred Harmonic Society, in that the (lower-class) performers wanted to be seen performing in public, but saw no benefit in the attendance at rehearsals:

The Society's records are filled with complaints that choristers would appear at the concerts but not at the rehearsals. Experience in public events mattered far more to them than participation in close-knit small groups like the old choirs and tavern singing groups.<sup>1074</sup>

Although the chorus was considered to be making a 'gradual steady improvement', in 1844, the committee resolved to engage forty 'competent singers' to support the chorus. These were engaged at £1 each per season and were admissible only by the professional members and officers of the society.<sup>1075</sup>

The Metropolitan Choral Society gave two or three 'grand' concerts each season, for which they were assisted by 'first-rate artists from the sister kingdom'.<sup>1076</sup> For four of the six concerts reviewed, these artists were performers who were finishing engagements at the Theatre Royal opera seasons. A study of the newspaper reports also highlights that these artists were engaged by the Philharmonic Society prior to their being featured in the Metropolitan Choral Society concerts.<sup>1077</sup> The first grand concert of the Metropolitan Choral Society in July 1842 was advertised as featuring the performers Adelaide Kemble, Elizabeth Rainforth, Emily Searle, Willoughby Hunter Weiss and Michael William Balfe. Kemble, Rainforth, Balfe, and Weiss were in Dublin in early May for an engagement with Calcraft at the Theatre Royal for a season of English opera.<sup>1078</sup> As Kemble announced her imminent retirement from the stage (due to marriage) in June 1842, the four returned the following month for her 'farewell visit to the Irish Metropolis'.<sup>1079</sup> They were again engaged at the Theatre Royal by Calcraft who specially re-opened the venue after the season's close.<sup>1080</sup> The society's grand concert of 12 May 1843 engaged Mrs Alfred Shaw, Elizabeth Poole, Sabilla Novello,

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<sup>1073</sup> *FJ*, 9 May 1843, p. 1; *SN*, 4 December 1843 p. 3

<sup>1074</sup> Weber, *Music and the Middle Class*, p. 119

<sup>1075</sup> *FJ*, 17 January 1844, p.4; *SN*, 25 November 1844, p. 3

<sup>1076</sup> *SN*, 9 November 1843, p. 2

<sup>1077</sup> *SN*, 21 May 1842, p. 3

<sup>1078</sup> *FJ*, 18 May 1842, p. 1

<sup>1079</sup> *FJ*, 9 June 1843, p. 2

<sup>1080</sup> *SN*, 22 June 1842, p. 4

Charles Manvers, E.L. Hime, and Mr Giubilei.<sup>1081</sup> The group had just finished a ten-night engagement of English opera at the Theatre Royal performing Rossini's *Lady of the Lake*, *Semiramide* and *Cinderella*.<sup>1082</sup> Notably, their appearance at the Metropolitan Choral Society concert also focused on Rossini with the first complete Dublin performance of his *Stabat Mater*.<sup>1083</sup> The society's grand concert a year later in May 1844 featured Madame Dorus Gras, Elizabeth Poole and Signor Salvi, having finished a four-night concert engagement at the Theatre Royal.<sup>1084</sup> On this occasion the Metropolitan Choral Society advertisements specifically emphasised its dependence on the Philharmonic Society by stating that the engagements were secured by its 'kind permission'.<sup>1085</sup>

Despite aspiring to being defined by a reputation based on the oratorio repertoire, the Metropolitan Choral Society permitted engaged artists to perform secular works. In June 1843, the society engaged Clara Novello, Emily Searle, John Smith, Gustavus Geary, W.H. M'Ghie and Alfred Novello.<sup>1086</sup> While Searle, Smith, Geary and M'Ghie were all local performers, Clara Novello was the star attraction and was advertised as being a 'member of the Philharmonic Societies of Berlin, Bologne, and the Santa Cecilia at Rome'.<sup>1087</sup> The programme included selections from the sacred works of Haydn, Handel and Mendelssohn, a (secular) madrigal by Morley, national airs, songs by Balfe and Knight, and *Il soave e bel contento* by Bellini, which Clara Novello repeated at her engagement at the Theatre Royal two months later.<sup>1088</sup>

During the period studied, six grand concerts of the Metropolitan Choral Society were advertised and reviewed in the newspapers. While four of them featured the distinguished artists engaged by the Theatre Royal, local artists performed the solos for the other two concerts of January and December 1844. The January concert was first advertised on 4 December 1843 but was originally due to take place on the 22 December, with unusually, no mention of performers.<sup>1089</sup> While no reference was

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<sup>1081</sup> *SN*, 1 May 1843, p. 3

<sup>1082</sup> *FJ*, 12 May 1843, p. 1

<sup>1083</sup> *FJ*, 13 May 1843, p. 2

<sup>1084</sup> *Ibid.*

<sup>1085</sup> *SN*, 21 May 1844, p. 3

<sup>1086</sup> *EP*, 13 June 1843, p. 3

<sup>1087</sup> *FJ*, 13 June 1843, p. 1

<sup>1088</sup> *SN*, 17 June 1843, p. 3; *SN*, 2 August 1843, p. 3

<sup>1089</sup> *SN*, 4 December 1843, p. 3

printed in the newspapers regarding a rescheduling, the next notice of the society appeared on 30 December 1843, giving notice that the first grand concert of the season was to take place on 12 January 1844.<sup>1090</sup> The concert finally took place on 16 January 1844 without any distinguished artists engaged, instead featuring the local, reliable, professional musicians Frank, William and Joseph Robinson.<sup>1091</sup> One may conclude that the committee rescheduled having unsuccessfully attempted to secure performers engaged at the Theatre Royal during December. The financial situation of the society at this time also appears to have been a reason for concern, since after this concert the secretary placed a notice in the *Saunders's News-Letter* on behalf of the committee, thanking the Robinson brothers, and the other professional gentlemen who gave their 'valuable assistance gratuitously' at the concert.<sup>1092</sup> The soloists engaged for the concert of December 1844 included Miss N. Byrne and the Misses De La Vega, who regularly performed in Dublin churches, charity sermons, at Wilkinson's series of oratorio concerts in the Rotundo and who were additionally teachers of singing, guitar and pianoforte (Byrne) and Spanish guitar (De La Vega).<sup>1093</sup> A performance by Joseph Robinson was also reviewed, and Richard Mosley (secretary of the Metropolitan Choral Society) wrote a letter to the editor of the *Saunders's News-Letter* in advance of the concert to emphasise the standard of performance by these artists: 'as sacred concert singers, we can produce our native talent not, I believe, equalled, certainly not surpassed in any part of Europe.' The letter concluded with the statement that 'we hope to produce [...] a treat of sacred music on Friday evening that even Handel himself would live again to hear.'<sup>1094</sup> Such grandiose statements directly from the secretary of the society may suggest that the committee feared audience attendances had previously depended on the engagement of distinguished foreign artists.

An examination of the newspaper coverage of the grand concerts of the Metropolitan Choral Society in the context of the concert activities of the Philharmonic Society and the Theatre Royal under the management of Calcraft, highlights the dependency of the Metropolitan Choral Society upon the city's other musical engagements. The pattern of engagements as demonstrated in this study implies that the society did not have the

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<sup>1090</sup> *SN*, 30 December 1843, p. 3

<sup>1091</sup> *FJ*, 17 January 1844, p. 4

<sup>1092</sup> *SN*, 30 January 1844, p. 3

<sup>1093</sup> *FJ*, 21 December 1844, p. 2; *FJ*, 3 April 1843, p. 2; *FJ*, 26 December 1844, p. 2; *FJ*, 31 December 1840, p. 1; *FJ*, 13 May 1844, p. 1; *SN*, 23 March 1844, p. 3; *SN*, 10 December 1841, p. 3

<sup>1094</sup> *SN*, 20 December 1844, p. 3

finances to pay the travel expenses of those distinguished artists, but rather took advantage of artists that were already in the city. This trend of engagements did not go unnoticed by the *Freeman's Journal* which encouraged those who could not attend the theatre to attend the concerts of the Metropolitan Choral Society.<sup>1095</sup>

The contemporary perception of the Metropolitan Choral Society's importance can be seen in a December 1844 article in the *Freeman's Journal* (and reprinted in the *Saunders's News-Letter*). It reported on a meeting of the 'Dublin Subscription Concerts' committee whose aim was the advancement of music in the city by raising funds through concert subscriptions. After spending £73 on erecting a 'very fine orchestra' at the Rotundo, 'other property in music, plates, &c.', they found themselves with a surplus fund of £44. They decided to 'devote the property to the use of some society actively engaged in the advancement and cultivation of the art of music in its higher branches; and the Metropolitan Choral Society was fixed on as that which it could most advantageously be bestowed.'<sup>1096</sup> It is perhaps notable that W.E. Hudson is cited as seconding the motion that the Metropolitan Choral Society (of which he was also a committee member) should receive the money. Three days after this report was printed, a member of the Metropolitan Choral Society wrote a letter to the editor of the *Freeman's Journal*, stating that the money was not given directly to the society, but rather that the Dublin Subscription Concerts committee 'will apply it for the use of our society in the purchase of new oratorios, and in other ways in which *they* may think the cause of classical music in Dublin may be advanced.'<sup>1097</sup> The author was specific in this statement, in order not to give the public the impression that the Metropolitan Choral Society had any control over the use of the funds, for engagements or otherwise, 'especially at a moment when we are using our most strenuous exertions in getting up our own grand concert for next Friday'.<sup>1098</sup> Whilst this letter underlines the respect the society garnered from the charitable Dublin Subscription Concerts committee, it is also ominous in its account of the 'strenuous' financial situation of the society, which may perhaps suggest a reason for its discontinuation in 1847.

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<sup>1095</sup> *FJ*, 8 July 1842, p. 2

<sup>1096</sup> *FJ*, 13 December 1844, p. 2

<sup>1097</sup> *FJ*, 16 December 1844, p. 2

<sup>1098</sup> *Ibid.*

This newspaper study of the Metropolitan Choral Society is perhaps the most notable of the thesis because, although the society was previously overlooked by researchers, the newspaper coverage establishes it as one of the most prominent during the period. Although it was comprised, managed and founded by performers who were important figures within the city's music society scene (both professional and amateur), it was a public society, open not only to friends of current members, but only to those who could afford the subscription rates. Whilst these rates firmly entrenched the society within the middle-class community, such an open-door policy was unprecedented in a society of its kind in the city. Performers' associations with music of the Catholic churches and the Protestant cathedrals and chapels illustrate the mixing of denominations within the society. It is interesting that this society specifically stated in its published aims that it sought to emulate a London institution (of a clearly defined class, religious and repertoire identity), and it was the only society during this period to do so. What is perhaps more notable is that this newspaper study has illustrated how little it followed the London society's precedent in practice. The most important defining factor of the Metropolitan Choral Society, as illustrated by the newspapers, was its endeavours to educate its performers and members and to develop a fully trained chorus which could be engaged throughout the city, particularly by other music societies. The society can therefore be seen as an important facilitator of other music society activities, but its subordinate nature is indicated by the performance of artists at its concerts after their engagements by the Philharmonic Society and the Theatre Royal. One of the most striking observations from this newspaper study was the unique relationship between the Metropolitan Choral Society and the *Freeman's Journal*. While the *Saunders's News-Letter* and the *Evening Packet* treated the Metropolitan Choral Society in a similar way to the city's other prominent music societies, the *Freeman's Journal* featured a marked increase in its level of coverage for the activities of the Metropolitan Choral Society, including the important letter to the editor which outlined the involvement of the Dublin Subscription Concerts with the society.

### **Amateur Harmonic Society**

The Amateur Harmonic Society was instituted in 1842 for the cultivation and practice of instrumental and vocal music. Private meetings were held every Friday during the winter season, and membership was exclusively comprised of gentlemen amateurs,



admitted by ballot, on being proposed by one member, and seconded by another.<sup>1099</sup> Four open concerts were given each season, although tickets could only be obtained by members.<sup>1100</sup> Meetings, rehearsals and concerts took place in the Rotundo, but moved to the Ancient Concert Rooms c1845, the same location in which the Philharmonic Society, Hibernian Catch Club and Ancient Concerts Society met.<sup>1101</sup>

John William Glover, the conductor of the Amateur Harmonic Society, went on to become an influential figure in Dublin's music scene. Perhaps best known for his edition of Moore and Stevenson's *Irish Melodies* published by James Duffy in 1859, he also became professor of vocal music to the Board of Education in 1848, director of music at the Pro-Cathedral, conductor of the Dublin Mechanics' Choral Society and founder of the Royal Choral Institute in 1851.<sup>1102</sup> During the period studied he only otherwise appeared twice in the role of conductor: at a charity sermon for the St Peter's Male and Female Orphan Society in the Carmelite Church, Whitefriar Street and at a lecture/concert by Lieutenant De Braunhelder on the national melodies of Poland and Russia held in the Irish Metropolitan Conservative Society's rooms at 19 Dawson Street.<sup>1103</sup> It is notable that he was usually involved as a vocal conductor, but the Amateur Harmonic Society performed both vocal and instrumental music.

The Amateur Harmonic Society utilised the newspapers as a means of communicating with members. Newspaper coverage of the society's activities appeared exclusively in the *Saunders's News-Letter* and commenced towards the end of the society's first season in the form of nine announcements and one review. The announcements regarding forthcoming meetings included details on joining (members could propose friends, and those propositions were balloted at meetings) and those regarding concerts included information on tickets and rehearsals, the latter occurring just days prior to each performance.<sup>1104</sup> The announcements were placed by the secretary of the society, Charles Ball, a solicitor.<sup>1105</sup> Ball later sat on the committee of the Philharmonic Society

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<sup>1099</sup> *Dublin Almanac* (1847), p. 191

<sup>1100</sup> *Ibid.*

<sup>1101</sup> *Slater's Commercial Dictionary* (1846), p. 237; *Dublin Almanac* (1847), p. 191

<sup>1102</sup> *Dublin Review*, 46 (London: Thomas Richardson And Son, 1859), p. 265; James Duff Brown, *Biographical Dictionary of Musicians* (New York: Georg Olms Verlag, 1970), p. 274; Beausang, 'Dublin Musical Societies 1850–1900', p. 176

<sup>1103</sup> *FJ*, 11 May 1843, p. 1; *SN*, 19 June 1843, p. 3

<sup>1104</sup> *SN*, 3 November 1843, p. 4; *SN*, 4 March 1844, p. 3

<sup>1105</sup> *Thom's Irish Almanac* (1862)

in the 1850s.<sup>1106</sup> The committee rooms and contact address for the secretary were listed as 8 Westmoreland Street in 1843 and 3 Talbot Street in 1844.<sup>1107</sup> Both of these addresses are linked directly to the secretary and the conductor respectively. The street directories throughout the 1840s and 1850s consistently place solicitors at 3 Talbot Street and it is likely that the society's use of this address was secured through Charles Ball. The Westmoreland Street address was the location of the Glover's private Musical Academy for Singing, Pianoforte Playing and Theory.<sup>1108</sup> It seems that this building was shared by the Royal Exchange Life and Fire Assurance Company of London and the Robinson brothers (who had music warerooms next door at number 7), and that the latter allowed the use of their rooms for musical activities such as: the committee rooms of this society; concerts, for example by a child prodigy called the 'Infant Harpist' who performed there in March 1841; and the address at which the flute professor R. Powell could be contacted.<sup>1109</sup>

A concert by the Amateur Harmonic Society on 9 January 1844 was reviewed in the *Saunders's News-Letter*, which included a transcription of the programme. The alternating instrumental and vocal music was typical of the private music society repertoire of the time. The instrumental music comprised overtures by Haydn and Rossini, a quartet by Haydn and a violin duet by Kalliwoda. The vocal music featured items from operas by Bellini, Weber and Donizetti, together with songs by Parry, Carter and Martini.<sup>1110</sup>

The repertoire and membership profile of the Amateur Harmonic Society are most similar to those of the larger societies such as the Antient Concerts Society and Philharmonic Society. Whilst the musicians involved with these larger societies were linked to music-making in the Protestant cathedrals and Chapel Royal, Glover's association with the Catholic Pro-Cathedral suggests that the Amateur Harmonic Society might have been a society functioning in parallel to the Antient Concerts and Philharmonic, yet with a contrasting religious make-up. It seems to have been a short-

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<sup>1106</sup> [Philharmonic Society Concert Programme: 24 April 1857], IRL-Dn Ephemera Department, 'Holloway Collection - Dublin Philharmonic Society (1857-1932)'

<sup>1107</sup> *SN*, 3 November 1843, p. 4; *SN*, 1 January 1844, p. 3

<sup>1108</sup> *SN*, 3 October 1843, p. 3

<sup>1109</sup> *FJ*, 28 December 1840, p. 1; *FJ*, 4 November 1840, p. 2; *FJ*, 12 January 1842, p. 1; *FJ*, 22 November 1844, p. 1; *SN*, 15 March 1841, p. 2; *FJ*, 6 March 1841, p. 1

<sup>1110</sup> *SN*, 12 January 1844, p. 3

lived endeavour, however, as the Dublin directories cease publishing its information after 1847, although Ita Beausang notes another society of the same name in existence in 1866.<sup>1111</sup> The limited newspaper coverage, which focused on practical announcements, provides little conclusive information on the identity of the society.

### **Tradesmen's Harmonic Society**

Despite reference to the existence of Tradesmen's Harmonic societies in London and Bristol, dedicated studies or definitions of their activities are scarce.<sup>1112</sup> Prior to this study, the Dublin Tradesmen's Harmonic Society was also overlooked in published research on music societies.<sup>1113</sup> As a 'tradesmen's', and therefore working- or lower middle-class society, it provides a stark contrast to the gentlemen-only and aristocratic societies thriving in the city at the time. It was formed in 1843 for 'the promotion of Music amongst the people' and its beginnings can be traced from four advertisements placed in the *Freeman's Journal* and the *Saunders's News-Letter* between March and June 1843. The first advertisement informed potential members of the first general meeting and was followed by a call for applications from professors of music to fill the position of chorus master of the society.<sup>1114</sup> The third advertisement informed potential members of another general meeting for enrolment, and referred to the payment of a monthly subscription. It also provided notice of the availability of classes:

Persons possessing fine Voices, whether Youths or Adults, Male or Female, who have not means to get them cultivated, can be provided with instruction by a competent Professor, on certain conditions to be agreed on.<sup>1115</sup>

The final advertisement acknowledges the engagement of an 'eminent Professor' and the commencement of the 'Instruction Class of Singing', noting that members were eligible to attend and encouraging potential members to join before 1 July, as membership of the society after that date would be decided by ballot.<sup>1116</sup>

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<sup>1111</sup> Beausang, 'Musical Societies'

<sup>1112</sup> *Era*, 5 March 1843, p. 1 and 12 March 1843 p. 1, in advertisements stating 'Okey's Sweeps Now Open [...] N.B. Tradesmen's Harmonic Society every Wednesday evening'; *Bristol Mercury & Daily Post*, 26 March 1891, p. 8, a review of the Bedminster Tradesmen's Harmonic Society annual dinner.

<sup>1113</sup> Beausang, 'Musical Societies'

<sup>1114</sup> *FJ*, 4 March 1843, p. 1; *SN*, 11 March 1843, p. 3

<sup>1115</sup> *FJ*, 9 May 1843, p. 1

<sup>1116</sup> *FJ*, 19 June 1843, p. 1; *SN*, 19 June 1843, p. 4

The society's music rooms were at Manor House, 55 Bolton Street, also known as 'Manor Court-House', or 'Manor Court'.<sup>1117</sup> The street directories list 55 Bolton Street as John Dennis' Northern Hotel and Tavern, although no information has been found linking the hotel and the music room.<sup>1118</sup> Other advertisements in the press during 1842 and 1843 also referred to the music rooms at this location being used by one of the city's temperance societies, the Metropolitan Advocate Society for a ball and concert and by R.B. Gormley, J. Gaskin, and John J. Byrne to give singing classes.<sup>1119</sup> Bolton Street was referred to in the *Freeman's Journal* as an example of the class divide within the city: where Kingstown and Merrion Square were synonymous with the aristocracy, so Bolton Street was with the mechanics and artisans.<sup>1120</sup>

Two committee members are noted in the press advertisements: N. Cuddehy, the clerk of the society, and J. Classon, the honorary secretary.<sup>1121</sup> Although there is no trace of Cuddehy elsewhere, Classon was a successful Dublin merchant and member of the city's Chamber of Commerce.<sup>1122</sup> Landlord of the city's thriving music hall, he was also co-owner of an iron and timber merchants on Bridgefoot Street, and built the Northumberland Buildings on Eden Quay and the Northumberland Hotel in Beresford Place (where Liberty Hall now stands).<sup>1123</sup>

With the development of the music hall on Lower Abbey Street, which opened in January 1841, Classon was at the forefront of facilitating musical entertainment for the city's lower classes.<sup>1124</sup> The sequence of events leading to the development of the music hall is interesting to note at this point. In March 1831, prior to the grand musical festival of August/September the Lord Mayor chaired a meeting in the Mansion House asking for the support of the 'nobility, gentry and citizens of Dublin' to build a music

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<sup>1117</sup> *FJ*, 4 March 1843, p. 1; *FJ*, 25 March 1843, p. 1; *FJ*, 5 June 1843, p. 1

<sup>1118</sup> *Dublin Almanac* (1842), p. 600

<sup>1119</sup> *FJ*, 5 June 1843, p. 1; *FJ*, 25 March 1843, p. 1; *SN*, 11 June 1842, p. 3; *SN*, 9 April 1842, p. 3; *FJ*, 7 December 1843, p. 4

<sup>1120</sup> *FJ*, 12 August 1842, p. 2

<sup>1121</sup> *FJ*, 9 May 1843, p. 1; *FJ*, 19 June 1843, p. 1

<sup>1122</sup> *Report of the Council of the Chamber of Commerce Of Dublin, at the Annual Assembly of the Members of the Association. Held on the 7<sup>th</sup> March, 1848* (Dublin: Philip Dixon Hardy And Sons, 1848), p. 26

<sup>1123</sup> *Recreation for the Working Classes*, pp. 17-19; *Dublin Almanac* (1842), p. 433; J.L. McCracken, *New Light at the Cape of Good Hope: William Porter, the Father of Cape Liberalism* (Belfast: The Ulster Historical Foundation, 1993), p. 23

<sup>1124</sup> *EP*, 26 January 1841, p. 2

hall on Lower Abbey Street.<sup>1125</sup> It was proposed that it was ‘not only desirous but necessary’ that this be built for the ‘permanent success of the Musical Festivals in Dublin.’<sup>1126</sup> Subscriptions were sought consisting of 600 shares at £25 each.<sup>1127</sup> The plea was unsuccessful and the musical festival was held in the Theatre Royal.<sup>1128</sup> In January 1839, a similar plea was published in the *Freeman’s Journal*, again asking for subscriptions of £25 a share to fund construction of a music hall.<sup>1129</sup> By the lack of subsequent coverage in the press, this also seems to have been unsuccessful. Two years later, a music hall was opened by Classon on Abbey Street, without the aid of public subscription or patronage from the Lord Mayor, nobility or gentry of the city. In a review of the promenade concerts held there in February 1841, the *Freeman’s Journal* commented:

Through the spirited and praiseworthy enterprise of Mr. Classon, that cause of reproach can, however, be no longer urged against us, as he has, at considerable expense, erected, on the site of the old Circus in Abbey-street, a beautiful and commodious concert-room, containing, besides an extensive promenade, all the degradations of stalls, boxes, pit and galleries, &c., to be found in the most finished theatre. It is capable of accommodating about 4,000 persons, and, when it receives some trifling improvements, which may be easily effected, it will prove an ornament and a useful acquisition to the city.<sup>1130</sup>

In a pamphlet entitled *Recreation for the Working Classes, On Temperance Principles* published in 1857, Classon emphasised the class divide in the city by declaring that his Music Hall was ‘not required for the higher classes, they having erected rooms for themselves.’<sup>1131</sup> It is interesting that the preliminary calls for a music hall originated with the gentry, but were championed by a wealthy upper middle-class merchant, who used the venue to provide entertainments for the lower-middle and the working classes. The Dublin music hall was at odds with the fashionable late nineteenth-century English music halls, as the former was associated with the temperance movement and the latter was driven by the licensed trade as a progression from the singing saloons and

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<sup>1125</sup> Ferris, ‘Dublin Musical Festival 1831’, *EMIR; FJ*, 5 March 1831, p. 1; *FJ*, 7 March 1831, p. 1

<sup>1126</sup> *FJ*, 5 March 1831, p. 1

<sup>1127</sup> *FJ*, 7 March 1831, p. 1

<sup>1128</sup> MacDonnell, *A Book of Dates*, p. 10

<sup>1129</sup> *FJ*, 23 January 1839, p. 2

<sup>1130</sup> *FJ*, 3 February 1841, p. 2

<sup>1131</sup> *Recreation for the Working Classes*, p. 19

taverns.<sup>1132</sup> However, both provided varied entertainments at a low cost to the working classes and the Dublin venue can be seen to have been the focal point for their musical entertainments in the city. In turn, the proprietor's involvement as honorary secretary with the Tradesmen's Harmonic Society helps to establish its class context within musical life of the city.

Additional information on the Tradesmen's Harmonic Society may be obtained from a study of the newspaper coverage of the 'Dublin Harmonic Society' in September 1843, as it is probable that they are the same society. The *Freeman's Journal* stated on that occasion that the Dublin Harmonic Society 'was instituted by Mr. Classon, the spirited proprietor of the Music Hall, in April last, for the cultivation of vocal music, by the class of tradesmen and shopkeepers'.<sup>1133</sup> As the Tradesmen's Harmonic Society began advertising for members in early March 1843, it seems unlikely that its honorary secretary would found another society a month later for the same purpose and same potential membership.

Two reviews appear in the *Saunders's News-Letter* and the *Freeman's Journal* of a concert by the 'Dublin Harmonic Society' and these provide valuable information that was not previously available for the Tradesmen's Harmonic Society. The society's choral forces numbered 'not less than forty', and the reviews stated that they performed choruses from operas by Auber and Bellini and solos, duets, glees and madrigals, such as Festa's *Down in a flow'ry vale*.<sup>1134</sup> The secretary of the society was noted as 'J. Gillespie', who was possibly John William Gillespie of 97 Gardiner Street Lower, a 'wine and general merchant'.<sup>1135</sup> The reviews note that the concert was presented in the Lecture Room of the Mechanics' Institute, which was 'kindly lent for the occasion'.<sup>1136</sup> As previously noted, the institute was the centre for working- and lower middle-class education in the nineteenth century.

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<sup>1132</sup> Peter Bailey, *Leisure and Class In Victorian England: Rational Recreation and the Contest for Control, 1830–1885* (London: Routledge & Kegan Paul, 1978), pp. 147–148

<sup>1133</sup> *FJ*, 20 September 1843, p. 2

<sup>1134</sup> *Ibid.*; *SN*, 20 September 1843, p. 2

<sup>1135</sup> *FJ*, 20 September 1843, p. 2; *Dublin Almanac* (1842), p. 457

<sup>1136</sup> *FJ*, 20 September 1843, p. 2

The Tradesmen's Harmonic Society's relationship with the Mechanic's Institute further emphasises its important position within the development of education and performance of music for Dublin's working and lower middle classes. The society pre-empted the better-known Royal Choral Institute, established in 1851, which has incorrectly been noted in contemporary research as the first music society in Dublin comprised chiefly of the working classes.<sup>1137</sup> This oversight is perhaps due to the significance of the progressive developments in subscriptions which the Royal Choral Institute initiated, exempting choristers from subscription fees for the first time.<sup>1138</sup> The Tradesmen's Harmonic Society is however the only secular musical society during this period which was open to the working or lower middle classes, this being made feasible through a monthly subscription plan. The involvement of the merchant secretaries Gillespie and Classon, and the latter's influence in the development of the Music Hall on Lower Abbey Street for the entertainments of the working classes, further emphasise the class stature of the Tradesmen's Harmonic Society and establishes it as an important feature of Dublin's wider music scene.

### **Dublin Concordant Society**

The Dublin Concordant Society was founded in 1843 for gentlemen amateurs.<sup>1139</sup> There is no trace of similarly titled 'concordant' societies in Ireland or England at the time, which suggests that the title was employed in a literal sense to encapsulate a striving towards 'harmonious' performance. The published aim of the society was stated as the 'practice and performance of the best Vocal and Instrumental Music'.<sup>1140</sup> A review of the formation of the society appeared in the *Saunders's News-Letter* in December 1843 and commented further on the intent of the society: it was said to develop 'musical capabilities of a very high order' in its amateur members through regular practice. The review stated that the saloons and drawing rooms of the city would 'soon audibly benefit by the intellectual and pleasing meetings of The Dublin Concordant Society.'<sup>1141</sup>

The society placed six advertisements in the *Saunders's News-Letter* in November and December 1843 seeking to inform potential members of its existence; stating who was

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<sup>1137</sup> Beausang, 'Musical Societies'

<sup>1138</sup> With thanks to Ita Beausang for this reference

<sup>1139</sup> *SN*, 16 November 1843, p. 3

<sup>1140</sup> *Ibid.*

<sup>1141</sup> *SN*, 5 December 1843, p. 2

involved; who to contact for further particulars; the date of the first meeting and the intention to continue meeting every week during the season.<sup>1142</sup> The leader, conductor and secretary, William Mosley, placed the advertisements from an address listed as 46 Wicklow Street. He is not noted to have participated in any other musical activities in the city during the period studied and it would seem that he was a jeweller by trade - the Dublin street directories place ‘Mosley & Co., jewellers, silversmiths, watch & clock-makers, and importers’ at this address.<sup>1143</sup> The conductor of the society’s vocal department was advertised to be Richard Mosley, of 19 Upper Gloucester Street, at which address the society’s first meeting and concert was held.<sup>1144</sup> The street directories list Richard as a house and land agent, with an office at 8 Fleet Street.<sup>1145</sup> In musical circles, Richard also held the positions of secretary and treasurer on the committee of the Metropolitan Choral Society; taught group sight-singing of glees and operatic works on the Wilhelm system to both women and men; and performed infrequently at the benefit concerts of Levey, Mackintosh and Mrs Richard Mosley.<sup>1146</sup> The latter, his wife, was a professional musician, and is advertised as having provided ‘pianoforte’ (presumably pianoforte accompaniment) for the Dublin Concordant Society.<sup>1147</sup> Formerly Miss Chancellor, she studied in the Royal Academy of Music in London for three years under Crotch, Cramer and Moscheles, earning the rank of professor, and three first prize medals for singing, composition and pianoforte.<sup>1148</sup> She returned to Ireland to present a series of concerts in the Rotundo in 1826 and to give private tuition in singing, pianoforte, thorough bass and composition.<sup>1149</sup> In early 1843, she also began giving group classes on the Wilhelm system in opera and sacred congregational music for ladies and children, assisted by her husband.<sup>1150</sup>

This newspaper study illustrates that the Dublin Concordant Society seems to have been a minor entity within the city’s musical life. That the primary role of the society was

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<sup>1142</sup> *SN*, 16 November 1843, p. 3; *SN*, 20 November 1843, p. 3; *SN*, 2 December 1843, p. 3; *SN*, 7 December 1843, p. 3

<sup>1143</sup> *Dublin Almanac* (1842), p. 742

<sup>1144</sup> *SN*, 20 November 1843, p. 3

<sup>1145</sup> *Dublin Almanac* (1842), p. 493

<sup>1146</sup> *SN*, 9 November 1843, p. 3; *SN*, 23 September 1843, p. 4; *FJ*, 16 April 1842, p. 1; *FJ*, 24 February 1843, p. 1; *SN*, 27 April 1843, p. 3

<sup>1147</sup> *SN*, 20 November 1843, p. 3

<sup>1148</sup> *FJ*, 16 March 1826, p. 1; *FJ*, 9 July 1829, p. 2

<sup>1149</sup> *FJ*, 16 March 1826, p. 2; *FJ*, 11 April 1826, p. 2; *FJ*, 21 April 1826, p. 2.; *FJ*, 9 July 1829, p. 2; *EP*, 3 November 1840, p. 1

<sup>1150</sup> *FJ*, 26 January 1843, p. 1; *SN*, 2 February 1843, p. 3; *SN*, 23 September 1843, p. 4; *SN*, 18 November 1843, p. 3



held by the least musically qualified of the three people involved emphasises its status as amateur, both in its management as well as in its membership. One may conclude that the involvement of such an eminent professor in such a minor role would not have occurred were it not for the family connection. It is also possible that, as a woman, her role within a society which was established for gentlemen amateurs, would only have been considered appropriate as accompanist, regardless of her qualifications. It is also noteworthy that the society's meetings were held in a private residence, rather than a committee or meeting room, confirming the small-scale amateur identity of the society. It is interesting to note the idealistic aims of the society, and its existence illustrates a demand for convivial instruction of gentlemen amateurs without the pressure of the large-scale concert performances associated with, for example, the Anacreontic or Philharmonic societies.

### Orpheus Society

Orpheus was a figure of Greek mythology famous as an unequalled singer and lyre player, said to have entrancing magical powers over all living things, inanimate objects (rocks and trees) and even Hades, the god of the underworld.<sup>1151</sup> His reputation led to his name being adopted as a figurehead for musical endeavours throughout the centuries, as is exemplified by the numerous volumes of songs published under the title 'Orpheus':

Title	Composer	Date of Publication
<i>Orpheus Britannicus: a Collection of the Choicest Songs for One, Two, and Three Voices</i>	Henry Purcell	1675 <sup>1152</sup>
<i>Orpheus Caledonius; or, a Collection of the best Scotch Songs</i>	W. Thomson	c1725–6 <sup>1153</sup>
<i>Orpheus Caledonius; or, a Collection of Scots Songs</i>	W. Thomson	1733 <sup>1154</sup>
<i>Orpheus: a Collection of one thousand nine hundred seventy four of the most celebrated English and Scottish Songs</i>		1749 <sup>1155</sup>
<i>The Harp of Orpheus</i>		1805 <sup>1156</sup>

<sup>1151</sup> Robert Anderson, 'Orpheus (i)', in *GMO* <<http://www.oxfordmusiconline.com:80/subscriber/article/grove/music/51461>> [accessed 16 May 2010]; Robin Hard and Herbert Jennings Rose, *The Routledge Handbook of Greek Mythology: Based on H.J. Rose's 'Handbook of Greek mythology'*, 7<sup>th</sup> edn (New York: Routledge, 2004), p. 551

<sup>1152</sup> John Travers, *Eighteen Canzonets for Two and Three Voices*, ed. Emanuel Rubin (Wisconsin: A-R Editions, Inc., 2005), x

<sup>1153</sup> Sir John Stainer, *Catalogue of English Songs Books Forming a Portion of the Library of Sir John Stainer* (London: Novello, Ewer and Co., 1891; repr. Charlestown: BiblioBazaar, 2008), p. 66

<sup>1154</sup> Ibid.

<sup>1155</sup> Ibid.

<i>Orpheus's Lute or, Charms of Melody. A Collection of new songs of distinguished merit, to which is subjoined the life of Dennis Hempson, the last of the Irish Bards</i>		1811 <sup>1157</sup>
<i>British Orpheus</i>		1817 <sup>1158</sup>
<i>Orpheus, a Collection of Glees of the most admired German Composers</i>		1836-1856 <sup>1159</sup>
<i>Orpheus. Six Vocal Quartetts, for two Trebles, Tenor &amp; Bass (to be sung without Accompaniments.)</i>	Felix Mendelssohn	Published between 1843 and 1852 <sup>1160</sup>
<i>Orpheus. Four Vocal Quartetts, to be sung without Accompaniment.</i>	Felix Mendelssohn	Published between 1852 and 1859 <sup>1161</sup>
<i>Orpheus. Five Vocal Quartetts, to be sung without Accompaniment.</i>		Published between 1852 and 1859 <sup>1162</sup>

**Table 11: Examples of song volumes entitled ‘Orpheus’**

The latter four examples in the table were published by J.J. Ewer & Co., London. They can be seen to have been in use in Dublin during the period of this study from the extant music collection of the Antient Concerts Society (1834–64) at the Royal Irish Academy of Music Library, Dublin.<sup>1163</sup> The collection contains an incomplete run of *Orpheus, A Collection of Glees of the most admired German Composers* from book one through to twelve, and volume thirty.<sup>1164</sup> It is possible to confirm that the society purchased and/or used these materials during the 1830s/1840s from a stamp on book one which reads ‘Ancient Concert 183\_’ and the stamp on books four and eight of local music-seller Robinson, Bussell and Robinson, of 7 Westmoreland Street, Dublin, who were active between 1836 and 1843.<sup>1165</sup>

The Orpheus Society under examination was a short-lived private Dublin society, in existence from 1844 to 1847.<sup>1166</sup> The only reference to it, found in the newspapers during the period studied, was a review in the *Saunders's News-Letter*. The review

<sup>1156</sup> Ibid., p. 37

<sup>1157</sup> Ibid., 66

<sup>1158</sup> Ibid., 15

<sup>1159</sup> Kiely-Ferris, ‘The Music of Three Dublin Musical Societies’, IV, p. 18

<sup>1160</sup> Ibid., IV, p. 121. i.e. Ewer’s address was ‘72, Newgate-Street’ and Ewer was based at that address from between these dates: Charles Humphries and William C. Smith, *Music Publishing in the British Isles from the Beginning until the Middle of the Nineteenth-Century*, 2<sup>nd</sup> edn (Oxford: Basil Blackwell, 1970), p. 143

<sup>1161</sup> Ibid., IV, p. 120. i.e. when Ewer’s address was ‘390 Oxford Street’: Humphries and Smith, *Music Publishing in the British Isles*, p. 143

<sup>1162</sup> Ibid., IV, p. 78. i.e. when Ewer’s address was ‘390 Oxford Street’.

<sup>1163</sup> Ferris, ‘Antient Concerts Society and Rooms’, *EMIR*

<sup>1164</sup> Kiely-Ferris, ‘The Music of Three Dublin Musical Societies’, IV

<sup>1165</sup> Ibid.

<sup>1166</sup> Beausang, ‘Musical Societies’. Derek Collins maintains that it seems to have been founded between 1837 and 1844; however, no corroborating evidence has been found. Collins, ‘Music in Dublin’, p. 23

declared it to be an ‘unassuming society’ which gave a ‘private concert’ executed by ‘amateurs’, in the Ancient Concert Rooms, Brunswick Street.<sup>1167</sup> The review included a transcription of the concert programme which featured eighteen works: a piano solo, a violin solo, a piano and violin duet and fifteen vocal works (trios, quartets, septets and choruses). Of these fifteen vocal works, nine are to be found in the surviving volumes of *Orpheus, A Collection of Glees of the most admired German Composers* in the Antient Concerts Society collection.<sup>1168</sup> The repertoire of the Orpheus Society as described in this concert programme, together with the songs of the series published by Ewer, suggests that the term ‘Orpheus’ was synonymous during this period with the small-scale vocal works, specifically the glee.

Title	Composer	Composer’s Date	Featured in Antient Concerts Society collection of <i>Orpheus</i> ?
<i>Equinox</i>	Kreutzer	1780–1849	Yes
<i>Come silent evenings</i>	De Call	1767–1815	Yes
<i>The swallows</i>	Pohlenz	fl. 1827–1843	Yes
<i>Dare the fox invade our land</i>	Rooke		
<i>Oft when night</i>	De Call	1767–1815	Yes
<i>Slumber sweetly, dearest</i>	Eisenhofer		
<i>Parting</i>	F. Otto	1806–1842	Yes
<i>Pull away, boys</i>	Hoesler		
<i>Youthful flower</i>	Blum	1788–1844	Yes
<i>The Request</i>	Bertelamann		
<i>The miner’s song</i>	Anacker	1790–1854	Yes
<i>With sighs, sweet rose</i>	Callcott		
<i>Spring’s delights</i>	Muller		
<i>Hark! Above us</i>	Kreutzer	1780–1849	Yes
<i>Soldier’s joy</i>	Kucken	1810–1882	Yes

**Table 12: Comparison of songs performed at the Orpheus Society concert on 12 June 1844 with the Antient Concerts Society’s extant set of *Orpheus, a Collection of Glees of the Most Admired German Composers*.**<sup>1169</sup>

Later reports of the final years of the Orpheus Society provide more detail. Despite its amateur status, several professional musicians were involved. The conductor, leader and secretary were Thomas Yoakley, R.M. Levey and J.T. Willis respectively, all of whom were involved with the University Choral Society during the period studied.<sup>1170</sup> Yoakley also performed at the Anacreontic Society, Philharmonic Society, was a member of the Trinity College Chapel Choir and frequently appeared at concerts hosted

<sup>1167</sup> *SN*, 14 June 1844, p. 2

<sup>1168</sup> An examination of the full set of volumes might prove that all of the vocal works performed featured in Ewer’s publication.

<sup>1169</sup> *SN*, 14 June 1844, p. 2

<sup>1170</sup> ‘Music In Dublin (From our own Correspondent.)’, *MW*, 22 (1847), p. 102

by other performers in the city.<sup>1171</sup> Levey was the director of music at the Theatre Royal Dublin, leader of the University Choral Society, and was one of the city's most active musicians, conductors, leaders and arrangers.<sup>1172</sup> The secretary was J. T. Willis, who functioned as 'pro. sec.' of the University Choral Society in 1842.<sup>1173</sup> Other performers listed included Joseph Robinson, Joseph Lidel, James Wilkinson and the Misses Searle, all eminent as conductors, leaders, committee members and musical directors in the city's music scene.<sup>1174</sup> A review of a concert in the *Freeman's Journal* of June 1847 reports on a performance by Master William Levey 'an extraordinary child, eleven years of age, and son of our talented leader [...] a pupil of Mr. James Wilkinson'.<sup>1175</sup> The appearance of a family member and pupil suggests that this society was 'private' not out of exclusivity (as with other music societies), but out of a sense of informality.

The 'Orpheus' society title was carried on throughout nineteenth-century Dublin music societies in other guises: The choral and orchestral Orpheus Society and Civil Service Union (1868–70), Orpheus Choral Club (1868–73), and the most well-known Orpheus Choral Society, founded in 1898, conducted by James Culwick.<sup>1176</sup> It was renamed the Culwick Choral Society in 1907 and is still in existence today conducted by Bernie Sherlock.<sup>1177</sup>

This newspaper study does not contribute significantly to establishing the Orpheus Society's identity; however, references to the society outside the period studied provide further information on those involved. The activities of these members and their associations with other music societies can be found in the newspapers during the 1840 to 1844 period. This research additionally establishes the interesting correlation between the society and the Orpheus 'glee' tradition, which it shared with the Antient Concerts Society, and illustrates another dichotomy between a society conceived to be amateur, but supported by professional musicians.

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<sup>1171</sup> *SN*, 14 December 1841, p. 2; *SN*, 16 November 1844, p. 2; *EP*, 26 November 1840, p. 2; *SN*, 1 May 1840, p. 2; *EP*, 14 January 1841, p. 3; *SN*, 8 June 1842, p. 3

<sup>1172</sup> *FJ*, 8 June 1847; *FJ*, 3 September 1841, p. 3; *SN*, 6 April 1840, p.2

<sup>1173</sup> *SN*, 17 May 1842, p. 3. Maybe the J. Willis who took over Goulding and Company of 7 Westmorland Street in 1815 – a singer, flautist and composer, whose wife was a pianist. See Collins, 'Music in Dublin', p. 23

<sup>1174</sup> *FJ*, 8 June 1847, p. 2; *FJ*, 13 April 1847, p. 2

<sup>1175</sup> *FJ*, 8 June 1847, p. 2

<sup>1176</sup> Beausang, 'Musical Societies'; *Thom's Irish Almanac* (1900), p. 1297

<sup>1177</sup> Culwick Choral Society, <<http://www.culwick.org/>> [accessed 20 May 2010]

### **Case Study Conclusion**

The aim of this chapter was to use the music coverage of the *Freeman's Journal*, the *Evening Packet* and the *Saunders's News-Letter* between 1840 and 1844 to establish the identities of the music societies, and in a comparison of this information with other primary and secondary sources, to establish the value of a triangulated newspaper study to the musicologist in general. The study of newspapers' styles (part I, chapter 2) informed the treatment of the sources, and enabled the navigation through their verbose outputs to establish a clearly defined narrative for the societies' activities and identities. The resulting research was therefore not a guided demonstration of how to use newspaper sources, but rather a case study on the type of research that can be produced from newspapers as source material when aware of their limitations.

This study has shown that due to the largely Protestant upper middle-class and aristocratic identities of the societies, their newspaper coverage featured primarily in the *Saunders's News-Letter*. This may also be attributed to the defined purpose of the newspaper for the publication of advertisements, as many of the societies required a medium through which to contact members and potential audience members to notify them about dates, times and locations of events. Despite such considerable market dominance, this study has shown that it is important to use multiple newspapers to establish a reliable narrative for the societies' activities, since newspapers are necessarily sources of contrasting opinion. This valuable contrast is clearly exemplified by the newspaper coverage surrounding the foundation of the University Choral Society. The unique coverage of the activities of the Metropolitan Choral Society and the Tradesmen's Harmonic Society in the *Freeman's Journal*, also demonstrates the benefit of using it to complement the *Saunders's News-Letter's* coverage. The detailed account of general musical life constructed from a triangulated examination of these newspapers is also invaluable as a source of context for the activities of the music societies. While the details published about the societies informed the course of the research, it would not have been possible to understand the musical identities of the people involved with the societies if a full account of musical life was not available. Specifically, examining any one newspaper for references to an individual would only have returned their involvement within the social circles represented by that newspaper. The use of three newspaper sources ensures that the individuals' involvements both within and outside of their stereotypical social circles are uncovered. Although the

newspapers provide valuable information on audience members in particular (as the subject was of interest to their readership), the sometimes limited detail on the committee members was supplemented by the Dublin street directories. When used in conjunction with the triangulated newspaper account, these details further inform and contribute to a clear sense of the individuals' identity and therefore the identity and role of societies within wider musical life.

The societies' class identities were also established by examining the activities of the individuals involved. These class identities allow a hierarchical structure of music societies to emerge: the Hibernian Catch Club, Anacreontic Society and University Choral Society were the domain of the aristocracy; the upper middle classes and professional aristocracy were represented by the Philharmonic Society, Antient Concerts Society, Societa Armonica, University Church Music Society, Metropolitan Choral Society, Amateur Harmonic Society and Dublin Concordant Society; and the lower middle- and working-class societies were the Dublin Sacred Harmonic Society, Dublin Harmonic Society and Tradesmen's Harmonic Society. However, hierarchy does not imply relative importance and it is necessary to view the music society scene as a whole. The dominance of upper middle-class societies has contributed to the focus of contemporary research on this area, but this study illustrates the variety of societies in existence during the period and establishes a more balanced view of the private, amateur music scene during the early Victorian era.

This examination intersects with each society at different periods in their lives: the stable period for the Hibernian Catch Club, 160 years after its foundation; the Anacreontic Society during its final decade; the periods of development following the establishment of the Antient Concerts Society and University Choral Society; and the idealistic foundations of the remaining societies. The study contributes significantly to the understanding of these societies: challenging the established repertoire identity of the Hibernian Catch Club; establishing the relationship between the engaged artists and the repertoire of the Anacreontic Society; refuting the 'exclusive' reputation of the Philharmonic Society; and detailing the extent of the reputation for supporting 'local talent' that has been attributed to the Antient Concerts Society. It also captures noteworthy instances of developmental change within the societies: the promotion of the new Antient Concert Rooms; building of a new organ for the University Choral

Society; the establishment of a choral classes for the Anacreontic and University Choral Society; and the engagement of professional (cathedral) musicians to supplement the choir of the University Choral Society. The identification of previously-unknown societies is particularly valuable, and illustrates the importance of using contemporary sources whose purpose was to report on everyday life. The discovery of the University Church Music Society is perhaps the most remarkable, as records of the University Choral Society are so well documented and archived. The University Church Music Society's existence, together with the Dublin Sacred Harmonic Society, highlights a concern during the period for the improvement of singing in Anglican and Presbyterian services respectively. This is further evidenced in the numerous advertisements for new publications of *Melodia Sacra*, specifically for the improvement of psalmody and congregational singing.<sup>1178</sup> The relationship between the upper middle-class societies (particularly the University Choral Society) and this movement is evident in the performers, committee members and concert attendees' roles as arrangers, patrons and sellers of these publications. The Dublin Sacred Harmonic Society and the Tradesmen's Harmonic Society were unique in their inclusionary policies, with practical subscription rates to facilitate the involvement of the lower classes. Whilst little is known of the Dublin Harmonic Society, its relationship with the Mechanics' Institute implies a similar purpose. Likewise, and of most interest, is the contribution of this study to the establishment of the Metropolitan Choral Society's identity. These contemporary reports show the society had a significant role within Dublin's music scene. It functioned within the same upper middle-class social circles as the Antient Concerts Society and Philharmonic Society, with many of the same members involved, and yet its public subscription policy and its development of a capable choral body for use by other institutions and societies defined it as unique, despite its omission from modern research.

This case study highlights the relationships between societies, particularly in the interrelated engagements by the Philharmonic Society, Anacreontic Society, Metropolitan Choral Society and the Theatre Royal. This is especially important to note, as these fourteen societies did not operate in isolation and shared the same concert season which generally ran from November to June: for example over the course of a

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<sup>1178</sup> *SN*, 28 July 1841, p. 2; *EP*, 24 July 1841, p. 1

week in June 1843, concerts were held by the Philharmonic Society on Wednesday, the Amateur Harmonic Society on Thursday and the Metropolitan Choral Society on Friday.<sup>1179</sup> The involvement of the same amateur gentlemen and professional musicians in numerous different societies is also strikingly evident, and implies that each society fulfilled a particular purpose, despite the superficial similarities between them, particularly in repertoire. The symbiotic relationship between the societies and those professional musicians on a personal level is illustrated in the references to Sapio's and Bussell's annual grand benefit concerts in the Rotundo. These were some of the most prominent concerts of the whole year, with Sapio and Bussell's respectable positions within musical life encouraging many distinguished performers to lend their aid. In particular, Sapio's concerts were advertised to be assisted by 'several amateurs from the Anacreontic and Philharmonic Societies' and Bussell's by 'several members of the Philharmonic, Anacreontic and Antient Concert Societies'.<sup>1180</sup> The association with such respected, upper middle-class private societies added to the *éclat* of the public concerts, thereby attracting a plentiful audience.

This study has significantly contributed to the received understanding of each of the fourteen music societies referred to in the *Freeman's Journal*, the *Evening Packet*, and the *Saunders's News-Letter* from 1840 to 1844. In the comparison of this information with supplementary primary and secondary sources, the study has both ascertained the identity of the societies and demonstrated the value of the triangulation approach to newspaper usage. It also, for the first time, contextualises the activities of Dublin music societies with their counterparts, in England particularly, and concludes that the correlations were superficial and rarely aligned either ideologically or practically.

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<sup>1179</sup> *EP*, 13 June 1843, p. 3

<sup>1180</sup> *EP*, 29 April 1841, p. 3; *SN*, 15 April 1840, p. 4



## Chapter 4: Conclusion

The aim of this doctoral study is to establish and demonstrate a framework for the use of newspapers as primary source material for musicological study. Researchers of musical life in Dublin during the nineteenth century are faced with two problems: Ita Margaret Hogan's *Anglo-Irish Music 1780–1830* and Derek Collins' 'Concert Life in Dublin In The Age Of Revolution' (1792–1814) illustrate the vast level of musical activity in the city during the early nineteenth century, but no comparable research exists for the remainder of the century. Secondly, due the paucity of primary sources surviving from the century, research into musical life during this period is largely dependent upon newspapers. Prior to this study, the factors which influenced musical coverage by the newspapers had not been established, which has inevitably lead to misuse of the information published in the newspapers. As the *Freeman's Journal* is the only digitised newspaper from this period and relevant to this area, it is frequently used as a source of information for musicological purposes, despite its biased representation reflecting the interests of only one community. This doctoral study establishes a framework for ascertaining a balanced view of musical life based on both a 'triangulation' approach, which utilises the output of three contrasting newspapers, and a study of their historical contexts, to navigate their individual biases. The *Freeman's Journal*, the *Evening Packet* and the *Saunders's News-Letter* were examined during a short period of 1840 to 1844 to illustrate the value of this triangulation approach in constructing a narrative of everyday musical life. The resulting full-text register of musical data from the period facilitates research as both a source of information about the area under examination, and as a source of context for the activities, people, places, institutions etc. within the city's musical life. A case-study, using this register, for the study of music societies during the period 1840–1844 shows that the framework established with the triangulation approach and a comprehensive understanding of the nature of the newspapers enables a comprehensive, detailed account of the music societies to be established, and significantly contributes to research on the area. Furthermore, this framework highlights the wealth of information available in these sources and could be applied in the examination of any aspect of musical life during the period. Likewise, this framework for the use of newspapers for research can be utilised

in any discipline and the establishment of the identities and styles of the selected newspapers is relevant beyond musicology.

The study of the newspaper industry and the context within which the individual newspapers functioned highlights the corrupt political environment, based on the complex ideological and financial struggles with successive Lords Lieutenant and Chief Secretaries at Dublin Castle, that influenced their output. During the early Victorian period, the *Freeman's Journal* is established as having been an independent newspaper, supportive of Daniel O'Connell and the Repeal of the Union, pro-Catholic, but cautious of potential disapproval from the Castle. The *Evening Packet* was an upper middle-class, aristocratic Protestant newspaper, although its political allegiances were complex. While it defined itself as an independent newspaper and occasionally rebelled against the administration, it received substantial financial support from Dublin Castle, having been founded as a Castle newspaper early in the century. In contrast, the *Saunders's News-Letter* maintained a more credible independent status and was defined by its advertisement content and role within the producer-consumer market. This independence was sustained by the revenue generated from these advertisements rather than through financial support from the administration. It was, however, inherently Protestant, though its moderate editorial attitude crossed denominational and class boundaries. These political and religious associations are shown to have been evident in the musical coverage of the three newspapers. The *Freeman's Journal* published unique coverage on Catholic music-making, whilst inoffensively covering aristocratic events associated with the administration. The *Evening Packet* provided a valuable source of information on the music which accompanied aristocratic non-musical events and displayed a condescending attitude in its editorial commentary to the lower classes. The *Saunders's News-Letter*, driven by its commercial nature rather than by political or religious concerns, established itself as the most valuable source of information on musical life due to the frequency, regularity and volume of advertisements placed in it. These advertisements were not restricted to one particular demographic but were aimed at a broad spectrum of readership, from the lower classes through to the aristocrats. The style of editorial commentary analysed shows that both the *Freeman's Journal* and the *Evening Packet* had a generally positive attitude towards the reporting of musical activities, whereas the *Saunders's News-Letter* provided more balanced commentary. The *Evening Packet* in particular employed verbose language when reviewing

performances, and it therefore does not provide a reliable basis for the critical interpretation of musical events. This examination of the selected newspapers demonstrates the issues associated with defining press influences and emphasises the danger of utilizing only the most convenient and accessible source, the *Freeman's Journal*, for information on everyday life during the period, as it represented only one demographic and excludes the significant Protestant upper- and middle-class communities within the city.

The case study focusing on music societies demonstrates the value of using the musical coverage in the press as a basis for research. The resulting research contributes significantly to the understanding of music societies during the period, as well as their roles within Dublin's musical life. Many previously unknown societies have been identified (Societa Armonica, Concordant Society, Dublin Harmonic Society, University Church Music Society, Tradesmen's Harmonic Society) and the important role of the previously overlooked Metropolitan Choral Society has been established. In particular, the hierarchical stature of the individual societies has been determined – from the aristocratic Hibernian Catch Club to the working classes' Tradesmen's Harmonic Society. The comparative volume of upper middle-class music societies active in Dublin at this time highlights their dominance and explains why they have featured so prominently in general research on the period. Such a detailed study of the everyday life of music societies, as this research has presented, provides a depth of information regarding the complexity of their activities. This view contrasts with the picture presented in the more general overviews which have been written on the music history of the period. This type of research both identifies the people involved with the societies and allows their activities to be traced through the city's musical life; it reflects on the societies makeup, and defines its role in that life. It also provides valuable detailed insights into specific aspects and events in the musical life of the city, including the concert tours of Liszt and Thalberg, the early career of Catherine Hayes and the trend of engaging artists from the Theatre Royal, Covent Garden for Dublin performances.

Part II of this thesis presents the subset of musical data which the three newspapers published on the music societies. It illustrates the type of detail available in the newspapers, demonstrates their comparative styles, and shows the extensive coverage

that the music societies received. This full-text presentation of data is a valuable reference source for musicologists with a focus on any area of early Victorian Dublin, the construction of reception history, the compilation of a musical dictionary of biography; and interdisciplinary research on press studies in general, political, cultural, social and commercial histories.

The scale of this project dictated that the editorial decision was made not to transcribe non-musical aspects of essentially non-musical events. While the musical activity was captured, the full detail of such events was not transcribed (other than the 'who, what and where'). While the situational subtleties may have provided interesting context for the music which was performed, this would have expanded the project beyond the practical limitations of this current thesis. In addition, there were limitations in capturing formatted information in MS Access (small caps, for example), and while it was possible to manipulate the data for the purposes of this doctoral study, the potential of the data within the transcriptions goes beyond what the MS Access system is capable of supporting.

It is envisioned that the full database of musical activity in Dublin from 1840 to 1844, transcribed from the *Freeman's Journal*, the *Evening Packet* and the *Saunders's News-Letter*, will be developed into an online resource. A relational database design, using MySQL or Oracle, would enable a more straightforward implementation of the database online, and transferral of the data from MS Access to a MySQL or Oracle platform is envisaged for this purpose. Although one of the basic premises of this project is that full-text data is invaluable as a source for research, full-text searching returns limited results due to inconsistencies of spelling and incomplete references. To enable searching of the full-text transcriptions within the database, the data will need to be annotated to identify composers, works, locations, performers, concert attendees, patrons etc. Related tables will be defined containing the full-text transcriptions, the authority record (or standardised versions) of composers' names, and the standardised versions of titles of works etc. The authority records will link back to their corresponding references in the full-text. In a way similar to that of library catalogues, a user will be able to search the online resource for the standardised modern spelling of a composer, performer, work or location and the system will link that search term back to the full-text, and return the relevant full-text to the user.

It is also intended that the data will be annotated to enable more specific queries. The inclusion of information on the dates and nationalities of composers will enable queries, for example, into the number of works by contemporary Irish-born composers performed during the period. Likewise, annotating concert data by distinguishing factors such as instrumental or choral, amateur or professional, private or public, genre, nature of event etc. will facilitate more complex queries and return more meaningful results. Similar annotations will be applied to other instances of musical activity such as the music trade (type of materials sold), sacred music (Catholic or Protestant) and pedagogy (subject/instrument taught). The resulting online resource will facilitate in-depth analysis of Dublin musical life during the early 1840s.

This study has illustrated the value of using newspapers as a source for musicological research, and the significant level of detail to be found within them. However, to fulfil this research, three years were spent transcribing musical data from microfilm copies of the newspapers, and due to this timescale, it was only possible to examine five years. In practical terms, due to both the time involved in transcribing and the limited time period thus covered, most researchers would find little benefit in this type of approach. This research, therefore, must be seen as a pilot study to demonstrate the value of this methodology, while highlighting the need for a different system of interacting with newspapers as a source.

In order for this research methodology to be practical, three key related resources must be made available: more relevant newspapers should be digitised; a more comprehensive account of the newspapers' histories and identities should be provided; and a system should be developed that facilitates not only information retrieval, but also information analysis.

The digitisation projects by the Irish Newspaper Archive and the British Library are steps in the right direction, although the latter is strikingly superior. The *Freeman's Journal* is the only newspaper digitised by either project which is relevant to this study of everyday musical life in early-Victorian Dublin. During the course of this research, both systems were used to access the *Freeman's Journal* and the Irish Newspaper Archives' coverage was found to be incomplete, with an unreliable search facility. Contrastingly, the British Library and Gale Cengage Learning's British Newspapers

project has more comprehensive coverage, and the quality assurance procedures that are implemented in the digitisation process are evident in the comprehensiveness of the search results returned.<sup>1181</sup> However, as long as the *Freeman's Journal* is the only relevant newspaper digitised, it will remain the most referenced of the newspaper sources. There is an urgent need to digitise at least the *Saunders's News-Letter* and to halt the uncritical dependence on the *Freeman's Journal*. Rodmell's research using the *Dublin Evening Mail* further highlights the value of a multiple-source approach and provided additional valuable additional information for this study's examination of the Antient Concerts Society.

Secondly, while the British Newspapers project goes some way towards providing historical contexts for the British newspaper industry during the nineteenth century, including overviews of the newspapers, it does not provide an Irish-focused context. This study has ascertained a need for this, with detailed, academically cited timelines for each newspaper, outlining the factors that influenced the newspapers at specific periods throughout their changeable existences. Information obtained from the newspapers on a specific date could then be understood within the context of the precise time it was published. While the *Waterloo Dictionary of Irish Newspapers and Periodicals* should facilitate such a need, Legg's study of the Irish provincial press noted that it 'suffers from errors both major and minor, and has to be used with great care.'<sup>1182</sup>

Finally, the Irish Newspapers Archive and the British Newspapers project allow references to be saved, bookmarked, printed and emailed. Although this allows researchers to access and store information, it does not facilitate the analysis of data. A reporting system is needed that can query the full-text digitised newspaper data, and provide downloadable reports which can be manipulated by researchers for their own purposes. This requirement addresses more than musicological needs and would be beneficial for any historian. This study has shown the value of a reference source comprised solely of music-related data. It follows that using all data published in the newspapers would provide a more comprehensive source, especially in examining the

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<sup>1181</sup> 'FAQ, British Newspapers' <[http://access.gale.com/blcs/blcs\\_25/blcs\\_25.htm](http://access.gale.com/blcs/blcs_25/blcs_25.htm)> [accessed 13 November 2010]

<sup>1182</sup> Marie-Louise Legg, *Newspapers and Nationalism: The Irish Provincial Press 1850–1892* (Dublin: Four Courts Press, 1999), p. 17

activities and ascertaining the social, political or religious identities of concert attendees.

As significant infrastructure has already been invested in digitisation projects such as that of the British Library, the development of a sister system is recommended which would enable reports to be run against their already digitised newspapers. These reports would produce quantifiable data sub-sets, which researchers could manipulate. This system would not only be useful for musicologists, but could be utilised by researchers in all fields. It is the conclusion of this PhD that the detailed data obtained from contrasting newspapers is a valuable source on which to base research, but the practicalities of this methodology make it unfeasible using current systems and sources.

Until these systematic gaps have been addressed, this doctoral study enables researchers to utilise the *Freeman's Journal*, the *Evening Packet* or the *Saunders's News-Letter* during this early Victorian period, individually or together, in an informed manner. It details the strengths and weakness of their music coverage, their style of editorial commentary and the likely detail that would be overlooked by not examining each specific newspaper. This understanding of the identities and limitations of the chosen newspaper source material provides the researcher with parameters for educated conclusions.

## **Part II: Register of Musical Data on the Music Societies in the *Freeman's Journal, the Evening Packet and the Saunders's News- Letter, 1840–44***

This register contains all of the information published in the *Freeman's Journal*, the *Evening Packet* and the *Saunders's News-Letter* which referred to music societies during the period 1840 to 1844. Each record within the register represents an event or instance of musical activity (concert, meeting, rehearsal, sale of sheet music etc.) and contains transcriptions of all associated references from the newspapers (advertisements, previews, reviews, notices). The records are presented chronologically to facilitate an understanding of the developing and contrasting press coverage surrounding these instances of musical activity. The records are presented in the following format:

**Date:** Date of the event. On the occasion of rescheduled events, the originally intended date appears in square brackets.

**Publication Date(s):** A list of the newspaper references to this event. The newspapers were examined in the order of the *Freeman's Journal*, the *Evening Packet* and the *Saunders's News-Letter*, and the references are therefore listed in this order. References are presented in the following format: <Abbreviated Newspaper Title>, <Date of Publication>, <Page within Newspaper> <Transcription Identifier>.

For example: *SN*, 14 January 1842, p. 1 (p/v)

Transcription Identifiers are defined using the following abbreviations:

- (a) Advertisement
- (u/a) Updated Advertisement
- (a/a) Alternate Advertisement
- (p/v) Preview
- (r/v) Review

**Advertisement:** Transcription of the first advertisement or announcement for the event. These advertisement or announcements were frequently repeated.

**Updated Advertisement:** Transcription of a new advertisement or announcement for the same event.



**Alternate Advertisement:** Transcription of an advertisement or announcement which differed from a corresponding advertisement or announcement printed on the same day in a previously examined newspaper.

**Preview:** Editorial-style commentary published prior to the event.

**Review:** Editorial commentary after the event. On occasions, reviews mention two events. In these circumstances, the review is included under both events.

**Notice:** Usually placed after an event regarding an item lost at the event.

The editorial decisions taken in creating this source sought a balance between capturing data and replicating the newspaper. It was decided that the goal of the exercise was not to replicate the newspaper as a ‘document’, but rather to capture the information published, in the way that it was published, and present it in an easily accessible, readable manner. Therefore, line endings were not maintained, as these were originally formatted to comply with newspaper column width and were not necessary to an understanding of the content. This editorial decision is especially evident in the transcription of advertisements containing concert programmes, where each work on the programme was presented on its own line, spacing the information out over the whole column length using punctuation marks. The number of punctuation marks has not been replicated, ellipses being used instead.

Italics were maintained, as this formatting was used to indicate titles and foreign language words. Printing in bold was not maintained in transcriptions, as it served little function other than to draw the eye on the dense newspaper page. The formatting of words printed in capitals, either as FULL CAPITALS or SMALL CAPITALS, was not maintained (except for the initial letter) for two reasons: the newspapers employed the tactic of using words in capitals to such an extent that it was tedious to read when transcribed, and although this could have been remedied by the use of small capitals, the MS Access database used in the transcription process did not support this formatting function.

The microfilm on which the newspapers were accessed was, on occasion, illegible due to awkward binding or annotations written on the original newspaper. On these occasions, the transcription states ‘*[illegible]*’; however, this is not intended to represent the length of passage illegible, which was sometimes a single letter,

sometimes a whole section. If it was possible to deduce the missing word or phrase, this has been editorially inserted in the following format '*[illegible: word?]*'.

When music featured in essentially non-musical newspaper coverage, the editorial decision was made that two things would be captured: the first few sentences that illustrated the who, what and where of the event; and the musical portion of the coverage. '[...]' was used to identify the omission of all other information within the article. In the transcription of theatrical events, it was important to capture at what stage in the programme the musical pieces were performed, and on such occasions '[3/3]', '[3/4]' etc. were used to signify that the transcribed portion is third on a programme of three items, or third on a programme of four items respectively. It is probable that theatrical events included musical elements that were not advertised, but inclusion in this study depends solely on the specific reference to music in the advertisement. Often, different newspaper advertisements selectively listed different works to be performed on a programme, so the position on the programme for the same event can change according to the newspaper cited.

Misspellings were maintained in the transcriptions and '*[sic]*' was used to indicate obvious typographical errors or accidental mistakes. However, the newspapers were frequently inconsistent in their spellings, especially in repeating consonants, the choice of vowels used, and the use of diacritics. These were not considered mistakes, but were alternate spellings consistent with contemporary Victorian writing and therefore were not marked by '*[sic]*'. For example: befall (befal), pourtray (portray), reffrains (refrains), violincello/violencello (violoncello), cappriccio (capriccio), violiniste (violinist), duetto/duett, cornopian (cornopean), quartett/quartette, accordeon (accordion), obbligato (obligato), barytone/baratone/barritone (baritone), Dhiver (D'Hiver), hacknied (hackneyed), clarionet (clarinet), O'Clock, To-Morrow, -street, Morrisson's Hotel/Morrison's Hotel, Westmoreland-street/Westmorland-street, Pigot/Pigott, Herrmann/Hermann, M'Ghee/M'Ghie, Wilhelm/Wilhem and Macintosh/M'Intosh/Mackintosh. To enable full-text searching of the register in PDF format, the 'correct' versions of composers' names and the titles of musical works are provided in the format '*[sic: Mendelssohn]*'.

**Date**

9 January 1840

**Publication Date(s)**

*FJ*, 10 January 1840, p. 3 (a)

**Advertisement** (*FJ*)

To the Editor of the Freeman

Sir - About a fortnight since you were good enough to publish in your valuable journal some remarks which I had to make regarding the "University Choral Society." Your readers will be surprised to learn that in the "University Calendar" for 1840 (just published, under the sanction of the heads of our college, and under the direct *surveillance* of one of their number), this association is advertised and its regulations given in detail, so that it appears that we are for the future to look upon it as, *re ipsa*, an integral part of the institution, which the dignitaries of the body are determined to uphold and retain, in opposition to the decided expression of public opinion on the subject. And there is the greater reason to complain of this, to say the least, unadvised measure, inasmuch as it is a well-known fact – deny it who can – that rarely or never have they complied with any solicitations or suggestions towards moderate and really-necessary reform. Verily, we are beginning to groan for a steady, searching, and impartial *inquiry* into the present constitution of our University.

I am, Sir, with respect, yours, &c.

ACADEMICUS

T.C.D., January 9, 1840

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**Date**

20 January 1840

**Publication Date(s)**

*SN*, 14 January 1840, p. 3 (a); *SN*, 16 January 1840, p. 1 (p/v); *SN*, 21 January 1840, p. 2 (r/v)

**Advertisement** (*SN*)

Under Very Distinguished Patronage.

Miss Rossini Collins, whose performance as a Violiniste has elicited universal applause in England, and who, by the express Command of her Majesty, has had the distinguished honor of performing several times at the Palace, intends, with the assistance of her Father (whom she is proud to acknowledge as her sole instructor) and Sisters, to submit her humble pretensions to the patronage of the Irish Public, by a Concert, which will take place at Morrisson's Hotel, Dawson-street, on Monday Evening, 20th instant, at Eight o'Clock.

Single Tickets 2s. each. Family do., Six for £1. to be had at the principal Music Shops, and at Mr. Collins's, 15, Lower Abbey-street, opposite the Circus.

**Preview** (*SN*)

Miss Collins, The Youthful Violiniste. – A highly interesting young creature, not twelve years of age, is about to present herself for the patronage of the citizens of Dublin, in the (for a female) rather novel character of a performer on that most difficult

instrument – the violin. Her celebrity in England has already attracted the attention of royalty, having been honored with a command, on several occasions, to perform before her most gracious Majesty at the Palace. It will, no doubt, seem at first strange to see an interesting young female, with violin and bow in her hands, ready to revel in all the mazes of harmonics and all the difficult movement of which the instrument is capable, but the wonder will soon be dispelled when, with the mastery of the most finished performer, she plays the most difficult passages without hesitation, with pathos, brilliant tone, and facile execution. She has already exhibited her extraordinary talents as a performer before the Hibernian Catch Club and the Philharmonic Society, and we feel assured her Dublin public will patronize this extraordinary child as her great talents deserve.

**Review (SN)**

Miss Rossini Collins. – This talented young performer delighted a highly fashionable audience at Morrisson’s Great Rooms last evening in her capacity as a violiniste. She played a concerto (Paganini) “Pot Pourri,” in which several familiar airs were introduced, and one of De Beriot’s rondo’s with variations, in all of which she astonished some of the most distinguished violinistes who were her auditors. As a performer on the violin she is a prodigy for her age as regards tone and really brilliant bowing. The other addenda of the concert were highly calculated to amuse, and seemed to afford the utmost satisfaction of all present.

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**Date**

14 February 1840

**Publication Date(s)**

SN, 8 February 1840, p. 3 (a); SN, 10 February 1840, p. 3 (a)

**Advertisement (SN)**

Philharmonic Society.

Rotundo.

The Members are requested to take notice that the Society’s Second Concert is fixed for Friday Evening, the 14th February, 1840, and the Rehearsal for Wednesday, the 12th, on which Evening a Ballot will take place; and Members having Friends to propose, are requested to furnish the Secretary with the necessary information, before 13 o’clock on Monday, the 10th February.

By Order. H. Bussell, Sec. Committee-rooms, 7, Westmoreland-street.

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**Date**

20 March 1840

**Publication Date(s)**

SN, 12 March 1840, p. 3 (a); SN, 14 March 1840, p. 3 (a); SN, 23 March 1840, p. 2 (r/v)

**Advertisement (SN)**

Anacreontic Society.

Founded 1740.

President – His Grace the Duke of Leinster.

Vice-Presidents – the Lord Clonbrock, Sir Thomas Staples, Bart., Sir Robert Gore Booth, Bart., Lieutenant Colonel Cobbe, R.A.

The Members are requested to take notice, that the Second Ladies' Concert will take place on Friday Evening, March 20th.

Such Members as have Friends to propose will have the kindness to leave their names with the Secretary before Friday next, which will enable them to become Members previous to the Concert, as there will be a Ballot for the purpose.

On *Friday Evening next, the 13th instant*, there will be a *full Rehearsal* at the Rotundo, at which the Performing Members are earnestly request to attend at half-past seven o'clock.

By Order, S.J. Pigott, Secretary, 112, Grafton-street.

### **Review** (SN)

Anacreontic Society.

This ancient society, now in the hundredth year of its existence, gave its second ladies' concert for the season on Friday evening. The long room, in which the concert took place, was filled with a most numerous audience. Among the company were the Hon. Mrs. Fellowes and family. The programme presented a good deal of novelty, and the names of some composers will be found in it not generally known in this country. It was as follows: –

Part I.

Symphony – (in B flat) ... Beethoven.

Duetto – “Se un istante,” Miss Hayes (pupil of Signor Sapio,) and Signor Sapio ... Mercadante.

Scena (from *Der Freischutz*.) “Wie nagh mie der schlummer [*sic*],” Mademoiselle Rudersdorff ... Weber

Duetto – “Il Rivale,” Mr. Hodges and Signor Sapio ... Bellini.

Overture – founded on the national anthem (first performance) ... Marchner.

Part II.

Overture – “Le Chasse,” ... Mehul.

Jaeger Duet – Madlle and Madlle A. Rudersdorff ... Kucken.

Ballad – “John Anderson,” Miss Hayes ... Scotch.

Fantasia – Violin, on favorite airs from *La Fiancée*, Mons. Rudersdorff ... Rudersdorff.

Airs – “Se Romeo,” Madlle. And Madlle. A Rudersdorff ... Bellini.

Overture – “Figaro” ... Mozart.

The opening symphony attracted considerable interest among those who came there for the music; it was admirably executed by the orchestra. When noticing her father's Chamber Concerts we gave the praise which we felt it deserved to Mademoiselle Rudersdorff's singing of the scena from *Der Freischutz*. It was given with the deep and feeling expression which is the peculiar character of her performance. She perhaps too frequently avails herself of her talent for mournful expression, and spins the thread of her sentiment too finely. In the aria from *Romeo* she was loudly applauded, and not more so than she deserved. Mr. Pigot played a violoncello solo, and, of course, the close of his performance was the signal for every hand to yield the now habitual tribute of applause. The parallel to Pigot's solo was Monsieur Rudersdorff's fantasia on airs from *La Fiancée*. It was an admirable piece of instrumentation, played with boldness and freedom, and at the same time with the utmost truth, correctness and delicacy of finish. The first part of the concert closed with an overture by Marchner, founded on the

national anthem. It was more remarkable for its difficulty and intricacy than its beauty. Difficult as it was the orchestra got through their business in workmanlike style. The single encore of the evening was given to Miss Hayes for the old Scotch ballad "John Anderson;" she sang it with extreme delicacy and tenderness, and fully deserved the encore. It is due to the other performers to state that the compliment in this case arose partly from the music being better understood by a large portion of the company in such audiences in this city; at all events a large number, nearly a majority, must be found who attend not so much from the love of music, at least of music scientifically, as from the fashionable desire of forming some of the units of a crowd. The applause of such company must therefore be a very fallacious test of the merits of music and musical performances which pretend to be something more than merely popular; but if visitors do not love music so deeply as to give up their entire attention to the performance, they ought to have sufficient respect for those who do, for the performers and the society who invited them, as to carry on their conversations, their flirtations, and all their idlenesses *sotto voce*. These observations are not made without reason, and we trust that there will be no occasion for repeating them.

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**Date**

25 March 1840

**Publication Date(s)**

*SN*, 13 March 1840, p. 3 (a)

**Advertisement** (*SN*)

Philharmonic Society.  
Rotundo.

The Members are requested to take notice that the *Second Open Night* of the Society will take place on Wednesday Evening, the 25th of March; and that there will be a Ballot on Wednesday Evening, the 18th instant. Members having Friends to propose are requested to furnish the Secretary with the necessary information before 12 o'Clock on Monday, the 16th inst.

By Order, H. Bussell, Secretary. Committee-Rooms, 7, Westmoreland-Street.

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**Date**

3 April 1840

**Publication Date(s)**

*EP*, 4 April 1840, p. 3 (r/v); *SN*, 6 April 1840, p. 2 (r/v 2)

**Review** (*EP*)

Trinity College Choral Society.

We had the pleasure of being present at this highly interesting society's concert, when we saw for the first time the new organ which has been built at the cost of three hundred pounds by the members. It is a fine-toned instrument, and of considerable power. The spirit and liberality with which the subscriptions for its erection were contributed are characteristic of the enthusiasm of the students of our University, when intellectual enjoyment is the prize sought. Every student who "has music in himself" should

become a member. Among the vast variety of subjects connected with literature, science, and the fine arts we really know of none that more intimately unites the *utile* and the *dulce*, or one that tends more directly to humanise and soften our fallen nature. This society, we believe, originally set on foot by Dr. Todd, F.T.C.D., will be an ennobling memorial to the “*Nati natorum, et qui nascentur ab illis*” of his taste and judgment. Almost all the Fellows of the house, several dignitaries of the Church, &c. were present.

**Review 2 (SN)**

The University Choral Society. – On Friday evening the University Choral Society gave a concert in the Dining Hall of the College, which was most numerous and respectably attended, nearly all the leading members of the Choral Society being present. The music was selected from Handel, Haydn, and Croft, conducted by Mr. Joseph Robinson, and conducted in a style at once creditable to him and the society. The chorusses were readily grand, sung with great spirit, harmony, and precision. A very handsome organ, of a rich and full tone, was used for the first time on this evening, erected for the society by our fellow-citizen, Mr. Telford, of Stephen’s-green – a convincing proof that it is not necessary to send to other countries for instruments which can be had as good at home, and by thus encouraging native talent increase our national prosperity. The ingenious contrivance by which the performer was enabled to play the instrument with his face to the audience, giving him great command over the orchestra, pleased us much. The leader, Mr. Levy, led with his wonted ability. The hall is admirably suited for the purpose to which it is now temporarily applied; the fine effect produced would convince any one capable of forming an opinion on the subject of the absolute necessity there exists for a Music Hall in Dublin, commensurate with the increasing taste for the science of music.

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**Date**

24 April 1840

**Publication Date(s)**

*EP*, 25 April 1840, p. 3 (r/v); *SN*, 27 April 1840, p. 2 (r/v identical)

**Review (EP, SN)**

University Choral Society.

The members of this interesting society gave their third gentlemen’s Concert for the season last night. The principal singers were the Messrs. Robinson and Whalley. The performances from Handel’s “Messiah” were given with the finest effect. In the vast assemblage of rank, talent, and respectability we noticed his Grace the Lord Primate, the Lord Bishop of Cashel, the Lord Bishop of Down and Connor, Right Hon. Frederick Shaw, M.P.; Right Hon. F. Blackburne, Sergeant Jackson, M.P.; the Dean of Lismore, the Archdeacons of Dublin, Emly, and Ardagh; Rev. Dr. Elrington, Rev. Dr. Newland, Rev. Dr. Wall, Rev. Dr. Todd, Rev. Mr. French, Rev. Charles Graves, Rev. Dr. O’Sullivan, &c., &c. His Grace the Lord Primate was warmly greeted upon his arrival and departure by the applause of the audience.

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**Date**

5 May 1840

**Publication Date(s)**

*SN*, 13 April 1840, p. 3 (a); *SN*, 15 April 1840, p. 4 (u/a); *EP*, 16 April 1840, p. 1 (u/a); *FJ*, 22 April 1840, p. 1 (u/a); *SN*, 23 April 1840, p. 3 (u/a); *EP*, 25 April 1840, p. 2 (u/a 2); *SN*, 25 April 1840, p. 3 (u/a 2); *SN*, 27 April 1840, p. 3 (u/a 3); *EP*, 28 April 1840, p. 1 (u/a 3); *SN*, 29 April 1840, p.3 (u/a 3); *FJ*, 1 May 1840, p. 1 (u/a 3); *EP*, 1 May 1840, p. 1 (u/a 3); *SN*, 1 May 1840, p.3 (u/a 3); *SN*, 2 May 1840, p.3 (u/a 4), p. 2 (p/v); *SN*, 4 May 1840, p.3 (u/a 4); *FJ*, 5 May 1840, p. 1 (u/a 4); *SN*, 5 May 1840, p.3 (p/v 2); *SN*, 7 May 1840, p. 2 (r/v)

**Advertisement (SN)**

Rotundo.

Mr. Bussell has the honor to announce his intention of giving a Grand Concert on the Evening of Tuesday, the 5th of May.

Particulars will be duly announced.

**Updated Advertisement (SN, EP, FJ)**

Round Room, Rotundo

Under Distinguished Patronage.

Mr. Bussell Has the honour to announce his intention of giving a Grand Concert of Vocal and Instrumental Music, On Tuesday Evening, the 5th of May, On which occasion he will be assisted by The Principal Professors and Amateurs of this City, Including several Members of The Philharmonic, Anacreontic, And Ancient Concert Societies.

Further particulars will be speedily announced.

Single Tickets, 7s. each. Family Tickets, to admit four, 1l. 1s. to be had of Robinson, Bussell, and Robinson, 7, Westmoreland-street, and all the Principal Music Warehouses.

**Updated Advertisement 2 (EP, SN)**

Round-Room, Rotunda.

Under the Patronage of The Philharmonic And Ancient Concert Societies, And several Families of Distinction.

Mr. Bussell Has the honour of announcing that his First Grand Concert will take place On Tuesday Evening, the 5th of May, 1840.

The following eminent Performers have kindly promised their valuable assistance, and every exertion will be made to secure the service of other celebrated Artists.: –

Miss M’Mahon (From the London and Bath Concerts.) Miss Collins (the celebrated Violinist.) Mr. Francis Robinson. Mr. William Robinson. Mr. John Robinson. Mr. Joseph Robinson. Mr. James Barton. Mr. Levey. Mr. Mackintosh. Mr. Pigott. Mr. Lindley. Mr. M’Calley. Mr. Wilkinson.

Several members of the Philharmonic, Anacreontic, and the Ancient Concert Societies, And the Young Gentlemen of the Cathedrals, &c. &c.

In the course of the Evening the following favorite Compositions will be performed: – Part of Louis Spohr’s Characteristic Sinfona, entitled “The Power of Sound,” In which an attempt has been made to describe the sounds attending the natural world, the different stages of human existence, and the different situations and emotions which



befall man during his progress through life, under the following heads: –  
*First Subject* – Silence of Nature before the Creation of Sound – Natural Sounds –  
Uproar of Elements.  
*Second Subject* – Cradle Song – Dance – Serenade.  
*Third Subject* – Warlike Music – Going to Battle – Feelings of those left behind –  
Return of Conqueror.  
*Fourth Subject* – Funeral Music – Comfort in affliction.  
(By permission of the Philharmonic Society, who have kindly lent their Music for this  
occasion).

Chorus From “Euryanthe.” – Weber. With a double Echo.

Rossini’s Grand Military Overture. “La Gazza Ladra.”

A Solo On The Violin.

Beethoven’s Grand Fantasia – for Pianoforte, Orchestra, and Chorus.

Mr. W. Lindley, From the Philharmonic and Ancient Concerts, London, will perform a  
Concert On The Violoncello.

Balfe’s Descriptive Ballad.

“The Young Soldier,” With all the original Accompaniments, as written for Mr. Francis  
Robinson.

Locke’s Celebrated Music Of Macbeth.

A Favorite Orpheus Quartett.

The Orchestra will be strengthened by the Bands of the 6th Inniskilling Dragoons and  
19th Regiment; and it is expected the whole will amount to upwards of One Hundred  
Performers.

Doors to be opened at half-past Seven o’Clock, and the Concert to commence at  
half-past Eight precisely, so as to end at half-past Eleven.

Family Ticket (to admit four), One Guinea; Single Ticket, Seven Shillings; to be had at  
Robinson, Bussell, and Robinson’s Royal Harmonic Saloon, 7, Westmoreland-street,  
and at all the Principal Music Warehouses.

Full particulars of the Concert will be speedily issued.

### **Updated Advertisement 3** (*SN, EP, FJ*)

Round Room, Rotundo

Under the Patronage of the Philharmonic and Ancient Concert Societies, And several  
Families of distinction.

Mr. Bussell Has the honour to announce that in addition to the principal Professors of  
this City, who have kindly promised their assistance, he has secured the services of the  
following eminent Artists, for his Grand Concert, On Tuesday Evening, the 5th of  
May.

Miss M’Mahon, (The much-admired Vocalist from the London and Bath Concerts,)

Miss Collins, The extraordinary Performer on the Violin; and Mr. W. Lindley (From the  
Philharmonic and Ancient Concerts, London,) Who will Perform A Concerto On The  
Violoncello; And it is expected the whole will amount to upwards of One Hundred  
Performers.

Doors to be opened at half-past Seven o’Clock, and the Concert to commence at  
half-past Eight precisely, so as to end at half-past Eleven.

Family Ticket (to admit four), One Guinea; Single Ticket, Seven Shillings; to be had at  
Robinson, Bussell, and Robinson, 7, Westmoreland-street, and all the Principal Music  
Warehouses.

Full particulars of the Concert will be speedily issued.

**Updated Advertisement 4 (SN, FJ)**

Round Room, Rotundo.

Under the Patronage of The Philharmonic And Ancient Concert Societies, And several Families of distinction.

Mr. Bussell Has the honour of announcing that his First Grand Concert will take place On To-Morrow Evening (Tuesday), the 5th of May. The following eminent Performers have kindly promised their valuable assistance: –

Miss M’Mahon (From the London and Bath Concerts,) The Misses Searle, Miss Collins, the celebrated Violinist; Mr. Francis Robinson, Mr. Whaley, Mr. William Robinson, Mr. John Robinson, Mr. Joseph Robinson, Mr. James Barton, Mr. Levy, Mr. Mackintosh, Mr. Pigott, Mr. Lindley, Mr. M’Calley, Mr. Wilkinson, Mr. Conran.

Several members of the Philharmonic, Anacreontic, and the Ancient Concerts Societies, And the Young Gentlemen of the Cathedrals, &c.

Programme Of The Performance.

Part First.

Leader – Mr. James Barton. Conductor – Mr. Bussell.

Part of Louis Spohr’s [*sic: Louis Spohr’s*] Grand characteristic Sinfona, entitled “The Power of Sound”

*First Subject* – “Silence of Nature before the Creation of Sound – Natural Sounds – Uproar of Elements.”

*Second Subject* – “Cradle Song – Dance – Serenade.”

*Third Subject* – “Warlike Music – Going to Battle – Feelings of those left behind – Return of Conqueror.”

Orpheus Quartett – “Hark above us,” &c. The Messrs. Robinson ... Kreutzer.

Ballad – “Auld Robin Gray,” Miss M’Mahon.

Grand Quartett – (Four Pianofortes) – The Messrs. Conran, Joseph Robinson, Wilkinson, and Bussell ... Czerney.

Song – “The Young Soldier,” with the original accompaniments – Mr. F. Robinson ... Balfe.

Concerto – Violoncello – Mr. William Lindley.

Part Second.

Leader – Mr. Levey. Conductor – Mr. Joseph Robinson.

Grand Fantasia – Pianoforte, with Vocal Solos, Choruses, and Orchestral accompaniments – The Misses Searle, Miss M’Mahon, the Messrs. Robinson, Whatley, &c ... Beethoven

Hunting Quartett – (Euryanthe) – The Messrs. Robinson ... Weber.

The celebrated Music of Macbeth (1671) – The Solos by the Misses Searle, Mr. Whaley, and the Messrs. Robinson ... Matthew Locke.

Part Third

Leader – Mr. Mackintosh. Conductor – Mr. Bussell.

Military Overture – (La Gazza Ladra) ... Rossini

Ballad – “The last meeting “ – Mr. F. Robinson ... Balfe.

Grand Scena – Miss M’Mahon (violin obbligato, Mr. Mackintosh) ... Paccini

Solo Violin – Miss Rosini Collins [*sic: Rossini Collins*] ... Kalliwoda

Finale – “O’er the dark blue waters” (Oberon) – Miss M’Mahon, Miss E. Searle, and the

Messrs. F. and J. Robinson ... Weber.

Doors to be opened at half-past Seven o’Clock, and the Concert to commence at half-past Eight precisely, so as to end at half-past Eleven.

Family Ticket (to admit four), One Guinea; Single Ticket, Seven Shillings; to be had at Robinson, Bussell, and Robinson's Royal Harmonic Saloon, 7, Westmoreland-street, and at all the Principal Music Warehouses.

**Preview (SN)**

Mr. Bussell's Concert.

This evening, for the first time, Mr. Bussell gives a concert in this city, and he has left nothing undone to secure the most eminent talent, so as to afford a musical treat such as has been seldom enjoyed in this city. The pieces selected are of the first order in the science, and their admirable arrangement in the programme cannot fail, from the diversification, to delight. Each of the three parts has its different leader and conductor, all of whom are of first eminence in their profession. Great interest is felt to hear the distinguished violoncellist Mr. Lindley, but we can have little to desire after the master hand of Pigott has amazed and delighted us so often with his performances.

**Preview 2 (SN)**

Mr. Bussell's Concert

Amongst the novelties which Mr. Bussell intends for the gratification of his friends at his approaching concert is Louis Spohr's characteristic sinfonia, "Die weibe der Tone". The *Musical World* says of this grand piece of descriptive music – "It cannot be doubted that it was suggested to the composer by the success which has attended the *Pastorael* of Beethoven. The symphony of Beethoven is a series of scenes portraying the events and images of rural life; the eloquent silence of animated nature, the low and lulling melody of the flow of many waters, the murmuring of the leafy grove, the soft sweet notes of the single nightingale, 'that most melodious bird,' blended with the shriller notes and deep low murmurings of others of the feathered choir. We see the revelry of the rustics, and join involuntarily in their vigorous modes of enjoyment. But do we proceed? Has not repeated performances of this heart-stirring symphony made us acquainted with its every detail – the change from nature at peace to nature with the elements at strife and warfare, the rushing of the winds, the rolling of the thunders, the wail of distress, anon relieved by the blue loveliness of the unclouded heavens, and man pouring forth his songs of praise and gratitude. Spohr, it would seem, had seized the idea, and not only conceived the possibility of describing the sounds attending the natural world, but also of representing the different stages of human existence, and the different emotions which befall man during his progress through life. Accordingly he brings before us the nurse lulling the smile of innocence with the few simple notes of the 'Cradle Hymn,' the first vivid impressions of youthful happiness unclouded by a single care in 'the Maiden's Dance,' the sudden change from unbounded joy to the agitation and doubt of the lover in the 'Serenade.' Another movement describes the scenes of a warrior's life – the march to battle, the emotions of those left behind, the conflict, return of the conquerors, and their consentaneous uplifting of the voice in a hymn of thanksgiving; whilst the last movement reminds us of the close of life, the breaking up of our earthly treasures and connections, the funeral dirge, and consolations to be dwelt on amidst such situations. These several scenes have been nicely strung together by Pfeiffer, in a short poem, which he entitles 'An Ode to Sound,' an excellent translation of which was added to the programme of Monday, and which appeared in the *New Monthly Magazine* for July 1835. The music is an interesting specimen of the style of a clever artist, who has so far stepped into a new walk, and wielded a new weapon, that he addresses himself to you in a language

and phraseology, rather than in ideas, of his own creation. Spohr is never bold, vulgar, bombastic, or inaccurate; but, on the contrary, relies on a constant display of art; and accordingly there is more labouring of points, more expenditure of polish in this symphony than would have sufficed for all the symphonies of Mozart and Beethoven, if taken together. Dignity and elegance, an even and courtly suavity, accompanied with captivation and brilliant recollections, supply the place of noble and free thoughts – a new and daring expression. We have no space to analyse the movements; but they will be found if not overcrowded with ideas, elaborated with a degree of industry which never dozes, and sometimes pursued to a length which only an unsuspecting confidence in his own powers could have inspired. With much from the ‘Azor and Zemire,’ from the ‘Jesmonds,’ the ‘Pastorale,’ of Beethoven, still there are scattered throughout some novel and original positions in the harmony and the semblance of original thought in the structure of the movements. The curious combinations of ‘the Cradle Hymn,’ with ‘the Serenade’ and ‘Maiden’s Dance,’ show considerable skill in the treatment of the instrumentation. Thus we hear one set of instruments proceeding in triple, another in duple, and a third in nonal time.”

### **Review (SN)**

Mr. Bussell’s Concert.

Mr. Bussell’s Annual Concert took place on Tuesday evening in the Round Room of the Rotundo, and the performances were of such a character as to secure the attendance of a crowded audience. The programme embraced several striking and attractive compositions, and no person could have complained of the selection being limited, for it was not very far from one o’clock when the concert terminated. The band on the occasion was full and effective, comprising within it many of the members of the Anacreontic and Philharmonic Societies in addition to a number of the military. The first part opened with the overture to *La Gazza Ladra*, which was played with spirit, but the wind instruments and drums might have been, without any detriment to the music, a little more subdued. The Messrs. Robinson sang a pleasing quartette of Blum’s, entitled “Youthful Flowers,” with great judgment, and their voices blended together in a manner calculated to produce a fine effect, while at the same period their individual tones were not lost to the ear. One of the attractions of the evening was a grand quartette for four pianofortes; and although rather too long, the performers Messrs. Conran, Joseph Robinson, Wilkinson and Bussell, executed their respective parts in an able and masterly manner, calculated to arrest the attention to the close. Mr. William Lindley, the son of the celebrated Violoncellist, and who has himself acquired a high reputation, played the accompaniment to Handel’s “Gentle Airs,” and his reception was very favourable. His style is framed on that of his father’s but it cannot detract from his merits to say that he is not equal to one who had not many equals. Mr. Lindley is a very finished artist, gifted with great powers of execution and considerable feeling; and it may be observed that at an early age his performances on the violoncello secured him very flattering testimonials from Sir George Smart and other professors. His tone, however, is scarcely round enough, and this is a matter to be regretted, as the acquisition of this beauty is not very much dependent upon a person’s own exertions, but rests on circumstances often beyond his control. Mr Lindley was encored in his accompaniment to Handel’s song; but we were more gratified with his subsequent concerto, in which he displayed his capability of triumphing over very difficult and involved passages. Miss M’Mahon’s “Sumno cielo” was sung by her with a brilliancy and grace which showed her to have studied her composer very attentively, and the

violin accompaniment of Mr. Mackintosh contributed to the pleasure received from Paccini's scena. Portions of Locke's music of *Macbeth* were sung by the Misses Searle, the Messrs. Robinson, Mr. Whaley, and several of the children of the Cathedral; and the genuine merit of this pure writer was rendered full justice to. To Locke the English school owes much. He was the author of the first rules published here on the subject of thorough bass; but his fame will rest on his music to *Macbeth* and the *Tempest*. His sacred works, although valuable, do not occupy so high a position. Mr. Frank Robinson was encored in Balfe's ballad of "The Young Solider," and the very showy accompaniments were introduced most successfully. He was also encored in Balfe's song of "The Last Meeting," and the subdued tenderness of his manner, and the judgment which he evinced in avoiding every misplaced ornament failed not to entitle him to this tribute of approval. The chief feature in this programme was the production of a portion of Spohr's sinfonia entitled "The power of sound," and this composition, besides displaying the great scientific resources of the writer, has an interest for an unlearned audience in the variety of sounds necessarily introduced in order to elucidate the subject. The closing movement is meant to describe the going to battle – the feelings of those left behind, and the return of the conquerors; and the music of this part is full of energy and fire. The orchestra deserve credit for their exertions in the execution of the sinfonia. Other performances than those we have noticed took place, including a solo on the violin by that clever girl, Miss Rosina Collins. [*sic: Rossini Collins*]

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**Date**

15 May 1840 [8 May 1840]

**Publication Date(s)**

*SN*, 14 April 1840, p.3 (a); *EP*, 16 April 1840, p. 2 (a); *SN*, 17 April 1840, p. 4 (a); *SN*, 22 April 1840, p.3 (a); *EP*, 2 May 1840, p. 2 (u/a); *SN*, 4 May 1840, p. 2 (u/a 2); *SN*, 5 May 1840 p. 1 (u/a 2), p.3 (p/v); *SN*, 7 May 1840, p.3 (u/a 2); *FJ*, 8 May 1840, p. 1 (u/a 3); *SN*, 8 May 1840, p.3 (u/a 3); *SN*, 11 May 1840, p.3 (u/a 3); *SN*, 13 May 1840, p.3 (u/a 4); *FJ*, 14 May 1840, p. 1 (u/a 5); *EP*, 14 May 1840, p. 1 (a/a), p.3 (p/v 2); *SN*, 14 May 1840, p.3 (u/a 5), p. 2 (p/v 3); *FJ*, 15 May 1840, p. 1 (u/a 5), p. 2 (p/v 4); *SN*, 15 May 1840, p. 3 (a/a 2); *EP*, 16 May 1840, p. 3 (r/v); *SN*, 18 May 1840, p. 2 (r/v 2); *SN*, 21 May 1840, p. 3 (notice)

**Advertisement** (*SN*, *EP*)

Round Room, Rotunda.

Under the immediate Patronage of His Grace The Duke Of Leinster, President.

Lord Clonbrock, Sir Robert Gore Booth, Bart., Sir Thomas Staples, Bart., Colonel Cobbe, R.H.A., Vice-Presidents, And the Members of the Anacreontic Society.

Mr. Pigott Respectfully begs to announce to his Friends and the Public, that his Annual Concert Will take place On Friday Evening, May 8, on the same extensive scale as former occasions. In addition to the professional talent engaged, he will be assisted by the principal Amateurs of the Anacreontic and Philharmonic Societies, who will kindly lend their aid on the occasion.

Further particulars will be duly announced.

112, Grafton-street, April 13.

**Updated Advertisement (EP)**

Rotunda.

Mr. Pigott's Grand Concert.

Mr. Pigott respectfully begs to inform his Friends and the Public, that in order to avail himself of the valuable services of Mrs. Wood, and other eminent Professors, his Concert will take place in the Round Room, on Friday Evening, May 15th, on the same extensive scale as on former occasions.

**Updated Advertisement 2 (SN)**

Round Room, Rotunda.

Under the immediate Patronage of His Grace The Duke Of Leinster, President.

Lord Clonbrock, Sir Robert Gore Booth, Bart., Sir Thos. Staples, Bart., Lt.Col. Cobbe, R.H.A., Vice-Presidents, And the Members of the Anacreontic Society, Lieutenant General Sir Edward Blakeney, Commander of the Forces, And the Officers of the Dublin Garrison.

Mr. Pigott Respectfully begs to announce to his Friends and the Public, that in order to secure the valuable services of Mrs. Wood, and other *eminent Professors*, his Grand Concert Will take place on Friday Evening, May 8, on the most extensive scale.

The Orchestra Will consist of upwards of One Hundred Performers.

Further particulars will be duly announced.

Tickets to be had at Mr. Pigott's, 112, Grafton-street (opposite the Provost's), and at the principal Music Warehouses.

**Preview (SN)**

Mr. Pigott's concert, as advertised, in yesterday's publication, was announced, through error, to take place on Friday the 8th instead of the 15th instant.

**Updated Advertisement 3 (FJ, SN)**

Round Room, Rotundo.

Under the Immediate Patronage of His Grace The Duke Of Leinster, President; Lord Clonbrock; Sir Robert Gore Booth, Bart.; Sir Thomas Staples, Bart.; Lieut.-Colonel Cobbe, R.H.A., Vice-Presidents; and the Members of the Anacreontic Society, Lieut.-General Sir Edward Blakeney, Commander of the Forces, and the Officers of the Dublin Garrison.

Mr. Pigott Respectfully begs to announce to his Friends and the Public, that in order to secure the valuable services of Mrs. Wood, and other *eminent Professors*, his Grand Concert Will take place on Friday Evening, May 15, on the most extensive scale. The Orchestra will consist of upwards of One Hundred Performers.

Further particulars will be duly announced.

Tickets to be had at Mr. Pigott's 112, Grafton-street (opposite the Provost's), and at the principal Music Warehouses.

**Updated Advertisement 4 (SN)**

Round Room, Rotundo.

Mr. Pigott's Grand Concert, Under the immediate Patronage of His Grace The Duke of Leinster, President, Lord Clonbrock – Sir Robt. Gore Booth, Bart., Sir Thos. Staples, Bart. – Lt.-Col. Cobbe, R.H.A., Vice-Presidents, And the Members of the Anacreontic Society, Lieutenant General Sir Edward Blakeney, K.C.B., Commander of the Forces,

And the Officers of the Garrison, To take place on To-Morrow (Friday) Evening, May 15, 1840.

The Concert will commence at a quarter-past Eight o'Clock precisely.

Part I.

Leader ... Mr. James Barton.

Grand Overture to the Ballet of Jocko, ... Lindpainter.

Trio – “The magic wove scarf,” Miss Hayes, Mr. F. Robinson, and Signor Sapio ... Barnett.

Fantasia – Flute, “The witches’ dance,” by a distinguished Amateur, accompanied by Mr. Conran ... Bucher.

Cavatina – “Il braccio mio,” Mrs. Wood ... Nicolini.

Duett – “Parlar spiegar,” Mr. F. Robinson and Signor Sapio ... Rossini.

Scene Suisse – Violoncello – Mr. Pigott ... Sebastian Lee.

Part II

Leader ... Mons. Rudersdorff.

Grand Overture – “Le serment,” (first time) ... Auber.

Ballad – “Kathleen mavourneen,” Miss Hayes ... Crouch.

Duet Concertante – for 2 Violins, Mons. Rudersdorff, and Mr. Levey ... Kalliwoda

Ballad – “We met,” Mrs. Wood ... Bayley.

Romance – “The Wanderer,” Mr. Robinson, Violoncello Obligato, Mr. Pigott ... Kalliwoda.

Quartetto – “Crudelle sospetto,” Mrs. Wood, Miss Hayes, Mr. Robinson and Signor Sapio ... Rossini.

Part III.

Leader .. Mr. Levey.

Grand Overture – “Zampa” performed by the Military Bands of the Garrison, by the kind permission of the Commanding Officers, under the direction of Monsieur Rudersdorff ... Herold.

Descriptive Ballad – “The young soldier,” Mr. Francis Robinson (by particular desire) ... Balfe.

Duetto – “Per piacere alla Signora,” Mrs. Wood and Signor Sapio ... Rossini.

Irish Melody – varied – Violoncello, Mr. Pigott.

Cavatina – “The deep, deep sea,” Mrs. Wood ... Horn.

Finale – “God save the Queen,” by the Military Bands, and the Orchestral Performers. Conductor ... Mr. Wilkinson.

Family Tickets, to admit Four, £1 1s – Single Tickets 7s – To be had of Mr. Pigott, 112 Grafton-street (opposite the Provost's) and at all the principal Music Warehouses.

Admission by the Grand Entrance.

#### **Updated Advertisement 5** (*FJ, SN*)

Round Room, Rotundo.

Under the Immediate Patronage of His Grace The Duke Of Leinster, President; Lord Clonbrock; Sir Robert Gore Booth, Bart.; Sir Thomas Staples, Bart.; Lieut.-Colonel Cobbe, R.H.A., Vice-Presidents; and the Members of the Anacreontic Society, Lieut.-General Sir Edward Blakeney, Commander of the Forces, and the Officers of the Dublin Garrison.

Mr. Pigott Respectfully begs to announce to his Friends and the Public, that in order to

secure the valuable services of Mrs. Wood, and other *eminent Professors*, his Grand Concert Will take place on To-Morrow Evening, May 15, on the most extensive scale. The Orchestra will consist of upwards of One Hundred Performers. On this occasion, by the kind permission of the Commanding Officers, there will be a Grand Military Performance by the Bands of the 6th Dragoons, 17th Lancers, 19th, 22d, 88th, and 97th Regiments, under the direction of Mons. Rudersdorff.

#### **Alternate Advertisement (EP)**

Round Room, Rotundo.

Mr. Pigott's Grand Concert, On To-Morrow Evening, May 15.

Mr. Pigott is happy to inform his Friends and the Public that Mons. Theodore Döhler, the celebrated Pianist, has, in the kindest manner, offered his valuable services and will perform his Grand Fantasia on the Piano-forte, on themes from Rossini's Opera of *Guillaume Tell*.

Mrs. Wood is engaged, and will sing several of her most Popular Vocal Pieces. The Orchestra will consist of upwards of One Hundred Performers.

#### **Preview 2 (EP)**

Mr. Pigott's Grand Concert.

Grand, indeed, the concert of the professor promises to be – the grandest of the grand. To the splendid programme, already before this public, Mr. Pigott has been fortunately able this day to add the attraction of the first appearance in this country of the celebrated Theodore Dohler, pianist to his Royal Highness the Duke of Lucca, at whose court Dohler has been educated. The *Musical World*, a periodical of high repute, speaks of Theodore Dohler in the most flattering terms. He was, it appears, destined by the Duke for a diplomatic situation, but his genius carried him along with an impetuous rapidity in the fascinating art to which he had early attached himself, and his friend and patron deemed it judicious to yield to the irresistible impulse of his nature. He is said to be equally admired by the *beau monde*, for this unassuming dignity, as by the musical world for his rare powers of execution, which is clear, vigorous, brilliant, and impressive, at once exciting our admiration and wonder. Possessing many of the qualities for which Thalberg is most admired, still Theodore Dohler is perfectly original in his style. As a composer, he possesses an inspiration at once easy, elegant, and fertile. His phrases are grouped or dispersed with a charming grace and astonishing rapidity, fresh as the breathing morn. This novelty would of itself prove sufficiently attractive, but it is no more than a single feature, among many, that are calculated to excite our admiration of the promised treat to-morrow evening, at the Rotunda, under the distinguished patronage of the noblemen and gentlemen of the Anacreontic Society, backed by the support of the Commander of the Forces and the principal officers of the Dublin Garrison, a patronage which reflects equal honor on the patrons and the patronised. We feel confident that we will not be charged with injudicious or unmerited praise in saying that Mr. Pigott is deserving of every support which can be bestowed on a public performer. Having said so much, it is scarcely necessary to add, that we find among the list of vocalists the Queen of Song – need we name Mrs. Wood? – Miss Hayes, Signor Sapio, and Mr. Francis Robinson. The instrumental department will be truly splendid, consisting of upwards of one hundred performers, including the bands of the 6th Dragoon Guards, the 17th Lancers, the 19th, 22d, 88th, and 97th regiments, under the direction of Mons. Rudersdorff. In fact, the whole musical force of the



metropolis, civil and military, will be aiding and assisting to render the performances worthy of the occasion.

### **Preview 3 (SN)**

Mr. Pigott's Concert.

The annual Concert of the distinguished violoncellist, Mr. Pigott, takes place to-morrow (Friday) evening, under the most distinguished patronage. In the programme the most classical taste has been evinced by the selector, and the eminent talents of Mrs. Wood, Monsieur Rudersdorff, and "all the talents" within reach have been availed of to enhance the enjoyment of Mr. Pigott's patrons and friends. In the first part Mr. James Barton will be leader. Mrs Wood sings the favorite cavatina, "*Il braccio mio*," and in the other two parts a favourite ballad and cavatina. Auber's grand overture, "*La Serment*" will be performed first time under the leadership of Monsieur Rudersdorff in the second part; and for the third part Mr. Levey will be leader, and in this, under the conduct of Rudersdorff, the grand overture to "*Zampa*" will be performed. All the military bands in garrison will give their assistance, and Mr. Pigott will perform in each of the three parts. This in itself is an enjoyment not often to be met with. The concert will, as usual, be most fully and fashionably attended.

### **Alternate Advertisement 2 (SN)**

Mons. Theodore Dohler, The celebrated Pianiste's First appearance in Dublin.  
Round Room, Rotundo.

Mr. Pigott's Grand Concert, On This Evening, May 15.

Mr. Pigott is happy to inform his Friends and the Public Mons. Theodore Dohler, the celebrated Pianiste, has, in the kindest manner, offered his valuable services, and will perform his Grand Fantasia on the Piano-Forte, on popular themes from Rossini's Opera of "Guillaume Tell."

Mrs. Wood is engaged, and will sing several of her most popular vocal pieces.

The Orchestra will consist of upwards of One Hundred Performers.

Under the immediate Patronage of His Grace The Duke Of Leinster, President, Lord Clonbrock – Sir Robt. Gore Booth, Bart., Sir Thos. Staples, Bart. – Lt.-Col. Cobbe, R.H.A., Vice-Presidents, And the Members of the Anacreontic Society, Lieutenant General Sir Edward Blakeney, K.C.B., Commander of the Forces, And the Officers of the Garrison.

Programme.

Part I.

Leader ... Mr. James Barton.

Grand Overture to the Ballet of Jocko ... Lindpainter.

Trio – "The magic wove scarf," Miss Hayes, Mr. F. Robinson, and Signor Sapio ... Barnett,

Fantasia – Flute, "The witches' dance," by a distinguished Amateur, accompanied by Mr. Conran ... Bucher.

Cavatina – "Il braccio mio," Mrs. Wood ... Nicolini.

Duett – "Parlar spiegar," Mr. F. Robinson and Signor Sapio ... Rossini,

Scene Suisse – Violoncello – Mr. Pigott ... Sebastian Lee.

Part II

Leader ... Mons. Rudersdorff.

Grand Overture – "Le serment," (first time) ... Auber.

Ballad – "Kathleen mavourneen," Miss Hayes ... Crouch.

Grand Fantasia for Pianoforte for popular Themes from Guillaume Tell – Mons. Theodore Dohler (his first appearance in this country) ... Dohler.  
 Ballad – “We met,” Mrs. Wood ... Bayley.  
 Romance – “The Wanderer,” Mr. Robinson, Violoncello Obligato, Mr. Pigott ... Kalliwoda.  
 Quartetto – “Crudelle sospetto,” Mrs. Wood, Miss Hayes, Mr. Robinson and Signor Sapio ... Rossini.  
 Part III.  
 Leader .. Mr. Levey.  
 Grand Overture – “Zampa” performed by the Military Bands of the Garrison, by the kind permission of the Commanding Officers, under the direction of Monsieur Rudersdorff ... Herold.  
 Descriptive Ballad – “The young soldier,” Mr. Francis Robinson (by particular desire) ... Balfe.  
 Duetto – “Per piacere alla Signora,” Mrs. Wood and Signor Sapio ... Rossini.  
 Irish Melody – varied – Violoncello, Mr. Pigott.  
 Cavatina – “The deep, deep sea,” Mrs. Wood ... Horn.  
 Finale – “God save the Queen,” by the Military Bands, and the Orchestral Performers. Conductor ... Mr. Wilkinson.  
 The Concert will commence at a quarter-past Eight o’Clock precisely.  
 Family Tickets, to admit Four, £1 1s – Single Tickets 7s – To be had of Mr. Pigott, 112 Grafton-street (opposite the Provost’s) and at all the principal Music Warehouses.  
 Admission by the Grand Entrance.

#### **Preview 4 (FJ)**

Mr. Pigott’s Concert

This evening Mr. Pigott promises to lovers of music a treat such as has rarely been offered in our city. A reference to the bill of fare will immediately convince our readers of this truth; the names there arrayed are such as in themselves afford a sufficient guarantee for the highest enjoyment. With the powers of Mrs. Wood’s entrancing voice all are long familiar. In addition to her transcendent excellence Mr. Pigott has also secured the assistance of that distinguished pianist, Mons. Theodore Dohler, of whom all the musical critics speak in terms of the highest praise. Besides these are the most distinguished performers and professors of the city engaged: Miss Hayes, Messrs. Rudersdorff, Pigott, F. Robinson, Barton, Wilkinson, Levy, and Signor Sapio, together with an orchestra of more than one hundred performers.

#### **Review (EP)**

Mr. Pigott’s Concert.

The annual Concert for the benefit of this distinguished professor was given last night at the Rotunda. The Round-room on the occasion was crowded to excess, and all those who had the good fortune to be present enjoyed a rare musical treat. Mrs. Wood, all traces of whose illness we are gratified to state, have disappeared, was in the full possession of her unrivalled powers, and never was heard to more advantage. We were especially charmed with the duet, “Per piacere alla Signora,” in which she was assisted by Signor Sapio. Their voices blended beautifully, and they were loudly and most deservedly applauded. Miss Hayes, the Signor’s pupil, added much to the attraction. We were much pleased with the ballad of “Kathleen Mavourneen,” which she sung feelingly and sweetly. The (varied) Irish melody on the violoncello, by Mr. Pigott, was

a rich treat, and elicited repeated plaudits. M. Theodore Dohler, the celebrate pianist, gave his first performance in this country and created quite a sensation. He is eminently worthy of the high reputation as a musician of the first class which he has gained, and we look forward with pleasurable anticipation to his second appearance, which is announced for Thursday next. The splendid bands of the 6th Dragoons, 17th Lancers, 19th, 22d, 88th, and 97th regiments were in attendance, under the able direction of Mons. Rudersdorff; and Mr. Levy conducted the instrumental department with that tact and ability which has rendered him eminent in his profession.

## **Review 2 (SN)**

### **Mr. Pigott's Concert**

The annual concert of Mr. Pigott took place on Friday evening in the Round Room of the Rotundo, and the array of talent made available was so great, that all the accommodation offered by the selection of one of the largest places for the giving of public entertainments in Dublin, was not sufficient for the occasion. The room was crowded long prior to the commencement of the performances by a most fashionable distinguished assemblage, and many persons had to remain standing in the passages during a greater part of the evening; but the attraction was sufficient to induce them to disregard any minor inconveniencies. The concert was under the patronage of the Duke of Leinster, the members of the Anacreontic Society, the Commander of the Forces, and the Officers of the Garrison; but the following programmes show that it did not require any adventitious circumstances to induce a large attendance:—

#### Part I.

Leader, ... Mr James Barton

Grand Overture to the ballet of Jocko, ... Lindpainter.

Trio – “The Magic wove Scarf,” Miss Hayes, Mr. F. Robinson, and Signor Sapio, ... Barnet.

Fantasia – Flute, “The Witches’ Dance,” by a distinguished Amateur, accompanied on the Piano-forte by Mr. W. S. Conran, ... Bucher.

Cavatina – “Il braccio mio,” Mrs. Wood, ... Nicolini.

Scene Suisse – Violoncello – Mr. Pigott, ... Sebastian Lee.

#### Part II.

Leader, ... Mons. Rudersdorff.

Grand Overture – “Le Serment” (first time), ... Auber

Ballad – “Kathleen, Mavourneen,” [*sic: Kathleen Mavourneen*] Miss Hayes, ... Crouch.

Grand Fantasia – for Pianoforte, on popular Themes from Guillaume Tell, Monsieur Theodore Dohler (his first appearance in this country), ... Dohler.

Ballad – “We met,” Mrs. Wood, ... Bayley.

Romance – “The Wanderer,” Mr. Robinson, Violoncello Obligato, Mr. Piggot, ... Kalliwoda.

Duet Concertante – for two Violins – Mons. Rudersdorff and Mr. Levey, ... Kalliwoda.

Quartetto – “Crudelle Sospetto,” Mrs. Wood, Miss Hayes, Mr. Robinson and Signor Sapio, Rossini.

#### Part III.

Leader, ... Mr. Levey.

Grand Overture – “Zampa,” performed by the Military Bands of the Garrison, under the direction of Monsieur Rudersdorff, ... Herold.

Descriptive Ballad – “The young Soldier.” Mr. F. Robinson ( by particular desire), ... Balfe.

Duetto – “Per piacere alla Signore,” Mrs. Wood and Signor Sapio, ... Rossini.

Irish Melody, varied – Violoncello – Mr. Pigott, Cavatina – “The deep, deep Sea,” Mrs. Wood, ... Horn.

Finale – “God save the Queen,” by the Military Bands, and the Orchestral Performers. Conductor, ... Mr. Wilkinson.

With reference to the orchestral department there was much of novelty; but the great feature was the performance of the overture to *Zampa*, by the several military bands of the garrison. We had some misgivings on the subject, for, exclusive of the want of “accord” necessarily resulting from the temporary union of instrumentalists, perhaps taught differently, and not aware of each others peculiarities, we feared that the forte passages would be too noisy in a room, but we were most agreeably disappointed. Under the able direction of Mons. Rudersdorff all passed off in the happiest way; and when the entire of the instruments burst forth in a startling crash, the effect was spirit-stirring in the extreme. The overture was warmly encored, and this mark of approval was fully deserved. Auber’s overture to *Le Serment* is a showy work, and the little bits of melody in it are worked out to the utmost; but by a judicious adaptation of the different instruments the interest is kept up to the close. This overture was also given in a bold decided style, and adequate justice was rendered to the composer. One of the leading attractions of the evening was the performance by Monsieur Dohler, on the piano, of one of his own works on a beautiful Swiss and Italian Themes – and much as we had heard of his capabilities, the result of our experience was to increase our estimate of his abilities. He is a very chaste player, gifted with admirable facility of execution, more particularly observable in the use of his left hand. But in addition to these qualifications he seems to have his heart in his subject, and plays with a sincerity and earnestness, the result of true feeling. Nothing could be more perfect and beautiful than his flowing bass to the melody in *Guillaume Tell* [*sic: Guillaume Tell*]. We thought of the fire, the rapidity, and the inspiration of Thalberg in his execution of the variations to the air from *Moses in Egypt*, and contrasted these with the delicacy, the rapidity, and the intense but subdued feeling of Dohler. At the close of the fantasia Mons. Dohler was enthusiastically applauded, and deservedly so, for in an age abounding in executive talent, his powers are of a character entitling him to the highest consideration. Mrs Wood sang her several airs with her usual effect, but those more especially requiring notice were the duett with Signora Sapio “Per Piacere alla Signora,” and the familiar ballad “We Met;” the latter was repeated. Signora Sapio was also effective in the duett. There is one defect which Mrs. Wood should endeavour to remedy, and that is, the sudden and perceptible catching of the voice in gliding passages, where the notes should not be interrupted. Miss Hayes, who is an improving and promising vocalist, was very efficient in the concerted pieces, and she sang the ballad “Kathleen Mavourneen” with considerable expression and judgment. Mr. Frank Robinson in the ballad of the “Wanderer,” did not select an attractive subject, and it passed off without notice; but the “Young Soldier” of Balfe met with an *encore*. The amateur who played the fantasia on the flute was a little nervous at first, and this could not be wondered at, taking into account the very brilliant assemblage – the result was, that his tone in the lower notes appeared rather meagre, and his double tonguing scarcely decided enough; but this peculiarity was only temporary, and the performer succeeded in showing that professors are not entitled to the sole empire in matters connected with their art. The duett for two violins was most ably executed by Mons. Rudersdorff and Mr. Levey, but

here we may deem that the crowded state of the room had a very injurious effect on the stringed instruments. Mr. Pigott, whose acquirements as a performer on the violoncello are familiar to the public, delighted his audience by his execution of several compositions; and his variations to the “Swiss Boy” were given in a brilliant and finished manner. Those who take peculiar pleasure in our national airs, heard the “Coleen” played with exquisite tenderness and delicacy.

**Notice** (*SN*)

At Mr. Pigott’s Concert, at the Rotundo, a Sable [*illegible: Bo?*], which can be had by giving a description, on application at No. 26, Upper Merrion-street, and paying for this Advertisement.

May 20th, 1840.

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**Date**

22 May 1840

**Publication Date(s)**

*SN*, 16 May 1840, p. 3 (a); *SN*, 18 May 1840, p. 3 (a); *EP*, 23 May 1840, p. 3 (r/v); *SN*, 25 May 1840, p. 4 (r/v 2)

**Advertisement** (*SN*)

Philharmonic Society. Rotundo.

The Members are requested to take notice that the Society’s *Third* Private Concert for the Season will take place on Friday Evening, the 22d of May, 1840, and the Rehearsal on the previous Wednesday, on which Evening also the Election of the Committee and Officers for next Season will take place.

By Order, H. Bussell, Sec.

N.B. – None but Members or Performers can be admitted to the Rehearsal.

**Review** (*EP*)

Concert Of The Philharmonic Society.

The most successful and distinguished of our present Irish associations for music, the Dublin Philharmonic Society, gave its third and last concert this season, yesterday evening, at the Rotunda. The performers, vocal and instrumental, mustered sufficiently strong, and the programme of performance was *recherché* and attractive. The fine glee, “Oh, Nanny,” was beautifully sung by Miss Birch, Miss Dolby, and Messrs. F. and W. Robinson. This performance was, indeed, most touching and pathetic, and that it fell not upon “the dull ear of drowsy men” was amply testified by the unanimous encores which called into second life its dying tones. “Rode’s air,” with variations, was given in fine style by Miss Birch. This lady unites to natural sensibility a high degree of cultivation, and is a very meritorious performer. Her voice is, moreover, of fine order. A duetto from Rossini was performed by Miss Dolby and Signor Zucchelli. The cantata, “Alexis,” given by Mr. F. Robinson, Mr. Pigott playing a violoncello obligato, followed. Mr. Robinson sang it gloriously. Mr. Döhler executed a fantasia and variations, “De bravoure,” (*Anna Bolena*,) on the piano-forte, and afterwards an exquisite caprice (his own) on themes from Rossini, “Maometto Secondo,” and accompanied himself gracefully, powerfully, feelingly, and with an unaffected bearing, delightful to witness in such an age as this. The overture, “Solebella” [*sic: Solabella*],

by Lobe, was performed for the first time, and in a masterly manner, by the band, which was very full, and finely disciplined. Miss M'Mahon sang "Lo! here the gentle lark" with excellent effect. The flute accompaniment was beautiful. The terzetto, "Cruda sorte," from Rossini, was powerfully given by Miss Birch, Miss Dolby, and Mr. F. Robinson. Miss Birch gave another song, a pretty ballad by Parry, called "The bridal bells," and was much applauded; after which a sestetto from Mozart, cleverly sung, closed the performance, it being then almost midnight. It would be unjust to conclude our notice of this attractive concert, without awarding high praise to the skilful and judicious efforts of Mr. J. Barton and Mr. J. Bussell, the one as leader, the other conductor.

## **Review 2 (SN)**

Philharmonic Society.

The third concert of this society took place on Friday evening and the round room was very inconveniently crowded upon the occasion. Indeed more were admitted than could be satisfactorily accommodated, and numbers had not even the advantage of obtaining a programme of the performances, being left to find out what was played or sung, as best they could. The great attraction of the evening in the instrumental department was Mons. Dohler, and he was listened to with an attention fully deserved, while at the close of each variation enthusiastic applause manifested the impression which he had made upon his delighted auditory. In his variations *de Bravoure* on an air from the opera of *Anna Bolena*, he displayed the most admirable and lightning-like celerity in overcoming a combination of difficulties; and while he passed with the utmost certainty from one distant interval to another, employed one hand in flinging around a shower of brilliant notes, the *canto fermo* still stood out clear and unbroken, and preserved in distinct quality of tone, leading a person at first to conclude that two parts so full, and yet so distinct, could not be sustained at the same period by the one individual. This is a peculiarity which reminds us strongly of Thalberg, although in other respects the style of the two artists differs essentially. Mons. Dohler also performed in the second part of the concert with equal effect. The valuable services of Miss Birch and Miss Dolby, were also secured, and the beautiful air of Carter's "Oh Nanny," harmonised for four voices, was sung with charming grace and expression by these ladies and the Messrs. Frank and William Robinson. It was deservedly encored. Rode's air, with variations, afforded to Miss Birch an opportunity of showing her finished execution and pure style, and each note of her voice came clearly upon the ear, while the ascending and descending passages were given without any slurring or indistinctness. Signor Zucchelli and Miss Dolby sang a duett very pleasingly, and the latter in an aria from Donizetti's, but the name of which we cannot specify, from the want of a programme, evinced judgment and a highly cultivated manner, excellent auxiliaries to a voice of good quality. The cantata of Alexis appears to be a great favourite of Mr. F. Robinson's, as he often repeats it; but much as he is to be admired in this composition, something more in the way of novelty would be desirable. The orchestra was most efficient, and the overture to Solabella, by Lobe, a showy work, and in which advantage has been taken of the peculiar effects of the several instruments, was executed boldly and decidedly, and reflected credit upon the several parties engaged.

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**Date**

29 May 1840

**Publication Date(s)**

*SN*, 9 May 1840, p. 3 (a); *SN*, 28 May 1840, p. 3 (u/a)

**Advertisement** (*SN*)

Ancient Concerts.

The Members and Associates are requested to take Notice that the Society's Annual Concert of Ancient Music, will take place at the Rotundo, on Friday Evening, the 29th of May instant.

By Order, Jas. Perceval Graves, Sec.

**Updated Advertisement** (*SN*)

Ancient Concert.

Members are requested to observe, that the Annual Concert will take place at the Rotundo, To-Morrow (Friday) Evening, when the Doors will be open at half-past Seven and the Performance commence at half-past Eight. The last Rehearsal will take place this evening (Thursday), and all who are to take part in the Performance, are requested to attend at the Rotundo at Eight o'Clock precisely. The rehearsal is strictly private.

By Order, James Perceval Graves, Secretary.

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**Date**

30 May 1840

**Publication Date(s)**

*EP*, 2 June 1840, p. 3 (r/v); *SN*, 2 June 1840, p. 2 (r/v identical)

**Review** (*EP*, *SN*)

Pembroke Club.

The members of this Club met on Saturday evening, and having manned about twenty of their boats, went out together on a cruise, which proved a rich treat to all who were present. They started from the Club store down the river, and pulled away by the picturesque shore of Clontarf to Dollymount, accompanied by the celebrated Philharmonic brass band, who during the time continued to perform a beautiful selection of airs in a most masterly style. The evening was calm and mild, and the effect of the music wafted "o'er the glad waters" was enchanting, enhanced as it was by the presence of a number of ladies, who favoured the Club by taking seats in boats which were expressly prepared for the purpose. [...]

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**Date**

1 June 1840

**Publication Date(s)**

*SN*, 25 May 1840, p. 3 (a)

**Advertisement (SN)**

Anacreontic Society.

The Members are requested to take Notice that the Third Ladies' Concert, and last Meeting of the Season, will take place on Monday Evening Next, June 1st. Members' Tickets will be ready for delivery on Thursday, May 28th.

The Performing Members are earnestly requested to attend a Rehearsal This Evening, at Eight o'Clock precisely.

By Order, S.J. Pigott, Sec.  
112, Grafton-street.

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**Date**

3 June 1840

**Publication Date(s)**

SN, 4 June 1840, p. 2 (r/v)

**Review (SN)**

Anacreontic Society.

This society gave their third concert at the Rotundo last evening, and the long room was crowded prior to the commencement of the performances. There was no novelty with respect to the vocalists, consisting as they did of those with whose merits the public are familiar; but no foreign available talent was to be had. The orchestra was numerous, and the selections which they played were adapted to the general taste, embracing the showy overtures of Auber, Rossini, and that ever-beautiful one of *Der Freischutz* [*sic: Der Freischutz*]. The *Der Freischutz* was given with great precision and energy, and lost none of its effect, in the hands of the Anacreontic band. The overture to *Le Lac des Fe'e's* [*sic: Le Lac des Fees*] was played for the first time in this country, and whoever had not heard of the production of the opera in Paris, and subsequently in London, must have, nevertheless, after a few bars, seen that the programme was in error in attributing it to Weber. The sparkling and gay galoppe strain, interwoven with some bold orchestral passages, and the little snatches of melody made to run the changes on the different instruments, told very unequivocally of Auber's style. The overture was *encored*, and deservedly, for it was performed with fire and animation. Mrs. Elliot sang a ballad of Mr. St. Leger's, entitled "The Jewelled Bracelet," which bore rather too striking a resemblance to the scena in the third act of *La Sonnambula*, to call for notice as an original composition. It was sung with considerable feeling and expression. Hullah's ballad "There's a Charm in Spring," is a pleasing song, but we cannot say that Mr. Hodges pleased us. The duett of Rossini's "La Mairnai" [*sic: La Marinari*] met with full justice from Messrs. F. and J. Robinson, and the first named gentleman, in a graceful air of Beethoven's *Rosalie*, sang with expression and tenderness. He was *encored*, but only repeated the second part. Mons. Rudersdorff in a solo for the violin from Maseder [*sic: Mayseder*], displayed his superior powers of execution, and was warmly applauded.

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**Date**

9 November 1840

**Publication Date(s)**

*SN*, 28 October 1840, p. 3 (a); *SN*, 7 November 1840, p. 3 (u/a)

**Advertisement** (*SN*)

Anacreontic Society.

26th October, 1840.

The Members of the Society are requested to take Notice that the Concerts for the ensuing Seasons will commence on Monday Evening, the 9th of November, and a General Meeting will be held at 112, Grafton-street, on Monday, the 2d of November, at Half-past Three o'Clock, for the purpose of balloting for members, electing officers, and transacting other preliminary business.

Members having friends to propose, by leaving their names with the Secretary on or before Saturday next, will have the opportunity of the ballot at the general meeting, (By Order),

S.J. Pigott, Secretary.

**Updated Advertisement** (*SN*)

Anacreontic Society.

Founded 1740

President, His Grace the Duke of Leinster.

Vice-Presidents, Lord Clonbrock, Sir Robt. Gore Booth, Bart., Sir Thos. Staples, Bart., Lieut-Col. Cobbe. R.A.

The Members and Visitors of the Society are requested to notice, that the first meeting will take place on Monday Evening, the 9th instant, at Eight o'Clock, at the Rotundo.

By Order, S.J. Pigott, Sec.

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**Date**

11 November 1840

**Publication Date(s)**

*SN*, 24 October 1840, p. 3 (a); *SN*, 2 November 1840, p. 3 (a)

**Advertisement** (*SN*)

Philharmonic Society.

At a Meeting of the Committee of the above Society, held on Monday, the 19th instant, it was resolved that the Society's Meetings for the Season should commence on Wednesday Evening, the 11th of November next, at the Rotundo.

Members desirous of proposing any Gentlemen as Members, are requested to furnish the Secretary with the necessary information before Twelve o'Clock on Saturday, the 7th, as their names cannot otherwise be included in the Ballot, which will take place on the following Wednesday.

By Order, Henry Bussell, Secretary.

Committee-room, 7, Westmoreland-street.

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**Date**

1 December 1840

**Publication Date(s)**

*SN*, 1 December 1840, p. 2 (a)

**Advertisement (SN)**

Societa Armonica.

The Members of this Society are requested to attend a General Meeting on This Evening, at Eight o'Clock precisely, and to observe that in future the Society will hold their Meetings on Tuesday Evenings

J. Morley, Sec.

19, Dawson-street, Nov. 30th.

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**Date**

2 December 1840

**Publication Date(s)**

*SN*, 27 November 1840, p. 1 (a); *SN*, 28 November 1840, p. 3 (a)

**Advertisement (SN)**

Philharmonic Society

Rotundo

The Members are requested to take notice that Visitors will not be admissible at the Society's Meeting on Wednesday, the 2d of December.

Gentlemen who are desirous of proposing Members, are requested to furnish the Secretary with the necessary information before 12 o'Clock, on Saturday next, the 28th instant, as their names cannot otherwise be included in the Ballot, which will take place on the succeeding Wednesday.

Henry Bussell, Sec.

Committee-rooms, Westmoreland-street,  
26th November, 1840.

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**Date**

8 December 1840

**Publication Date(s)**

*SN*, 11 December 1840, p. 2 (r/v); *EP*, 12 December 1840, p. 3 (r/v identical)

**Review (SN, EP)**

Hibernian Catch Club.

This delightful and harmonious society (originally formed by the Vicars Choral of Christ Church and St. Patrick's early in the year 1700) met on Tuesday last, the 8th instant, and dined at the Gresham Hotel in Sackville-street. Fifty-four sate to dinner – John Barton, Esq., in the chair; J.R. Dickenson, Esq., Vice-President. The evening went off unusually brilliant, the musical entertainment interspersed with many fine old glees, Italian songs, duets, &c., and the members kept it up till a late hour. The dinner was

served in the best style; the wines, especially the champagne and claret, quite *recherché*. Among the numerous visitors were the Right Hon. the Lord Mayor, Lord Morpeth, Sir Michael Smith, Bart.; Sir Philip Crampton, Bart.; Colonel Brereton; Captains R. Williams, George Chichester, and Bolton; Mr. Power, M.P.; John Dickenson, Jun., and – Ogilvie, Esqrs.; Surgeon Hamilton, &c.

We understand that Lord Morpeth was proposed by Mr. Jager (the treasurer and secretary to the club) to be an honorary member, which was carried by acclamation without a dissentient voice, a circumstance which has not occurred with any nobleman since the year 1831, when the Marquess of Anglesey, the then Lord Lieutenant, (who is a great lover of music,) was made an honorary member, and attended the meetings of the club very frequently.

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**Date**

16 December 1840

**Publication Date(s)**

*SN*, 14 December 1840, p. 3 (a)

**Advertisement** (*SN*)

Anacreontic Society

President: His Grace the Duke of Leinster.

The Members are respectfully informed that there will be a Ballot on Wednesday next, at half-past Three o'Clock.

Such Members as have Friends to propose, will have the kindness to leave their Names with the Secretary before Three o'Clock To-Morrow (Tuesday)

The Centenary Concert takes place on Friday Evening Next, the 18th instant. The Tickets are now ready for delivery.

S.J. Pigott, Sec.

Committee-room, 112, Grafton-street

Leeds, December 10, 1840

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**Date**

17 December 1840

**Publication Date(s)**

*SN*, 15 December 1840, p. 3 (a)

**Advertisement** (*SN*)

Anacreontic Society

Committee Room, 112, Grafton-street.

All Tickets unclaimed by Members on Wednesday next at Four o'Clock, will be disposed of by the Committee to such Gentlemen as require extra Tickets.

Performing Members are requested to take Notice that there will be a full Rehearsal of the Concert on Thursday Evening, at Seven o'Clock, precisely.

By Order, S.J. Pigott, Secretary.

December 15th, 1840.

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**Date**

18 December 1840

**Publication Date(s)**

*SN*, 7 December 1840, p. 3 (a); *SN*, 15 December 1840, p. 2 (p/v); *FJ*, 16 December 1840, p. 3 (p/v 2); *EP*, 19 December 1840, p. 3 (r/v); *SN*, 19 December 1840, p. 2 (r/v 2)

**Advertisement (SN)**

Anacreontic Society

President; His Grace, the Duke of Leinster.

Vice-Presidents; Lord Clonbrook, Sir Thomas Staples, Bart., Mr. Robert Gore Booth, Bart., Lieut. Col. Cobbe, R.H.A.

The Members are requested to take notice that the Concert to celebrate the Centenary of the Society, will take place on Friday, the 18th Instant.

Tickets will be ready for delivery at Mr. Pigott's on Thursday next.

Gentlemen having Members to propose, will please transmit their Names to the Secretary as early as possible as there will be a Ballot on Friday, 11th December.

By Order,

S. J. Pigott, Secretary

112, Grafton-street, 5th Dec. 1840

None but Members can be admitted on Monday, or Monday week, those Evenings being appropriated for General Rehearsals.

Performing Members are requested to attend punctually at Eight o'Clock.

**Preview (SN)**

Liszt, the celebrated pianist – perhaps, for a combination of feeling with execution, now the first in the world – is engaged here by Mr Lavenu for his coming concerts. As this extraordinary performer has never been in Dublin, as intense anxiety prevails to witness his display on an instrument over which he has obtained complete mastery. Previous to the first of the concerts, his services have been secured for the celebration of the centenary of the Anacreontic Society, which will take place on Friday evening next, and at which his Excellency the Lord Lieutenant will be present – *Evening Mail*

**Preview 2 (FJ)**

Anacreontic Society.

The approaching Centenary Concert of this Society, to take place at the Rotundo, on the 18th instant, promises to be on a magnificent scale. The committee are indefatigable in their efforts to have it in every way worthy of the Irish metropolis. We understand the Lord Lieutenant will attend; likewise the Duke of Leinster, as president, and numbers of distinguished noblemen and gentlemen, members of the society. The public will be much gratified to learn that the splendid silver Tissue Ribbon, to be worn by the members on the occasion, is of native manufacture; the lyre tastefully woven in silver on a blue ground, encircled with a wreath of laurel, and the words "Anacreontic Society," also woven in letters of silver, entirely executed in the loom, is a beautiful display of taste and judgment, and reflects much credit on the manufacturers, Messrs. Atkinson, and Co., Poplin Manufacturers to the Queen, on whom the order has devolved.

## Review (EP)

The Centenary Concert Of The Anacreontic Society.

As we anticipated, the Centenary Concert of this Society drew together a brilliant assemblage of fashionables last night, and the Round-room of the Rotunda was crowded in every part long before the arrival of the Lord Lieutenant and the vice-regal *cortege*. Amongst the audience we perceived nearly every personage of note at present in this city. The performances, which were of the most *recherché* character, were in the following order: –

Part First.

Overture – The Jubilee, introducing the National Anthem ... Weber.

Trio – Soave sea il vento, Miss Steele and Bassano, and Mr. J. Parry... Mozart.

Concert Stuck – Piano-forte Solo, M. Liszt ... Weber.

Aria – L'Amor suo mi fe beato, Miss Bassano ... Donizetti.

Solo – Flute, Mr. Richardson ... Nicholson.

Duet – The Sisters, Misses Steele and Bassano ... Wade.

Ballad – There was a Time, Mr. J.P. Knight ... Knight.

Trio – Buffo Italiano, or Recollections of an Italian Opera, performed extemporaneously, by Mr. Parry.

Descriptive Fantasia – Finale, Lucia di Lammermoor, with Solos for Violoncello and Cornopean, by Mr. Pigott and Mons. Messemer ... Fessy.

Part Second.

Overture – Anacreon ... Cherubini.

Ballad – They tell me thou'rt the favored guest, Miss Steele ... Balfe.

Concertante Duet – Violin and Violoncello, Mons. Rudersdorff and Mr. Pigott ... Kummer.

Duetto – Quanto amore, Miss Bassano and Mr. J. Parry ... Donizetti.

Overture to Guillaume Tell – Piano-forte, M. Liszt ... Rossini.

Song – Wanted a Governess ... Parry.

Trio – 'Tis a very merry thing, Misses Steele and Bassano, and Mr. J. Parry.

Overture – Le lac des Fees ... Auber.

It will be readily perceived, from the foregoing list of vocal and instrumental pieces, that the selection of performances evinced sound discrimination and good taste on the part of the committee of management. In fact, it would be difficult in any one concert to choose a more varied and attractive bill of fare; and the evident gratification of the audience bore testimony to the manner in which the services of the committee were appreciated. The stewards were on this occasion distinguished by blue embroidered decorations, manufactured for this interesting anniversary; and the Duke of Leinster wore, as President of the Society, a badge of a similar description, surmounted by the coronet of his order. The band of the Anacreontic Society has been long without a rival in the estimation of the Irish public. Composed as it is, alike of amateurs and professional musicians, it may well be supposed to combine all that is excellent in both classes; and in the former grade, especially, we may mention that the Duke of Leinster, Sir Robert Gore Booth, Sir Thomas Staples, and others of equal distinction are frequently to be found amongst the performers in the orchestra. In the class of professors Mr. Pigott may, perhaps, be pointed out as one of the most useful, and certainly not the least distinguished. The most prominent instrumental performances during the night were decidedly the finale from *Lucia di Lammermoor*, and flute solo by Richardson [*sic: Richardson*], on the air of "Hope told a flattering tale." But the principal attraction of the evening, was, of course, Monsieur Liszt. This pianist

is essentially a player of the new school. With respect to rapidity, he is equal to either Herz or Thalberg, and in expression and character of style Liszt is superior to both. In the overture to *William Tell*, and in the extempore variations to *God save the Queen* the peculiar characteristics of Liszt's style were heard to great advantage, and, accordingly, both these pieces were enthusiastically applauded. We regret that we have not space to notice this pianist at greater length, but we hope to compensate for this omission in our next. We are also compelled to omit any observations on the very superior singing of Messrs. Parry and J.P. Knight, or of Miss Bassano, inasmuch as we cannot speak of *all* as they deserve, and it might appear invidious to particularise. In conclusion, we can only reiterate our assertion, that the performers left nothing to desire, and, indeed, they were so repeatedly *encored* that if *they* were not tired of the audience, the audience plainly evinced that their delight was *insatiable*.

## **Review 2 (SN)**

Anacreontic Society.

This society having attained in the present winter its hundredth year of existence, the members were determined to celebrate the event by giving to their opening concert for the season every element essential to success, and no exertions were spared to secure whatever of novelty and artistical excellence was available. The anxiety thus evinced was met by an equally sincere desire on the part of the musical public to be in attendance on the occasion; and had the round room of the Rotundo been as large again as it is, it would scarcely have afforded sufficient space to accommodate all those who were solicitous of being present. The Lord Lieutenant had early intimated his intention of being present, and due care was taken to receive his Excellency in a manner due to his high rank. The concert-room began to fill very rapidly as soon as the doors were opened, and when the Viceregal party arrived scarcely an available seat could be procured, although the stewards exerted themselves to the utmost to find places for the general company. The following is the programme as printed, and which was scarcely departed from; and a glance at it will show that while variety was consulted many of the pieces selected deserved the place assigned to them: –

Part First.

Overture – The Jubilee, introducing the National Anthem ... Weber

Trio – Soave sea il vento – Misses Steele and Bassano, and Mr. J. Parry ... Mozart

Concert Stuck – Pianoforte, Solo – M. Liszt ... Weber.

Aria – L'Amor suo mi fe beato – Miss Bassano ... Donizetti.

Solo – Flute – Mr. Richardson. ... Nicholson

Duet – The Sisters – Misses Steele and Bassano ... Wade.

Ballad – There was a Time – Mr. J. P. Knight ... Knight.

Trio – Buffo Italiano, or Recollections of an Italian Opera, performed extemporaneously by Mr. Parry.

Descriptive Fantasia – Finale, Lucia di Lammermoor, with Solos for Violoncello and Cornopean, by Mr. Pigott and Mons. Messemer ... Fessy.

Part Second

Overture – Anacreon ... Cherubini

Ballad – They tell me thou'rt the favoured guest – Miss Steele ... Balfe.

Concertante Duet – Violin and Violoncello – Mons Rudersdorff and Mr. Pigott ...

Kummer

Duetto – Quanto amore – Miss Bassano and Mr. J. Parry ... Donizetti.

Overture to Guillaume Tell – Pianoforte – M. Liszt ... Rossini.

Song– Wanted a Governess ... Parry

Tri –’Tis a merry thing – Misses Steele and Bassano, and Mr. J. Parry

Overture – Le lac des Fees ... Auber.

The orchestra was very complete in each department, and the overture of Weber was given in a decided and most effective manner. The other overtures were equally well played; and in the finale from *Lucia di Lammermoor*, familiar as it has recently become, the solos of Mr. Pigot and Mons. Messemer [*sic: Messemer*] lost none of their attractiveness.

The Duke of Leinster, Colonel Cobbe, and other amateurs of note, assisted in imparting efficiency to the instrumental portion of the Concert. The great lion of the evening was Mons. Liszt, and his performances did not disappoint the expectations which his name had raised. It would seem as if the mastery over the piano has scarcely any limit, for year after year rises up a new artist, doing more than his immediate predecessor in celebrity and it becomes hazardous to venture to suggest that manual skill at least can go no farther, as a short time may falsify the remark. But Monsieur Liszt is, in every sense of the word a wonderful player and his powers of execution are immense. He appears to be absorbed, when at the piano, in tracing the progress of his subject through all its windings; and his countenance lights up with an air of evident superiority as he proceeds to fling himself into the midst of those involved combinations which would confuse and alarm one less confident in his own resources in the endeavour to solve them. Mons. Liszt’s style is more eccentric than that of Thalberg’s; but you observe at once that any eccentricities are those of genius, and the most indifferent must feel that they are listening to one who has complete mastery over an instrument which, in his hands, gives expression to all the conceptions which present themselves to his fancy. He was enthusiastically applauded, more especially in the overture from *William Tell*; and the happy way in which he sustained the melody with one hand, while he poured forth a rich and flowing current of sound with the other, told with admirable effect. In place of repeating the overture, when encoored he played “God save the Queen” with extempore variations, and the harmonies introduced were bold and finely worked up. Mr. Richardson’s solo on the flute was, in every sense of the word, deserving of notice; and the third variation to the air “Hope told a flattering tale,” was executed with a graceful facility that elicited the applause it so justly merited. His double tonguing is also very perfect, and came in with more effect from being sparingly resorted to. Mr. Parry made a complete hit in his buffo imitations of the leading artists at the Italian Opera-house and even the parties themselves whose manner and tones were playfully travestied, could not have avoided laughing at the humour of the counterfeit. The singing lesson told equally well, and Mr. Parry had to pay, during the evening, the penalty arising from his success in gratifying his auditory, by obeying their encores. Miss Steele and Miss Bassano contributed their valuable services, and sang with judgment and purity. As they will appear in a day or two at some other concerts, we shall then enter into more detail with reference to their respective qualifications. Mr. J. P. Knight’s voice is a full and rich one and the ballad “There was a time,” was given by him with earnestness and feeling, but his style is not that of the best school. The concertante duet for the violin and violoncello has been more than once heard at concerts in the Rotundo; but the admirable manner in which Mr. Pigott and Mons. Rudersdorff executed the music would have lent interest to it, even if it had not happened to be deserving of repetition. The whole performances

passed off with *éclat*, and the Lord Lieutenant, and the fashionable and crowded assemblage, seemed much gratified at having been present at the Centenary Concert of the Anacreontic Society.

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**Date**

19 December 1840

**Publication Date(s)**

*EP*, 24 December 1840, p. 3 (r/v)

**Review (EP)**

Trinity College.

The University Choral Society gave their first public night for the season on Saturday last. The music was a selection from the Messiah, and was particularly effective, Mr. Francis Robinson even surpassed his usual brilliant efforts in "The Lord gave the word," &c.

Among the distinguished visitors and members, we noticed the Lord Mayor, the Lord Bishop of Meath elect, Right Hon. Francis Blackburne, the Ven. Archdeacon Russell, Rev. Mr. Sewell, of Oxford; Rev. Dr. Macdonnell, Rev. Dr. Todd, Rev. Mr. Graves, &c. &c.

The members of the society, we understand, were sorry that they were not honored by the attendance of their president.

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**Date**

21 December 1840

**Publication Date(s)**

*EP*, 19 November 1840, p. 4 (p/v); *SN*, 8 December 1840, p. 3 (a); *EP*, 10 December 1840, p. 2 (a); *EP*, 12 December 1840, p. 3 (p/v 2); *SN*, 12 December 1840, p. 2 (a); *EP*, 15 December 1840, p. 1 (a); *SN*, 15 December 1840, p. 3 (a); *FJ*, 17 December 1840, p. 1 (a); *FJ*, 17 December 1840, p. 3 (a); *EP*, 19 December 1840, p. 2 (u/a); *FJ*, 21 December 1840, p. 1 (u/a); *SN*, 21 December 1840, p. 3 (u/a); *FJ*, 22 December 1840, p. 2 (r/v); *EP*, 22 December 1840, p. 3 (r/v 2); *SN*, 22 December 1840, p. 2 (r/v 3)

**Preview (EP)**

Mr. Liszt will commence a provincial tour next Monday through the principal towns in the midland counties and the north; then he will proceed to Ireland and Scotland, accompanied by Miss Bassano, Miss Steele, Mr. Lavenu, and John Parry.

**Advertisement (SN, EP, FJ)**

Rotundo.

Mr. Lavenu Has the honour to announce to the Nobility and Gentry of Dublin and its Vicinity, that he intends giving Two Grand Concerts of Vocal and Instrumental Music, the first to take place on Monday Evening, December the 21st, and the second on Wednesday Evening, the 23d, for which occasion he has engaged Mons. Liszt, the extraordinary Pianist, Miss Steele, Mademoiselle Bassano, Mr. J.P. Knight (the popular Composer), Mr. John Parry, jun., and Mr. Richardson (the eminent Flute Player).



M. Liszt will perform one of his most popular Works, and a Grand Duo for Piano-forte and Violoncello, with Mr. Pigott.

Tickets, Seven Shillings each; Family Tickets, to admit Four, One Guinea; to be had at the principal Music Warehouses.

Further particulars will be shortly announced, or may be known on application to Mr. Pigott, 112, Grafton-street, where every information will be given.

### **Preview 2 (EP)**

Liszt, The Pianist.

We perceive that two grand Concerts are announced to take place at the Rotundo, on Monday and Wednesday, the 21st and 23d of December. On these occasions the unrivalled pianist, Mons. Liszt, whose wonderful performances have excited the astonishment and admiration of every auditory that he has played before, will make his first appearance in this city. During the recent tour of this performer through the principal provincial towns in England, his success was unbounded; and, even in those places which have already been visited by Herz and Thalberg, the piano-forte playing of Liszt did not, in the opinion of the cognoscenti, suffer by comparison with the “eloquent music” of his predecessors. We have no doubt that both artists and amateurs in this city will gladly avail themselves of the approaching opportunity, to enjoy the piano-forte “recitals” of this young performer, who can already boast of an European celebrity.

### **Updated Advertisement (EP, FJ, SN)**

Programme of Mr. Lavenu’s Concert, at the Rotundo, on This Evening (Monday), the 21st of December, 1840 –

Trio – “Soave sia il vento” – Miss Steele; Miss Bassano, and Mr. J. Parry ... Mozart.

Aria – “Non pûi de fiori” – Miss Steele ... Mozart.

Solo – Flute ... Mr. Richardson.

Recitative – “My Prayers are heard” Aria – “Tears such as tender fathers shed” (Mr. Parry) ... Handel.

Aria – “L’Amor suo,” Miss Bassano ... Donizetti.

Overture – Piano-forte – “Guillaume Tell,” M. Liszt ... Rossini.

New Song – “Come to the Mountain,” Mr. J.P. Knight ... Knight.

Trio Buffo Italiano – or “Recollections of an Italian Opera,” performed extemporaneously by Mr. J. Parry.

Part II.

Duetto – “Quanto amore,” Miss Bassano and Mr. J. Parry ... Donizetti.

Ballad – “They tell me thou’rt the favoured guest,” Miss Stelle ... Balfe.

Grand Duet – Pianoforte and Violoncello, Messrs. Liszt and Pigott.

Ballad – “The Veteran,” Mr. J.P. Knight ... Knight.

Duet – “The Sisters,” Miss Stelle and Miss Bassano ... Wade.

Andante – Finale from Lucia di Lammermoor, and Galop Chromatique Pianoforte, M. Liszt ... Liszt.

Ballad – “I’ve left a sweet home,” ... Miss Bassano.

Fantasia – Flute ... Mr. Richardson.

Mr. J. Parry will sing his celebrated Song, “Wanted a Governess,” ... Parry.

Trio – “‘Tis a very merry thing,” Miss Stelle, Miss Bassano, and Mr. J. Parry ... Wade.

Conductor – Mr. Lavenu.

Single tickets, 7s. each; and Family Tickets, to admit Four, 1l. 1s. each, to be

had at the Music Warehouses of Messrs. Pigott, Robinson, Moses, and M'Cullagh.

**Review (FJ)**

Mr. Lavenu's Concert.

All the artists at this concert, which took place last night, appeared for the first time before a Dublin audience, and fully sustained the high reputation they had so justly earned. Liszt [*sic*: Liszt] is decidedly a great master of his instrument, but his school of playing can have but few admirers among musicians. Mr. Richardson, on the flute, delighted his audience; nothing could have been more perfect or masterly. Want of space prevents us from noticing more fully this talented party. We regret to say that the attendance was miserable – a circumstance chiefly, perhaps, attributable to Mr. Kean's benefit.

**Review 2 (EP)**

Mr. Lavenu's Concert.

The first of the Concerts announced to be conducted by Mr. Lavenu took place last evening, at the Rotunda. The principal feature being the introduction to the Dublin public of M. Liszt, the celebrated pianist. We have had of late so many performers on this instrument, each contending for superiority, that no great novelty could be expected; however, in rapidity of fingering, and energy of execution, Mr. Liszt far outstrips all his competitors. Nor is he at all deficient in feeling and in gracefulness of style. In the vocal department we cannot speak too highly of Mr. Knight's song, "Come to the mountain;" or Mr. Parry's inimitable performance as a buffo singer – he convulsed the audience with laughter; his "Recollections of an Italian opera" met with an unanimous *encore*. We hope to see the next Concert better attended.

**Review 3 (SN)**

Mr. Lavenu's Concert.

The concert given last evening by Mr. Lavenu at the Rotundo, was one calculated to prove highly attractive, and the eminent artists engaged for the occasion exerted themselves with peculiar success to give effect to the several pieces assigned to them. The programme consisted, generally speaking, of selections which had been introduced into the musical bill of fare presented by the Anacreontic Society to its visitors on Friday last, and any detailed notice is not therefore required. Mr. Lavenu's second concert takes place to-morrow evening, and the merits of M. Liszt alone ought to secure a crowded attendance, exclusive of the various novelties which are announced.

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**Date**

22 December 1840

**Publication Date(s)**

SN, 12 December 1840, p. 3 (a)

**Advertisement (SN)**

Philharmonic Society, Rotundo.

The Members are requested to take notice that the first *Open Night* for the Season is fixed for Tuesday Evening, the 22d inst.

A Ballot will take place on the previous Wednesday Evening, and Gentleman having

Candidates to propose as Members are requested to furnish the Secretary with the necessary information before Three o'Clock to-day.

Henry Bussell, Sec.

Committee Room, 7, Westmoreland-Street,  
Saturday, 12th December.

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**Date**

29 December 1840

**Publication Date(s)**

*SN*, 29 December 1840, p. 2 (r/v)

**Review** (*SN*)

Ancient Concerts – Prize Fund – No less than sixteen compositions have been forwarded to the secretary of this society, being the productions of as many competitors for the twenty guinea prize. Some of these are by no means worthy of any approbation; but there are, we understand, two of such equal and singular beauty that the judges are at a loss to decide – they have deferred their decision until each composition shall have had the benefit of being performed by the full choral strength of the society. It is understood that the successful composition will be put in rehearsal, and performed at one of the concerts.

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**Date**

29 December 1840

**Publication Date(s)**

*SN*, 16 December 1840, p. 4 (a); *FJ*, 24 December 1840, p. 2 (u/a); *SN*, 24 December 1840, p. 3 (u/a); *FJ*, 26 December 1840, p. 2 (u/a); *SN*, 26 December 1840, p. 3 (u/a); *FJ*, 28 December 1840, p. 1 (u/a 2); *SN*, 28 December 1840, p. 3 (u/a 2); *FJ*, 29 December 1840, p. 1 (u/a 2); *SN*, 29 December 1840, p. 3 (u/a 2); *FJ*, 30 December 1840, p. 2 (r/v)

**Advertisement** (*SN*)

Promenade Concerts.

The Rotunda Rooms being engaged by the Anacreontic Society on Friday next, to celebrate their Centenary Concert, and Christmas Day falling on the succeeding Friday, Messrs. Pigott, Wilkinson, and Rudersdorff, beg to announce that the Next Concert Will take place on Tuesday, 29th December 1840.

**Updated Advertisement** (*FJ*, *SN*)

Promenade Concerts.

Messrs. Pigott, Wilkinson, and Rudersdorff beg to announce that the next Concert will take place on Tuesday, 29th December, 1840.

**Updated Advertisement 2** (*FJ*, *SN*)

Grand Promenade Musicale, *A la Musard*.

The Next Concert will take place on To-Day Evening, Tuesday, Dec. 29th in the

Rotundo Rooms.

Messrs. Pigott, Wilkinson, and Rudersdorff, have much pleasure in stating that they have engaged the celebrated Monsieur Messemer, who will perform a solo on the Cornopean.

The Orchestra will consist of Sixty Performers.

Several Amateurs have kindly consented to give their valuable assistance on the occasion.

Programme:

Leader ... Mons. Rudersdorff.

Overture, Zampa ... Herold.

Waltz, Les Fashionables ... Labitzky.

Quadrilles, Le Xacarilla (first time) ... Tolbeque.

Solo – Cornopean – Mons. Messemer ... Messemer.

Descriptive Overture – “La Chasse de Junne Henri,” [*sic: La Chasse de Jeunne Henri*]

– In which is introduced the meeting of Hunters – winding of horns and full cry of the hounds – the ultimate death of the stag, and consequent rejoicing of the Huntsmen ... Mehul.

Part II.

Descriptive Fantasia – called – “Le Ronde de Nuit,” – The Midnight Review – for full Orchestra (first time) ... Fessey.

Solo – Violin – Mons. Rudersdorff ... Rudersdorff.

Waltz – composed for these Concerts ... Wilkinson.

Homage Aux Prince Albert – Grand Galoppe (first time) ... Labitzky.

Overture, “Il Barbiere di Siviglia,” ... Rossini.

Admission, One Shilling. A limited number of reserved seats at Two Shillings each, for which Tickets may be had at Mr. Pigott’s Music Warehouse, 112, Grafton-street.

Programmes to be had at all the Principal Music Shops.

Doors open at half-past seven o’Clock – the Concert to begin at a quarter past Eight precisely.

Admission to the Concert-Room by the Grand Entrance.

### **Review (FJ)**

Promenade Concert.

The Promenade Musicale, a la Musard, on yesterday evening was, we were happy to perceive, as crowded as any of the preceding concerts, and among the pieces performed were, as usual, several most attractive *morceaux*. The solos on the cornopean, by Mons. Messemer, and on the violin by Mons. Rudersdorff, were particularly fine, and were loudly applauded. Fessey’s Fantasia, *Le Ronde de nuit*, and the descriptive overture, *Le chasse de jeune Henri*, were also highly attractive.

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### **Date**

1 January 1841

### **Publication Date(s)**

EP, 2 January 1841, p. 2 (a)

**Advertisement (EP)**

Anacreontic Society

1st of January, 1840 [*sic: 1841*]

The Members are requested to take Notice, that the usual Meetings of the Society will re-commence on Monday Evening next, the 4th instant.

By order,

S.J. Pigott, Secretary.

112, Grafton-street.

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**Date**

4 January 1841

**Publication Date(s)**

*SN*, 21 December 1840, p. 3 (a); *SN*, 4 January 1841, p. 3 (u/a)

**Advertisement (SN)**

Anacreontic Society

In consequence of Mr. Lavenu's Concert taking place this Evening, the Members are requested to take notice that there will not be any meeting of the Society.

According to the usual custom at this season the ordinary meetings have been adjourned until Monday, the 4th January, 1841.

By Order, S.J. Pigott.

112, Grafton-street, 21st December, 1840

**Updated Advertisement (SN)**

Anacreontic Society

4th January 1841.

The Members are requested to take Notice that the usual Meetings of the Society will re-commence on This Evening, at Eight o'Clock.

By Order, S.J. Pigott, Sec.

112, Grafton-street.

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**Date**

7 January 1841

**Publication Date(s)**

*SN*, 7 January 1841, p. 3 (a)

**Advertisement (SN)**

Anacreontic Society

The Members of this Society are requested to take notice that Tickets are ready for the Ladies Concert, at the Rotunda This Evening, and will be delivered until Two o'Clock This Day, at which hour the unclaimed Tickets will be distributed amongst such Members as may require a second set.

By Order, S.J. Pigott, Secretary.

112, Grafton-street.

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**Date**

13 January 1841

**Publication Date(s)**

*SN*, 5 January 1841, p. 2 (a); *SN*, 11 January 1841, p. 3 (u/a); *SN*, 12 January 1841, p. 1 (p/v); *EP*, 14 January 1841, p. 1 (r/v); *SN*, 14 January 1841, p. 2 (r/v 2); *SN*, 15 January 1841, p. 2 (r/v 3)

**Advertisement (SN)**

Philharmonic Society, Rotunda – The Members are requested to take notice that the Society's First Private Concert for the Season, will take place on Wednesday Evening, the 13th January, 1841.

Members having friends to propose, are requested to furnish the Secretary with the necessary information before Twelve o'Clock on Saturday, the 9th instant, as they cannot otherwise be balloted for previous to the Concert.

By Order, H. Bussell, Secretary.

Committee-room, 7, Westmoreland-street, Wednesday, Jan. 4th, 1841.

**Updated Advertisement (SN)**

Philharmonic Society, Rotunda – The Members are requested to take notice that the Society's First Private Concert for the Season, will take place on Wednesday Evening, the 13th inst., and the Rehearsal on the previous Tuesday Evening, at Eight o'Clock. Tickets will be reserved for the Members until Five o'Clock This Day (Monday).

By Order, Henry Bussell, Sec.

Committee-room, 7, Westmoreland-street,  
Monday, 11th January, 1841.

N.B. – None but Members or Performers can be admitted to the Rehearsal.

**Preview (SN)**

His Excellency the Lord Lieutenant has expressed his intention of honoring the Philharmonic Society with his presence at their concert on Wednesday evening next.

**Review (EP)**

Philharmonic Society. – The Concert given by this Society last evening was attended by the Lord Lieutenant and a number of persons of distinction.

**Review 2 (SN)**

Philharmonic Society – The Concert given by this Society last evening was attended by the Lord Lieutenant and a number of persons of distinction. We postpone a notice of the several performances which took place until our next publications.

**Review 3 (SN)**

Philharmonic Society.

The opening Concert for the season was given by this Society on Wednesday evening, and the Lord Lieutenant honoured the performance by his presence. The programme, which we subjoin, contained much that was attractive, but there was not a great deal of novelty in the sections, owing to some of the leading artists having already been heard in the pieces which they introduced on this occasion.

Part I

Sinfonia in C ... Beethoven

Duetto ("Quanto amore") Miss Bassano and Mr. Parry ... Donizetti  
Song – "The Wanderer" – Miss Steele ... Schubert.

Aria – "Regnava nel silenzio" – Miss Bassano ... Donizetti.

Hameron – Pianoforte – Mr. Liszt .. Liszt

Trio Buffo – Recollections of an Italian Opera – Mr. Parry ... Parry.

Part II

Overture – Falstaff – Balfe. Presented to the Society by Mr. Balfe.

Duet – (Cinderella) – Miss Delcy and Mr. Wilson ... Rossini

Solo – Flute – Mr. Richardson.

Grand Scena – Miss Delcy ... Weber.

Andante – Pianoforte – Finale from Lucia di Lammermoor and Galope Chromatique.

Mons. Liszt

Rondo. Mr. Wilson

Comic Song – "Fanny Gray" – Mr. Parry ... Parry

Quintett – ("Crudele sospette")– Miss Bassano, Miss Delcy, Miss Steele, Mr. Wilson  
and Mr. Parry ... Rossini.

The Sinfonia was played in a very effective manner, and two of the movements were so beautiful as to arrest the attention even of those least capable of appreciating the skill and power of the composer. The Sinfonia is familiar to those who have attended the Society's Concerts but repetition only increases the interest it is calculated to produce. Mons. Liszt delighted the auditory by his wonderful displays on the piano-forte, and accumulated note upon note until the instrument, in his hands, appeared to possess the fullness of an orchestra. His style may want the classical dignity, the singleness of purpose observable in that of Thalberg's, but it is full of fire and genius, and his resources appear to be scarcely fettered by any limits. The most abstruse modulations are not permitted to fetter the performer from following up the ideas he has formed in his own mind; and while his extraordinary execution leaves nothing to be desired, he uses it as only a means to an end. Were it otherwise, he could not succeed in arreating [illegible] the earnest attention which he never fails to command; for mechanical excellence ceases to excite wonder after a time, and never enlists in its behalf our sincere sympathies. The subject of the Hexameron was the March from Bellini's *I Puritani*, and it was difficult to say which of the variations were most to be admired; but the most striking was that which imitated Thalberg's manner, in preserving the theme clear and distinct, amid a variety of flowing and full accompaniments. M. Liszt was received with the greatest enthusiasm. Mr. Richardson's Solo was a most finished performance, and some striking effects were produced by him. The two themes which he selected were varied very happily and while the lovers of perfect double-tonguing were gratified in some instances, those who admire an unbroken succession of gliding tones, had their tastes also consulted. Mr. Parry's buffo, "The Recollections of an Italian Opera," was encored and his gay exaggeration of the peculiarities of eminent Italian artists, must have won a smile even from those who were the objects of his humour. Miss Delcy's scena from *Der Freischutz* showed that she is gifted with powers which have realised much for her and promise more, and the trying music was sung with great judgment and steadiness. The air from the comic Opera of the *Postillion of Lonjumeau*, was not suited to a concert-room and we had to regret that Mr. Wilson did not select some more appropriate song. Miss Bassano's duet with Mr. Parry, "Quanto amore," was very fairly given, and the same remark applies to Miss Steele's "The

Wanderer.” The Concert did not terminate until after twelve o’clock and his Excellency remained to the close.

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**Date**

29 January 1841

**Publication Date(s)**

*FJ*, 27 January 1841, p. 1 (a); *SN*, 27 January 1841, p. 3 (a); *FJ*, 28 January 1841, p. 1 (u/a); *EP*, 28 January 1841, p. 1 (a/a); *SN*, 28 January 1841, p. 3 (u/a); *FJ*, 29 January 1841, p. 1 (u/a); *SN*, 29 January 1841, p. 3 (u/a); *FJ*, 30 January 1841, p. 2 (r/v); *SN*, 1 February 1841, p. 2 (r/v 2)

**Advertisement (FJ)**

*Rotunda*

Grand Promenade Musicale, *A la Musard*.

Messrs. Pigott, Wilkinson, and Rudersdorff beg to announce to the Public that the Next Concert will take place On Friday Evening next, January 29, for which occasion they have engaged the celebrated Miss Collins, who will perform a concerto on the Violin. Monsieur Messemer is also engaged, and will play a new Fantasia on the Cornopian. Several novelties will be produced.

The Orchestra will consist of Sixty Performers.

Admission One Shilling.

A limited number of reserved seats at Two Shillings each, for which Tickets may be had at Mr. Pigott’s Music Warehouse, 112, Grafton-street

Programmes to be had at all the principal Music Shops.

Doors open at half-past Seven o’clock; the Concert to begin at a quarter past Eight precisely.

Admission to the Concert Room by the Grand Entrance

**Updated Advertisement (FJ, SN)**

*Rotundo*

Grand Promenade Musicale, *A la Musard*.

Messrs Pigott, Wilkinson, and Rudersdorff respectfully announce that the Next Concert will take place On To-Morrow Evening (Friday), January 29,

The Directors have much pleasure in stating that the unrivalled Miss Rossini Collins will perform one of her most brilliant Solos. Monsieur Messemer will perform a Solo on the Cornopean, introducing the admired Air of Kate Kearney, with Variations.

The Orchestra will consist of Sixty Performers.

Several Amateurs have kindly consented to give their valuable assistance on the occasion.

Programme:

Leader – Monsieur Rudersdorff.

Part I.

Overture – La Gazza Ladra ... Rossini.

Waltz – Lenzbluthen (Spring blossoms), second time ... Lanner.

New Grand Fantasia, Cornopean – Mons. Messemer, introducing the Favourite Irish Air of Kate Kearney .. Messemer.

Quadrilles – La Romanesque (second time) Musard.



Grand Jubilee Overture, as Performed at the Centenary Concert of the Anacreontic Society, introducing the National Anthem of God save the Queen ... Weber.

Part II.

Grand Fantasia, for full Orchestra, with Cornopean Solo – Monsieur Messemer, on a Romance, by Lafont, called Le Depart du Marin (Sailor's Departure), intermixed with a Storm at Sea ... Fessy.

Grand Duett, Violin and Violencello – Monsieur Rudersdorff and Mr. Pigott Rode.

Grand Galoppe, from Les Huguenots [*sic: Huguenots*], Cornopean Obligato, Monsieur Messimer [*sic: Messemer*](by particular desire) ... Strauss.

Solo Violin – Miss Rossini Collins.

Grand Pot Pourri, on Irish Airs, for full Orchestra, Solo Violencello, Savourneen Dheelish, Mr. Pigott – Solo Flute, O Leave me to my Sorrow, Mr. Powell – Solo Violin, And doth not a Meeting like this, Monsieur Rudersdorff ... Rudersdorff.

Admission, One Shilling.

A limited number of reserved seats at Two Shillings each, for which Tickets may be had at Mr. Pigott's Music Warehouse, 112, Grafton-street

Programmes to be had at all the principal Music Shops.

Doors open at half-past Seven o'clock; the Concert to begin at a quarter past Eight precisely.

Admission to the Concert Room by the Grand Entrance.

#### **Alternate Advertisement (EP)**

Rotunda

Grand Promenade Musicale, A la Musard.

Messrs. Pigott, Wilkinson, and Rudersdorff, respectfully announce that the next Concert Will take place On Friday Evening next, January 29, For which occasion they have engaged the celebrated Miss Rossini Collins, who will perform a Concerto on the Violin. Monsieur Messemer Is also engaged, and will play a new Fantasia on the Cornopian. Several Novelties will be produced.

The Orchestra will consist of Sixty Performers.

Admission One Shilling.

A limited number of reserved seats at Two Shillings each, for which Tickets may be had at Mr. Pigott's Music Warehouse, 112, Grafton-street

Programmes to be had at all the principal Music Shops.

Doors open at half-past Seven o'clock; the Concert to begin at a quarter past Eight precisely.

Admission to the Concert Room by the Grand Entrance.

#### **Review (FJ)**

Promenade Concert.

This rational and delightful entertainment is progressing rapidly in attraction. The Rotundo was indeed crowded last night with a most respectable auditory, and the éclat of the performance fully realized the anticipations to which the very inviting programme must have given rise. A brilliant solo was performed on the violin by that talented artiste, Miss Rossini Collins, and a solo on the cornopean by M. Messemer. The evening's entertainment evidently gave complete satisfaction.

**Review 2 (SN)**

Rotundo

Promenade Concerts a la Musard

These concerts, which have been suspended for some time in consequence of the severity of the weather, are again re-established, and with every probability of success, judging by the numerous auditory at the last, and the increased efforts of the directors to produce musical novelties. The overture to “La Gazza Ladra” opened the concert of Friday evening. From the first chord to the last all was characteristically spirited and in keeping – indeed the effect was thrilling, and most warmly did the audience applaud. Weber’s superb [*sic: superb*] overture, the Jubilee, was equally well played and equally well received. The solo performances of the evening were by Mons. Messemer on the corneopane, and Miss Rossini Collins on the violin. Mons. Messemer’s “Kate Kearney” with variations, was perfect as a performance; yet, we are compelled to say a more vapid composition we never heard; indeed the air selected we think a subject altogether unsuited for variations. Miss Rossini Collins is more effective than ever – her concerto, introducing airs from the “Sonnambula” gave her an opportunity of exhibiting the pure taste and skilful command of instrument for which she is perfectly unrivalled as a female *artiste*. We always expect a treat when Messrs. Pigott and Rudersdorff play a duet; we were not disappointed on this occasion as Rode’s air, executed as it was by those first-rate masters, was a treat of a high order indeed. The concert appropriately terminated with Mons. Rudersdorff’s spirited adaptation of Irish airs.

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**Date**

2 February 1841

**Publication Date(s)**

*EP*, 31 December 1840, p. 3 (p/v); *SN*, 1 January 1841, p. 1 (p/v identical); *EP*, 26 January 1841, p. 2 (a), p. 3 (p/v 2); *SN*, 26 January 1841, p. 3 (u/a); *FJ*, 27 January 1841, p. 1 (u/a); *SN*, 27 January 1841, p. 3 (u/a); *FJ*, 28 January 1841, p. 1 (u/a), p. 2 (p/v 3); *EP*, 28 January 1841, p. 1 (u/a); *FJ*, 29 January 1841, p. 1 (u/a 2); *SN*, 29 January 1841, p. 3 (a/a); *EP*, 30 January 1841, p. 2 (u/a 3); *SN*, 1 February 1841, p. 3 (a/a); *SN*, 2 February 1841, p. 3 (a/a); *FJ*, 3 February 1841, p. 2 (r/v); *EP*, 4 February 1841, p. 3 (r/v 2)

**Preview (EP, SN)**

The Musical World – A Peep Behind The Curtain

A series of musical performances, on an extensive scale and a novel plan, are, we understand, in preparation, to be produced under the conduct and direction of Messrs. Joseph Robinson, James Barton, and W.S. Conran. It is intended to exhibit on the occasion a rare combination of vocal power, consisting of a chorus of fifty voices, with all the available instrumental talent of the city. It is also the intention of the directors to produce each evening a selection, in the vocal department, of madrigals, glees, and choruses, with orchestral accompaniments. The instrumental department will be employed in the execution of works of Labitsky, Strauss, Lanner, Auber, &c. &c., interspersed with some of the best solos extant. The high reputation and well-known abilities of the parties concerned in the production of those Concerts will, we are thoroughly convinced, be a sufficient guarantee to the musical public for the able and perfect manner in which they will be produced.

**Advertisement (EP)**

Vocal And Instrumental Promenade Concerts.

Messrs. Joseph Robinson, W.S. Conran, And James Barton, Beg leave to announce to the Public that their First Concert Will take place at *Classon's Music Hall*, Upper Abbey Street, On Tuesday Evening, February 2.

The Vocal department will consist of a Chorus of Sixty Voices. The Instrumental of an effective Orchestra of Fifty Performers.

The Programme will be duly announced.

Prices of Admission to the Promenade, 1s.; Reserved Seats, 2s.; Gallery, 6d.

**Preview 2 (EP)**

Novel And Attractive Musical Entertainment.

We perceive that the Vocal and Instrumental Promenade Concerts which, having had a peep behind the curtain, we announced some weeks since to be in preparation, will commence on Tuesday evening next, in the new Music Hall, Lower Abbey-street. This building, which will be brilliantly illuminated, has been fitted up with the topmost elegance, and will contain an audience numbered five thousand. The decorations are of a costly and beautiful description, and the comfort of the expected crowds of visitors has been studiously attended to. The concerts will be on the grandest scale, there being a permanent chorus of upwards of sixty picked voices, under the direction of Mr. Joseph Robinson, which, with a noble orchestra, containing fifty eminent performers, presents a combination of talent, vocal and instrumental, that cannot fail to bring forth "most excellent music." The choicest works of the best composers will be made familiar to the public by means of these concerts, and as they are commenced (so says our little bird) under the highest patronage, we anticipate, on the opening night, an array of fashion and beauty perfectly dazzling.

**Updated Advertisement (SN, FJ, EP)**

Vocal And Instrumental Promenade Concerts.

Messrs. Joseph Robinson, W.S. Conran, And James Barton, Beg leave to announce to the Public that their First Concert Will take place at *Classon's Music Hall*, Upper Abbey Street, On Tuesday Evening, February the 2d.

The Vocal department will consist of a Chorus of Sixty Voices. The Instrumental of an effective Orchestra of Fifty Performers.

The Programme will be duly announced.

**Preview 3 (FJ)**

The Vocal And Instrumental Promenade Concerts.

The professional gentlemen engaged in the production of these concerts had a rehearsal at the New Music Hall in Abbey-street, last night. We congratulate all classes of our fellow-citizens on the rich treat in store for them. The choral party have been practising for the last two months, twice each week, and their efforts have been crowned with the most brilliant success. Nothing could surpass the precision with which the various points were taken up; the strict attention to the pianos, fortes, crescendos, and all those effects which, when attended to, charm so much in choral harmony, shows that the hand of a master and a refined taste has been directing the practice of this highly effective chorus. The public have frequent opportunities of hearing fine instrumental performances at the Philharmonic Society, but a treat, such as will be offered on Tuesday evening next – both vocal and instrumental – could only be produced by the

master-minds engaged in this truly delightful recreation of all classes of our musical citizens. The hall is most admirably adapted to the purpose of which it is intended – light and beautiful in design, and capable of holding about 4,000 persons.

**Updated Advertisement 2 (FJ)**

*New Music Hall, Lower Abbey-Street, Vocal And Instrumental Promenade Concerts.* Messrs. Joseph Robinson, W.S. Conran, and James Barton, will give their First Concert in Classon's New Music Hall, Lower Abbey-street, On Tuesday Evening, February 2nd, 1841.

Principal Solo Performers:

Violins, Mr. James Barton and Mr. Mackintosh; Piano-forte, Mr. W.S. Conran; Violoncello, Mr. Patton (from the London, Bath and Bristol Concerts); Double Bass, Mr. Harrington; Flute, Mr. Ford; Harp, Mr. G.F. Conran.

The Chorus will consist of Sixty Voices. The Orchestra will comprise Fifty Performers.

Leaders (alternately), Mr. J. Barton and Mr. Mackintosh.

Conductor, Mr. Joseph Robinson.

Programme:

Part I.

Overture – La Gazza Ladra ... Rossini.

Madrigal – Now is the month of Maying ... Morley.

Waltz – Huldegungs ... Strauss.

National Song of Norway, performed by Sixty Voices.

Solo, Violin – Mr. Mackintosh ... Mayseder.

Grand Chorus – from Masaniello (with full orchestral accompaniments) ... Auber.

Part II.

Overture – Der Freischutz ... Weber.

Madrigal – Merrily wake Music's measure Barnett.

Fantasia and Variations – Grand Pianoforte – on the Irish air, My lodging is on the cold ground, Mr. W.S. Conran, (with full orchestral accompaniments) Kalkbrenner.

Madrigal – Down in the flow'ry vale ... Festa.

The Tournament Galoppe – written expressly for these concerts.

Prices of Admission to the Promenade, 1s; Reserved Seats, 2s; Gallery, 6d.

Private Boxes, to contain Sixteen, 1l. 11s. 6d. Private Boxes, holding four chairs, 10s. 6d.

Tickets for Reserved Seats to be had at Messrs. M'Cullagh's, Grafton-street; and of Messrs. Robinson, Bussell, and Robinson, Westmoreland-street.

Doors to open at half-past Seven o'Clock. Performance to commence at a quarter-past Eight precisely.

**Alternate Advertisement (SN)**

*New Music Hall, Lower Abbey-Street, Vocal And Instrumental Promenade Concerts.*

Messrs. Joseph Robinson, W.S. Conran, and James Barton, will give their First Concert in Classon's New Music Hall, Lower Abbey-street, On Tuesday Evening, February 2nd, 1841.

Principal Solo Performers:

Violins, Mr. James Barton and Mr. Mackintosh; Piano-forte, Mr. W.S. Conran; Violoncello, Mr. Patton (from the London, Bath and Bristol Concerts); Double Bass, Mr. Harrington; Flute, Mr. Ford; Harp, Mr. G.F. Conran.

The Chorus will consist of Sixty Voices. The Orchestra will comprise Fifty Performers. Leaders (alternately), Mr. J. Barton and Mr. Mackintosh.

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Tickets for Reserved Seats to be had at Messrs. M'Cullagh's, Grafton-street; and of Messrs. Robinson, Bussell, and Robinson, Westmoreland-street.

Doors to open at half-past Seven o'Clock. Performance to commence at a half-past Eight precisely.

Programme:

Part First.

Overture – "*La Gazza Ladra*" ... Rossini.

Madrigal – "*Now is the month of Maying*" Morley.

Waltz – "*Huldegungs*" ... Strauss.

National Song of Norway, performed by Sixty Voices.

Solo, Violin – Mr. Mackintosh ... Mayseder.

Grand Chorus – from "*Masaniello*" (with full orchestral accompaniments) ... Auber.

Part Second.

Overture – "*Der Freischutz*" ... Weber.

Madrigal – "*Merrily wake Music's measure*" Barnett.

Fantasia and Variations – Grand Pianoforte – on the Irish air, "*My lodging is on the cold ground*", Mr. W.S. Conran, (with full orchestral accompaniments) Kalkbrenner.

Madrigal – "*Down in the flow'ry vale*" ... Festa.

The Tournament Galoppe – written expressly for these concerts ... Dulong.

### **Updated Advertisement 3 (EP)**

Vocal And Instrumental Promenade Concerts.

Messrs. Joseph Robinson, W.S. Conran, And James Barton, Beg leave to announce to the Public that their First Concert Will take place at Classon's Music Hall, Upper Abbey Street, On Tuesday Evening, February the 2d.

The Vocal department will consist of a Chorus of Sixty Voices. The Instrumental of an effective Orchestra of Fifty Performers.

The Programme will be duly announced.

### **Review (FJ)**

New Music Hall – Promenade Concert.

The first of a series of vocal and instrumental promenade concerts – under the direction of Messrs. Joseph Robinson, W.S. Conran, and James Barton – was given on yesterday evening, at the New Music Hall, Lower Abbey-street, which was opening to the public for the first time on the occasion. A building solely appropriated to musical purposes was long a desideratum with the amateurs of our metropolis; for, whilst all the larger towns in the sister country, and even some of those in our own had their splendid and commodious music halls, Dublin, with all its acknowledged musical taste, and with its boasted pretensions to intellectual superiority, was without any such accommodation – the Rotundo, which is the only building hitherto used as a concert room, being only occasionally devoted to such purposes. Through the spirited and praiseworthy enterprise of Mr. Classon, that cause of reproach can, however, be no longer urged

against us, as he has, at considerable expense, erected, on the site of the old Circus in Abbey-street, a beautiful and commodious concert-room, containing, besides an extensive promenade, all the degradations of stalls, boxes, pit and galleries, &c., to be found in the most finished theatre. It is capable of accommodating about 4,000 persons, and, when it receives some trifling improvements, which may be easily effected, it will prove an ornament and a useful acquisition to the city. To judge from the opening concert, yesterday evening, this new source of public entertainment will be unprecedented in attraction and success. There can be little doubt that, as an enterprise, it will be most profitable; and indeed it might be said that there is but one fault to be censured in the getting of it up, and that is the inadequacy of the space, however great it be, to accommodate the vast and respectable assemblages which are likely to attend. The unpleasant state of the weather might be thought to have been unfavourable to the success of the first night's performance – the snow fell thick and incessantly, and the cold was, of course, intense; but that circumstance did not seem to have interfered in the least with the evening's amusement. The utmost interest appeared to have gone abroad, and the crowds of most respectable visitors by which the entrance was besieged, even long before the concert commenced, seemed quite indifferent to all kinds of weather; the building was, in fact, thronged to the utmost, and the attendance was as fashionable and respectable as it was numerous. The chorus, according to the bills, consisted of sixty voices, and the orchestra comprised fifty performers. Both departments were highly effective, and seemed to have been trained with the utmost care and industry. The first violins were Messrs. Barton and Mackintosh; Mr. W.S. Conran presided at the piano-forte, Mr. Patton on the violoncello, Mr. Harrington at the double bass, and Mr. Ford was the principal performer on the flute. The overture, which was that of "La Gazza Ladra," was very fine, and produced a thrilling effect. The next piece was the madrigal "Now is the Month of Maying," given by the chorus with great spirit and sweetness; in fact it was one of the beauties of the several pieces which constituted the very fine selection that had been made for the evening's entertainment. We cannot, indeed, avoid mentioning the very fine fantasia by Mr. Conran on the piano-forte, comprising some exquisite variations on the old air, "My Lodging is on the Cold Ground." In a word, we need only say that the whole affair went off with a degree of *éclat* far beyond what could have been anticipated, but certainly not greater than the judgment, enterprise, and energy which had produced it deserved.

## **Review 2 (EP)**

### Promenade Concert.

The first Promenade Concert of vocal and instrumental music, under the direction of Messrs. Conran, Barton and Robinson, was given on Tuesday night, at Classon's new Music-hall, Lower Abbey-street. When these entertainments were first announced we expressed ourselves in confident terms of their success, and the result of the opening night has completely justified our predictions. Notwithstanding the extreme inclemency of the weather, the entire of the vast building was densely crowded with an audience comprising all the rank and respectability resident in and around the metropolis. Long before the entertainment commenced standing room could with difficulty be obtained in any part. All the reserved seats were occupied, and a more brilliant array of fashion and beauty never was assembled. The Concert passed off with the utmost *éclat*. The choruses were admirably perfect, and the thrilling effect of the numerous voices excited universal astonishment and delight. The conductors intend giving a second Concert on

Friday night, for which they have secured the valuable services of Messemer, the celebrated cornopean performer.

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**Date**

3 February 1841

**Publication Date(s)**

*SN*, 29 January 1841, p. 3 (a); *SN*, 30 January 1841, p. 3 (a)

**Advertisement** (*SN*)

Philharmonic Society, Rotundo.

The Members are requested to take Notice that Visitors will not be admissible to the Society's Meeting on Wednesday Evening next, the 3d of February. A Ballot will take place on the same Evening, and Members having friends to propose, are requested to furnish the Secretary with the necessary information before Twelve o'Clock on Saturday Next, the 30th instant.

By Order, Henry Bussell, Sec.

Committee-room, 7, Westmoreland-street,

Thursday, the 28th of January.

N.B. – The Committee also beg to apprise the Members that the Society's Second Open Night will take place on Wednesday, the 10th of February.

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**Date**

4 February 1841

**Publication Date(s)**

*SN*, 30 January 1841, p. 3 (a)

**Advertisement** (*SN*)

Ancient Concerts.

The Society's next Open Night will take place on Thursday Evening, 4th of February, at the Rotunda.

The doors will be opened at Eight o'Clock.

The Music to commence at half-past Eight.

By order, W.R. Dudgeon, Secretary.

29th of January.

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**Date**

22 February 1841

**Publication Date(s)**

*EP*, 23 February 1841, p. 1 (r/v)

**Review** (*EP*)

University Choral Society.

The second public concert of the above-named body took place last night in the

dining-hall of Trinity College. This society is under the especial patronage of his grace the lord primate, and is admirably presided over by the provost.

We were not only delighted but astonished at the progress made by the amateur members of the society in the science of music within the short period which has intervened since its first establishment – little more than two years. The choruses were given with the finest effect; and the solos, for the most part, would reflect credit on the most experienced practitioner. The performances consisted of two acts, the first, beginning with the national anthem, “God save the Queen,” was chiefly composed of selections from “Thompson’s Season,” “Horace,” ode 22, lib. 1, (a quartett,) and a madrigal, ending with “Rule Britannia,” a solo by F. Robinson and a full chorus. The madrigal and “Rule Britannia” were encored, though we have frequently heard the latter sung in better style. In fact, we felt the want of Doctor Smith, who has made “God Save the Queen” and “Rule Britannia” so peculiarly his own, that any singer must suffer by comparison with him in performing either of these compositions. The second act consisted chiefly of selections from “Joshua,” (Handel,) which were all given with the greatest precision, concluding with the solo and chorus from “Judas Maccabeus” [*sic: Judas Maccabaeus*] –

“Sing God and high affections raise,

To crown this conquest with unmeasured praise.”

We have not leisure to particularise the remaining performances, and must, therefore, content ourselves with repeating that our gratification was of the most perfect description. We heard with some surprise that one of the heads of the University is opposed to the existence of the society, but upon what grounds we could not learn, and we will not believe the story until we shall hear reasons assigned for opposition. If we shall find any such advanced, we will be prepared to refute them. In every point of view that we see the society, it appears to us as most invaluable in its nature, being calculated to afford a rational means of employing the leisure hours of such students as have a taste for music – hours that might, perhaps, be spent at cards, at the billiard table, or in amusements of equally questionable tendency.

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**Date**

22 February 1841

**Publication Date(s)**

*FJ*, 20 February 1841, p. 2 (a); *SN*, 20 February 1841, p. 3 (a)

**Advertisement** (*FJ*, *SN*)

Anacreontic Society.

The Members are requested to take notice, that in consequence of the Fancy Ball for the benefit of the Indigent Roomkeepers being fixed for Monday next, there cannot be any Meeting of the Society on that evening. –

The next Meeting will be held on Wednesday, the 3d March, the committee, at the request and to accommodate the Philharmonic Society, having agreed to exchange the usual night of meeting in that week.

By order,

S.J. Pigott, Sec.

Committee-room, 112, Grafton-street,  
19th February, 1841.



**Date**

26 February 1841 [25 February 1841]

**Publication Date(s)**

*SN*, 18 February 1841, p. 3 (a); *SN*, 19 February 1841, p. 4 (a); *SN*, 20 February 1841, p. 3 (u/a); *EP*, 27 February 1841, p. 3 (r/v); *SN*, 1 March 1841, p. 2 (r/v 2)

**Advertisement (SN)**

Philharmonic Society.

Rotundo.

The Members are requested to take notice, that the Society's Second Concert is fixed for Thursday Evening, the 25th instant, and the rehearsal for Wednesday, the 24th, on which evening a ballot will take place; and members having friends to propose are requested to furnish the Secretary with the necessary information before Twelve o'Clock on Saturday, by the 20th instant,

By Order, H. Bussell, Secretary.

Committee-rooms, 7, Westmoreland-street.

**Updated Advertisement (SN)**

Philharmonic Society.

Rotundo.

The Members are requested to take notice, that the Society's Second Concert is fixed for Friday Evening, the 26th instant, and the rehearsal for Wednesday, the 24th on which evening a ballot will take place; and members having friends to propose are requested to furnish the Secretary with the necessary information before Twelve o'Clock on Saturday, the 20th instant.

By Order, H. Bussell, Secretary.

Committee-rooms, 7, Westmoreland-street

**Review (EP)**

Dublin Philharmonic Society.

Last night the Philharmonic Society of Dublin gave a dress concert at the Rotundo, with an excellent orchestra, a fresh and varied selection of music, and the assistance of some of our best native talent, starred by Miss Romer, Templeton, and Phillips. The programme (which we subjoin) was very attractive; indeed we have seldom experienced higher and more varied musical enjoyment.

Part The First.

Terzetto – "Ah taci," Mozart; Air – "Fate, is thy cruelty sated?" Marliana [*sic: Marliani*]; Duet – Louis Spohr; Recit. And Air – "Angel of Life," Calcott; Aria – "Prendi Prendi," Donizetti; Trio – (instrumental) Correlli [*sic: Corelli*]; Terzetto – "Nume Beneficio," Rossini.

Part The Second.

Ballad – "The Young Spring," F. Romer; Overture – "Guillaume Tell," Rossini; Ballad – (A.D. 1650) Withers; Recit. And Air – "Dear Maid" Balfe; Trio – "The Magic-wove Scarf," Barnett; Overture – "The Ruler of the Spirits," Weber.

**Review 2 (SN)**

Philharmonic Society. – (From a Correspondent.) –

The second concert, for the season, of this distinguished society took place at the

Rotundo on Friday evening, the 26th ult. The Round Room was filled almost immediately after the opening of the doors by above 1200 of the elite of the city. In consequence of the sudden illness of Mr. Phillips, Mr. Sapio was solicited, on a short notice, and most kindly consented, to sing in the concerted pieces the parts originally assigned to Mr. Phillips. The arrangements on the present occasion comprised sinfonia N.8, Beethoven, which was played in a masterly style by the most efficient band collected together since the Festival; after which Marliani's air, "Fate, is thy cruelty sated," was sung, with spirit, by Mr. Templeton. The duet "Follow, dearest," a classical production from the *Faust* by Spohr, was given by Miss Romer and Mr. Joseph Robinson with much taste and judgment. We were not greatly pleased with the recitative and air "Angel of life;" although it is a composition well calculated to display the power and flexibility of Mr. Phillip's fine voice, yet we must candidly confirm that we consider it a heavy production. The difficult aria, "Prendi, prendi," from the opera *L'Elisir d'Amore* was executed by Miss Romer with much spirit and effect. We cannot compliment her on the manner in which she concluded the ballad, "The young Spring" when her voice, raised to a shriek produced by no means a pleasing sensation. We cannot sufficiently reprehend this practice of displaying the compass of the voice at the expense of both taste and harmony. The instrumental trio of Correlli [*sic: Corelli*], for two violoncellos and double bass, was ably performed by Messrs. Pigott, H. Patton, and G. Perceval, but several parts of the clever performance of the last mentioned gentleman on the double bass were rendered indistinct from the want of due silence being preserved. The terzetto, "O nunce benefico," from the opera *La Gazza Ladra*, concluded the first part. Part second opened with Rossini's overture, *Guillaume Tell* [*sic: Guillaume Tell*], beautifully played by the orchestra. Too much praise cannot be given for the manner in which the instrumental parts of the society's concerts were generally executed. Mr. H. Phillips' ballad, "Woman" was sung by him, notwithstanding his severe indisposition, in a manner surpassing all praise. It was of course, encored. We could have listened to it a third and fourth time with delight. Mr. Templeton was encored in the air, "Dear Maid" (*Joan of Arc*). If we could apply an architectural term to singing, we would say that this gentleman's style is somewhat too "florid". "This magic-wove scarf" was sung by Miss Romer, Mr. Templeton, and Mr. J. Robinson, with good effect, as was also Balfe's duet Diadeste, "Charming play," which was substituted for the terzetto of Mozart, "Ah! taci". The overture "The Ruler of the Spirits," concluded the performance. The leader of the first part of the concert was Mr. Mackintosh; second part Mr. James Barton. Conductor, Mr. Henry Bussell.

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**Date**

27 February 1841

**Publication Date(s)**

*SN*, 24 February 1841, p. 3 (a); *FJ*, 25 February 1841, p. 1 (u/a); *SN*, 25 February 1841, p. 3 (a/a); *FJ*, 26 February 1841, p. 1 (u/a); *FJ*, 27 January 1841, p. 1 (u/a); *SN*, 27 February 1841, p. 3 (a/a); *FJ*, 1 March 1841, p. 2 (r/v)

**Advertisement (SN)**

Vocal And Instrumental Promenade Concerts, *Music Hall, Abbey-Street*.

Messrs. Jos. Robinson, W.S. Conran, and James Barton, beg to announce that the Sixth Concert will take place on Saturday Evening next, the 27th, having postponed their

Concert from Friday, at the request of the Committee of the Philharmonic Society.  
Several novelties are in preparation.  
Prices of Admission – Reserved Seats 2s.; Promenade 2s.; Gallery 6d. Private Boxes to accommodate Sixteen, £1 11s. 6d; Private Boxes, holding four chairs, 10s 6d.  
Tickets to be had at the principal Music Warehouses.

**Updated Advertisement (FJ)**

Vocal And Instrumental Promenade Concerts, *Music Hall, Abbey-Street.*  
Messrs. Jos. Robinson, W.S. Conran, and James Barton, beg to announce that the Sixth Concert will take place on Saturday Evening next, the 27th, having postponed their Concert from Friday, at the request of the Committee of the Philharmonic Society.  
Several novelties are in preparation.  
Miss Rossini Collins, the celebrated Violinist, is engaged, and will perform a new Solo and a Duett with Mr. W.S. Conran.  
Prices of Admission – Reserved Seats 2s.; Promenade 2s.; Gallery 6d. Private Boxes to accommodate Sixteen, £1 11s. 6d; Private Boxes, holding four chairs, 10s 6d.  
Tickets to be had at the principal Music Warehouses.  
Doors will open at Half past Seven; Performance commence at Half-past Eight.

**Alternate Advertisement (SN)**

Vocal and Instrumental Promenade Concerts.  
Music Hall, Abbey-Street.  
Messrs. Jos. Robinson, W.S. Conran, and James Barton, Beg to announce that the Sixth Concert will take place On Saturday Evening, next, the 27th instant, having postponed their Concert, from the Friday, at the request of the committee of the Philharmonic Society.  
Miss Rossini Collins, The celebrated Violinist is Engaged, and will perform a new Solo and a Duet with Mr. W.S. Conran.  
Part First  
Overture to Oberon, ... Weber  
Madrigal (Seventy Voices) – Merrily wake Music's Measure ... Barnett  
Concertante – Duet Violin and Pianoforte (on the March from Mose in Egitto) – Miss Rossini Collins and Mr. W.S. Conran ... Herz and Lafont  
Norse Song – National Song (Seventy Voices).  
Waltzes – Souvenir de Strasbourg ... Labitzky.  
Part second  
Overture – Les lac des Fees. ... Auber  
Grand Chorus, with full Orchestral accompaniments – The Warrior's Welcome ... Weber  
Solo – Violin – Miss Rossini Collins ... Mayseder.  
Lutzow's Wild Chase with Echo Chorus ... Weber.  
Chorus – Violin Obligato – Mr. James Barton – Beauty's Praise ... Weber.  
Doors to open at Half-past Seven, and the Concert to commence at Half-past Eight.  
Prices of Admission – Reserved Seats 2s. – Promenade 1s. – Gallery 6d. Private Boxes to accommodate Sixteen, £1 11s 6d. – Private Boxes, holding four chairs, 10s. 6d.  
Tickets to be had at the principal Music Warehouses.

**Review (FJ)**

New Music Hall – Promenade Concert.

The sixth of the vocal and instrumental concerts, at the New Music Hall, Lower Abbey-street, took place on Saturday evening, and was very numerous and fashionably attended. The pieces were extremely well selected, and were all performed in a most superior and masterly style: the gem of the evening was perhaps a duet for the pianoforte and violin, by Mr. W.S. Conran and Miss Rossina Collins [*sic: Rossini Collins*], on the celebrated march in *Mose in Egitto*; both of these talented performers exhibited their extraordinary powers of execution in the most successful manner. Miss Collins also performed a solo by Mayseder, in which *Savourneen Dheelish*, and other well known airs were introduced with a degree of witching melody and sweetness that appeared to be unrivalled. She was most enthusiastically applauded. A solo on the tenor trombone by Mr. Stretch, of the band of the 12th Lancers, must be also mentioned with praise.

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**Date**

3 March 1841

**Publication Date(s)**

*SN*, 26 February 1841, p. 3 (a); *FJ*, 4 March 1841, p. 2 (r/v); *EP*, 4 March 1841, p. 2 (r/v 2); *SN*, 4 March 1841, p. 2 (r/v 3)

**Advertisement (SN)**

Anacreontic Society.

Founded 1740.

President, His Grace The Duke Of Leinster.

Vice Presidents. The Lord Clonbrock, Sir Thos. Staples, Bart., Sir Robt. Gore Booth, Bart., Lieut. Col. Cobbe, R.A.

The Members are requested to take notice that the next Open Night will take place at the Rotundo, on Wednesday Evening, Mary 3d.

Members' Tickets are now ready for delivery at the Secretary's, No. 112, Grafton-street, each day until Four o'Clock.

There will not be any Meeting of the Society on Monday next, as the Committee, at the request of the Philharmonic Society, have consented to exchange the Night of Meeting in the following week.

By Order, S.J. Pigott, Secretary.

P.S. – A Ballot takes place this day at Four o'Clock. There will also be another on Monday next, at the same hour.

**Review (FJ)**

Anacreontic Concert.

The concert of the most classical of our Musical Societies last evening was one of the best, as it was one of the most fashionable and elegantly attended of the season. The Round Room was crowded to excess. The selection of music was good – the performances of it perfect. We never heard that most lofty of overtures, "Oberon," performed with more truth and fire – the two qualities most necessary for the development of its beauty and grandeur. The sonata from Corelli, so much admired at the Promenade Concerts, was received with the enthusiasm it merited. We like Mr.

Knight's "Rocked in the cradle of the deep" better than most of his other airs; we must confess, however, we regard that gentleman's compositions in general a little too monotonous. Miss Hayes's performance did much credit to her. Master Rudersdorff's solo was good; we own, however, that in no character does he please us so much as in that of leader – there are few more masterly.

### **Review 2 (EP)**

Anacreontic Society.

The second private concert of this ancient Society was held in the Round-room of the Rotunda last night, when a highly-distinguished and fashionable auditory assembled. The annexed bill of fare shows the great musical treat provided: –

Overture – Solabella ... Lobe.

Trio – Miss Hayes, Mr. Knight, and Signor Sapio, "Guai, se ti, sfugge, un motto" ... Donizetti.

Aria – Signor Sapio

Solo Violin – Mons. Rudersdorff, first concerto ... De Beriot.

Aria – Miss Hayes, "Qui la Voce" ... Bellini.

Air – Mr. Knight, "Rocked in the cradle of the deep," (first time) ... Knight.

Sonata – Violoncello and Double Bass, Messrs. Pigott and Harrington ... Corelli.

Overture – Oberon ... Weber.

Part II.

Fantasia – Le Depart un Marin [*sic: Le Depart du Marin*], for full Orchestra, with Cornopean Solo, Mons.

Messemer ... Fessy

Ballad – Miss Hayes, "John Anderson, my Joe"

Solo – Violin, Miss Rossini Collins ... Mayseder.

Ballad – Mr. Knight, "There was a time," (by request) ... Knight.

Duet – Miss Hayes and Signor Sapio, "Dice mi, che questo Cor" [*sic: Dimme che questo Cor*] ... Pacini.

Overture – Fra Diavolo ... Auber.

Mons. Rudersdorff led with his wonted ability, and Mr. Wilkinson was conductor. The music was all admirably performed, and passed off with *éclat*. Miss Hayes, pupil of Signor Sapio, who is rapidly advancing to the head of her profession, sung, "Qui la Voce" in the most perfect manner, that spoke volumes for the style in which her taste was cultivated by the Signor. The tenderness, feeling, and incomparable sweetness that distinguished her "John Anderson" elicited the most rapturous applauses, and was indeed a rich vocal treat, which we hope often to have an opportunity of hearing repeated. Sapio was, as usual, masterly. Mr. Knight gave two of his own ballads, "There was a time" and "Rocked in the cradle of the deep," sweetly and effectively; and Miss Collins performed with amazing skill and brilliancy. Altogether the Concert was a triumph.

### **Review 3 (SN)**

Anacreontic Society

A brilliant and fashionable audience thronged the Round Room, Rotundo, last evening, at the second private concert of this ancient and distinguished society. The bill of fare will exhibit the rich treat prepared for the visitors [*sic: visitors*]: –

Part I

Overture – Solabella, ... Lobe

Trio – Miss Hayes, Mr. Knight and Signor Sapio, “Guai, se ti, sfuggi, un motto,” ... Donizetti.

Aria – Signor Sapio,

Solo Violin – Mons. Rudersdorff, first concerto, .. De Beriot.

Aria – Miss Hayes “Qui la Voce,” ... Bellini.

Air – Mr. Knight, “Rocked in the cradle of the deep,” (first time) ... Knight

Sonata – Violoncello and Double Bass, Messrs, Pigott and Harrington, ... Corelli

Overture – Oberon, ... Weber

Part II

Fantasia – Le Depart un Marin, [*sic: Le Depart du Marin*] for full Orchestra, with Cornopean Solo, Mons.

Messemer, ... Fessy.

Ballad – Miss Hayes, “John Anderson, my Joe,”

Solo – Violin, Miss Rossini Collins, ... Mayseder,

Ballad – Mr. Knight, “There was a time,” (by request,) ... Knight.

Duet – Miss Hayes and Signor Sapio, “Dice mi, che questo Cor,” [*sic: Dimme che questo Cor*] ... Pacini.

Overture – Fra Diavolo, ... Auber.

Mons. Rudersdorff was leader. Mr Wilkinson conductor. Miss Hayes is advancing rapidly to eminence in her profession; she sang with great sweetness and power. Signor Sapio lent his effective aid; and Mr. Knight contributed much to the enjoyment of the assembly by the manner in which he sang his own ballad, “There was a time.” That gifted child Miss Rossini Collins, performed with her usual skill and brilliancy. The entire passed off to admiration.

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#### **Date**

3 March 1841

#### **Publication Date(s)**

*FJ*, 3 March 1841, p. 1 (a); *SN*, 3 March 1841, p. 3 (a/a); *FJ*, 4 March 1841, p. 2 (r/v); *EP*, 4 March 1841, p. 2 (r/v 2); *SN*, 4 March 1841, p. 2 (r/v 3)

#### **Advertisement (FJ)**

Theatre Royal Dublin

Last Appearance but Two of Miss Romer and Mr. H. Phillips, who has sufficiently recovered from his severe indisposition to resume his engagement.

This Present Wednesday, March 3, 1841, will be produced a New Grand Opera, as performed with brilliant success at the St. James’s Theatre, in London, called Fridolin; or, The Road To The Iron Foundry.

Founded on Schiller’s celebrated Poem of the same name.

The Music entirely composed by Mr. F. Romer. With new and appropriate Scenery, Dresses, and Decorations.

Sir Hubert, Mr. H. Phillips (as originally written for and performed by him); Fridolin, Miss Romer (as originally written for and performed by her); Isabella, Miss A. Hyland.

[...]

[3/3] To conclude with The Ladies’ Club.

Major Mortar, Mr. Barrett; Mr. Bookly, Mr. Hudson; Flammer, Mr. Compton, in which he will sing “I’ll never be married again;” Hon. Mrs. Derby, Miss Chalmers.

Tickets and Places to be had of Mr. Joy, at the Box-office, from Eleven till Four o'Clock.

**Alternate Advertisement (SN)**

Theatre Royal Dublin

Last Appearance but Two of Miss Romer and Mr. H. Phillips, who has sufficiently recovered from his severe indisposition to resume his engagement.

This Evening (Wednesday), March 3, 1841, the Performances will commence with the new Opera called *Fridolin*; or, *The Road To The Iron Foundry*.

Sir Hubert, the Seneschai ... Mr. H. Phillips; *Fridolin*, Page to the Countess, Miss Romer; *Isabella*, Miss A. Hyland – *Stella*, Miss J. Hyland [...]

**Review (FJ)**

Theatre Royal.

Owing, we suppose, to the Anacreontic Concert, the new opera did not draw as full a house as might have been expected. Nothing dampened by this circumstance, however, the performers exerted themselves with an energy and consequent success worthy of all praise. *Fridolin* is the production of Mr. C.F. Romer, the brother of our present "prima donna;" it is German in name and German in nature; the plot is to a certain degree founded on Schiller's song of "The Bell," and is worked out with more attention to consistency than that of modern operas in general. With the music we must say we were very agreeably surprised. The opera, though well received in London, was treated with much coldness by the critics, not, we now clearly perceive, on account of its demerits; their observations therefore did not lead us to expect much. The overture, we are sorry to say, did not increase our hopes: the symphony of the first chorus, and a concluding bacchanalian chant, made us brighten up a little, and as exquisite an air as we have ever heard, "The Bright Spring," exquisitely sung by Miss Romer, carried the house completely with her, and banished all our fears about the mediocrity of the music. Our space prevents us doing more than just noticing the finale of the first act, the serenade "Lady Mine," and "In the days that are faded," all of which are eminently successful. The libretto is, as we have already remarked, excellent; the words of "The Bright Spring," and "In the days that are faded," are really poetical.

**Review 2 (EP)**

Theatricals.

Hawkins'-Street. – A new opera, which was favourably received in London, was produced here last night, for the first time with the most perfect success. It is entitled *Fridolin, or the Road to the Iron Foundry*; and the plot is founded on Schiller's celebrated poem so called. It is the composition of Mr. F. Romer, and the principal characters were sustained by Mr. Phillips and Miss Romer, for whom they were originally written. The music is varied, brilliant, and pleasing, the choruses generally are well arranged and effective, and many of the airs are full of beauty. "The young spring," sung by Miss Romer, is an exceedingly lively and graceful composition; and the serenade, "Lady, mine," is sparkling and novel. Mr. Phillips was in excellent voice, and sustained his portion of the opera with his wonted ability. In the beautiful air, "In the days that have faded," he was heard to the greatest advantage, and the unanimous call for an encore showed how deeply he moved the feelings of the audience. Of Miss Romer's acting we could not speak in terms of eulogy too high. In the last scene especially it was full of truth, feeling, and energy. The opera was announced for

repetition amid general applause.

[...]

**Review 3 (SN)**

Theatre Royal

The new grand Opera, *Fridolin, or the Road to the Iron Foundry*, founded on Schiller's celebrated poem of that name, was produced last evening, and met with unqualified success. It is composed by Mr. F. Romer, brother of the gifted cantatrice, who performed the principal character, *Fridolin*, from which the opera derives its name. The plot is simple, and sustaining in its interest, the libretto is far above that class of composition in general, and the music throughout is pleasing, but in some parts rather noisy in the instrumentation. "The Young Spring" is a lively and seasonable composition, and lost nothing in the hands of Miss Romer – it was loudly encored. "Lady Mine", a pretty serenade, gave great satisfaction. It was in the finale Miss Romer displayed her powers to the highest perfection; it is a most effective composition, and taxed the vocalist's strength so much, that she seemed greatly exhausted at its termination. Mr. Phillips, notwithstanding his recent indisposition, sang with undiminished vigour. The song, "In the days that have faded," he fully displayed his pre-eminence as a singer, and was enthusiastically encored. The manner in which Mr. Phillips gave this song, more than its intrinsic merit, will make it a general favourite. The scenic artist, Phillips, gave great effect to the piece. It was announced for repetition this evening, amidst universal approbation.

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**Date**

8 March 1841

**Publication Date(s)**

SN, 1 March 1841, p. 3 (a)

**Advertisement (SN)**

Philharmonic Society

Rotundo

The Members and Performers are requested to take Notice that the Society will meet for the Practice of New Music on Monday Evening next, instead of Wednesday 3rd March – the Committee of the Anacreontic Society having made their arrangements to meet on Wednesday instead of Monday, their usual Night of Meeting.

By order,

H. Bussell, Sec

Saturday 24th February 1841

N.B. Visitors not admitted.

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**Date**

8 March 1841

**Publication Date(s)**

SN, 5 March 1841, p. 4 (a)



**Advertisement (SN)**

Anacreontic Society

Members are requested to take Notice that there will be Ballot for New Members at Four o'Clock in the Committee-room, on Monday next, and that the Society will meet on that Evening and every succeeding Monday as usual

By Order, S. J. Pigott

112 Grafton-street, 4th March, 1841

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**Date**

31 March 1841; 28 April 1841

**Publication Date(s)**

SN, 19 March 1841, p. 3 (a); SN, 20 March 1841, p. 3 (a); SN, 30 April 1841, p. 2 (r/v)

**Advertisement (SN)**

Philharmonic Society, Rotundo.

The Members are requested to take Notice that the *Third and Fourth* Open Nights for the Season, will take place on Wednesday, the 31st of March, and Wednesday, the 28th of April next.

A Ballot will be held on Wednesday, the 24th of March, and Wednesday, the 21st of April, and Members having Friends to propose are requested to furnish the Secretary with the necessary information before 12 o'clock on the Saturday previous to each Ballot.

Henry Bussell, Sec.

Committee-rooms, 7, Westmoreland-street, Thursday, the 18th of March.

P.S. – The Society's *Third Dress Concert* for the Season will take place the latter end of May.

**Review (SN)**

Philharmonic Society

The fourth open night was Wednesday, when the following admirable musical treat was prepared for the crowded and highly fashionable audience: – Sinfonia – No.1 – 1st movement, adagio; 2d, largo; 3d, minuet and trio; 4th, allegro ... Nohr [*sic*].

Glee – Hail smiling Morn ... Spofforth.

Aria – Come per me sereno ... Bellini.

Duet – Forget me Not ... Dr. Smith.

Song ... Balfe.

Duet – Senza tanti complimenti ... Donizetti.

Solo – Violin– Miss Collins ... Kalliwoda.

Overture – Ruins of Athens ... Beethoven.

Canzonetta ... Hayden.

Glee – When wearied wretches... Bishop.

Terzetto – Guai se ti sfugge ... Donizetti.

Ballad – I fear that thou are changed to me ... Knight.

Fairy Glee ... Stevensou. [*sic: Stevenson*]

Overture – Anacreon ... Cherubini.

Every part of the music passed off with the greatest perfection. The talented performance of Miss Collins was rewarded with enthusiastic applause.

**Date**

5 April 1841

**Publication Date(s)**

*SN*, 29 March 1841, p. 3 (a); *SN*, 3 April 1841, p. 3 (u/a); *EP*, 6 April 1841, p. 3 (r/v); *SN*, 7 April 1841, p. 2 (r/v identical, cited *EP*)

**Advertisement** (*SN*)

Anacreontic Society.

The Members are requested to take notice that the next Open Night will take place on Monday Evening, April 5, on which occasion a selection of Music from the works of Handel, Mozart, Haydn, Beethoven, &c. will be performed.

It is particularly desired that the Performing Members will be punctual in their attendance this Evening.

Members' Tickets will be ready for delivery on Thursday next.

There will be a Ballot on Friday, 2d April, at Four o'Clock, at 112, Grafton-street. Such Members as have Friends to propose, by leaving their names with the Secretary, on Wednesday, will have the advantage of it.

By Order,

S.J. Pigott, Secretary.

**Updated Advertisement** (*SN*)

Anacreontic Society.

The Members are requested to call for their Tickets for the Ladies' Concert previous to four o'clock this day, as, from the demand for extra tickets, there will be a division made of those unclaimed among the applicants at that hour.

By order, S.J. Pigott, Sec.

Committee-room, 116, Grafton-street.

**Review** (*EP*, *SN*)

Anacreontic Society.

The ladies' Concert of this ancient and distinguished society was given at the Rotunda, last night, when a highly-fashionable audience assembled. The musical treat provided was the most select, and gave universal satisfaction. The annexed programme exhibits the rich and varied character of the entertainment: –

Part I.

Grand Overture ... Beethoven.

Quartetto – From the “Requiem”, *Benedictus*, Miss Hayes, Messrs. Yoakly, and Hudson, and Signor Sapio ... Mozart.

Rec. – “And God said”

Air. – “Now Heaven in fullest,” Signor Sapio ... Haydn.

Trio – For two Violins and Violoncello, Messrs. Hudson and Yoakly, and Signor Sapio ... Kreuzter.

In Native worth, Mr. Knight

Allegro – And Pastoral movement from the Concerto styled “Nativity” ... Corelli.

Part II.

Overture – “Joseph” ... Mehul.

Song – “With verdure clad,” Miss Hayes ... Haydn

Solo – Flute on Portuguesse Hymn, “Adeste Fideles,” an Amateur ... Nicholson.

Aria – The Dream, Mr. Knight ... Knight.

Quartetto – Preghiera from Mose in Egitto, Miss Hayes, Messrs. Yoakly and Hudson, and Signor Sapio ... Rossini.

Overture ... Kalliwoda.

The opening overture from Beethoven was given in excellent style; and the quartetto which followed was admirably sung. In the air, “Now Heaven in fullest,” Sapio’s fine voice told with great effect; and we have rarely enjoyed a greater treat than was afforded in the trio for two violins and violoncello, by Messrs. Rudersdorff, Levey, and Pigott. It was loudly and most deservedly applauded. But to us the treat of the evening was Miss Hayes’s exquisite performance of sacred music, for the first time, we understand, in public. It evidently made a deep impression on the auditory, both professional and amateur, and shows, so perfectly has her fine voice cultivated, that her powers can be exhibited to equal advantage in sacred music as in the less difficult branches of the science. This young lady owes her present eminent position among the vocalists of the day to the great skill of her master, Signor Sapio, the singing of whose pupils is always characterised by the purest taste and feeling, in which the colder attributes to the English school are softened and rendered doubly attractive by being blended with the impassioned fervor of the Italian. “In Native worth,” by Mr. Knight, was sweetly given; and the flute solo, by an amateur, exhibited powers that many a professional performer might envy. We regret that we have not space to enumerate the other charming performances which rendered this Concert the most successful of the season, and which gave unmitigated delight to the distinguished auditory assembled.

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**Date**

16 April 1841

**Publication Date(s)**

*EP*, 17 April 1841, p. 3 (r/v); *SN*, 20 April 1841, p. 2 (r/v identical, cited *EP*)

**Review** (*EP*, *SN*)

University Choral Society.

We had the pleasure of being present at one of the most brilliant Concerts of this society last night, in the College dining-hall. The greater portion of the subjects were selections from “The Messiah.” We have never had such a treat, we confess, even in the palmiest meetings of this society; there seemed a rivalry among the performers, each exerting himself for the gratification of the numerous and distinguished visitors amongst whom we recognised our beloved and venerated Primate, the Lord Bishop of Down and Connor, Lord Adare, Baron Foster, Archdeacons Torrens, Monsell, Lindsay; the Right Honorable F. Blackburne, Baron De Roebeck, the Lord Mayor, the Recorder, Sergeant Jackson, the President of the College of Physicians, the Rev. Doctor Wray, S.F.T.C.D.; Rev. Doctor Wall, S.F.S.T.C.D.; Rev. Doctor Elbrington, Rev. Doctor Rodd, F.T.C.D.; Professor Sir William Hamilton, Professor M’Cullagh, Rev. Doctor Newland, Rev. T. Newland, Rev. W. Woodward, the Rev. William Sewel, Professor of Moral Philosophy, Oxford; the Rev. R.J. M’Ghee, George Alexander Hamilton, Major Browne, &c., &c.. Mr. Yoakly sung “He was despised” with powerful effect; and the Robinsons, all, were in their happiest mood. Francis, in the recitative, “He was cut off,” and the air, “But thou didst not leave his soul,” sung divinely sweet; as did William the recitative, “Behold! I tell you a mystery,” and the air, “The trumpet shall sound.” His fine,

clear-toned bass voice told at every note, and his higher tones seemed to soar above his usual powers. Mr. Whaley was also powerful in the splendid air, "Why do the nations so furiously rage together?" Upon the whole, we feel pleasure in repeating, the performances are entitled to the highest praise. Joseph Robinson conducted the Concert with his accustomed ability, and his brother John presided at the organ. Mr. James Barton, as leader, is entitled to all praise. We regretted that the Provost was absent, and feared that illness was the cause, but on inquiry this morning, we were glad to find that our apprehensions were unfounded. It is but common justice to say that the gentlemen ushers were unremitting in their solicitude for the accommodation of their visitors.

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**Date**

19 April 1841

**Publication Date(s)**

*SN*, 10 April 1841, p. 3 (a)

**Advertisement** (*SN*)

Anacreontic Society

The Members are requested to take Notice that there will not be a meeting of the Society on Monday next, in consequence of the Charity Ball taking place on that night. The next Meeting will be held on Monday, the 19th of April.

By order,

S.J. Pigott, Secretary, Committee Rooms, 112, Grafton-street,  
April 8th.

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**Date**

30 April 1841

**Publication Date(s)**

*SN*, 12 April 1841, p. 3 (a); *EP*, 22 April 1841, p. 1 (a); *SN*, 22 April 1841, p. 3 (a); *SN*, 26 April 1841, p. 3 (u/a); *EP*, 27 April 1841, p. 1 (u/a), p. 3 (p/v); *SN*, 28 April 1841, p. 2 (p/v identical, cited *EP*); *EP*, 29 April 1841, p. 3 (u/a 2), p. 3 (p/v 2); *SN*, 29 April 1841, p. 3 (u/a 2); *SN*, 30 April 1841, p. 3 (u/a 2), p. 2 (p/v 2 identical); *EP*, 1 May 1841, p. 3 (r/v); *SN*, 4 May 1841, p. 2 (r/v identical)

**Advertisement** (*SN*, *EP*)

Signor Sapio

Has the Honour to announce that his Annual Grand Concert will take place on Friday, the 30th of April, under the immediate Patronage of his Grace the Duke of Leinster. Further particulars will be duly announced.

Single Tickets 5s. each. Family Tickets, to admit Five, One Guinea.

1, Percy-place, April 12th, 1841.

**Updated Advertisement** (*SN*, *EP*)

Signor Sapio

Has the Honour to announce that his Annual Grand Concert will take place on Friday, the 30th of April, under the immediate Patronage of his Grace the Duke of Leinster.

Principal Vocal Performers:

Miss Hayes, Mr. Frazer, Mr. Joseph Robinson, Mr. T. Yoakley, and Signor Sapiro.

Principal Instrumental Performers:

Accordion – Miss Smyth. Violin – M. Rudersdorff. Mr. James Barton, Mr. Macintosh, Mr. Levey, (By permission of J.W. Calcraft, Esq.) who will perform a Grand Quartett Concertante for Four Violins. Tenor – Mr. Pendelson. Violoncello – Mr. Pigott – Mr. Patton. Double Basses – Messrs. Percival and Harrington. Harp – Mr. Marsh. Piano-forte – Mr. W. White. Flute – Mr. Powell. Hautboy – Mr. Griesbach, (By permission of J.W. Calcraft, Esq.) Clarionet – Mr. Rogers.

A Distinguished Amateur will perform a Solo on the Flute.

Several Amateurs from the Anacreontic and Philharmonic Societies will also afford their valuable assistance.

Tickets 5s. each. Family Tickets, to admit Five, 1l. 1s. to be had of Signor Sapiro, 1, Percy-place, and at the principal Music Shops.

### **Preview** (*EP, SN*)

Signor Sapiro's Concert.

We perceive that the annual Concert of this distinguished professor is announced for Friday night next when, from the array of talent that he has secured and his own well-merited popularity, we anticipate a full and fashionable attendance. There is not in the musical profession a gentleman of higher character and accomplishments. He has long resided in this city and is universally respected in all circles; and in asking a bumper for him on this occasion, we would remind the public that, in addition to other claims on his favor, he has always been distinguished by the prompt readiness with which he volunteers his gratuitous services in the cause of charity.

### **Updated Advertisement 2** (*EP, SN*)

Under The Immediate Patronage Of His Grace The Duke Of Leinster.

Signor Sapiro Has the honor to announce that his Grand Concert will take place on To-Morrow Evening, Friday, the 30th of April, 1841.

Principal Vocal Performers:

Miss Hayes, (Pupil of Signor Sapiro.) Mr. Frazer, Mr. Joseph Robinson, Mr. T. Yoakley, and Signor Sapiro.

Principal Instrumental Performers:

Miss Smith, M. Rudersdorff, Mr. James Barton, Mr. Mackintosh, Mr. Levey, Mr. Pendleton, Mr. Pigott, Mr. Patton, Mr. Harrington, Mr. V. Percival, Mr. Powell, Mr. Griesbach, Mr. Rogers, Mr. Marsh, Mr. White, A Distinguished Amateur, And several Amateurs from the Anacreontic and Philharmonic Societies.

Part I.

Leader ... Mons. Rudersdorff.

Overture ... Kalliwoda.

Trio – “Keolanthe” – Miss Hayes, Mr. Frazer, and Signor Sapiro, (first time in this country,) ... Balfe.

Aria – “Tutto paraa sorridere” – Signor Sapiro ... Balfe.

Grand Trio – two Violoncellos and Double Bass – Messrs. Pigott, Patton, and Harrington ... Correlli [*sic: Corelli*].

Scena – “Care Compagne” – Miss Hayes, (Sonnambula,) ... Bellini.

Fantasia – Harp – on the favorite Valse Antique ... Marsh.

Scena – “Oh! 'tis a glorious sight to see” – (Oberon) Mr. Frazer ... Weber.

Solo – Flute – a distinguished Amateur ... Nicholson.  
 Grand Duet – Violin and Violoncello – Mons. Rudersdorff and Mr. Pigott ... Kummer.  
 Part II.  
 Leader ... Mr. James Barton.  
 Concerto – Piano-forte, in G minor – Mr. W. White ... Mendelssohn.  
 Glee – “Rose of the Valley” – Miss Hayes, Mr. Frazer, Mr. T. Yoakley, and Signor Sapiro ... Knyvett  
 Fantasia and Variations – Accordeon – Miss Smyth, accompanied on the Harp by Mr. Marsh, (by desire,)  
 Song – “Lo! Here the gentle Lark” – Miss Hayes; Flute Obligato – Mr. Powell ... Bishop.  
 Celebrated Fantasia and Variations – Double Bass – Mr. Percival ... Sebastian Lee.  
 Duet – “Del antipatica vostra figura” [*sic: Quell’ antipatica vostra figura*] – Mr. Joseph Robinson and Signor Sapiro ...  
 Mercandante.  
 Song – “I will love thee to the last” – Mr. Frazer ... Montgomery.  
 Trio – “Vadasi via di qua” – Miss Hayes, Mr. Frazer, and Signor Sapiro ... Martini.  
 Concert to commence at half-past Eight o’ Clock.  
 Tickets 5s. each. Family Tickets, to admit Five, 1l. 1s. to be had at the Music Shops, and of Signor Sapiro, 1, Percy-place.

### **Preview 2 (EP, SN)**

Signor Sapiro’s Concert.

We perceive, in addition to the numerous novelties announced for tomorrow night, that Sebastian Lee’s celebrated solo for the double bass will be performed by Mr. Percival. From our knowledge of this gentleman’s abilities, we anticipate a rich treat. For the other entertainments we refer to the programme elsewhere.

### **Review (EP, SN)**

Grand Concert.

Signor Sapiro had his annual Concert in the Long-room of the Rotundo last night, which was crowded with a highly-fashionable auditory, composed of the Signor’s numerous pupils and private friends, who were anxious to avail themselves of the opportunity to afford him a substantial proof of the high estimation in which he is held. The programme presented an array of musical entertainment that could not be surpassed, and its excellence and variety were repeatedly acknowledged during the evening. The first trio, from the new opera of *Keolanthe*, was delightfully sung by Miss Hayes, Signor Sapiro, and Mr. Frazer; and the grand trio that followed, for two violoncellos and double bass, by Messrs. Pigott, Patton, and Harrington, was a masterly performance, and well deserving of the rapturous plaudits it elicited. Miss Hayes gave the beautiful scena from *Sonnambula* with exquisite feeling and expression. We have not heard her in better voice, and do not wonder that Sapiro is proud of his fair pupil. Her song of “Lo! Here the gentle lark,” with a flute accompaniment, played in superior style by Powell, was a vocal treat of unusual excellence. Mr. Frazer’s fine tenor told with great effect in Weber’s “Oh! ‘tis a glorious sight to see;” and in a sweet ballad, in the second part, entitled “I will love thee to the last,” his pure and perfect style of singing was advantageously exhibited. Mr. Marsh’s fantasia on the harp (his own composition) was a brilliant and masterly achievement, reflecting equal credit on his genius as a composer and his abilities as a performer. The grand duet, for violin and violoncello, between

Pigott and Rudersdorff, elicited the loudest plaudits; and the fantasia and variations on the double bass, by Mr. Percival, were distinguished by a positive pathos and feeling that we did not think could possibly be expressed by the instrument. In his hands it really discoursed "most excellent music," and on the conclusion of his performance he was rapturously applauded, both by professional and non-professional auditors. The Signor was a host in himself, and, altogether we have rarely passed a more delightful evening.

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**Date**

5 May 1841

**Publication Date(s)**

*SN*, 30 April 1841, p. 3 (a); *SN*, 1 May 1841, p. 3 (a)

**Advertisement** (*SN*)

Philharmonic Society.

The Members are requested to take Notice that a Ballot will be held on Wednesday next, the 5th May, and Members having friends to propose are requested to furnish the Secretary with the names and addresses before Twelve o'Clock on Saturday, the 1st May.

Gentlemen may be admitted at the above Ballot at Members for next Season; and as the Election for Committee and Officers will be held on the same day, no Visitors can be admitted to the Society's meetings.

By order, Henry Bussell, Sec.

Committee-room, 7, Westmoreland-street.

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**Date**

12 May 1841

**Publication Date(s)**

*SN*, 7 May 1841, p. 3 (a); *SN*, 8 May 1841, p. 3 (a)

**Advertisement** (*SN*)

Philharmonic Society.

The Members are requested to take Notice, that the *Postponed* Ballot for the Committee, Officers, and the Gentlemen already proposed as Members, will be held on Wednesday Evening next, the 12th of May.

Members having Friends to propose are requested to furnish the Secretary with the Names and Addresses before Twelve o'Clock, on Saturday next, the 8th instant.

By order, Henry Bussell, Secretary.

Committee-rooms, 7, Westmoreland-street.

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**Date**

13 May 1841

**Publication Date(s)**

*SN*, 28 April 1841, p. 3 (a); *SN*, 29 April 1841, p. 3 (a); *SN*, 3 May 1841, p. 3 (u/a); *EP*, 4 May 1841, p. 2 (u/a); *FJ*, 6 May 1841, p. 1 (u/a); *SN*, 6 May 1841, p. 3 (u/a); *EP*, 8 May 1841, p. 1 (u/a); *SN*, 8 May 1841, p. 3 (u/a); *FJ*, 11 May 1841, p. 1 (u/a 2); *EP*, 11 May 1841, p. 2 (u/a 2), p. 3 (p/v); *FJ*, 12 May 1841, p. 1 (u/a 3); *SN*, 12 May 1841, p. 3 (u/a 3); *FJ*, 13 May 1841, p. 1 (u/a 3), p. 2 (p/v 2); *SN*, 13 May 1841, p. 3 (u/a 3); *FJ*, 14 May 1841, p. 2 (r/v); *SN*, 14 May 1841, p. 2 (r/v 2); *EP*, 15 May 1841, p. 3 (r/v 3); *SN*, 15 May 1841, p. 3 (r/v 4)

**Advertisement (SN)**

Rotundo.

Under the Immediate Patronage of His Excellency the Lord Lieutenant and His Grace The Duke of Leinster.

Mr. Pigott Has the honor to announce to his Friends, and the Public that his Annual Concert will take place in the Round Room, on Thursday Evening, May 13th; he will be assisted by the resident Musical Talent of the City, in addition to which he is in treaty with eminent Vocal Talent in London for this occasion.

The Concert will be given on the usual extensive scale.

April 27th, 112, Grafton-street.

**Updated Advertisement (SN, EP, FJ)**

Rotundo

Under the Immediate Patronage of His Excellency the Lord Lieutenant, his Grace the Duke of Leinster, Lieutenant-General Sir Edward Blakeney, K.C.B., the Officers of the Garrison, and the Anacreontic Society.

Mr. Pigott Begg to announce that his Annual Concert will take place in the Round Room, On Thursday Evening, May 13th.

For which occasion he has engaged especially, the eminent services of Miss Maria B. Hawes, Principal Contralto of the London Philharmonic, Ancient Concerts and Musical Festivals, &c.

Mr. Pearsall, Principal Tenor of the London Philharmonic, Ancient Concerts and Musical Festivals, &c.

Their first and only public appearance in Dublin.

Mr. P. will be assisted by the resident Musical Talent of this City.

The Concert will be given on the usual extensive scale.

112, Grafton-street, May 3d.

**Updated Advertisement 2 (FJ, EP)**

Round Room, Rotundo

Under the Immediate Patronage of His Excellency the Lord Lieutenant, his Grace the Duke of Leinster, President.

Vice-Presidents. Lord Clonbrock, Sir Thomas Staples, Bart., Sir Robert Gore Booth, Bart., Lieut-Colonel. Cobb, R.A., and the Members of the Anacreontic Society, Lieutenant-General Sir Edward Blakeney K.C.B. and the Officers of the Garrison.

Programme of Mr. Pigott's Grand Concert, to take place On Thursday Evening, May 13th.



The Concert will commence at a Quarter past Eight precisely.

Part I.

Leader ... Mons. Rudersdorff.

Grand Overture – “Jubilee” – introducing the National Anthem ... Weber.

Quartetto – “With sighs sweet Rose” – Miss Maria B. Hawes, Mr. Pearsall, Mr. Knight, and Signor Sapio ... Callcott.

Concert, Stuck – Violin – Mons. Rudersdorff ... Mayseder.

Miss Maria B. Hawes will Sing the favourite Ballad, composed by herself – “I’ll speak of thee.”

Duet – “Io Vorrei” – Signor Sapio and Miss Hayes ... Mercadante.

Scena – “Oh! ‘Tis a glorious sight” – Mr. Pearsall ... Weber.

Aria – “Paga fui,” Miss Maria B. Hawes ... Winter.

Solo – Violoncello – Mr. Pigott – introduction and brilliant variations on a favourite theme by Bellini (first time) ... Kummer.

Scena et Aria – “Come per me Sereno” – Miss Hayes ... Bellini.

Duet – “Ah se di Mali” – Miss Maria B. Hawes, and Mr. Pearsall ... Rossini.

Fantasia – Instrumental – Cornet-a-Piston Obligato – Mons. Messemer – introducing Gabussi’s celebrated Duet – La Ronda ... Fessy.

Part II.

Leader ... Mr. James Barton.

Overture – Semiramide ... Rossini.

Ballad – “The Dream” – Mr. Knight ... Knight.

Glee – Four Voices – “By Celia’s Arbor,” – Miss Maria B. Hawes, Mr. Pearsall, Mr. Knight, and Signor Sapio ... Horsley.

Song – “The Sailor’s Journal” – Mr. Pearsall ... Dibdin.

Scotch Duet – “Thou’rt gane awa’ frae me, Mary” – Miss Hayes and Miss Maria B. Hawes.

Solo – Flute – A distinguished Amateur ... Bucher.

Cavatina – “The Mermaid’s Cave” – Miss Maria B. Hawes ... Horn.

Overture – L’Ambasadrice... Mozart.

Conductor – Mr. Marsh.

Family Tickets, to admit Four, One Guinea; Single Tickets, Six Shillings; to be had at Mr. Pigott’s, 112, Grafton-street (opposite the Provost’s), and at the principal Music Warehouses.

Admission by the Grand Entrance.

### **Preview (EP)**

Mr. Pigott’s Grand Concert.

The annual Concert for the benefit of this distinguished professor is announced for Thursday evening next. From the splendid array of talent that he has engaged, and the high estimation in which he is deservedly held by all classes of his fellow citizens, we anticipate an overflowing attendance. Miss Maria B. Hawes, the principal contralto singer to the London Philharmonic Concerts, and Mr. Pearsall, the celebrated tenor, will make their first appearance in this city on the occasion. The programme (in another column) contains selections that for variety and intrinsic excellence could not be exceeded. The Concert will be under the immediate patronage of his Excellency the Lord Lieutenant, the Duke of Leinster, Sir Edward Blakeney, the Officers of the Garrison, and the Anacreontic Society.

### **Updated Advertisement 3 (FJ, SN)**

*Round Room, Rotundo*

Under the Immediate Patronage of His Excellency the Lord Lieutenant, his Grace the Duke of Leinster, President; Lord Clonbrock, Sir Thomas Staples, Bart.; Sir Robert Gore Booth, Bart.; Lieutenant-Col. Cobb, R.A., Vice-Presidents; and the Members of the Anacreontic Society; Lieutenant-General Sir Edward Blakeney and the Officers of the Garrison.

Programme of Mr. Pigott's Grand Concert, to take place *On To-Morrow Evening (Thursday), 13th May.*

The Concert will commence at a Quarter past Eight precisely.

Part I.

Leader ... Mons. Rudersdorff.

Grand Overture – “Jubilee” – introducing the National Anthem ... Weber.

Quartetto – “With sighs sweet Rose” – Miss Maria B. Hawes, Mr. Pearsall, Mr. Knight, and Signor Sapio ... Callcott.

Concert Stuck – Violin – Mons. Rudersdorff ... Mayseder.

Miss Maria B. Hawes will Sing the favourite Ballad, composed by herself – “I'll speak of thee.”

Duet – “Io Vorrei” – Signor Sapio and Miss Hayes ... Mercadante.

Scena – “Oh! 'Tis a glorious sight” – Mr. Pearsall ... Weber.

Aria – “Paga fui” – Miss Maria B. Hawes ... Winter.

Solo – Violoncello – Mr. Pigott – introduction and brilliant variations on a favourite theme by Bellini (first time) ... Kummer.

Scena et Aria – “Come per me Sereno” – Miss Hayes ... Bellini.

Duet – “Ah se di mali” – Miss Maria B. Hawes, and Mr. Pearsall ... Rossini.

Fantasia – Instrumental – Cornet-a-Piston Obligatio – Mons. Messemer – introducing Gabussi's celebrated Duet – La Ronda ... Fessy.

Part II.

Leader ... Mr. James Barton.

Overture – Semiramide ... Rossini.

Ballad – “The Dream” – Mr. Knight ... Knight.

Glee – Five Voices – “Blow gentle gales” – Miss Maria B. Hawes, Miss Hayes, Mr. Pearsall, Mr. Knight, and Signor Sapio ... Bishop.

Song – “The Sailor's Journal” – Mr. Pearsall ... Dibdin.

Scotch Duet – “Thou'rt gane awa' frae me, Mary” – Miss Hayes and Miss Maria B. Hawes .

Solo – Flute – A distinguished Amateur ... Bucher.

Cavatina – “The Mermaid's Cave” – Miss Maria B. Hawes ... Horn.

Overture – L'Ambasadrice... Mozart.

Conductor – Mr. Marsh,

Family Tickets, to admit Four, One Guinea; Single Tickets, Six Shillings; to be had at Mr. Pigott's, 112, Grafton-street (opposite the Provost's), and at the principal Music Warehouses.

Admission by the Grand Entrance.

### **Preview 2 (FJ)**

Mr. Pigott's Concert.

The annual concert of this distinguished master of the violoncello takes place this evening, and may be expected to be, as usual, both a splendid exhibition of musical

talent and brilliant fashionable assemblage. Besides the first rate performers who are engaged, two new artistes are announced to make their *debut* on the occasion.

### **Review (FJ)**

Mr. Pigott's Grand Concert,

Mr. Pigott's grand full-dress concert took place at the Round Room of the Rotundo on yesterday evening. The audience presented a brilliant display of beauty and fashion, the vast apartment being completely filled in every part, while the orchestra contained a powerful and select assemblage of talent, the whole being, in every respect, worthy of the unrivalled artist for whose benefit it had been got up. The programme presented a rich and enticing treat. Among the concerted pieces were Weber's grand overture to the "Jubilee," Rossini's beautiful overture to "Semiramide," and Mozart's overture to "L'Ambasadrice," all of which were performed with much power and effect. A solo, from the divine violoncello of Pigott, a fantasia on the corneopane, by Mons. Messemer, and a solo, on the flute, by an amateur, were among the most splendid jems [*sic: gems*] of the evening. Mr. King, Mr. Pearsall, and Miss Maria B. Hawes, all made their first appearance before a Dublin audience on the occasion. The *debut* of Miss Hawes was, in particular, highly successful; she is possessed of a *Contralto* voice of considerable depth and power, which she used with much skill and care, though, perhaps, with a little too much affection. Signor Sapio, and his talented pupil, Miss Hayes, also assisted at the concert.

### **Review 2 (SN)**

Mr. Pigot's Concert.

The annual Concert of Mr. Pigot was given last evening in the Round Room of the Rotundo, and was most fashionably attended. The performances, which were of a varied and attractive description, were not over until a late hour, and a detailed notice will be given of them in our next.

### **Review 3**

Mr. Pigott's Concert (*EP*)

The annual Concert of this distinguished professor, on Thursday night, at the Rotundo, was most brilliantly attended, and proved a rich musical treat. The principal singers were Signor Sapio, Mr. King, and Mr. Pearsall, (from the English Opera House,) Miss Maria B. Hawes, (from same place,) and Miss Hayes. The fair *debutante* has a fine full voice of considerable power. She sung a ballad, her own composition, "I'll speak of thee, I'll love thee too," very sweetly and with fine effect. She was applauded to the very echo and encored. Miss Hayes was in excellent voice, and she sung Bellini's *scena et aria*, "Come per me Sereno," exquisitely, for which she was rewarded by the most rapturous applause. Mr. King's voice is a baritone of considerable sweetness. He sung "The Auld Wife" with great skill and feeling; and he sustained his part very effectively in the quartetto, "With sighs, sweet Rose," and also in the glee of "Blow, gentle gales." A solo on the flute, by an amateur, was excellent; as were also a solo from Pigott's matchless violoncello, and a fantasia from that extraordinary instrument, the corneopane, by Messemer. Of Mr. Pearsall's singing we cannot speak in terms of too great praise. His voice is a tenor of most extensive range and excellent quality, being enabled to reach B, in his natural clear voice. Mr. Pearsall sung Weber's grand *scena*, "O! tis a glorious sight to see," with vigor, tempered with sound discretion – no forcing of the voice beyond its legitimate powers – no attempt to take the ear by storm – but all

governed by a refined and judicious taste. Dibdin's old ballad, "The sailor's journal," he read in a truly beautiful manner. In fine, all was excellent and properly appreciated.

Mr. Knight.

We are sorry to learn that this gentleman's absence from Mr. Pigott's Concert, on Thursday evening, was in consequence of a serious accident, occasioned by a fall from a jaunting-car on the previous day. Although Mr. Knight has sustained many severe injuries, which will prevent him from attending to his professional duties for some time, we are happy to say they are not of a dangerous description.

#### **Review 4 (SN)**

Mr. Pigott's Concert.

The annual Concert of this gentleman was given on Thursday evening in the Round-room of the Rotundo, and as usual it was attended by a great many personages of rank and distinction, and by many good judges of music. In order to render the performances more attractive, Mr. Pigott incurred considerable expense in securing the services of Miss M.B. Hawes, and of Mr. Pearsall, who arrived from London for the occasion; and his efforts to gratify his supporters were duly estimated, as the crowded appearance of the room very plainly indicated. The Concert opened with the "Jubilee" Overture, by Weber, a composition abounding in striking passages, but presenting great difficulties of execution for the orchestra. It was played in a bold and decided manner, however, and not a point was suffered to escape by the able leader Monsieur Rudersdorff. The other Overtures performed were – "Semiramide," and "L'Ambassadrice" – but, efficiently as the former was given, it would have been desirable to have selected some work not so familiar to the public. Miss Maria B. Hawes sung repeatedly during the evening, and each time confirmed the favourable impression made at first by the exhibition of the most chastened taste, or the new developments of additional powers of voice. We have never heard glees so effective as "With sighs, sweet Rose," and "Blow gentle gales;" the rich organ-like contralto voice of Miss Hawes contrasting, yet according, with the male voices, won upon the ear irresistibly; and the subdued and saddened tones in which the second part of Calcott's beautiful composition was sung, showed the deepest feeling. It was encored, as was also Miss Hawes's air, "I'll speak of thee," which she executed with extreme purity, and the true style adapted to the simple ballad. Nothing but the lateness of the evening prevented a similar compliment being paid to her other song, "The Mermaid's Cave." Whilst speaking of non-resident talent, are a happy to be enabled to speak in terms of deserved praise of our Miss Hayes, who promises, at no distant day, to occupy a very elevated position in her profession. She sang Bellini's aria, "Come per me sereno," with much expression at the same time displaying flexibility of tone and precision in the rendering of involved passages, which shows she has been studying closely to acquire that artistical skill, without which the best natural qualifications are but of little worth, at least in the opinion of those who possess a cultivated taste and sound judgment. In the duet, "Thou'rt gane awa," the varied tones of Miss Hawes, and of the other fair vocalist, supplied the want which is generally felt when the piano, or some other fuller accompaniment has not had recourse to. Mr. Pearsall appeared as the principal tenor; but he attempted too much when he gave Weber's spirit-stirring scena, "Oh! 'tis a glorious sight." His accents were lost in the rich swell of the instruments and there was a want of sufficient distinctness in his intonation. His voice, however, although not very powerful, is pure, and he may be regarded as a good and promising artist. Signor Sapio

and Mr. King, from the English Opera-house (the latter supplying the place of Mr. Knight, absent from indisposition), took a part in the concerted airs, and contributed to the general efficiency with which they were rendered. The variations on a theme by Bellini – one of those simple yet touching melodies abounding in his works – Mr. Pigott performed with exquisite taste and feeling, and with a wonderful degree of execution. Nothing could have been more finished or perfect. Mons. Rudersdorff's solo was as well selected as to its subject as it was brilliantly played; and a distinguished amateur, whose performances on the flute it would be no easy task for many professors to rival, displayed great finish in the manner he rendered some difficult variations to a national French air. The concert did not terminate until twelve o'clock, but almost all remained to the close.

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**Date**

15 May 1841

**Publication Date(s)**

*SN*, 15 May 1841, p. 3 (a)

**Advertisement** (*SN*)

Anacreontic Society

May 15, 1841.

The Members are particularly requested to take notice that these will be a Full Rehearsal This Evening, at half-past Seven o'Clock, for the Concert to take place on Monday Evening next, at the Rotunda,  
By Order, S.J. Pigott, Sec.  
Committee-room, 112, Grafton-street.

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**Date**

17 May 1841

**Publication Date(s)**

*SN*, 14 May 1841, p. 3 (a); *EP*, 18 May 1841, p. 3 (r/v); *SN*, 19 May 1841, p. 2 (r/v 2)

**Advertisement** (*SN*)

Anacreontic Society.

Members are requested to take notice that Tickets for the Grand Final Concert for the season, to be given on Monday Evening next, are now ready for delivery.

The Band on the occasion will be assisted by the eminent Vocalists now in town.

His Excellency the Lord Lieutenant has intimated his intention of honoring the Society with his presence.

By Order, S.J. Pigott, Sec.

112, Grafton-street, 13th May, 1841.

**Review** (*EP*)

Anacreontic Society.

This ancient and distinguished Society gave a "Ladies' Concert" at the Rotunda, last night, which was attended by all the rank and fashion of the metropolis, including his

Excellency Lord Ebrington and the Ladies Fortescue, his Royal Highness Prince George of Cambridge, Sir Edward Blakeney, K.C.B. and G.C.H.; Sir T. Staples, Sir John Lady, and the Misses Burgoyne, &c. &c. The annexed admirably selected programme will afford an idea of the musical treat provided: –

Part I.

Overture – *Fidelio* ... Beethoven.

Glee – Four voices, “*Celias Arbour*,” Miss Maria B. Hawes, Mr. Pearsall, Mr. King and Signor Sapio ... Horsley.

Ballad – “*I’m the genius of the spring*,” Miss M.B. Hawes ... Miss Hawes.

Song – “*The sea rover*,” M. Pearsall ... Neukomm.

Concertstuck – Violin, Mons. Rudersdorff ... Mayseder.

Cavatina – Miss Hayes. “*Lo! Here the gentle lark*,” flute obligato, Mr. Powell ...

Bishop.

Trio – “*Mi lasci O Madre*,” Miss Hayes, Miss Hawes, and Mr. Pearsall ... Winter.

Solo – Violoncello, Mr. Pigott, introduction and variations on a favorite theme, by Bellini ... Kummer.

Part II.

Overture – *Preciosa* ... Weber.

Cantata – Alexis, Mr. Pearsall; violoncello obligato, Mr. Pigott ... Pepusch.

Glee – “*With sighs, sweet Rose*” ... Callcot.

Ballad – “*On the banks of Allen Water*,” Miss Hawes

Solo – Violin, Miss Rossini Collins

Ballad – “*Three ages of lovers*,” Mr. King ... Loder.

Duet – “*Meet again*,” Miss Hayes and Miss Hawes ... Bishop.

Terzetto – “*Vadasi via dor qua*” [*sic: Vadasi via di qua*] ... Martini

Overture – “*Gilliaume Tell*,” [*sic: Guillaume Tell*] last movement ... Rossini.

Leader ... Mons. Rudersdorff.

Conductor ... Mr. Wilkinson.

The opening overture was performed in superior style; and the glee, for four voices, that followed was full of harmony and spirit. “*I’m the genius of the spring*” was sweetly sung by Miss M.B. Hawes, whose fine, clear, contralto voice was heard to the best advantage. The song that followed, “*The sea rover*,” by Mr. Pearsall, principal tenor to her Majesty’s Ancient Concerts and the London Philharmonic Society, was a vocal treat such as we rarely have the delight of enjoying; and the cantata in the second part, accompanied on the violoncello by Mr. Pigott, exhibited powers of the very first order, and was loudly and most deservedly applauded. Mr. Pearsall’s mode of singing is peculiarly pleasing. He never strains his voice, nor has recourse to false ornament in seeking for effect, but the purest taste and the finest expression characterise his performances. We regret that his brief stay in this city will prevent our again having the pleasure of hearing him. Mons. Rudersdorff’s solo on the violin was remarkably spirited and effective; and “*Lo! Here the gentle lark*,” by Miss Hayes, was exquisitely sung, and received the loudest plaudits. Mr. Pigott’s solo on the violoncello exhibited the utmost delicacy and feeling, joined with the most brilliant execution, and drew down the warmest encomiums. Mr. King’s “*Three ages of love*” was splendidly given. The remaining pieces were of equal merit; the trio by Winter and the glees we have never heard equalled; and the concluding overture was given with most powerful effect. Mons. Rudersdorff led with his wonted skill, and mainly added to the general effect of this noble entertainment.

## Review 2 (SN)

### Anacreontic Society

After a most successful, and to the members delightful season, this Society terminated their musical labours on Monday evening with a concert, every way calculated to sustain the high reputation they have acquired for producing the most classical music in the best manner by the aid of all the foreign and domestic talent within their reach. In order that our readers may form an accurate notion of the treat prepared for those fortunate enough to be present on Monday evening last, we subjoin the programme: –  
Part I.

Overture – Fidelio ... Beethoven

Glee – Four Voices, “Celia’s Arbour” – Miss Maria B. Hawes, Mr. Pearsall, Mr. King, and Signor Sapio ... Horsley

Ballad – I’m the genius of the Spring – Miss M.B. Hawes ... Miss Hawes

Song – The Sea Rover – Mr. Pearsall ... Neukomm

Concertstuck – Violin, Mons. Rudersdorff ... Meyseder

Song – From the Ruins’ topmost Tower, Miss Hayes ... Marschner

Cavatina – Miss Hayes, “Lo, here the Gentle Lark,” Flute Obligato, Mr. Powell ...

Bishop

Trio – “Mi lasci O Madre,” Miss Hayes, Miss Hawes and Mr. Pearsall ... Winter

Solo – Violoncello, Mr. Pigott – Introduction and Variations on a favourite Theme, by Bellini ... Kummer

Part II

Overture – Preciosa ... Weber

Cantata – Alexis, Mr. Pearsall – Violoncello Obligato, Mr. Pigott ... Pepusch

Glee – With Sighs Sweet Rose ... Callcot

Ballad – On the Banks of Allen Water, Miss Hawes

Solo – Violin, Miss Rossini Collins

Ballad – Three ages of Love, Mr. King ... Loder

Duet – Meet Again, Miss Hayes and Miss Hawes ... Bishop

Terzetto – “Vadasi via dor qua,” [*sic: Vadasi via di qua*] ... Martini

Overture – Gilliaume Tell [*sic: Guillaume Tell*], last movement ... Rossini

Leader ... Mons. Rudersdorff

Conductor ... Mr. Wilkinson

Miss M.B. Hawes has the art of making, by her individual exertion, Glees *tell* better than any one we have hitherto heard – this was apparent in “With sighs sweet Rose,” and “Celia’s Arbour,” compositions often performed, but never with such effect. We have in a recent notice spoken so fully of this lady’s talent, that it is necessary to say more than that she quits our shores leaving an impression on the musical mind that she is quite unrivalled in her peculiar style. The efforts of Miss Hayes were completely successful; her song “Lo, here the gentle Lark,” being encored enthusiastically – indeed the whole Vocal force, Mr. King, Signor Sapio, and Mr. Pearsall, were very efficient in their respective parts. The latter gentleman in the Cantata of “Alexis,” displayed a purity of taste that, joined with Mr. Pigott’s well-known accompaniment, elicited deserved applause; but in the “Sea Rover” his intonation was not distinct, and his manner heavy. The brilliant and well performed Overtures were a relief to the vocal pieces, as were also the Solos performed by Mons. Rudersdorff and Mr. Pigott, played in their usual finished style. Miss Rossini Collins performed one of her old favourites with extreme precision and neatness. The Concert ended at half-past eleven o’clock. His Excellency the Lord Lieutenant, Prince George of Cambridge, the Earl of Arran, Sir

Edward Blakeney, K.C.B., the Right Hon. Francis Blackburne, the Hon. F. Ponsonby, Sir Thomas Staples, Bart., and a number of distinguished personages were present, and remained to the close.

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**Date**

19 May 1841–25 May 1841

**Publication Date(s)**

*SN*, 19 May 1841, p. 3 (a); *SN*, 25 May 1841, p. 3 (a)

**Advertisement** (*SN*)

Miss Hawes's New Ballads.

Just Received, the popular Ballads, "I'll speak of thee," and "I'm the Genius of the Spring," as sung with the greatest applause by Miss Hawes at the Grand Concert given by the Anacreontic Society, and at Mr. Pigott's Concert,

To Be Had At S.J. Pigott's Pianoforte And Music Warehouse, No.112, Grafton-Street.

Just Published,

"Oh, where art thou, Bessie," words and music by ... Lady Kingsmill.

"Paddy Reilly's Pledge" ... Lady Clarke.

"The Dream" – Ballad ... J.P. Knight.

"When are two parted," ... Ditto.

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**Date**

27 May 1841

**Publication Date(s)**

*SN*, 20 May 1841, p. 3 (a)

**Advertisement** (*SN*)

Ancient Concerts.

Members are requested to take notice that the Society's Annual Concert will take place in the Rotundo, on Thursday Evening, 27th inst.

The Rehearsal is fixed for Tuesday Evening, 25th inst, when the Performers are requested to attend to the Rotundo punctually at eight o'clock. None but Performers and Members can be admitted to the Rehearsal.

By order, W.R. Dudgeon, Sec.

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**Date**

2 June 1841

**Publication Date(s)**

*FJ*, 2 June 1841, p. 1 (a); *SN*, 2 June 1841, p. 3 (a/a); *FJ*, 3 June 1841, p. 2 (r/v)

**Advertisement** (*FJ*)

Theatre Royal Dublin

Mr. Calcraft has much pleasure in announcing that he has effected an engagement, for



Six Nights only, with Mons. Jullien, Director of the Concerts Dhiver, at the Theatre Royal, Drury-lane, Conductor of the Orchestra at the Cassino, and at the Opera Balls, Paris, with his Unrivalled Band upwards of Fifty First-rate Artistes, including the following celebrated names: –

Herr Muller, First Trumpeter in the World; Herr Frisch, First Flute of Strauss' Orchestra; Mons. Laurent, Jun., First Cornet-a-Piston; Monsieur Prospere, Ophicleide; Mons. Delabarre, First Oboe; Mons. Faivre, First Trombone; Signor Bartolini, First Violin; Mons. Mailbran, First Violin; M. Dubreuil, Alto des Concerts Musard.

Monsieur Jullien has the honour of announcing that, on This Evening he will perform, for the first time, the celebrated Symphony in C Minor, by Beethoven, which was received with most extraordinary success in Paris and London.

This Present Wednesday, June 2, 1841, the Performances will commence with the following Grand Concert: –

Part I.

Overture – “Fra Diavolo” ... Auber.

Quadrille – “Le Cent Suisse,” (Solo Trombone) ... Musard.

Spanish Waltz – “La Rosita,” ... Jullien.

Solo – Oboe – M. Delabarre ... Delabarre.

Quadrille – “La Bateliere d’Orleans,” ... Jullien.

Grand Fantasia – “The Departure of the Young Sailor,” in Four Parts. 1 – The Departure. 2. – The Dream. 3 – The Storm. 4 – The Battle – with Solo on the Cornet-a-Piston, by M. Laurent... Lafond.

Tarantelle Diabolique – “Belphegor,” ... Jullien.

Part II.

Andante Allegro-Scherzo – “Fugh,” and Finale of the celebrated Symphony in C Minor, by Beethoven.

Solo – Flute – Herr Frisch ... Frisch.

New Quadrille – Maritime Fete – composed by M. Jullien on the occasion of his benefit and dedicated to the Ladies of Liverpool ... Jullien.

By desire, The Celebrated “Nightingale Waltz,” composed and performed on the Pico, by M. Jullien.

Galop, with Trumpet – Solo, by Herr Muller ... Muller [...]

The Doors will open at Seven o’Clock, and the Curtain will rise at Half-past Seven precisely.

Boxes, 4s.; Pit, 2s.; First Gallery, 1s 6d.; Second Gallery, 1s.

Second Price at Half-past Nine.

### **Alternate Advertisement (SN)**

Theatre Royal, Dublin

Mr. Calcraft begs to announce that he has effected an engagement, for Six Nights only (which cannot possibly be prolonged), with Mons. Jullien, Director of the Concerts D’Hiver, at the Theatre Royal, Drury-lane, Conductor of the Orchestra at the Cassino, and at the Opera Balls, Paris, with his Unrivalled Band. The Band comprised in all above Fifty Performers, includes the following celebrated artists: –

Herr Muller, First Trumpeter in the World – Herr Frisch, First Flute of Strauss’s Orchestra – Mons. Laurent, jun., First Cornet a Piston – Mons. Prospere, Ophicleide – Mons. Delabarre, First Oboe – Mons. Faivre, First Trombone – Signor Bartolini, Leader – Mons. Malibran, First Violin – M. Dubreuil, Alto des Concerts Musard.

This Evening (Wednesday), June 2, the Performances will commence with A Grand Concert, in Two Parts. To conclude with the Comic Piece of Damp Beds.

**Review (FJ)**

Theatre Royal

There was a good deal of variety introduced into the unrivalled performance of M. Jullien's splendid band on yesterday evening; but the grand attraction of the night was Beethoven's celebrated symphony in C minor, which was played with the utmost spirit, precision, and effect. The attendance was much better than on either of the two former nights, and notwithstanding the Philharmonic concert at the Rotundo, there was a fair sprinkling of fashion in the dress circle; but on the whole, the patronage which M. Jullien's performance has yet received is far from creditable to the acknowledged musical taste of Dublin.

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**Date**

2 June 1841

**Publication Date(s)**

*SN*, 27 May 1841, p. 3 (a); *SN*, 28 May 1841, p. 3 (u/a); *SN*, 31 May 1841, p. 3 (u/a); *FJ*, 3 June 1841, p. 2 (r/v); *EP*, 3 June 1841, p. 3 (r/v 2); *SN*, 3 June 1841, p. 2 (r/v 3)

**Advertisement (SN)**

Philharmonic Society, Rotundo.

The Members are requested to take notice that the Society's Third Private Concert for the season will take place on Wednesday Evening, the 2d of June, and the Rehearsal on the previous Tuesday Evening, at Eight o'Clock.

By Order, Henry Bussell, Secretary.

P.S. – None but Members or Performers can be admitted to the Rehearsal.

Committee Room, 7, Westmoreland-street.

Wednesday, 26th May

**Updated Advertisement (SN)**

Philharmonic Society, Rotundo.

The Members are requested to take notice that the Society's Third Private Concert for the season is fixed for Wednesday, the 2d of June, and the Rehearsal for Tuesday Evening, the 1st of June, on which Evening a Ballot will take place; and Members having Candidates to propose, are requested to furnish the Secretary with the necessary information before Six o'Clock This Evening.

By Order, Henry Bussell, Sec.

Committee Room, 7, Westmoreland-street.

Friday, May 28, 1841

**Review (FJ)**

Philharmonic Society – Third Concert.

The third private concert of the fifteenth season was, if possible, more numerous and fashionably attended on yesterday evening than any of its predecessors – a more dazzling galaxy of fashion and beauty never shone even in the Round Room of the Rotundo; and we are weak and prejudiced enough to think that there are few rooms in

Europe which so frequently present such assemblages of beauty as this. The selection for the evening's entertainment embraced several classical gems, as will be seen from the following programme of the performances: –

Part I,

Sinfonia, No.1 ... Kalliwoda.

Quartette – “Oh, Nanny,”

Aria – “Qui la Voce” ... Bellini.

Duet – “Haste, my Nanette” ... Travers.

Song – “Rosalie” ... Beethoven.

Aria – “Le Amore soltante” ... Pacini.

Trio – “Tremati, empi, tremati” ... Beethoven.

Solo – Violin (Miss R. Collins) ... Mayseder.

Part II.

Overture – “Zauberflöte” ... Mozart.

Duetto – “Vanne se alberghi” ... Mercadante.

Irish Melody – “The Coulin”

Solo – Flute – “Hermit's Prayer,” from “Der Freischutz,” ... Frisck.

Ballad – “Donald,” *Scotch Melody*

Quartette – “Cielo il mio labbro” ... Rossini.

Overture – “Abon Hassan” ... Weber.

The vocalists included Miss Wodyatt [*sic*: *Woodyatt*](her first appearance here), Miss Hayes, Miss Searle, Messrs. F. and J. Robinson, Miss R. Collins and Frisch were the only solo instrumental performers. Miss Wodyatt [*sic*] possess a contralto voice of some compass, but was not heard to much advantage last evening. In the second part, “Ebben te a me ferisee” [*sic*: *Ebben a me ferisee*] was substituted for “Vanne se Alberghi,” for what reason we know not; Miss Wodyatt [*sic*] and Miss Hayes, who sang it, were evidently not accustomed to each other. The “Coulin,” arranged as a quartette, was given beautifully; its repetition was called for – the only piece of the night which received that mark of approbation. Frisch's solo was one of these magnificent pieces of instrumentation that the rules of the Spirits of Harmony – The Paganinis, the Thalbergs, the Ole bulls – can alone give. Why was “Donald!” put down as a Scotch air? – We have as much claim to it, to say the least, as our northern neighbours. Want of space prevents us extending this notice.

## **Review 2 (EP)**

Philharmonic Society.

This distinguished society gave their third private concert at the Rotunda last night, which was attended by the elite of the rank, beauty, and fashion of the metropolis. The following programme will afford an idea of the magnificent musical treat provided.

Part I.

Sinfonia, No.3 ... Kalliwoda.

Quartette – “Oh, Nanny,”

Aria – “Qui la Voce” ... Bellini.

Duet – “Haste, my Nanette” ... Travers.

Song – “Rosalie” ... Beethoven.

Aria – “Le Amore soltante” ... Pacini.

Trio – “Tremati, empi, tremati” ... Beethoven.

Solo – Violin (Miss R. Collins) ... Mayseder.

Part II.

Overture – “Zauberflote” ... Mozart.  
 Duetto – “Vanne se alberghi” ... Mercadante.  
 Irish Melody – “The Coulin”  
 Solo – Flute – “Hermit’s Prayer,” from “Der Freischutz,” ... Frisck.  
 Ballad – “Donald,” *Scotch Melody*  
 Quartette – “Cielo il mio labbro” ... Rossini.  
 Overture – “Abon Hassan” ... Weber.

The orchestra which was numerous and complete, performed the various instrumental pieces with the finest effect, and the vocal department was ably filled by Miss Hayes, Miss Woddyatt [*sic: Woodyatt*], (her *debut* here,) Miss Searle, and the Messrs. Robinson. Herr Frisck, from Jullien’s band, performed a solo on the flute in admirable style. In one of the variations the descent from the high to the low notes was arranged with peculiar skill, and we were also struck with the management observable in working out the prominent subject, while, at the same time, a series of delicate passages were rippling along in a kind of under concert. Miss Collins also exhibited surprising skill and power in Mayseder’s solo for the violin, and was warmly applauded. Miss Hayes was in fine voice, and sung the beautiful aria, “Qui la Voce” with that exquisite taste and pure feeling which distinguished all her efforts. Miss Woodyatt possess a contralto voice of much compass and sweetness, and was loudly applauded in “Le Amore Soltente,” which was given to pure and tasteful style. Altogether, the concert passed off delightfully.

### **Review 3 (SN)**

Philharmonic Society

The third and last concert of the society for this season was given last evening at the Rotundo, and, as usual, the attendance was very numerous. The programme was as follows: –

Part First.

Sinfonia, No.3 ... Kalliwoda

Quartett – “Oh, Nanny” Miss Woodyatt, Miss E. Searle, Messrs. F. and J. Robinson ...

Aria – “Qui la voce,” Miss Hayes ... Bellini

Duet – “Haste my Nannette” [*sic: Haste my Nanette*], Miss Woodyatt and Mr. Joseph Robinson ... Travers

Song – “Rosalie,” Mr. F. Robinson ... Beethoven

Aria – “Se amore soltante,” Miss Woodyatt ... Pacini

Trio – “Tremate, empi, tremate,” Miss Woodyatt, Messrs. F. and J. Robinson ...

Beethoven

Part Second

Solo – Violin, Miss Rossini Collins

Overture – “Zauberflote” ... Mozart

Italian Duet – Miss Woodyatt and Miss Hayes ...

Irish melody – “Tho’ the last glimpse of Erin,” Miss Woodyatt, Miss Searle, Messrs. F. and J. Robinson

Solo, Flute – “The Hermit’s Prayer,” from *Der Freischutz*, ... Frisch

Ballad – “Donald,” (Scotch Melody), Miss Woodyatt

Overture – “Abon Hassan,” (arranged especially for this Society, for full orchestra by Mr. Js. Barton) ... Weber

Leaders – Messrs. Mackintosh and Barton

Conductor – Mr. Bussell.

Instrumental music is not as well understood as vocal, and it has but a minor interest for a general audience; but when societies like the Philharmonic were formed, the first object was to give the matured works of classical masters in the spirit and with the effect they deserved; and, therefore, in the orchestral arrangements it should always be held in view that the committee of management should not follow the public taste, but seek to lead it into a right channel. With regard to the instrumental selection of last evening there could not be any ground of complaint, for all of the compositions played were able and full of character; and although the overtures of Mozart and Weber were familiar, yet, when executed with effect, one finds new lights in which to place them, which suggest effects that might have been overlooked in the first instance. The opening sinfonia, performed for the first time, displays considerable ability and knowledge of the resources ever available to a sound musician, and the second movement is very pleasing. The orchestra was very complete in point of numbers, and executed the various pieces in a firm and decided manner, deserving of due notice. Miss Woodyatt, who made her *debut* in this country, is a sound and careful singer; and in the aria of Pacini she displayed much purity of style. Her voice is of good, but not peculiarly rich quality, but she manages it judiciously, and her services materially contributed to the success of the concert. Miss Hayes in the aria from Bellini, of which she is a great admirer, judging from the several occasions on which she has given it, evinced capabilities of a high order, and it is apparent that she is daily acquiring increased brilliancy and neatness of execution. Mr. F. Robinson's charming tenor told in the song of Beethoven, a song which from its varying character and peculiar inflexions, it is not easy to convey with the requisite effect; and Mr. J. Robinson in the concerted airs rendered mutual assistance. Miss Searle sang steadily and correctly. The solo by Herr Frisch, on the flute, proved an exquisite treat, and he is on that instrument what Persiani is as a vocalist – remarkable for extreme precision and finish of execution. In one of the variations the descent from the high to the low notes was arranged with peculiar skill, and we were also struck with the management observable in working out the prominent subject, while, at the same time, a series of delicate passages were rippling along in a kind of under concert. The solo met with deserved admiration. Miss Rossini Collins' performance on the violin was surprising, taking her age and the nature of the instrument into consideration. The concert was over by half-past eleven, having begun at the hour specified in the programme and on the tickets, a punctuality deserving of praise.

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**Date**

11 June 1841

**Publication Date(s)**

*SN*, 10 June 1841, p. 3 (a)

**Advertisement** (*SN*)

University Choral Society.

The Members of the University Choral Society are requested to take Notice, that the Rehearsal will take place on To-Morrow (Thursday), at Three o'Clock, instead of the Evening of that day.

By Order, George Studdert, Jun. Sec.  
June 9th, 1841.

**Date**

18 June 1841

**Publication Date(s)**

*SN*, 19 June 1841, p. 2 (r/v)

**Review** (*SN*)

University Choral Society

The fourth grand concert of this excellent society took place on Friday evening. At eight o'clock the doors of the Dining-hall were thrown open. Vehicles in every direction filled the courts, and numerous and highly respectable persons attended. Among those we may mention the Lord Bishop of Cork, the Right Rev. the Lord Bishop of Cashel, one of the presidents of the society, Sergeant Greene, Right Honorable Francis Blackburne, &c., besides very many ladies of the first distinction. About nine o'clock the concert commenced. The music selected for the occasion was taken from one of the Odes of Anacreon, translated by Thomas Moore, Esq., and the music by Sir John Stevenson; selections from Macbeth; selections from St. Paul; selections from Jephtha, and many other pieces. The performances were under the direction of the conductor, Mr. Joseph Robinson, who was most indefatigable in his exertions to raise this society to the respectable position which it now occupies. We never heard the voice of Mr. Francis Robinson more to advantage than on the occasion, particularly when he sung that beautiful song, "I saw from the beach," in which he was deservedly encored. Mr. William Robinson was listened to with great attention in his parts. Mr. Joseph Robinson was excellent, and the amateur performers, of whom there was a great number, we would venture to say excel those of any other society in our island. On the whole, we were never at a more delightful concert, and we heartily wish them success in the undertaking. We must also acknowledge the great attention evinced to the strangers by the stewards, of whom there were a great number. The room was brilliantly lighted, and the performance concluded about half-past eleven o'clock – *Statesman*.

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**Date**

22 July 1841

**Publication Date(s)**

*SN*, 21 July 1841, p. 3 (a)

**Advertisement** (*SN*)

Anacreontic Society

The Members of the Anacreontic Society are requested to meet at 112, Grafton-street, on Thursday Next, at Four o'Clock Afternoon, on business of importance.

By Order of the Committee,

J.B. Dudley, Assistant. Sec. July 21st, 1841.

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**Date**

24 July 1841–18 November 1841

**Publication Date(s)**

*EP*, 24 July 1841, p. 1 (a), p. 3 (p/v); *SN*, 27 July 1841, p. 3 (a); *EP*, 29 July 1841, p. 1 (a); *SN*, 29 July 1841, p. 3 (a); *EP*, 31 July 1841, p. 1 (a); *SN*, 31 July 1841, p. 3 (a); *EP*, 3 August 1841, p. 1 (a); *EP*, 5 August 1841, p. 1 (a); *EP*, 7 August 1841, p. 1 (a); *EP*, 10 August 1841, p. 1 (a); *EP*, 12 August 1841, p. 1 (a); *EP*, 14 August 1841, p. 1 (a); *EP*, 17 August 1841, p. 1 (a); *EP*, 19 August 1841, p. 1 (a); *EP*, 21 August 1841, p. 1 (a); *SN*, 21 August 1841, p. 2 (a/a); *SN*, 7 September 1841, p. 3 (r/v)

**Preview (EP)**

Improvement In Psalmody.

We have much pleasure in copying the annexed paragraph from the *Warder* of this day. From our knowledge of the musical abilities of the gentlemen who have undertaken the work, we are convinced that the forthcoming musical publication will be worthy of the highest patronage: –

“We beg to call the attention of the clergy and those interested in the cultivation of parochial psalmody, to the prospectus of the new edition of the Psalms, now publishing by Robinson, Bussell, and Robinson, which are so arranged that they may be sung in 1, 2, 3, or 4 parts, or by the whole congregation, as circumstances may admit. When we consider the various arrangements of the Psalms now in use, we must admit that we have never met with a work so well suited to the purpose of the congregations singing as the one now before us, coming as it does from the hands of those publishers, who are so well qualified to give justice to our church music. The arrangement is simple and effective; and the printing of the separate voice part, for the use of the congregation, in a cheap and portable form, is a desideratum long wished for, and which will be found in no other collection.

**Advertisement (EP, SN)**

Prospectus Of The Choralist; Or New Melodia Sacra.

Under the Immediate Patronage of His Grace The Lord Primate Of Ireland, His Grace The Lord Archbishop Of Dublin, The Hon. And Right Rev. The Lord Bishop Of Kildare, The Right Hon. And Right Rev. The Lord Bishop Of Derry, The Right Rev. The Lord Bishop Of Killaloe, And A Numerous Body Of The Clergy.

Containing Music For The One Hundred And Fifty Psalms Of David.

The principal defects in the present method of Parochial Singing arises from the want of a proper arrangement of the Music for the voices generally found in Congregations, and especially from the Singers not having the Music adapted to their voices before them; the consequence of which is, that they are obliged, in a great degree, to sing from ear, and, in doing so, frequently produce the most intolerable discords. To correct these defects, and thereby introduce a Uniform and greatly-improved system of *Congregational Singing*, Messrs. Robinsons, Bussell, and Robinsons propose to publish the most approved Psalm Tunes in present use; together with many Classical and Original Melodies not introduced into any former collection; the Words selected by a Committee of Clergymen of the Church of England; the Music arranged by Mr. Francis Robinson, Vicar-Choral of Christ Church and St. Patrick’s Cathedrals, Member of the Choir of Trinity College, and Master of the Boys of the Choir of St. Patrick’s Cathedral. Mr. John Robinson, Member of the Choir of Christ Church Cathedral, Organist of both

Cathedrals, and of Trinity College.

Mr. Joseph Robinson, Member of the Choir of Christ Church Cathedral, and of Trinity College, Conductor of the Ancient Concerts' Society, University Choral Society, &c.

Mr. Henry Bussell, Organist of Booterstown Church, and Conductor of the Philharmonic Society.

This Work will not only be published in Score, with an separate accompaniment for the *Organ or Pianoforte*, but also each voice part will be printed separately in small *portable* volumes for – 1st, Treble; 2d, Treble or Alto, Tenor and Bass, together with the words *properly accented*, placed under the music, by means of which each member of the congregation may sing from that part to which his voice is best adapted.

The Volume of Psalms will be completed in Thirteen numbers, each of which will contain Eight Tunes. The price, including Score and separate Voice Parts, will be Two Shillings each number. Subscribers will be supplied with any number of extra Voice Parts at a very moderate charge.

Subscriber's Names received by Messrs. Robinson, Bussell, and Robinson, Music Publishers, 7, Westmoreland-St., and 59, Fleet-St. Dublin, Who beg to announce that they will also publish One Hundred Select Hymns, To form a second volume to the above Work; and an Appendix, Containing a Selection of *Chaunts, Choral Anthems, Responses, &c.*, adapted for Parochial Service.

#### **Alternate Advertisement (SN)**

Improved Psalmody

Under the *direct* Patronage of His Grace the Lord Primate of Ireland, His Grace the Lord Archbishop of Dublin, The Hon. and Right Rev. the Lord Bishop of Kildare, The Right Hon. and Right. Rev. the Lord Bishop of Cashel, The Hon. and Right Rev. the Lord Bishop of Derry, The Hon. the Right Rev. the Lord Bishop of Killaloe, and a numerous body of the Clergy.

On the First of September will be published, The First Number Of The Choralist; Or, New Melodia Sacra; Consisting of 26 *pages of beautifully printed Music*, stitched in wrappers, Price *only Two Shillings*, containing Eight Psalms. The Music by Calcott, Arne, Cuthbert, Wainwright, Weber, Spohr, &c. Arranged in score (full size), for 1st treble, 2d treble, or alto, tenor, and bass; With a separate accompaniment for the Organ or Pianoforte.

The following notices of the work have already appeared: –

Improvement In Psalmody

To Messrs. Robinson, Bussell, And Robinson

It is with much pleasure, and in the anticipation of much good to the delightful Choral Service of our Church, that I have read the prospectus of your intended publication. I think it likely to form the groundwork of a very material improvement in our Parish Psalmody, as nothing of the kind has been yet attempted, though so obviously required that many must have wishes to see it accomplished. In fact, it is impossible that *harmonious* congregational singing can exist without it; for every person who is acquainted with the science of music (a science not arbitrary, but founded on the very nature of the human ear), knows that all the parts, except the treble, depend upon and vary with the bass, and that, as the same treble may have a variety of basses, there may be also a corresponding variety in the intermediate parts, so that person singing those parts may be perfectly correct, according to their own *assumed* bass, and yet may combine to form the most intolerable discords with each other. Against this evil no



science of music, nor correctness of ear can possibly guard, whereas it will be completely obviated by the use of your books, which will restore perfect harmony throughout a whole congregation, however numerous it may be.

Isaac Ashe, Perpetual Curate of Brackaville, Archdiocese of Armagh.

It is with much pleasure that we have to call the attention of our readers to the great improvement likely to be effected in congregational singing by the new Work on Psalmody which is now in course of publication by Messrs. Robinson, Bussell, and Co., of this city, and for the prospectus of which we refer to our advertising columns. Having seen the proof sheets of the first number, we can with confidence state, as far as our judgment goes, nothing has been omitted in the arrangement of the work to render it eminently useful for the purpose of either public or private worship. The melodies are so arranged that they can be sung by one, two, three, or four-voices, as may be required; and while the progression of the parts is simple, it is, at the same time, effective, the harmony (together with the accentuation of the words) having been carefully attended to. But the principal feature in the work (and which, indeed, cannot fail to render it most acceptable) is the entirely novel and convenient plan of presenting the voice parts *separate* from the score, having the words throughout placed immediately *under the notes* to which they belong, and also the breathing places, &c., carefully marked.

The arrangement possesses many advantages which must be immediately apparent to those who have at any time joined, or felt anxious to join, in this delightful portion of our worship; for, in the public service, besides the uniform method of singing which the extreme simplicity in the arrangement of the airs is likely soon to effect, we may not reckon upon the general voice of the congregation being elevated in the accents of praise, which, however desirable, has hitherto been impossible, from want of the necessary familiarity with the Psalm at the time happening to be sung. This can alone be remedied by a publication like that before us, which presents the music in so portable a form as to admit of its being bound up with a moderately-sized prayer-book.

With regard to private family worship we need do no more than merely remind our readers of the inconvenience they have often experienced of crowding round a pianoforte in order to obtain the sight of a single score, which, amongst other disadvantages, possesses the striking one of having the words so far removed from the music (sometimes on a *different side* of the leaf), that, unless to those perfectly familiarised with them, they are totally useless.

In a word, this excellent publication, embracing, as it does, simplicity, convenience, and neatness of execution – offered at an extremely moderate price, in order to render a more generally available – and, above all, coming through the hands of men of such acknowledged ability at Messrs. Robinson and Bussell, cannot be but very generally acceptable, and must soon supersede every other work of the kind hitherto published –  
*Dublin Evening Mail*

### **Review (SN)**

The Choralist; Or, New Melodia Sacra – We have had the pleasure of seeing the first number of Messrs. Robinson, Bussell, and Robinson's new publication, and feel ourselves bound to say that it is fully answerable to all the claims set forth in the prospectus. Whether we regard the sweetness of the melodies, the simplicity of the harmonies, or the beauty and correctness of the typography, we much allow it to be a work which cannot but immediately recommend itself to general notice, and even take its place at the head of every similar publication which has hitherto appeared. We,

therefore, confidently recommend it to our numerous readers, being well aware that it requires but to be known in order to be appreciated; and when we say that the spirited publishers seem to have had greater regard to the improvement of psalmody than to their own pecuniary profit, we feel assured that no member of a family or congregation will long be without a copy of this excellent work, offered as it is at so moderate a price as can do little more than defray the expense of publishing – *Evening Mail*

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**Date**

29 July 1841

**Publication Date(s)**

*SN*, 29 July 1841, p. 3 (a)

**Advertisement (SN)**

Usher's-Quay Sacred Music Society.

A Society so called has been formed, not confined to Usher's-quay Congregation. Its objects are, Improvement of Church Music, and the Cultivation of Sacred Vocal Music. Open to both Sexes. No Entrance Money. Subscription one Shilling per quarter in advance. One-half for younger branches of a family, where both or one of the heads are members. Meetings for Practice on Friday Evenings, at Eight o'Clock, under the direction of Mr. Maclagan, Conductor of Music in the Scots' Church, Ushers'-quay. Application for admission of Members to be made to Mr. Maclagan, 15, Meeting-house Yard; to Mr. Johnston, Secretary, 26, Wellington-quay; or to Mr. Gibson, Treasurer, 23, Arran-quay

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**Date**

29 July 1841–21 August 1841

**Publication Date(s)**

*SN*, 28 July 1841, p. 2 (a); *EP*, 29 July 1841, p. 1 (u/a); *SN*, 31 July 1841, p. 4 (u/a 2); *EP*, 7 August 1841, p. 1 (u/a 2); *SN*, 7 August 1841, p. 4 (u/a 2); *EP*, 14 August 1841, p. 1 (u/a 2); *EP*, 21 August 1841, p. 1 (u/a 2); *SN*, 18 November 1841, p. 3 (u/a 3)

**Advertisement (SN)**

Improved Psalmody.

Recently Published, In one Volume, royal quarto, 260 Pages Music, best Paper, half-bound, price 15s.

Carriage free to any part of the United Kingdom, New And Improved Edition Of Weyman's "Melodia Sacra," Under the immediate Patronage of *The Association for Promoting the Knowledge of the Christian Religion*.

His Grace The Lord Primate Of Ireland, His Gace [*sic: Grace*] The Lord Archbishop Of Dublin, The Right Rev. The Lord Bishop Of Down and Connor, The Rev. The Provost Of Trinity College.

Vice-Presidents: The Right Hon. And Right Rev. The Lord Bishop Of Kildare, The Hon. And Right Rev. The Lord Bishop Of Clogher, The Hon. And Right Rev. The Lord Bishop Of Killala, The Right Rev. The Lord Bishop Of Dromore, And Many Dignitaries And Clergymen, *Original Subscribers to the Work*.

“Melodia Sacra,” The Hundred And Fifty Psalms, According to the Version of The Church of England, The Music by Ancient and Modern Composers, Arranged for one, two, three, of four Voices, and Organ or Pianoforte, by Mr. David Weyman, Late Vicar-Choral of St. Patrick’s Cathedral, member of the Choirs of Christ Church and Trinity College, &c.

*A New and Improved Edition*, with a numerous selection of Chants, *carefully revised* by Dr. John Smith, Composer to the Chapel Royal, Vicar-Choral of St. Patrick’s Cathedral, Member of the Choirs of Christ Church, and Trinity College, Dublin, Chief Composer of State Music for Ireland, Author of “Cathedral Music,” &c. &c., &c.

In this Work, *Edited by Masters of acknowledged ability*, is given “ a proper arrangement of the 150 Psalms, for the Voices generally found in Congregations – viz.: 1st Treble, 2d Treble or Alto, Tenor and Bass, by means of which each Member of the Congregation may sing that part to which his voice is best adapted.”

“The Selected Melodies have been chosen with care and judgement, and New Music has been composed for many of the Psalms, by the first Composers in the Sister Island; and no expense spared to render the Publication elegant, useful, and gratifying. Many beautiful traits of sweetly-solemn Air and ably-fabricated Harmony, fill and adorn the pages; and the aggregate collection constitutes a valuable body of Sacred Music.”

*Dr. Busby on “Weyman’s Melodia Sacra.”* *Vida London Monthly Magazine.*

Dublin: Published by Marcus Moses, Music seller to the Church Music Society, Trinity College, 4, Westmoreland-Street.

Who has lately Published, A New Selection Of Sixty Psalms, From Weyman’s Melodia Sacra, For one, two, three, or four Voices, and Organ or Pianoforte, for the use of The Church Music Society, Trinity College.

*Published under the direction of the Committee.* Royal Quarto, half bound, price 7s. 6d Carriage free of any part of the United Kingdom.

In the Press, for Publication, as above, Pocket Edition Of Psalms, From Weyman’s “Melodia Sacra,” And Hymns From “Sequel To Melodia Sacra,” For four Voices, according to the arrangements in the larger Editions.

*Each Book of Fifty Tunes, Eighteenpence*, or for any of the four Voices separately, 1st Treble, 2d Treble, or Contra Tenor, Tenor, or Bass, *each Book of Fifty Tunes Sixpence* Carriage free, &c.

### **Updated Advertisement (EP)**

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Vice-Presidents: The Right Hon. And Right Rev. The Lord Bishop Of Kildare, The Hon. And Right Rev. The Lord Bishop Of Clogher, The Hon. And Right Rev. The Lord Bishop Of Killala, The Right Rev. The Lord Bishop Of Dromore, And Many Dignitaries And Clergymen, *Original Subscribers to the Work.*

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*Dr. Busby on "Weyman's Melodia Sacra."* *Vida London Monthly Magazine.*

"We have experienced much gratification from inspecting a splendid Stereotype Edition of *Weyman's Melodia Sacra*, edited by Dr. Smith, which had been brought out at a great expense. This unequalled collection of Sacred Music we hope soon to see in very general use among the Families of Christian Protestants, as, from the low price at which it is now published, it well may be. To have the members of the Established Church duly qualified to join in singing the praise of their Creator in the great congregation, would be one of the most desirable objects that could be accomplished; and nothing is so well calculated to achieve such a *desideratum* as their becoming universally possessed of a Work like Dr. Smith's edition of the *Melodia Sacra*, which we are convinced far out-rivals anything of the kind every before acquired by the Christian world." – *Warder.*

Dublin: Published by Marcus Moses, Musicseller to the Church Music Society, Trinity College, 4, Westmoreland-Street.

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*Each Book of Fifty Tunes, Eighteenpence*, or for any of the four Voices separately, 1st Treble, 2d Treble, or Contra Tenor, Tenor, or Bass, *each Book of Fifty Tunes Sixpence* Carriage free, &c.

## **Updated Advertisement 2 (SN, EP)**

Improved Psalmody

Patronized By The Bishops And Clergy Of The Established Church, And Adopted By Every Parochial Organist In The Kingdom Of Any Reputation

Weyman's "Melodia Sacra," The Hundred And Fifty Psalms, For one, two, three or four Voices, and Organ or Pianoforte.

Recently Published, New And Improved Edition With a numerous collection of

Chants, carefully revised by Doctor John Smith, *In one Volume, royal quarto, 260 Pages Music, best Paper, half-bound, price 15s. Carriage free to any part of the United Kingdom*

“We have experienced much gratification from inspecting a splendid Stereotype Edition of *Weyman’s Melodia Sacra*, edited by Dr. Smith, which has been brought out at a great expense. This unequalled collection of Sacred Music we hope soon to see in very general use among the Families of Christian Protestants, as, from the low price at which it is now published, it well may be. To have the members of the Established Church duly qualified to join in singing the praises of their Creator in the great congregation, would be one of the most desirable objects that could be accomplished; and nothing is so well calculated to achieve such a *desideratum* as their becoming universally possessed of a work like Dr. Smith’s Edition of the *Melodia Sacra*, which we are convinced far out-rivals anything of the kind ever before acquired by the Christian world.” – *Warder*

“Every person who is acquired with the science of music (a science not arbitrary, but founded on the very nature of the human ear) knows that all the parts, except the treble, depend upon and vary with the bass, and that, as the same treble may have a variety of basses, there may be also a corresponding variety in the intermediate parts, so that persons singing those parts may be perfectly correct, according to their own *assumed* bass, and yet may combine to form the most intolerable discords with each other.” – *Rev. Isaac Ashe, Perpetual Curate of Brackaville.*

This evil will be completely obviated by the adoption of *Weyman’s Melodia Sacra*

“*Weyman’s Melodia Sacra* alone has afforded an abundant variety, and fully satisfactory employment for the Society’s meetings” – *Church Music Society, Trinity College, July, 1841*

Dublin: Published by Marcus Moses, Music Seller to the Church Music Society, Trinity College, 4, Westmorland-Street

Who has in the Press, A Pocket Edition Of Psalms, From *Weyman’s “Melodia Sacra,”* And Hymns Form “*Sequel To Melodia Sacra,*” For four voices, according to the arrangements in the larger Editions.

*Each Book of Fifty Tunes, Eighteenpence,* or for any of the four voices separately, 1st Treble, 2d Treble or Contra Tenor, Tenor, or Bass, *each Book of Fifty Tunes, Sixpence.* Carriage free, &c.

### **Updated Advertisement 3 (SN)**

Psalmody,

Patronised By The Archbishops, Bishops, And Clergy.

The Words according to the authorised Version,

The 150 Psalms, *Weyman’s “Melodia Sacra,”* for one, two, three, or four Voices, and Organ or Pianoforte, new edition, revised by Dr. J. Smith, with Chants, 1 vol. Quarto, 15s; or in 3 vols, each 6s.

Seventy Psalms for one, two or three Voices, &c., arranged by Dr. J. Smith, 8vo. Vol. 7s, 6d.

Fifth Psalms, for one, two or three Voices, &c., arranged by D. Weyman, 12 mo.

Oblong, 4s.

Sixth Psalms, for one, two, three, or four Voices, selected from *Weyman’s Melodia Sacra*, for the use of the Church Music Society, Trinity College, 4to vol. 6s.

Fifty-Nine Chants, for four Voices, arranged by R.W. Beaty, 2s.

Selection of Chants, arranged by Dr. J. Smith, 2s.

Dublin: Marcus Moses, 4s. Westmoreland-street.

Who has likewise recently published

Sequel To Melodia Sacra, 200 approved Hymns, arranged for one, two, three, or four Voices, and Organ or Pianoforte, 2 vols, 4to, each 10.

Hymn Book, for the use of Churches; 250 Hymns by the best Authors, with first line of music to each 18mo., neatly bound, 1s.

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**Date**

28 September 1841

**Publication Date(s)**

*FJ*, 28 September 1841, p. 1 (a); *SN*, 28 September 1841, p. 3 (a); *EP*, 30 September 1841, p. 3 (r/v)

**Advertisement** (*FJ*, *SN*)

Dublin Mechanics' Institution Building Fund.

The Friends of this Invaluable Institution are respectfully requested to attend the Concert to be given by "The Dublin Harmonic Society" This Evening, in aid of the Building Fund.

Members (with power to introduce one Lady), Blue Card, One Shilling; Non-members, White ditto, One Shilling.

Programmes may be had by applying to the Registrar, Mr. Mahony.

Royal-Exchange, Tuesday, Sept.28

**Review** (*EP*)

Music.

A concert was given on Thursday evening at the Royal Exchange, by the members of the Dublin Harmonic Club; the proceeds of which were devoted to the fund now raising for the erection of a fit building to which the Mechanics' Institute – an increasing and eminently useful society – may hold its future sittings.

The concert-room was densely crowded by a highly respectable auditory; and the entertainments, which were selected with taste and judgement, passed off with considerable éclat. The performers – all of whom are amateurs – displayed abilities that many a professor might envy; and the style in which Bishop's "Chough And Crow," "Hark, Apollo," and the remaining glees and madrigals set forth in the programme were given, elicited the loudest commendation. Lover's sweet ballad, "The Four-leaved Shamrock," was also sung with exquisite taste and feeling. In fact, a greater vocal treat has rarely been enjoyed than that provided on this occasion; and we are convinced that as the first experiment has been so successful, a second speculation, of a similar nature, could not fail to have an equally favorable result.

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**Date**

10 November 1841 [11 November 1841]

**Publication Date(s)**

*SN*, 26 October 1841, p. 3 (a); *SN*, 30 October 1841, p. 3 (a); *SN*, 5 November 1841, p. 3 (a); *EP*, 11 November 1841, p. 3 (r/v); *SN*, 11 November 1841, p. 2 (r/v 2)

**Advertisement (SN)**

Philharmonic Society, Rotundo.

The Members are requested to take Notice, that the first Meeting for the Season will take place on Wednesday Evening, the 11th of November, at the Hour of Eight o'Clock. A Ballot will take place on the same Evening, and Members having Friends to propose, are requested to furnish the Secretary with the necessary information before 12 o'Clock on Saturday, the 7th of November.

By Order, Henry Bussell, Sec.

Committee-rooms, 7, Westmorland-street, Tuesday, Oct 26, 1841.

**Review (EP)**

Philharmonic Society – Birth Of A Prince.

This Society held its first meeting for the season on last evening; it was attended by most of the musical talent in Dublin, and the meeting was rendered peculiarly interested in consequence of the joyful intelligence of the birth of a Prince having been made known in the course of the evening; on the announcement of which the National Anthem was most enthusiastically sung by the entire vocal strength of the Society, accompanied by the full orchestra.

**Review 2 (SN)**

Philharmonic Society – Birth Of A Prince.

This Society held its first meeting for the season on last evening; it was attended by most of the musical talent in Dublin, and the meeting was rendered peculiarly interested in consequence of the joyful intelligence of the birth of a Prince having been made known in the course of the evening; on the announcement of which the National Anthem was most enthusiastically sung by the entire vocal strength of the Society, accompanied by the full orchestra, the first verse taken by Mr. F. Robinson as solo; in the second he was assisted by his brothers.

**Date**

15 November 1841

**Publication Date(s)**

SN, 3 November 1841, p. 3 (a); SN, 8 November 1841, p. 3 (a); SN, 15 November 1841, p. 3 (u/a)

**Advertisement (SN)**

Anacreontic Society, Founded 1740.

President: His Grace the Duke of Leinster,

Vice-Presidents: The Earl of Arran, The Lord Clonbrock, Sir Thomas Staples, Bart., Sir Robt. Gore Booth, Bart., Lieutenant Col. Cobbe, *[illegible: R.A.?]*

The Members are requested to take notice that the first Meeting of the Society will take place at the Rotundo, on Monday Evening, November 15th, at Eight o'Clock Precisely. There will be a General Meeting of the Society on Friday, the 12th instant, at 112, Grafton-Street, at Three o'Clock, to *[illegible]* Officers and Ballot for new Members.

By Order, S.J. Pigott, Secretary. November 3d.

**Updated Advertisement (SN)**

Anacreontic Society, Founded 1740.

President: His Grace the Duke of Leinster,

Vice-President: The Earl of Arran, The Lord Clonbrock, Sir Thomas Staples, Bart., Sir Robt. Gore Booth Bart., Lieutenant Col. Cobbe, R.A.

The Members are requested to take notice that the first Meeting of the Society for the Season will take place This Evening, at Eight o'Clock Precisely. There will be a Ballot for new Members.

By Order, S.J. Pigott, Secretary.

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**Date**

19 November 1841

**Publication Date(s)**

*SN*, 18 November 1841, p. 2 (a)

**Advertisement (SN)**

Anacreontic Society.

The Members of the Anacreontic Society are requested to take Notice, that a General Meeting of the Society will be held at No.112, Grafton-street, on Friday, the 19th Instant, at half-past Three o'Clock, for the purpose of electing Officers, and balloting for Members.

By Order, S.J. Pigott, Sec.

Nov.17.

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**Date**

22 November 1841

**Publication Date(s)**

*SN*, 22 November 1841, p. 3 (a)

**Advertisement (SN)**

Anacreontic Society.

The Members are requested to take notice, that there will be an election for a committee This Evening, at the Rotundo. Members having Friends to propose, by giving their names to the Secretary at this Meeting, will have the advantage of the Ballot that will take place at the Committee-room, 112, Grafton-street, at Half-past Three o'Clock, on Friday next, 26th Nov.

By Order, S.J. Pigott, Sec.

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**Date**

26 November 1841

**Publication Date(s)**

*SN*, 15 November 1841, p. 3 (a); *SN*, 17 November 1841, p. 3 (a); *SN*, 26 November 1841, p. 3 (u/a); *EP*, 27 November 1841, p. 3 (r/v); *SN*, 27 November 1841, p. 2 (r/v 2)



**Advertisement (SN)**

Philharmonic Society – Rotundo.

The Members are requested to take Notice that the Society's First Private Concert for the Season is fixed for Friday Evening, the 26th November, 1841, and the Rehearsal for Wednesday, the 24th on which Evening a Ballot will take place; and Members having friends to propose are requested to furnish the Secretary with the necessary information before Twelve o'Clock on Monday, the 22d instant.

By order Henry Bussell, Sec.

Committee-rooms, 7, Westmoreland-street.

**Updated Advertisement (SN)**

The Members of the Society are requested to take notice that the First Grand Concert of the Season will take place This Evening, in the Rotundo. The doors will be opened at half-past Seven o'Clock, and the Performance will commence at half-past Eight o'Clock precisely. The Performers are requested to be present in the tuning-room at or before Eight o'Clock. By Order, Henry Bussell, Sec.

No.7, Westmoreland-street, 26th Nov.

**Review (EP)**

Philharmonic Society.

The first concert for the season was given last night at the Rotundo, by the members of this society, to a crowded and fashionable audience.

**Review 2 (SN)**

Philharmonic Society

Societies which, like the Philharmonic and the Anacreontic are formed for the purpose of giving classical instrumental music with due effect, deserve in a peculiar degree to be supported, for without such bodies it would be difficult to collect a sufficient corps of performers capable of mastering those difficulties which are to be found in the works of almost every great composer. It requires time and experience to appreciate the genius and the almost exhausted resources of a Beethoven; and an uneducated ear, while it may be gratified with the general strain of melody, cannot be sensible of the exquisite unity of design pervading the entire production of the gifted writer. The members of the Philharmonic corps commenced their meetings early this season, and last evening their first concert was given in the Round Room of the Rotundo. The attendance was not quite so numerous as usual, but still a great many personages were present. Upon no occasion do we remember the orchestra being more perfect, either as regards its numerical strength, or the individual merit of the performances; and Mendelssohn's overture to the "Midsummer's Night Dream" was executed with admirable spirit and great precision. The overture is a fine specimen of the composer's style, and the original way in which it closes evidences much of skill and poetical feeling. There was no novelty in the other selection for the orchestra, but with so good a band novelty was scarcely to be desired. The vocalists were Mrs. Wood and Miss Hayes, Messrs. F. and W. Robinson, and Signor Sapio. "Di Piacer" was rather too hacknied a subject for Mrs. Wood to introduce, and we have heard it far better sung. The charming duet with Mr. F. Robinson, from Lucia di Lammermoor, "Sulla tomba" proved more attractive; and in a ballad, entitled, "Oh the merry days when we were young," she was very deservedly encored, owing to the expression and feeling which she imparted to the air. Miss Hayes, who has acquired a decided reputation, in the duetto with Signor Sapio, "Torquato

immobil muto,” displayed much neatness of execution, but she was wanting in that energy and sincerity of purpose forming so great a charm in the singing of the eminent Italian artistes. Her “Lo, here the gentle lark,” was given with superior effect; and her shake on so high a note as G was managed in the happiest manner. The air received a warm encore, and told equally well on the repeat. The flute obligato of Mr. Powell deserves a very favourable notice. We regretted to find Mr. F. Robinson waste his musical sweetness on a song called “The Goldsmith’s Daughter,” the words of which are very purile, and the melody, if such it may be called, too like previous compositions to be entitled to any merit on the ground of originality. In the concerted pieces he, (Mr. F. Robinson,) and Signor Sapio lent their very valuable assistance. A solo on the violoncello by Mr. Hermann merited the favour with which it was received, being characterised by much finish of execution and purity of style on the part of the artist. Messrs. Barton and Mackintosh led the orchestra, and Mr. H. Bussell, who conducted the concert, discharged his office with superior skill and tact.

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**Date**

26 November 1841

**Publication Date(s)**

*SN*, 23 November 1841, p. 3 (a); *SN*, 25 November 1841, p. 3 (a)

**Advertisement** (*SN*)

R.J. Mackintosh begs most respectfully to inform the Public that his Concert announced for Friday next, 26th inst., will not take place, in order to enable the Principal Members of his Orchestra to attend the Concert of the Philharmonic Society on that Evening. All those Persons who are engaged to perform at his series of Concerts, will receive their salaries for that night, agreeable to his engagement with them – namely, of employing them not less than twice a week.

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**Date**

1 December 1841

**Publication Date(s)**

*SN*, 29 November 1841, p. 3 (a)

**Advertisement** (*SN*)

Philharmonic Society – Rotundo.

The Members are requested to take Notice that in consequence of Wednesday Evening next being a *close night*, for the trial of new music, Visitors will not be admitted. A Ballot will take place, and Members having Friends to propose are requested to forward the necessary information to the Secretary before five o’clock This Day.

By Order, Henry Bussell, Sec.

Committee-room, 7, Westmoreland-street, Monday, 29th Nov.1841.

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**Date**

1 December 1841

**Publication Date(s)**

*SN*, 23 November 1841, p. 3 (a)

**Advertisement** (*SN*)

Dublin Metropolitan Choral Society.

Conductors, Messrs. John Barton, H. Bussell, W.S. Conran, and John Robinson, established for the cultivation of the Grand Choral Compositions of the best Masters, Ancient and Modern. Terms of admission, £1 per annum. The meetings of the Society will take place at the Rotundo. Persons desirous of becoming Members are requested to send in their names to the Secretary (Mr. R.J. Macintosh) at Messrs. Robinson, Bussell, and Robinson's, before Wednesday, the 1st of December.

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**Date**

8 December 1841

**Publication Date(s)**

*SN*, 6 December 1841, p. 3 (a)

**Advertisement** (*SN*)

Anacreontic Society

The Members are requested to take Notice that in order to accommodate the professional engagement at the Rotundo Concerts, there will be no meeting of the society This Evening, Dec. 6th. On Wednesday next at Half-past Three o'Clock, there will be a General Meeting at the Committee-room, 112, Grafton-street, to Ballot for New Members. Members having friends to propose, by leaving their names with the Secretary by previous to that day, will have the advantage of this Ballot which will enable them to obtain Tickets for the first Ladies' Concert to take place next week. There will be a Committee meeting This Day at Four o'Clock precisely. (By Order,) S.J. Pigott, Sec.

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**Date**

13 December 1841

**Publication Date(s)**

*SN*, 14 December 1841, p. 2 (r/v); *FJ*, 15 December 1841, p. 3 (r/v 2)

**Review** (*SN*)

Anacreontic Society

The first concert for the season was given last evening in the Round Room of the Rotundo; and, were we to judge of the success of the society from the opening of their musical campaign, the most favorable results may be anticipated. The programme partook much more of a popular character than of a purely scientific one; but where the tastes of the majority are to be consulted, it is only by degrees that they can be led to

appreciate the beauties to be found in the works of classical composers – and the admirable manner in which the several pieces were played would alone have given effect to that which in itself proved most effective. The opening overture (that of *Der Freyschutz*) was played with admirable spirit and accord – and Auber’s overture to his new opera was executed with a brilliancy and force leaving nothing to be desired. The movements in this latter composition are rather independent of each other; but such an animated vein runs through the whole, and the orchestral arrangements are so well managed, that they cannot fail to tell. The selections from *La Sonnambula*, with solos for the cornet-a-piston and clarinet, afforded to Herr Koenig and Herr Itien an opportunity of displaying the finish and brilliancy of their execution; and nothing could be more exquisite than the manner in which the former gave the finale, the brilliant passages being rendered with a grace and flexibility that the voice in a high state of cultivation might alone be thought capable of doing justice to. The duet between Monsieur Jullien, on the clavicor, and Herr Koenig, the subject taken from the prayer in Rossini’s *Moses in Egypt*, also deserves commendation. Neither the flute or the flageolet are well adapted for a large room, but the extreme finish of Mr. Richardson and Mons. Collinet went far to impart effect to instruments limited in their power, and their respective solos were heard with great pleasure. Madame Koenig’s solo on the accordion was a gem in its way. The vocal department ought to be of minor importance in concerts of a description like that under notice, because the merit of singing is often more of an individual than of a collective character, and it does not require the aid of large societies to bring them forward; but still the performance of instrumental works alone would not satisfy the public. Miss Hayes was the sole female singer, but she exerted herself with considerable effect, and the ballad “John Anderson my Joe” was given with a feeling and expression that secured a warm encore. In the glees, &c., Signor Sapio, and Messrs. Knight, Yoakley and Geary took a part. “The Lily of the Valley” was sung by Mr. Knight and encored; but although he entitles it a new ballad it wants any very distinctive character. The attendance at the concert was most numerous and the whole passed off with éclat.

### **Review 2 (FJ)**

Anacreontic Society

The first concert of this society for the season was given on Monday night at the Rotundo, and was attended by a brilliant assemblage of rank and fashion. Mons. Jullien’s band, aided by Mr. Pigott and several first-rate instrumental performers, sustained the principal part of the entertainment to the delight of the auditory. Miss Hayes, with Messrs. Knight, Yoakley, and Geary, sang the glee “Blow gentle Gales” with much effect; they also sang some agreeable solos, duets, and glees. Taking the concert altogether it was eminently successful.

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### **Date**

14 December 1841

### **Publication Date(s)**

*FJ*, 16 December 1841, p. 3 (r/v); *EP*, 16 December 1841, p. 3 (r/v 2); *SN*, 16 December 1841, p. 2 (r/v 3)

**Review (FJ)**

The Hibernian Catch Club entertained Lord Eliot and a distinguished party at dinner on Tuesday evening – the Attorney-General presiding. Nothing could exceed the judiciousness of the selections, or the beauty, precision, and effect with which all the harmonical pieces were given. The professional members of the Club mustered in great force; and the amateur brethren lent their powerful and efficient aid towards contributing to the pleasures of the evening. – *Evening Mail*.

**Review 2 (EP)**

The Hibernian Catch Club entertained Lord Eliot and his private secretary, Mr. A'Court, the city Members, Messrs. West and Grogan, and several other persons of distinction, at dinner on Tuesday, at Radley's Hotel. The chair was ably filled by the Right Hon. The Attorney-General, and the night was spent in song. All the professional talent of this city of the male kind assisted in the performances, which were of unrivalled excellence.

**Review 3 (SN)**

The Hibernian Catch Club – One of the oldest and most respectable societies perhaps in the united empire entertained Lord Eliot, and a distinguished party at dinner last evening – the Attorney-General presiding. Nothing could exceed the judiciousness of the selections, or the beauty, precision, and effect with which all the harmonised pieces were given. The professional members of the club mustered in great force; and the amateur brethren lent their powerful and efficient aid towards contributing to the pleasures of the evening. Mr. Blackburne discharged the duties of chairman with that ease and blandness of manner for which he is characterised, prefacing each toast with a few verses and pointed sentences such as constitute the eloquence of table oratory, and which the right hon. gentleman possess in a peculiar and in an eminent degree. Lord Eliot spoke with enthusiastic warmth and national ingenuousness of the reception he had received and the gratification he had been afforded in meeting a society constituted as the Hibernian Catch Club was – solely for the enjoyment of musical and society pleasures. Amongst one of the great attractions of the evening was a medley concert on the violoncello (magnificently accompanied on the pianoforte by Mr. Joseph Robinson) played with exquisite skill by Mr. Lidel (late Hermann). This gentleman's lingering and execution, although perfect and brilliant in the extreme, by no means overlays the expression and sentiment which are essential to the production of effect; and his mastery over the instrument is exercised not so much for mechanical display, as the means of embodying and conveying to his hearers the feeling and beauty of his subject. His performance was rapturously applauded. Upwards of seventy gentlemen sat down to dinner in the Great Room of the Commercial Buildings, and the style in which it was supplied by Mr. Radley left nothing wanting or to be wished for – *Evening Mail*

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**Date**

17 December 1841

**Publication Date(s)**

*FJ*, 17 December 1841, p. 1 (a); *SN*, 17 December 1841, p. 4 (a/a)

**Advertisement (FJ)**

*Rotundo*

Admission One Shilling, on This Evening (Friday), 17th December, For M. Collinet's Benefit.

Positively the Last Appearance but One in Dublin of Mons. Jullien and his Unrivalled Band.

Mr. Knight, the popular Singer and Composer, is engaged; also Monsieur Dantonet, the celebrated Trombone Player.

Programme.

Leader, Mons. Desblins; Principal Violoncello, Mr. Pigott; Conductor, Mons. Jullien.

Part I.

Grand Selection Of Ancient Music.

(First Time)

Overture – Prometheus ... Beethoven.

“Sound the Loud Timbre!” – Solo, Cornet a Piston, Herr Koenig, with Orchestra ... Moore.

Celebrated Music to Macbeth, with Solos for Cornet a Piston, Herr Koenig; Trombone, Mons. Dantonet; Oboe, Mons. Delabarre; Clarionet, Herr Itien ... Locke.

Irish Melody, Mr. Knight ... Moore.

Grand Duet – Cornet a Piston and Clavicor – on the Prayer in Mose In Egitto, performed with great success at the Concert given by the Anacreontic Society on Monday last ... Rossini.

Part II.

Grand Selection from Bellini's celebrated Opera of *I Puritani*, by particular desire, arranged expressly for these Concerts with Solos; performed by Mr. Pigott, Violoncello, Herr Koenig; Cornet a Piston, Mons. Jullien, Clavicor, Ten Trumpets And Ten Drums. The whole arranged by Jullien.

New Solo – Flageolet – Mons. Collinet ... Collinet.

Storm Quadrille – from Bishop's most favourite Melodies, with Solos for Cornet-a-Piston, Flute, Flageolet, Clarionet, &c. ... Jullien,

Solo – Modulina – Madame Koenig – (second time) ... Koenig.

Quadrilles – Celebrated Royal Irish – with Solos and Variations for Cornet, Flageolet, Flute, Oboe, Clarionet, and Piano ... Jullien.

Admission to the Promenade, 1s 0d. each; Reserved Seats, 2s. 6d. each. For which tickets may be had at Mr. Pigott's Music Ware-house, 112, Grafton-street.

Doors open at half-past Seven o'Clock. The Concert to begin at a quarter past Eight o'Clock

**Alternate Advertisement (SN)**

*Rotundo*

Admission One Shilling, on This Evening (Friday), 17th December, For M. Collinet's Benefit.

Positively the Last Appearance but One in Dublin of Mons. Jullien and his Unrivalled Band.

Mr. Knight, the popular Singer and Composer, is engaged; also Monsieur Dantonet, the celebrated Trombone Player.

Programme.

Leader, Mons. Desblins; Principal Violoncello, Mr. Pigott; Conductor, Mons. Jullien.

Part I.

Grand Selection Of Ancient Music.

(First Time)

Overture – Prometheus ... Beethoven.

“Sound the Loud Timbre!” – Solo, Cornet a Piston, Herr Koenig, with Orchestra ... Moore.

Celebrated Music to Macbeth, with Solos for Cornet a Piston, Herr Koenig;

Trombone, Mons. Dantonet; Oboe, Mons. Delabarre; Clarinet, Herr Itien ... Locke.

Irish Melody, Mr. Knight ... Moore.

Grand Duet – Cornet a Piston and Clavicor – on the Prayer in Mose In Egitto, performed with great success at the Concert given by the Anacreontic Society on Monday last ... Rossini.

Part II.

Grand Selection from Bellini’s celebrated Opera of *I Puritani*, by particular desire, arranged expressly for these Concerts with Solos; performed by Mr. Pigott, Violoncello, Herr Koenig; Cornet a Piston, Mons. Jullien, Clavicor, Ten Trumpets And Ten Drums The whole arranged by Jullien.

New Solo – Flageolet – Mons. Collinet ... Collinet.

Storm Quadrille – from Bishop’s most favourite Melodies, with Solos for Cornet-a-Piston, Flute, Flageolet, Clarinet, &c. ... Jullien,

Solo – Modulina – Madame Koenig – (second time) ... Koenig.

Quadrilles – Celebrated Royal Irish – with Solos and Variations for Cornet, Flageolet, Flute, Oboe, Clarinet, and Piano ... Jullien.

Saturday 18th – M. Jullien’s Benefit – Mons. Jullien will play on three different instruments.

New Royal Irish Quadrilles – second set – composed expressly for this occasion, and the only time they can be played here by this Band.

Celebrated Nightingale Waltz, for the Picolo – composed and performed by Jullien.

A new Swiss National Fantasia – Le Ranz de Vachez – with Solo Clavicor – by Jullien.

Other novelties will also be produced.

Admission to the Promenade 1s each – Reserved Seats 2s. 6d each – For which Tickets may be had at Mr. Pigott’s Music Warehouse, 112, Grafton-street

Doors open at Half-past Seven o’Clock. The Concert to begin at a Quarter past Eight o’Clock.

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**Date**

20 December 1841 [17 December 1841]

**Publication Date(s)**

*SN*, 17 December 1841, p. 4 (a); *FJ*, 18 December 1841, p. 1 (u/a); *SN*, 18 December 1841, p. 3 (u/a); *FJ*, 20 December 1841, p. 1 (u/a); *SN*, 20 December 1841, p. 3 (u/a), p. 2 (p/v)

**Advertisement** (*SN*)

Mr. Mackintosh begs respectfully to inform the Public that, in order to enable the principal Performers of his Orchestra to attend the University Choral Society’s Concert This Evening, that His Concert announced for This Evening, is Postponed to Monday Evening next, Dec. 20.

**Updated Advertisement** (*FJ, SN*)

*New Music Hall*

Vocal And Instrumental Concerts.

Doors open at half-past Seven. The Concert will commence at a Quarter past Eight precisely. Tickets to be had at the Music Shops.

Mr. Mackintosh respectfully begs to announce that this is the last week of the engagement of Miss A. Williams and Miss M. Williams, Of the Festivals, Philharmonic, and London Concerts,

On Monday Evening, December 20:

Programme.

Conductor ... Mr. Mackintosh.

Part I.

Overture – Semiramide ... Rossini

Waltzes – ‘Le Pensees D’Amour’ ... Bossisio

Duet – ‘The Meeting,’ Miss A and Miss M. Williams ... Kalliwoda.

Solo Violoncello – Mr. Lidel Herrman, ‘Schubert’s Favourite Waltz,’ introducing an Irish Air

Solo – ‘Scenes of my Youth!’ Miss M. Williams ... Bendict.

Sonata (by desire) for Violoncello and Double Bass, Mr. Lidel Herrmann and Mr. Percival ... Corelli

Duet – ‘La Piu Pura’ Miss A and Miss M. Williams ... Gabussi.

Part II.

Overture – William Tell ... Rossini

Terrzetto [*sic: Terzetto*] – ‘Non e la Vaga Rosa,’ the Misses Williams and Mr. Lidel Herrman ... Costa.

Solo Flute – Mr. Pratten, Grand Introduction and Brilliant Variations on ‘Millbrook’ ... Bucher

Song – ‘The Angel’s Whisper!’ Miss A. Williams ... Lover.

‘New Irish Quadrilles’

Principal Second Violoncellos, Mr. Patton, Mr. M’Calley; Principal First Violin, Mr. J. Barton; Principal Flute, Mr. Pratten, of the London Philharmonic Concerts; Clarionet, Mr. Rogers; Principal Double Bases, Mr. Harrington, Mr. Hanson, Mr. Percivall; Pianist, Mr. W.S. Conran, together with A Full And Effective Orchestra.

Notwithstanding the serious increase of expenditure thus encountered in engaging first-rate Vocal Talent, No Alteration will take place in the prices of admission, but persons desirous of securing Numbered Seats, can have them, even in the Promenade Circles, at 1s. which will entitle them to exclusive use of such seats for the whole night.

Private Boxes (holding Fifteen Persons) 1l. 11s. 6d; Stalls (holding Four Persons), 10s. 6d.; Reserved Seats, 2s; Promenade, 1s; Gallery, 6d.

**Preview** (*SN*)

Music Hall – We regret the last appearance of the Misses Williams, who have been singing with so much success at the Music Hall, is announced for this evening; but we trust that Mr. M’Intosh will not so soon part with so great an acquisition to his concerts as those very charming singers have proved. It is not from any deficiency in their solo singing; which we have heard with so much pleasure, that we are inclined to give preference to their duets, in which their forte lies. With the minutest detail of ornament,



and the most delicate shade of expression, there exists between them that sensitive mutual perception of effect which imparts to vocalists the highest finish, and in which these ladies are pre-eminent. Their duets never fail to be enthusiastically encored; and we are glad to find that the Philharmonic Society have acknowledged the talent of the Misses Williams by engaging them for their public concert, which will take place on Wednesday evening next, the 22d.

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**Date**

20 December 1841

**Publication Date(s)**

*SN*, 20 December 1841, p. 3 (a); *SN*, 23 December 1841, p. 2 (r/v)

**Advertisement** (*SN*)

Rotundo – Anacreontic Society. – The Members are requested to take notice that there will be business of an interesting nature at the Meeting This Evening (Monday), Dec. 20

By order, S.J. Pigott, Sec.

Committee-room, 112, Grafton-street.

**Review** (*SN*)

Anacreontic Society

At a very numerously attended Meeting of the Members of the Anacreontic Society, in their Concert-room in the Rotundo, on Monday evening last, a very splendid Cup was presented by the Society to M. Julien, [*sic: Jullien*], accompanied by an Address, delivered by one of the Members present on the occasion, and to which M. Jullien replied in a very animated manner. We insert a copy of the Address and Reply.

Address to M. Jullien.

Sir – I have been deputed by the Members of the Anacreontic Society to perform a duty which affords me a great personal gratification. On their behalf I am directed, to express their sincere thanks for your valuable services in having conducted gratuitously, and with masterly ability, aided by your splendid Band, their first Concert during the present season. In testimony of their gratitude for your disinterested exertions upon that occasion, and their admiration of your professional talents, they request your acceptance of a Piece of Plate. Its intrinsic value is not commensurate with your distinguished merits, but the Members of the Society feel confident that you will, nevertheless, receive it as a proof of their esteem. As a Foreigner not altogether unknown to them, you had claims on their attention and respect – as a Professor of Musical Science, which you have adorned by talents no less varied than profound, and which you have employed with signal success in arranging some of our most popular national music, they hailed your arrival in this country with the liveliest feelings of pleasure. Associated with gentlemen of your profession, whose brilliant attainments have attracted universal admiration, you have been the means, since your arrival in Dublin, of affording to thousands of the population the most refined and delightful enjoyment; and it may be confidently anticipated that public morals as well as taste will be promoted by such Concerts, as those over which you have presided with such eminent ability, and unexampled popularity.

In parting from you our Members beg to express their warmest wishes to your prosperity. They trust that the celebrity you have so justly acquired, will bring with it honor and reward to yourself, as it cannot fail to be productive of real advantage to the community; and that on your return to your native land you will recur, with feelings of pride and satisfaction, to the interesting proceedings of this evening.

By order,  
S.J. Pigott, Sec.

Messieurs – C'est avec un vif sentiment de reconnaissance et de joie que je reçois votre magnifique present, cette marque distinguée d'estime et de bienveillance est d'autant plus honorable pour moi, qu'elle m'est offerte par l'une des plus anciennes, et des plus célèbres sociétés musicales des trois royaumes. En effet, la Société Anacréontique à été fondée en 1740, sous le patronage, et la direction des personnages les plus illustres de l'Irlande; depuis cette époque elle a toujours poursuivi ses travaux scientifique avec une ardeur et une constance admirable; elle a exécuté les oeuvres des plus grands maitres; elle a propagée les saines doctrines; elle a conservé les bonnes traditions et par ces moyens elle a fortement contribué a établir la renommée musicale que l'Irlande s'est acquise en Europe.

Cest [*sic: C'est*] pour cela Messieurs, que je suis si flatté de recevoir un tel hommage de la Société Anacréontique et aussi parceque c'est un grand honneur pour moi d'avoir dirigé un orchestre composé de membres aussi distingué par leur talents que par leur rang et leur naissance; mais pourtant je n'accepte le riche present que vous me faites qu'à titre d'encouragement, et je vais essayer de m'en rendre digne en composant une symphonie dont j [*sic: j'*] offrirai humblement la dédicace a la Société Anacréontique Irlande poétique, verdoyante émeraude des mers, c'est ta harpe sonore qui m'inspirera.

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#### **Date**

22 December 1841

#### **Publication Date(s)**

*SN*, 11 December 1841, p. 3 (a); *SN*, 13 December 1841, p. 3 (a); *FJ*, 20 December 1841, p. 2 (p/v)

#### **Advertisement (SN)**

Philharmonic Society, Rotundo.

The Members are requested to take Notice that the First Open Night of the Season will take place on Wednesday Evening, the 22d of December, and that there will be a Ballot on Wednesday Evening, the 15th instant. Members having Friends to propose, are requested to furnish the Secretary with the necessary information before Five o'Clock on Monday, the 13th.

By Order, Henry Bussell, Sec.

Committee-rooms, 7, Westmoreland-Street.

#### **Preview (FJ)**

Philharmonic Concerts.

The first open night of this season is announced to take place on Wednesday next. In addition to all the principal talent of the city, those very pleasing vocalists, the Misses Williams, whose singing at the Music Hall has created so much delight, are engaged.

The enthusiastic reception which those young ladies experience whenever they appear has already stamped them as decided favourites in Dublin, and fully justifies the favourable prestige created by their success as concert singers in England. Without attempting to detract from their individual merit, we may fairly say, that that peculiar forte in their duet singing, which gives evidence of their possessing considerable judgement as musicians. The very beautiful quality of their voices, and reciprocal understanding when singing together, renders their performance peculiarly delightful. Their last appearance at the Music Hall is announced for this evening.

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**Date**

23 December 1841

**Publication Date(s)**

*EP*, 28 January 1841, p. 3 (p/v); *SN*, 28 January 1841, p. 2 (p/v 2); *SN*, 6 December 1841, p. 3 (a); *SN*, 17 December 1841, p. 4 (u/a); *SN*, 27 December 1841, p. 2 (r/v)

**Preview (EP)**

Centenary Of Handel's Messiah – Ancient Concerts.

We are delighted to hear that the Centenary of the production of the “Messiah” will be celebrated in this city, where first it received the stamp of public approbation. The “Ancient Concerts” Society have resolved to observe with due solemnity the one hundredth year that has elapsed since first this grand oratorio was produced in Dublin. It is a fit occasion on which to exercise a little national practice. And a source of pride it should ever be to recollect that this work was first appreciated in Ireland – first performed in Ireland; that the verdict pronounced in 1741, by Irishmen, has stood unrepealed to this day. The management of the Festival cannot be in better hands than the Managing Committee of the Ancient Concerts. The precision, energy, and force of their choral singing, on all former occasions, is the best guarantee that the marvellous chorusses of this mighty master will lose no particle of their power in being executed by the members of this Society.

**Preview 2 (SN)**

Centenary Of The First Performance Of The “Messiah” In Dublin. – The society of the Ancient Concerts will this year celebrate the centenary of the bringing out this oratorio in Dublin. It is matter of history that this wonderful work was considered a failure, in London, when first introduced to notice. Disgusted with the want of taste in the Englishman, Handel resolved to submit his labours to the opinion of an Irish audience; and, in 1741, the oratorio of the “Messiah” was performed in Dublin, it is believed in Christ Church; and the enthusiasm with which it was received place it at once in the high rank which it has ever since retained. The scale of the band and chorus will be worthy of this grand work; and from the well-known precision with which the members of this society execute choral works, a first-rate performance may be anticipated.

**Advertisement (SN)**

Antient Concerts

Members are requested to take Notice that the Society's First Open Night this season, will take place on Thursday the 23d Inst. at the Rotundo.  
4th Dec. 1841. W.R. Dudgeon, Secretary.

**Updated Advertisement (SN)**

Ancient Concerts.

Members are requested to take notice that the Society's first Open Night this Season will take place on Thursday Evening, the 23d instant, at the Rotundo. Wm. R. Dudgeon, Sec.

Dec. 16, 1841.

**Review (SN)**

Ancient Concert Society – The members of this distinguished society gave their first Ladies' Concert for the season on Thursday evening, at the Rotundo. Handel's sublime oratorio of the Messiah was performed on the occasion, and never before have we heard it with greater pleasure, enhanced, perhaps, by the recollection of this year being the centenary of its composition and first performance in this country, where, we may add, it met with for the first time, a favourable reception. The entire arrangements of the musical department of the concert were under the direction of Mr. Joseph Robinson. The solos, chorusses, and orchestral accompaniments, were in perfect keeping, and were given with the greatest precision and effect. Amongst the distinguished visitors, we observed Lord and Lady Eliot, the Attorney General and Mrs. Blackburne, Mrs. And the Misses Whatley, and Bishop of Meath, &c. &c.

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**Date**

3 January 1842

**Publication Date(s)**

SN, 1 January 1842, p. 3 (a)

**Advertisement (SN)**

Anacreontic Society.

The Members are requested to take notice that the Society will resume its Meetings on Monday Evening next, January 3, at the Rotundo, as usual, on which occasion a Ballot will take place for new Members.

By Order, S.J. Pigott, Secretary.

Committee-rooms, 112, Grafton-street.

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**Date**

5 January 1842

**Publication Date(s)**

SN, 31 December 1841, p. 4 (a); SN, 3 January 1842, p. 3 (a)

**Advertisement (SN)**

Philharmonic Society

The Members are requested to take Notice that Wednesday next, being a close night for the trial of New Music, Visitors will not be admitted. A Ballot will take place, and Members having Gentlemen to propose are requested to furnish the necessary information to the Secretary before 12 o'Clock on Monday next.

Henry Bussell, Secretary. Committee-room, No.7, Westmorland-street.

**Date**

17 January 1842

**Publication Date(s)**

*SN*, 11 January 1842, p. 3 (a); *SN*, 12 January 1842, p. 3 (a); *SN*, 18 January 1842, p. 2 (r/v); *SN*, 19 January 1842, p. 3 (notice); *EP*, 20 January 1842, p. 2 (r/v identical, cited *SN*)

**Advertisement (SN)**

Anacreontic Society, Founded 1740.

President – His Grace the Duke of Leinster.

Vice-Presidents – the Earl of Donoughmore, the Earl of Arran, the Lord Clonbrock, Sir Thomas Staples, Bart., Sir Robert Gore Booth, Bart., Lieut. Col. Cobbe, R.A.

The Members are requested to take notice that the next Ladies' Concert will take place on Monday Evening Next, January 17th, at the Rotundo, Tickets for which will be ready for delivery on Thursday. Members having Friends to propose are respectfully informed that there will be a Ballot at a General Meeting for that purpose, on Friday next, the 14th instant, at 112, Grafton-street, at Half-past Three o'Clock; and in order that they may avail themselves of it, the names of their Friends should be left with the Secretary on or before Thursday next. By being admitted on Friday, it will enable them to obtain Tickets for the Ladies' Concert.

By Order, S.J. Pigott, Sec.

Committee-room, Jan. 10th.

**Review (SN, EP)**

Anacreontic Society.

The ladies' concert given last evening in the long-room of the Rotunda was extremely well attended, and every available place soon found a ready occupant. The performance commenced very shortly after eight o'clock, and, owing to the good time kept, a very essential matter in a musical society, (as Hood might say,) the concert terminated at a reasonable hour. The instrumental selection was good; care being taken to bring forward specimens of classical music, while the admirers of compositions with less unity of design, but still attractive, by the aid of pretty melodies and strong accompaniments, had their tastes also consulted. The Jubilee overture, by Weber, was executed with admirable accord; and the contrasts in which the gifted composer delighted were very happily preserved. The skilfully harmonised portion of the national anthem, introduced at the close of the overture, told with effect, and the persons present rose and remained standing while the air was being played. Miss Hayes and Miss Birch were the female vocalists, and their services were often called into requisition during the evening. Miss Hayes's cavatina, from *La Sonnambula*, had little of novelty to recommend it, although beautiful in itself, but it gave her the opportunity of displaying her powers of execution in a favorable light; her shake is peculiarly good. A little more of the fervor of the Italian school would add to the merit of her singing. The variations in Rodes' air, also a hackneyed subject, were rendered by Miss Birch with extreme quality, and met with an *encore*. In the graceful duet from *Lucia di Lammermoor*, which recalls so vividly to those who have heard Persiani and Rubini the recollection of the excellence of those gifted artists, Miss Birch was assisted by Signor Guiglielmo, his first appearance here. His voice is too limited in its range to answer for a concert-room; but in a pleasing Romanza, his own composition, his physical powers

were not taxed to any extent, and the result was a greater share of success than in the other instance. The trio in *Norma*, “Oh! di qual sei tu Vittima,” a fine production of Bellini’s, closed the first part of the concert. Signor Sapio, Mr. Yoakley, and Mr. Geary also contributed to the vocal department. Often as we have had occasion to speak in eulogistic terms of Mr. Pigott’s violoncello playing, he scarcely ever was heard to so much advantage as on this occasion; and in a Pot Pourri of Romberg’s variation after variation followed, accumulating the difficulties but not affecting the resources of the performer.

**Notice** (*SN*)

Lost at the Anacreontic Concert, in the Rotundo, on Monday Evening last, a Lady’s Pearl brooch, and a Gentleman’s Breast Pin – one a Carbuncle, and the other a small Gold one. Any person bringing them to No.10 Margaret-place, Mountjoy-square, will receive Ten Shillings Reward. – 18th Jan. 1842

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**Date**

19 January 1842

**Publication Date(s)**

*SN*, 14 January 1842, p. 4 (a); *EP*, 15 January 1841, p. 1 (a); *SN*, 15 January 1842, p. 3 (a); *FJ*, 17 January 1842, p. 1 (a); *SN*, 17 January 1842, p. 3 (a)

**Advertisement** (*SN, EP, FJ*)

Metropolitan Choral Society, Rotundo.

Musical Directors: Messrs. Henry Bussell, W.S. Conran and J. Robinson.

The Members are requested to take Notice that the First Meeting of the Season will take place on Tuesday Evening, the 19th inst., at a Quarter before Eight o’Clock, on which occasion Selections from the following Oratorios will be rehearsed: – Handel’s *Messiah* and Mendelssohn’s *Hymn of Praise*.

By order,

Henry Bussell, Sec. Pro tem.

Committee-rooms, 7, Westmoreland-street.

A Preparatory Meeting of the Members will be held at No.7, Westmoreland-street, on Monday next, the 18th instant, at the hour of Four o’Clock, to elect a Committee and transact such other business as maybe deemed requisite.

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**Date**

20 January 1842

**Publication Date(s)**

*SN*, 14 January 1842, p. 4 (a); *SN*, 17 January 1842, p. 3 (a)

**Advertisement** (*SN*)

Philharmonic Society

The Members are requested to take notice that the second Open Night for the season will take place on Wednesday Evening, the 20th instant, at half-past Eight o’Clock.

By Order, Henry Bussell, Secretary.

Committee-room, No.7, Westmorland-street.

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**Date**

20 January 1842

**Publication Date(s)**

*SN*, 20 January 1842, p. 3 (a)

**Advertisement** (*SN*)

Amore E Sperne.

Messrs. Robinson and Co., of Westmoreland-street, beg to inform the Nobility and Gentry that this popular *Romanza*, as sung by the Author, Signor Guglielmo, and so loudly encored at the Concert of the Anacreontic Society,) may be had at their House, as well as the many other popular compositions by the same Author. N.B. – The *Romanza*, “*Amore e Sperne*,” may be also had harmonized for Two Voices.”

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**Date**

2 February 1842

**Publication Date(s)**

*SN*, 29 January 1842, p. 3 (a); *SN*, 31 January 1842, p. 3 (u/a)

**Advertisement** (*SN*)

Philharmonic Society, Rotundo.

Wednesday Evening Next, being a Close Night for the trial of New Music, Visitors will not be admitted.

A Ballot will take place, and any members having gentlemen to propose will please to send the necessary information to the Secretary before Monday next, at 12 o’Clock.

H. Bussell, Secretary.

Committee-rooms, 7, Westmoreland-street.

N.B. – The next Open Night will take place on Wednesday, the 16th February

**Updated Advertisement** (*SN*)

Philharmonic Society, Rotundo.

The Members are requested to take Notice that Wednesday Evening Next being a Close Night for the trial of New Music. Visitors are not admissible. A Ballot will take place, and members having friends to propose are requested to furnish the Secretary with the necessary information before 12 o’Clock. This Day.

By order, H. Bussell, Secretary, Committee-rooms, 7, Westmoreland-street, Monday, 31st January, 1842.

N.B. – The Members are also requested to take Notice that the next Open Night of the Society will take place on Wednesday Evening, the 16th February.

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**Date**

14 February 1842

**Publication Date(s)**

*SN*, 7 February 1842, p. 3 (a); *SN*, 10 February 1842, p. 3 (u/a); *EP*, 15 February 1842, p. 3 (r/v); *SN*, 15 February 1842, p. 2 (r/v 2)

**Advertisement (SN)**

Rotundo – Anacreontic Society.

The Members are requested to take Notice, that, in consequence of the Ball taking place this evening for the Sick and Indigent Roomkeepers, there will be no meeting of the Society, as it is their wish not to interfere in the slightest degree with so praiseworthy a Charity.

The next Ladies' Concert will take place on Monday, the 14th inst. Members' tickets will be ready for delivery on Thursday, the 10th.

There will be a ballot on Wednesday, the 9th inst., at half-past three o'clock, at 112 Grafton-street. Members having friends to propose, will have the kindness to furnish the Secretary with the necessary information, on or before Tuesday.

By order,

S.J. Pigott, Secretary.

Committee-rooms, 112, Grafton-street.

**Updated Advertisement (SN)**

Anacreontic Society

Members are requested to take Notice that the next Ladies' Concert will take place on Monday, the 14th Inst. at the Rotundo. The Tickets are now ready for delivery. The Society will meet for a rehearsal on Saturday Evening next, at half-past Seven o'Clock, when the Performing Members are particularly requested to attend. N.B. – No Visitors admissible.

By Order, S.J. Pigott, Committee Room, 112, Grafton-street,  
February 9th, 1842.

**Review (EP)**

Anacreontic Society.

The members of this society gave a concert last evening in the long room of the Rotundo, which was, as is usual upon such occasions, most numerous and respectably attended. The programme did not present much calling for notice; and in the vocal department the *artistes* were those with whose qualifications the public is familiar.

The orchestra was extremely effective, and Miss Hayes's singing, in the ballad "Auld Robin Gray," was sweetly simple, and met a general encore. Her duet, "Sai come arde," with Signor Sapio, was also a fine performance, full of fervor and feeling. Sapio was deservedly encored in "Vi ravviso," which he sung in his usual masterly style.

Altogether the concert passed off agreeably.

**Review 2 (SN)**

Anacreontic Society

The members of this society gave a concert last evening in the long room of the Rotundo which was, as it usual upon such occasions, most numerous and respectably



attended. The programme did not present much calling for notice; and in the vocal department the artistes were those with whose qualifications the public is familiar; but the general merit of the orchestra would alone have made the whole to pass off with effect. We have observed more than once that the primary object of large musical societies ought to be to bring forward works which can only be rendered in an adequate manner by a band full in point of numbers, and animated by a kindred desire to do justice to the composer; and although it will be difficult to induce the majority of hearers to prefer a symphony of Beethoven's to a sparkling overture of Auber's, that is no reason why the former should not be played as well as the latter. The selection last evening from Beethoven was executed in an able manner, and the more popular overtures in the second part were also performed with decision and spirit. Miss Hayes's singing in the ballad "Auld Robin Gray" was characterised by a simplicity adapted in the air and words, and the result was that she fully awakened the sympathies of her audience. She also sang with Signor Sapio the duet "Sui come arde," from the first act of *I Puritani*; and if there was an absence of that fervour which some have imparted to the music, yet the neatness of her execution and the justness of her tones would alone have entitled her to praise. Signor Sapio received an encored in the cavatina "Vi raviso," but the subject has been worn so threadbare that a little more of novelty would have been desirable. Mr. Knight gave his pleasing ballad of "The Dream," in an effective manner; the other air composed by him, "Yes! Here before the altar kneeling," is rather prosaic and deficient in melody. Mr. Yoakly and Mr. Geary were the other singers; and in the glee "When winds beneath soft," were heard to advantage. The solo for the violoncello by Kummer, is one which Mr. Pigott has before played at the Anacreontic Concerts; but the masterly ways in which he executed it on this occasion elicited general admiration. Mr. [illegible: Case's?] solo for the concertina reflected much credit as regards his powers of execution on an instrument apparently solicited in his powers. In the accompaniment some portion of the band were not critically in tune with the concertina.

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**Date**

16 February 1842

**Publication Date(s)**

SN, 11 February 1842, p. 3 (a)

**Advertisement (SN)**

Philharmonic Society – Rotundo.

The Members are requested to take notice that the Third Open Night of the Society will take place on Wednesday Evening Next, the 16th inst.

The Tickets will be issued to Members on Saturday, the 12th, and Monday, the 14th instant.

By order, Henry Bussell, Secretary.

Committee Rooms, 7, Westmoreland-street.

Friday, 11th February, 1842.

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**Date**

17 February 1842

**Publication Date(s)**

*SN*, 7 February 1842, p. 3 (a); *SN*, 15 February 1842, p. 3 (a)

**Advertisement** (*SN*)

Ancient Concerts. – Members are requested to take notice that the Society's *Second* Open Night this season will take place on Thursday, the 17th inst., at the Rotundo.  
William R. Dudgeon, Secretary.

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**Date**

16 March 1842

**Publication Date(s)**

*SN*, 11 March 1842, p. 4 (a)

**Advertisement** (*SN*)

Philharmonic Society – The Members are requested to take Notice that the Society's Fourth Open Night will take place on Wednesday Evening Next, the 16th March, at half-past Eight o'Clock precisely.  
By Order, H. Bussell, Sec.

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**Date**

21 March 1842

**Publication Date(s)**

*SN*, 12 March 1842, p. 4 (a); *SN*, 29 March 1842, p. 3 (notice)

**Advertisement** (*SN*)

Anacreontic Society – The Members are requested to take notice that the next Ladies' Concert will take place at the Rotundo, on Monday Evening, the 21st instant. Tickets will be ready for delivery on Thursday, the 17th. Monday Evening Next will be appropriated for a rehearsal and trial of New Music. None but Members will be admissible.

By order, S.J. Pigott, Secretary.

Committee-room, 112, Grafton-street, March 11.

**Notice** (*SN*)

Found at the Anacreontic Concert, March 21st, a small Gold Locket. The owner can have it by describing it and paying the expense of this Advertisement, Apply to Messrs. E. Brown and Sons, Jewellers, 3, Fownes's-street.

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**Date**

30 March 1842

**Publication Date(s)**

*SN*, 29 March 1842, p. 3 (a); *SN*, 30 March 1842, p. 3 (u/a)

**Advertisement** (*SN*)

Philharmonic Society, Rotundo.

The Members are requested to take notice that in consequence of the Ball to be given by the Members of the Kildare-street Club, having been fixed to take place at the Rotundo on Wednesday next, the Society's Meeting for that Evening will be held at No.19, Dawson-street.

By Order, Henry Bussell, Sec.

Committee-rooms, 7, Westmoreland-street,

Tuesday, 29th March.

**Updated Advertisement** (*SN*)

Philharmonic Society, Rotundo.

The Members are requested to take notice that in order to accommodate the Committee of the Kildare-street Club, with the use of the Rotundo Rooms, on This (Wednesday), Evening, the Society's Meeting for the Evening will be held at No.19, Dawson-street

By Order, Henry Bussell, Sec.

Committee-rooms, 7, Westmoreland-street.

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**Date**

4 April 1842

**Publication Date(s)**

*SN*, 26 March 1842, p. 4 (a)

**Advertisement** (*SN*)

Anacreontic Society.

The Members are requested to take Notice that in consequence of the Charity Ball for the Lying-in Hospital, taking place on Monday next, the Society will not meet on that Evening. The next meeting will be held on Monday Evening, April 4th.

By Order, S.J. Pigott, Sec.

Committee-room, 112, Grafton-street, March 24th.

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**Date**

6 April 1842

**Publication Date(s)**

*SN*, 4 April 1842, p. 3 (a)

**Advertisement** (*SN*)

Philharmonic Society – Rotundo.

The Members are requested to take notice that Wednesday Evening next being a

*close* Night, for the trial of New Music. Visitors will not be admitted.

A Ballot will take place, and Members having Friends to propose are requested to send the necessary information to the Secretary before four o'clock this day.

Henry Bussell, Sec.

Committee-room, 7, Westmoreland-street, Monday, 4th April 1842.

P.S. – The next *open night* of the Society will take place on Wednesday Evening, the 13th instant, and the Tickets will be issued to Members on Thursday and Friday, the 7th and 8th instant.

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**Date**

11 April 1842

**Publication Date(s)**

*SN*, 9 April 1842, p. 4 (a)

**Advertisement (SN)**

University Choral Society – The Members are requested to take Notice that there will be a Concert for Gentlemen on Monday Evening next, the 11th instant. The Concert will commence at Eight o'Clock (by town) precisely.

By Order, J. Augustine Orr, Secretary.

Committee Rooms, 7, Westmoreland-street, April 9th, 1842.

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**Date**

13 April 1842

**Publication Date(s)**

*SN*, 29 March 1842, p. 3 (a); *SN*, 30 March 1842, p. 3 (a); *SN*, 15 April 1842, p. 3 (r/v)

**Advertisement (SN)**

Philharmonic Society, Rotundo.

The Members are requested to take notice that the remaining *three* Concerts for the Season will take place on Wednesday, the 13th April, Friday, 11th May, Wednesday, 1st June.

A Ballot will take place on Wednesday Evening, the 6th of April, and Members having Friends to propose are requested to furnish the Secretary with the necessary information, on or before Monday, the 4th April, 1842.

By Order, Henry Bussell, Sec.

Committee-rooms, 7, Westmoreland-street,  
Tuesday, 29th March.

**Review (SN)**

Philharmonic Society – The fifth concert of this society's sixteenth season took place on Wednesday evening last before a numerous and fashionable auditory. The concerted music was, as usual, spiritedly and ably performed by the members, aided by the principal professors of the city; and Weber's overture to *Der Freischutz* had nearly the novelty of perfection. Miss Hayes, in Bellini's exquisite song, "Cara Compagne," [*sic*: *Care Compagne*] was much applauded, and her voice blended admirably with the

dulcet tones of Mr. Pigott's violoncello, in that delicate little morceau of Lachner, "The Sea has its Pearls." Regondi's guitar was heard to much advantage, and in the duo (concertina and violoncello) with Mr. Lidel, in the second act, the most fastidious must have been perfectly satisfied. Nothing could be more exquisite than the brilliancy and precision of the rapid passages, and the exquisite blending of the tones, when the music expressed more feeling and pathos. Even the subduing of the violoncello to its more delicate rival was a feat requiring the utmost skill of a master. The king of instruments had most able advocates in Barton and Levey; they fully sustained its regality, and the renown of Kalliwoda. Can we afford higher praise. The concert terminated at eleven o'clock.

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**Date**

28 April 1842

**Publication Date(s)**

*SN*, 11 April 1842, p. 3 (a); *SN*, 20 April 1842, p. 3 (u/a); *EP*, 23 April 1842, p. 1 (u/a), p. 3 (p/v); *SN*, 23 April 1842, p. 4 (u/a); *SN*, 25 April 1842, p. 3 (u/a 2), p. 2 (p/v 2); *SN*, 27 April 1842, p. 3 (u/a 2); *SN*, 28 April 1842, p. 3 (u/a 2); *EP*, 30 April 1842, p. 3 (r/v)

**Advertisement** (*SN*)

Signor Sapio has the honor to announce that his Annual Grand Concert will take place on Thursday Evening, 28th inst., at the Rotundo. Particulars will be duly announced.  
1, Percy-place.

**Updated Advertisement** (*SN*, *EP*)

Signor Sapio

Has the honor to announce that his Annual Grand Concert, under the immediate patronage of the Duke of Leinster, will take place on Thursday, The 28th Inst., at which he will be assisted by the principal Professional Talent in Dublin.

Family Tickets, to admit Five, One Guinea; Single Tickets, Five Shillings. Further particulars duly announced.

**Preview** (*EP*)

Signor Sapio's Concert.

We perceive, by our advertising columns, that the annual benefit concert of this distinguished vocalist and eminent master is fixed for Thursday, the 28th instant, when we hope to greet a brilliant attendance of his friends and admirers. All the available musical talent of the city will be put in requisition to render the Signor's concert attractive; and as it has always been one of the most agreeable entertainments of the season, we confidently expect this year to find no diminution, either in the attendance, or the quality of the performances.

**Updated Advertisement 2** (*SN*)

Under the Immediate Patronage Of His Grace The Duke Of Leinster.

Signor Sapio has the honor to announce that his Grand Concert will take place on Thursday Evening, the 28th of April.

Principal Vocal Performers:

Miss Hayes, Mr. J.P. Knight, Mr. Geary, Mr. Yoakley, Mr. M'Ghie, Mons. Sala (by

permission of W. Calcraft, Esq.), and Signor Sapio.

Principal Instrumental Performers

Harp, Miss Cheese – Guitar, Mons. Szepanosky – Violin, Mr. Mackintosh –

Violoncello, Mr. Pigott – Oboe, Mr. Griesbach (by permission of J.W. Calcraft, Esq.) –

Pianoforte, M. WM. Wilkinson

Assisted by several Amateurs of the Anacreontic and Philharmonic Societies.

Leader, M. Mackintosh – Conductor, Mr. Wilkinson.

Ticket, 5s each; Family Tickets to admit five, One Guinea – To be had of Signor Sapio, 1 Percy-place.

### **Preview 2 (SN)**

Signor Sapio's Concert – The annual benefit concert of this distinguished vocalist and eminent master is fixed for Thursday, the 28th instant, when we hope to greet a brilliant attendance of his friends and admirers. All the available musical talent of the city will be put in requisition to render the Signor's concert attractive; and as it has always been one of the most agreeable entertainments of the season, we confidently expect this year to find no diminution, either in the attendance, or the quality of the performances.

### **Review (EP)**

Concerts At The Rotunda.

Signor Sapio.

The concert of this distinguished professor, on Thursday evening, was fully and fashionably attended, and appeared not to suffer from a similar entertainment given by the Ancient Concerts' Society on the same evening. The performance – which we are unable to particularise from want of space – passed off with the utmost *éclat*, and the singing of Mr. Knight, the Signor, and his fair pupil, Miss Hayes, yielded unbounded delight. Mr. Pigott's performance on the violoncello was admirable

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### **Date**

7 May 1842

### **Publication Date(s)**

SN, 2 May 1842, p. 3 (a); SN, 6 May 1842, p. 3 (u/a)

### **Advertisement (SN)**

Anacreontic Society.

The Members are requested to take notice that the next Ladies' Concert will take place at the Rotundo, on Saturday Evening next, May 7th. Members Tickets will be ready for delivery on Wednesday, 4th.

By order, S.J. Pigott, Sec.

Committee-room, April 30, 112 Grafton-street.

### **Updated Advertisement (SN)**

Anacreontic Society – Members will please take Notice that the Tickets for the Concert on To-morrow (Saturday), the 7th Instant, are now ready for delivery, and all Tickets remaining unclaimed at Four o'Clock This Day will be distributed amongst each members as require additional ones. There will not be any Meeting of the Society on Monday next, the 9th instant, but the Meetings will be resumed on Monday, the

*[illegible]* inst.  
By order, S.J. Pigott, Secretary.  
Committee Rooms, 6th May, 1842.

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**Date**

20 May 1842

**Publication Date(s)**

*SN*, 10 May 1842, p. 3 (a); *SN*, 16 May 1842, p. 3 (u/a); *SN*, 17 May 1842, p. 3; *SN*, 21 May 1842, p. 3 (r/v)

**Advertisement** (*SN*)

Philharmonic Society, Rotundo.

The Members are requested to take Notice that the Second Grand Concert for the Season will take place on Friday Evening, the 20th instant, instead of Friday the 13th as previously announced. N.B. The Tickets will be issued to Members on Thursday and Friday, the 12th and 13th instant.

By Order, Henry Bussell, Sec. Committee-room, 7, Westmoreland-street, Tuesday, May 10th, 1842.

**Updated Advertisement** (*SN*)

Philharmonic Society, Rotundo.

The Members are requested to take notice, that the Second Grand Concert for the season, will take place on Friday Evening, the 20th instant, at Eight o'Clock and the Rehearsal on Wednesday Evening, the 18th at Eight o'Clock.

Henry Bussell, Sec.

Committee-rooms, Westmorland-street, Monday, May 16, 1842.

**Review** (*SN*)

Philharmonic Society

Their second grand concert was given by the members last evening in the Round-room of the Rotundo; and upon no former occasion have we seen a more brilliant attendance. Great anxiety was felt to secure tickets, and those who were fortunate enough to be present participated in a musical feast of no common description. Although the most legitimate object of large societies, such as the Philharmonic and Anacreontic, is the bringing forward of works, which from their difficulty and completeness require the aid of a very full and efficient band, and also the inculcation of a good taste by the repetition of compositions, the beauties of which will not be at once understood, yet for the general audience it is necessary to have the great attraction of vocal music executed by eminent artists. The programme of last evening we subjoin; and its perusal will show that much was promised, and that promise was faithfully kept.

Programme.

Part I.

Sinfonia ... Ferdinand Ries.

Quartett (from the Stabat Mater) – Miss Kemble, Miss Rainforth, Mr. Balfe and Mr. Weiss ... Rossini.

Duetto – Miss Kemble and Miss Rainforth.

Song – “The Wanderer,” Mr. Weiss ... Schubert

Duo Concertante (Pianoforte and Violoncello) – Mr. Hatton and Mr. Pigott ...  
Ballad – “The Bride’s Father,” Mr. Balfe ... Balfe.  
Grand Scene – Miss Kemble ... Weber  
Terzetto – “O Nume benefico,” (La Gazza Ladra), Miss Rainforth, Mr. Weiss, and Mr. Balfe ... Rossini.

Part II.

Overture – “Euryanthe,” ... Weber.  
Duet – Miss Kemble and Mr. Balfe ... Mercadante  
Ballad – “The Grecian Daughter,” Miss Rainforth ... Knight.  
Trio – “Sweetly sleep,” Miss Rainforth, Mr. Balfe, and Mr. Weiss ... Balfe.  
Romance – “Ave Maria,” Miss Kemble ... Schubert.  
Romance – “Hark the lark,” Miss Kemble ... Schubert  
Overture – “Fra Diavolo,” ... Auber.

The singing of Miss Kemble was such as to excite great admiration, and in the scena from *Der Freischutz* the varying changes of human feeling, from awe to anxious doubt, and then to fresh springing hope, were expressed with great truth and force. The “Ave Maria” was also a perfect gem, and those who hear Miss Kemble will admit at once that her style is commanding and her execution finished, while a voice rich, and of considerable compass enables her to fully effect that which she conceives. In sostenuto passages Miss Rainforth’s skill is particularly shown as very good in the trios, singing with purity and taste; and Mr. Knight’s ballad, from the simple pathos with which it was rendered, elicited an *encore*. Mr. Balfe was not in very good voice, but his graceful vivacity in the lighter airs, his precision when singing with others, and the tenderness of his manner in ballads, cannot fail to please. The duet with Miss Kemble was very good. Mr. Weiss sang with tenderness and in correct taste, and nature was done much for him as regards the qualities of his voice. In the duet concertante Mr. Pigott played with his usual success, and Mr. Hatton’s pianoforte part was carefully played. The band was unusually full, and gave the overtures and sinfonia with a spirit and individual ability much to be commended. Mr. J. Barton acted as leader, and Mr. H. Bussell as conductor. The concert terminated at half-past eleven.

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#### **Date**

20 May 1842

#### **Publication Date(s)**

*EP*, 17 May 1842, p. 2 (a), p. 3 (p/v); *SN*, 17 May 1842, p. 3 (a); *SN*, 18 May 1842, p. 3 (a); *FJ*, 19 May 1842, p. 1 (u/a); *EP*, 19 May 1842, p. 2 (a/a); *SN*, 19 May 1842, p. 3, p. 2 (p/v 2); *FJ*, 21 May 1842, p. 2 (r/v); *EP*, 21 May 1842, p. 3 (r/v 2); *SN*, 21 May 1842, p. 3 (r/v 3)

#### **Advertisement** (*EP*, *SN*)

Rotunda.

Under Distinguished Patronage.

Incorporated Irish Musical Fund Society. Instituted 1787. Incorporated 1794. For the Relief of Distressed Musicians, their Widows and Orphans.

The Committee have the honor to announce that a Grand Morning Concert, for the Benefit of the above Society, will take place on Friday Morning Next, the 20th Inst.

The following distinguished artistes have in the kindest manner offered their service: –



Miss Adelaide Kemble, Miss Rainforth, Mr. Weiss, Mr. Hatton, Mr. Lidel, Mr. Mackintosh, Mr. Balfe.

The Concert will commence at Two o'Clock.

Reserved Seats, 10s. 6d.; Single Tickets, 7s.; Family ditto, to admit Four, 21s. to be had at all the principal Music Warehouses.

Particulars of the Concert will be announced in due time.

N.B. – This will be the only Concert (except the one to be given by the Philharmonic Society) at which Miss Kemble will sing previous to her departure from Dublin.

### **Preview (EP)**

The Irish Musical Fund Society.

The managers and conductors of this most admirable institution have availed themselves of the musical attraction now in Dublin, to give a concert, in the hope of replenishing their almost exhausted funds; and Miss Adelaide Kemble, with that generous feeling which is so often found allied to great talent, has consented to give her powerful aid towards supporting those of her own profession who are in sickness and want. The concert is to take place at two o'clock on Friday next at the Rotunda, when all the native musical genius and talent in the city will be rendered available. At one period the annual concerts for this excellent object were amongst the most fashionably attended in Dublin; but we regret to say that of late years the quantum of public patronage has fallen off. Let us hope that the feeling once exhibited towards it may be revived; and that the trustees may be enabled, through the instrumentality of public bounty, to minister to the comforts of those who have passed the best part of their years in the public service.

This useful and benevolent society was first established in this city in the year 1787, and after a probation of seven years, was incorporated, by act of Parliament, in 1794; from which period to the present, it has, with varied success, been enabled to carry into effect the intentions of its original founders.

It has for its object the relief of distressed musicians (being members of the society) who, through age, infirmity, sickness, or accident, might be rendered incapable of earning a sufficiency to support themselves or families; also the relief of widows and children of the deceased.

### **Updated Advertisement (FJ)**

Incorporated Irish Musical Fund Society. *Instituted 1787 – Incorporated 1792.* For the Support And Maintenance Of Aged And Indigent Musicians, Their Widows And Orphans.

Trustees: His Grace the Duke of Leinster, The Right Hon. and Right Rev. the Lord Bishop of Kildare, The Right Hon. and Right Rev. the Lord Bishop of Derry, Messrs. La Touche and Co.

The Committee have the honor to announce that a Grand Morning Concert will take place for the Benefit of the Society, At the Rotundo, on To-Morrow (Friday), the 20th of May, 1842.

The following distinguished artistes have in the kindest manner offered their valuable services: –

Miss Adelaide Kemble, Miss Rainforth, Mr. Weiss, Mr. Mackintosh, Mr. Lidel, and Mr. Balfe.

Part I.

Rossini's Stabat Mater – (the words being a selection from "Il Conte Ugolino." By

Dante).

Part II.

Ballad – “I’ll do thy bidding, mother dear,” Mr. Balfe ... Balfe.

Song – “Oh! He told me the darkest cloud” – Miss Rainforth ... Bellini.

Solo – Violin – Fantasia on Airs from the “Maid of Artois” – Mr. Mackintosh, accompanied on the Piano-Forte by Mr. Balfe ... Mackintosh.

Duo – “Quanto amore” – Miss Rainforth and Mr. Balfe ... Donizetti.

Scena – from “Der Freischutz” – Miss Kemble ... Weber.

Terzetto – “Ah taci ingiusto core” – Miss Rainforth, Mr. Weiss, and Mr. Balfe ... Mozart.

Part III.

Cavatina – “The Fairy” – Miss Rainforth ... Balfe.

Grand Duet Concertante – Violoncello and Pianoforte – Mr. Lidel and Mr. Hatton ... Mendelssohn.

Ballad – “Auld Robin Gray” – Miss Kemble ... Scotch.

Duo – “Voi siete” – Mr. Weiss and Mr. Balfe ... Balfe.

This will be The Only Concert, except the one to be given by the Philharmonic Society, at which Miss Kemble will sing previous to her departure from Dublin.

Reserved Seats, 10s. 6d.; Single Tickets, 7s.; Family ditto, To Admit Four, 21s. to be had of the Members of the Committee, at the principal Music Warehouses.

#### **Alternate Advertisement (EP)**

Incorporated Irish Musical Fund Society. Instituted 1787. Incorporated 1794. For the Relief of Distressed Musicians, their Widows and Orphans. Trustees: His Grace the Duke of Leinster, The Right Hon. And Right Rev. the Lord Bishop of Kildare, The Right Hon. And Right Rev. the Lord Bishop of Derry, Messrs. La Touche and Co. The Committee have the honor to announce that a Grand Morning Concert, for the Benefit of the above Society, At the Rotunda, On Friday Next, the 20th Inst.

The following distinguished artistes have in the kindest manner offered their valuable services: –

Miss Adelaide Kemble, Miss Rainforth, Mr. Weiss, Mr. Hatton, Mr. Lidel, Mr. Mackintosh, Mr. Balfe.

Part I.

Rossini’s Stabat Mater, The Words being A Selection From “Il Conte Ugolino.” By Dante.

Part II.

Ballad – “I’ll do thy bidding, mother dear,” Mr. Balfe ... Balfe.

Song – “The Defamed” – Miss Rainforth ... Bellini.

Solo – Violin – Fantasia on Airs from the “Maid of Artois” – Mr. Mackintosh, accompanied on the Piano-Forte by Mr. Balfe ... Mackintosh.

Duo – “Quanto amore” – Miss Rainforth and Mr. Balfe ... Donizetti.

Scena from “Der Freischutz” – Miss Kemble ... Weber.

Terzetto – “Ah taci ingiusto core” – Miss Rainforth, Mr. Weiss, and Mr. Balfe ... Mozart.

Part III.

Cavatina – “The Fairy” – Miss Rainforth ... Balfe.

Ballad – “Auld Robin Gray” – Miss Kemble ... Scotch.

Grand Duet Concertante – Violoncello and Piano-forte – Mr. Lidel and Mr. Hatton ... Mendelssohn.

Duo – “Voi siete” – Mr. Weiss and Mr. Balfe ... Balfe.

This will be the only Concert (except the one to be given by the Philharmonic Society) at which Miss Kemble will sing previous to her departure from Dublin.

Reserved Seats, 10s. 6d.; Single Tickets, 7s.; Family ditto, to admit Four, 21s. to be had of the Members of the Committee, at the principal Music Warehouses.

### **Preview 2 (SN)**

The concert for the Musical Fund Society, which will be given at the Rotundo at two o'clock on Friday, promises to be most successful. A number of fashionable parties have been made for the occasion, and many persons who have a conscientious objection to theatrical amusements are about to avail themselves of this – the only opportunity that can be afforded, during her present stay in Dublin, of hearing one of the greatest English singers that ever appeared. The enjoyment of the gratification thus derivable will not be decreased by the conviction that it will be the means of replenishing the exhausted funds of a most valuable and useful institution.

### **Review (FJ)**

Incorporated Irish Musical Fund Society.

This exceedingly benevolent society have, we are glad to find, resumed their annual concerts. We wish them every success in their humane endeavours to alleviate the distress of a class of very instructive and delightful public servants – the aged and indigent musicians. With such aid as that which they obtained on yesterday, the exertions of the committee must be crowned with complete success.

We have had many opportunities of expressing our opinion of the transcendent merits of Miss Adelaide Kemble, and of these we have not been slow to avail ourselves. Miss Rainforth has attained a high position in the estimation of the people of Dublin; and there are few men, indeed, more popular, both because of his capabilities and because he is our countryman, than Balfe. We have never heard those gifted individuals put forth their powers with more effect than on yesterday.

The most sublime and grand, as well as exquisite composition of Rossini, the “Stabat Mater,” was on this occasion wedded to the words of Dante, and nothing could be more fine, nothing more successful than its execution: it was worthy of the composition. Miss Rainforth, in Bellini’s song, “Oh! He told me the darkest cloud,” was beautiful, and her singing of the very pretty cavatina, “The Fairy,” by Balfe, was equally successful. The “Ave Maria,” by Miss Kemble, was calculated to awaken emotions of the deepest and most peaceful nature, and the feeling which she imparted to the favourite ballad of “Auld Robin Gray” found a response in every bosom. The instrumental portion of the concert was perfectly adequate to the occasion, and the conduct of the entire such as to ensure the most perfect success.

### **Review 2 (EP)**

Charitable Musical Fund Society.

Miss Adeladie Kemble’s visit to Dublin has led to the revival of this very useful Society, which has not, for some years, until the present time, made an appeal to the sympathies of the public, in favor of decayed musicians. The Concert given at the Rotunda, yesterday, in aid of the funds of this excellent Institution, was in every respect, both as to the performances and the attendance of auditors, worthy of the occasion. Miss Kemble, Miss Rainforth, Mr. Balfe, and in truth, all the performers,

exerted their powers in a manner worthy of the charity. Miss Kemble's signing of "Auld Robin Gray," and the "Ave Maria," produced the most thrilling effect. Miss Rainforth has become a decided and deserving favorite of the Dublin audiences.

**Review 3 (SN)**

Incorporated Irish Musical Fund Society.

The Grand Morning Concert for the benefit of this excellent charity, took place yesterday at the Rotundo, and it was gratifying to see, notwithstanding the unfavourable weather, a numerous and fashionable assemblage. The concert opened with Rossini's "Stabat Mater," with words selected from Dante's "Il Conte Ugolino," and nothing was wanted on the part of Miss Kemble, Miss Rainforth, Mr. Balfe, and Mr. Weiss to give effect to this sublime work. The want of the orchestral accompaniments and choruses could not be obviated. Mr. Lidel and Mr. Hatton gave in admirable style Mendelssohn's Grand Duet Concertante, Violoncello and Pianoforte. Mr. Balfe sang with his usual taste a M.S. song of his own composition, "I'll do thy bidding, mother dear;" the melody is simple and sweet, but not striking. Miss Rainforth, with infinite taste and correctness gave Bellini's aria, "Oh! He told me." Mr. Mackintosh, in a Fantasia on *Airs from the Maid of Artois*, was very effective, and warmly applauded. Miss Kemble, by particular desire, sung "The Blind Mother," a cantata by Kellner, and invested the beautiful melody with a degree of dramatic spirit and feeling which produced a powerful effect; and in the beautiful Scotch ballad "Auld Robin Gray," she showed that while mistress of the more severe portions of the art which she professes the pathos which should invest the simple ballad is equally at her command – many a tearful eye told how she awakened the sympathies of her delighted auditory by the manner in which she sang this favourite old ballad. Mr. Weiss was very effective in Balfe's song, "The young Soldier," accompanied on the pianoforte by the composer. It would be injustice not to give the meed of praise to Mr. Hatton for the very tasteful and judicious manner in which he played the several accompaniments. The Venerable Bishop of Kildare and family were amongst the auditory.

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**Date**

7 June 1842

**Publication Date(s)**

SN, 19 May 1842, p. 3 (a); SN, 2 June 1842, p. 3 (a)

**Advertisement (SN)**

Ancient Concerts – The Members are requested to take notice that the Society's Annual Concert will take place at the Rotundo, on Tuesday Evening, the 7th June. The Rehearsal will be on the Monday Evening preceding.

By Order, T.T.R. Miller, Pro Sec.

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**Date**

9 June 1842

**Publication Date(s)**

*SN*, 26 May 1842, p. 3 (a); *SN*, 30 May 1842, p. 3 (a); *SN*, 6 June 1842, p. 3 (u/a); *SN*, 10 June 1842, p. 2 (r/v)

**Advertisement** (*SN*)

Anacreontic Society – Founded 1740.

President, His Grace the Duke of Leinster.

Vice-Presidents. The Earl of Arran, The Lord Clonbrock, Sir Thomas Staples, Bart., The Earl of Donoughmore, Sir Robert Gore Booth, Bart., Lieut-Colonel Cobbe, R.A. The Members are requested to take notice that the Second Grand Concert, and last for the Season, will take place on Thursday Evening, June 9th, at the Rotundo. There will be a Ballot on Wednesday Next, June 1st, at Four o’Clock, at the Committee-rooms, No.112, Grafton-street. Members having friends to propose will please leave their names with the Secretary on or before Monday Next, By Order, S.J. Pigott, Secretary.

**Updated Advertisement** (*SN*)

Anacreontic Society

The Members are requested to take Notice that the Tickets for the next Grand Concert, to take place on Thursday Evening, June 9, 1842, at the Rotundo, are now ready for delivery. Performing Members are particularly requested to be punctual in their attendance at the Rehearsal on This Evening (Monday) at Eight o’Clock precisely. None but members will be admitted.

By order, S.J. Pigott, Sec.

Committee Room, 112, Grafton-street.

**Review** (*SN*)

Anacreontic Society

Last evening a full-dress concert was given by this society, which was numerous and fashionably attended, and in addition to the usual good orchestral arrangements, the committee secured the services of Mons. Molique, the violinist, and of Mr. Allen, a tenor singer, of considerable reputation. The instrumental portions of the programme chiefly consisted of selections from a symphony of Beethoven’s; and to gratify the taste of those who are attracted by more showy, but less scientific music, the overture to “Zanetta,” by Auber, was performed. Mons. Molique executed a concerto on the violin, his own composition, and also a fantasia on Swiss airs, in a manner calculated to afford sincere gratification to his auditory. He is a finished performer, and resorts to nowhere [*sic*] trickery in order to produce effect. There were no attempts to create surprise by elaborate passages meaning nothing, but all was chaste and to the point, and his intonation was beautifully distinct. His tone also was good, and although not resorting to mere displays of execution, the way in which he gave the coda to the fantasia demonstrated the ease with which he could master difficulties. His style is pure and simple, and if a little cold at times, that seems the result of a desire to avoid the species of exaggeration which would sacrifice the truth, in order to win mere indiscriminate applause by some “tours de force.” Mr. Allen was very favourably received, and sang with judgment and taste. His voice is a good tenor, and he has evidently taken a lesson from those great masters of vocal music, the Italians. He gave two of his own ballads;

but we were most pleased with his aria “Una Rosa,” as it awakened a faint reminiscence of Rubini, and that which even suggests the memory of Rubini is entitled to notice. We are not by this observation is to be understood as meaning that Mr. Allen is a mere copyist – quite the reverse – for he evidently feels the sentiments of the words to which he renders utterance, and displays real sincerity of purpose, which seldom fails to ensure attention. Miss Hayes’s aria “Qui la voce” was sung with extreme neatness and precision; and in her cavatina, “The Nightingale,” the exquisite violoncello obligato of Mr. Pigott added materially to the performance. Mr. J. Barton led with his usual ability.

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**Date**

11 June 1842

**Publication Date(s)**

*SN*, 15 June 1842, p. 2 (r/v); 16 June 1842 – *EP*, p. 3 (r/v identical); *FJ*, 17 June 1842, p. 1 (r/v identical)

**Review** (*SN*, *EP*, *FJ*)

Anacreontic Society – S.J. Pigott, Esq.

On Saturday last the Anacreontic Society had a sumptuous dinner at Salt Hill, on the occasion of presenting a splendid service of plate to their valued member, Mr. S.J. Pigott, of Grafton-street. The Right Hon. Francis Blackburne, attorney-general, presided, supported by Thomas Goold, Esq., M.C.; W. Henn, Esq., M.C.; Arthur V. Watson, Esq., sheriff of Limerick; Sir Thomas Staples, Bart.; Mr. Jerningham, Mr. H. Close, &c. The company altogether consisted of eighty members. After the cloth was removed, and usual loyal toasts disposed of, the worthy chairman, in presenting the valuable testimonial to their excellent guest, dwelt on the great exertions made by him for the advancement of the society, which had now prospered for upwards of the century.

On a magnificent richly-chased salver the following inscription is engraved: –

Presented, With a Tea Service of Plate, To Samuel J. Pigott, Esq.,

By his Brother Members of the Anacreontic Society of Dublin, as the Tribute not only to high professional talent and private worth, but as testimony of the grateful regard in which he is held for the unshaken constancy and unwearied exertions in promoting the interest and upholding the character which the Anacreontic Society has maintained in the musical world for upwards of a century.

11th June, 1842.

The vice-presidents – Messrs. Whitela, Farran, and Baldwin, were most assiduous in their efforts to give *éclat* to the entertainment. Such a delightful evening has been rarely spent; and the varied and excellent musical talents of Mr. Allen, of London, Mr. Pigott, Signor Sapio, Messrs. M’Grath and Geary, delighted the assemblage. The attorney-general has been, *una voce*, elected a vice-president of the society, which now numbers almost every individual of musical genius in the metropolis.

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**Date**

13 June 1842 [10 June 1842]

**Publication Date(s)**

*SN*, 17 May 1842, p. 3 (a); *SN*, 1 June 1842, p. 3 (u/a)

**Advertisement (SN)**

University Choral Society

Committee Rooms, 7, Westmoreland-street, 16th of May, 1842.

The Members are requested to take notice that the Annual Concert is fixed to take place on Friday Evening, the 10th of June,

By order, J.T. Willis, Pro. Secretary.

**Updated Advertisement (SN)**

University Choral Society

The Members are requested to take Notice that the Annual Concert of the Society, announced for Friday, the 10th, is unavoidably postponed to Monday, the 13th instant.

By Order, J.T. Willis, Pro secretary.

Committee-rooms, 7, Westmorland-street,  
June 1st, 1842.

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**Date**

15 June 1842

**Publication Date(s)**

*SN*, 7 June 1842, p. 3 (a)

**Advertisement (SN)**

Philharmonic Society – Rotundo

The Members are requested to take notice that the last Meeting of the Society for this season will take place on Wednesday evening, the 15th instant, at Eight o'Clock, instead of the 8th instant.

By order, Henry Bussell, Secretary.

Committee-rooms, 7, Westmoreland-street, Tuesday, 7th June, 1842.

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**Date**

8 July 1842

**Publication Date(s)**

*SN*, 16 June 1842, p. 3 (a); *EP*, 18 June 1842, p. 2 (a); *SN*, 22 June 1842, p. 4 (a); *EP*, 25 June 1842, p. 1 (u/a); *EP*, 2 July 1842, p. 1 (u/a); *FJ*, 6 July 1842, p. 3 (p/v); *EP*, 7 July 1842, p. 1 (u/a 2); *SN*, 7 July 1842, p. 3 (u/a 2); *SN*, 8 July 1842, p. 4 (u/a 2), p. 2 (p/v 2); *FJ*, 9 July 1842, p. 2 (r/v); *EP*, 9 July 1842, p. 3 (r/v 2); *SN*, 9 July 1842, p. 3 (r/v 3)

**Advertisement (SN, EP)**

Miss Adelaide Kemble – Rotundo.

Miss Kemble's Last Matinee Musicale will take place on Friday, July 8, on which occasion a Selection of Popular Music will be performed by Miss Adelaide Kemble, Miss Rainforth, Mr. Weiss, and Mr. Balfe. Further particulars will be duly announced.

**Updated Advertisement (EP)**

Miss Adelaide Kemble's Farewell Concert – Rotunda

Miss Adelaide Kemble has the honor to announce that she will give a Farwell Matinee Musicale, At Two O'Clock, On Friday, July 8.

Vocalists – Miss Adelaide Kemble and Miss Rainforth; Mr. Weiss and Mr. Balfe. By desire, the Programme will include all the Popular Pieces from *Il Conte Ugolino*, Maggioni's Version, from the celebrated Canto of Dante, being Rossini's last Composition, the *Stabat Mater*, and a Selection of Favorite Miscellaneous Compositions.

**Preview (FJ)**

Miss A. Kemble's Farewell Concert.

The musical world of Dublin will enjoy sumptuous treats on Friday next, for we perceive that, besides the grand evening concert to be given by the Choral Society on that day, Miss Adelaide Kemble will also give a farewell morning concert; and, judging from the programme which we have seen of this latter, it must needs be one of the most brilliant entertainments that has been witnessed here for a long time. Rossini's *Stabat Mater*, which is at this moment all the rage throughout Europe, will be sung by Miss Kemble, Miss Rainforth, Mr. Weiss and Mr. Balfe; the words being very judiciously selected from Dante's celebrated Death of Ugolino, to avoid the objection of singing sacred words in a place of public amusement. And perhaps in the whole range of elegiac poetry in any language, no words could be found as a more appropriate substitute for the original than those which the immortal Dante used to describe Ugolino and his children in the dungeon: –

Entro il carcer doloroso

Stava il padre pensieroso

Co' languenti figli a' pié.

"Gilla Machree," a new Irish ballad, by Roach, "Scenes of my Youth," by Benedict, and a variety of other new things and choice morceaux from the older Maestri, enter also into the programme of the entertainment. We trust that Miss Kemble will not have to complain of the apathy of her Dublin admirers on this leave-taking occasion.

**Updated Advertisement 2 (EP, SN)**

To-Morrow.

Miss Adelaide Kemble's Farwell Morning Concert.

Programme of Miss Adelaide Kemble's Farewell Mattinee Musicale, At the Rotunda, on To-Morrow, the 8th of July, To commence at Two o'Clock.

Tickets – Seven Shillings each. Reserved Seats – Half-a-Guinea each. Family Tickets, (to admit Four) – One Guinea each.

Part I.

Rossini's "Stabat Mater."

Italian Version.

Introduzione E Quartetto – "Entro 'l carcer doloroso" – Miss Kemble, Miss Rainforth,



Mr. Weiss, and Mr. Balfe.

Duetto – “Di che pianger tu mai suoli” [*sic: De che pianger suoli*] – Miss Kemble and Miss Rainforth,

Aria – “Già il momento s’ appressava” – Mr. Weiss.

Cavatina – “Caro padre, dammi aiuto” – Miss Rainforth.

Quartetto – “Ma giustizia, pietate” – Miss Kemble, Miss Rainforth, Miss Weiss, and Mr. Balfe.

Aria E Quartetto – “Sovra gli empii lor nemici” – Miss Kemble, Miss Rainforth, Mr. Weiss, and Mr. Balfe.

Part II.

Duo – “Voi siete un nom di spirito” ... (Falstaff) – Balfe. Mr. Weiss and Mr. Balfe.

Solo ... Violin ... Kalliwoda.

Terzetto – “O nume benefico” (La Gazza Ladra) – Rosini [*sic: Rossini*]. Miss Rainforth, Mr. Weiss, and Mr. Balfe.

Song ... [by desire] ... “Scenes of my Youth” ... Benedict. Miss Kemble.

Ballad ... “The Bride’s Father” ... Balfe. Mr. Balfe.

Quartet ... “Lo! The Early Beam of Morning” ... Balfe. Miss Kemble, Miss Rainforth, Mr. Weiss, and Mr. Balfe.

Part II.

Ballad ... “Gilla Machree.” ... Roche. Miss Rainforth.

Duo ... “Suoni la tromba” ... (Puritani) ... Bellini. Mr. Weiss and Mr. Balfe.

Ballad ... “The Earl is fair to see.” ... Dessaur. Miss Kemble (Composed for this occasion.)

Terzetto ... “Come! ohime” ... Pasiello. Miss Rainforth, Mr. Weiss and Mr. Balfe.

Tickets to be had at all the Music Warehouses.

### **Preview 2 (SN)**

Miss Kemble’s Morning Concert – The farewell concert of this gifted vocalist will take place to-day; and no doubt the opportunity will be seized of hearing, before she departs from professional life, one whose superior acquirements have gained her, in so brief a time, a lasting reputation. The programme consists of three parts, the first including the celebrated “Stabat Mater,” of Rossini; and the other two comprising an excellent miscellaneous selection. Miss Rainsforth, Mr. Balfe, and Mr. Weiss, will also contribute to give effect to the performances.

### **Review (FJ)**

The Concerts Of Yesterday.

The splendid *matinee musicale* given yesterday by Miss Adelaide Kemble, and the grand concert of the Metropolitan Choral Society, last night, were, as was fully anticipated, the most brilliant things in their way which we have had for a long time in Dublin. The attendance at both was extremely fashionable, and even more numerous than was expected. We regret that pressure on our space, and the lateness of the hour at which the evening concert terminated, prevent us from noticing them more at length in our present number.

### **Review 2 (EP)**

The Concerts Of Yesterday.

The splendid *matinee musicale* given yesterday by Miss Adelaide Kemble, and the grand concert of the Metropolitan Choral Society, last night, were, as was fully anticipated, the most brilliant things in their way which we have had for a long time in Dublin. The attendance at both was extremely fashionable, and even more numerous than was expected.

We regret that pressure on our space prevent us from noticing them more at length in our present number.

### **Review 3 (SN)**

Miss A. Kemble's Concert.

The farewell morning concert of this distinguished vocalist was given yesterday in the long room of the Rotundo, and although the weather was unfavourable for those who had to come any distance from the country, the assemblage on the occasion was fashionable and the attendance very fair. The first part of the programme consisted of Rossini's "Stabat Mater," a work which would be worthy of the fame of those most eminent for sacred compositions, but which is entitled to greater praise as coming from one whose sparkling and brilliant operas seemed to indicate that the genius of the composer was very alien to the severe dignity of church music. Occasionally the lighter imaginings of the master may be traced, but the glimpse is momentary, and the severe simplicity of purpose suitable to the theme is preserved with effect. The version sung was the Italian one – the words taken from Dante's Ugolino; and this was done with the view of removing any degree of objection which might be entertained at having sacred subjects mixed up with others of a different character at the miscellaneous performance. The principle is a just one, but the Latin verses adapt themselves more naturally in the ear in this instance. The two gems of the "Stabat" are the duet "Di che pianger" and the solo and quartet "Sovra gli empii lor nemici." In the former an exquisite strain of melody wins on the ear with its softening influence, while in the latter the bursts of denunciation are energetic and full of meaning. The quartet was sung with admirable spirit by Miss Kemble, Miss Rainforth, Mr. Balfe and Mr. Weiss, and in the duet Miss Kemble gave the most unequivocal proof of her power. It is not very easy by adding words to words to express one's opinion of a great singer; and when you speak of finished style, magnificent voice, and perfect intonation, the reader is still left at a loss to know exactly what the person really is who is so described; but often as we have rung the changes on these conventional expressions, it is almost impossible to avoid using them as they are applied so generally to denote what is excellent. The greatest charm in Miss Kemble's singing is its touching sincerity and earnestness – her soul is in the very accent; and so much does she enter into the feelings of the composer, that when it is another who is rendering the music, each look and gesture shows that she also is repeating it to herself with as much fervour as if a delighted audience were hanging on the notes. It is this genuine sympathy which also prevents her from introducing ill judged ornaments; for knowing that artistical skill is but the means to an end, she never seeks to display it merely in order to create surprise, regardless of its being appropriate to the sentiment of the air. To introduce elaborate embellishments into every song, and to bring them in at any risk, is too common a failing with artists; but where there is really a heart to appreciate the work of a composer there will also be the judgment to execute it in the spirit it deserves, provided of course that the natural qualifications have been matured by study and practice. Miss Rainsforth seconded with

her usual good taste and success the efforts of Miss Kemble, and both voices told admirably. Mr. Weiss executed the aria “*Gia il momento*” [*sic: Gia il momento*] in an able manner, and with his rich deep toned voice and good musical education he has the requisites to ensure him public favour. In the second part of the concert, he and Mr. Balfe gave with great spirit the duet from *Falstaff*, “*Voi siete un nom di spirito*,” a brilliant composition, and with accompaniments full and masterly. Mr. Balfe sung his own ballad by Dessaur, “*The Earl is fair to see*,” which is peculiar in its structure, Miss Kemble was heard with great effect; and the alternate swell of the voice as it spoke of revenge, and its faltering beauty as it murmured pity, could not but win upon every person who heard her. Miss Rainforth, by her ability, made pleasing a very poor affair, entitled “*Gilla Machree*.” Mr. Levy executed a solo on the violin, and displayed considerable powers of execution on that difficult instrument.

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**Date**

08 July 1842

**Publication Date(s)**

*SN*, 21 June 1842, p. 3 (a); *SN*, 27 June 1842, p. 4 (u/a); *SN*, 28 June 1842, p. 3 (u/a); *SN*, 2 July 1842, p. 3 (u/a 2); *FJ*, 5 July 1842, p. 1 (u/a 2); *EP*, 5 July 1842, p. 1 (u/a 2); *SN*, 5 July 1842, p. 3 (u/a 2); *SN*, 7 July 1842, p. 3 (u/a 3); *FJ*, 8 July 1842, p. 1 (u/a 3), p. 2 (p/v); *SN*, 8 July 1842, p. 4 (u/a 3); *FJ*, 9 July 1842, p. 2 (r/v); *EP*, 9 July 1842, p. 3 (r/v 2); *SN*, 9 July 1842, p. 3 (r/v 3); *SN*, 11 July 1842, p. 2 (r/v 4)

**Advertisement (SN)**

Metropolitan Choral Society – Rotundo.

The Members and Subscribers are requested to take notice the first Grand Performance of Sacred Music will take place on Friday Evening, 8th July next, on which occasion the following works will be performed, viz: –

Part I – Mendelsohn’s [*sic: Mendelssohn’s*] Hymn of Praise. Part II – Miscellaneous Selection. Part III – A Selection from Handel’s Oratorio of the Messiah.

The Solos will be sung by Miss Adelaide Kemble (her last appearance at any Concert in Dublin), Miss Rainforth, Miss E. Searle, Mr. Weiss, Mr. Balfe, Mr. F. Robinson, Mr. W. Robinson, Mr. Joseph Robinson, &c.

N.B. – Tickets will be ready for delivery on Saturday next, 25th inst.

By order, Richard Mosely, Sec.

Committee-room, 7, Westmorland-street.

**Updated Advertisement (SN)**

Metropolitan Choral Society – Rotundo.

The Performing Members and Associates are requested to take notice that Rehearsals for the Grand Concert, to take place on the 8th of July, are fixed for each Tuesday and Thursday Evening previous, at eight o’clock. A roll will be called, and those deficient cannot be entitled to any of the privileges allowed in the Orchestra on the Grand Night. None but Subscribers, Performing Members, and Associates, admitted to the Rehearsals. Season Subscribers at One Pound each are requested to send for their receipts to the Treasurer, Mr. William Robinson, 7, Westmorland-street, without delay. By order, Richard Mosley, sec. Committee-room, 7, Westmorland-street.

**Updated Advertisement 2** (*SN, FJ, EP*)

Metropolitan Choral Society, Established January, 1842, For the Cultivation Of Classical Choral Music.

Grand Performance Of Sacred Music, *On Friday Evening, July 8, 1842.*

Part I – Mendelssohn, Hymn of Praise.

Part II – Miscellaneous.

Part III – Selection from Handel – Messiah.

Miss Adelaide Kemble, Miss Rainforth ... Miss E. Searle, Mr. Francis Robinson ... Mr. W. Robinson, Mr. Joseph Robinson, Mr. Weiss, and Mr. Balfe.

A Chorus of upward of One Hundred Voices.

Leaders – Messrs. Barton, Mackintosh, and Levey.

Directors – Messrs. Bussell, Conran, and John Robinson.

The Performing Members of the Society, on paying the yearly Subscription of 1l., are entitled to attend all the Practice Meetings of the Society, and to obtain Two Tickets (exclusive of their own admission, for each Concert) *free of expense.*

Subscribers are entitled to attend at all the Practice Meetings of the Society, and to obtain One Ticket for each Concert, *free of expense.*

A limited number of extra Tickets will be issued to the Members and Subscribers at 4s. each Ticket; or 5s. to the Reserved Seats; and also to the Public at 5s., or 7s. to the Reserved Seats.

Tickets to be had at the Music Warehouses.

Members' and Subscribers' Tickets to be had of the Secretary, Mr. Mosley, at the Committee-room, 7, Westmoreland-street, previous to the day of the Concert.

**Updated Advertisement 3** (*SN, FJ, EP*)

Metropolitan Choral Society.

*Special Train*

The Committee have great pleasure in announcing that, by the kindness of the Directors of the Dublin and Kingstown Railway, there will be a Special Train started on This Day, the 8th Instant, at Half-past Eleven o'Clock, to accommodate Families attending their Concert on this Evening.

By Order, Richard Mosley, Sec.

**Preview** (*FJ*)

Great Concert Of The Choral Society

Besides the grand farewell *Matinee Musicale*, which Miss Adelaide Kemble gives in the early part of to-day, and which we have already referred to more at length, the Metropolitan Choral Society will give their first grand concert of sacred music to-night – an entertainment which may certainly be expected to be a very brilliant affair. The society has been established for the cultivation of classic music, with the combined effect of choral music, and the works of Handel, Haydn, Mozart, and Mendelssohn, are the objects of their study. Along with the strength of their own society, the powerful aid of Miss Kemble and Miss Rainforth, Mr. Weiss and Mr. Balfe has been engaged for this occasion. There was a grand rehearsal yesterday, from which a most sanguine anticipation of the effect this evening might be formed; and the rehearsals have been very frequent for several days past. The first part commences with Felix Mendelssohn's "Hymn of Praise." The hymn commences with a descriptive symphony, followed by the magnificent chorus "All men, all things that have life, praise the Lord." After the tenor solo, "He counteth all your sorrows;" chorus, "All ye that cried unto the Lord." Then

follows a duet between Miss Kemble and Miss Rainforth, with chorus "I waited for the Lord," "Ye nations offer to the Lord," must be heard to form any idea of their excellence. The second part is miscellaneous, with a duet, solo, quartetto, and chorus from Rossini's celebrated "Stabat Mater," &c. The third part - selections from Handel's "Messiah," to conclude with "The hallelujah chorus." Those who cannot attend the theatre should not omit hearing so great a treat of sacred music; and it should be remembered that the number of saleable tickets must be limited, in consequence of the large number of the subscribers.

**Review (FJ)**

The Concerts Of Yesterday.

The splendid *matinee musicale* given yesterday by Miss Adelaide Kemble, and the grand concert of the Metropolitan Choral Society, last night, were, as was fully anticipated, the most brilliant things in their way which we have had for a long time in Dublin. The attendance at both was extremely fashionable, and even more numerous than was expected. We regret that pressure on our space, and the lateness of the hour at which the evening concert terminated, prevent us from noticing them more at length in our present number.

**Review 2 (EP)**

The Concerts Of Yesterday.

The splendid *matinee musicale* given yesterday by Miss Adelaide Kemble, and the grand concert of the Metropolitan Choral Society, last night, were, as was fully anticipated, the most brilliant things in their way which we have had for a long time in Dublin. The attendance at both was extremely fashionable, and even more numerous than was expected.

We regret that pressure on our space prevent us from noticing them more at length in our present number.

**Review 3 (SN)**

Metropolitan Choral Society – The first grand concert of this concert took place last evening in the Rotundo, at which Miss Kemble and the principal vocalists at present in Dublin assisted. The chorusses were on the most extensive scale, and the whole was conducted in a very satisfactory manner. We will give a detailed notice in our next publication.

**Review 4 (SN)**

Metropolitan Choral Society

This is a new society, formed with the design and object of giving to the public in the spirit, and with the completeness of detail to which they are entitled, the works of the most eminent classical writers. The members have commenced their labour of love very auspiciously, and the concert on Friday evening appeared to be the effort of matured experience, not the first essay of an infant association. The first part opened with Felix Mendelssohn's "Hymn of Praise," and ample as was the field thrown open to the composer by the selection of such a theme, he occupied it worthily, and the work bespeaks in every page the ample resources of the learned harmonist, while a rich view of sensibility lent increased beauty to the whole. For example, the duet, with chorus, "I waited for the Lord," has a sustained dignity and feeling quite charming, and the chorusses throughout were bold and massive, and full of meaning. The second portion

of the concert consisted of a miscellaneous selection, including the duo “Quis est homo,” and the “Inflammatus,” from the Stabat Mater of Rossini, both of which we have spoken of already in the high terms they deserve. The temporary absence of Mr. Balfe was felt in the quartet. The prince of sacred composers, unequalled in the grandeur of his chorusses (Handel) drew up the rere of this array of talent. We had intended to enter into a detailed notice of the various performances; but where so much was given, and with such effect, it would take up too great a space to do justice to those concerned by professing to particularise all that was entitled to applause. Miss Kemble, Miss Rainforth, Miss Searle, Messrs. F. J., and Wm. Robinson, and Mr. Balfe and Weiss, were the leading singers, and worthily filled their respective parts. The chorusses, which comprised upwards of one hundred voices, were rendered with power and energy, giving to many, for the first time, a just idea of the influence which an elaborate combination of sounds can have, even on the unlearned. The entire performance afforded real gratification to those who were present, and the conductors discharged their arduous duties with zeal and tact.

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**Date**

13 July 1842

**Publication Date(s)**

*SN*, 13 July 1842, p. 3 (a); *SN*, 14 July 1842, p. 2 (r/v)

**Advertisement** (*SN*)

Portobello Zoological Gardens

This (Wednesday) Evening, July 13, by Command, and under the Patronage of the Commander of the Forces, the Right Honorable General Sir Edward Blakeney, K.C.B., and the Commanding Officers of the Garrison, there will be a Grand Instrumental Concert, on a scale never before attempted in Ireland. The Orchestra will consist of Two Hundred Performers, comprising the entire strength of Six Military Bands!

Programme – Part I

Grand March – Op. 1 Puritani (Bellini). Grand Overture – Op Guillaume Tell (Rossini). Grand Finale – Op Lucia di Lammermore (Donizetti). Overture – Op Les Diamoses de la Couronae [*sic: Les Diamants de la Couronne*] (Auber).

Part II.

Grand Overture – Op Zampa (Harold). Ball Ratchettan Waltzer (Strauss). Overture – Op Fra Divaolo (Auber). Grand Finale – “God Save the Queen,” arranged for the occasion by Mr. Wallace, Band Master of the 58th Regiment.

Conductors – Messrs. Wallace, Clous, Gill, Anson, and Eckersberg.

The Concert will commence at Eight o’Clock precisely.

The Last Eruption of Mount Hecla but One takes place on Friday next, and the Last for some time on Monday Evening next.

Admission One Shilling – Children under Ten Sixpence.

Mr. Mackintosh’s Concert, Vocal and Instrumental, will take place To-Morrow (Thursday) Evening, July 14. Second Night of the engagement of Miss M’Mahon, of the Royal Academy of Music, and Mr. D.W. King, Principal Tenor of the Theatre Royal, Haymarket. Upon which occasion Miss M’Mahon will Sing – “Son Vergia” – Polacca from Puritani – (Bellini). Also, “Lo! Hear the gentle lark” – (Bishop). And Mr. King will Sign, “Let us think of old times” – (J. Hill). And “Death of Nelson” –

(Braham).

The Concerts will take place Every Tuesday and Thursday Evening, weather permitting.

There will be a Grand Display of Sky Rockets, and a Magnificent Piece of Fireworks. The Concert will commence at half-past Eight o'Clock.

### **Review** (*SN*)

Portobello Gardens – The grand display of instrumental music last evening was more than ordinarily attractive. A most fashionable throng promenaded the grounds, in every part of which the numerous and powerful orchestra was heard to advantage, but with different effects. Upwards of two hundred performers constituted the orchestra, and yet the whole was so ably managed that the volume of sound, though magnificent, was yet not at all harsh. The time was admirably kept, and the forte and piano parts contrasted with great judgment. Indeed, it may be said with trust, that the several overtures and pieces selected for the occasion was rendered with a fire and power that could not but awaken a corresponding degree of interest in the auditory. A waltz of Strauss, and Auber's overture to *Fra Diavolo*, were encored. The Right Hon. Sir E. and Lady Blakeney, and a number of a military, were amongst the auditors. The same performance will shortly be repeated, with the "Battle of Waterloo" and the corresponding *feux d'artifice*. Mr. Mackintosh, in combining first-rate vocal talent with his usual instrumental performance, cannot fail to afford the musical portion of the visitors of these gardens an increased source of enjoyment; and we trust that the spirit of enterprise which has always characterised his musical speculations will meet the support it so well merits. Miss M'Mahon, of the Royal Academy of Music, whom we heard with so much pleasure a few evenings since at the Anacreontic Society, made her first appearance at these gardens on last Tuesday evening. She is a highly cultivated singer, excelling in accuracy of intonation, neatness of execution, and possessing a very sweet quality of voice. Miss M'Mahon's style is chaste and expressive; and the manner in which she gave "Una voce poco fa," and "Gently o'er my senses stealing," elicited general satisfaction. She was rapturously encored in all her songs. Mr. D. King is a very pleasing singer. He sang with great judgment, and was warmly applauded. Mr. F. S. Pratten made his second appearance in Dublin as a solo double bass player. His performance is as novel as extraordinary; and his facility of executing rapid and difficult passages on that noble instrument did not fail to delight and astonish his audience. He was warmly encored. Koenig and Laurent, the greatest cornet-a-piston players in Europe, are among the solo performers, who will shortly appear with Jullien at these gardens. Miss M'Mahon and Mr. D. King will make their second appearance this evening.

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### **Date**

1 August 1842–3 August 1842

### **Publication Date(s)**

*FJ*, 1 August 1842, p. 1 (a); *SN*, 1 August 1842, p. 3 (a), p. 2 (p/v); *EP*, 2 August 1842, p. 3 (r/v)

**Advertisement** (*FJ, SN*)

Portobello Zoological Gardens.

Last Three Nights Of M. Jullien's Concerts – This Day (Monday), August 1, Tuesday, August 2, and Wednesday, August, 3.

Conductor Mons. Jullien – Leader, Mr. Mackintosh.

Programme For This Evening.

Overture – Zanetta ... Auber.

Quadrille – The Brighton Season, with Solos and Variations (first time in Dublin) ... Jullien.

Solo – Violin, Mr. Mackintosh ... Carlo Guito

Locke's Celebrated Music To Macbeth.

New Quadrille – Le Bouquet des Dames, played in London and Paris with the greatest success, during the performance of which Three Hundred Nosegays (from natural flowers), arranged as those so much at present in favour at her Majesty's Palace and the leading haut-ton, will be distributed amongst the Ladies.

Part II.

Grand Selection from Bellini's Opera Norma (first time this season), with Solos for Violin, Clarionet, and Cornet-a-pistons, by Mr. Mackintosh, Herr Itjen, and Herr Koenig.

Quadrille Comique (by desire) – The Transatlantic, on popular American melodies, the first and only time this season ... Jullien.

Solo – Clarionet, Herr Itjen ... Itjen.

Quadrilles, The Royal Naval. In Five Parts.

1. The Signal and Departure – Vessel in the Distance

2. Sailor's Song.

3. Marine March.

4. Sailor Boy's Prayer.

5. Rain – Tempest – Battle.

General Conflagration.

At this period the whole aid of the Pyrotechnic Department, for which this Establishment is so celebrated, will be made available; the whole of the Gardens will be Lighted up in representing the General Conflagration.

There will be a Grand Eruption Of Mount Hecla on Friday Evening, August 5th.

Mons. Jullien, Hon. Member of the Anacreontic Society of Dublin, and Director of the Orchestra at her Majesty's Balls, Buckingham Palace, has the honour to announce to the Nobility and Gentry that his Benefit will take place on Thursday Evening Next, August 4th, in the Music-Hall, Lower Abbey-street (which will be opened for the first time this season). The New Hall has been considerably enlarged and improved, and will be adorned for the occasion with a splendid collection of Statuary, and a number of choice Shrubs and Flowers, in the style of Mons. Jullien's Promenade Concerts, in London and Paris. The Music will consist of Mons. Jullien's most admired compositions, amongst which will be his celebrated Nightingale Waltz (first time this season), a new Quadrille, entitled Le Bouquet des Dames, dedicated to the Belles of Dublin; also a Selection from Rossini's Stabat Mater, now performing with the most unbounded success in London, Paris, Vienna, and Italy; the voice parts as sung by Mesdames Grisi, Persiani, Signori Rubini, Ronconi, Standigi, and Lablache, will be performed on the Cornet-a-piston, Ophyclide, and Violoncello, by Herr Koenig, Messrs. Laurent, Jullien, Prospere, and Pilet; and other Novelties will be given. A new set of Mons. Jullien's favorite Quadrille's will be presented to each Lady visiting the



Boxes and Reserved Seats, and a number of Nosegays (from natural flowers), arranged as those so much at present in favour at her Majesty's Palace, and the leading haut-ton, will be distributed amongst the ladies in the Promenade. Monsieur Jullien will immediately on the arrival of these young prodigies, Miss and Master Day, offer them a most liberal engagement to assist at his Concert, and will spare no expense or trouble to make this the most attractive and intellectual Musical Entertainment given in this city, in the hope to insure him a continuance of the liberal patronage he has been honoured with during his visits to Dublin.

**Preview (SN)**

Portobello Gardens – The elegant and fashionable company that continue visiting Jullien's Concerts is an earnest how truly the Dublin gentry patronize and appreciate real talent. The bill-of-fare the past week has been most attractive – solos by Koenig, Pilet, Itgen, and though last not least, Mackintosh (who acquitted himself most admirably in a beautiful solo on the violin); we had also the charming music of the immortal Mozart's opera Don Juan, Shakspeare's favourite play of The Tempest; and Bellini's opera Puritani, all of which were loudly applauded. This evening the programme is of a most inviting aspect – the splendid music of Macbeth, a grand selection for the opera Norma, and several new quadrilles by Jullien. During the performance in one of them a number of fragrant bouquets will be distributed amongst the ladies.

**Review (EP)**

Portobello Gardens.

The anxiety to hear Jullien and his celebrated band is still undiminished; and this agreeable promenade is thronged nightly with fair and fashionable groups. The concert of last night was most brilliantly attended; and the entire performances passed off with the utmost *éclat*.

We perceive that Monsieur Jullien has taken the Music-hall, Lower Abbey-street, in which he purposes giving a series of concerts, the first of which will take place on Thursday night.

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**Date**

9 November 1842

**Publication Date(s)**

SN, 20 October 1842, p. 3 (a); SN, 24 October 1842, p. 3 (a); EP, 25 October 1842, p. 1 (a); SN, 5 November 1842, p. 3 (a)

**Advertisement (SN, EP)**

Philharmonic Society – Rotundo.

The Members are requested to take Notice that the Society will resume its Meetings for the Season on Wednesday Evening, the 9th of November, at Eight o'Clock.

A Ballot will take place, and Members having Friends to propose, are requested to furnish the Secretary with the necessary information.

By order, Henry Bussell, Secretary.

Committee-rooms, 7, Westmoreland-street,

Wednesday, 19th of October, 1842.

**Date**

10 November 1842

**Publication Date(s)**

*SN*, 5 November 1842, p. 3 (a)

**Advertisement (SN)**

Metropolitan Choral Society – The Members, Subscribers, and Associates are informed that their Subscriptions for the ensuing Season are now due, and will be received by the Treasurer, Mr. W. Robinson, 7, Westmoreland-street. Subscribers, by paying their Subscription before the 10th Instant, are entitled to a free admission to all the Concerts and Practice Meetings of the Society during the Season  
By Order, Rchd. Mosley, Secretary

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**Date**

14 November 1842

**Publication Date(s)**

*SN*, 11 November 1842, p. 2 (p/v)

**Preview (SN)**

The University – The Church Music Society, Trinity College, established in 1839, will resume its meetings for the winter term during the ensuing week. It is proposed to extend its acknowledged advantages by the adoption of Wilhem's [*sic: Wilhelm's*] Vocal System, which will no doubt be an important auxiliary to the object of this society, when introduced by a conductor so efficient as Mr. W. H. Buck.

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**Date**

14 November 1842

**Publication Date(s)**

*SN*, 28 October 1842, p. 3 (a); *SN*, 7 November 1842, p. 3 (a)

**Advertisement (SN)**

Anacreontic Society – The Members are requested to take Notice that the Society's Meetings for the Season will commence at the Rotundo on Monday Evening, November 14th, at Eight o'Clock precisely.  
There will be a Ballot on the Friday previous, at half-past Three o'Clock, at the Committee-rooms, 112, Grafton-street. Such members as have friends to propose will have the kindness to leave their names with the Secretary on or before Monday, the 7th November. The first Grand Concert will take place on Monday Evening, Dec. 5th.  
By Order, S.J. Pigott, Secretary.

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**Date**

15 November 1842

**Publication Date(s)**

SN, 14 November 1842, p. 3 (a)

**Advertisement (SN)**

Metropolitan Choral Society, Concert-Rooms, Brunswick-Street, established for the Cultivation of Classical Choral Music, on a plan similar to that of the Sacred Harmonic Society, held at Exeter-hall, London. The first Meeting for the Season will take place on Tuesday Evening Next, the 15th instant, at Eight o'Clock. The Society intend giving three *Grand Performances* during the season. The Performing Members on paying the Yearly Subscription of £1 are entitled to attend all the Practice Meetings of the Society, and to obtain Two Tickets (exclusive of their own admission), for each Concert, *free of expense*. Subscribers (Ladies or Gentlemen) are entitled to attend at all the Practice Meetings of the Society, and to obtain One Ticket for each Concert, *free of expense*. The Associates of the Society on paying the Yearly Subscription of 10s. are eligible to attend all the Practice Meetings and Concerts (in the Orchestra) of the Society.

By Order, Richard Mosley, Secretary.

Committee-Rooms, 7, Westmorland-street, Monday, 14th November, 1842.

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**Date**

22 November 1842

**Publication Date(s)**

SN, 24 November 1842, p. 3 (a)

**Advertisement (SN)**

Antient Concert Rooms.

Great Brunswick-street, 22d. Nov. 1842.

The Society will meet on Thursday next, at *their Rooms*, Great Brunswick-street, and every succeeding Thursday during the season, at Eight o'Clock, P.M.

Thomas R. Miller, Secretary.

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**Date**

29 November 1842

**Publication Date(s)**

SN, 28 November 1842, p. 3 (a)

**Advertisement (SN)**

Metropolitan Choral Society – The Members are requested to take notice, that the Weekly Meetings for the Season will be held at the Music-room of the Antient Concert Society, Brunswick-Street, on the Evening of Tuesday, from eight to ten o'clock. The first Grand Performance of Sacred Music will take place early in the month of January, 1843. The particulars of which will be duly announced. By order, Committee-room, Richard Mosley, Sec. 7 Westmorland-st., Monday, 28th Nov.

N.B. – Members and Subscribers (Ladies and Gentlemen) paying the annual sum of One Pound, are entitled to attend all the Musical Meetings of the Society, and to obtain tickets free of expense of all the Concerts.

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**Date**

5 December 1842

**Publication Date(s)**

*SN*, 22 November 1842, p. 3 (a); *SN*, 28 November 1842, p. 3 (a); *SN*, 2 December 1842, p. 3 (u/a); *SN*, 6 December 1842, p. 2 (r/v); *SN*, 7 December 1842, p. 3 (notice); *SN*, 10 December 1842, p. 3 (notice 2)

**Advertisement** (*SN*)

Anacreontic Society – The Members are requested to take notice that the First Grand Concert will take place on Monday Evening, 5th December. There will be a Ballot on Friday next, November 25th, at the Committee Room, 112 Grafton-street, at Half-past Three o’Clock. Members having friends to propose will have the kindness to leave their names with the Secretary, on or before Thursday next. Members’ Tickets for the Concert will be ready for delivery on Monday, the 28th November.

By order, S.J. Pigott, Secretary.

**Updated Advertisement** (*SN*)

Anacreontic Society – The Members are requested to take notice that this is the last day for taking up their Tickets for the Grand Concert on Monday next. Such Tickets as remain unclaimed at Four o’Clock This Day, will be distributed amongst such Members as wish for extra Tickets.

By Order, S.J. Pigott, Secretary.

There will be a Rehearsal at Eight o’Clock precisely To-morrow Evening, at the Rotundo, at which the Performing members are particularly requested to be punctual in their attendance.

**Review** (*SN*)

Anacreontic Society

This society gave its opening concert last evening, and established as it has been in public favour for such a length of time, success has not produced apathy; and were we to judge of the present season from the early promise which is already afforded, it is likely to be a very brilliant one. The leading star in the instrumental department was Thalberg, and the best test of his great powers is, that his fame has increased the more his genius is understood. He has gained popular applause without sacrificing the true principles of his art; and while others won an ephemeral reputation he steadily pursued the legitimate path, and he has his reward. It may be said to be a curious fact that Thalberg, when a boy, was not remarkable for any very great attention to the practice of the instrument which he has almost made an orchestra of; but he availed himself of the best masters, in order to become familiar with the rules of composition, and education lent effect to his original powers. With him the piano is not an instrument deficient in effect from its inability to sustain protracted notes, and he makes each component part of the chord stand out in bold relief, while an under current of modulation fills up the vacancy which might otherwise be felt to exist. M. Thalberg

played two of his own works, and in the first of them he displayed the extreme delicacy of his touch, and the masterly skill with which he involved and then brought out the subject from the rich harmonies in which he had involved it. But the fantasia introducing airs from *Norma* was a most exquisite performance; and in the opening theme the melody was borne along its majestic course, while light after light shot up to cast its ray on the object to which the attention was particularly directed. What is most to be admired is the absence of trick; the gifted player reposes a just dependence on himself, and he is not afraid when the occasion requires it to be subdued and quiet in his style of execution. He knows his powers, and feels no false alarm that anything which is like what others can do should detract from his success. To subdue difficulties is but a means to an end; and what would eventually profit the admirable execution, the exquisite brilliancy of tone, and the almost omnipotence of the finger of the master, if he were to act as a machine, and be satisfied with the passing homage of wonder instead of the fixed regard of sympathy? The company present might very fairly be excused from any exacting spirit in calling for encores, because the merit of the artist was so great as to forbid the idea that the result could have been otherwise. Mr. Pigott's fantasia on the violoncello proved an exquisite gem; and the introduced air, "Robin Gray," was rendered with a pathos and purity that appealed at once to the heart. We may conclude our notice of the instrumental portion of the concert by observing that the overtures to *Der Freischutz* and *Zanetta* familiar though they be (the latter less so, no doubt,) were played with great precision and vigour, and the orchestra was ably led by Mr. Barton. The vocalists were Signor Ronconi and Madame Ronconi, Miss Cubit and Mr. Parry, and all acquitted themselves with excellent effect. We will take another occasion to advert to the characteristics of these *artistes* as they are to appear at Mons. Thalberg's concerts; and we shall only observe at present, that the selection from Donizetti and Bellini were sung with all the fervour of the Italian school, and Mr. Parry redeemed his comic songs from the vulgarity which too often attaches to such productions. The concert was given in the Round room, every available spot in which had its tenant – and among the personages present were the Lord Chancellor, the Right Hon. the Master of the Rolls, the Right Hon. The Lord Mayor, &c.

**Notice (SN)**

Anacreontic Society's Concert – Lost, on Monday Evening, at the Rotundo, or in a car when returning from the Concert, a Lady's Brooch, representing a Spray of Flowers with a Bl[*illegible*], and Leaves of Gold. If found by a Lady or Gentleman, it is particularly requested to have it forwarded to the Office of Saunders's News-Letter; and if by a poor Person, he will be well rewarded for his trouble.

**Notice 2 (SN)**

Anacreontic Society – Lost at this Concert on Monday, the 5th instant, a small Gold Chain Necklace, with a Gold Tassal. Ten Shillings Reward will be given to any person bringing it to the Office of Saunders's News-Letter.

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**Date**

05 December 1842

**Publication Date(s)**

SN, 29 November 1842, p. 3 (a); SN, 5 December 1842, p. 3 (a)

**Advertisement (SN)**

University Choral Society – The Committee of the University Choral Society having resolved upon the formation of a Singing School in connexion [*sic: connexion*] with the Society, invite the attention of the Members of the Society, and of the Students of the University generally, to the following regulations: – 1. The object of the Singing School shall be the instruction of Students of the University according to Wilhem's [*sic: Wilhelm's*] system – 2. All members of the University Choral Society shall be considered Members of the School. – 3. All Students of the University, not being Members of the Choral Society, shall be admitted to join the School on the recommendation of a Member of the Society. – 4. Members of the Society shall not be required to make any payment of joining the Singing School; but all other Students, on their Admission to the School, shall pay Half-a-Guinea per Annum. – 5. Such Pupils of the School as shall be found capable of assisting at the Concerts of the Society, shall be permitted to do so on the invitation of the Committee. The office of Instructor in the proposed School has been undertaken by Mr. Bussell; and its first Meeting will be held in the College Dining Hall, on Monday, December 5, at Half-past Seven o'Clock, when all Students purposing to join the Class are requested to attend. The Treasurer of the University Choral Society will, at the same time, be in attendance to receive Names and Subscriptions.

By order of the Committee, Charles Graves, F.T.C.D., Secretary 2, Trinity College, Dublin, Nov.26th, 1842.

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**Date**

5 December 1842

**Publication Date(s)**

SN, 5 December 1842, p. 3 (a)

**Advertisement (SN)**

University Church Music Society – The Members of this Society are desired to take notice, that the Society will meet as usual this night (Monday), 5th December, in the Dining Hall, Trinity College, at Seven o'clock, by town. But, in order to suit the arrangements of the Choral Society, it has been resolved that the night of meeting shall, for the future, be changed to Wednesday. It has also been resolved that the Meetings of this Society shall be held weekly, from the first week in November to the first in July. The object of this Society, established under the patronage of the Provost in 1839, is the improvement of Singing in Parish Churches, and the cultivation of Music exclusively sacred. The system of instruction is that of Wilhem [*sic: Wilhelm*]. All Students, Graduates, and Clergymen, eligible as members. Subscription Ten Shillings per annum.

Francis King, Sec. 12, College.

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**Date**

6 December 1842

**Publication Date(s)**

*SN*, 7 November 1842, p. 3 (a); *SN*, 9 November 1842, p. 3 (a); *EP*, 10 November 1842 (a); *SN*, 14 November 1842, p. 3 (a); *EP*, 21 November 1842, p. 3 (a); *EP*, 24 November 1842, p. 1 (a); *SN*, 28 November 1842, p. 2 (a); *EP*, 1 December 1842, p. 1 (a); *SN*, 5 December 1842, p. 3 (a); *EP*, 6 December 1842, p. 1 (u/a), p. 3 (p/v); *SN*, 6 December 1842, p. 3 (u/a); *FJ*, 7 December 1842, p. 2 (r/v); *SN*, 7 December 1842, p. 3 (r/v 2); *EP*, 8 December 1842 p. 3 (r/v 3)

**Advertisement** (*SN*, *EP*)

Rotundo.

M. Thalberg Has the honor to announce Two Concerts. The First will be on Tuesday Evening, December 6, and the Second on Thursday Morning, December 8.

Mons. Thalberg will have on this occasion the assistance of the following distinguished Vocalists: – Madame Ronconi, Mrs. A. Toulmin, (last Miss Fanny Woodham,) Mr. John Parry, and Signor Ronconi.

Tickets and Programmes may be had at all the Music Warehouses.

**Updated Advertisement** (*EP*, *SN*)

Rotundo.

Mr. Thalberg Has the honor to announce that he will give Two Grand Concerts. The First will take place on This Evening, (Tuesday,) December 6, and the Second on Thursday Morning, December 8.

Mons. Thalberg will have on this occasion the assistance of the following distinguished Vocalists: – Madame Ronconi, Miss Cubitt, Mr. John Parry, and Signor Ronconi.

Mr. Thalberg will perform some entirely new Compositions, written for this occasion, including a Grand Fantasia on subjects from Bellini's *Sonnambula*.

Andante, (Finale Secondo,) from Donizetti's *Lucia Di Lammermoor*.

Etude, No.3, in A Minor, Op.45.

A Grand Capriccio, from Rossini's *Semiramide*

Fantasia from Donizetti's *Lucrezia Borgia*.

Andante in D flat – New Study. And

New Capriccio on Bellini's *Norma*.

The Piano-Forte used on this occasion will be Erard's New Patent Grand, brought from London expressly for this occasion. Single Tickets, 7s. each. Family Tickets, to admit Four, 21s. each.

Tickets and Programmes may be had at all the Music Warehouses.

**Preview** (*EP*)

M. Thalberg's Concert.

In the forthcoming concerts of M. Thalberg there will appear the remarkable and interesting spectacle of a young lady of seventeen taking part with the great leviathan of the piano-forte in one of his own splendid compositions – a *grand duet for two piano-forte, on subjects from Norma*. Private report gives to the fair amateur a style of playing which combines great feeling and delicacy of touch, with singular power, and brilliancy of execution; which qualities, indeed, she ought to possess, together with much self-possession, to enable her to pass through the trying ordeal she has undertaken. It is very

rarely that a *duet*, by such a matchless composer as Thalberg, can be heard; and we therefore strongly recommend all lovers of the divine art not to miss hearing, perhaps, the most magnificent composition of that class which has ever been produced.

### **Review (FJ)**

M. Thalberg's Concert.

The attendance at M. Thalberg's concert last evening was select rather than numerous: the audience, however, was a highly judicious one, embracing every professional of note in this city. It was the means of introducing three aspirants to public fame to a Dublin audience, Signor and Madame Ronconi, and Miss Cubit [*sic: Cubitt*]. The Signor was brought over by Mr. Lumley to supply Tamburini's place in London, last season; he possesses a powerful barytone voice, but is very deficient in finish and flexibility. In these respects, and still more as a graceful and accomplished actor, and noble-looking man, Tamburini had left impressions which the subject of our present notice was but ill qualified to remove; his success in London was therefore but of a dubious character. Madame's voice is a soprano of some power, but very unsteady in its upper range. Miss Cubit [*sic*] is much thought of as a concert singer; her voice is a contralto of some sweetness; she sung the concerted music, and the air "Kathleen Mavourneen," last evening, very pleasingly. M. Thalberg's own performances were: – Grand fantasia on popular airs from Bellini's opera "La Sonnambula," Pianoforte. Andante (finale secondo) from Donizetto's opera [*sic: Donizetti's*] "Lucia di Lammermoor," – which was followed by Etude No.3, in A minor, op.45. – Pianoforte – M. Thalberg. – New Grand Capriccio on favourite subjects from Rossini's opera "Semiramide." Of these the audience seemed to be most pleased with Etude No.3, the theme of which put us forcibly in mind of some of the Irish Planxtys. It was rapturously encored. A similar compliment was paid to the Capriccio; M. Thalberg, with much good taste, however, substituted the "Preghiera" from "Mose," in its place, which he played with more than his wonted gorgeous effects. John Parry will certainly be the death of some of his hearers one time or other. The "Old Bachelor," "Berlin Wool," and "Mamma is so very particular," wound up with imitations of Lablache, Grisi, and Rubini, which are almost as wonderful as they are funny, formed his most welcome quota to the general amusement.

### **Review 2 (SN)**

M. Thalberg's Concert

The first of Mr. Thalberg's Concerts was given last evening in the Long-room of the Rotundo, and although the attendance was very fair, yet owing to the circumstance that he had already appeared at the Anacreontic, and was about to perform at the Philharmonic Society, the room was not as well filled as it ought to have been. The merit of this distinguished pianist rests on such solid grounds, and owes so little to the mere charm of novelty, that his performances but gain further charms from their repetition; and it is only after the first feeling of surprise has passed away, that one can direct attention to the means by which he secures such a command over an instrument, which, when first constructed, was scarcely meant to more than an agreeable accompaniment for the voice or for the execution of pieces depending less on involved harmonies than on simple effect. Mr. Thalberg appeared on three occasions during the evening, and with the ready spirit which true genius ever displays, he with great alacrity obeyed the wish of the audience when they called for an encore. The fantasia on airs from *La Sonnambula* is a very able work; and while the subjects were given with a



purity and correctness that asked for no extrinsic aids to lend a charm to the music, the lightning flashes which followed surprised and delighted by their brilliancy. The capriccio built on themes of Rossini was equally striking; and when an encore had been required, he as a change gave the beautiful prayer in *Mose in Egitto*, preserving the subject with wonderful clearness, while at the same time he wove around in a series of the most florid and brilliant passages. The more you examine, the more you must be surprised at the power of keeping up two distinct parts so full and complete, and yet so thoroughly distinct. Signor Ronconi, whose style is of the best, and who knows the due effect of musical expression, was the principal singer, and he was encored in a expressive romance which he sung with peculiar earnestness of manner. His style is that of Tamburini, whose place he was intended to apply at the Italian opera; and with his correct study, his good quality of voice, (a baritone), and the genuine sincerity which leads to each emotion its due powers of utterance, he unites in himself most of the requisites of an eminent artist. Madame Ronconi is a clever woman, and instructed in an excellent school; and if her execution be at times not as finished as that of some few Italian singers, it is so only by comparison, for she rendered the several airs and concerted pieces with superior skill and power. In the duet from Donizetti's *L'Elisire d'Amore* she and Signor Ronconi were equally happy. Miss Cubitt contributed to the efficiency of the vocal department; but we would advise her to allow her notes a more unrestrained passage, as she often closes her lips on them as they are escaping. Mr. Parry's numerous compositions told most admirably, and the accompaniments were quite in unison with the words. In the buffo duet, travestyng the foreign school, he exaggerated their peculiarities with great success, and the two voices were imitated with a tact and talent not easily acquired.

### **Review 3 (EP)**

M. Thalberg's Concert.

The attendance at M. Thalberg's concert on Tuesday evening was select rather than numerous. It was the means of introducing three aspirants to public fame to a Dublin audience – Signor and Madame Ranconi, and Miss Cubit [*sic: Cubitt*]. The Signor was brought over by Mr. Lumley to supply Tamburini's place in London, last season; he possesses a powerful barytone voice, but is very deficient in finish and flexibility. Madame's voice is a soprano of some power, but very unsteady in its upper range. Miss Cubit's [*sic: Cubitt*] voice is a contralto of some sweetness; she sung the concerted music, and the air "Kathleen Mavourneen," very pleasingly. Thalberg was wondrous as ever, and J. Parry kept the audience in a roar.

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### **Date**

7 December 1842

### **Publication Date(s)**

*SN*, 26 November 1842, p. 3 (a); *SN*, 28 November 1842, p. 3 (a); *SN*, 2 December 1842, p. 3 (a); *SN*, 3 December 1842, p. 3 (a); *SN*, 7 December 1842, p. 3 (u/a); *EP*, 8 December 1842, p. 3 (r/v); *SN*, 8 December 1842, p. 2 (r/v 2)

### **Advertisement (SN)**

Philharmonic Society, Rotundo – The Members are requested to take Notice that the Society's First Concert for the season is fixed for Wednesday Evening, the 7th of

December, and the Rehearsal for Tuesday, the 6th; on which evening a Ballot will take place, and Members having friends to propose are requested to furnish the Secretary with the necessary information before Twelve O'Clock on Saturday, the 3d of December.

By order,

Henry Bussell, Secretary.

Committee Room, 7, Westmorland-street, Friday, 25th November, 1842.

**Updated Advertisement (SN)**

Philharmonic Society, Rotundo – The Members are requested to take notice that the First Grand Concert for the Season will take place on This Evening. The doors will be opened a Quarter before Eight o'Clock, and the Concert will commence at Half-past Eight precisely. By Order, Henry Bussell, Secretary.

Committee-rooms, 7, Westmoreland-street, Dec. 7, 1842.

P.S. – The Rehearsal for the Concert will take place This Day at Half-past two o'Clock

**Review (EP)**

Philharmonic Society. – The first concert for the season was given by this society last evening in the Rotundo, and the round room was crowded prior to the performances by a very fashionable audience. Mr. Thalberg charmed his hearers by his wonderful playing; and the vocalists whose services had been engaged were Signor and Madame Ronconi, Miss Cubitt, and Mr. Parry. No exertion was spared to render the concert an effective one. Lidel's concerto on the violoncello was executed in a finished manner; and the orchestra fully sustained the reputation of the society by the effect and spirit with which it gave the Jubilee overture of Weber, and by the just perception it displayed of the beauties of the master in a sinfonia of Beethoven's.

**Review 2 (SN)**

Philharmonic Society

The first concert for the season was given by this society last evening in the Rotundo, and the round room was crowded prior to the performances by a very fashionable audience. Mr. Thalberg charmed his hearers by his wonderful playing; and the vocalists whose services had been engaged were Signor and Madame Ronconi, Miss Cubitt, and Mr. Parry. Having so recently given notices of these artistes, and in detail, it is not necessary to refer to the individual parts which they took on this occasion; and it will be enough to observe that no exertion [*sic: exertion*] was spared to render the concert an effective one. Lidel's concerto on the violoncello was executed in a finished manner; and the orchestra fully sustained the reputation of the society by the effect and spirit with which it gave the Jubilee overture of Weber, and by the just perception it displayed of the beauties of the master in a sinfonia of Beethoven's.

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**Date**

8 December 1842–10 December 1842

**Publication Date(s)**

*EP*, 8 December 1842, p. 1 (a); *EP*, 10 December 1842, p. 1 (a)

**Advertisement (EP)**

For Sale And Hire, In Town And Country,  
Piano-Fortes And Harps, Warerooms, 22, Suffolk-Street,  
M'Cullagh And M'Cullagh, Music-Sellers, &., &., By Special Appointment, To her  
Excellency the Countess De Grey, Respectfully beg leave to announce that their  
extensive Warerooms are *Exclusively* laid out with an elegant assortment of every  
description of Piano-fortes And Harps, all of which have been carefully chosen by *Their*  
*Agent* in London, from the following eminent Manufacturers:

Broadwood, Collard and Collard, Erard, &c, &c.

Tuners Of Experience And Ability.

*Spring Caravans for the Removal of Instruments.*

Old Piano-Fortes and Harps taken in Exchange and Several Second-Hand Piano-Fortes.

Single-Action Harps, From Eight Guineas Upwards

Music Warerooms, 108, Grafton-street (Second house from Suffolk-street, and opposite  
the Provost's.)

*Where every new Musical Publication is received Weekly, Per Mail from London*

French Cornopeans.

Just Received,

A Case of Superior-toned Cornopeans, made upon the same plans as those used by  
Herr Koenig and Mons. Laurent.

Just Published,

Knight's New Ballad, The Maid Of Loire, As Sung by Miss Cubitt, at the Philharmonic  
Society's Concert.

The Ballad Quadrilles on the Melodies from Knight's Songs. Arranged by Jullien.

The Royal Hunt Quadrilles on the Melodies from Knight's Songs. Arranged by Jullien.

The Deutsche Lust Waltzer. Strauss.

Il Conte Ugolino; Or, The Stabat Mater. By Rossini. Arranged for the Harp and  
Piano-forte by Chatterton.

Bellini's Three Airs from his most favorite Opera, arranged as Duets for the Piano-forte  
by William H. Calcott.

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**Date**

13 December 1842

**Publication Date(s)**

SN, 5 December 1842, p. 3 (a)

**Advertisement (SN)**

Hibernian Catch Club – The Members will meet and dine in their Rooms at Radley's  
Hotel, College-green, on Tuesday, the 13th of December, 1842. Dinner at Half-past Six  
o'Clock precisely.

Abraham Brewster, Q.C., President,

Frederick Moore, L.L.D., Vice-President,

Robert Jager, Secretary, [*illegible: 3?*] Upper Pembroke-st.

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**Date**

13 December 1842–21 January 1843

**Publication Date(s)**

*EP*, 13 December 1842, p. 1 (a); *EP*, 15 December 1842, p. 1 (a); *EP*, 17 December 1842, p. 1 (a); *EP*, 20 December 1842, p. 1 (u/a); *EP*, 22 December 1842, p. 1 (u/a 2); *EP*, 24 December 1842, p. 1 (u/a 2); *EP*, 27 December 1842, p. 1 (u/a 2); *EP*, 29 December 1842, p. 1 (u/a 2); *EP*, 31 December 1842, p. 1 (u/a 2); *EP*, 3 January 1842, p. 1 (u/a 2); *EP*, 5 January 1843, p. 1 (u/a 2); *EP*, 7 January 1843, p. 1 (u/a 2); *EP*, 10 January 1843, p. 1 (u/a 2); *EP*, 12 January 1843, p. 1 (u/a 2); *EP*, 14 January 1843, p. 1 (u/a 2); *EP*, 17 January 1843, p. 1 (u/a 2); *EP*, 19 January 1843, p. 1 (u/a 2); *EP*, 21 January 1843, p. 1 (u/a 2)

**Advertisement (EP)**

Just Received

At M'Cullagh And M'Cullagh's Music Warerooms, 108, Grafton-Street.

Piano-Forte And Harp Warerooms, 22, Suffolk-Street, the following New Music:

The New Musical Bijou for 1843, Containing upwards of One Hundred and Fifty Contributions, By Herz, Thalberg, Dohler, Musard, Strauss, Lanner, Labitzky, Knight, Loder, Crouch, Roache, Barnett, Bishop, Rodwell, and Jullien;

Also, The New Songs,

We Part A While, by Roache;

Boyhood's Home, Linley;

Old Abbey, Osborne;

Invocation, E. Cooke.

Knight's New Ballad, The Maid Of Loire, As Sung by Miss Cubitt, at the Philharmonic Society's Concert.

The Ballad Quadrilles on the Melodies from Knight's Song, Arranged by Jullien.

The Royal Hunt Quadrilles. Jullien.

Il Conte Ugolino; Or, The Stabat Mater. By Rossini. Arranged for the Harp and Piano-forte by William H. Calcott.

French Cornopeans.

Just Received, A Case of Superior-toned Cornopeans, made upon the same plan as those used by Herr Koenig and Mons. Laurent.

Also, A Consignment of the Most Improved Accordians, Direct from Paris.

**Updated Advertisement (EP)**

Just Received

At M'Cullagh And M'Cullagh's Music-Sellers, &c., &c., By Special Appointment, To her Excellency the Countess De Grey, Music Warerooms, 108, Grafton-Street.

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### **Updated Advertisement 2 (EP)**

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The Royal Hunt Quadrilles. Jullien

The Deutsche Lust Waltzer. Strauss.

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### **Date**

4 January 1843

### **Publication Date(s)**

SN, 2 January 1843, p. 3 (a)

### **Advertisement (SN)**

Philharmonic Society, Rotundo – The Members are requested to take notice that Wednesday Evening next, being a close Night for the trial of New Music. Visitors will not be admissible.

A Ballot will take place, and Members having Friends, so propose are requested to furnish the Secretary with the necessary information before 12 o'Clock, on Monday next, the 2d of January, 1843.

By Order, Henry Bussell, Secretary.

Committee-room, 7, Westmoreland-street, Saturday, 30th December.

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**Date**

13 January 1843

**Publication Date(s)**

*SN*, 10 January 1843, p. 3 (a)

**Advertisement** (*SN*)

Metropolitan Choral Society – The Members are requested to take Notice that the next Meeting of the society will take place on Friday Evening Next, the 13th instant, at Eight o'Clock instead of This Evening (Tuesday).

(By Order,) Henry Bussell, Sec. Committee-room, 7, Westmoreland-street, Tuesday, the 10th of January, 1843.

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**Date**

18 January 1843

**Publication Date(s)**

*SN*, 13 January 1843, p. 3 (a); *SN*, 14 January 1843, p. (a); *SN*, 19 January 1843, p. 2 (r/v)

**Advertisement** (*SN*)

Philharmonic Society, Rotundo – The Members are requested to take notice that the [*illegible*] Open Night for the Season will take place on Wednesday Evening Next, the 18th instant, at half-past Eight o'Clock.

Tickets will be ready for deliver on Friday and Saturday, the 13th and 14th instant

By Order, H. Bussell, Secretary.

January 12th, 1844.

**Review** (*SN*)

Philharmonic Concert.

There was “an open night” of this society last evening, when visitors were admitted, and a selection of vocal and instrumental music given. The orchestra proved very efficient, and played with much spirit, but there was little of novelty in the programme, and the Concert does not call for any detailed notice.

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**Date**

31 January 1843

**Publication Date(s)**

*SN*, 27 January 1843, p. 3 (a), p. 2 (p/v); *EP*, 31 January 1843, p. 3 (p/v 2); *SN*, 1 February 1843, p. 3 (r/v); *EP*, 2 February 1843, p. 3 (r/v 2)

**Advertisement (SN)**

Anacreontic Society – Open Night – The Members are requested to take Notice that the Concert advertised for Monday Evening is postponed to the following Tuesday, the 31st instant, in consequence of the Command Night at the Theatre-Royal. There will be *[illegible]* Meeting on Monday Evening. Tickets for the Concert are now ready. By Order, S.J. Pigott, Sec. Committee-room, 26th Jan. 1843.

**Preview (SN)**

Anacreontic Society – Miss Weller, the accomplished daughter of Mr. Weller, of Liverpool, has kindly offered to come over to perform on the pianoforte, at the Concert to be given on Monday evening by the Anacreontic Society, at the Rotundo. The celebrated Concert Strüh [*sic: Concert Stück*] of C.M. Von Weber is selected for the occasion. We had the pleasure of hearing it performed with great effect at their private Concert on Monday evening last. The following is a copy of a letter from Mons. Thalberg to Mr. Weller, on the occasion of Miss Weller's playing with him at his late Concert in Dublin. It speaks most favourably of her superior talents, and must prove highly gratifying to her friends: –

“Dublin, Dec. 10, Morrisson's Hotel.

“Monsieur – Je viens vous prier de presenter à Mademoiselle votre fille mes plus vifs remerciemens pour la bonté qu'elle a eu d'exécuter avec moi le duo de Norma.

Jamais je ne l'ai entendu jone [*sic: jour*]avec plus d'expression et avec plus de nerve et j'ase [*sic: j'ose*] prédire que votre fille est destineé à occuper une des premieres places parmi les pianistes les plus celebres.

“Croyez moi avec l'expression des sentimens les plus distingueés, &c. &c.,

“S. Thalberg.

“T. E. Weller, Esq.”

**Preview 2 (EP)**

The Infant Sappho, Louisa Vinning, may be fairly deemed one of the most extraordinary instances of precocity on record. We do not remember to have heard anything more intensely interesting than the bird-like voice of this beautiful child executing melodies – not nursery tunes, but melodies of the musician, plentifully garnished with modern difficulties of chromatic intervals – with a purity of intonation and grace of manner which, at her years, no teaching, save that of Nature's self, could have instilled. Besides, the unfailing accuracy with which she executes the passages founded on harmonic progressions – the graceful and impulsive gestures of the child – the energetic stamp of the little foot when she desires to compel, as it were, the acceleration of time, or to make some favorite point with peculiar emphasis – her delicate perception of vocal coloring – her joyous bursts and exquisite attenuations of tone, always rightly placed, by the way – and the heart and soul which light up her small warblings with the glow of evident enthusiasm – all these are parts of this strange exhibition, which cannot be appreciated from any description of ours. The child seems

neither to think nor care about her audience; she sings because her father plays to her, and gesticulates because she sings and cannot help it. – *London Atlas*.  
We understand that this extraordinary child will make her first appearance at the Anacreontic Society this evening.

### **Review (SN)**

Anacreontic Society.

A highly fashionable assemblage graced the concert-room of this ancient and distinguished society on Tuesday evening, and the musical arrangements seemed to afford the utmost ratification to the visitors. The programme was as follows: –

Part I.

Grand Overture – Leonora ... Beethoven.

Trio – “Dal tuo Stellato Preghiera,” Miss Hyland, Mr. T. Bishop, and Signor De Braunhelder ... Rossini.

Romance – “Le Calme,” Mr. T. Bishop ... Masini.

Celebrated Concert Stuck – Pianoforte, Miss Weller ... Weber.

Ballad – “Kathleen Mavourneen,” Miss Hyland.

Flute Solo – Variations on an air in the Opera of “Le Clair”, an Amateur ... Walckiers.

Overture – No. 7 ... Kaliwoda.

Part II.

Overture – Des Diamans de la Couronne [*sic: Les Diamants de la Couronne*] ... Auber.

Trio – “This magic wove Scarf,” Miss Hyland, Mr. T. Bishop, and Signor De Braunhelder ... Barnett.

Solo – Ad Fantasia, from Guillaume Tell, Pianoforte, Miss Weller ... Doehler.

Aria – “Non piu Andrai,” Signor De Braunhelder ... Mozart.

Overture – Pre aux Clercs ... Heroed [*sic: Herold*].

The principal attraction of the evening was the performance of Miss Weller, of whose great merits as a pianist we have recently spoken in high terms of praise, and not more than were merited. The instrument presents no difficulties to her brilliant fingering, and the award of general and enthusiastic applause was freely accorded to her. The Infant Sappho, only six years old, appeared for the first time, and the little precocious vocalist, elevated on a table, for otherwise she would have been invisible to the company, sung two arias [*sic: arias*] from the Operas of *Norma* and *Lucia di Lammermoor* with a degree of clearness and taste which gained for her the entire approbation of the auditory. In a variety of ways her musical acquirements were tested, and she came out of the ordeal quite as an adult would. Miss Hyland sung “Kathleen Mavourneen” with much sweetness. Mr. James Barton was leader on this occasion. We cannot omit to mention the highly creditable manner in which an amateur played the flute solo, with fine tone and brilliant execution, but the variations, as a composition, were quite unworthy of the performer.

### **Review 2 (EP)**

Anacreontic Society.

A highly fashionable assemblage graced the concert-room of this ancient and distinguished society on Tuesday evening, and the musical arrangements seemed to afford the utmost ratification to the visitors. The programme was as follows: –

Part I.

Grand Overture – Leonora ... Beethoven.

Trio – “Dal tuo Stellato Preghiera,” Miss Hyland, Mr. T. Bishop, and Signor De



Braunhelder ... Rossini.  
Romance – “Le Calme,” Mr. T. Bishop ... Masini.  
Celebrated Concert Stuck – Pianoforte, Miss Weller ... Weber.  
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Overture – Des Diamans de la Couronne [*sic: Les Diamants de la Couronne*] ... Auber.  
Trio – “This magic wove Scarf,” Miss Hyland, Mr. T. Bishop, and Singor De  
Braunheider ... Barnett.  
Solo – Ad Fantasia, from Guillaume Tell, Pianoforte, Miss Weller ... Doehler.  
Aria – “Non piu Andrai,” Signor De Braunhelder ... Mozart.  
Overture – Pre aux Clercs ... Heroed [*sic: Herold*].  
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**Date**

1 February 1843

**Publication Date(s)**

*SN*, 28 January 1843, p. 3 (a)

**Advertisement** (*SN*)

Philharmonic Society, Rotundo – The Members are requested to take Notice that next Wednesday Evening being a Close Night for the trial of new music, Visitors will not be admitted. A Ballot will take place, and Members having Candidates to propose, are requested to furnish the Secretary with the necessary information before Five o’Clock this day.

By Order, H. Bussell, Secretary.

7, Westmoreland-street, January 28th.

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**Date**

1 February 1843

**Publication Date(s)**

*SN*, 1 February 1843, p. 4 (a)

**Advertisement (SN)**

New And Popular Music

Just Received, the following New and Popular Music, at Wellington Guernsey's Music Saloon, 20, Nassau-Street: –

Raven Ringlets.

The Young Drummer – Dedicated to Lady Blakeney.

The Ladiston Waltzes.

How cheery are the Mariners.

I'll hang my Harp on a Willow Tree.

Alexander's Journal, and Beauties of the Opera, for Cornopean, &c; and a large selection of Flute Music.

In the Press – "There's a Heart which beats for thee." as sung by Ms. Bishop at the Theatre Royal and Anacreontic Concerts; and "The Gypsy Maid," as sung by Miss Hyland.

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**Date**

10 February 1843

**Publication Date(s)**

*SN*, 11 February 1843, p. 2 (r/v); *EP*, 14 February 1843, p. 3 (r/v 2); *FJ*, 15 February 1843, p. 2 (r/v 3)

**Review (SN)**

University Choral Society.

There was a numerous assemblage of the members of this Society and their friends. The following programme will show the musical treat provided for the occasion: –

Part I

Madrigal ... Hard by a Fountain ... Waelrent.

Madrigal ... Since first I saw your Face ... Forde.

Glee ... Hail hallowed Fans ... Lord Mornington.

Song ... Alexis ... Dr. Pepusch.

Glee ... May Day ... [*illegible*: Neithart?]

Quartett ... 'Tis Life to young Lovers ... Clifton

Song ... The Husbandman ... Haydn

Madrigal ... Nymphs of the Forest ... Horsley.

Part II.

Chorus ... Freeman rejoice ... Purcell

Song ... She is mine ... Curschman.

Glee ... Crabbed Age and Youth ... Stevens.

Quintett ... The Meadows look cheerful ... Dibdin

Song ... If o'er the boundless Sky ... Molique

Glee ... Ye spotted Snakes ... Stevens

Glee ... Come let us all a Maying go ... Atterbury.

**Review 2 (EP)**

University Choral Society.

This society's concert took place last Friday evening.

The music was varied and admirably selected. Mr. John Robinson with his usual ability, presided at the great organ. The performing members assembled in great numbers; and the precision which they observed in mingling the light and shade of the various choral parts elicited general applause. We are unable to express our admiration of the manner in which Mr. Francis Robinson sustained Doctor Pepush's celebrated song "Alexis." His delicious voice was only equalled by his pure style; and simultaneously the immense assembly called for a repeat. He subsequently gave Moligne's charming song, "If o'er the boundless sky," with fine effect. Assuredly Mr. Liddell is a perfect master of his instrument, the violoncello; but though his extraordinary execution creates the utmost wonder, we prize him more for the intense feeling with which he performs the "adagio" movements. On this evening he played a grand fantasia on favorite airs, and, with the most exquisite expression, introduced the lovely Irish melody, "Come rest on this bosom." We regret that want of space obliges to limit our notice; but it would be absolute injustice to conclude without mentioning the performance of Master Thomas M'Dermott, a mere child. He sung with the Messrs Robinson in two quartettes; and we confess (though we have heard a good deal of this interesting boy) we were totally unprepared for the beautiful character of the voice that gave to our ear Dibdin's fine old song, "The meadows look cheerful," arranged as solo and quintetto – the harmony being supported by the Messrs. Robinson. One universal burst of applause greeted the little fellow at the close; and with modest self-possession (inspired by the kind notice and attention of the musical gentlemen around him) he stood forth to answer the *encore* so warmly demanded.

### **Review 3 (FJ)**

University Choral Society.

(From A Correspondent.)

This society held a concert on Friday evening, the 10th instant. The music was varied and admirably selected. Mr John Robinson presided at the great organ; the performing members assembled numerous, and the elegant precision which they observed in mingling the light and shade of the various choral parts elicited general applause, and must have satisfied and proved highly gratifying to their talented conductor, Mr. Joseph Robinson. We have not terms to express our admiration of the manner Mr. Francis Robinson sustained Doctor Pepush's celebrated song "Alexis." Of course we anticipated much pleasure, for his delicious voice is only equalled by his beautiful style of singing, but he was in glorious spirits on the occasion, and with one voice the immense assembly called for a repeat. He subsequently sung Molique's charming song "If o'er the boundless sky." Assuredly Mr. Liddell is a perfect master of his instrument, the violoncello; but though his extraordinary execution creates the utmost wonder, still we prize him considerably more for the intense feeling with which he performs the "adagio" movements. On this night he performed a grand fantasia on favourite airs, and introduced with the most exquisite expression the lovely Irish melody of "Come rest on this Bosom." We regret the want of space which obliges us to limit our notice; but it would be absolute injustice to conclude without mentioning the performance of Master Thomas M'Dermott, a mere child. He sung with the Messrs. Robinson in two quartettes, and we confess (though we have heard a good deal of this interesting boy), we were totally unprepared for the beautiful character of the voice that sweetly gave to our ear Dibdin's fine old song, "The meadows look cheerful," arranged as solo and quintette, the harmony supported by the Messrs. Robinson. One universal burst of applause greeted the little fellow at the close, and with a modest self-possession

(inspired by the kind notice and attention of the musical gentlemen around him) he stood forth to answer the encore so warmly demanded.

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**Date**

22 February 1843

**Publication Date(s)**

*SN*, 11 February 1843, p. 3 (a); *SN*, 13 February 1843, p. 3 (a); *SN*, 22 February 1843, p. 3 (u/a)

**Advertisement** (*SN*)

Philharmonic Society, Rotundo – The Members are requested to take notice that the Second Open Night this season will take place on Wednesday Evening, the 22d instant – By order, Henry Bussell, Secretary, Committee Room, 7 Westmorland-street, Friday, February 10, 1843.

N.B. – A ballot will take place on Wednesday the 15th instant, and members having friends to propose are requested to furnish the Secretary with the necessary information before One o’Clock on Monday, the 13th.

**Updated Advertisement** (*SN*)

Philharmonic Society, Rotundo. The Members are requested to take Notice that the Second Open Night of the Season, will take place at the Rotundo, on This Evening (Wednesday), the Concert to commence at Eight o’Clock precisely, and terminate at Eleven. By Order, Henry Bussell, Sec. Committee-rooms, 7, Westmoreland-street, Wednesday, 22d February.

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**Date**

29 February 1843

**Publication Date(s)**

*SN*, 27 February 1843, p. 3 (a)

**Advertisement** (*SN*)

Philharmonic Society, Rotundo – The Members are requested to take Notice that Wednesday Evening next being a close night to the trial of New Music, visitors will not be admissible. A ballot will take place, and Members having Friends to propose are requested to furnish the Secretary with the necessary information before Four o’Clock This Day.

By order, Henry Bussell, Secretary. Committee room, 7, Westmoreland-street, Monday, 27th February, 1843.

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**Date**

7 March 1843

**Publication Date(s)**

*FJ*, 4 March 1843, p. 1 (a)

**Advertisement (FJ)**

*Notice*

Tradenen's Harmonic Society.

The Members who have given in their Names, and those who wish to join, are informed that the First General Meeting of the Society recently formed for the promotion of Music amongst the people, will be held on Wednesday Evening, 8th March Instant, at Eight o'Clock *precisely*, at the Society's Music Rooms, Manor House, 55, Bolton-Street.

The Preliminary Committee will meet on Tuesday Evening, 7th Inst., from Eight to Ten o'Clock, at the above place, when and where the Prospectus and Laws of the Society, with all requisite information, may be had, and Names taken down of those who wish to join.

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**Date**

10 March 1843

**Publication Date(s)**

*SN*, 28 February 1843, p. 3 (a)

**Advertisement (SN)**

Metropolitan Choral Society – The Members, Associates, and Subscribers, are requested to take Notice, that their First Open Night is Postponed to Friday Evening, March 10. Tickets to be delivered according to the Rules of the Society, on Friday evening next, during the Practice Meeting.

By order, R. Mosley, Sec.

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**Date**

11 March 1843

**Publication Date(s)**

*SN*, 11 March 1843, p. 3 (a)

**Advertisement (SN)**

To Professors Of Music – Wanted: a Chorus Master for the Tradesmen's Harmonic Society. Apply (by letter, stating qualifications, &c.) to the Secretary at the Office of Saunder's News-Letter, on or before the 25th instant. Names of persons who wish to become Members of the above Society, will be received by the Secretary, at 56 Bolton-street, on Wednesday Evenings, from eight until nine o'clock.

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**Date**

13 March 1843

**Publication Date(s)**

*EP*, 14 March 1843, p. 3 (r/v); *SN*, 14 March 1843, p. 2 (r/v)

### **Review (EP)**

Anacreontic Society.

A dress concert was given last evening by the members of this society, at the Rotundo; and upon this occasion the long room up stairs was selected. It is scarcely so well adapted for a numerous assembly as the place hitherto used, the ceiling being rather low, and the ventilation not good.

The music, both for taste in selection and skill in execution, left nothing to be desired.

### **Review 2 (SN)**

Anacreontic Society

A dress concert was given last evening by the members of this society, at the Rotundo, and upon this occasion the long room up stairs was selected. It is scarcely so well adapted for a numerous assembly as the place hitherto used, the ceiling being rather low, and the ventilation not good. The following is the programme as printed –

Part I.

Symphony ... Haydn.

Glee – “Sleep Gentle Lady,” Miss Patton, Mr. Bishop, and Signor Braunhelder ... Sir H.B. Bishop.

Concerto Grand – Pianoforte, Mr. James Wilson ... Weber

Song – “Let the Bright Seraphim” Miss Spence, trumpet Obligato, Mr. Distin ...

Handel

Solo – French Horn, Mr. H. Distin ... Bellini.

Cantata – “Alexis,” Mr. Bishop, Violoncello Obligato, Mr. Pigott ... Dr. Pepusch.

Quintetto – Belisario, The Distins ... Donizetti.

Part II.

Overture ... Kalliwoda

Glee – “The Boat Glee,” Miss Patton, Mr. Bishop, and Signor Braunhelder; Violin Obligato, Mr. James Barton ... Sir J. Stevenson.

Fantasia Trumpet – Mr. Distin ... Distin

Aria – “L’amor Suo mi fe Beata,” Miss Patton ... Donizetti.

Solo – Tenor Corno (“La Sonnambula,”) Mr. H. Distin ... Bellini.

Buffo – “Largo al Factotum,” Signor Braunhelder ... Rossini.

Quintette – (“Siege of Rochelle,”) The Distins ... Balfe.

Overture.

The forgoing list did not offer much of novelty, either as respect the music selected or the artists who were engaged; but the concert seemed to afford much gratification to the general body of the auditory, and there were individual performances entitled to all the applause they received. The concerto on the piano was played in an able manner by Mr. Wilkinson, although there appeared none of those feats of musical daring in which some of the great performers are so fond of indulging. His left hand wants a little more force to tell, when the treble is flowing and energetic in its character, but there can be no question that Mr. Wilkinson exercises great command over the instrument he has chosen for the display of his musical talents. His style is pure, no little point in the present day. Handel’s “Let the Bright Seraphim” was encored, and the trumpet obligato of Mr. Distin very much contributed to this result. Mr. Pigot’s violoncello accompaniment to “Alexis” was charming, and his harmonies had a good effect at the conclusion. Mr. Bishop sang the cantata with a good deal of care, but not with sufficient tenderness. Signor Braunhelder’s voice was heard with advantage in the glees; and the

performances of the Distin family were heard with pleasure. The orchestra, under the able leadership of Mr. Barton, did ample justice to the instrumental music.

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**Date**

15 March 1843

**Publication Date(s)**

*SN*, 16 March 1843, p. 2 (r/v)

**Review** (*SN*)

Henry-Street Police – Yesterday two gentlemen, named Bell (from the Co. Longford), and their servant man, were charged by Richard Gormley, of Bolton-street, with being “drunk and disorderly.”

Mr. Gormley stated that on the previous night, about ten o’clock, the defendant entered the Concert-room of a private Choral Society, of which he (the complainant) was a member, and conducted themselves in a very disorderly manner; although informed that it was a private meeting and requested to retire, the defendants refused to leave the room, and created a great disturbance.

For the defence it was urged that the defendants had been told that it was a public Concert-room by some person at the door, who said they might go in on paying for their admission.

Doctor Kelly said it was an unauthorised intrusion on the recreations of the working classes, and the defendants would not have attempted to act as they had done in the Anacreontic or Philharmonic Society’s’ Concert-rooms, and he would therefore fine the two gentlemen ten shillings each for their disorderly conduct, and their servant 2s. 6d. for being drunk.

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**Date**

7 April 1843

**Publication Date(s)**

*EP*, 8 April 1843, p. 3 (r/v)

**Review** (*EP*)

University Choral Society.

Last night was the “gentlemen’s open night” of this distinguished musical society, when the choice selections contained in the programme, and the superior style in which they were performed, yielded unmixed delight to a numerous and distinguished audience.

The principal solos, by Messrs. Robinson, Whaley, Geary, Smith and Yoakley, were executed with all the masterly effect, brilliancy, and power, that always distinguish the efforts of those eminent professors. We deeply regret that the unusual pressure on our space this evening prevents our giving a detailed notice of this attractive entertainment.

We cannot conclude, however, without expressing our admiration of the fine solo, “Comfort ye,” by Mr. F. Robinson, which was sung in truly magnificent style. Mr. Gustavus L. Geary, also, in the solo, “He shall feed His flock,” won “Golden opinions” from the auditory – his singing being remarkable for grace, simplicity, and feeling. It is

the first time we have had the pleasure of meeting him at the University Society; and the manner in which he acquitted himself warrants us in affirming that it will not be the last.

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**Date**

10 April 1843

**Publication Date(s)**

*SN*, 10 April 1843, p. 4 (a)

**Advertisement (SN)**

Antient Concerts, – Members are requested to take Notice that the Society's first Concert for the Season will take place at their Rooms, Great Brunswick-Street, on Thursday Evening, the 10th instant.

Thomas R. Miller, Secretary.

Committee-rooms, Great Brunswick-street, 8th April, 1843

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**Date**

10 April 1843

**Publication Date(s)**

*SN*, 31 March 1843, p. 3 (a); *SN*, 6 April 1843, p. 3 (u/a); *SN*, 11 April 1843, p. 2 (r/v); *FJ*, 15 April 1843, p. 3 (r/v 2)

**Advertisement (SN)**

Anacreontic Society, – The Members are requested to take notice, that the next Ladies' Concert will take place on Monday Evening, the 10th of April. There will be a Ballot for the admission of new Members on Friday, the 7th of April, at Four o'Clock, at the Committee Rooms. Members having friends to propose, are requested to furnish the Secretary with the necessary information on or before Monday next.

By Order, S. J. Pigott, Secretary

Committee Room, 112 Grafton-street.

**Updated Advertisement (SN)**

Anacreontic Society

The Members are requested to take notice that the next Ladies' Concert will take place on Monday Evening, 10th inst. The tickets are now ready for delivery. There will be a Ballot for the admission of new Members on Friday, the 7th inst., at four o'clock, at the Committee Room. Members having friends to propose are requested to furnish the Secretary with the necessary information on or before Monday next.

(By order,) S. J. Pigott, Sec.

Committee Room, 112, Grafton-street.

**Review (SN)**

Anacreontic Society

A full dress concert was given by the members of this Society last evening, and the



Long Room of the Rotundo had every available space occupied by a very fashionable auditory. The orchestra played on this occasion a selection from Mendelssohn's [*sic: Mendelssohn's*] "Hymn of Praise," and it was a duty which was, no doubt, a labour of love, for the parts of this fine work are so exquisitely distributed, and the harmonies are so elaborate in structure, while at the same time broad and massive effects are produced, that each individual performer must feel [*sic: feel*] how much he is contributing to the general result, however minor his part might appear if judged of when standing alone. The difficulties of the composition are of no ordinary kind, but the band encountered them with considerable success, and it required no little study to seize on those delicate touches of art which are so minute as to escape a casual view, but without which a sameness prevails that would weary after a time. The great attraction of the evening, as related to individual display, was the wonderful performance of a young gentleman, pupil of Mr. Barrett, who, in Thalberg's brilliant concerto, in which the prayer in "Moses In Egitto," is introduced, displayed a genius which study might have matured but could not create. He began with a few quiet passages, not afraid to be simple and earnest, but there came a shower of notes which were in fine contrast with what had gone before, and the opening subject was afterwards revealed with a calm feeling that trusted in itself alone. To do anything like justice to Thalberg's music requires much manual dexterity; but a mere rapid succession of sound will not answer any object unless some meaning be attached to the changes which are taking place, and as one word uttered with emotion will reach the heart sooner than twenty which are coldly pronounced, thus will mere velocity of manual motion yield to the force of sincere expression. But the gifted person of whom we are now speaking has both requisites for success, and the brilliancy and force of his finger appeared in the variations to the Prayer, where each hand has a double office to perform, the theme and the flowing treble being each fully accompanied. Surprise and pleasure were felt by the audience and even those who know little of the instrument were satisfied that something more than usual was required to produce such a [*illegible*] burst of applause. An encore being called for, a short piece was substituted, which was given with extreme delicacy and finish. The Misses Byrne, Signor Brantthelder, and Mr. Bishop, were the principal vocalists, and a young lady sang a solo from an aria of Sacchini's with much self-possession and precision. Her voice, however, wants roundness, and her manner is too cold. The aria was encored.

## **Review 2 (FJ)**

Anacreontic Society.

This Society held a grand concert on Monday evening, which was, as usual, numerously and fashionably attended. The music was well selected, including the symphony from the celebrated "Hymn of Praise," by Mendelssohn, and Mr. Pigot, the talented conductor, has increased his well-earned reputation. Mr. Wilkinson, in a most admirable manner, accompanied the vocal music; and in Knight's very pretty ballad, "The Dream" Mr. Bishop was deservedly applauded. On this occasion we are obliged to limit our notice, and will therefore conclude by observing, that Master Thomas M'Dermott (the little fellow whose performance at the University Choral, and the other leading concerts this season), sung Schubert's "Hark, the Lark," with a degree of style positively extraordinary for a child of his years. It was rapturously encored. His voice is of the purest soprano character, and possesses great sustaining power. —

(*Communicated.*)

**Date**

12 April 1843

**Publication Date(s)**

*SN*, 10 April 1843, p. 4 (a); *EP*, 13 April 1843, p. 3 (r/v); *SN*, 13 April 1843, p. 2 (r/v 2)

**Advertisement (SN)**

Philharmonic Society, – The Members are requested to take notice that the Third Open Night for the season will take place on Wednesday Evening, the 12th instant, at half-past Eight o’Clock, and the Second Grand Concert on Friday Evening, the 5th of May next.

By order, Henry Bussell, Secretary.

Committee-room, 7, Westmorland-street, Monday 10th April, 1843

**Review (EP)**

Philharmonic Society.

There was open night of this society last evening at the Rotundo, when strangers were admitted, and a good selection made for the occasion. Most of the music was familiar to the company; and while the instrumental parts were executed with admirable effect, the concerted pieces, with the aid of Dr. Smith, the Misses Searle, and Signor Sapio, told successfully. Dr. Smith sang a manuscript composition, entitled “The Prodigal’s Return,” the subject of which is treated in an able manner. It was much applauded. The quartett, for four violins, by Messrs. Levy, Mackintosh, Barton, and Glover, was splendidly given, and the loud applauses that followed its performance must have been very gratifying to the distinguished professors engaged. Altogether the concert was most effective.

**Review 2 (SN)**

Philharmonic Society.

There was open night of this society last evening at the Rotundo, when strangers were admitted, and a good selection made for the occasion. Most of the music was familiar to the company; and while the instrumental parts were executed with admirable effect, the concerted pieces, with the aid of Dr. Smith, the Misses Searle, and Signor Sapio, told successfully. Dr. Smith sang a manuscript composition, entitled “The Prodigal’s Return,” the subject of which is treated in an able manner. It was much applauded.

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**Date**

13 April 1843–18 April 1843

**Publication Date(s)**

*EP*, 13 April 1843, p. 1 (a); *EP*, 15 April 1843, p. 1 (a); *EP*, 18 April 1843, p. 1 (a)

**Advertisement (EP)**

New Sacred Music.,

The Sabbath Evenings; a Collection of Vocal Sacred Music, Arranged for the Piano-forte, by Joseph Goss.

Select Sacred Melodies. By The Rev. James Carlile; being a Collection from the Works of Beethoven, Haydn, Handel, Mozart, and Weber; easily arranged for the

Piano-forte and Voice, particularly adapted for Private Worship.  
The Creation; A Grand Oratorio, by Haydn. In this Edition the Vocal parts are complete, and the Instrumental are compressed and arranged as an Accompaniment for the Organ or Piano-Forte, By J. Addison.  
The Messiah; A Grand Oratorio. In this Edition the Vocal Parts are complete, and the Instrumental, including those added by Mozart, are compressed and arranged as an Accompaniment for the Organ or Piano-Forte, By J. Addison. Price 12s. as sung at the Cathedrals, and at the Ancient Choral and College Society's Concerts.  
Just Received, At M'Cullagh and M'Cullagh's Piano-Forte and Harp Warerooms, 22, Suffolk-Street.  
Music Warerooms, 108, Grafton-Street.

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**Date**

20 April 1843

**Publication Date(s)**

*SN*, 20 April 1843, p. 3 (a)

**Advertisement** (*SN*)

Antient Concerts.

Opening Of Their New Rooms, Great Brunswick-Street.

The Committee request that all parties attending the Oratorio This Evening, will proceed by Brunswick-street, in order that the Carriages may set down with horses' heads towards Westland-row.

Committee rooms, April 20, 1843.

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**Date**

20 April 1843–29 April 1843

**Publication Date(s)**

*EP*, 13 April 1843, p. 1 (a); *EP*, 15 April 1843, p. 1 (a); *EP*, 18 April 1843, p. 1 (a); *EP*, 20 April 1843, p. 1 (u/a); *SN*, 20 April 1843, p. 3 (u/a); *EP*, 22 April 1843, p. 1 (u/a); *SN*, 22 April 1843, p. 3 (u/a); *EP*, 25 April 1843, p. 1 (u/a); *SN*, 29 April 1843, p. 3 (u/a)

**Advertisement** (*EP*)

Church Music.

On Thursday Next, 20th April, Will be Completed for Publication, neatly Bound and Lettered, The Pocket Edition Of Music For The One Hundred And Fifty Psalms, (Authorised Version,) As in the Quarto Copy of Weyman's Melodia Sacra, Revised by Doctor John Smith, For One, Two, Three, or Four Voices; 1st Treble; 2d Treble, or Contra Tenor; Tenor, and Bass. With a large Collection of Chants and Responses, Including those Arranged for the Church Music Society, Trinity College Dublin.  
*Price, Complete, for any of the Four Voices Separately, Two Shillings. For the Four Voices in Score, Five Shillings.*

Marcus Moses, Publisher, Piano-Forte, Harp, and Music Warehouse, 4, Westmoreland-Street, Dublin.

**Updated Advertisement** (*EP, SN*)

Church Music.

Published By Marcus Moses, At His Piano-Forte, Harp, and Music Warehouse, 4, Westmoreland-Street, Dublin.

Just Completed, Neatly Bound and Lettered, The Pocket Edition Of Music For The One Hundred And Fifty Psalms, (Authorised Version,) As in the Quarto Copy of Weyman's *Melodia Sacra*. Revised by Doctor John Smith, For One, Two, three, or Four Voice: 1st Treble; 2d Treble, or Contra Tenor; Tenor, and Bass. With a large Collection of Chants And Responses, Including those Arranged for the Church Music Society, Trinity College. *Price, Complete, for any of the Four Voices Separately, Two Shillings. For the Four Voices in Score, Five Shillings.*

Pocket Edition Of Psalms, from *Weyman's Melodia Sacra*, and Hymns, from "*Sequel to Melodia Sacra*," for Four Voices, according to the arrangement in the larger editions. Each Book of Fifty Tunes, *Eighteen-pence*; or for any of the Four Voices separately – 1st Treble, 2d Treble, or Contra Tenor; Tenor, or Bass, Each Book of the Fifty Tunes, 6d.

*Melodia Sacra* – The One Hundred And Fifty Psalms, according to the authorised version of the Church of England; the Music, by Ancient and Modern Authors, arranged for One, Two, three, or Four Voices, and the Organ or Piano-forte. By David Weyman, *late Vicar Choral of St. Patrick's Cathedral*. A new and improved edition, carefully revised by Dr. John Smith, *Composer to the Chapel Royal, Dublin*, with an Index to above Five-Hundred Hymns, by Watts, Cowper, Newton, Heber, and others, and references to suitable Music in this Work for each; a numerous collection of Chants, &c. In One Vol. Royal 4to., 260 pages of Music, price 15s.

Seventy Psalms, arranged for One, Two, or Three Voices, and Organ of Piano-forte. By Dr. J. Smith.

With a selection of Chants. 1 Vol. 8vo., published under the immediate direction of the Association, 7s. 6d.

Fifty Psalms, arranged for One, Two, or Three Voices, and Organ or Piano-forte. By D. Weyman. 1 vol. 12mo, 4s.

A New Selection Of Sixty Psalms, from *Weyman's Melodia Sacra*, for the use of the Church Music Society, Trinity College. 1 vol. Royal quarto, 7s. 6d.

Sequel to *Weyman's Melodia Sacra*, *Two Hundred* Hymns and Anthems, by approved Authors, arranged for One, Two, Three, or Four Voices, and Organ or Piano-forte. By David Weyman, Dr. John Smith, R.W. Beatty, and others; in Nos. at 1s. each, or complete in Two Vols., each 10s.

Fifty-Nine Chants, for Four Voices, or for Organ or Piano-forte, arranged by R.W. Beatty. 2s.

Chants And Responses, arranged by Doctor J. Smith. 2s.

Chants for the use of the Church Music Society, Trinity College, arranged by J. Rambaut, 1s.

Psalms Book for the use of Churches. The One Hundred and Fifty Psalms, authorised version, as set to Music in *Weyman's Melodia Sacra*; the first line of Music at the head of each Psalm, neatly bound, 1s., or 10s per doz.

Hymn Book, for the use of Churches, containing *Two Hundred Hymns*, as set to Music in the *two volumes* of "*Sequel To Melodia Sacra*," with Fifty additional Hymns. The first line of the Music proper for each, given with every Hymn. 19mo, fine paper, neatly bound, 1s., or 10s. per dozen.

Psalms And Hymn Book. The One Hundred and Fifty Psalms, and the Two Hundred

and Fifty Hymns, as above, with first line of Music, &c., in One Volume, neatly bound, 1s. 6d., or 15s. per Dozen.

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**Date**

5 May 1843

**Publication Date(s)**

*SN*, 28 April 1843, p. 3 (a); *SN*, 1 May 1843, p. 3 (a); *SN*, 5 May 1843, p. 3 (u/a); *FJ*, 6 May 1843, p. 2 (r/v); *SN*, 6 May 1843, p. 2 (r/v 2)

**Advertisement** (*SN*)

Philharmonic Society

The Members are requested to take notice that the Second Grand Concert for the Season will take place at the New Concert Rooms, Brunswick-Street, on Friday Evening the 5th of May, and the Rehearsal on the Wednesday previous.

By order, Henry Bussell, Sec.

Committee Rooms, 7, Westmorland-street, Friday 28th April, 1843

**Updated Advertisement** (*SN*)

Philharmonic Society – New Concert Rooms, Brunswick-Street – The Members are requested to take notice that the Second Grand Concert for the Season will take place at the Concert Rooms, Brunswick-Street, This Evening, at Half-past Eight o’Clock precisely.

It is particularly requested that carriages will fall into line setting down and taking up with the horses head towards the College.

By order, Henry Bussell, Sec. Committee Rooms, 7 Westmorland-street, Friday, 5th May, 1843.

**Review** (*FJ*)

Philharmonic Society

The second grand concert of this society for the present season took place at the Ancient Concert Rooms, Great Brunswick-street, last evening. The programme was as follows: –

Part First

Sinfonia in C Minor ... Beethoven

Quartetto – “Ecco quell fiero” ... Costa.

Scena – “Prendi per me” ... Benedict.

Duo – “The heart with meek ey’d pity” ... Mozart.

Trio – “Night’s lingering shades” ... Spohr.

Cavatina – “Penche non ho” ... Donizetti.

Song – “Hognato” ... Balfe

Quartetto – “Cialo il mio labbro” [*sic: Cielo il mio labbro*] ... Rossini.

Part Second

Selection from Oberon ... Weber

Overture.

Scena – “Oh, it a glorious sight to see” ...

Song – “O Araby! Dear Araby” ...

Quartett – “Over the dark blue waters” ...

New Ballad – “Alone” ... Benedict  
Glee.

Duetto – “Leuza tanti complimenti” [*sic: Senza tanti complimenti*] ... Donizetti.  
The magnificent band of this society is now so fully formed and so admirably drilled, Beethoven’s “Sinfonia” and “The Overture” to Oberon, as matters of course, went off triumphantly. Nothing could be finer than the performance of the difficult “Andante” in the Sinfonia. The vocal parts of the concert was not so successful. Guibilei was ill – hence Balfe’s song and the duet from Donizetti were omitted. In the concerted pieces Sapio took his place; he did this, of course, on very short notice, but, we are sorry to say, there was ample evidence of his being a mere stop gap. Mrs. A. Shaw was not in good voice, and the selection of song for her, by whoever made, was most unfortunate – they in no respect called forth the powers or charms of her voice. The redeeming features of the evening were Weber’s song “O Araby, dear Araby”, and the fairy song from the Midsummer Night Dream, by Jackson, which was substituted in place of Guibilei’s song – both sung deliciously by that exceedingly clever girl, Miss Poole; and the trio from “Il Matrimonio Segreto” substituted for the “Glee,” and sung admirably by Mrs. Shaw, Miss Poole, and Miss S. Novello. These three pieces were rapturously encored. The accommodation, the convenience, and the ventilation of the New Concerts Room, built by “The Society for Ancient Concerts,” are most excellent, and were the theme of general approbation. The company was, as usual, numerous and fashionable.

## **Review 2 (SN)**

### Philharmonic Society

Their second grand concert for the season was given by the members of this society last evening, and transferring the scene of their operation from one side of the city to the other, they on this occasion from one side of the city to the other, they on this occasion selected the new Music Hall lately fitted up to Brunswick-street. The building in question is very well adapted to the voice, the sounds being thrown out clearly, and conveyed with facility and in their true fullness to the parts distant from the orchestra. This is a most material point, and as physical power is of vital consequence to the success of singers, it is equally one of the great requisites of a music-room, which is to be the sphere of their exertions, that it should not muffle or weaken the human organ. The hall in question is in form a parallelogram, with a permanently raised orchestra at one end, and at the corresponding extremity a gallery. There are five rows of seats at the sides, rising by gradual ascent from the floor; and those, as well as the seats in the centre, are rendered comfortable by having backs to each. At present, however, the seats are not covered, which, when they are vacant, give them a cold appearance. The sameness of the walls is agreeably relieved by pilasters, which also have their value in improving the effect of the sound. The appearance altogether from the gallery, the circular-headed window, and the organ, which is in a recess over the orchestra, and the fixed seats, make the room look not unlike place of worship. The lighting was extremely brilliant, and when every vacant space was occupied by the very fashionable assemblage present last evening, the *tout ensemble* was imposing. It would be a manifest improvement to elevate the platform in front of the orchestra, in order to bring the leading artistes more prominently in view of the company who are at a distance from them, and the conductor’s music-stand ought not to be a fixture, as it interferes with the vocalists when a number are engaged. The means of egress are not on a scale commensurate with the numbers which the hall is capable of accommodating. The following is the programme of the concert, with the slight changes made in it which

became necessary by reason of the absence of M. Giubilei, who was indisposed and unable to attend. Mr. Sapio supplied his place, and with considerable tact.

Part First.

Sinfonia – In C ... Beethoven.

Quartett – Ecco quel fiero, Miss S. Novello, Miss Poole, Mr. Manvers, and Mr. Sapio ... Costa.

Duo – The *[illegible]* with meek ey'd pity, Miss Poole and Mr. Sapio ... Mozart.

Trio – Night's lingering shades, Miss S. Novello, Miss Poole, and Mrs. Alfred Shaw ... Spohr.

Song – Where the Bee sucks, Miss Poole ... Arne.

Quartett – Cielo il mio labbro, Miss Novello, Mrs. Shaw, Mr. Manvers, and Mr. Sapio ... Rossini.

Part Second.

Overtures ... Weber.

Song – O Araby! Dear Araby! Miss Poole.

Quartett – Over the dark blue waters, Miss S. Novello, Miss Poole, Mr. Manvers, and Mr. Sapio

New Ballad – Alone, Mrs. Alfred Shaw ... Benedict.

Trio – My Lady the Countess, from the *Il Matrimonio Segretto* ... Cimarosa.

Mrs. A. Shaw appeared to be labouring under a slight cold with singing the Scena of Benedict, and the accompaniment not being to her satisfaction, so much of by-play occurred on the subject as to pre-occupy her mind, and her usual force was therefore not given to the music she was executing. In the ballad, however, by the same company, her fine voice was heard with striking effect; and by the agency of her skill and ability she elicited an encore for a composition which had no intrinsic beauty to entitle it to such a favour. But one of the most attractive things was the trio from Cimarosa's celebrated opera, the music truly sparkling and vivacious, and written with such freshness as to have the impression that each passage must have been dictated by the inspiration of of *[sic]* the moment. Miss Novello and Miss Poole were excellent in their parts, and the two met with a warm encore. Miss Novello, whose voice and style are heard to advantage in a Concert-room, gave the Cavatina of Donizetti in a finished manner, and Miss Poole was encored in the song "Where the bee sucks," which compliment she deserved from the expression and taste displayed. There were parts of the *scena* from *Oberon* which *[illegible]* Mr. Manver's powers, but he got through it very creditably. To the concerted airs the artistes gave their due effect, and the result was therefore satisfactory. The works for the Orchestra had been performed on previous occasions, and do not consequently require [?] notice; but suffice it to observe that the Concert appeared to afford much gratification in the numerous company present, a proof of which was, that *[illegible]*

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**Date**

6 May 1843

**Publication Date(s)**

*SN*, 5 May 1843, p. 3 (a); *SN*, 6 May 1843, p. 3 (u/a)

**Advertisement (SN)**

Metropolitan Choral Society's New Concert Rooms, Brunswick-Street – In consequence of the Philharmonic Society's Second Concert taking place This Evening (Friday), the Second Rehearsal for the Society's Grand Performance of Sacred Music is postponed until To-Morrow Evening (Saturday), the 6th inst at Eight o'Clock. The Members and Associates are requested to take notice that [*illegible: unless?*] they attend all the Rehearsals, commencing on Saturday Evening next, they cannot be considered entitled to the privileges of Performers. Ladies and Gentlemen are admissible as Subscribers, and entitled to attend all the Practice Meetings of the Society, and to obtain One Ticket (exclusive of their own admission), on paying the sum of £1 per annum.

By Order, Richard Mosely, Sec. Committee Rooms, 7, Westmorland-street, Friday Morning, 5th May.

**Updated Advertisement (SN)**

Metropolitan Choral Society's New Concert Rooms, Brunswick-Street – In consequence of the Philharmonic Society's Second Concert taking place on yesterday Evening, the Second Rehearsal for the Society's Grand Performance of Sacred Music [*illegible: is?*] postponed until This Evening (Saturday), the 6th inst, at Eight o'Clock. The Members and Associates are requested to take notice that unless they attend all the Rehearsals, commencing on Saturday Evening next, they cannot be considered entitled to the privileges of Performers. Ladies and Gentlemen are admissible as Subscribers, and entitled to attend all the Practice Meetings of the Society, and to obtain One Ticket (exclusive of their own admission), on paying the sum of £1 per annum.

By Order, Richard Mosley, Sec.

Committee Rooms, 7, Westmorland-street, Saturday Morning 6th May.

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**Date**

10 May 1843

**Publication Date(s)**

*FJ*, 9 May 1843, p. 1 (a)

**Advertisement (FJ)**

Tradesmens' Harmonic Society.

There will be a General Meeting of the above Society held at their Music Saloon, 55, Bolton-street, on To-Morrow Evening, the 10th instant, at Eight o'Clock precisely, for the purpose of enrolling Members, receiving the Monthly Subscription, and to transact other business.

By Order. N. Cuddehy, Clerk of the Society.

Notice. – Persons possessing fine Voices, whether Youths or Adults, Male or Female, who have not means to get them cultivated, can be provided with instruction by a competent Professor, on certain conditions to be agreed on.

Application to be made in writing, stating particulars, to be left at 55, Bolton-street.

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**Date**

12 May 1843

**Publication Date(s)**

*SN*, 11 May 1843, p. 3 (a)

**Advertisement (SN)**

Dublin Sacred Harmonic Society, for the Improvement of Psalmody, and the Cultivation of Sacred Vocal Music – The First Meeting for the Season will be held in the Scot's Church, Usher's-Quay, on To-Morrow Evening (Friday), the 12<sup>st</sup> inst., at Eight o'Clock. Members are requested to be punctual in their attendance. Application from Ladies or Gentlemen intending to become Members, or to enrol their Children, to be made to Mr. Gibson, the Treasurer, 32, Arran-quay, or to Mr. Maclagan, the Conductor, School House, Meeting House Yard. Annual Subscription 5s, payable in advance in May and November – May 1843.

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**Date**

12 May 1843

**Publication Date(s)**

*SN*, 10 April 1843, p. 4 (a); *SN*, 1 May 1843, p. 3 (u/a); *SN*, 2 May 1843, p. 3 (u/a); *SN*, 8 May 1843, p. 3 (u/a); *FJ*, 9 May 1843, p. 1 (u/a 2); *FJ*, 10 May 1843, p. 1 (u/a 2); *SN*, 10 May 1843, p. 3 (u/a 2); *FJ*, 11 May 1843, p. 1 (u/a 2); *SN*, 11 May 1843, p. 3 (u/a 2), p. 2 (p/v); *FJ*, 12 May 1843, p. 1 (u/a 2); *SN*, 12 May 1843, p. 3 (u/a 2); *FJ*, 13 May 1843, p. 2 (r/v); *EP*, 13 May 1843, p. 3 (r/v 2); *SN*, 13 May 1843, p. 2 (r/v 3)

**Advertisement (SN)**

Metropolitan Choral Society – (Antient Concert Music Room), – The First Grand Performance of Sacred Music for the season will take place on Friday Evening, the 12<sup>th</sup> of May next, on which occasion Rossini's "Stabat Mater" and Haydn's "Creation," will be performed.

By order, Richard Mosley, Secretary.

Committee-room, Antient Concert Music Room, Brunswick-street.

**Updated Advertisement (SN)**

Metropolitan Choral Society, New Concert Rooms, Brunswick-St.

The Members are requested to take notice that the First Grand Performance of Sacred Music for the Season will take place on Friday Evening, 12 instant, at eight o'clock; on which occasion Rossini's Stabat Mater, and a Miscellaneous Selection from the works of Handel, Haydn, Mozart, etc, will be performed. The solos by Mrs Alfred Shaw, Miss Poole – Miss S Novello, Mr Manvers – Mr Hime – Mr Giubilei, With other distinguished Artists, whose names will be duly announced.

Leader – Mr Levey. Directors – Messrs H Bussell and John Robinson. Organ – Mr Joseph Robinson.

The Performing Members of the Society on paying the yearly Subscription of £1, are entitled to attend all the Practice Meetings of the Society, and to obtain two Tickets (exclusive of their own admission) for each Concert – free of expense. Subscribers are entitled to attend at all the Practice meetings of the Society, and to obtain on Ticket for

each Concert – free of expense.

By order, Richard Mosley, Sec.

Committee rooms, 7 Westmorland-street, Monday, May 1, 1843.

N.B.– The first Rehearsal will be held to-morrow evening, at eight o'clock, when the punctual attendance of the Members and Associates is particularly requested.

**Updated Advertisement 2** (*FJ, SN*)

Metropolitan Choral Society

New Concert Rooms, Brunswick-St.

The First Grand Performance of Sacred Music for the Season, will take place on Friday Evening Next, 12th Inst., at Eight o'Clock, to consist of –

Part I. – Rossini's "Stabat Mater"

Part II. – A Miscellaneous Selection,

The Solos by Mrs. Alfred Shaw, Miss Poole, Miss Novello, Mr. Manvers, Mr. Hime, Mr. Giubelei, &c.

The Orchestra and Chorus will be on the same extensive scale as last season.

Leader – Mr. Levey. Organ – Mr. Joseph Robinson. Directors – Mr. Henry Bussell and Mr. John Robinson.

Ladies and Gentlemen are admissible as Subscribers, and entitled to attend all the Practice Meetings of the Society, and to obtain one Ticket (exclusive of their own admission), on paying the sum of 1l. per annum.

A limited number of extra tickets will be issued to the Members, Subscribers, and Associates, at 3s, for each ticket, or 5s. to the reserved seats; and to the public at 5s. each ticket, or 7s. to the reserved seats.

By Order, Richard Mosley, Sec. Committee-rooms, 7, Westmoreland-street, Monday, May 8, 1843.

P.S. – The Members and Associates will not be considered as entitled to the privileges of performers unless they attend all the Rehearsals, the second of which is fixed for This Evening (Tuesday), the 9th Instant, at a Quarter before Eight o'Clock.

The Second Grand Concert will be given early in June.

**Preview** (*SN*)

The Metropolitan Choral Society – The Concert of this Society on Friday evening, promises to afford a musical entertainment such as is rarely enjoyed by the citizens of Dublin.

**Review** (*FJ*)

Metropolitan Choral Society.

This admirable society gave its first grand concert for the season last evening at the splendid new concert room, in Brunswick-street. The programme was as follows: –

Part 1

"Stabat Mater" ... Rossini.

Part 11.

Overture ... Handel.

Air – "O Salutaris" (Mrs. A. Shaw) ... Cherubini

Chorus – "Father of Mercies" ... Mozart

Quartette – "Benedictus" ... Mozart

Air – "He was despised" (Mrs Shaw) ... Handel

Selections from the Creation ... Hayden

We do not know when we derived such gratification from a concert as we did from this. The Choral Society have at length, and after immense labour achieved their object, the establishment of an efficient body of chorus singers in Dublin. We recollect two or three years ago, having been at many of their concerts, and it was truly disheartening to listen; what a contrast did last night afford the firmness and precision manifested in the three or four most difficult choruses, especially that “Lord, we pray thee,” of the “Stabat Mater,” could not be exceeded – “Lord we pray thee,” was rapturously encored. This society, in its way, is doing good work for Ireland, and must be supported. The entertainments were over at so late an hour, we can only say that Mrs Shaw’s singing of “He was despised” won thunders of applause, from an audience not much inclined to be in love with the “Prima Donna Assoluta,” who certainly does not make herself very agreeable; that Giubilei and Miss Poole were, as usual, most effective in their singing, and most obliging in their manner – and that, with the exception of a break down in Mozart’s Benedictus, all went off admirably. We must take another opportunity of noticing the Stabat Mater – we believe this was its first performance as a whole in Dublin.

### **Review 2 (EP)**

Metropolitan Choral Society.

The members of this society gave their first grand concert for the season on last evening, in the New Music Hall, Great Brunswick-street, which, we regret to say, was not so well attended as the great talent engaged for the occasion led us to expect, or the spirited exertions of the committee and subscribers deserved.

The “Stabat Mater” was first proceeded with. This work (one of Rossini’s latest) having been so often criticised, comment from us would be altogether superfluous. The opening chorus, as indeed all the others, were ably got up and most efficiently executed, reflecting great credit on the performing members of this young society. In the duet “Power Eternal,” Mrs. Alfred Shaw took part, and her rich, deep, mellow tones were heard to considerable advantage. Then followed the air “Through the darkness thou wilt lead me,” by Mr. Giubelei, who appeared to have altogether recovered from the effects of the cold from which he had recently been suffering, and was thereby enabled to do the song full justice. The recitative and chorus, “Thou hast tried our hearts,” is remarkable for its great originality. It received a well-deserved *encore*. We were particularly pleased with the “Cavatina” of Miss Poole, which she executed with much sweetness and expression. It received an *encore*. The second part of the programme comprised selections from Handel, Mozart, and Haydn, in which Mrs. Alfred Shaw, Miss Poole, Miss S. Novello, the Misses Searle, Messrs. Giubelei, Manvers, Hime, and and [*sic*] M’Ghee took part. The *chef d’oeuvre* of the evening was the air from Messiah, “He was despised,” Mrs. Alfred Shaw’s exquisite feeling and perfect intonation were here fully developed, and the audience testified their appreciation of its beauties by a rapturous *encore*.

### **Review 3 (SN)**

Choral Society

The first open concert for the season was given by the members of this society last evening, in the new Music-Hall, Brunswick-street, and the performances had the effect of securing a good attendance. The first part of the programme consisted of Rossini’s Stabat Mater; and it required no little reliance on their own resources for a body so recently formed to venture on giving a work which presents many difficulties, and

requires not only great orchestral resources, but also the aid of many voices in parts often much broken and elaborate in their structure. To say that the attempt was quite successful would not be correct, for some of the choruses were exacted in an angular and formal manner, as if the vocalists were so much engaged in looking to the difficulties before them, as to be afraid to yield to the emotion and feeling demanded by the occasion; but it is better to go a certain way in the pursuit of that which is really worthy to be attained, than be satisfied with objects of minor importance, and practice in such cases will generally lead to an ultimate triumph. The essay of Rossini in sacred composition is so well known to the public from the celebrity it attained when first brought out, that a comment on its merits and demerits would now afford no novelty; and it will therefore be enough to say that there are some very striking and fine passages in the music; and if a little of the operatic spirit may at times be traced, the transition is momentary, and the graver mood is again assumed. The air "Power Eternal," was sung with much expression and character by Mrs. A. Shaw and Miss Novello, but they were not always critically in tune. The splendid air "Through the darkness" was given by Mr. Giubilei very creditably and the recitative and chorus which followed, were encored. The cavatina by Miss Poole, "I will sing of Thy great mercy," met with a similar compliment which the steadiness of her manner entitled her to. Miss Novello's intonation ought to have been more distinct in the song "When Thou comest to the judgment," and this is a matter too often neglected by English vocalists. The accompanying chorus, which stuck us as the most massive to the whole work, was that which the numerous corps presented executed with happiest effect, and the orchestra also come out in great strength. The second part of the concert consisted of selections from Handel, Haydn, and Mozart, and Miss Alfred Shaw, Miss Novello, Miss Poole, Messrs. Giubilei, Manvers, and Hime, sung the solos and concerted pieces. We may observe that the organ which is fitted up in the concert-room is an instrument which ought to be replaced by one better adapted for the effects it was meant to produce.

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**Date**

13 May 1843–18 July 1843

**Publication Date(s)**

*EP*, 13 May 1843, p. 1 (a); *EP*, 20 May 1843, p. 1 (a); *EP*, 27 May 1843, p. 1 (a); *SN*, 27 May 1843, p. 4 (a); *EP*, 4 June 1843, p. 1 (a); *SN*, 10 June 1843, p. 4 (a); *SN*, 16 June 1843, p. 3 (u/a); *EP*, 27 June 1843, p. 1 (u/a); *EP*, 11 July 1843, p. 1 (u/a); *EP*, 18 July 1843, p. 1 (u/a)

**Advertisement** (*EP*, *SN*)

Class Singing.

Just Completed, Parts I., II., and III., The Pocket Edition Of Music For The One Hundred And Fifty Psalms, (Authorised Version,) As in Weyman's Melodia Sacra, Revised By Doctor John Smith, For One, Two, Three, or Four Voice: – 1st Treble; 2d Treble, or Contra Tenor; Tenor and Bass And Part IV., containing Fifty Chants &c., Including those for the Church Music Society, Trinity College.

Also Part I., Hymns, from the Sequel To Melodia Sacra.

Each Book of Fifty Tunes, &c., for any of the Four Voices separately, 6d. for the Four Voices in Score, 1s. 6d. The One Hundred and Fifty Psalms, with the Chants, &c.,

neatly bound in one, Single Voice, 2s. Four Voice Score, 5s  
The 2d Treble in a distinct Book, set an Octave lower than the Contra Tenor.  
Published by Marcus Moses, At His Piano-Forte, Harp and Music Warehouse, 4,  
Westmoreland-Street, Dublin.

**Updated Advertisement** (*SN, EP*)

Class Singing.

“The *Melodia Sacra* alone has afforded an abundant variety, and fully satisfactory employment for the Society’s meetings.” – *Church Music Society, Trinity College, Dublin.*

Just Completed, Parts I., II., and III., Pocket Edition Of Music For The [*illegible: 153?*] Psalms, (Authorised Version,) As in Weyman’s *Melodia Sacra*. Revised By Dr. J. Smith, For One, Two, Three, or Four Voices: – 1st Treble; 2d Treble, or Contra Tenor; Tenor and Bass; And Part IV., containing Fifty Chants &c., Including those for the Church Music Society, Trinity College.

Also Part I., Hymns, from the *Sequel To Melodia Sacra*.

Each Book of Fifty Tunes, &c., for any of the Four Voices separately, 6d. for the Four Voices in Score, 1s. 6d. The One Hundred and Fifty Psalms, with the Chants, &c., neatly bound in one, Single Voice, 2s. Four Voice Score, 5s. The 2d Treble in a distinct Book, set an Octave lower than the Contra Tenor.

Published by Marcus Moses, At His Piano-Forte, Harp and Music Warehouse, 4, Westmoreland-Street, Dublin.

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**Date**

15 May 1843

**Publication Date(s)**

*SN*, 15 May 1843, p. 3 (a)

**Advertisement** (*SN*)

Ancient Concerts,

Great Brunswick-street, 14th May, 1842.

Members are requested to be punctual in their attendance at the Meeting to be held This Day, at their Rooms, Great Brunswick-street

Chair to be taken at Half-past Four o’Clock precisely.

Thomas T.R. Miller, Secretary.

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**Date**

19 May 1843

**Publication Date(s)**

*EP*, 9 May 1843, p. 2 (a); *SN*, 9 May 1843, p. 2 (a); *FJ*, 11 May 1843, p. 1 (u/a); *SN*, 11 May 1843, p. 3 (u/a); *SN*, 12 May 1843, p. 3 (u/a); *SN*, 13 May 1843, p. 3 (u/a); *FJ*, 15 May 1843, p. 1 (u/a 2); *SN*, 15 May 1843, p. 3 (u/a 2); *EP*, 16 May 1843, p. 2 (u/a 2); *SN*, 16 May 1843, p. 3 (u/a 2); *FJ*, 17 May 1843, p. 1 (u/a 2); *SN*, 17 May 1843, p. 3 (u/a 2); *FJ*, 18 May 1843, p. 1 (u/a 3); *SN*, 18 May 1843, p. 3 (a/a); *FJ*, 19 May 1843, p.

1 (u/a 3); *SN*, 19 May 1843, p. 3 (a/a), p. 2 (p/v); *EP*, 20 May 1843, p. 3 (r/v); *SN*, 20 May 1843, p. 2 (r/v 2)

**Advertisement** (*EP*, *SN*)

Rotundo.

Under Distinguished Patronage.

Mr. Pigott has the honor to inform his Friends and Public, that his Annual Concert of Vocal and Instrumental Music, will take place in the Round-room, On Friday Evening, May 19, on the usual extensive scale. For which occasion he has secured the valuable services of several London Artistes of celebrity, assisted by the Vocal and instrumental talent of the City.

Further particulars will be duly announced.

112 Grafton-street, May 8th.

**Updated Advertisement** (*FJ*, *SN*)

*Round Room, Rotundo*

Under the Immediate Patronage of His Grace The Duke Of Leinster, And The Anacreontic Society.

Mr. Pigott Begg to announce that his Grand Concert of Vocal and Instrumental Music will take place on Friday Evening, the 19th of May, 1843, on the usual Extensive Scale, for which occasion London Artists of the First Celebrity have been engaged, assisted by the Vocal and Instrumental Talent of the City.

Particulars will be duly announced.

May 10th, 12, Grafton-street.

**Updated Advertisement 2** (*FJ*, *SN*, *EP*)

Round-Room, Rotundo.

Under the Immediate Patronage of His Grace The Duke Of Leinster, and the Anacreontic Society.

Mr. Pigott begs to announce that his Grand Concert Of Vocal and Instrumental Music will take place on Friday Evening Next, May the 19th, for which occasion he has engaged Miss Poole and Signor Giubelei, who prolong their stay especially for this Concert, in addition to all the available Vocal and Instrumental talent of the City.

The Orchestra will be on the most extensive scale.

Leaders – Messrs. James Barton, Mackintosh, and Levey.

Tickets, Five Shillings each – to be had of Mr. Pigott, No.112, Grafton-street; and the principal Music Warehouses.

**Updated Advertisement 3** (*FJ*)

Round Room, Rotundo

Under The Immediate Patronage Of His Grace The Duke Of Leinster

Programme Of Mr. Pigott's Grand Concert, which will take place To-Morrow Evening, 19th May, 1843.

Part I

The Jubilee Overture – introducing the National Anthem God Save the Queen ...

Weber

Trio – “This Magic-wove Scarf” – Miss Hyland, Mr. Bishop, and Signor Sapio ...

Barnett.

Aria – “In Questo Semplice” – (Betly) – Miss Poole ... Donizetti

Duet – “Once a Wolf” – Signor Sapio and Signor Giubelei ... Balfe  
 Song – “Hier im Ird’shcn Iammerthal” [*sic: Hier im Ird’shcn Jammerthal*] –  
 Bacchanalian Air (Der Freischuts [*sic: Der Freischutz*], Sigr. De Braunhelder ...  
 Weber.  
 Souvenir de Paris – Introduction and Rondo for the Violoncello, first time, introducing  
 the Popular Irish Melody – Mr. Pigott ... Sebastian Lee.  
 Cavatina – “Il mio Piano” – Signor Giubelei ... Rossini  
 Song – “Araby, dear Araby” – Miss Poole, and Finale to the First Act of Don Giovanni  
 ... Mozart  
 Vocal Parts by Miss Poole, Miss Hyland, Mr. Bishop, Sigr. Sapio, Sigr. Giubelei, and  
 Sigr. de Braunhelder.  
 Part II.  
 Overture – Guillaume Tell [*sic: Guillaume Tell*] ... Rossini  
 Ballad – “When we two parted” – Mr. Bishop ... J. P. Knight  
 Duet – “Quando amore” – Miss Poole and Signor Giubelei ... Donizetti  
 Scotch Ballad – Miss Hyland  
 Grand Duet – Pianoforte and Violoncello, Mr. Conran and Mr. Pigott, on Airs from  
*Sonnambula* ... Benedict and De Beriot.  
 Aria – “Largo al Factotum” – Signor Giubelei ... Rossini  
 Ballad – “Even as the Sun” – Miss Poole, Bishop  
 Sestetto – “Vadasi via di qua” – Miss Poole, Miss Hyland, Mr. Bishop, Signor Sapio,  
 Signor Giubelei, and Signor de Braunhelder, Martini.  
 Overture – Fra Diavolo ... Auber  
 Leaders, Messrs. James Barton, Mackintosh, and Levey.  
 Conductor – Mr. James Wilkinson.  
 Tickets Five Shillings each, to be had of Mr. Pigott, 112, Grafton-street, and at the  
 principal Music Warehouses.  
 Admission by the Grand Entrance.  
 Doors open at half-past Seven, and the Concert will commence at half-past Eight  
 o’Clock precisely.

**Alternate Advertisement (SN)**

Round-Room, Rotundo – Under the Immediate Patronage of his Grace the Duke of  
 Leinster, and the Anacreontic Society – Programme of Mr. Pigott’s Grand Concert,  
 which will take place To-Morrow (Friday) Evening, May 19.

Part I

The Jubilee Overture – introducing the National Anthem God Save the Queen ...  
 Weber

Trio – “This magic wove scarf.” – Miss Hyland, Mr. Bishop, and Signor Sapio ...  
 Barnett.

Aria – “In questo semplice” – (Betly) – Miss Poole ... Donizetti

Duet – “Once a wolf” – Signor Sapio and Sigr. Giubilei ... Balfe

Song – “Bacchanalian Air” – Signor de Braunhelder ... Weber

Souvenir de Paris – Introduction and Rondo for the Violoncello (first time), introducing  
 a popular Irish Melody – Mr. Pigott ... S. Lee

Cavatina – “Il mio Piano” – Signor Giubilei ... Rossini

Song – “Araby, dear Araby” – Miss Poole ... Weber

Grand Finale to the first Act of Don Giovanni ... Mozart

Part II

Overture – Guillaume Tell ... Rossini  
 Ballad – “When we two parted” – Mr. Bishop ... Knight  
 Duet – “Quanto amore” – Miss Poole and Sigr. Giubilei ... Donizetti.  
 Scotch Ballad – Miss Hyland,  
 Grand Duet – Pianoforte and Violoncello – Mr. Conran and Mr. Pigott, on Airs from  
 Sonnambula ... Benedict and De Beriot  
 Aria – “Largo al Factotum” – Signor Giubilei ... Rossini  
 Ballad – “Even as the Sun” – Miss Poole ... Bishop  
 Sestetto – “Vadasi via di quo” – Miss Poole, Miss Hyland, Mr. Bishop, Sigr. Sapio,  
 Sigr. Giubilei, and Signor de Braundelder ... Martini  
 Overture – Fra Diavolo ... Auber  
 The Orchestra will be on the most extensive scale.  
 Leaders – Messrs. James Barton, Mackintosh and Levey.  
 Conductor – Mr. James Wilkinson. Tickets Five Shillings each. Admission by the  
 Grand Entrance. Doors open at half-past 7 – Concert at a quarter-past 8 precisely.

**Preview (SN)**

Mr. Pigott’s Concert – The nobility and gentry at present in Dublin will honor Mr. Pigott’s concert this evening with their presence. The eminent professional character of Mr. Pigott ensures the correct and brilliant performance of the fine music selected for the entertainment of those present.

**Review (EP)**

Mr. Pigott’s Concert.

The annual concert of Mr. Pigott was given last evening in the Round Room of the Rotundo, and the high professional merits of this gentleman were duly acknowledged by the extremely numerous attendance on the occasion. The performances were well chosen, and favorably received.

**Review 2 (SN)**

Mr. Pigott’s Concert

The annual concert of Mr. Pigott was given last evening, in the Round Room of the Rotundo, and the high professional merits of this gentlemen were duly acknowledged by the extremely numerous attendance on the occasion. He had studied to deserve the support thus rendered to him by securing the available musical talent to be had at present in the city; and if there were not as many eminent names as at some of his previous concerts, he was enabled to retain the very valuable services of Miss Poole and Signor Giubilei in the vocal department, while in the instrumental he proved a host in himself. Miss Poole was encored in the song from *Oberon*, “Araby, dear Araby” as also in Arne’s “Pray Goody;” and the latter especially she rendered with peculiar expression and character. The admirable duett from *Il Matrimonio Segreto*, “Se fiato,” is so full of the laughing grace and refined humour of the school to which it belongs, and so diversified as to win applause even should all its points be not fully brought out; but Signor Guibilei sang in a manner quite deserving of the subject, and Mr. Sapio displayed his usual judgment and correct musical taste. Under such circumstances a repeat was the natural result, and the second time the duett was heard with so much pleasure. In the cavatina, “Il mio piano,” Signor Giubilei’s rich voice was heard with great effect. The finale to the first act of *Don Giovanni* called very much upon the recourses of the several vocalists engaged; and, taken as a whole, it was fairly sung, but



the accompaniment was not at times what might have been wished. Mr. Pigott, in a composition of Sebastian Lee's for the violoncello, displayed his accustomed finished style, pure tone, and brilliant execution, and the delicate contrast of light and shade which pervaded the whole performance lent to it an increase beauty. The introduced melody, "The last rose of summer," was played with touching feeling and chasteness. The duett for the piano and violoncello – the themes being from *La Sonnambula* – in the hands of Mr. Conran and Mr. Pigott had the most ample justice done to it, and received the applause which it merited. Signor de Braunhelder, besides giving with considerable effect the drinking song in *Der Freischutz* took a part in the concerted music; and the other singers were Miss Hyland and Mr. Bishop. The orchestra executed the Jubilee overture of Weber and Rossini's overture to *William Tell* with a good deal of force and skill

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**Date**

26 May 1843 [25 May 1843]

**Publication Date(s)**

*SN*, 12 May 1843, p. 3 (a); *SN*, 20 May 1843, p. 3 (u/a)

**Advertisement** (*SN*)

Antient Concerts – Members are requested to take notice that the Society will hold their Second Concert for the Season at their Hall, Great Brunswick-Street, Thursday, the 25th instant.

Thomas R. Miller, Secretary.

**Updated Advertisement** (*SN*)

Antient Concerts

Committee-room, Brunswick-street, May 20, 1843.

The Members of this Society are informed that their last Concert for the season will take place on Friday Evening next, the 26th instant, in their Hall, Brunswick-Street, instead of Thursday, the 25th (being Ascension Day), as already advertised. The Rehearsal will take place on Wednesday, the 24th instant, precisely at Two o'Clock, P.M., at which the punctual attendance of the Performing Members and Associates is requested.

Thomas T.R. Miller, Secretary.

N.B. – It is requested that parties attending the Concert will order their carriages to draw up with the horses' heads towards the College.

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**Date**

27 May 1843

**Publication Date(s)**

*SN*, 25 May 1843, p. 3 (a)

**Advertisement** (*SN*)

Metropolitan Choral Society – The Members, Associates, and Subscribers, are requested to take notice, that in consequence of the Ancient Concert being fixed for

To-morrow Evening, the Society must postpone their Practice Meeting until the following Evening, Saturday, the 27th Instant, at a quarter before Eight o'Clock, as usual. The Committee are requested to meet punctually at 52, Great Brunswick-street, To-morrow, Friday, at half-past Four o'Clock, precisely, business being important. By Order, Richard Mosley, Sec.

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**Date**

1 June 1843

**Publication Date(s)**

*SN*, 1 June 1843, p. 3 (a)

**Advertisement** (*SN*)

Anacreontic Society – The Performing Members are particularly requested to be punctual in their attendance This Evening, at Eight o'Clock, at the full Rehearsal for the Grand Concert, which takes place To-Morrow Evening, in the Round-Room of the Rotundo. Members are requested to take notice that the unclaimed Tickets will be distributed this day, at four o'clock. By order, S.J. Pigott, Sec. 112 Grafton-street

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**Date**

2 June 1843

**Publication Date(s)**

*SN*, 27 May 1843, p. 3 (a); *SN*, 30 May 1843, p. 3 (u/a); *EP*, 3 June 1843, p. 3 (r/v)

**Advertisement** (*SN*)

Anacreontic Society.–The Members are requested to take Notice that the next Grand Concert, and last for the Season, will take place in the Round Room of the Rotundo, on Friday Evening next, June 2d. Members' Tickets will be ready for delivery on Tuesday next. By Order, S. J. Pigott, Secretary. Committee Room, 112, Grafton-street, May, 25th, 1843.

**Updated Advertisement** (*SN*)

Anacreontic Society – The Members are requested to take Notice, that the next Grand Concert, and last for the Season, will take place on Friday Evening Next, June 2nd. Members' Tickets are now ready for delivery.

By Order, S.J. Pigott, Secretary.

Committee Room, 112, Grafton-street, May 29th.

**Review** (*EP*)

Anacreontic Society. – A dress concert was given last evening by the members of the society, and if there was nothing very striking in the selections, they were of a popular character, and appeared to give much pleasure to the numerous assemblage that filled the Round-room of the Rotunda. Miss Poole and Signor Giubilei have assigned to them most of the duty in the vocal department, and Mozart, Donizetti, and Rossini, with others, were laid under contribution for the occasion, and with effect.

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**Date**

13 June 1843–16 June 1843

**Publication Date(s)**

*EP*, 13 June 1843, p. 3 (a)

**Advertisement** (*EP*)

Amusements For The Week,

[...]

On Saturday, a variety of entertainments for the benefit of Mr. Leonard, and his last appearance.

Vauxhall Gardens open with a variety of entertainments every Monday and Friday.

Portobello Gardens open every Monday, Wednesday, and Friday, with the grand representation of the Roman Festa.

[...]

Philharmonic Society. – Third grand concert to-morrow evening, in the new concert room, Brunswick-street.

Amateur Harmonic Society. – Last concert for the season, on Thursday evening, at the Rotunda.

Metropolitan Choral Society. – On Friday next, at two o'clock, a grand morning concert at which Miss Clara Novello has been engaged to appear at an immense expense.

[...]

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**Date**

14 June 1843

**Publication Date(s)**

*SN*, 6 June 1843, p. 3 (a), p. 2 (p/v); *SN*, 9 June 1843, p. 3 (u/a); *FJ*, 10 June 1843, p. 1 (u/a); *SN*, 10 June 1843, p. 3 (u/a); *SN*, 12 June 1843, p. 3 (u/a); *FJ*, 15 June 1843, p. 2 (r/v); *SN*, 16 June 1843, p. 2 (r/v 2)

**Advertisement** (*SN*)

Philharmonic Society – The Members are requested to take Notice that the Third Grand Concert for the Season will take place on Wednesday Evening, the 14th inst., at Eight o'Clock.

By Order, Henry Bussell, Secretary.

Committee Rooms, 7, Westmoreland-street.

Tuesday, June 6, 1843

**Preview** (*SN*)

Philharmonic Society – We understand that the members of this spirited society have, at a great expense, concluded an engagement with the celebrated singer, Miss Clara Novello, for the Third Concert, announced for Wednesday Evening, the 14th instant.

**Updated Advertisement** (*SN*, *FJ*)

Philharmonic Society.

The Members are requested to take notice that the Third Grand Concert for the Season will take place (in the New Concert Room, Brunswick-Street), on Wednesday Evening

Next, the 14th Instant, at Half-Past Eight o'Clock in the Evening, and the Rehearsal at Two o'Clock in the Morning.

Tickets to be issued to Members on Friday and Saturday from Four to Six o'Clock.

By order, Henry Bussell, Secretary. Committee Rooms, 7, Westmoreland-street, June 8.

### **Review (FJ)**

Philharmonic Society.

The Philharmonic Society of Dublin gave a concert yesterday evening, at the New Concert Rooms, Great Brunswick-street, which were crowded to excess with a very fashionable auditory. The programme was selected with great care, and the performances were excellent.

### **Review 2 (SN)**

Philharmonic Society

The programme of the third grand concert of the seventeenth season of this distinguished musical society will show the agreeable treat prepared for their friends and visitors by the members: –

Part First

Sinfonia – No.6 ... Ries.

Terzetto – Ah! Taci inguisto core (Don Giovanni) – Miss E. Searle, Dr. Smith and Mr. A. Novello ... Mozart.

Aria – Una voce poco fa – Miss Clara Novello ... Rossini.

Trio – When our Tyrol – William Tell – Mr. Geary, Dr. Smith, and Mr. A. Novello ... Rossini.

Song – Gentic Airs – Dr. Smith; Violoncello Obligato, Mr. Pigott ... Handel.

Glee – Come Fairies trip it – Miss C. Novello, Miss E. Searle and Mr. A. Novello ... Parry.

Part Second.

Overture – Lucretia (first time performed in this country) ... Marshner.

Recitative and Air – Must I woo thee (Sappho) – Miss Clara Novello ... Pacini.

Quartet – Descend celestial Queen – Miss E. Searle, Mr. Geary, Dr. Smith and Mr. A. Novello ... Gaudry.

Recitative and Air – Let the dreadful – Mr. A. Novello ... Purcell.

Fantasia – Violoncello – Mr. Lidel ... Lidel.

Duet – Sweet Tears (Sappho) – Miss Clara Novello and Miss E. Searle ... Pacini.

National Ballads (Spanish and Scotch).

Spanish Ballad – The Bridegroom's return – Miss Clara Novello

Scotch Ballad – Bonnie Prince Charlie – Miss Clara Novello

Overture – Fidelio ... Beethoven.

The principal novelty was Miss Clara Novello, of whom fame spoke so loudly. Her voice is rich in quality, as well as powerful, and compasses with facility two octaves. Her articulation is excellent; her ornamental passages are executed in the best style of the modern Italian school. In the Spanish and Scotch ballads she sang with all the characteristic spirit of a native of either country. Handel's song "Gentic Airs," by Dr. Smith, accompanied by Mr. Pigott on the violoncello, was an admirable performance, the simplicity of the air finely contrasting with the brilliancy of the cadenza. Mr. A. Novello has a voice of great compass but not much power; he is very effective as a part singer. Miss Searle acquitted herself in a highly creditable manner; and Mr. Geary's

useful services were deserving of appreciation. Mr. Lidel performed a fantasia on the violoncello, concluding with an Irish air, which he played with much taste and was warmly applauded. The leaders were Mr. J. Barton and Mr. Macintosh; the conductor Mr. Bussell. The room was thronged with a brilliant and fashionable auditory.

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**Date**

15 June 1843

**Publication Date(s)**

*SN*, 5 June 1843, p. 4 (a); *SN*, 12 June 1843, p. 3 (u/a)

**Advertisement** (*SN*)

Amateur Harmonic Society – The Members are requested to take Notice that the last Concert for the Season will take place on Thursday, the 15th of June, instant, in the Rotundo. The Rehearsals will take place on Friday, the 9th instant.

Charles Ball, Secretary.

5th of June, 1843.

**Updated Advertisement** (*SN*)

Amateur Harmonic Society – Committee-rooms, 8, Westmoreland-street. The Members are requested to take Notice that the last Concert for the Season will take place on Thursday next, the 15th of June, instant, in the Rotundo.

Charles Ball, Secretary.

12th of June, 1843.

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**Date**

16 June 1843

**Publication Date(s)**

*EP*, 27 May 1843, p. 2 (a); *SN*, 29 May 1843, p. 3 (u/a); *SN*, 10 June 1843, p. 3 (u/a 2); *SN*, 16 June 1843, p. 3 (u/a 3)

**Advertisement** (*EP*)

University Choral Society.

The Members of the Society are requested to take notice that the Concert, which was announced for Friday next, is unavoidably postponed to Friday, the 16th of June.

By order, Charles Graves, Secretary.

May 27.

**Updated Advertisement** (*SN*)

University Choral Society. – The Members of the Society are requested to take notice that the Concert announced for Friday next is unavoidably Postponed to Friday, the 16th of June. By Order, Charles Graves, F. [*illegible: T.C.D.?*], Sec. May 29th, 1843.

**Updated Advertisement 2** (*SN*)

University Choral Society – The Members of the Society are requested to take Notice

that their Grand Annual Concert will take place on Friday, the 16th instant. There will be a Meeting of the Society for Practice on Monday Evening next, and the Rehearsal on Thursday Evening in the College Dining Hall, at the usual hour.

By Order, Charles Graves, F.T.C.D., Secretary.

Saturday, 2, College.

**Updated Advertisement 3 (SN)**

University Choral Society – All Carriages coming to the Concert This Evening, will enter by the Great Gate, set down with the Horses' heads to the Park Square, and then drive out by the Side Gate in Brunswick-street. On their return they will enter by the Brunswick-street Gate, take up with the Horses' heads towards College-green, and drive out by the Great Gate.

By Order, Charles Graves, F.T.C.D., Sec.

June 16, 1843.

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**Date**

16 June 1843

**Publication Date(s)**

*FJ*, 13 June 1843, p. 1 (a); *SN*, 13 June 1843, p. 3 (a); *SN*, 14 June 1843, p. 3 (a); *FJ*, 15 June 1843, p. 1 (u/a); *SN*, 15 June 1843, p. 3 (u/a); *FJ*, 16 June 1843, p. 1 (u/a 2); *SN*, 16 June 1843, p. 3 (u/a); *SN*, 17 June 1843, p. 3 (r/v)

**Advertisement (FJ, SN)**

Grand Morning Concert.

Metropolitan Choral Societies.

New Concert Rooms, Brunswick-street.

The Members are requested to take notice that the second Grand Concert will take place on Friday Next, at Two o'Clock, on which occasion a miscellaneous selection from the vocal works of Handel, Rossini, &c. &c., will be performed, the Solos by Miss Clara Novello, member of the Philharmonic Societies of Berlin, Bologne, and the Santa Cecilia at Rome, with other distinguished Artistes, whose names will be duly announced.

By order, Richard Mosley, Secretary.

Committee Room, 7, Westmoreland-street.

**Updated Advertisement (FJ, SN)**

Grand Morning Concert.

Last And Only Appearance Of Miss Clara Novello.

*Metropolitan Choral Society*

New Concert Rooms, Brunswick-Street.

The Members are requested to take Notice that the Second Grand Concert for the Season will take place on To-Morrow (Friday), at Two o'Clock, on which occasion a Miscellaneous Selection from the Vocal Works of Handel, Rossini, &c., will be performed – the Solos by Miss Clara Novello, Member of the Philharmonic Societies of Berlin, Bologna, and the Santa Cecilia at Rome; the Misses Searle, Doctor Smith, Mr. G. Geary, Mr. Magee, and Mr. Alfred Novello.

A limited number of Tickets will be issued to the Public at the following prices: –

Single Tickets, 6s; Reserved Seats, 7s; Family Tickets to admit Four, 11. to be had at the principal Music Warehouses. For further particulars see Programme.  
By Order, Richard Mosley, Sec.  
Committee-rooms, 7, Westmoreland-street.

**Updated Advertisement 2** (*FJ, SN*)

Grand Morning Concert.

New Concert Rooms, Brunswick-Street.

*Metropolitan Choral Society*

The Second Grand Performance of Sacred Music for the Season will take place on This Day (Friday), the 16th June. To commence at Two o'Clock precisely. The Solos will be Sung by Miss Clara Novello, *last* and being her *only* appearance in Dublin; Miss E. Searle, Mr. G. Geary, Mr. M'Ghie, Doctor Smith, and Mr. Alfred Novello. Leader, Mr. Levey; Directors, Messrs. H. Bussell and John Robinson; Violoncello, Mr. Lidel.

Part I.

Chorus – “Let all men praise the Lord,” (Hymn of Praise) ... Mendelssohn.

Trio – “The Village Sabbath,” Miss E. Searle, Mr. Geary, and Mr. Ghie ... Knight.

Song – “I know that my Redeemer liveth,” Miss Clara Novello (Messiah) ... Handel.

Chorus – “Father of mercies we adore thee,” ... Haydn.

Song – “Gentle Airs,” Dr. Smith, Violoncello Obligato – Mr. Lidel ... Handel.

Song – “With verdure clad,” Miss Clara Novello ... Haydn.

Song – “Tears such as tender fathers shed,” Mr. A. Novello ... Handel.

Solo and Chorus – “Alma Virgo,” Miss Clara Novello ... Hummel.

Part II.

Madrigal – “Merrily wake Music's measure,” ... Barnett.

Grand Scena – “Il soave e bel contento,” Miss Clara Novello ... Bellini.

Glee – “Lightly o'er the wave,” Miss E. Searle, Dr. Smith, Mr. Geary, and Mr. A. Novello ... Smith.

Concertante Duet – Violin and Violoncello, Mr. Levey and Mr. Lidel ...

Song – “Yes, to-morrow,” Mr. Geary ... Balfe.

Madrigal – “Now is the month of maying,” Morley.

National Airs – Miss Clara Novello ...

Chorus – “Away, the morning freshly breaking” ... Auber.

Members and Subscribers Tickets will be issued at the Concert-room, Great Brunswick-street, and a limited Number of Tickets will be issued to the Public at the following rates: -

Single Tickets, 6s; Reserved Seats, 7s; Family Tickets to admit Four, 11; which may be had at the Music Warehouses.

**Review** (*SN*)

The Metropolitan

The Metropolitan Choral Society's concert was most fashionably attended yesterday at the Concert Room, Great Brunswick-street. Miss Clara Novello was most successful in all her efforts to please, and was rapturously applauded. The numerous calls upon her for encores were generously and freely accorded.

**Date**

19 June 1843

**Publication Date(s)**

*FJ*, 19 June 1843, p. 1 (a); *SN*, 19 June 1843, p. 4 (a)

**Advertisement** (*FJ*, *SN*)

Tradesmen's Harmonic Society,  
55, Bolton-Street.

The Committee of the Trademen's Harmonic Society, having succeeded in engaging an eminent Professor, give notice that he will commence the Instruction Class of Singing on This Evening, the 19th instant, at Eight o'Clock. It is earnestly requested that all members will be punctual in attendance; and the Committee beg to announce to those persons who wish for Instruction in Vocal Music that they ought to avail themselves at once of this opportunity, as after the 1st of July next, no person can be admitted a member except by ballot.

The Secretary and Committee will attend each Tuesday evening from Half-past Eight to Ten o'Clock, to enrol members and transact other business.

Signed by order, J. Classon, Esq., Hon. Secretary.

June 19, 1843.

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**Date**

19 September 1843

**Publication Date(s)**

*FJ*, 20 September 1843, p. 2 (r/v); *SN*, 20 September 1843, p. 2 (r/v 2)

**Review** (*FJ*)

Dublin Harmonic Society

We received a very polite note some days ago signed "J. Gillespie, Secretary," informing us of the existence of the above society, and enclosing us tickets for the first open night last evening. We accordingly attended, and derived very great gratification for so doing. This society, it appears, was instituted by Mr. Classon, the spirited proprietor of the Music Hall, in April last, for the cultivation of vocal music, by the class of tradesmen and shopkeepers, and certainly has, the short period considered, made giant strides. When we entered the Lecture-room of the Mechanics' Institution, which had been kindly lent for the occasion, we found that large room crowded with a most respectable audience, and when the singers came forward we were agreeably surprised to find a strong corps of not less than forty very well taught. Their opening effort was that very difficult chorus "The Fisherman's Chorus," from Masaniello, which was admirably given; this was followed by several glees, duets, and solos, but chiefly to be noticed Festa's beautiful Madrigal, "Down in a flow'ry vale," which was sung with a combination of execution and finish that positively amazed us. We heartily congratulate the society on their progress, and wish them good speed.

**Review 2** (*SN*)

Harmonic Society

A Society has been formed under this name, with a view of extending the knowledge



of vocal music among classes of society that have until lately known but little of the art, and last evening their first concert was given in the [*illegible: Lecture?*]-room of the Mechanics' Institute. To test the performances with too critical an eye would be unjust under the circumstances, but taken as a whole the display was very creditable to the singers and to the teacher under whose instruction they have been, and the concerted pieces were effectively rendered. With time and practice, a greater delicacy of execution will be attained. The selections were from the operas of Massaniello and Sonnambula, the works of Rossini, Bishop, &c., and the audience appeared much gratified with the rational evening they had enjoyed.

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**Date**

27 October 1843

**Publication Date(s)**

*SN*, 23 October 1843, p. 3 (a); *SN*, 26 October 1843, p. 3 (a)

**Advertisement** (*SN*)

Metropolitan Choral Society's Concert Rooms, Gt. Brunswick-Street – The Members, Associates, and Subscribers, are requested to take notice that the first meeting of the Society for this, the third season, will take place on Friday Evening next, the 27th instant, at eight o'clock. Ladies and Gentlemen Subscribers of One Pound each of the Season, are eligible to attend the Practice Meetings and receive gratuitous Tickets for the Grand Concerts. Names, residences, and subscriptions, to be forwarded to the Secretary. By order, Richard Mosley, 19, Upper Gloucester-street, Sec. and Treasurer. Dublin, Oct. 23, 1843.

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**Date**

8 November 1843

**Publication Date(s)**

*SN*, 19 October 1843, p. 3 (a); *SN*, 23 October 1843, p. 3 (a)

**Advertisement** (*SN*)

Philharmonic Society – The Members are requested to take Notice that the Society will resume its Meetings for the Season on Wednesday, the 8th of November, at Eight o'Clock. A Ballot will take place, and Members having Friends to propose are requested to furnish the Secretary with the necessary information  
By order, Henry Bussell, Sec.  
Committee-Room, 7, Westmoreland-street, Thursday, the 19th of October, 1843.

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**Date**

10 November 1843

**Publication Date(s)**

*SN*, 9 November 1843, p. 3 (a), p. 2 (p/v)

**Advertisement (SN)**

Metropolitan Choral Society, New Music Hall, Great Brunswick-St. – Third Season, November, 1843. – The Members, Associates, and Subscribers are requested to meet each Friday Evening during the Season at a Quarter before Eight o’Clock. The first Grand Concert to take place in December. Ladies and Gentlemen, Subscribers of One Pound each for the Season, are entitled to attend all the Practice Meetings, and receive two Tickets gratuitous for each Grand Concert. Application for admission to be made to the Secretary.

By Order, Richard Mosley, Secretary and Treasurer, 19, Upper Gloucester-street.

**Preview (SN)**

The Metropolitan Choral Society, conducted as it is by professional national talent, is worthy of public support, assisted occasionally by first-rate artists from the sister kingdom. No expense is spared by the committee to do justice to the immortal works of Handel, Haydn, Beethoven, Mozart, Mendlesshon [*sic: Mendelssohn*], Spohr, &c. This is their third season, and during the past Miss Kemble, Mrs. Shaw, Miss Clara Novello, and many others, with the effective chorus of the society, have contributed their aid, being a treat of sacred harmony rarely to be enjoyed, except in London. Ladies and gentlemen, by subscribing the sum of one pound for the season, are eligible to attend all their practice meetings, and receive two admissions gratis for their grand concerts and open nights. Thus a national benefit is conveyed by a cheap and rational amusement. Musical taste in Dublin is not inferior to England or any part of the Continent and a society like the present deserves to meet with the support to which it is justly entitled.

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**Date**

13 November 1843

**Publication Date(s)**

*SN*, 24 October 1843, p. 3 (a); *SN*, 2 November 1843, p. 3 (a); *SN*, 7 November 1843, p. 3 (a)

**Advertisement (SN)**

Anacreontic Society – The Members are requested to take Notice that the Society will commence its meetings for the ensuing season on Monday Evening, the 13th November, 1843. There will be a General Meeting at the Committee-room, 112, Grafton-Street, on Friday Next, the 27th Instant, as Four o’Clock, to Ballot for New Members. Gentlemen having Friends to propose will please to leave the names and address of Candidates with the Secretary as soon as possible.

By Order, S.J. Pigott, Secretary.

112, Grafton-street, Oct. 23, 1843.

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**Date**

14 November 1843

**Publication Date(s)**

*SN*, 3 November 1843, p. 4 (a)

**Advertisement (SN)**

Amateur Harmonic Society – The Members are requested to take Notice, that the Society will resume its Meetings for the season on Tuesday, the 14th of November, at Eight o’Clock, in the Rotundo, on which Evening there will be a Ballot, and Members having Friends to propose are requested to furnish particulars to the Secretary.

Charles Ball, Secretary.

Committee Room, 8, Westmorland-street.

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**Date**

16 November 1843

**Publication Date(s)**

*SN*, 16 November 1843, p. 3 (a); *SN*, 20 November 1843, p. 3 (u/a); *SN*, 23 November 1843, p. 3 (u/a)

**Advertisement (SN)**

New Musical Amateur Society

For the Practice and Performance of the best Vocal and Instrumental Music.

This is to notify that The Dublin Concordant Society, for the above purpose, is now in progress of formation and intend having their First Meeting early in next December, and to continue such meetings once every week during their season.

Particulars of plan, rules and terms can be had by early application to Mr. William Mosley, No.46, Wicklow-street, Leader and Conductor.

**Updated Advertisement (SN)**

New Musical Amateur Society, for the Practice and Performance of the Best Vocal and Instrumental Music – This is to notify that the Dublin Concordant society for the above purpose, is now in progress of formation and intend to have their First Meeting early in next December, and to continue such Meetings once every Week during the season.

The Rules and Regulations, and any further particulars required by those wishing to [*illegible*] themselves as Members, may be had by application to Mr. William Mosley, Leader and Conductor, 46, Wicklow-street; Mrs. Richard Mosley, Pianoforte; or at Mr. R. Mosley, Conductor of the Vocal Department.

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**Date**

22 November 1843

**Publication Date(s)**

*SN*, 18 November 1843, p. 3 (a); *SN*, 21 November 1843, p. 3 (a); *SN*, 30 November 1843, p. 2 (r/v); *EP*, 23 November 1843, p. 3 (r/v 2)

**Advertisement (SN)**

Philharmonic Society – Rotundo

The Members are requested to take Notice that the First Open Night for the Season will take place at the Rotundo, on Wednesday Evening Next, the 22d inst.

By order, Henry Bussell, Sec.

Committee-room, 7 Westmorland-street, Friday, 17th November, 1843.

**Review (SN)**

Philharmonic Society

The Philharmonic Society commenced its eighteenth season on Wednesday. Among the novelties introduced, were the performances of the Messrs. Smith, and Mr. T. Logier (from Berlin). The former were enthusiastically and deservedly encored in the beautiful old trio “Dolce Tranquillite.” Mr. T. Logier is a close imitator of Liszt, but his brilliancy of execution and tone are worthy of observation. The committee have entered into engagements with the Misses Smith to be present at their practice nights throughout the season.

The following was the programme of the concert: –

Part First

Sinfonia – No.7 .. Haydn.

Trio – “Soave sia il vento,” the Misses Smith ... Mozart

Duetto Buffo – “Se vedete,” the Misses Smith ... Cimarosa.

Song – “Rosalie,” Mr. Gustavus L. Geary ... Beethoven

Grand Fantasia – Pianoforte – “Guillaume Tell,” Mr. Theodore Logier ... Dohler.

Aria – “Come innocente,” Miss Smith ... Donizetti.

Glee – “Go! Feeble Tyrants,” the Misses Smith, Mr. Geary, and Signor Sapio ... Jackson.

Part Second.

Overture ... Kalliwoda

Trio – “Dolce tranquillite,” the Misses Smith ... Pucitta.

Ballad – “My mother bids me bind my hair,” Miss Smith .. Haydn

Duet Concertante – Pianoforte and Violincello – Mr. T. Logier and Mr. Pigott ... Benedict & De Beriot.

Glee ...

Overture – “Cenerentola,” ... Rossini.

**Review 2 (EP)**

Philharmonic Concert.

We were highly charmed by the successful performance of our youthful fellow-citizen, Mr. Theodore Logier, at the above concert, on Tuesday [*sic*] evening. We had the gratification of hearing his performance a year ago, and we then predicted that he would become one of the first performers on the piano-forte. He has been almost ever since residing abroad, principally in *Berlin* and *Dresden*. After making a professional tour through various parts of Germany, he has re-visited, for a short period, his native city. His last performance was everything that could be desired. His style is truly classical, and his powers on the instrument astonishing. We do not hesitate to assign him a place at the very head of his profession. We hope we shall not only *soon*, but very often, have the pleasure of hearing Mr. Theodore Logier during his stay in Dublin.

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**Date**

28 November 1843

**Publication Date(s)**

SN, 28 November 1843, p. 3 (a)

**Advertisement (SN)**

Church Music Society, Trinity College. Patron – The Rev. the Provost.

This Society was established in 1839 for the practice of Church Music. Such being its object, it is open to all who are or have been Students in the University, but is specially intended for the Members of the Divinity Classes. The Second Meeting for this Season will take place (D.V.) in the College Dining Hall, at Seven o’Clock This Evening.

J. Sharkey, Secretary.

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**Date**

4 December 1843

**Publication Date(s)**

*SN*, 30 November 1843, p. 3 (a); *EP*, 5 December 1843, p. 3 (r/v); *SN*, 5 December 1843, p. 2 (r/v 2)

**Advertisement (SN)**

Anacreontic Society

The Members are requested to take Notice that the First Ladies’ Concert for the Season will take place on Monday Evening Next, 4th of December, 1843, at the Rotundo.

The Tickets are now ready for delivery.

There will be a Ballot for New Members on To-morrow (Friday), at Four o’Clock, at the Committee-room, No.112, Grafton-street.

Members having friends to propose will please leave their names with the Secretary This Day.

By order, S.J. Pigot, Secretary.

Nov. 29th, 1843.

**Review (EP)**

Anacreontic Concert,

The Anacreontic Society – now in its one hundred and third year – gave “a ladies’ concert” last night in the long room of the Rotundo, which was filled to overflowing by the *elite* of the city. The instrumental performances were everything that could be desired, but we regret that we are unable to say so much for the vocalists. The quartett “Cielo il mio labro,” by Rossini, followed the opening symphony. The parts were sustained by Miss Morgan, Miss Balfe, Signor Sapio, and Mr. Alfred Sapio. There was nothing very particular in its performance. Miss Morgan’s voice possesses a fine quality of tone, but her singing wants that sweetness and pathos so much admired by the musical *savans* [*sic: savants*] of the day. Miss Balfe has also a good voice, but her pronunciation is imperfect. As to Signor Sapio, he is so well known in the musical world as an exquisite singer, that praise on our part were superfluous. Mr. Alfred Sapio seemed evidently laboring under indisposition, and we shall not, therefore, criticise his attempt to sing. Miss Morgan next sung “Una voce” in good style; and in this piece her fine tone of voice and correctness of pronunciation were more perceptible than in the former one, and her exertions gained a warm encore from the entire assembly. In time this young lady will undoubtedly rank high in her profession. We are informed that she has been but twelve months under tuition, and certainly her progress does infinite credit as well to her own talent as to the instructions of her able master, Signor Sapio.

It is with much pleasure that we mention the musical treat which followed – it was a

grand duet on the harp and piano-forte, by Mr. De Witte, an Italian gentleman, and a Signor Golfin. It were, indeed, a difficult task to give the reader even a faint idea of Mr. De Witte's unrivalled performance on the harp. His fineness of touch and elegance of execution, could only be appreciated by those who had the pleasure of hearing him perform. The mellow sounds of this ancient instrument, drawn forth by the master-hand of Mr. De Witte, revived in our memory recollections of what has been so often said and sung in its praise. He was accompanied on the piano-forte by Signor Golfin, but his performance is not deserving of particular remark. A very sweet ballad, by Knight, "I'm Queen of the Fairy Band," followed. It was sung by Miss Balfe, and though, as we have before said, her voice is good, the performance of the song did not fulfil our expectations. Were we to proceed with a mention of each piece, a transgression of our allotted space would be the consequence; we must content ourselves, therefore, by merely noticing two others. The first was certainly the gem of the evening's performance; it was a duet on the harp and violoncello by Mr. De Witte and Mr. Pigott; here two masters met, and the sweet tones of both instruments harmonising together produced a sweetness of sound which can be imagined but not described. Of the Misses Kenneth we will only say the elder has a sweet voice, which is, however, altogether deficient in power. The younger cannot yet sing; youth is pardonable, however; and we do not wish to be too rigorous in our remarks. This may be considered a severe criticism; but we assume those who peruse it, that, however deficient it may be in other respects, it has at least the sterling quality of truth to recommend it to a favorable notice.

## **Review 2 (SN)**

### Anacreontic Society

The first Ladies' Concert for the season was given by the Anacreontic Society last evening at the Rotundo, and the long room up stairs, which has been arranged in a very judicious manner, was much crowded. The selection of music on this occasion was familiar rather than novel, and some of the well known compositions of Rossini and Donizetti were made to do good service; but with many this might be thought a merit for those who are slow at making any acquaintance with an unknown work have as little sympathy with it as a cautious man of the world would entertain for a stranger, whose merits he has not had time to discover. [*illegible: One?*] of the great attractions of the evening was the performance of Mr. De Witte on the harp, and the fire of his playing, the precision of his execution, imparted an effect to the instrument which in less able hands it could not be thought capable of. A duet with Signor Golfin on the pianoforte elicited much applause; but what won most upon the auditory was the duet with Mr. Pigott, and while each instrument spoke its own language there was a judicious blending of sound that lent to each an increased charm. The female vocalists were Miss Morgan, Miss Balfe, and the Misses Kenneth. The first named lady has a rich voice, to which time and study will no doubt impart more of finish and roundness, and the other *artistes* sang with taste and judgment, but their physical powers are scarce equal to what is demanded in a large concert room. Signor Sapio displayed his usual tact in the concerted airs. Mr. James Barton led the efficient orchestra with his usual skill, and we observe in passing on the admirable manner in which the trumpet was played by one of the band of the 3d Dragoons.

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**Date**

6 December 1843

**Publication Date(s)**

*SN*, 2 December 1843, p. 3 (a)

**Advertisement** (*SN*)

Philharmonic Society Rotundo – The members are requested to take notice that Wednesday Evening Next, being a close night for the trial of New Music, Visitors will not be admissible.

A Ballot will take place, and members having Friends to propose are requested to furnish the Secretary with the necessary information before Twelve o’Clock on Monday next, the 4th instant.

(By order) Henry Bussell, Secretary.

Committee-Rooms, 7, Westmorland-street, Friday, 1st December, 1843.

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**Date**

7 December 1843

**Publication Date(s)**

*SN*, 2 December 1843, p. 3 (a); *SN*, 5 December 1843, p. 3 (a), p. 2 (p/v); *SN*, 7 December 1843, p. 3 (u/a)

**Advertisement** (*SN*)

New Musical Amateur Society – The preparatory Meeting, and first Concert of the Dublin Concordant Society will take place on Thursday Evening next, December 7th, at Eight o’Clock precisely, at Mr. R. Mosley’s Large Rooms, No.19, Upper Gloucester Street. Gentlemen intending to become Members are solicited to forward their names and subscriptions to the Secretary with as little delay as possible, to enable him to effect the necessary arrangements for the order of the evening. Mr. W. Mosley, Leader and Secretary, 46 Wicklow-street

**Preview** (*SN*)

Dublin Concordant Society – We perceive that a new Musical Society is in progress of formation in this city, for the exclusive amusement and improvement of its amateurs. That there are many in Dublin with musical capabilities of a very high order, requiring only that practice which is absolutely necessary for the perfection of the art, [*illegible*] few will deny. A society for such a purpose cannot but be popular, as most people wish to excel in what is capable of giving so much refined and rational pleasure. The projectors are well known and appreciated in the musical world, and under their superior skill and management we have no doubt the music of our saloons and drawing rooms will soon audibly benefit by the intellectual and pleasing meetings of The Dublin Concordant Society.

**Updated Advertisement** (*SN*)

Dublin Concordant Society – The Members are respectfully informed that the First Preparatory Meeting and Concert will take place This Evening, December 7th at

No. [illegible: 19?] Upper Gloucester-Street, at Eight o'Clock – W. Mosley, Leader and Secretary, 46 Wicklow-street.

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**Date**

8 Decmeber 1843

**Publication Date(s)**

*SN*, 4 December 1843, p. 3 (a)

**Advertisement** (*SN*)

Metropolitan Choral Society – New Concert Rooms, Great Brunswick-Street.  
The Performing Members and Associates are particularly requested to meet each Friday Evening, at a Quarter before Eight o'Clock, the Committee having arranged for the full and complete Performance of Haydn's Creation for their Grand Concert on the 22d Instant, with other Miscellaneous Works. Next Friday Evening being the first Rehearsal, all are required to attend; otherwise, according to the Rules, Persons not attending the Rehearsals are inadmissible to the Orchestra on the Grand Concert Evening. The Committee are requested to attend at Seven o'Clock on Friday Evening next.

By Order, Richard Mosley, Secretary and Treasurer.  
Committee Rooms, Great Brunswick-street

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**Date**

12 December 1843

**Publication Date(s)**

*SN*, 6 December 1843, p. 3 (a); *SN*, 13 December 1843, p. 2 (r/v)

**Advertisement** (*SN*)

University Choral Society – The Members of this Society are requested to take Notice, that the first Gentleman's Open Night for the Season will take place on Tuesday, the 12th instant.

There will be a Rehearsal on Saturday Evening, in the College Dining Hall.  
John C. MacDonnell, Sec.

**Review** (*SN*)

University Choral Society

This admirably conducted and prospering society had an open concert for gentlemen last evening at the Commons' Hall, Trinity College. The selection of music was as follows: –

Part I.

Motet – “I will give thanks to thee, O Lord.” ... Palestrina.

Bass Song – “O Lord, have mercy upon me.” ... Pergolesi.

Anthem – Job, chap. Xxviii ... Boyce.

Solo and Chorus – “Why, O Lord” ... Mendelssohn.

Duo (two basses) – “Awake, ye dead” ... Purcell.

Martin Luther's Hymn – Song and Chorus ...



Anthem (solo bass) – “In his time” ... Boyce.

Part II.

Chorale ...

Solo and Quartett – “Inclina ad me” ... Hummel.

Selections from Joshua ... Handel.

Concluding with the chorus – “See the Conquering Hero comes.”

The style in which the choruses were given was most excellent, combining force with complete harmony. The Messrs. Robinson lent their effective aid in the solos and concerted pieces; and the amateurs who took prominent parts acquitted themselves with the utmost credit. The hall was crowded.

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**Date**

14 December 1843

**Publication Date(s)**

*SN*, 2 December 1843, p. 3 (a)

**Advertisement (SN)**

Antient Concerts – The Members of the above Society are requested to take Notice that the First Concert for the present Season will take place on Thursday Evening, the 14th instant, at their Rooms, Great Brunswick-street – Committee Rooms, 52, Great Brunswick-street, 1st December, 1843.

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**Date**

16 December 1843

**Publication Date(s)**

*FJ*, 9 December 1843, p. 1 (a); *SN*, 9 December 1843, p. 3 (a/a); *SN*, 13 December 1843, p. 3 (a/a); *SN*, 16 December 1843, p. 3 (u/a)

**Advertisement (FJ)**

*Anacreontic Society – Vocal Class*

Mr. Wilkinson begs to announce that at the request of several members of the Anacreontic Society he will open a Class at the Rotundo, on Saturday Evening, the 16th instant, for the [*illegible: practice?*] of Concerted Vocal Music.

Terms, 5s per month.

[*illegible: Non-?*] members of the Society may be admitted into this either by being introduced by a member or applying to Mr. Wilkinson, at least two days previous to the evening of [*illegible: meeting?*]

Mr. Wilkinson’s popular class for Choral Music meets [*illegible: at the?*] Rotundo on Tuesday [*sic: Tuesday*] and Thursday Evening from 8 to 10.

[*illegible: Practice?*] for the present month. “Handel’s *Israel in Egypt*” and “Mendelsohn’s [*sic: Mendelssohn’s*] *Hymn of Praise*,” with [*illegible: Miscell?*]aneous Chorusses, Madrigals, &c. &c.

Terms, first [*illegible: month?*] 4s. 6d., each succeeding month 1s. 6d; all fees in [*illegible: advance?*].

Members of the Anacreontic class will have the privilege of attending the popular class

without any additional *[illegible: expense?]*  
*[illegible: For?]* any further information apply to Mr. Wilkinson, 44, *[illegible: Lower?]*  
Baggot-street, or at Mr. Pigott's Music Warehouse, *[illegible: Grafton?]*-street

**Alternate Advertisement (SN)**

Anacreontic Society – Vocal Class.

Mr. Wilkinson begs to announce that, at the request of several members of the Anacreontic Society, he will open a Class at the Rotundo on Saturday Evening, the 16th current, for the practice of Concerted Vocal Music. Terms 5s. per Month. Non-members at the Society may be admitted into this class either by being introduced by a member, or applying to Mr. Wilkinson, at least two days previous to the evening of meeting. Mr. Wilkinson's Popular Class for Choral Music meets at the Rotundo on Tuesday and Thursday evenings, from Eight to Ten. Practice for the present month – Handel's "Israel In Egypt" and Mendelssohn's "Hymn of Praise," with Miscellaneous Choruses, Madrigals, &c. Terms: – First Month 4s. 6d; each succeeding Month 1s. 6d. Fees in advance. Members of the Anacreontic Class will have the privilege of attending the Popular Class without any additional expense. For any further information apply to Mr. Wilkinson, 44, Lower Baggot-street; or at Mr. Pigott's Music Warehouse, Grafton-street.

**Updated Advertisement (SN)**

Anacreontic Society – The Vocal Class will hold its First Meeting at the Rotundo This Evening. Gentlemen wishing to join will apply to Mr. Wilkinson, 44, Baggot-Street; or at Mr. Pigott's Music Warehouse, Grafton-street

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**Date**

19 December 1843

**Publication Date(s)**

SN, 7 December 1843, p. 3 (a)

**Advertisement (SN)**

Hibernian Catch Club – The Members will meet and Dine at Radley's Hotel, Commercial Buildings, on Tuesday, the 19th December, 1843.

Dinner on the Table at half-past Six precisely.

Robert Kinahan, President.

John George, Vice-President.

Robert Jager, Secretary,

8, Upper Pembroke-street.

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**Date**

5 January 1844

**Publication Date(s)**

SN, 15 December 1843, p. 3 (a)

**Advertisement (SN)**

University Choral Society – The Members are requested to take notice, that the Society having adjourned for the Christmas Recess, the next Meeting will be held on Friday, the 5th January, 1844, on which occasion the punctual attendance of Performing Members is requested for the Practice of New Music.

John C. MacDonnell, Secretary.

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**Date**

8 January 1844

**Publication Date(s)**

SN, 4 January 1844, p. 3 (a)

**Advertisement (SN)**

Anacreontic Society – The Members are requested to take notice that the Society will resume their Meetings on Monday Next, January 8th. There will be a Ballot for New Members on Friday, the 5th inst. Members having friends to propose will please to leave the Name and Address with the Secretary on or before that date.

By Order, S.J. Pigott, Secretary.

Committee Room, 112, Grafton-street.

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**Date**

9 January 1844

**Publication Date(s)**

SN, 1 January 1844, p. 3 (a); SN, 12 January 1844, p. 3 (r/v)

**Advertisement (SN)**

Amateur Harmonic Society, Rotundo – The Members are requested to take notice that the first Open Night for the Season will take place on Tuesday Evening, the 9th instant. A Ballot will take place at the usual Weekly Meeting, on Thursday Evening, the 2d instant. There will be a Rehearsal Friday Evening, the 5th instant, at Eight o'Clock.

[illegible] can obtain their tickets on and after Friday, the [illegible] at the Committee-rooms,

Charles Ball, Secretary, Committee-rooms, 3 Talbot-street.

**Review (SN)**

Amateur Harmonic Society.

The members of the above society gave their first concert for the season on Tuesday evening last at the Rotundo. The attendance was numerous and fashionable, and the performances reflect the highest credit on the conductor, Mr. Glover, as well as the members assisting. The following is a copy of the programme: –

Part I.

Symphony – No.13 ... Haydn

Opening Chorus – “Norma” ... Bellini.

Scena – “Casta Diva” ... Bellini.

Duo Concertante for two violins ... Kalliwodda.

Quartett – “A te o cara” ... Bellini.  
Chorus – “Beauty’s praise” ... Weber.  
Part II.  
Overture – “Guillaume Tell” ... Rossini.  
National – “Norse Song” ...  
Ballad – “The last adieu” ... Parry.  
Instrumental Quartett ... Haydn  
Duet – “Sul campo della” ... Donizetti [*sic: Donizetti*]  
Quartett – “O Nanny” ... Carter.  
Finale – “Vadasi via de qua” ... Martini.

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**Date**

10 January 1844

**Publication Date(s)**

*SN*, 1 January 1844, p. 3 (a); *FJ*, 10 January 1844, p. 1 (u/a); *SN*, 10 January 1844, p. 3 (u/a); *SN*, 11 January 1844, p. 2 (r/v)

**Advertisement** (*SN*)

Philharmonic Society, Rotundo – The members are requested to take notice that Wednesday Evening Next, being a closed night for the trial of New Music, Visitors will not be admissible.

A Ballot will take place, and members having friends to propose are requested to furnish the Secretary with the necessary information before Twelve o’Clock This Day, the 1st instant.

The Second Open Night will take place on Wednesday Evening, the 10th January, (By Order) Henry Bussell, Secretary, Committee Rooms, 7, Westmorland-street, 30th December, 1843.

**Updated Advertisement** (*FJ*, *SN*)

Philharmonic Society.

The Members are requested to take notice that the second open night for the season will take place at the Rotundo on This Evening (Wednesday), the 10th instant.

The doors will be opened at a quarter before Eight o’Clock, and the Concert commences at Half-past Eight o’Clock precisely, and terminates before Eleven o’Clock.

By order, Henry Bussell, Secretary.

Committee Rooms, 7, Westmoreland-street, Wednesday, 10th January, 1844.

**Review** (*SN*)

Philharmonic Society.

The second open night for this season was held in the Concert-room of the Rotundo last evening, and, ample as in the accommodation which it afford, every available place was occupied, and the attendance proved to be most respectable as well as numerous.

The grommet was as follows: –

Part I.

Sinfonia – No.6, “Jupiter” ... Mozart.

Quartett – “Di tanti Regi” ... Rossini

Song – “Elena, O tu!” Miss Julia Smith ... Rossini.

Solo – Violoncello ... Lidel  
Duet – “Has sorrow” ... Sir J. Stevenson.  
Song – (M.S.) – Dr. Smith ... Smith.  
Trio – “The Sky is bright,” the Misses Smith.

Part II.

Overture – “Le deux avengies de Toledé” ... Mehul.  
Quartett – “Rich and rare,” harmonized by Sir J. Stevenson.  
Duet – “Lira La” ... Smith.  
Trio – “Thro’ the world,” (Bohemian Girl) ... Balfe.  
Ballad – “The Dream” (Bohemian Girl) ... Balfe.  
Quintett – “Crudele sospetto” ... Rossini.  
Overture – “Figaro” ... Mozart.

We did not hear the whole of the performance; but so far as relates to the second part of the concert, it passed off with considerable effect, and the orchestra performed the overtures which had been selected with precision and vigour. The quartett harmonised by Stevenson, and sung by the Misses Smith, Dr. Smith, and his son, met with a prompt encore; and the duet “Lira La,” was rendered with great *[illegible]* and judgment by Dr. and Mr. Smith, jun., the latter a most promising vocalist. It was also encored, but the same result did not attend Balfe’s music; and although the ballad is common place there are some masterly passages in the trio, and the resources of the artist have not failed him. The performances terminated at about eleven o’clock.

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**Date**

16 January 1844 [12 January 1844]

**Publication Date(s)**

*SN*, 30 December 1843, p. 3 (a); *FJ*, 8 January 1844, p. 1 (u/a); *SN*, 8 January 1844, p. 3 (u/a); *FJ*, 10 January 1844, p. 1 (u/a); *SN*, 10 January 1844, p. 3 (u/a); *FJ*, 13 January 1844, p. 1 (u/a 2); *EP*, 13 January 1844, p. 1 (u/a 2); *SN*, 13 January 1844, p. 3 (u/a 2); *FJ*, 15 January 1844, p. 1 (u/a 3); *SN*, 15 January 1844, p. 3 (u/a 3); *SN*, 16 January 1844, p. 3 (u/a 3); *FJ*, 17 January 1844, p. 4 (r/v); *SN*, 30 January 1844, p. 3 (notice)

**Advertisement** (*SN*)

Metropolitan Choral Society – The Members, Subscribers and Associates are requested to take Notice that their First Grand Concert for the Season will take place on Friday Evening, Jan. 12th 1844, on which occasion Haydn’s Grand Oratorio of The Creation will be performed; the Solos by the Messrs. Robinson, with other Artists whose names shall be duly announced. The Band and Chorus will be complete in every department. Season Subscribers of One Pound each are entitled to Free Tickets, with the additional privilege of purchasing Tickets at a lower rate for the Grand Concerts, and are eligible to attend all the Practice Meetings, &c. Members and Associates admitted according to the Rules by application to the Secretary. Subscriptions received by Messrs. Robinson, Bussell and Co., 7, Westmorland-street, or by Richard Mosley, Secretary and Treasurer, 19, Upper Gloucester-street.

P.S. – A limited number of Tickets will be Sold to the Public. Reserved Seats 4s; Unreserved Seats 2s. 6d. for the Grand Concert, to be had at the principal Music Warehouses on and after the 5th of January.

**Updated Advertisement (FJ, SN)**

Metropolitan Choral Society.

Third Season. New Concert-Rooms, Great Brunswick-Street.

Conductors, Messrs. John Robinson, H. Bussell, J. Lidel, and James Wilkinson.

The Members, Subscribers, and Associates, are requested to take Notice that their First Grand Concert for this Season is fixed for Tuesday Evening, Jan. 16th, 1844, on which occasion Haydn's Grand Oratorio of The Creation, will be performed. The Solos by the Messrs. F. and Joseph Robinson, with other eminent Artists, whose names shall be duly announced. There will be a full Band Rehearsal on Friday Evening next.

Season Subscribers of One Pound each are entitled to Free Tickets, with the privilege of purchasing Tickets at a lower rate for the Grand Concert, and are eligible to attend Rehearsals, &c. Members and Associates admitted according to the Rules, by application to the Secretary.

Subscriptions received by Messrs. Robinson, Bussell, and Co., 7, Westmoreland-street; or by Richard Mosley, Secretary and Treasurer, 19, Upper Gloucester-street.

P.S. – Tickets will be ready for delivery to Members and Subscribers at the New Music Hall, Great Brunswick-street, on Friday, Saturday, and Monday, the 12th, 13th, and 15th inst., from half-past Two o'Clock to Four o'Clock each day. A limited number of Reserved Seat Tickets, 4s. each; and Unreserved at 2s. 6d each, will be ready to be Sold to the Public at the principal Music Warehouses, from Wednesday next, the 10th inst., for the Grand Concert.

**Updated Advertisement 2 (FJ, EP, SN )**

Metropolitan Choral Society.

Third Season. New Concert-Rooms, Great Brunswick-Street.

Conductors, Messrs. John Robinson, H. Bussell, J. Lidel, and James Wilkinson.

The Members, Subscribers, and Associates, are requested to take Notice that their First Grand Concert for this Season is fixed for Tuesday Evening, Jan. 16th, 1844, on which occasion Haydn's Grand Oratorio of The Creation, will be performed. The Solos by the Messrs. F. and Joseph Robinson, with other eminent Artists, whose names shall be duly announced.

Season Subscribers of One Pound each are entitled to Free Tickets, with the privilege of purchasing Tickets at a lower rate for the Grand Concert, and are eligible to attend Rehearsals, &c. Members and Associates admitted according to the Rules, by application to the Secretary.

Subscriptions received by Messrs. Robinson, Bussell, and Co., 7, Westmoreland-street; or by Richard Mosley, Secretary and Treasurer, 19, Upper Gloucester-street.

P.S – Tickets will be ready for delivery to Members and Subscribers at the New Music Hall, Great Brunswick-street, on This Day Saturday, and Monday, the 12th, 13th, and 15th inst., from half-past Two o'Clock to Four o'Clock each day. A limited number of Reserved Seat Tickets, 4s. each; and Unreserved at 2s. 6d each, are ready to be Sold to the Public at the principal Music Warehouses, for the Grand Concert.

**Updated Advertisement 3 (FJ, SN)**

Metropolitan Choral Society.

New Concert-Rooms, Great Brunswick-Street.

The Members, Subscribers, and Associates, are requested to take notice that their First Grand Concert For This Season is fixed for To-Morrow Evening (Tuesday), January

16, 1844, on which occasion Haydn's Grand Oratorio of The Creation, will be performed.

The Solos by the Messrs. F. and Joseph Robinson.

Yearly Subscribers of £1 each are entitled to Free Tickets.

Music Directors For The Season, The Misses Searle, and Messrs. John Robinson, H. Bussell, J. Lidel, and James Wilkinson.

Subscriptions received by Messrs. Robinson, Bussell and Co, 7, Westmoreland-street, or by Richard Mosley, Secretary and Treasurer, 19, Upper Gloucester-street.

Tickets are now ready for delivery at the New Music Hall, Great Brunswick-street, and at the principal Music Warehouses.

Tickets – Members and Subscribers for Reserved Seats, 3s. each, and to the Public, 4s; to the Unreserved Seats for Members, &c., 2s, and to the Public, 2s. 6d.

### **Review (FJ)**

Metropolitan Choral Society.

There are many things which the pressure on our space in the present momentous times prevents us from doing. Amongst them all we know of none which has caused us more regret than our inability, from the above-mentioned cause, to do justice to the performance of Haydn's Oratorio of the Creation last night. We believe it was the very first time it was presented as a whole to a Dublin audience. For this alone the society deserve much credit; for the gradual but steady improvement in the chorus singers it deserves still more. The admirable performance of the greatest effort of Haydn, at the first attempt, completes their claim to our highest praises. Limited as we are for space, we cannot enter into any critical disquisition. We notice for censure the overpowering force of the brass instruments; these should be moderated or reduced, and a certain degree of haziness and want of distinctness in some of the choruses. For the more agreeable duty of praise, the magnificent singing of Joseph Robinson, we tell you, good citizens, you often pay your half guineas for hearing Tamburinis, &c., yet you never heard a finer barytone, or a more glorious delivery of recitative than that of "And God said let the earth bring forth," and the air "Now Heaven in fullest glory shone." F. Robinson gave "In splendour bright," with his usual good taste. The choruses of "The Spirit of God," "The Marvellous Works," and the concluding choruses were admirable. To conclude, we must again express our regret for the brevity of this notice, and will say that the Metropolitan Choral, for the good it has achieved, is worth dozens of Anacreontic and Philharmonic Societies.

### **Notice (SN)**

Metropolitan Choral Society – At a Meeting of the Committee held on Friday Evening last, the following Resolution was unanimously adopted –

"Resolved – That the warmest thanks of the Committee are due and are hereby returned to the Messrs. Robinson and the other eminent Professional Gentlemen who came forward to give their valuable assistance gratuitously at the last Concert of this Society.

Signed by order, R. Mosley, Secretary.

January 27th, 1844.

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**Date**

22 January 1844

**Publication Date(s)**

*SN*, 16 January 1844, p. 3 (a); *SN*, 20 January 1844, p. 3 (a)

**Advertisement** (*SN*)

Anacreontic Society – The Members are requested to take notice that the next Ladies' Concert is fixed for Monday Evening, Jan. 22. Members' Tickets will be ready for delivery on Thursday next. There will be a Ballot for new Members on Friday, the 19th instant at the Committee-room, No.112 Grafton-street, at four o'clock.

By order, S.J. Pigott, Sec.

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**Date**

2 February 1844

**Publication Date(s)**

*SN*, 24 January 1844, p. 3 (a); *SN*, 26 January 1844, p. 3 (a); *SN*, 29 January 1844, p. 3 (a); *FJ*, 31 January 1844, p. 1 (u/a); *SN*, 31 January 1844, p. 3 (u/a)

**Advertisement** (*SN*)

Philharmonic Society – The Members are requested to take Notice, that the First Grand Concert for the Season will take place at the New Concert-Room, Brunswick-Street, on Friday Evening, the 2d of February next. Tickets will be issued to Members on Friday, the 26th and Saturday the 27th inst.

By Order, Henry Bussell, Sec.

Committee Rooms, 7, Westmorland-street, Jan. 24

**Updated Advertisement** (*FJ*, *SN*)

Philharmonic Society.

The Performers are requested to take notice that there will be a Rehearsal This Evening at the New Concert room, Great Brunswick-street, for the First Grand Concert of the Society, which will take place on Friday Evening Next, the 2d February.

By order, Henry Bussell, Secretary.

Committee room, 7, Westmoreland-street,

Wednesday, 31st January, 1844.

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**Date**

7 February 1844

**Publication Date(s)**

*FJ*, 5 February 1844, p. 1 (a), p. 3 (p/v); *SN*, 5 February 1844, p. 3 (a); *FJ*, 6 February 1844, p. 1 (a); *EP*, 6 February 1844, p. 3 (a), p. 3 (p/v 2); *SN*, 6 February 1844, p. 3 (a); *SN*, 7 February 1844, p. 3 (a); *SN*, 8 February 1844, p. 1 (r/v)

**Advertisement** (*FJ*, *SN*, *EP*)

Philharmonic Society.



The Members are requested to take Notice, that the Third Open Night of the Season will take place at the New Concert Room, Great Brunswick-Street, on Wednesday Evening next, the 7th instant; the Tickets for which will be ready for delivery to Members and Associates from Half-past Four to Half-past Five o'Clock on Monday and Tuesday next, the 5th and 6th instant.

By order, Henry Bussell, Secretary, Committee-room, Monday, 5th of Feb., 1844.

**Preview (FJ)**

Philharmonic Society.

Miss Dolby and Miss Lucombe are engaged to sing again at this society's concert, on Wednesday evening next.

**Preview 2 (EP)**

Philharmonic Society. – We understand that the talented artistes, Miss Dolby and Miss Lucombe, who afforded such a treat to the members and visitors assembled at the society's concert on Friday evening last, are engaged to sing again at the concert fixed for Wednesday next.

**Review (SN)**

Philharmonic Society – A concert was given by the members of this society last evening, which was most fashionably attended, and the performances passed of [*sic: off*] with considerable effect. The pressure on our space makes it impossible to insert a detailed notice.

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**Date**

15 February 1844

**Publication Date(s)**

SN, 1 February 1844, p. 3 (a); SN, 10 February 1844, p. 4 (u/a); SN, 16 February 1844, p. 2 (r/v)

**Advertisement (SN)**

Antient Concerts – The Members are requested to take Notice that the Second Concert for the Season will take place at the Music Hall of the Society on Thursday Evening, the 15th February. Committee Rooms, 52, Great Brunswick-street, January 25th 1844.

**Updated Advertisement (SN)**

Antient Concerts . The [*illegible*] Members are requested to take Notice that the Full Band Rehearsal, previous to the Concert on [*illegible: Thursday?*] Evening inst. will take place at the Music [*illegible: Hall of ?*] the society on Wednesday Next, the [*illegible: 14th?*] instant at Four o'Clock [*illegible*] where their punctual attendance is requested.

Members are reminded that the Committee will attend to [*illegible*] Tickets for the Concert on Monday and Tuesday, the 12th and 13th instant, from Four to Half-past Five o'Clock each day.

Committee Rooms, [*illegible: 52?*] Gt. Brunswick-Street, 9th February, 1844.

**Review (SN)**

## Antient Concerts

The lovers of Sacred Music could not but have been gratified last evening by the admirable concert given at the Music Hall, Brunswick-street, when selections from Spohr's [*sic: Spohr's*] Oratorio, "The Last Judgment," and Handel's "Israel in Egypt," were performed in a manner calculated to do justice to the works of those great composers. The blended powers of the numerous and well instructed vocal corps, and the complete orchestra, told with great effect in the chorusses; and in the solos, beside the professional talents of the Messrs. Robinson, Signor Sapio, Mr. Geary, and the Misses Searle, several amateurs displayed a judgment and feeling which showed how much they entered into the subject on which they were engaged, and how qualified they were to do so. The solo from The Last Judgement, "And lo! A throne was set in Heaven," Mr. F. Robinson sang with great purity of manner, and with a distinctness of intonation so essential in the execution of all music, but more particularly that of a sacred character, where one cannot, by the use of meretricious ornaments, divert the attention from the real subject on which it ought to be directed. The solo and chorus of "Holy! holy!" is a charming composition, full of character and feeling, and exquisitely harmonised; and in the singing of it the various nice traditions which mark it were observed and conveyed to the auditory. We could suggest to Miss Searle, in her solos, not to strain her voice so much, for, however true its pitch may be, too sudden transitions are apt rather to catch on the ear than to be listened to with pleasure. In the quartetts and chorusses she and her sister were very effective. To enumerate the beauties of Handel's "Israel in Egypt" would be a work of more than supererogation; for, after the lapse of one hundred and six years, the resource of Handel are found to be greater the more they are inquired into; and full as his ideas were of majesty and strength, even his elegance partakes of sublimity. As was justly observed of him – "From a singer he requires more legitimate and genuine expression than any other master." – Any why? Because he did not build his fame upon [*illegible*] temporary fashion of the day, but appealed to time as the judge of his works, conscious that sincerity of purpose, when aided by the possession of eminent abilities, must command attention. The magnificent chorus, "He gave them hailstones for rain," which is in a style peculiar to himself, and eminently calculated to excite feelings of awe, was sung with considerable spirit; and the duet for bass voices, "The Lord is a Man of War," had justice done it. The concert reflected deserved credit on the vocal and instrumental members of the society, and this sentiment appeared to pervade the entire of the densely crowded and fashionable assemblage present on the occasion.

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**Date**

20 February 1844

**Publication Date(s)**

SN, 29 January 1844, p. 3 (a); SN, 15 February 1844, p. 3 (u/a); SN, 17 February 1844, p. 3 (u/a); SN, 24 February 1844, p. 3 (r/v)

**Advertisement (SN)**

University Choral Society – Members are requested to take Notice that there will be an Open Night, for the performance of Secular Music, on Tuesday, the 20th February. The punctual attendance of performing Members is particularly requested on the

practice nights and the night of the Concert.  
John M. Williamson, Secretary.  
Committee Rooms, College, 27th January, 1844.

**Updated Advertisement (SN)**

University Choral Society – There will be an Open Night for the performance of Secular Music, on Tuesday, the 20th instant, and a Rehearsal of the Music to be performed on Monday Evening, the 19th instant, at Eight o’Clock by town. Members are requested to take notice that Tickets will be ready for delivery on the 17th and 19th instant, between the hours of Four and Five o’Clock, P.M.

By Order, John M. Williamson, Sec.

Committee-rooms, 2, College.

N.B., – A Ballot for the Election of new Members will take place on Friday Evening, the 16th inst.

**Review (SN)**

University Choral Society – This society gave their second Concert for this season on Thursday [*sic*] evening. His Grace the Lord Primate and other distinguished personages were present.

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**Date**

23 February 1844

**Publication Date(s)**

SN, 14 February 1844, p. 3 (a); SN, 19 February 1844, p. 3 (a); SN, 22 February 1844, p. 3 (u/a); SN, 24 February 1844, p. 3 (r/v)

**Advertisement (SN)**

Anacreontic Society – The Members are requested to take notice that the next Ladies’ Concert will take place at the Rotundo, on Friday Evening, February 22d instant, at *Eight o’Clock precisely* being obliged to relinquish their night of meeting [*illegible*] Monday next in consequence of the Charity Ball for the Sick and Indigent Roomkeepers. There will be a Ballot for new members on Monday next at Four o’Clock, at the Committee Rooms, 112, Grafton-street. Members having friends to propose are requested to furnish the Secretary with the necessary information on or before Saturday next.

By order, S. J. Pigott, Secretary.

**Updated Advertisement (SN)**

Anacreontic Society – Ladies’ Concert – The Members are requested to take Notice that any Tickets remaining unclaimed This Day, at Four o’Clock, will be distributed amongst such members as require extra tickets. The Concert takes place To-Morrow Evening at the Rotundo.

By Order, S.J. Pigott, Secretary.

Committee-rooms, 112, Grafton-street.

**Review (SN)**

Anacreontic Society.

The severity of the weather did not prevent the concert given by this society last evening from being very numerous and fashionably attended, and the performances passed off with considerable effect. The selections did not comprise much of novelty, and beautiful as is the quartett in the last act of *La Sonnambula*, both it and the buffo song of another composer, "Largo al factotem," are so familiar to the public that other compositions, even if less attractive in themselves, might have answered better. The orchestra, led alternately by Mr. Barton and Mr. Mackintosh, was full and efficient, and in addition to the members of the society the services of several of the band of the 3d Dragoon Guards has been secured. The fantasia of Fessey, into which were introduced airs from Donizetti's *Lucia di Lamermoor* [*sic: Lucia di Lammermoor*], was played with mingled energy and expression, and the violoncello part, in the hands of Mr. Pigot, acquired an increased charm, so chaste and winning in his style. The other works for the orchestra had ample justice rendered to them. One of the attractions of the evening proved to be a duet of Thalberg's for two pianofortes, the artistes being, Mr. Wilkinson and Mr. Low, the latter an amateur, but possessed of a skill and mastery over the instrument only to be acquired by great study, and a natural perception of what is due to the art which he has so successfully cultivated. The duet met with an encore. Miss Morgan and Miss Balfe were the female vocalists; and one of the best things they sung was the duett from Rossini "Se tu M'ami," which they gave with accuracy and judgment. Mr. Bishop received an encore in the ballad "'Tis sad thus to Fail," an air of Benedict and with less of that affectation of learning in which those delight who have little original merit to rely on. Signor Sapio employed his usual tact and knowledge of what he undertook – no little merit. The concert terminated soon after eleven o'clock.

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**Date**

6 March 1844

**Publication Date(s)**

*SN*, 1 March 1844, p. 3 (a)

**Advertisement (SN)**

Philharmonic Society – The Members are requested to take notice that Next Wednesday Evening being a Close Night no Visitors can be admitted, and they are requested to forward the Names of any Gentlemen whom they desire to propose as Associates before Six o'Clock on To-morrow (Saturday) Afternoon, 2d of March.

By Order, H. Bussell, Secretary.

N.B. – The Next Open Night of the Society has been fixed for Wednesday, the 20th March.

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**Date**

8 March 1844

**Publication Date(s)**

*SN*, 4 March 1844, p. 3 (a)

**Advertisement (SN)**

Amateur Harmonic Society, Rotundo –

The Members are requested to take Notice that the Second Open Night for this Season will take place on Friday, the 8th instant, at the Rotundo. There will be a Rehearsal To-Morrow (Tuesday), Evening, at Eight o'Clock. Members can obtain their Tickets up to Thursday next, at Four o'Clock, at the Committee Room.

Charles Ball, Secretary.

Committee Rooms, 3, Talbot-street.

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**Date**

15 March 1844

**Publication Date(s)**

*SN*, 2 March 1844, p. 3 (a); *SN*, 11 March 1844, p. 3 (u/a); *SN*, 14 March 1844, p. 3 (u/a 2); *SN*, 18 March 1844, p. 2 (r/v)

**Advertisement** (*SN*)

Anacreontic Society – The members are requested to take notice that the next Ladies' Concert will take place on Friday Evening, March 15th

By order, S.J. Pigott, Sec.

P.S. – There will be a Ballot on Friday, March 8, at Four o'Clock, at the Committee Rooms, 112, Grafton-st.

**Updated Advertisement** (*SN*)

Anacreontic Society – Ladies' Concert.

The Members are requested to take Notice that the Tickets are now ready for delivery for the next Ladies' Concert, fixed to take place on Friday Evening next, the 15th of March, 1844 – By order, S.J. Pigott, Secretary.

Committee-room, 112 Grafton-street, March 9.

**Updated Advertisement 2** (*SN*)

Anacreontic Society – Ladies' Concert – The members are requested to take notice that any tickets that remain unclaimed at *Four o'Clock This Day* will be distributed amongst such members as required extra tickets. The Concert takes place To-Morrow Evening, March 15, at the Rotundo

By order, S.J. Pigott, Sec.

Committee Room, 112, Grafton-st., Mary 13,

**Review** (*SN*)

Anacreontic Concert.

The members of this ancient musical society gave a concert on Friday evening in the Long Room of the Rotundo, upon which occasion the selection of the entertainments could not but have met with universal approval, as will be seen by looking over the following programme: –

Part First

Symphony – Selections from the Pastorale.

Glee – “Where the Bee sucks,” the Misses Smith, Mr. Bishop, and Signor Sapio

Ballad – “And ye shall walk in silk attire,” Miss Smith.

Trio – Violin, Violoncello, and Pianoforte, Mr. James Barton, Mr. Pigott, and Mr. J. Wilkinson.

Duetto – “Oh! Qual Scegli[*illegible*],” the Misses Smith.  
 Serenade – “Come’e gentil,” Mr. Bishop.  
 Trio – “The sky is bright,” the Misses Smith.  
 Instrumental – Selections from the Pastorale Symphony.  
 Part Second  
 Descriptive Fantasia – For Orchestra – Le Depart du Marin.  
 Quintett – Blessed by the Home,” the Misses Smith, Mr. Bishop, Mr. Murphy and Signor Sapio.  
 Ballad – “The Minstrel Boy,” Miss Julia Smith, Trumpet obligato Mr. Harper.  
 Ballad – “Our own fire side,” Mr. Bishop.  
 Duett– “Say through you strive,” the Misses Smith.  
 Glee – “The Chough and Crow,” the Misses Smith, Mr. Bishop, Signor Sapio and Chorus.  
 Overture – Fra Diavolo.

The execution of the several instrumental pieces was upon the whole, highly creditable to the performers, and particularly to the amateurs, showing, as it did, that constant practice together was not wanting to render their exertions as effective as possible. We cannot, however, omit alluding to the splendid execution upon the trumpet of Mr. Harper, bandmaster of the 3d Dragoon Guards (whose admirable band was present), in the pastoral symphonies introduced in the first part, and in the finale of the evening. The Misses Smith also lent their effective services, which added considerably to the *éclat* with which the entertainments passed off. They sung some of their most favourite ballads and glees, and were deservedly *encored* in the much admired song, arranged as a trio, from Moore’s “Evenings in Greece,” of “The Sky is Bright.” “The Minstrel boy,” by Miss Julia Smith accompanied by Mr. Harper, was also particularly deserving of notice. The performance of Signor Sapio, Messrs. Pigott, Barton, &c., in their various departments, is too well known to the frequenters of those concerts to require any comment; it is sufficient to say that as usual their exertions met with the cordial approbation of the audience. The entertainments concluded shortly after eleven o’clock.

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**Date**

20 March 1844

**Publication Date(s)**

*SN*, 15 March 1844, p. 3 (a); *SN*, 19 March 1844, p. 3 (a); *SN*, 20 March 1844, p. 3 (u/a)

**Advertisement** (*SN*)

Philharmonic Society – The Members are requested to take Notice, that the Fourth Open Night of the Season will take place at the New Concert Room, Brunswick-Street, on Wednesday Evening Next, the 20th Instant, at Half-past Eight o’Clock precisely By Order, Henry Bussell, Secretary, Committee Rooms, 7, Westmorland-street, Thursday, the 14th of March, 1844.

**Updated Advertisement** (*SN*)

Philharmonic Society – The Members are requested to take notice that the Open Night announced for This Evening has been Postponed till further notice. The meeting for Practice will take place as usual at the Rotundo at Eight o’Clock.  
 By Order ... H. Bussell, Sec.

Committee Rooms, 7, Westmorland-street, Wednesday, March 20th, 1844.

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**Date**

27 March 1844

**Publication Date(s)**

*SN*, 27 March 1844, p. 3 (a)

**Advertisement** (*SN*)

Metropolitan Choral Society – New concert Rooms, Great Brunswick-Street – Third Season – The Members and Associates are requested to take notice that the Society's Second Grand Concert for this Season is intended to take place in April. The Committee, therefore request punctual attendance at the rehearsals to enable them to keep their respective places in the Orchestra. Subscribers of One Pound for the Season are eligible to attend the Practice meetings, receive free tickets at reduced prices. Subscriptions received by Messrs. Bussell, 7 Westmorland-street, or by the Secretary. By order, Richard Mosley, Secretary and Treasurer.  
19 Upper Gloucester-street.

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**Date**

6 April 1844

**Publication Date(s)**

*SN*, 3 April 1844, p. 3 (a)

**Advertisement** (*SN*)

University Choral Society – Members are requested to take notice that their next Meeting will take place on Saturday, the 6th of April instant, instead of their usual night of practice, same being Good Friday.  
John M. Williamson, Secretary.  
Committee-rooms, 2d April, 1842.

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**Date**

12 April 1844

**Publication Date(s)**

*SN*, 11 April 1844, p. 3 (a)

**Advertisement** (*SN*)

Metropolitan Choral Society, New Concert Room, Great Brunswick-Street – The Members and Associations are requested to take Notice that the next Rehearsal for the Grand Concert is fixed for To-Morrow (Friday) Evening, at Eight o'Clock. Members or Associations not attending the Rehearsals cannot be admitted into the Orchestra on the Concert Evening.  
Season Subscribers of One Pound are eligible to attend all the Meetings, receive a limited number of Tickets gratis for the Concerts, with other Privileges. Subscriptions received by Messrs. Robinson and Bussell, 7, Westmorland-street, or the Secretary.

By Order, Richard Mosley, Secretary and Treasurer, [*illegible*: 19?] Upper  
Gloucester-street.

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**Date**

15 April 1844

**Publication Date(s)**

*SN*, 12 April 1844, p. 3 (a)

**Advertisement** (*SN*)

Antient Concerts – The Performing Members and Associates are requested to take notice that there will be an extra Vocal Rehearsal on Monday Evening, the 15th instant, at Eight o’Clock. The Full Band Rehearsal previous to the Concert on Thursday Evening next, will take place on Wednesday, the 17th instant, at Two o’Clock. P.M. – Members are reminded that the Committee will attend This Day and To-morrow, to distribute Tickets from Four to Half-past Five o’Clock each day – Committee Rooms, 52, Great Brunswick-street, April 12, 1844.

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**Date**

16 April 1844

**Publication Date(s)**

*SN*, 15 April 1844, p. 3 (a); *SN*, 17 April 1844, p. 2 (r/v)

**Advertisement** (*SN*)

University Choral Society – Members are requested to take Notice that the Third Open Night for the Season will take place To-Morrow (Tuesday), the 16th Instant, when Selections from the Oratorio of Samson will be performed.

Tickets will be delivered to Members on This Day (Monday), and To-Morrow (Tuesday), the 15th and 16th Instant, between the hours of Four and Five o’Clock, at the Committee Rooms, 18, College.

By Order, John M. Williamson.

**Review** (*SN*)

University Choral Society – Last evening there was an open night of this society, when selections from Handel’s Sampson were given, and in a manner calculated to display the considerable progress made by the members in the knowledge and performance of sacred music. The Messrs. Robinson also took part in the concert, and their valuable co-operation was felt and appreciated. Mr. Frank Robinson sang in a pure and chastened style that touching air, “Total eclipse – no sun, no moon;” an air which its great composer could never hear, after his deprivation of sight, without being greatly agitated and moved. The Recitatives were also rendered with great effect, and they very often severely test the correctness of judgment and accuracy of a vocalist. Mr. Whaley proved the fine quality of his voice in the song “The glorious deeds,” and will do it even greater justice when he allows his feelings to be more acted upon by the music which he executes. In the choruses the members of the society exerted their powers to advantage, and we were most pleased (at least in the first part of the concert) with their



singing of that attractive one “Then round about the starry throne.” Several dignitaries of the church and literary personages were present on the occasion.

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**Date**

18 April 1844

**Publication Date(s)**

*SN*, 1 April 1844, p. 3 (a); *SN*, 18 April 1844, p. 3 (u/a); *SN*, 19 April 1844, p. 2 (r/v); *EP*, 20 April 1844, p. 3 (r/v 2); *SN*, 22 April 1844, p. 3 (notice)

**Advertisement (SN)**

Antient Concerts – The Members are requested to take Notice that the Society’s Third Grand Concert for the season is fixed to take place at the Music Hall of the Society, on Thursday Evening, the 18th of April. The First Vocal Rehearsal will be on Thursday Evening next, the 4th of April, at Eight o’Clock precisely, when the punctual attendance of Performing Members is earnestly requested – Committee-rooms, [illegible: 52?] Great Brunswick-street, 29th March, 1844.

**Updated Advertisement (SN)**

Antient Concerts – The Committee earnestly request that Parties attending the Concert This Evening, will direct their Servants to remain with their Carriages drawn up at the opposite side of the Street, with the Horses’ heads towards Westland-row. The Police in attendance will give every facility at the concluding of the Concert to bring up the Carriages as they may be required. No servant can be permitted under any pretence to remain in the Vestibule or on the Steps. – Committee Rooms, 52, Great Brunswick-street, April 18, 1844.

**Review (SN)**

Ancient Concerts

Those who had the good fortune of being present at the concert given by this society last evening, were gratified at hearing good music executed in a manner calculated to do justice to it; and it speaks well for the *artistes* who took a part on this occasion, that not only were individual airs looked to with interest, but also those portions which derived their effect from the efforts of the general vocal corps. The first part opened with selections from Weber’s *Oberon*, and although in point of date his works are modern, they display so much of the inventive genius and resources of a great master that he has anticipated the judgment of posterity; and any society formed to recall the merits of a Handel or a Haydn would be forgetful of the principle on which it was formed if it measured the qualifications of a composer not by his intrinsic worth but by the number of years he had ceased to live. The introduction with which *Oberon* opens “Light as fairy foot can full,” is a charming chorus, in which beauty and science are so happily associated, that to those judging of it from the result it would appear all simplicity. It was sung with a taste and judgment deserving of notice. The recitative, “Yes, even love,” and the air, “Oh, ‘tis a glorious sight,” demand great physical powers, and the accompaniment is so varied as almost to overbear the voice, so that it does not detract from the reputation of Mr. F. Robinson if he was not quite equal to some of the movements. The allegretto, “Joy to the high-born dames of France,” he sang with a buoyancy of tone most pleasing. The chorus, “Glory to the Caliph,” a composition very

peculiar in its structure, and designed no doubt to be characteristic of what might be fancied the Oriental school, was rendered with a vigour and power that could only have been attained by study united to judgment on the part of most of those engaged. We do not mean to specify the other selections from the opera which were given, but would merely allude to the objective manner in which the masterly chorus "Spirits of air" and the flowing melody in the Mermaid's song were executed – the latter by one of the Misses Searle. Two exquisite gems, which would alone have been sufficient to make the evening a source of enjoyment, were quartetts of Mendelssohn, the first entitled "Oh hills, oh vales of pleasure," the second "The Nightingale," and the parts had been so charmingly harmonised that even the most unlearned ear must have been to some extent aware of the fact. Mr. Joseph Robinson in those quartetts won the admiration of his audience by beautiful quality of his voice and the extreme judgement and feeling which he displayed; and his brother, Mr. Frank Robinson, also secured for himself a gratifying display of approval. The latter quartetti met with an encore. The second part of the concert consisted of some miscellaneous production and ended with a selection from the last great work that Haydn composed, "The Seasons." In it Mr. Frank and Mr. William Robinson, Mr. Whaley, and Miss Searle took the solo parts; and the choruses told, as might have been expected from the way in which they were got up, if we may use as technical a phrase. The attendance was most fashionable and numerous, and all passed off with *eclat*.

## **Review 2 (EP)**

### Ancient Concerts.

Those who had the good fortune of being present at the concert given by this society on Thursday evening, were gratified at hearing good music executed in a manner calculated to do justice to it. The first part opened with selections from Weber's *Oberon*, and although in point of date his works are modern, they display so much of the inventive genius and resources of a great master that he has anticipated the judgment of posterity; and any society formed to recall the merits of a Handel or a Haydn would be forgetful of the principle on which it was formed if it measured the qualifications of a composer not by his intrinsic worth but by the number of years he has ceased to live. The introduction with which *Oberon* opens, "Light as fairy foot can fall," is a charming chorus, in which beauty and science are so happily associated, that to those judging of it from the result it would appear all simplicity. It was sung with a taste and judgement deserving of notice. The recitative, "Yes, even love," and the air, "Oh, 'tis a glorious sight," demand great physical powers, and the accompaniment is so varied as almost to overbear the voice, so that it does not detract from the reputation of Mr. F. Robinson if he was not quite equal to some of the movements. The allegretto, "Joy to the high-born dames of France," he sang with a buoyance of tone most pleasing. The chorus, "Glory to the Caliph," a composition very peculiar in its structure, and designed no doubt to be characteristic of what might be fancied the Oriental school, was rendered with a vigor and power that could only have been attained by study united to judgment on the part of most of those engaged. We do not mean to specify the other selections from the opera which were given, but would merely allude to the effective manner in which the masterly chorus, "Spirits of air," and the flowing melody in the Mermaid's song were executed – the latter by one of the Misses Searle. Two exquisite gems, which would almost have been sufficient to make the evening a source of enjoyment, were quartetts of Mendelssohn, the first entitled "Oh hills, oh vales of pleasure," the second, the "Nightingale," and the parts had been so charmingly

harmonised that even the most unlearned ear must have been to some extent aware of the fact. Mr. Joseph Robinson, in those quartetts, won the admiration of his audience by the beautiful quality of his voice and the extreme judgment and feeling which he displayed; and his brother, Mr. Frank Robinson, also secured for himself a gratifying display of approval. The latter quartett met with an *encore*. The second part of the concert consisted of some miscellaneous productions, and ended with a selection from the last great work that Haydn composed, "The Seasons." In it Mr. Frank and Mr. William Robinson, Mr. Whaley, and Miss Searle took the solo parts; and the choruses told, as might have been expected from the way in which they were got up, if we may use so technical a phrase. The attendance was most fashionable and numerous, and all passed off with *éclat*.

**Notice (SN)**

Lost, on Thursday Evening, the 18th instant, on leaving the Ancient Concert Rooms, Great Brunswick-street, a Gold Bracelet, with a Pink Topaz Clasp. If any Lady or Gentleman has found it, the owner requests it may be returned to No.31 Upper Merrion-street. A poor person will receive a handsome reward.

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**Date**

19 April 1844

**Publication Date(s)**

SN, 8 April 1844, p. 3 (a); SN, 15 April 1844, p. 3 (u/a); SN, 18 April 1844, p. 2 (p/v); SN, 20 April 1844, p. 3 (r/v); SN, 22 April 1844, p. 2 (r/v 2)

**Advertisement (SN)**

Philharmonic Society – The Members are requested to take notice that the Second Grand Concert for the season will take place at the New Concert Room, Brunswick-street, on Friday evening, the 19th instant.

By order, Henry Bussell, Sec. Committee Rooms, 7, Westmorland-street.

Monday, 8th April, 1844.

**Updated Advertisement (SN)**

Philharmonic Society – New Concert Rooms, Brunswick-Street – The Members are requested to take notice that the Society's Second Concert is fixed for Friday Evening next the 19th instant, and the Rehearsal for Wednesday the 17th, on which Evening a Ballot will take place, and Members having Friends to propose are requested to furnish the Secretary with the necessary information before Four o'Clock this day.

By order, Henry Bussell, Secretary.

Committee Rooms, 7, Westmorland-street, Monday, the 15th of April, 1844.

**Preview (SN)**

Herr Ernst, avowedly the first Violinist in Europe, will arrive in this city on Thursday evening, and we understand will perform at the Philharmonic Society on Friday evening next which will most likely be the only opportunity a Dublin audience will have of hearing this celebrated performer, as he has to fulfil an engagement in London on the 23d instant.

**Review (SN)**

Philharmonic Society.

A very delightful concert was given by the members of this society last evening at the Rooms, Great Brunswick-street, which was attended by a most fashionable assemblage. The performances of Herr Ernst on the violin excited the greatest enthusiasm, and the singing of Miss Dolby and Miss Marshall afforded sincere gratification. We must defer giving a more detailed notice until our next publication.

**Review 2 (SN)**

Philharmonic Society

The concert given by this society on Friday evening was one calculated to afford great pleasure to those who admire not only novelty but real merit, and in the performances of Herr Ernst on the violin they enjoyed both; for amid the many who have claimed attention by their skill and command over the instrument, he takes a distinguished stand, and from his pure style of playing will retain his position when others who have studied in less legitimate school are forgotten. In the *Scena Cantata* which he first played, he showed a finish of execution that must have been the result of extreme study, but this facility of manner was made only the means to an end and while without any apparent effort he, rendered the most elaborate passages, the true meaning of the composer was sought for and conveyed with a truth and degree of expression quite charming. It was evident from the first that the performer felt the influence of every note as it became audible, and was wrapt up in the subject he was illustrating, and this sincerity of purpose is a virtue which proves its own reward by the applause which it wins from others. In the brilliant variations of Mayseder, he in a familiar theme introduced effects which pleased however less than they astonished, and we were delighted when he returned to what was more congenial to his feelings, and with a mingled freshness and delicacy of touch drew forth accents of the most winning grace. In his adagio movements every sudden start or break was avoided; and when for the sake of expression in an allegro passage, an insensible deviation was made from the time from the purpose of lending increased force or expression to the music, the former time would be again so happily resumed as not to show that the least transition had taken place. Apart from the artistic skill which failed not to secure the admiration of the professors by whom he was surrounded. Herr Ernst by the genuine feeling and felicity of style made his way with the general audience, and the applause which greeted him was really enthusiastic. The leading vocalists who took part on this occasion were Miss Dolby and Miss Marshall – the former of whom is known and admired here as a singer with a fine quality of voice, and whose natural qualifications have been cultivated in a good school of art. The aria from *Roberto Devereux*, “L’amor sua mi fe,” [*sic: L’amor suo mi fe*] she rendered with brilliancy and power; and her simple ballad sung in the second part of the concert was equally effective. Miss Marshall promises to be eminent in her profession, and is that leading essential, a voice, the lady has reason to be satisfied, its upper notes especially being extremely good. Her duet with Miss Dolby, “Come be gay,” from *Der Freyschutz*, did credit to both, and narrowly escaped an encore. Signor Sapio displayed his usual judgment and artistic knowledge in the concerted music; and Mr. Bishop exerted himself creditably in the part assigned to him in the business of the evening. To the instrumental pieces the orchestra did justice, and the concert was, as it deserved to be, a very successful one.

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**Date**

22 April 1844

**Publication Date(s)**

*SN*, 8 April 1844, p. 2 (p/v); *SN*, 9 April 1844, p. 3 (a); *SN*, 15 April 1844, p. 3 (u/a); *SN*, 18 April 1844, p. 3 (u/a 2); *SN*, 22 April 1844, p. 3 (u/a 3); *EP*, 23 April 1844, p. 3 (r/v); *SN*, 23 April 1844, p. 1 (r/v identical)

**Preview (SN)**

We understand the Anacreontic Society have engaged Miss Maria B. Hawes for the next Grand concert, to take place at the Rotundo, on the 22d instant. This will indeed be a treat to their friends, as she not only is a most finished singer, but possesses the finest contralto voice in England. This lady has just returned from Paris, where she created quite a *furor* by her chaste and expressive style of singing. We have also heard that the committee are in treaty with a celebrated violinist for the occasion.

**Advertisement (SN)**

Anacreontic Society – The Members are requested to take notice that the Grand Concert will take place at the Rotundo, on Monday the 22d of April, for which occasion the most eminent talent in London will be engaged. There will be a Ballot for New Members on Friday next, April 5th, at the Committee Rooms, 112, Grafton-Street, at Four o’Clock. Members having Friends to Propose will please leave their names with the Secretary on or before Thursday next,  
By Order S.J. Pigott, Secretary.

**Updated Advertisement (SN)**

Anacreontic Society – The Members are requested to take Notice that the Tickets are now ready for delivery for the Grand Concert, fixed to take place at the Rotundo, on Monday Evening Next, April 22nd, for which occasion the most eminent talent, both Vocal and Instrumental, has been secured from London. There will be a Ballot on Friday next, the 19th inst., for new Members. Members having friends to propose will please leave their names with the Secretary on or before Thursday next. There will be a Rehearsal This evening at Eight o’Clock precisely.  
By order, S.J. Pigott, Secretary.  
Committee-room, 112 Grafton-street, April 13th.

**Updated Advertisement 2 (SN)**

Anacreontic Society’s Grand Concert, Monday, April 22d.  
The Members are requested to take notice that their Tickets cannot be kept for them after Four o’Clock To-morrow (Friday). There will be a Ballot for new Members at that hour. The Committee are happy to inform their Members that they have engaged the most eminent Vocal and Instrumental Talent from London for the occasion.  
By order,  
S.J. Pigott, Secretary.  
Committee-room, 112, Grafton-street

**Updated Advertisement 3 (SN)**

Anacreontic Society – The Members and Ladies and Gentlemen attending the Grand

Concert at the Rotundo This Evening, are requested to take Notice, that the Concert will be given in the Round Room, consequently the admission will be the Grand Entrance opposite Sackville-street.

By Order, S.J. Pigott, Secretary. Committee room, 112, Grafton-street.

**Review** (*EP, SN*)

Anacreontic Society.

By the agency of the established musical societies in this city the public has been enabled to enjoy the advantage and pleasure of hearing many of those celebrated in their art, and during the last ten days concert after concert has been given, each deserving of notice for the display of individual merit or for the general efficiency of those concerned in bringing out works demanding a strong and well organised corps, vocal and instrumental. The members of the Anacreontic had not been inactive during this, it is to be presumed, friendly rivalry; and the programme last evening was one that offered much of promise, and that promise was realised by the result. Miss Maria B. Hawes' services had been specially engaged for the occasion, and this accomplished singer, by the purity of her style and by her unaffected manner, soon made an impression upon the audience. In her first song from *Acis and Galatea*, "Love in her eyes sits playing," Miss Hawes was rather cold, and the air was not encored; but in the trio with Miss Morgan and Signor Sapio, from Handel, "The flocks shall leave the mountains," her fine contralto voice and chaste execution of the music made a strong impression; and her success was complete in the ballad. "I'll speak of thee," a composition of her own, which was given with an earnest simplicity and touching pathos certain to make its way to the heart; to repeat it was a matter of course; and Bishop's glee, "Blow, gentle gales," the other parts of which were taken by Miss Morgan and Signor Sapio, had also to be given a second time. In all she undertook Miss Hawes displayed the judgment of a skilful musician and the ability to make that judgment available. Monsieur Deloffre, of Paris, who has acquired great eminence as a performer on the violin, was also engaged, and played a concerto of his own with brilliancy and perfect precision of execution. In this, and another work of his, he received the deserved plaudits of those who were present. In addition to the other vocalists, whose names we have incidentally mentioned, Miss Balfe also bore a part in the business of the evening with average success, and the concert gave much satisfaction to the very numerous and fashionable company that filled up every available space in the Round-room of the Rotunda

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**Date**

24 April 1844

**Publication Date(s)**

*FJ*, 20 April 1844, p. 1 (a); *EP*, 20 April 1844, p. 2 (a); *SN*, 20 April 1844, p. 3 (a); *FJ*, 22 April 1844, p. 1 (a); *SN*, 22 April 1844, p. 3 (a); *FJ*, 24 April 1844, p. 1 (a); *SN*, 24 April 1844, p. 3 (a), p. 1 (p/v); *FJ*, 25 April 1844, p. 2 (r/v); *SN*, 25 April 1844, p. 2 (r/v 2); *FJ*, 14 May 1844, p. 2 (r/v 3)

**Advertisement** (*FJ, EP, SN*)

Philharmonic Society.

The Members are request to take Notice that the Society's next Grand Concert for the

Season will take place on Wednesday Evening Next, the 24th of April, 1844, at the New Concert Rooms, Great Brunswick-Street.

There will be a Rehearsal and Ballot on Tuesday Evening, the 23d inst. at Eight o'Clock.

By order, H. Bussell, Secretary.

**Preview (SN)**

Philharmonic Society – The exertions of the committee of the Philharmonic Society have been successful in retaining Herr Ernst for their concert this evening, giving a Dublin audience an opportunity of hearing once again a performer unrivalled on his Instrument. They have also secured the services of that universal favourite Miss Dolby, together with those of the celebrated Garcia.

**Review (FJ)**

Philharmonic Society

The third concert of the Philharmonic Society for the season took place last evening at the Concert-room in Great Brunswick-street, and drew together the usual crowded and elegant assemblage of our fashionable world, which the efforts of this distinguished society are sure to attract. The directors had provided amply for the entertainment of their visitors. In classical music the now truly, fine band gave most effectively the overture to “Euryanthe,” and Shpor’s [*sic: Spohr’s*] magnificent sinfonia (No.1). In the vocal department the services of Mademoiselle Garcia and Miss Dolby were secured; and, to crown all, the celebrated violinist, Herr Ernst, performed three pieces of music. Of the performance of the overture and sinfonia, especially the latter, a most trying and difficult composition, we cannot speak too highly. The high state of discipline to which the band has now arrived renders the performance of this description a treat of the highest order. Of the ladies, Miss Dolby, who possesses a rich and powerful contralto voice, won the laurels of the night. The great charm which distinguishes her singing is the absence of all effort; she warbles forth her notes with the ease and fluency of a bird. In this respect the contrast for Mademoiselle Garcia, who perpetually strains for effect, and without much success, was particularly unfortunate. The latter lady was heard to most advantage in a sprightly duettino of Gabussi’s “Le Zingare” with Miss Dolby. Miss Dolby was encored in two songs – “Your loss will break my heart,” and “The butterfly’s wings.” When called on to repeat the latter, she gave “I would I were a fairy,” to the great delight of the audience. Previous to hearing Herr Ernst, Sivori was the violinist who, in our estimation, approached nearest to the great magician of the bow. One always feels a difficulty in speaking from distant recollection, when no opportunity of other ground of comparison exits; yet we cannot refrain from saying that, as far as our memory serves us, we regard the Herr as an equal of Paganini – he is, at all events, immeasurably beyond Ole bull, or even Sivori. In the Pizzicati harmonics, and other tricks of the instrument, there is but little difference between any of the celebrated players. The great source of the triumph of Paganini was in his deep and perfect knowledge of harmony; he wove his theme through all the intricacies of musical concord, and again, unwound it from its pleasing labyrinth, and brought it in simple and touching beauty before his delighted auditors. It is in this that Herr Ernst resembles him – he is a true musician, and one of great powers, as his treatment of “In redrai,” and “Assisa a piè d’un salice,” last night fully evidenced. He was most rapturously received, and in each piece won more and more on [*sic*] the audience.

## **Review 2 (SN)**

Philharmonic Society.

Another admirable concert was given last evening by this society in the Great Rooms, Brunswick-street, and the performances were of such a nature as to keep up the interest to the close, one of the best tests of success. The programme was as follows: –

Overture – “Euryanthe” ... Weber.

Trio – “Through the world” – Mademoiselle Garcia, Miss Dolby, and Signor Sapio ... Balfe.

Aria – “Ah s’ *e[illegible]* tinta” – Miss Dolby ... Mercadante.

Fantaisie – Sur la Marche et la Romance d’Othello ... Herr Ernst.

Capriosa Sur un theme du Pirata – Violin ... Herr Ernst.

Sinfonia ... Spohr.

Song – “Your loss will break my heart” – Miss Dolby ... Hudson.

Duettino – Le Zingare” – Mademoiselle Garcia and Miss Dolby ... Gabussi.

Aria – Mademoiselle Garcia ...

Cavatina – “The Butterfly’s wings” – Miss Dolby ... Rexford.

“Le Carnival de Venise,” Andante et Variations et Burlesques ... Herr Ernst.

Overture – Il Turco in Italia ... Rossini.

Having so recently spoken in detail of the consummate skill of Herr Ernst, and rendered to Miss Dolby the justice which her judgment and taste as a vocalist demanded, we shall only say that both *artistes* were equally effective on this last occasion; and the magic power of *exec[illegible]* and beauty of tone manifest in the playing of Herr Ernst created much enthusiasm and general bursts of applause from every part of the crowded building. Mademoiselle Garcia, who was suffering from cold, is evidently a person of great sensibility and very considerably knowledge of her art, and if her voice be deficient in roundness of tone, yet she renders the music of her part with so much fervour and dramatic vigour that a feeling of interest is at once created. Mr. Bussell was the conductor, and Messrs. Barton and Mackintosh led the orchestra. The Lord Chancellor and Lady Sugden, Lord James Butler, and many personages of distinction were present, and the building was, as usual, much crowded.

## **Review 3 (FJ)**

New Music

We had occasion in noticing the last grand concert of the Philharmonic Society to allude to Miss Dolby’s singing of the popular ballad, “Your loss will break my heart.” We have since been favoured by the publisher with a copy of the song. It is in four flats, a key particularly suitable to give effect to the tender touching melancholy of the composition, and possesses, in an eminent degree, those qualities of simplicity and expression so essential to the true ballad. The symphony and accompaniment are particularly fine – there are bars in the symphony which, with reverence be it said, put us in mind of Beethoven. To the universal question in the young lady musical world, “Do you know any good new song?” we will for some time continue to give the reply; “yes;” “Your loss will break my heart;” feeling assured we will be thanked by those to whom we recommend it. The range is very moderate, and suitable to the majority of amateur voices.

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**Date**

27 April 1844

**Publication Date(s)**

*FJ*, 25 April 1844, p. 1 (a); *FJ*, 26 April 1844, p. 1 (a); *SN*, 26 April 1844, p. 3 (a); *FJ*, 27 April 1844, p. 1 (u/a); *SN*, 27 April 1844, p. 3 (a/a); *FJ*, 29 April 1844, p. 2 (r/v); *SN*, 29 April 1844, p. 2 (r/v 2); *EP*, 30 April 1844, p. 3 (r/v 3)

**Advertisement** (*FJ*, *SN*)

Theatre Royal, Dublin.

Mr. Calcraft has much pleasure in announcing, that by kind permission of the Philharmonic Society he has been enabled to effect an Engagement for *One Night Only*, With the Eminent Vocalist, Madame E. Garcia, Sister of the late unrivalled Madame Malibran, who has been prevailed on to delay her departure from Dublin, and will appear on Saturday Next, April the 27th, the Grand Opera of the *Sonnambula*.  
Amina ... Madame Eugene Garcia.

(Of the Queen's Theatre, and Italian Opera, Paris)

Tickets to be had of Mr. Joy at the Box Office, where places may be secured.

**Updated Advertisement** (*FJ*)

Theatre Royal Dublin

Mr. Calcraft has much pleasure in announcing that he has [*illegible*: been?] enabled, by permission of the Philharmonic Society, to effect an Engagement for One Night only, with the Eminent Vocalist, Madame E. Garcia, Sister of the late unrivalled Madame Malibran, who has been prevailed on to delay her departure from Dublin, and will appear This Evening.

Fourth Night of the re-engagement of Mr. Collins.

Last appearance of the celebrated Original Virginia Minstrels (from America), Messrs. F.M. Brower, R.W. Pelham, D.D. Emmit, in conjunction with Mr. J. W. Sweeny (Leader), the Original Banjo Player.

This Present Saturday, 27th April, will be Performed the Grand Opera of the *Sonnambula*.

Amina, Madame Eugenie Garcia (her First and Only Appearance in this theatre);  
Elvino, Mr. T. Bishop; Count Rodolpho, Mr. Chute; Liza, Miss A. Hyland Teresa, Mrs. T. Hill.

[...]

[3/4] After which the Comic Piece of *Teddy The Tiler*.

*Teddy the Tiler*, Mr. Collins, in which he will sing "The widow Mahony;" Lord Dunderford, Mr. J. Penson; Scrivener, Mr. Coleman; Lady Dunderford, Mrs. T. Hill; Oriel, Miss Cooke; Flora, Mrs. Barrett; Julia, Miss Huddart.

After which, for the last time, the Virginia Minstrels will pourtray, through the medium of songs, Dances, Lectures, Refrains, Sayings, and Doings, the Oddities, Peculiarities, Eccentricities, and Comicalities of that Sable G[*illegible*] of Humanity! Each performer plays on an instrument such as the Slaves use in the southern parts of the United States. Pelham, Tambourine; Emmit, Violin; Sweeney, Banjo; Brower, Bone Castanets.

Doors will open at Half-past Six o'Clock and the performances will commence at a Quarter-past Seven.

Dress Boxes, 5s; Second Circle, 4s; Pit, 2s; First Gallery, 1s.6d; Second Gallery, 1s.  
Children under 10 years will be admitted at Half-price.

## Second Price at a Quarter-past Nine

### **Alternate Advertisement (SN)**

Theatre Royal, Dublin

Mr. Calcraft has much pleasure in announcing that, by the kind permission of the Philharmonic Society, he has been enabled to effect an engagement for One Night Only with the eminent Vocalist, Madame E. Garcia, sister of the late unrivalled Madame Malibran, who has been prevailed on to delay her departure from Dublin, and will appear This Evening, April 27th, in the Grand Opera of the *Sonnambula* – *Amina*, Madame E. Garcia (of the Queen's Theatre, and the Italian Opera, Paris). [...] [3/3] To conclude with the Performance of the *Virginia Minstrels*, in which they will pourtray, through the medium of Songs, Dances, Lectures, Refrains, Sayings and Doings, the Oddities, Peculiarities, Eccentricities and Comicalities of that Sable Genus of Humanity!

### **Review (FJ)**

Theatre Royal.

The popularity of *The Sonnambula* is one of the dramatic wonders. We hear of the *Beggar's Opera* running its hundred nights at a time; several of the pieces in the French theatres run to treble that number, but here is an opera which has a run of eleven years on every stage in the civilized world, and yet possesses all the freshness of novelty for the audience. No matter how weak the *corps* was, we never saw a positively bad house at the representation. On Saturday night the theatre was crowded to the roof-tree to witness Madame Eugene Garcia's performance of *Amina*. If the opera has just come out, and Malibran herself was the heroine, there could have scarcely been a fuller audience. The *debutante* seemed to afford much gratification to the audience, was very warmly applauded throughout, and called for, *more solite*, at the conclusion; after which Mr. Calcraft announced that an arrangement had been entered into with her to perform for one night more, Tuesday next.

Collins, in *Teddy the Tiler*, and the *Virginia Minstrels*, followed, with the stupid, ungraceful *Polka*.

### **Review 2 (SN)**

Theatre Royal

The Opera of *La Sonnambula* was performed on Saturday evening, when Madame Garcia, whose services the lessee has been enabled to secure by permission of the Philharmonic Society, appeared in the character of *Amina*. Her conception of the part was dramatic and effective, and she acted with much animation and energy.

With respect to her singing of the music her execution was brilliant; and were her voice more round and liquid in its tones, and under greater command, it would have added to the impression which her energy and feeling at once created with the audience.

Madame Garcia was very successful in the trying finale to the second act, and in the attractive air which closes the opera, the joyous emotions which the composer meant to convey were expressed with fervour and truth. The reception which Madame Garcia met with was flattering, and on the fall of the curtain she was called for. Mr. Bishop's study of the role of *Elvino* was of more than average merit, and had his manner been more subdued in certain passages, to which no doubt the design was to lend greater emphasis, the result would have been better. Sudden transitions of useless tone, effected with skill and tact that few can command, offer salient points of attack, to which a more

cantabile style would not be as much exposed. Mr. Chute was the *Count Rodolpho*, and the hostess *Liza* found a good representative in Miss Hyland. Mr. Calcraft, at the termination of the opera, came forward amid loud plaudits and announced that, owing to the very favourable reception given to Made. Garcia, he had been enabled to engage that lady for Tuesday evening, when she would appear again *La Sonnambula*. [...] The performances of *Virginian Minstrels*, which are characteristic and clever, terminated the evening's entertainment, and the house we were pleased to see was most crowded, and also fashionably attended.

### **Review 3 (EP)**

Theatre Royal.

The opera of *La Sonnambula* was performed on Saturday evening, when Madame Garcia, whose services the lessee has been enabled to secure by permission of the Philharmonic Society, appeared in the character of *Amina*. Her conception of the part was dramatic and effective, and she acted with much animation and energy. With respect to her singing of the music, her execution was brilliant; and were her voice more round and liquid in its tones, and under greater command, it would have added to the impression which her energy and feeling a [*sic*] once created with the audience. Madame Garcia was very successful in the trying finale to the second set, and in the attractive air which closes the opera, the joyous emotions which the composer meant to convey were expressed with fervor and truth. The reception which Madame Garcia met with was flattering, and on the fall of the curtain she was called for. Mr. Bishop's study of the role of *Elvino* was of more than average merit, and his singing of the music was remarkable for sweetness and purity of taste. He was very deservedly applauded. Mr. Chute was the *Count Rodolpho*, and the hostess *Lisa* found a good representative in Miss Hyland. Mr. Calcraft at the termination of the opera, came forward amid loud plaudits, and announced that, owing to the very favorable reception given to Madame Garcia, he has been enabled to engage that lady for Tuesday evening, when she would appear again in *La Sonnambula*. The farce of *Teddy the Tiler* followed, in which Mr. Collins kept the audience in perfect good humor. His hits were made with the ease of one who knows his subject; and if in his best points he reminded us forcibly of the inimitable Power, it could not be ascribed to any servile imitation, but to the resemblance that a similarity of genius cannot fail to create. Indeed one distinguishing feature of Mr. Collin's acting is its perfect originality. He copies no model however it may be stamped with the seal of public approval, but trusting to his own abilities portrays the Irish character with as close an adherence to nature as possible. We are convinced for the enthusiastic reception which Mr. Collins has met, that the public fitly appreciate his efforts to render the stage Irishman easily recognised, by the numerous national characteristics, not laughed at merely for the gross caricature on the nature and common sense with which we have hitherto been too frequently presented. We hope to see him in *King O'Neill* shortly.

The *Virginian Minstrels* terminated the performances with their most amusing entertainments.

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**Date**

29 April 1844

**Publication Date(s)**

*SN*, 23 April 1844, p. 3 (a); *SN*, 25 April 1844, p. 3 (u/a); *SN*, 27 April 1844, p. 3

**Advertisement** (*SN*)

Anacreontic Society – The Members are requested to take Notice that the Committee have made arrangements to give another Grand Concert on Monday Next, April 29. Members Tickets will be ready for delivery on Thursday next.

(By order,) S.J. Pigott, Sec.

Committee Rooms, 112, Grafton-street.

**Updated Advertisement** (*SN*)

Anacreontic Society – The Members are requested to take Notice that the Tickets are now ready for delivery for the Grand Concert, to take place on Monday Evening next, April 29th.

There will be a Rehearsal on Saturday Evening, next, at Eight o'Clock Precisely. None but Members and Performers are admissible.

By Order, S.J. Pigott, Sec.

Committee-rooms, 112, Grafton-street

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**Date**

30 April 1844

**Publication Date(s)**

*SN*, 23 April 1844, p. 3 (a)

**Advertisement** (*SN*)

Amateur Harmonic Society – Rotundo.

The Members are requested to take Notice that the Third Open Night for the Season will take place on Tuesday, the 30th instant. The Rehearsals will take place on This Evening, and on Friday, the 26th inst. Members can obtain their Tickets on and after Wednesday next, at the Committee-rooms.

Charles Ball, Secretary.

Committee-rooms, 3, Talbot-street

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**Date**

30 April 1844–11 May 1844

**Publication Date(s)**

*EP*, 30 April 1844, p. 2 (a); *FJ*, 1 May 1844, p. 1 (a); *FJ*, 2 May 1844, p. 1 (a); *EP*, 4 May 1844, p. 2 (a); *EP*, 7 May 1844, p. 1 (a); *FJ*, 8 May 1844, p. 1 (a); *EP*, 9 May 1844, p. 1 (a); *FJ*, 10 May 1844, p. 1 (a); *EP*, 11 May 1844, p. 1 (a)

**Advertisement** (*EP, FJ*)

New Music.

Now ready, a New Edition,

Your Loss Will Break My Heart, as Sung with rapturous applause, By Miss Dolby, at the Philharmonic Concert.

Just received, Benedict's New Opera, The Brides Of Venice,

also The Polka,

at Robinson and Bussell's, Royal Harmonic Saloon, 7, Westmoreland-Street.

[...]

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**Date**

30 April 1844

**Publication Date(s)**

*FJ*, 29 April 1844, p. 1 (a); *SN*, 29 April 1844, p. 3 (a/a); *FJ*, 30 April 1844, p. 1 (u/a); *SN*, 30 April 1844, p. 2 (u/a)

**Advertisement** (*FJ*)

Theatre Royal, Dublin.

In consequence of the enthusiastic applause which attended the appearance of Madame E. Garcia on Saturday evening, the Eminent Vocalist, by Permission of the Philharmonic Society, is engaged For One Night More, and will appear To-Morrow, Tuesday, 30th of April, being most positively her last appearance in Dublin; on this occasion will be Performed Bellini's Opera of The Sonnambula.

Amina, Madame Eugenie Garcia (Sister of the late unrivalled Madame Malibran)

With a variety of other Entertainments.

Tickets to be had of Mr. Joy, at the Box-office, from eleven to Four, where seats may be secured.

**Alternate Advertisement** (*SN*)

Theatre Royal, Dublin.

In consequence of the enthusiastic applause which attended the appearance of Madame E. Garcia on Saturday evening, the Eminent Vocalist, by Permission of the Philharmonic Society, is engaged For One Night More, and will appear To-Morrow Evening, being most positively her last appearance in Dublin – On this occasion will be Performed Bellini's Opera of The Sonnambula – Amina, Madame E. Garcia (of the Queen's Theatre, and the Italian Opera, Paris, and sister of the late unrivalled Madame Malibran). With a variety of other Entertainments. Tickets to be had of Mr. Joy, at the Box-office, from eleven to Four, where places may be secured.

**Updated Advertisement** (*FJ, SN*)

Theatre Royal Dublin

In consequence of the enthusiastic applause which attended the appearance of Madame E. Garcia she is, by Permission of the Philharmonic Society, engaged for One Night More, being most positively her last appearance in Dublin.

Sixth Night of the re-engagement of Mr. Collins.

In consequence of the enthusiastic applause with which they are nightly received, the celebrated Original Virginia Minstrels (from America), Messrs. F.M. Brower, R.W.

Pelham, D.D. Emmit, in conjunction with Mr. J. W. Sweeny (Leader), the Original Banjo Player, are Re-engaged For Seven Nights, and will Appear Every Evening This Week.

Professor Risley and his Son are engaged for Six Nights Only, and will make their Second Appearance.

This Present Tuesday, April 20, will be Performed Bellini's Opera of The Sonnambula. Amina, Madame Eugenie Garcia (Sister of the late unrivalled Madame Malibran); Elvino, Mr. T. Bishop; Count Rodolpho, Mr. Chute; Liza, Miss A. Hyland Teresa, Mrs. T. Hill.

[...]

[3/4] After which the Comic Piece of Game And Game; Or, Who's The Winner? Sir Benjamin Bungle, Mr. Barrett; Charles Clayton, Mr. Houghton; Vincent Vellum, Mr. Chute, jun.; Diggs, Mr. J. Penson; Mike Purphy, Mr. Collins, in which he will Sing, "Tight Irish Hearts for the Ladies," and "I'm kin to the Callaghans and Brallaghans," Lydia Dalton, Miss Coke; Fanny Furbelow, Mrs. Baker; Molly Makeshift, Mrs. F. Cooke.

After which, for the last time, the Virginia Minstrels will pourtray, through the medium of Songs, dances, Lectures, Refrains, Sayings, and Doings, the Oddities, Peculiarities, Eccentricities, and Comicalities of that Sable Genus of Humanity! Each performer plays on an instrument such as the Slaves use in the southern parts of the United States.

Pelham, Tambourine; Emmit, Violin; Sweeney, Banjo; Brower, Bone Castanets. Tickets to be had of Mr. Joy, at the Box-office, from Eleven to Four, where seats may be secured.

Doors will open at Half-past Six o'Clock and the performances will commence at a Quarter-past Seven.

Dress Boxes, 5s; Second Circle, 4s; Pit, 2s; First Gallery, 1s.6d; Second Gallery, 1s. Children under 10 years will be admitted at Half-price.

Second Price at a Quarter-past Nine

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### **Date**

1 May 1844–21 May 1844

### **Publication Date(s)**

*SN*, 1 May 1844, p. 3 (a); *SN*, 2 May 1844, p. 3 (a); *SN*, 3 May 1844, p. 3 (a); *SN*, 9 May 1844, p. 3 (a); *SN*, 13 May 1844, p. 3 (u/a); *SN*, 15 May 1844, p. 3 (u/a); *SN*, 18 May 1844, p. 3 (u/a); *SN*, 20 May 1844, p. 3 (u/a); *FJ*, 21 May 1844, p. 1 (u/a 2); *SN*, 21 May 1844, p. 3 (u/a 2)

### **Advertisement (SN)**

New Music

Just Published, the Second Edition of the Popular Song

Your Loss Will Break My Heart, Composed by W.E. Hudson, and sung with rapturous applause by Miss Dolby, at the Concert of the Philharmonic Society.

Just Received, Benedict's New Opera, The Brides Of Venice. Also, The Polka.

Robinson and Bussell, 7, Westmoreland-street

**Updated Advertisement (SN)**

Your Loss Will Break My Heart.

Composed by W.E. Hudson, And Sung, with rapturous applause, by Miss Dolby at the Concerts of the Philharmonic Society.

Also, just received Benedict's new Opera, The Brides of Venice.

Robinson and Bussell, 7, Westmorland-street.

**Updated Advertisement 2 (FJ, SN)**

New Music.

The Popular Song, Your Loss Will Break My Heart, Composed by W.E. Hudson, and Sung with rapturous applause by Miss Dolby, at the Concert of the Philharmonic Society.

Also just Published, Sir John Stephenson's favourite Anthem, Lord How Are They Increased.

Robinson And Bussell, 7, Westmoreland-street.

**Date**

29 May 1844

**Publication Date(s)**

*SN*, 7 May 1844, p. 2 (p/v); *FJ*, 17 May 1844, p. 1 (a); *SN*, 17 May 1844, p. 3 (a); *SN*, 20 May 1844, p. 3 (a); *EP*, 25 May 1844, p. 2 (u/a); *FJ*, 27 May 1844, p. 1 (u/a); *SN*, 27 May 1844, p. 3 (u/a); *FJ*, 28 May 1844, p. 1 (u/a); *SN*, 28 May 1844, p. 3 (u/a); *FJ*, 29 May 1844, p. 1 (u/a); *SN*, 29 May 1844, p. 3 (u/a); *FJ*, 30 May 1844, p. 3 (r/v); *EP*, 30 May 1844, p. 3 (r/v 2); *SN*, 30 May 1844, p. 2 (r/v 3); *SN*, 31 May 1844, p. 2 (r/v 4); *EP*, 1 June 1844, p. 3 (r/v 4 identical)

**Preview (SN)**

Philharmonic Society – The next concert of this society is fixed for Wednesday, the 29th instant, on which occasion the celebrated Madame Dorus Gras and Signor Salvi, the new tenor, whose *debut* created such a furore in the new musical circles of London, are to be introduced to a Dublin audience. Miss Poole is to accompany them, to complete a triumvirate of musical talent rarely collected together in this city.

**Advertisement (FJ, SN)**

Philharmonic Society.

The Members are requested to take notice that the Last Concert of the Season will take place at the New Concert Room, Brunswick-Street, on Wednesday Evening Next, the 29th Inst. – and there will be a Rehearsal on Wednesday, the 22d inst.

By order, Henry Bussell, Secretary.

P.S. – There will be a Ballot on Wednesday evening, the 22d, for Gentlemen proposed as Members for the next Season; and those admitted on this occasion will have a face [*sic: free*]admission to the Concert on the 29th inst.

Committee Rooms, 7, Westmoreland-street,

May 16, 1844.

**Updated Advertisement (EP, FJ, SN)**

Philharmonic Society.

The Members are requested to take notice that the Last Concert of the Season will take place at the New Concert Room, Brunswick-Street, on Wednesday Evening Next, the 29th Inst. at half-past Eight o'Clock precisely.

By order, Henry Bussell, Sec.

Committee-rooms, 7, Westmoreland-street, Saturday, the 25th of May, 1844.

**Review (FJ)**

The Philharmonic Society

The Philharmonic Society gave their last grand concert for the season on last evening, in the Concert-room, Great Brunswick-street. The society may well take pride in the delicious treat they last night afforded to their friends. No-thing could exceed the judicious arrangements made, while the politeness of the several stewards in there attention to the numerous visitors is deserving of the highest praise.

The concert of last evening was decidedly the best we have for a long time attended. The ability of the performers and the selection of pieces for performance left nothing to be desired. The orchestra was full and efficient, and played in admirable time; nothing could exceed, in the way of instrumentation, the *sinfonia* of Beethoven (No.8), and the overture to Spohr's "Tessenda" [*sic: Jessonda*] were unexceptionable. The first vocal piece given was the terzetto, "Guai se ti sfuggi un moto," from Donizetti's *Lucretia Borgia*, by Madame Dorus Gras and Signor Salvi and Sapio. Miss Poole sang two ballads, "By the sad sea wave," and "Hie away, hie away," with her clear silvery voice in a most pleasing manner. In the first she was encored. Madame Dorus Gras sang "Idole de ma vie" from *Robert le Diable* and Auber's romance "*Le Serment*," so as to call down repeated and well-deserved salvos of applause. She is a most finished artiste – her liquid warbling of Auber's light and graceful music was like the song of some joyous bird that sings away enamoured of the melody. The beautiful Sull' Aria, from the *Nozze de Figaro*, was inimitably sung by Madame Dorus Gas [*sic: Dorus Gras*] and Miss Poole. Signor Salvi was rapturously encored in "Verdis Ciel pictoro," [*sic*] and in Donizetti's "Fra poco a me." Signor Sapio also acquitted himself most respectably in Mozart's duet of "La dove prendi" with Miss Poole and Signor Salvi. Nothing could exceed the satisfaction of the auditory, the most numerous and fashionable we have long seen assembled.

**Review 2 (EP)**

Philharmonic Society.

We learn from *Saunders*, that this musical society gave a concert last night, at which Madam Dorus Gras, Salvi, and Miss Poole, were the principal performers, but further the journal sayeth not.

**Review 3 (SN)**

Philharmonic Society

The concluding grand concert for the season was given last evening, and it wound up in a very brilliant manner, a series which presented the public with much in the way of novelty and excellence. Madame Dorus Gras, Signor Salvi, and Miss Poole were the principal vocalists. We regret being obliged, by great pressure upon our columns, to postpone a notice of this most attractive concert.



#### **Review 4** (*SN, EP*)

Philharmonic Society

The concert given by this Society on Wednesday evening reflected deserved credit on the members, and upon the previous occasion was greater pleasure manifested in the performances. The programme was as follows: –

Part First.

Sinfonia – No.8 ... Beethoven.

Terzetto – “Guai se ti sfugge,” Madame Dorus Gras, Signor Salvi, and Signor Sapio ... Donizetti.

Song – “By the sad sea wave,” Miss Poole ... Benedict.

Cavatina – “Ciel pietoso,” Signor Salvi ... Verdi

Aria – “Idole de ma vie,” Madame Dorus Gras ... Meyerbeer

Duetto – “La dove prendi,” Miss Poole and Signor Sapio ... Mozart

Fantasia on a Tyrolean Air – Violoncello – Mr. Lidel ... Merk

Notturmo – “Tornami a dei,” Madame Dorus Gras and Signor Salvi ... Donizetti

Part Second.

Overture – “Jessonda” ... Spohr

Duetto – “Sull’ aria,” Madame Dorus Gras and Miss Poole ... Mozart

Romanza – “Fra poca a me,” Signor Salvi ... Donizetti

Song – “His away! His away!” Miss Poole ... Loder

Romance – “Le Serment,” Madame Dorus Gras ... Auber

Trio – “A te o cara,” Miss Poole, Signor Salvi, and Signor Sapio ... Bellini

Jubilee Overture, introducing “God save the Queen,” ... Weber.

Madame Dorus Gras in the aria of Meyerbeer at once won the admiration of her audience; and the school of music, of which she is so charming a disciple, has for its characteristics a brilliancy and finish equally calculated to merit the just praise of the musician and to gain the applause of those who, with less knowledge of the means which lead to success, are happy to arrive at the same result, that of being equally gratified by the efforts of the artiste. She is essentially French in her style and manner, and in Auber’s “Le Serment” her intonation was perfect; and her notes, flexible and graceful, were brought forth with a clearness and precision which left no room for doubt and to her power of executing the most rapid passages. There was elaborate skill, without, however, the appearance of study, and the art of concealing art was practised with the happiest result. One of the gems of the concert was Mozart’s “Sull’ aria;” and familiar as the subject is, Madame Dorus Gras and Miss Poole sang it with such expressiveness and judgment that an encore was at once called for. Miss Poole, who is a clever vocalist, executed an air from Benedict’s new opera, which displayed the mannerism of that composer, who seeks to make up for his occasional deficiency in melody by sudden changes from the key in which the music is set and by laboured harmonies. She was encored in this, and certainly rendered full justice to her subject. Signor Salvi created quite a sensation by the refined and exquisite manner in which he sustained his part in the concert, and the liquid tones in which he expressed his emotions in the well-remembered romance from “Lucia di Lammermoor,” were regulated by a critical and pure taste that it would be difficult to rival. His other arias were marked by the same charms, and every movement showed the resources of a gifted musician not of a mere artificial singer. Signor Sapio in the opening terzetto, and in the trio of Bellini’s, “A te o cara” showed his usual tact. The instrumental arrangements were in accordance with the merits of the other department, and the sinfonia was played with a degree of relief, a musical light and shade, that showed the

real meaning of the author and lent due interest to this able work. Mr. Henry Bussell was the conductor on the occasion and Mr. Barton the leader, and the concert proved a most effective termination of an attractive season.

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**Date**

31 May 1844

**Publication Date(s)**

*SN*, 21 May 1844, p. 3 (a); *FJ*, 22 May 1844, p. 1 (a); *SN*, 22 May 1844, p. 3 (a); *FJ*, 24 May 1844, p. 1 (a); *SN*, 24 May 1844, p. 4 (a); *FJ*, 25 May 1844, p. 1 (a); *EP*, 25 May 1844, p. 2 (a); *SN*, 25 May 1844, p. 3 (a); *SN*, 27 May 1844, p. 3 (a); *FJ*, 28 May 1844, p. 1 (a); *SN*, 28 May 1844, p. 3 (a/a); *FJ*, 29 May 1844, p. 1 (a); *SN*, 29 May 1844, p. 3 (a); *FJ*, 30 May 1844, p. 1 (u/a); *SN*, 30 May 1844, p. 3 (u/a); *FJ*, 31 May 1844, p. 1 (u/a); *SN*, 31 May 1844, p. 3 (u/a); *FJ*, 1 June 1844, p. 2 (r/v)

**Advertisement** (*SN, FJ, EP*)

Metropolitan Choral Society – New Concert Rooms, Great Brunswick-Street. The Members, Subscribers, and the Public, are informed that the Second Grand Concert of the Season will take place on Friday, the 31st instant, and that engagements have been entered into (by the kind permission of the Philharmonic Society) with those highly distinguished artists, Madame Dorus Gras, Miss Poole, and Sig. Salvi, who, with other eminent Professors, will render their valuable assistance on the occasion. By order, Richard Mosely, Sec. 19, Gloucester-street, May 20, 1844.

**Alternate Advertisement** (*SN*)

Metropolitan Choral Society  
New Concert Rooms, Great Brunswick-Street.  
The Public are informed that the Second Grand Concert of the Season will take place On Friday Next, the 31st instant, and that engagement have been entered into (by the kind permission of the Philharmonic Society) with those highly-distinguished artistes, Madame Dorus Gras, Miss Poole, and Signor Salvi, who, with other eminent Professors, will render their valuable assistance on the occasion.  
By order, 19, Gloucester-street. Richard Mosley, Sec.  
Unreserved Seats, 5s ... Reserved Seats 7s.  
Family Tickets to admit Four to the Reserved Seats, £1 1s.  
N.B. – A Rehearsal will take place This Evening (Tuesday), at Eight o’Clock, and it is particularly requested that the Members and Associates will be in attendance at that hour.

**Updated Advertisement** (*FJ, SN*)

Metropolitan Choral Society.  
New Concert Rooms, Great Brunswick-Street.  
The Public are informed that the Second Grand Concert of the Season will take place on To-Morrow (Friday) Evening, the 31st and that engagements have been entered into (by the kind permissions of the Philharmonic Society) with those highly distinguished artistes – Madame Dorus Gras, Miss Poole, and Signor Salvi, who, with other eminent professors, will render their valuable assistance on the occasion.  
Selections from Rossini’s “Stabat Mater,” and Classical Composers, will be performed,

as per programme.

Reserved Seats, 7s; Unreserved seats, 5s.

Family Tickets to admit Four to the Reserved Seats, 1l. 1s, to be had from the following members of the Committee: –

Mr. J. Lidel, 2, Adelaide-place, Lower Baggot-street.

Mr. James Wilkinson, 44, Lower Baggot-street.

Mr. W. A. Wilkinson, Portobello Hotel, Richmond-street.

Messrs. Bussell and Robinson, 7, Westmoreland-street, and at the principal Music Warehouses.

Season Subscribers of One Pound can receive two gratis tickets for each Concert, and extra tickets at reduced prices by sending their receipts to the Secretary at the New Music Hall, Great Brunswick-street, between the hours of Two and Five o'Clock This Day and To-morrow, where subscriptions can be received.

By Order,

Richard Mosley,

Secretary and Treasurer, 19, Upper Gloucester-street.

N.B. – There will be an Instrumental Rehearsal at 12 o'clock to-morrow.

### **Review (FJ)**

The Metropolitan Choral Society.

The above society gave a well-attended concert in Great Brunswick-street Rooms last evening. When it is said that Madame Dorus Gras, with Miss Poole and Signor Salvi formed the leading attraction, our readers will understand a rich musical treat was enjoyed by those present. Signor Salvi's "*Rendi'il Sereno*" and "*In terra ci divisero*" were most warmly encored. The selections from Rossini's "*Stabat Mater*" were delightfully given. Auber's "*Cheval de bronze*" sung by Madame Dorus Gras, was quite a gem.

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### **Date**

4 June 1844

### **Publication Date(s)**

*SN*, 20 May 1844, p. 3 (a); *SN*, 28 May 1844, p. 3 (u/a); *SN*, 3 June 1844, p. 3 (u/a 2); *SN*, 5 June 1844, p. 2 (r/v); *EP*, 6 June 1844, p. 3 (r/v 2)

### **Advertisement (SN)**

Antient Concerts – The Members are requested to take Notice that the Society's Last Concert for the Season is fixed to take place at the Music Hall of the Society, on Tuesday Evening, the 4th of June. The first Vocal Rehearsal will be on Thursday Evening Next, the 23d inst., at Eight o'Clock precisely, when the punctual attendance on the performing numbers is earnestly requested – Committee-rooms, 52, Great Brunswick-street, May [illegible: 12th?] 1844.

### **Updated Advertisement (SN)**

Antient Concerts – The Performing Members are requested to take notice that the Vocal Rehearsal, previous to the Concert on Tuesday Evening, the 4th June, will take place at the Music Hall of the Society, on next Thursday Evening, at Eight o'Clock, and the Full Band Rehearsal on Monday, the 3d June, at Two o'Clock, p.m. Members are reminded

*[illegible]* Committee will attend to distribute Tickets for the Concert on Tuesday, the 28th (This Day), and Wednesday, the 29th instant, from four to half-past five o'clock each day. –

Committee Rooms, 52, Great Brunswick-street, 27th May, 1844.

### **Updated Advertisement 2 (SN)**

Antient Concerts – The Performing Members are requested to take notice that the Full Band Rehearsal, previous to the Concert on To-Morrow Evening, will take place at the Music Hall of the Society, This Day, at Two o'clock, P.M., when their punctual attendance is requested. The Committee will feel obliged by parties who come to the Concert to-morrow evening giving direction to their servants to remain with their carriages drawn up at the opposite side of the street, with the horses heads towards Westland-row, until called for by the police in attendance. No servant on any pretence can be permitted to remain in the vestibule or on the steps. – Committee Rooms, 52, Great Brunswick-street, 3d, June, 1844.

### **Review (SN)**

Antient Concerts

The fourth concert for the season was given last evening at the Great Rooms, Brunswick-street, and, as might have been anticipated, the attendance was most fashionable and numerous; indeed the crowd was so great that the heat proved oppressive. In the concerts of this society they depend for the most part upon the general result created by the manner in which the music, as a whole, is executed, rather than upon the talent of individual singers, who may be recommended by the charm of novelty; and in sacred works, where the choruses are full and elaborate, they render them with much, indeed, of force and expression. The selections last evening were from an anthem of Boyce's; Mendelssohn's version of the Forty-second Psalm; part of Handel's exquisite Oratorio of Jephtha, and a Quartett of Haydn's; the whole terminating with an expressive chorus of Beethoven's. The principal vocalist were, Messrs. F. and W. Robinson, Signor Sapio, the Messrs Searle, and Miss Byrne, in addition to some gifted amateurs; and, without adverting to minute details, the concert might be regarded as a very successful one, although not so much so as some previous ones. The society has done much to impart to the public an insight into classical music, and as the members themselves become day after day more familiar with that which they perform they will identify themselves with their subject, and lend to each composition the exact expression which should mark its varying passages.

### **Review 2 (EP)**

Ancient Concerts.

The fourth concert for the season was given on Tuesday evening, at the Great Room, Brunswick-street. The attendance was most fashionable and numerous. The selections were from an anthem of Boyce's; Mendelssohn's version of the Forty-second Psalm; part of Handel's exquisite Oratorio of Jephtha, and a Quartett of Haydn's; the whole terminating with an expressive chorus of Beethoven's. The principal vocalists were Messrs. F. and W. Robinsons, Signor Sapio, the Messrs. Searle, and Miss Byrne, in addition to some gifted amateurs.

**Date**

7 June 1844

**Publication Date(s)**

*SN*, 1 June 1844, p. 3 (a); *SN*, 7 June 1844, p. 3 (u/a); *SN*, 10 June 1844, p. 2 (r/v); *EP*, 11 June 1844, p. 3 (r/v 2)

**Advertisement (SN)**

University Choral Society – Members are requested to take Notice, that the Tickets for the Annual Concert (fixed for the 7th instant) will be delivered on Monday and Tuesday, the 3d and 4th instant, between the hours of 4 and 5 o'clock, p.m., at the Committee-rooms, 18 College. All unclaimed Tickets will be disposed of on the 5th instant, at the same place and hour.

By Order, John M. Williamson.

**Updated Advertisement (SN)**

University Choral Society

Persons attended the Society's Concert This Evening, are requested to observe the following directions: –

Carriages to drive in at the Principal Entrance, College-green, set out with the horses' heads towards the New Square, and drive out by the gate in Brunswick-street.

On their return to enter by Brunswick-street Gate; take up with horses' heads towards, and drive out by the Principal Entrance.

No persons can be allowed to remain on the Steps of the Hall, or in the Vestibule.

By Order, J.M. Williamson, Secretary.

**Review (SN)**

University Choral Society

This distinguished Musical Society gave their Seventh Annual Concert on Friday evening, in the Dining-hall of the University. The attendance was most numerous and fashionable, the best accommodation was afforded, and the stewards, who wore their university caps and gowns, were unceasing in their anxiety to minister to the demand for places. The following is the programme: –

Part I

Gave save the Queen, with full chorus.

Selections from "Alexanders' Feast, or the power of Music" – "Dryden's Ode in honor of St. Cecilia's Day" ... Handel.

Recitative – Tenor – "'Twas at the Royal Feast."

Air and Chorus – "Happy, happy, happy pair."

Recitative – Tenor – "Timotheus plac'd on high."

Chorus – "The listening crowd."

Air – "Bacchus ever fair and young."

Chorus – "Bacchus' blessings are a treasure."

Recitative – Tenor – "The mighty master smil'd to see."

Air – Violoncello Obligato – "Softly sweet in Lydian measure."

Chorus – "The many rend the skies."

Air – Tenor – "Now strike the golden lyre again."

Chorus – "Break his bands of sleep asunder."

Recitative – Tenor – "Hark, hark, the horrid sound."

Air – Bass – “Revenge, Revenge, Timotheus cries.”

Chorus – “Your voices tune and raise them high.”

Part II

Madrigal – Thomas Ford, one of the musicians to Prince Henry, son of James I –  
“Since first I saw your face.”

Quartett – C. Blum – “To a Rosebud.”

Song – J. Lawes (1659) – “I do confess, &c.”

Glee – Stephen Paxton – Words translated from the Georgies of Virgil.

Solo – Violoncello.

Glee – Stephen Paxon – “Hail blushing Goddess.”

Quartet – Sir John Stevenson, Mus. Doc. T.C.D. – “When Damon is present,” &c.

Quartett and Chorus – Storace – “Peaceful slumbering, &c.”

Glee – Spofforth – “Hail smiling morn.”

Glee – Dr. Cooke – “Hark! Hark! The lark.”

Nothing could have gone off in a more effective manner. The chorusses united and powerful, and well supported by the instrumental performers. Mr. J. Robinson’s judicious conductorship could lead to none other result. Mr. Frank Robinson sang with his accustomed sweetness, and Mr. Sapio creditably acquitted himself in the bass solos. Messrs. Barton, M’Intosh, and Levy, gave their valuable assistance, and Mr. Lidel played a solo and an obligato accompaniment on the violoncello in excellent style. Altogether the auditory enjoyed a most agreeable evening’s entertainment. It is to be regretted that some mode of ventilating this apartment is not adopted; when crowded, as on this evening, the heat is nearly insupportable, particularly at the upper end of the room. It is a work of such easy accomplishment, that it is a matter of surprise that the evil is suffered to remain so long unredressed.

## **Review 2 (EP)**

University Choral Society.

This society gave their seventh annual concert on Friday evening, and truly they have reached the limit of ordinary probation, with a rich store of experience and skill. The arrangements were excellent, displaying liberality and taste. The members appeared in academics, and wore badges, exhibiting the arms of Alma Mater, worked in gold, on a shield of azure blue, while the tickets and programmes, which were unique in the design and execution, bore the same evidence of affiliation. The company was most select, and among others were observed the Bishops of Kildare and Cork, the Chief Baron, Sir William Hamilton, and several heads and professors of the University. The performances opened with the National Anthem, given with a will worthy of the constitutional school in which the members were educated. Then followed “Alexander’s Feast” – the united effort of a Dryden and a Handel to exemplify the power of music; throughout the work, the varied feelings in the conqueror’s breast, of pride and pity, love and vengeance, obey the potent call of the sweet Timotheus. The opening recitative and air, requiring great volume and compass of voice, were rendered by a gifted member of the society with much effect. Mr. Francis Robinson, Signor Sapio, and Master Barton, came forward in other solos, and were deservedly applauded. In the enchanting air, “Softly sweet in Lydian Measure,” Mr. F. Robinson sung and proved the *mesmeric* influence of music; the dulcid strain, blended with the tones of Mr. Liddell’s violoncello and Mr. Powell’s flute, most marvellously “soothed the soul to pleasure,” the *rallentando* passage coming our senses with a Lethean efficacy. The choruses were given with great skill and power, and all the points were accurately

taken. "Break his hands of sleep asunder" electrified the audience, with Harpur's magnificent trumpet accompaniment; and in "The many rend the skies," the powerful concert of instruments and voices was most telling. One of the members of the society (Mr. Hankin) presided at the organ, and evinced admirable skill and taste in his department. We were, in the second part, regaled with a lighter treat, consisting of some madrigals, glees, and quartets, by Paxton, Ford, Blum, Spofforth, Cooke, Storace, Stevenson, &c. The charming "Address to a Rosebud," sung by Mr. Yoakley, Messrs. F. and Joseph Robinson, and another gentleman, was most rapturously received. In the old song, "I do Confess," by J. Lawes, Mr. F. Robinson maintained his high character in that style. The beautiful composition of Storace – "Peaceful Slumbering," in quartet and chorus, was delightful. Here the sweetness of Master Barton's treble was greatly admired. Stevenson's glee – "When Damon is present," was well done by three members of the society, with Mr. Yoakley's *alto* crowning the concord of sweet sounds; while Mr. Hankin presided at the piano-forte. Mr. Liddell gave with great effect, a combination of airs on the violin-cello, with an orchestral accompaniment. We have finally to congratulate Mr. Joseph Robinson on the prosperous condition to which the society has advanced under his able direction.

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**Date**

11 June 1844

**Publication Date(s)**

*SN*, 1 June 1844, p. 3 (a)

**Advertisement** (*SN*)

Amateur Harmonic Society, Rotundo –

The Members are requested to take Notice, that the last Open Night for the Season will take place on Tuesday Evening, the 11th instant. The Rehearsal will take place on Monday Evening, the 3d inst., at Eight o'Clock. Members can obtain their Tickets on and after Monday next, at the Committee-rooms.

Charles Ball, Secretary, Committee-rooms, 3, Talbot-street.

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**Date**

12 June 1844

**Publication Date(s)**

*SN*, 14 June 1844, p. 2 (r/v)

**Review** (*SN*)

Orpheus Society

This unassuming society gave a private concert on Wednesday evening to a large number of their friends in the Antients' Hall, Brunswick-street. Several of the pieces were very ably executed by the amateurs, and elicited the warm applause of a gratified audience. Annexed is a programme of the evening's entertainment: –

Part I.

Chorus: "Equinox" – Kreutzer.

Quartette: "Come silent evening." – De Call.

Chorus: "The Swallows" – Pohlenz.  
Trio: "Dare the fox invade our land." Tenor and two basses. (Auville.) – Rooke.  
Grand Sonata – Quasi Fantasia . Pianoforte – Adolphe R. Logier.  
Quartette: "Oft when night." – De Call.  
Quartette: "Slumber sweetly, dearest." – Eisenhofer.  
Air Varie (8th) Violin – [illegible: Cs.?] de Beriot.  
Quartette: "Parting." – F. Otto.  
Septett: "Pull away, boys." – Hoesler.  
Part II.  
Quartette and Chorus: "Youthful flower." – Blum.  
Grand Duet on Airs from Rossini's Opera "Guillaume Tell," Pianoforte and Violin –  
Osborne and De Beriot.  
Quartette and Chorus: "The Request" – Bertelamann [sic: Bertelsmann]  
Chorus: "The Miner's song." – Annacker.  
Glee: "With sighs, sweet rose." – Callcott.  
Quartette: "Spring's delights." – Muller.  
Quartette: "Hark! Above us" – Kreutzer.  
Chorus: "Soldiers' joy." – Kucken.

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**Date**

1 November 1844

**Publication Date(s)**

*SN*, 26 October 1844, p. 3 (a); *SN*, 30 October 1844, p. 3 (a)

**Advertisement** (*SN*)

University Choral Society – Members are requested to take notice that the first meeting of the society for the coming season will take place on Friday, the 1st day of November, inst. at Eight o'Clock, p.m. when a communication of importation will be made to the members.

By order, John M. Williamson, Secretary. 23d October, 1844.

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**Date**

4 November 1844

**Publication Date(s)**

*SN*, 21 October 1844, p. 2 (p/v); *EP*, 22 October 1844, p. 3 (p/v identical); *SN*, 22 October 1844, p. 3 (a); *SN*, 29 October 1844, p. 3 (a); *SN*, 31 October 1844, p. 3 (a); *SN*, 2 November 1844, p. 3 (u/a); *FJ*, 5 November 1844, p. 2 (r/v); *EP*, 5 November 1844, p. 3 (r/v identical); *SN*, 5 November 1844, p. 2 (r/v 2)

**Preview** (*SN*, *EP*)

Anacreontic Society.

The Anacreontic Society's concerts for the ensuing season will commence on Monday, the 4th of November next, with a grand concert, for which occasion the committee have made engagements with the following performers: – Vocal – Madame F. Lablache,



Miss Steele, and Signor F. Lablache. Instrumental – Violin, Signor Sivori; Violoncello, Signor Piatti; Pianoforte, M. Dohler.

**Advertisement (SN)**

Anacreontic Society. –The Members are requested to take notice that the Opening of the Season will commence with a Grand Concert on Monday, Nov. 4th, which will be given in the Round Room, Rotundo. The Committee have made engagements with the most eminent Vocal and Instrumental Talent for the occasion. There will be a Ballot on Monday, the 28th instant, at the Committee Room. Members having Friends to Propose will please leave their names with the Secretary previous to that day. By Order, S. J. Pigott, Secretary. Committee Room, 112, Grafton-street, Oct. 21st.

**Updated Advertisement (SN)**

Anacreontic Society. – The Members are requested to take notice, that there will be an especial Ballot This Day, at Four o’Clock, at the Committee Room, 112, Grafton-street, in order to admit Gentlemen that have been proposed since the last Ballot. Members having Friends to propose can avail themselves of this opportunity. The Grand Concert takes place on Monday next, November 4th, in the Round Room, Rotunda, for which occasion the most eminent Talent of the day has been engaged. By Order, S. J. Pigott, Secretary. P.S. – The extra Tickets are distributing to the Members this day.

**Review (FJ, EP)**

Anacreontic Society.

The opening concert of this society for the season took place last evening. It was sustained entirely by the numerous and efficient body of artistes who will make their appearance in public at the Theatre Royal tonight. Their *coup d’essai* was eminently successful. Sivori, Dohler, the Lablaches, and Miss Steele, won their accustomed tributes of applause, and Signor Piatti, and Mr. H. Russell, who made their first appearance before a Dublin audience, were rapturously received. Indeed, Mr. Russell achieved such a triumph as is rarely accorded by a *dilletanti* audience. He sang, in the first instance, a painfully-effective *scena*, “The Maniac,” composed by himself. (In parenthesis, we beg to record our opinion that such harrowing subjects for music or poetry are calculated more to produce the sensations of horror than of pleasure.) The exquisite accompaniment, the manner in which he played it, and his manly sonorous baritone, drew down reiterated rounds of applause, so that he had to appear again, on which he, with excellent taste, proceeded to dispel any gloom he might have caused by singing, better than Parry ever did. “Why don’t the men propose?” If he were applauded before the applause was doubled now, and again he had to appear and delight the audience once more. On the third occasion he sung a new comic song.

**Review 2 (SN)**

Anacreontic Society. This musical society, which stands the test of more than a century, has been the first to open the winter campaign; and the first concert for the season was given last evening in the Round Room of the Rotundo. The programme presented much in the way of novelty, and the selections were so numerous that the first part of the concert had not closed at ten o’clock. After the opening overture of *Oberon*, played with a spirit calculated to do justice to the genius of the composer, Miss Steele, a clever *artiste*, and Signor Lablache sang Rossini’s duet of “Per questo amplesso” with skill and judgement. The lady has acquired considerable celebrity at the Royal Academy of

Music in London; and if the character of her singing is wanting in that fervour which lends so great a charm to the Italian school, yet, her style being pure and simple and her voice of good quality, she is always pleasing and generally effective. The other vocalists were, Madame F. Lablache and Mr. Henry Russell, who made their *debuts* on this occasion. In the cavatina “Or la sull’onda,” by Mercadante, the deep notes of the former were heard to advantage, and her execution was correct, evidencing that care and study had not been applied in vain. With reference to Mr. Russell, he is one of those calculated to win the applause of a general audience; and, when after an elaborate and rather laboured production entitled “The Maniac” he answered the encore by giving a song in the manner of Parry. The query he put, “Why don’t the men propose,” received such a response, that he had to appear for the third time at the piano. This particular portion of the concert, however, was not that to which many of those who admire music as a science were disposed to look with very great interest; but they found a sincere source of gratification in the vivid and brilliant performances of Signor Sivori on the violin; and in the fantasia, “La Clochett,” the beauty of his tone was more than rivalled by a mingled fire and grace quite fascinating. Signor Piatti, whose reputation preceded him, did not disappoint the expectations which had been formed of his powers; and with a facile band, admirable judgement, and pure taste, he made the violoncello discourse “most eloquent music.” Then, to add to the strength of the instrumental part of the programme, M. Döhler took his place at the piano; and in the fantasia on airs from *Sonnambula*, the themes were interwoven with harmonies which, however complex, ceased to be regarded as such from the skill of the performer. The instrument used on this occasion might have been better; the middle notes, when brought forth, were too much muffled. Owing to the variety and extent of the selections, we cannot notice them in detail; but a glance at the names will show that no exertions were wanting to make the concert deserving of the society.

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**Date**

5 November 1844

**Publication Date(s)**

*SN*, 24 October 1844, p. 3 (a)

**Advertisement** (*SN*)

Amateur Harmonic Society, Rotundo –

The Members are requested to take notice, that the Society will resume its Meetings for the Season on Tuesday the 5th of November next, at Eight o’Clock.

Charles Ball, Secretary.

Committee Rooms, 3 Talbot-street.

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**Date**

5 November 1844

**Publication Date(s)**

*SN*, 1 November 1844, p. 3 (a); *SN*, 2 November 1844, p. 3 (a); *FJ*, 4 November 1844, p. 1 (u/a); *SN*, 4 November 1844, p. 3 (u/a); *FJ*, 5 November 1844, p. 1 (u/a); *SN*, 5

November 1844, p. 3 (u/a); *FJ*, 6 November 1844, p. 2 (r/v); *SN*, 6 November 1844, p. 2 (r/v 2); *EP*, 7 November 1844, p. 2 (r/v 3)

**Advertisement** (*SN*)

Theatre Royal, Dublin

Unprecedented Combination of Talent – On Tuesday, Nov.5, will be given a Grand Concert, in Two Parts, when the following celebrated Artistes will appear: – Vocalists – Miss Steele, Madame F. Lablache, Signor F. Lablache, Mr. Henry Russell (from America), who will Sing some of his most highly popular Descriptive Songs. Instrumental Performers – Grand Piano-forte, the celebrated M. Dohler (Whose performances created so much sensation during the past London season); Violin, Signor Camillo Sivori (the only Pupil of Paganini); Violoncello, Signor Piatti. Conductor, Signor F. Lablache For details of Programme see small bills.

**Updated Advertisement** (*FJ*, *SN*)

Theatre Royal, Dublin

Unprecedented Combination Of Talent

To-Morrow (Tuesday) November 5, 1844, will be given A Grand Concert, In Two Parts, When the following celebrated Artistes will appear:

Vocalists.

Miss Stelle (Professor of Singing at the Royal Academy of Music, and of the London Concerts).

Madame F. Lablache (Principal Contralto of the Opera Buffa, and of the Philharmonic and Ancient Concerts; and Signor F. Lablache (Primo Basso Cantate of her Majesty's Theatre, Royal Italian Opera)

Mr. Henry Russell (from America), who will sing some of his most highly popular Descriptive Songs.

Instrumental Performers

Grand Piano Forte – The celebrated M. Dohler, (whose performances created so much sensation during the past London season).

Violin – Signor Camillo Sivori (the only pupil of Paganini)

Violoncello – Signor Piatti (whose wonderful performance has obtained the admiration and unbounded applause of the Courts of England, France and Germany)

Conductor – Signor F. Lablache.

Programme

Part I

Overture – Oberon ... Weber

Duetto – “Per questo amplesso” – Miss Steele and Signor F. Lablache – (La Gazza Ladra) ... Rossini

Cavatina – “Or la sull' onda” – Madame F. Lablache ... Mercadante

Grand Fantasia – Pianoforte, on favourite airs from Sonnambula – Mr. Dohler ... Dohler

Song – “By the sad sea wave” – Miss Steele . Benedict

Aria – “Non piu andrai” – Signor F. Lablache – (Figaro) ... Mozart

Grand Concerto – Violin, Signor Camillo Sivori ... Sivori

Duet – “Giorno d'orrore” – Miss Stelle and Madame F. Lablache ... Rossini

Grand Trio – for Pianoforte, Violin and Violoncello – MM. Dohler, Sivori, and Piatti ... Mayseder

Descriptive Scene – “The Maniac” – Mr. H. Russell ... Russell

## Part II

Overture – Guillaume Tell ... Rossini

Terzetto – “Soave sia il vento” – Miss Stelle, Madame F. Lablache and Signor F.

Lablache ... Mozart

Grand Fantasia – Violoncello – on the most admired subjects from “Robert la Diable” – Signor Piatti ... Kummer

Scotch Song, “John Anderson my Joe,” Mdme. F. Lablache, accompanied.

Aria – “Miei rampolli” – Signor F. Lablache – (Cenerentola) .. Rossini

Notturmo in D flat and Tarantella – Pianoforte – Mr. Dohler ... Dohler

Duetto – “Senza tanti complimenti” – Madame F. Lablache and Signor F. Lablache – (Burgomastro) ... Donizetti

Ballad – “Beautiful Venice” – Miss Steele ... J.P. Knight

Grand Duet – Violin and Violoncello – Signor Camillo Sivori and Signor Piatti, on favourite airs from Guillaume Tell ... Schubert [*sic: Rossini*]

Song – “The Boatman of the Ohio” – Mr. H. Russell ... Russell

Finale – “Dal tuo stellato soglio” – by all the Artistes – (Moise) ... Rossini

Leader – Mr. Levey. At the Pianoforte – Signor F. Lablache.

## Review (FJ)

Theatre Royal

In the grand concert, which constituted the entertainment on last night, there was concentrated as brilliant a display of talent as might well attract and delight any audience in the world. Dohler, Sivori, and Piatti, who deservedly rank as the first instrumentalists of the day, were there; so were Miss Stelle and Madame F. Lablache, who are among the most distinguished of our concert vocalists; and, besides Signor F. Lablache, of whom it is of course sufficient to announce the name, there was Mr. H. Russell, an American singer of the first order, who has gained all at once for himself a rage of popularity. The selection of music was rich and copious, most of the pieces being such as were performed at the Anacreontic concert on the night before. The performances of Piatti on the violoncello evidently excited the most general wonder in the instrumental portion of the entertainment, the miracles of Sivori on the violin being already familiar to the Dublin audience. The mellow and delicate tones, which he produces, and the extreme sweetness and subtlety of his touches, have certainly never been excelled on the violoncello; and in the beautiful duet from *Guillaume Tell* transposed for a trio at the end of the first part, the violin of Paganini's pupil was for a moment almost unheeded, while the magic tones of Piatti claimed as their own the scarcely divided raptures. We have said that Mr. Russell has become an extraordinary favourite, and no wonder that he should. It is not alone his fine, sweet, full and manly voice, and the masterly character of his accompaniment, that captivate the audience, but his manner, full of soul and genuine humour, does still more to win the hearts of those who hear him. His name appeared on the bills last night for only two songs, yet strange enough he sung at least nine or ten of them, comic and pathetic; for at the end of each the *encore* was so overwhelmingly that it must needs be obeyed, and each time he sang, with admirable taste, a new piece, each, as the old story says, “finer than all that went before it,” or at least so thought the audience, for the *encores* were becoming more boisterous as he advanced. He introduced the peculiarity, too, of prefacing his song with a good anecdote, and related some *nigger* stores with capital effect. On one occasion he mentioned a circumstance which created no slight interest. He said he was about to give them a song called “The Ship on Fire,” the idea of which, with some of the words, had,

singularly enough, been suggested to him by poor Power a few hours before he embarked on his last fatal voyage in the unfortunate steamer *President!* The incident took place while they dined together at New York; and Power, describing the idea he had formed in his own mind, said “just imagine my case now, I going home full of joy to meet my wife and family, and the ship to be destroyed by fire!” “But it will be too sad, and won’t be well received,” was the observation in reply. “Oh! You can have them all saved in a boat,” was the answer of him, who, alas! was not to find that safety in the dreadful emergency, which, by so singular a coincidence, he imagined. The words of the second verse of the song were those give by Power himself. They begin: –

“It is passed; the fierce whirlwind careered on its way,  
 And the ship like an arrow divided the spray;  
 Her sail glimmered white in the beams of the moon,  
 And the wind up aloft seemed to whistle a tune  
 There was joy in the ship as she furrowed the foam,  
 For fond hearts within her were dreaming of home,” &c.

It is needless to add that the song with which the name of poor Power was thus connected was received, with heart-felt applause.

### **Review 2 (SN)**

Theatre Royal

Last Evening a concert was given, at which those artistes appeared who had performed on the previous night at the Rotundo for the Anacreontic Society. The programme, with some slight exceptions, was the same as on that occasion, and any detailed notice is therefore not called for. Miss Steele’s voice wants power to tell in a large house, but she sang with judgement; and in the charming duet, “*Giorno d’orrore,*” executed by her and Madame F. Lablache, the music was rendered with a correct taste and precision, although more of expression would have added to the effect. M. Dohler, in the fantasia on airs from *La Sonnambula*, displayed admirable brilliancy of style, and the power he shows in his left hand must have been the result of great practice. The piano was but a poor one, and its tones very meagre. The exquisite grace and surprising facility evidenced by Signor Sivori, in his performances on the violin, never fail to win the admiration of the amateur and of the professional and such will be ever the result created by true genius. To Signor Piatti the same terms of praise apply, and in his hands all the [*illegible*] of the violoncello were called forth. Mr. H. Russell became an especial favourite with the audience, and after singing the descriptive air “*The Maniac,*” no less than three encores took place, when two songs of the Parry school, and a graphic composition, entitled “*The Ship on Fire,*” the subject suggested by Mr. Power prior to leaving America, were heard with very considerable favour.

### **Review 3 (EP)**

Theatre Royal.

A musical treat of no ordinary attraction drew a full and fashionable audience on Tuesday night. Dohler, Sivori, and Piatti, who rank among the first instrumental performers in the world, lent the aid of their united talents; and Miss Steele, Madame F. Lablache, Signor Lablache, and last not least, Mr. Henry Russell, a host of himself, were the vocalists. The selection of music was rich and copious, and the performances of Piatti on the violoncello evidently excited the most general wonder and delight. The mellow and delicate tones which he produces, and the extreme sweetness and subtlety of his touches, have certainly never been excelled on the violoncello; and in the

beautiful duet from *Guillaume Tell*, transposed for a trio at the end of the first part, the violin of Paganini's pupil was for a moment almost unheeded, while the magic tones of Piatti, claimed as their own the scarcely divided raptures. Mr. Russell has become an extraordinary favorite, and no wonder that he should. It is not alone his fine, sweet full, and manly voice, and the masterly character of his accompaniment, that captivate the audience, but his manner, full of soul and genuine humor, does still more to win the hearts of those who hear him. His name appeared on the bills for only two songs, yet strange enough he sung at least nine or ten of them, comic and pathetic; for at the end of each the *encore* was so overwhelming that it must needs be obeyed, and each time he sang, with admirable taste, a new piece, each, as the old story says, "fine than all that went before it," or at least so thought the audience, for the *encores* were becoming more boisterous as he advanced. He introduced the peculiarity, too, of prefacing his song with a good anecdote, and related some *nigger* stories with capital effect. "The Maniac" and "The Ship on Fire" were the most elaborate of his performances; and anything more full of feeling and expression than his singing could not be conceived. He possesses a magnificent voice, and his taste and style are pure and brilliant. Nothing could exceed the enthusiasm his performance created; and we are sure we but echo the general wish, when we hope that another opportunity may be afforded our citizens of enjoying such a great novel treat. Signor Lablache and his wife – a fine-looking couple by the way – and Miss Steele exerted themselves to please, and their efforts were crowned with success. The performance of Dohler and Sivori excited blended wonder and delight; and altogether the concert passed off with *éclat*. [...]

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**Date**

6 November 1844

**Publication Date(s)**

*SN*, 2 November 1844, p. 3 (a); *SN*, 6 November 1844, p. 3 (u/a); *FJ*, 7 November 1844, p. 1 (u/a); *SN*, 8 November 1844, p. 3 (u/a)

**Advertisement** (*SN*)

Metropolitan Choral Society, New Concert Rooms.

The Performing Members and Associates are requested to take Notice that the first Practice Meeting of the Society for this season will take place at the Concert-Rooms, Great Brunswick-Street, on Friday Evening, the 6th of November, 1844, at Eight o'Clock, when their punctual attendance is particularly requested.

By order, R.M., Secretary

**Updated Advertisement** (*SN*, *FJ*)

Metropolitan Choral Society, New Concert Rooms.

The Performing Members and Associates are requested to take Notice that the first Practice Meeting of the Society for this season will take place at the Concert-Rooms, Great Brunswick-Street, on To-Morrow, (Friday), Evening, the 6th of November, 1844, at Eight o'Clock, when their punctual attendance is particularly requested.

By order, Richard Mosley, Secretary and Treasurer.

19, Upper Gloucester-street

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**Date**

12 November 1844

**Publication Date(s)**

*SN*, 9 November 1844, p. 3 (a)

**Advertisement (SN)**

Hibernian Catch Club – The Members will meet and Dine at Radley's Hotel, College-green upon Tuesday, the 12th of November, 1844. Dinner on the table at half-past Six o'Clock precisely.

Robert Jager, Secretary, 4, Upper Pembroke-street

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**Date**

13 November 1844

**Publication Date(s)**

*SN*, 22 October 1844, p. 3 (a); *SN*, 24 October 1844, p. 3 (a); *SN*, 8 November 1844, p. 3 (a); *SN*, 16 November 1844, p. 2 (r/v)

**Advertisement (SN)**

Philharmonic Society, Rotundo. – The Members are requested to take notice that the Society will resume its meetings for the Season on Wednesday Evening, the 13th of November, at Eight o'Clock. A Ballot will take place, and Members having Friends to Propose are requested to furnish the Secretary with the necessary information. By Order, Henry Russell, Secretary. Committee Rooms, 7, Westmorland-street, Monday, 21st of October, 1844.

**Review (SN)**

Philharmonic Society – The eighteenth campaign of the Philharmonic Society closed on Friday, the 8th instant, when the very satisfactory report of the committee for the past season was read and adopted. After the report was received, the thanks of the society were voted in most complimentary terms to Mr. Henry Bussell, for his very efficient services in the two-fold character of conductor and secretary. The nineteenth season commenced on Wednesday evening, the 13th instant, when the members were regaled by several of Callcott's compositions, exquisitely sung by the Messrs. Robinson, Yoakley, Barton, &c. The following is a list of the committee and officers for the present season: – Henry Hudson, Esq., M.D.; William Kellett, Esq.; John Lynch, Esq.; William Kent, Esq.; E. Molesworth Glascock, Esq.; William Hudson, Esq.; Henry Higginbotham, Esq.; Treasurer – W. Robinson, Esq.; Librarian – H.W. Lloyd, Esq.; Secretary and Conductor – H. Bussell, Esq., 7 Westmorland-street.

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**Date**

25 November 1844

**Publication Date(s)**

*SN*, 25 November 1844, p. 3 (a); *FJ*, 29 November 1844, p. 1 (a); *SN*, 30 November 1844, p. 3 (a); *FJ*, 2 December 1844, p. 1 (a)

**Advertisement** (*SN, FJ*)

Metropolitan Choral Society, New Concert Rooms, *Great Brunswick-Street*.  
Committee for Fourth Season, commenced Nov. 8, 1844.

Henry Hudson, Esq., M.D., President.

Professional.

Henry Bussell, R.M. Levey, Joseph Lidel, John Lynch, Francis Robinson, Joseph  
Robinson, William Robinson, and James Wilkinson, Esqrs

Non-Professional.

W.E. Hudson, Robert Smyth, and Walter Sweetman, Esqrs.

Conductor – James Wilkinson, Esq.

Leader – R.M. Levey, Esq.

Pianists – Henry Bussell, and John Lynch, Esqrs.

Librarian – Joseph Lidel, Esq.

Secretary And Treasurer – Richard Mosley, Esq.

The Public are respectfully informed that the following are the arrangements for this,  
the Fourth Season: –

Members – Subscription One Pound for the Season, payable in advance – To assist in  
the Orchestra when required – Entitled to Tickets for the Concerts for their friends,  
under regulations for each Concert, to be fixed by the Committee. The number of  
Non-Professional members is limited to Fifty, admissible by ballot.

Subscribers – Admissible by the Committee without ballot. Subscription One Pound  
for the Season, payable in advance; entitled to free admission to all Practice Meetings,  
and to the Reserved Seats at the Concerts, and to Tickets of friends, under the  
regulations for each Concert.

Members, Subscribers, and Associates on the Roll of the Society, not in arrear, shall  
continue entitled to the privileges which they enjoyed last season.

Tickets for the Concerts shall not in future be Sold to the Public.

Choristers. – To be engaged at One Pound each for the Season, subject to fines for late  
and non-attendance – Admissible only by the Professional Members and Officers of the  
Committee. The Choristers will be limited as follows, and engaged the first week in  
December:

12 Soprani ... 6 Alti,

10 tenori ... 12 Bassi

Early application by letter to the Secretary, and by competent Singers, is required.

Arrangements are made with other Musical Societies of Dublin for the engagement of  
Singers from this Society for their Concerts.

Members, Subscribers, or Associates, for this Season, are requested to make early  
application to have their names enrolled.

By order,

Richard Mosley, Sec. And Treasurer.

19, Upper Gloucester-street.

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**Date**

9 December 1844

**Publication Date(s)**

*SN*, 3 December 1844, p. 3 (a); *SN*, 5 December 1844, p. 3 (a); *SN*, 10 December 1844,  
p. 2 (r/v)



**Advertisement (SN)**

Anacreontic Society – The Members are requested to take Notice that the next Ladies' Concert for the Season will take place at the Rotundo, on Monday Evening, 9th December inst.

The Tickets will be ready on To-morrow (Wednesday), the 4th inst.

There will be a ballot for the admission of New Members, on Friday, the 7th December, at Four o'Clock.

Members having friends to propose are requested to furnish the Secretary with the necessary information, on or before that date.

By order, S.J. Pigott, Secretary. Committee-room, 112 Grafton-Street.

**Review (SN)**

Anacreontic Society

This society which is now established for more than a century, has not allowed age to interfere with its activity, or to impair its efforts to maintain the position which it has so long preserved in musical circles, and although the concert given last evening in the Rotundo did not present the novelties which marked the opening night of the season, the programme offered a fair selection, and that it was attractive, the appearance of the room at once indicated. Mr. Hoffman, of the Academy of Music, played a fantasia of Thalberg's on the piano in a correct and possessed manner, but there was a want of vigour and power evident in those passages which essentially called for the display of such, and the instrument is one which requires the grasp of a master hand to call forth those effects which are the result of contrast. In the treble the artist's touch was clear and his execution good, but the bass proved rather feeble, the more to be remarked as in almost all Thalberg's subjects the left hand is not left to take the subordinate part, but works up the harmony in a broad and decided style, full of character. "Faithless Emma" harmonised by Mr. T. Magrath, and sung by Master M'Dermott and Messrs. Bishop, Cherry and Sapio, was given with much judgment, and met with a warm encore. Master M'Dermott, who is a pupil of T. Cooke's, has a voice of great purity and freshness in its upper tones, while time will impart greater fullness to those which are lower in their range. He contributed greatly to the effect of the glee, and the steadiness with which he reads the music, reflect credit on those who have instructed him. We would suggest a little more distinctness in his intonation. It is in concerted pieces that we most admire him. Mr. Bishop, in selecting Auber's "My Sister Dear," did not look much for novelty, but it was given with considerable expression and taste. The first part of the concert closed with a septett of Beethoven's, in which Mr. Barton and Mr. Pigott played with their wonted excellence, and the ease of manner of the latter artist would lead a tyro to imagine that the violoncello might be mastered with a little labour, although in practice he would find it quite the reverse. Miss St. George's name was included in the programme. The performances were generally effective, and the concert, taken in detail, of more than average merit.

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**Date**

12 December 1844

**Publication Date(s)**

*FJ*, 13 December 1844, p. 2 (r/v); *SN*, 13 December 1844, p. 2 (r/v identical); *FJ*, 16 December 1844, p. 2 (notice)

**Review** (*FJ*, *SN*)

Dublin Subscription Concerts

A meeting of the committee of this body was called together by Henry Lindsay, Esq., the secretary, and they met on yesterday at No.15, Westmorland-street.

W.H. Wright, Esq., in the chair.

Mr. Lindsay stated that there was surplus fund of about 44l. from the concerts (which have been subscribed for several years ago), lying in the hands of Messrs. La Touche and Co. their treasurers; a very fine orchestra, which the committee had erected at the Rotundo, at an expense of 73l., and other property in music, plates, &c; and he wished to have the directions of the committee as to the appropriation.

A good deal of discussion then took place on the subject, when, after several suggestions have been considered, it appeared to be the general sense of the gentlemen present that it would be most consonant to the object of the subscribers to devote the property to the use of some society actively engaged in the advancement and cultivation of the art of music in its higher branches; and the Metropolitan Choral Society was fixed on as that on which it could most advantageously be bestowed. And accordingly, Edward E. Mayne, Esq. Seconded by W.E. Hudson, Esq., moved that the property should be vested in trustees for the above purpose.

This was carried unanimously.

Dr. Hudson then moved, seconded by W.S. Cooper, Esq., that the thanks of the committee be given to Mr. Lindsay for his exertions, and for his general zeal in the promotion of musical objects; also to Mr. Kildahl, for the use of his rooms; which having been agreed to, the meeting separated.

**Notice** (*FJ*)

To The Editor Of The Freeman's Journal

Sir – Much misapprehension prevails with respect to the grant of 44l., in aid of our Metropolitan Choral Society from the surplus fund of the Dublin Subscription Concerts.

The committee, who have so handsomely made this grant have declined to give *the money*, in any shape, to our society. They will apply it for the use of our society in the purchase of new oratorios, and in other ways in which *they* may think the cause of classical music in Dublin may be advanced. But they will not allocate it in the discharge of any of our engagements, present, or future not give us the control over its application.

As a mistake on this point, as to the means of the society, might greatly injure us, especially at a moment when we are using our most strenuous exertions in getting up our own grand concert for next Friday, I earnestly request of you to give this letter publicity.

I am, Sir, your faithful servant,

A Member Of The Metropolitan Choral Society.

**Date**

13 December 1844

**Publication Date(s)**

*SN*, 4 December 1844, p. 3 (a); *SN*, 10 December 1844, p. 3 (a)

**Advertisement** (*SN*)

Amateur Harmonic Society, Rotundo. The Members are requested to take notice that the First Open Night for the Season will take place on Friday Evening, the 13th inst., and that the rehearsal will take place on Friday Evening, the 6th inst. Members can obtain their tickets on and after Friday next, at the Committee Rooms. Charles Ball, Secretary. Committee Rooms, 3 Talbot-street.

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**Date**

20 December 1844

**Publication Date(s)**

*FJ*, 7 December 1844, p. 1 (a); *SN*, 7 December 1844, p. 3 (a); *FJ*, 9 December 1844, p. 1 (a); *SN*, 9 December 1844, p. 3 (a); *SN*, 16 December 1844, p. 3 (a); *FJ*, 17 December 1844, p. 1 (u/a); *SN*, 18 December 1844, p. 4 (u/a), p. 2 (p/v); *FJ*, 19 December 1844, p. 1 (u/a); *SN*, 19 December 1844, p. 3 (u/a); *FJ*, 20 December 1844, p. 1 (u/a 2); *SN*, 20 December 1844, p. 3 (a/a), p. 3 (notice); *FJ*, 21 December 1844, p. 2 (r/v); *SN*, 21 December 1844, p. 2 (r/v 2)

**Advertisement** (*FJ*, *SN*)

Metropolitan Choral Society.

New Concert Room

Great Brunswick-Street.

The Members and Subscribers are informed that the Society's First Grand Concert for this Season will take place on Friday, the 20th December, instant.

Part The First.

Selections from the celebrated Oratorio of Saint Paul, by Felix Mendelssohn.

Part The Second.

Selections from Handel's Oratorio of the Messiah, appropriate to the approaching Festival of Christmas.

Ladies and Gentlemen anxious to become Subscribers or Members for the season (*see former Advertisement*) are requested to send *immediate* Notice of their wishes to Richard Mosley, Sec. And Treasurer, 19, Upper Gloucester-street.

**Updated Advertisement** (*FJ*, *SN*)

Metropolitan Choral Society

*New Concert-Rooms*, Great Brunswick-Street

First Grand Concert For This Season On Friday Evening, 20th inst.

First Part,

"St. Paul," by Felix Mendelssohn.

Second Part.

Selections from "The Messiah" appropriate to the Christmas Festival.

The Solos by the most eminent Artists, to be accompanied by a full Orchestra.  
 Subscription One Pound for the Season, payable in advance.  
 Members and Subscribers (admissible as stated in previous advertisements) are entitled to free admission to all Practice Meetings, and to Reserved Seats at the Concerts, and to Tickets for their Friends, under the Concert Regulation. There will certainly be at least Three Grand Concerts (exclusively of Open Nights) this Season.  
 The Committee are now proceeding with the engagement of additional Choristers, under the new Regulations recently advertised.  
 Members, Subscribers, and Associates of this Season, are requested to make early application to have their names enrolled.  
 There will be Rehearsals on Tuesday Evening, the 17th, at Eight o’Clock; and on Thursday, the 19th instant, at Two o’Clock, p.m. with Full Band, to which no one save the Performers and Committee can be admitted.  
 By order, Richard Mosley, Sec. and Treasurer, 19, Upper Gloucester-street.  
 N.B. – Further particulars can be known from the Committee, who will meet daily, from three to half-past Five at the Committee-rooms, Great Brunswick-street.

**Preview (SN)**

The Oratorios On Friday Night. – The preparations for the First Concert for this season of the Metropolitan Choral Society are said to be of a grand order. The *programme*, certainly, holds forth great attraction. Miss N. Byrne, now well known as a most attractive singer, is engaged. Two young ladies, members of the chorus, Miss De La Vega and Miss Luisa De La Vega, will sing principal parts. The selection of the music from Mendelssohn’s Saint Paul embraces the most effective parts of that sublime Oratorio, viz., “The Stoning of Stephen,” and “The Conversion of Paul.” The choruses of Hebrews, “Now this Man,” and “Stone him to Death,” and the beautiful Chorales, went off at the rehearsal last night with amazing effect. The part of the Messiah relating to the Nativity – “Comfort ye my people,” “For unto us a child is born,” “Lift up your heads,” and the “The Hallelujah,” will be performed. The Chorus is well organised, and will be assisted by several of the best practised amateurs in Dublin. Mr. Wilkinson, the conductor; Dr. Hudson, the president of the society; and the other members of the committee, are indefatigable in their exertions to render this concert every way worthy of the occasion. The *programmes* are on an entirely new plan, and the unpleasing rustling in turning over the leaves of the books of words, so much observed upon last winter, is obviated. Two copies will be sold for the former price of one. The keys of the pieces and the times are introduced, which is a great improvement. A full orchestral band is engaged, and under the leading of such able principles as Messrs. Levey, Lidel, Bussell, and Wilkinson, we may anticipate a great treat. We refer to our advertising columns.

**Updated Advertisement 2 (FJ)**

Metropolitan Choral Society  
*Ancient Concert-Rooms*, Great Brunswick-Street.  
*President.* – Henry Hudson, M.D.  
*Conductor* – James Wilkinson.  
*Leader* – R.M. Levey.  
*Pianists* – Henry Bussell and John Lynch.  
*Librarian* – Joseph Lidel.  
*Secretary and Treasurer* – Richard Mosley.

*Professional Committee (with the above officers)* – Francis Robinson, William Robinson, Joseph Robinson.

*Non-professional Committee* – W.E. Hudson, Robert Smyth, Walter Sweetman, Samuel M'Master, Esqrs.

First Grand Concert for The Season On This Evening (Friday), the 20th inst.

First Part

“St. Paul,” by Felix Mendelssohn.

Second Part.

Selections from “The Messiah,” by Handel, appropriate to the Christmas Festival.

The Solos by the most eminent Artists, to be accompanied by a full Orchestra.

N.B. – the Committee will meet from 2 to 5 o'clock This Day, at the

Committee-rooms, 52, Great Brunswick-street, for the purpose of receiving applications from New Subscribers – ladies or Gentlemen.

Season Subscription One Pound, payable in advance.

Members and Subscribers will be entitled to Tickets for their friends under the concert regulations.

There will be, at least, Three Grand Concerts (exclusive of open nights) this Season.

By order, Richard Mosely, Sec. And Treasurer. Committee-rooms, 52, Gt.

Brunswick-street.

#### **Alternate Advertisement (SN)**

Metropolitan Choral Society

*Ancient Concert-Rooms, Great Brunswick-Street.*

*President.* – Henry Hudson, M.D. *Conductor* – R.M. Levey. *Pianists* – Henry Bussell and John Lynch. *Librarian* – Joseph Lidel. *Secretary and Treasurer* – Richard Mosley.

*Professional Committee (with the above officers)* – Francis Robinson, William Robinson, Joseph Robinson. *Non-professional Committee* – W.E. Hudson, Robert Smyth, Walter Sweetman, Samuel M'Master, Esqrs.

First Grand Concert for The Season On This Evening (Friday), the 20th inst.

First Part - “St. Paul,” by Felix Mendelssohn.

Second Part - Selections from “The Messiah,” by Handel, appropriate to the Christmas Festival.

The Solos by the most eminent Artists, to be accompanied by a full Orchestra.

The Committee will meet from two to five o'clock this day, at the Committee-rooms, 52 Great Brunswick-street, for the purpose of receiving applications from New Subscribers – Ladies or Gentlemen.

Season Subscription One Pound, payable in advance.

Members and Subscribers will be entitled to Tickets for their friends under the concert regulations.

There will be, at least, Three Grand Concerts (exclusive of open nights) this Season.

By order, Richard Mosely, Sec. And Treasurer. Committee-rooms, 52, Gt.

Brunswick-street.

#### **Notice (SN)**

To The Editor Of Saunders's News-Letter.

Sir – Your kind notice of the preparations for the Metropolitan Choral Society's Grand Concert, which appeared yesterday in your valuable paper, was in every way consistent with the committee's exertions to render the society worthy of the support of its numerous members and subscribers. It would be doing great injustice to this society

were I not to inform you that, as members, Messrs. [illegible] and Joseph Robinson will come forward on this occasion (as they did at all previous concerts of this society) to render their most effective services in the solos in which department, as [illegible: sacred?] concert singers, we can produce our native talent not, I believe, equalled, certainly not surpassed in any part of Europe. You could not have been aware of their kind intentions, as the solos will be rehearsed for the first time this day at two o'clock; and we hope to produce, with such a combination of solos and chorusses, a treat of sacred music on Friday evening that even Handel himself would live again to hear. I have the honor to be, sir, your obliged servant,  
Richard Mosley, secretary to Metropolitan Choral Society.  
19, Upper Gloucester-street, Thursday, Dec. 19, 1844.

### **Review (FJ)**

#### Metropolitan Choral Society

The first grand concert for the season of the Metropolitan Choral Society was given last night with splendid effect in the "Ancient Concert" room, Great Brunswick-street. With Mr. Levey as leader, Mr. Wilkinson as conductor, Mr. Lidel as first violoncello, Mr. Bussell presiding at a full and rich-toned organ, an orchestra of upwards of thirty instruments, and a well-trained chorus of more than fifty voices, counting among themselves the three Messrs. Robinson, and Miss N. Byrne, &c. &c., there were present all the materials to produce with effect the grandest and most difficult compositions, and such did the complete and brilliant success of the performance prove to have best the case. The programme consisted of selections from Mendelssohn's Oratorio of "St. Paul," in the first part, and from Handel's Oratorio of "the Messiah," in the second; the former having never before, we believe, been performed in Dublin, and the latter being beautifully appropriate to the season; but both ranking among the sublime compositions of human genius, and demanding the utmost musical skill, and vast combination of power for their execution with effect. The opening of the first part was grand in the extreme; and throughout the whole of that part the noble solemnity of Mendelssohn was admirably sustained. The effect was frequently thrilling; and if we except some shrillness in the brass instruments, and unison of the voices and instrument improved as the performance advanced. The solos were Mr. F. Robinson as tenore, and Mr. J. Robinson as basso, and Miss Byrne as both soprano and contralto. Indeed, the singing of this young lady was strikingly fine, and evinced singular vocal powers. She possesses great compass, flexibility, and sweetness of voices, sings with great science, and is equally successful in contralto and soprano. The aria "O, God, have mercy upon me," by Mr. J. Robinson, towards the close of the first part, created great sensation; and the chorale, "Sleeping awake," in the middle, and repeated at the end of the same part, was beautiful in the extreme. In the second part we may mention the magnificent air by the tenor at the commencement, the fine chorus which followed, the basso recitative which came next, the exquisite contralto of Miss Byrne in the air which succeeded, the glorious and thrilling larghetto airs by Mr. J. Robinson, and subsequent chorus, then Miss Byrne's soprano, and finally the sublime chorus, "Hallelujah," which terminated the performance and in which the combined power of voices and instruments was called forth with the very finest effect. Neither time nor space permits us to indulge in more than these general observations; but we cannot conclude without wishing those concerts, the patronage and success which, from the popular character of their origin, and the other unquestionable merits which they combine, they are eminently entitled to.

**Review 2 (SN)**

Metropolitan Choral Society

By the exertions of some of its members this society has been enabled to divide with others a portion of public support and patronage, and the object being to bring forward the classical music of the great masters with full choruses, and in a manner not to be expected in private circles, such an undertaking deserves to be regarded in a favourable light. The first grand concert for the season was given last evening at the Great Rooms, Brunswick-street, when the selections were from Mendelssohn's admirable oratorio of "St. Paul," and from "The Messiah" of Handel. The principal vocalists were Messrs. F., J. and W. Robinson, and Miss Byrne, and the chorusses were in several instances rendered with great effect. Miss Byrne sang the soprano and contralto parts in Mendelssohn's oratorio, the latter of course proving better adapted to her quality of voice, and her execution was correct and judicious; but one missed that impassioned fervour which lends to art so much of its influence, and the words were intonated with little of that distinctness so essential to the just realization of a composer's ideas. This suggestion is thrown out because the vocalist is really a clever artiste, and conversant with her subject. Mr. Frank Robinson's recitative, "And they stoned him," was rendered with extreme purity and truth and Mr. J. Robinson, in the adagio movement assigned him, while he displayed those organic powers which he has the good fortune to command, also sang with the refined taste and the true judgment of an individual who appreciated the master whose ideas he was interpreting. Mr. W. Robinson's bass also told in the concerted music as well as the solos; and with reference to the chorusses, if at periods they were a little laboured, and one or two instruments were made too prominent, as in the andante, "Oh, be gracious," yet the whole reflected great credit on the parties engaged; and the munificent movement, "For onto us a child is born," was given with an energy and anticipate not a little from the labours of the society, and in the rich field which they have chosen the more labour which is bestowed the greater will be the produce. We would suggest to the conductor, Mr. Wilkinson, not to strike his baton on the score before him, as the sound is not musical, and the time might be marked as correctly without the ear being thus afforded.

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**Date**

21 December 1844

**Publication Date(s)**

SN, 20 December 1844, p. 4 (a)

**Advertisement (SN)**

University Choral Society – Performing Members are requested to take Notice that they are to meet on Saturday, the 21st instant, instead of the usual night of meeting. The Society will resume their Meetings on Friday Evening, the 3d of January next. John M. Williamson, Secretary.

College, 18th Dec., 1844.

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**Date**

27 December 1844

**Publication Date(s)**

*SN*, 26 December 1844, p. 3 (a)

**Advertisement** (*SN*)

Metropolitan Choral Society – The Members, Associates, and Choristers, are requested to take notice, that there will be a Practice meeting on Friday Evening, the 27th instant, at eight o'clock, as usual. Committee at half-past Seven o'Clock.

The first Open Night for the Season will take place in January.

By Order, Richard Mosley, Sec.

Committee-rooms, 52, Great Brunswick-street.

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**Date**

6 January 1845

**Publication Date(s)**

*SN*, 30 December 1844, p. 3 (a)

**Advertisement** (*SN*)

Anacreontic Society – The Members are requested to take notice that the Society will not hold a Meeting This Evening, agreeable to the custom at this season of the year. The next meeting will be on Monday Evening, the 6th of January.

By Order, S.J. Pigott, Sec.

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**Date**

29 January 1845

**Publication Date(s)**

*SN*, 31 December 1844, p. 3 (a)

**Advertisement** (*SN*)

Philharmonic Society, Rotundo – The Members are requested to take Notice that Wednesday Evening next being a Close Night for the trial of New Music, no Visitors can be admitted, and that the Society's First Grand Concert for the Season will take place on Wednesday, the 29th of January, 1844, at the Concert Room, Great Brunswick-Street.

(By order), Henry Bussell, Sec.

Committee-room, 7 Westmorland-street, Monday, 30th December, 1844.

P.S. – Members having Friends to propose are requested to furnish the Secretary with their names and addresses at their earliest convenience.

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*Era*  
*Hull Packet and East Riding Times*  
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*Dublin Monthly Magazine; Being a New Series of the Citizen, and including the Native Music of Ireland*  
*Dublin Review*

*Dublin University Calendar*  
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*Irish Quarterly Review*

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## Abstract

Due to a paucity of primary sources, research on music in nineteenth-century Ireland is largely dependent on newspapers as source material. However, to date, no comprehensive examination has been conducted into the musical identities of these newspapers, the bias which influenced their output, or the manner in which they could or should be utilized for musicological research. Newspapers are unique sources, providing thorough accounts of everyday life, published commercially for public consumption, necessarily lacking selectivity or perspective. Their value lies in the detailed, descriptive level of information which contemporary reporting facilitated, enabling research on subjects such as musician's everyday activities, specific areas of musical life, the relationship between the press and musical institutions and the commerciality of music.

However, newspapers are written from a particular viewpoint and for a particular readership, and like any other biased sources, they must be used cautiously. This study establishes a triangulation approach to newspaper use for musicological purposes, comparing the output of three newspapers, the *Freeman's Journal*, the *Evening Packet* and the *Saunders's News-Letter*, to ascertain and navigate their individual biases. In combination with an examination of their fundamental identities (ideological, political, social and musical), and the context of the industry within which the newspapers functioned, an understanding of their outputs is distinguished, thereby enabling a cautious but valuable use of their content for the study of Dublin's musical life during the period.

The value of this approach is demonstrated in the case study of Dublin music societies, examining individually the newspapers' reports on the activities of those music societies active in Dublin at the time. The level and detail obtained from the newspapers significantly contributes to an understanding of the identities of these societies and their roles within wider musical life, in some cases considerably supplementing previous research on individual societies, and in others establishing the existence of societies previously unknown.

Furthermore, this study demonstrates the strength of the *Saunders's News-Letter* as a source for musicological research. Its commercial nature, focusing on advertisements, provides a quality and quantity of information unparalleled in the other newspapers, together with a moderate political stance and unique editorial style. However, this study also emphasises the value and importance of utilizing multiple newspapers for contrasting coverage and opinions.

A register of musical data on the music societies published from 1840–44 in the *Freeman's Journal*, the *Evening Packet* and the *Saunders's News-Letter* is also presented with this thesis, illustrating the depth and breadth of information available in newspapers for musicological research.