

Anglo-Irish Music in Cork 1750-1800

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Preface

Music in Dublin in the eighteenth century has been a rather well researched topic and the subject of a number of books and articles. However, it is only when one tries to discover what life was like for the musicians who chose to live in the country that one realises how little research has been compiled and written on the subject.

Therefore, the intention of this thesis was to examine the musical activity in Cork from 1750-1800, in order to establish a relatively accurate description of what life was really like for the musicians and members of the nobility living in Cork during that time.

The primary source of information in the thesis is from the various Cork and Dublin newspapers. These include the earliest existing Cork newspaper, the Corke Journal, which dates from December 1753, The Cork Evening Post from 1758 and The New Cork Evening Post from 1791. The information gathered from these newspapers varies from advertisements placed by music teachers, music sellers and instrument makers. Also included are the theatre and concert notices which give further details such as the venues, the performers, the variety of acts and the ticket prices.

The research of secondary sources includes the various accounts and researches made at the time, such as Arthur Young's *A Tour of Ireland 1776-1779* and *A Tour through Ireland by Two Gentlemen* (1748), both of which give an unbiased and essential description of what the city was like at the time. More information was acquired from the general history books, of which Charles Smith's *The Ancient and Present State*

of the City and County of Cork (1893) and Gibson's *The History of the County and City of Cork* (1861) are just two.

All quotes have been transcribed exactly as found in the original sources.

This thesis conforms to the house style of the Department of Music, St Patrick's College, Maynooth.

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Abbreviations

Bibliographic References

CEP	Cork Evening Post Newspapers
CJ	Cork Journal Newspapers
NCEP	New Cork Evening Post Newspapers
FJ	Freeman's Journal Newspapers
HC	Hibernian Chronicle Newspapers

During the eighteenth century, there was a difference in the value of the Irish and English money. Throughout this thesis references are made to both currencies, particularly in regard to the prices of music tuition, musical instruments and the admission to various concert and theatre events. The following table is taken from Brian Boydell's *Rotunda Music in Eighteenth Century Dublin* (Dublin: Irish Academic Press, 1992). It highlights the differences between the two currencies and also shows the monetary abbreviations used in this text.

<i>English currency</i>	<i>Equivalent in Irish Currency</i>
1s. (one shilling)	1s. 1d. (one shilling and a penny)
5s. (one crown)	5s. 5d. (five shillings and fivepence)
£1 (one pound)	£1 1s. 8d. (one pound, one shilling and eightpence)
£1 1s. Od. (one guinea)	£1 2s. 9d. (one pound, two shillings and ninepence)

Introduction

At the beginning of the eighteenth century, Cork was just becoming large enough to be termed a city. However, by 1750 its population had risen to 53,000 making it the thirty-seventh largest city in Europe.¹ This dramatic increase in the numbers residing in Cork was to have a large effect on the geographical, economic and social structure of the county and city of Cork.

The main reason for this population increase was due to the fact that in the mid-eighteenth century, Cork was considered one of the most prosperous and fast growing cities in Europe and the New World. This growth depended entirely on the development of the commercial trade of the city's harbour. This development was also to benefit the other industries in the city, including the wool, linen and dairy industries. The development of these industries was so great that in 1779, Cork was regarded as the second city in Ireland 'for, except in the article of linen, all its exports were larger than those of Dublin'.² The prosperity of the city encouraged a large number of capitalists, merchants and traders to come from all corners of the mercantile world and take up residence there. By the 1750s it was these merchants who largely monopolised the wealth of the city. It was this wealth that led to their acceptance into the higher levels of Cork society. They also came to be regarded as socially equal to those of the landed gentry.

Prior to the industrialisation of the city, Cork society was similar to that of Dublin and the rest of Ireland. Those of the Protestant Ascendancy, although in the minority, were the ruling class. They had the political

¹P.M. Hohenberg & Lynn H. Lees: *The Making of Urban Europe 1000-1950* (Harvard: 1985).

²D.J. Coakley (ed.): *Cork: Its Trade & Commerce* issue 1 (Cork: Guy & Co. Ltd., 1919), 35.

power, wealth and social standing to dominate the lower classes. They also had the time and money to patronise the arts and live a leisured existence. Therefore, music was an art form encouraged by the gentry and it was also an essential form of entertainment.

However, at the beginning of the eighteenth century the number of diversions available to the Cork gentry was limited in comparison Dublin. Dublin at this time, was the second city of the British Isles and had gained a cultural reputation that helped to attract some of Europe's most prodigious musicians and composers, many of which, such as Thomas Arne, Geminiani and Handel, resided in the city. Therefore, the nobility and gentry of Dublin had a large number of public diversions, including the concerts held by resident and visiting musicians, private concerts held in the gentry's houses and also the theatre.

Although prior to the 1750s Cork had two musical societies, an Assembly Room and the Theatre Royal, the number of public diversions was limited. The main forms of public entertainment for the Cork gentry consisted of assemblies, ordinaries and balls. These events were held in the evening and generally consisted of dancing, card-playing and refreshments. A band of music was also provided at such events to accompany the dancers. These assemblies were held weekly and were considered to be more than a form of entertainment, they were also essential social meeting places.

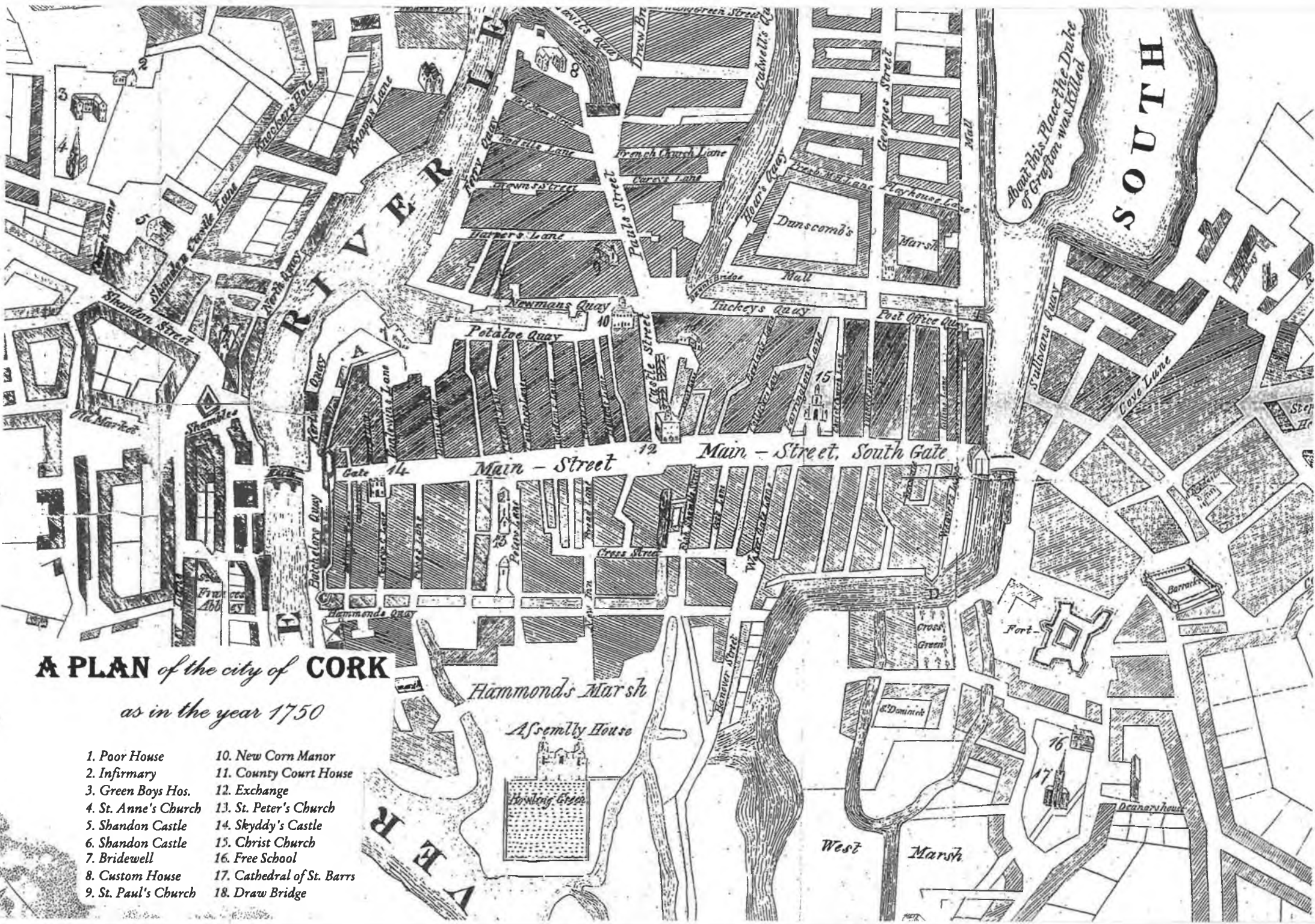
The majority of the public and private entertainments at this time included dancing. Therefore, the number of dance teachers in Cork was considerable. Throughout the eighteenth century, the Irish gentry was

greatly influenced by the colonialisised governing class. It was due to this influence that the majority of the Cork dance masters travelled to London and Paris to learn the newest dances performed in those cities.

However, from 1750 as the merchant princes continued to flock to the city, the numbers belonging to the wealthier classes rose creating a need for a wider variety of entertainments. This demand for entertainment encouraged the establishment of the music industry in Cork and led to a larger number of music teachers setting up residence in the city. The violin, flute, guitar and french horn were the most popular instruments at this time.

Due to the rise in the number of music teachers, Cork also had a number of music societies. In the 1750s these societies usually performed concerts for the benefit of various charitable causes, such as the Charitable Infirmary. At this time the majority of all the concerts performed were held in the Assembly House on Hammond's Marsh (see illustration). This Assembly House was later replaced by one built on George's Street.

The theatre was also one of the main public diversions for the wealthy classes. Although Cork had its own theatre company throughout the eighteenth century, the principle theatre was the Theatre Royal. The original Theatre Royal was on Dunscomb's Marsh, however, it was later replaced by one on George's Street (see illustration). The Theatre was opened during the summer months when the Smock Alley Dublin Theatre Company spent a number of months there. The entertainments performed by the Company included a variety of acts ranging from operas to hornpipes.



A PLAN of the city of **CORK**
as in the year 1750

- | | |
|----------------------|----------------------------|
| 1. Poor House | 10. New Corn Manor |
| 2. Infirmary | 11. County Court House |
| 3. Green Boys Hos. | 12. Exchange |
| 4. St. Anne's Church | 13. St. Peter's Church |
| 5. Shandon Castle | 14. Skydd's Castle |
| 6. Shandon Castle | 15. Christ Church |
| 7. Bridewell | 16. Free School |
| 8. Custom House | 17. Cathedral of St. Barrs |
| 9. St. Paul's Church | 18. Draw Bridge |

From the period 1770-1800, the numbers belonging to the wealthier classes in Cork had continued to increase. This increase was to lead to the further development of the music industry in Cork. The demand for public entertainment was answered by a rise in the number of benefit concerts held by the musical societies, the local music teachers and the military bands. The Theatre Royal also began to engage performers during the winter months and in the 1780s two other theatres were opened.

At this time, Cork also began to attract a larger number of the musicians who were visiting and performing in Dublin. Prior to this, the majority of these musicians would not have considered the journey down to Cork. However, from the 1770s onwards musicians, such as Michael Arne, Urbani, Kotzwara and Pinto held concerts there.

Due to this dramatic rise in the musical activity in Cork music sellers and instrument makers also began to set up residence there. A number of Ireland's greatest instrument makers came to Cork including the renowned organ builder Marsden Haddock. Although Cork did not have any music publishers until the beginning of the 1800s, it had a very large number of music sellers and instrument makers.

Therefore, the growth and expansion of Cork city in the period 1750-1800 is reflected in the gradual development of the city's music trade. Whereas music was seen merely as form of social diversion in the 1750s, by the end of the century it was regarded by the upper and middle classes as an essential form of private and public entertainment. To the musicians, teachers, music sellers and instrument makers it was a livelihood.

CHAPTER 1

EDUCATION

Even prior to the time that the music trade had been established in Cork, music and dance masters had flocked to the city. Cork, in 1750 was beginning to gain the economic wealth and status of one of the fastest growing ports in both Europe and the New World. This prosperity attracted a wide variety of merchants and traders, who were to gain the wealth and status of the landed gentry. These wealthier classes had both the time and money necessary to allow the luxury of the cultivation of the self, and in the eighteenth century, this consisted of learning the arts, particularly music.

To the gentry, learning how to dance was considered more than a luxury, it was an essential social grace. Therefore, dance masters were the most popular teachers to reside in or visit Cork city. According to Mr Dumont Signior, a French dancing master, the art of dancing was a 'truly essential branch of polite education'.¹ However, it was not always looked upon so favourably. On 14 February 1763, an 'old Batchelor' wrote of 'the present spirit of parents educating their Daughters above their circumstances in the fashionable Arts of being useless and extravagant'.² The main reasons he gave for these extravagant and useless turns of women in that 'madly pleasure loving Age' was blamed on 'an Education above Circumstances in Pride, Uselessness and Pleasure'.³ He went on to admit knowing 'scores of women educated for the enjoyment of ten thousand pounds a year . . . to fit them out for marriage and suggests letting the imputation of the Evil be laid at the Doors of those it belongs to, and tax French Masters Dancing Masters, Boarding Schools, fine Cloaths (sic), Play Houses, Music Meetings and

¹CEP Vol 37 No. 34, May 1790.

²CEP Vol 8 No. 33, Feb. 1763.

³Ibid.

Publick (sic) Gardens'.⁴ Therefore, these were 'elegible Taxes for restoring Order and promoting Matrimony'⁵ Further, without music and other such frivolities, women, in his opinion, would be 'brought up Modest, Useful and Sober, and then they [would] deserve Husbands'.⁶

Such an extreme opinion, emphasises the importance of music in every aspect of the gentry's social life in Ireland, in the eighteenth century. In reply to this letter, a well-educated young woman refuted the opinion expressed by the 'the disappointed, fortune-hunting old batchelor' as one who reduced their 'Instruction to a verry (sic) narrow compass, or rather to nothing; Dancing, French, Musick (sic) and Boarding Schools [having been] prohibited'.⁷ Therefore, she wished to know that 'without such amusements . . . what he would allow us'.⁸

The advertisements of dancing masters were regularly featured in the Cork newspapers, throughout the latter half of the eighteenth century. There were basically three types of dance masters who taught in Cork. These included the dance masters who travelled to London and Paris to study with the eminent dance masters, in order to maintain high standards among their Anglo-Irish students. Other types of dance master were those who toured with the Dublin theatre companies and taught during their seasonal stay in Cork. Finally, the country dancing masters who travelled around the countryside teaching the lower classes.⁹

⁴Ibid.

⁵Ibid.

⁶Ibid.

⁷CEP Vol. 8 No. 36, Feb. 1763.

⁸Ibid.

⁹ Arthur Young: *Tour of Ireland 1776-9*, (Dublin: 1780).

Hugh O'Brien was the first dancing master to advertise in the Cork Journal Newspaper. He is described as having been 'Bred under the famous LASACK [and] lately arrived here from London'.¹⁰ He opened a dancing school outside Northgate where he gave 'good attendance and [instructed] in the newest and nicest manner taught in London and Dublin'.¹¹ The aristocracy of Cork, and indeed all Ireland, was particularly conscious of what music and dances were popular in London and on the Continent. Therefore, the name of famous dance masters are regularly stated in the advertisements of Cork dance masters. It was considered essential that they go to either London, Dublin or Paris to study under great masters which in turn enabled them to teach the newest dances, in the genteelest and most approved manner.

The dances that were most popular during this time were country dances, the Minuet and the Cotillon, all of which were danced at society balls, assemblies and ordinaries. The country dances of the aristocracy, were however essentially different from the actual dances of the countryside. They were 'no more than arbitrary combinations of figures already in use and were arranged by dancing masters to match traditional tunes or pieces especially composed for them by art musicians'.¹² The 'aristocratic' country dances were also popular with theatre dancers and were often performed during or after plays and operas.

Country dance masters were not looked upon favourably by the professional dance masters, as Hugh O'Brien was 'misrepresented by

¹⁰CJ Vol.1 No. 7, Dec. 1753.

¹¹CJ Vol. 1 No. 7, Dec. 1753.

¹² Folk Music Society of Ireland Na Píobairí Uilleann: *Popular Music in 18th Century Dublin* (Dublin: 1985), 32.

some and taken for one Brien that [kept] a Jigg House near North Gate'.¹³ O'Brien indignantly wished to inform the public that he was 'not a Man of that Step but quite the reverse'.¹⁴

Laurence Delamain was a French refugee who settled in Ireland. He was a renowned dancing master and was first referred to on 5 August 1754, when John Noble, a merchant, advertised the sale of 'several sorts of Looking Glasses, [and] China . . . in the room that was formerly Mr Delamain's dancing room in Boland's Lane'.¹⁵ Delamain later resided on Hop Island where he continued to give dance lessons. The death of he and his wife is recorded in the *Cork Evening Post*, on 1 November 1762. 'Last night, Mrs. Delamain, widow of the late Mr. Laurence Delamain, dancing master, who died on Wednesday last, a couple equally in having deservedly acquired the love and esteem of the public'.¹⁶ A few weeks later on 16 December 1762, it was noted that 'a report has been industriously propagated that Mr Henry Delamain¹⁷ of this City, Dancing Master, duly intended to finish the quarters of the each of the Scholars of my late son Laurence Delamain, and then to retire from that business . . . in order to put a stop to such a report, take this opportunity to acquaint the friends of my said son, the publick (sic) that as I have been in perfect health, I therefore always determined to continue the business on behalf of the children of my deceased son and humbly hope for the continuance of their favour'.¹⁸

¹³CJ Vol. 1 No. 15, Jan. 1754.

¹⁴Ibid.

¹⁵C.J.Vol. 1 No. 70, Aug. 1754.

¹⁶CEP Vol. 8 No. 3, Nov. 1762.

¹⁷CJ Vol. 9 No. 100, Dec 1762.

Evidently, this advertisement implies that Laurence's father, Henry Delamain, was also a dance master, and the grandfather of Henry Delamain, the composer and organist in St Finbarr's from 1781-1796.

¹⁸Ibid.

Other dance teachers in Cork in 1754, included Patrick Farnan, who 'late from London . . . [came] to settle in Cork'.¹⁹ He 'open'd School in the old Assembly room . . . in Cross Street where he [took] upon himself to teach dancing in the newest, easiest and best method . . . practised'.²⁰

During the second half of the eighteenth century century, the number of dance teachers remained high. One of Cork's finest dance masters was Mr Harvey. In June 1755 he taught 'ladies and gentlemen to Dance a Minuet and Country dances and all the Dances . . . taught at Paris and London'.²¹ Although his dancing room was at Tuckey's Quay, he was also to be heard of at the Theatre where he danced and sang during the Summer season when the Dublin Theatre companies came to perform in Cork.²² In 1758, he readvertised his services as a dancing master and as the composer of *Twelve New Country Dances* which he had also set.²³

In the middle of the eighteenth century the minuet was at the height of its popularity.²⁴ Unlike the country dances, the minuet had a complicated and varied pattern of steps that generally could not be mastered without some form of tuition. Like the Minuet, the Cotillon was French in origin and was also popular in the eighteenth century. However, its music, in comparison with the Minuet, was often no more

¹⁹CJ Vol. 1 No. 101, Nov. 1754.

²⁰Ibid.

²¹CJ Vol. 2 No. 50, June 1755.

²²CJ Vol. 2 No. 57, July 1755.

²³CJ Vol. 5 No. 52, June 1758.

²⁴In an English dictionary of music published in 1724 the Minuet was described as a 'dance and air so well known that it needs no explanation' (Arnold Dolmetsch : *The Interpretation of the Music of the 17th and 18th Centuries*: (University of Washington Press, Seattle and London, 1969) 46.

than a string of Waltz tunes. Sometimes however, it incorporated Polkas, Mazurkas and Galops.²⁵

Signior Tioli²⁶ was another very popular dancer with the Dublin Theatre Company, who also taught in Cork. He first performed with the Smock Alley Theatre Company in Cork in September 1758, after which he advertised his intention to remain in Cork for six months after the Company's return to Dublin.²⁷ Within that time he would 'teach the Minuet in the most elegant Taste, and [would] engage to qualify those who never learned [and] instruct them in six Country Dances, not in the Common method, but with all the necessary steps of a profess'd Master'.²⁸ 'On Tuesday, January the 2d . . . Mr Tioli [opened] a Public Dancing School for Ladies and Gentlemen . . . given at the School every Tuesday, Thursday and Saturday.'²⁹ Mr Tioli also performed in Cork in 1760.

The only other dance master who advertised in 1758, was John De St. Saulieu 'from Paris and London'.³⁰ He opened a school for the education of young ladies and gentlemen. His method of teaching is described as being 'so well known in this city and elsewhere that he hope[d] this method of advertising himself [would] be sufficient to recommend him'.³¹

²⁵Stanley Sadie (ed.): *New Grove Dictionary of Music and Musicians* Vol. 4, (London, 1980).

²⁶Dance and choreographer, he first arrived at Smock Alley Theatre from Italy during the 1757/58 season, later travelling with the company to Cork. T.J.Walsh: *Opera in Dublin 1705-1797*: (Dublin: Allen Figgis, 1973), 94.

²⁷CJ Vol. 5 No. 78, Sept. 1758.

²⁸*Ibid.*

²⁹CJ Vol. 5 No. 102, Dec 1758.

³⁰CJ Vol. 5 No. 101, Dec 1758.

³¹*Ibid.*

The difficulty of making an adequate living from the music profession, is made especially apparent by another advertisement placed by John de St. Saulieu. On 10 April 1760, he informed the ladies and gentlemen of his ability to teach 'the Minuet and Country Dances', but he likewise advertised his ability 'to teach the French tongue with its true accent by the speediest and best Method . . . being a native of Versaille'.³² He also received young gentlemen and ladies to 'diet and Lodge with him' and he sold 'a powder and tincture for the cleaning and preserving of teeth of gums from Scurvy and bad colour'.³³

Richard Ellis was another performer at the Theatre Royal, who also instructed ladies and gentlemen 'in the genteelest manner, all kinds of Dances now extant, as practiced (sic) at London and Paris'.³⁴ His capacity, he claims 'has already appear'd to this city, by his performances at the Theatre Royal, having acquired a Universal Character, by all judges who have seen him perform, and particularly by the late Mr Stack and Mr Hervey (sic),³⁵ both of whom he has been taught by'.³⁶

Mr Skardon taught in both Cork city and Kinsale 'with Success and Credit', but from January 1760, he was 'constantly in town every Monday, Tuesday and Wednesday. His School price is fixed at Three Three Crowns per Quarter, and Half a Guinea Entrance'.³⁷ He taught 'nothing but a Minuet and English Country Dances, the former exactly after the method Signior Tioli, or any other now Taught in this City, if

³²CJ Vol 7 No. 29, April 1760.

³³Ibid.

³⁴CJ Vol 6 No. 66, Aug. 1759.

³⁵ See fn. 19.

³⁶ See fn. 33.

³⁷CEP Vol. 5 No. 25, Jan. 1760.

more approved of'.³⁸ He promised to take the 'utmost care with Children's Carriage and Manners' and like John de St. Saulieu he had to supplement his income by teaching French which he had learned in France.³⁹ Three months later he opened his school in Brown Street, where he reserved private hours for those who chose not 'to learn in Publick (sic)'.⁴⁰ He also states that 'as the making an evening school to Public has often been productive of ill consequences, no gentleman will be admitted but Parents or Learners'.⁴¹ He also offered his abilities as a translator of Spanish, French, Portuguese and Dutch Languages, and promised the strictest secrecy. As Cork was such a significant mercantile city, it is not surprising that such an offer was made. Many merchants may not have been bilingual, and musicians, such as Mr Skardon, who went abroad in order to be trained by professional dance masters, would have become adequately fluent. The 1760s was another period of growing security in the music world in Cork. As Cork continued to increase in size and wealth, even more musicians were attracted to the city.

In the summer of 1761, Robert Aldridge was touring with the Dublin Theatre Company. Whilst in Cork, he advertised to the ladies and gentlemen that they 'may be instructed in DANCING in all its Branches During his Continuance in this City'.⁴² During this time the Company was performing regularly at the Theatre Royal, George's Street, where they remained until the beginning of October and featured Aldridge, in the 'Entertainments of Dancing'.⁴³ He had also accompanied the tour in

³⁸Ibid.

³⁹Ibid.

⁴⁰CEP Vol.5 No.39, March 1760.

⁴¹Ibid.

⁴²CJ Vol 8 No. 53, July 1761.

⁴³CJ Vol. 8 No. 77, Sept. 1761.

the previous year's summer season.⁴⁴ He became a popular member of the Theatre Company. He also continued to work as a teacher in order to increase his income.

Signora Ricci was a fellow member of his Majesty's Company of Comedies and accompanied Aldridge during their 1761 summer season in Cork.⁴⁵ Within a month of Aldridge's advertisement of his availability as a Dance Master, Signora Ricci had also advertised. However, unlike Aldridge, she directed her advertisement at the young ladies of the city, to whom she wished to teach 'the Louvre and Minuet, and other Dances, which she [envisaged] performing in the shortest time and most genteel manner now taught in Italy and France'.⁴⁶

The dancers and musicians who toured with the theatre companies obviously portrayed a sense of exotic novelty and excitement to the members of the aristocracy, who lived in a restricted and suppressed social circle. The world of dance appeared even more attractive and appealing because of the use of the foreign names of dance masters and place names emphasised by the teachers in their advertisements.

Mr Mark Mahon was yet another member of the Company of Comedians who advertised as a dance teacher during the summer season. His stay in 1762 was of 'about three months' when he taught in 'the genteelest and most approved manner'.⁴⁷ He and his wife were also

⁴⁴CJ Vol. 7 No. 61, July 1760.

⁴⁵CJ Vol 8 No. 55, July 1761.

⁴⁶CJ Vol. 8 No. 60, July 1761.

⁴⁷CJ Vol. 9 No. 66, Aug. 1762.

singers. Both performed the vocal parts in a *Solemn Dirge* which accompanied the funeral procession in Arne's *Romeo and Juliet*.⁴⁸ Other dance masters in the year 1762, included John O'Brien and Thomas Boland. John O'Brien describes himself in his advertisement as having 'been taught by the very best masters in Dublin, particularly by (sic) the celebrated Signor Marenisi'.⁴⁹ He appears to have been one of the few dance masters, since Mr Skardon in 1760, who actually resided in Cork for longer than the duration of the theatre season. He also, like Skardon, emphasised that 'Parents may depend that the strictest attention shall be paid to their [children's] manner of behaviour, carriage and address'.⁵⁰ He kept a regular school and promised to 'admit none but his scholars, their parents or some particular friend of theirs',⁵¹ reiterating the need for security in the schools. Within six months O'Brien had repeated the advertisement. However, on this occasion he added a reference given to him by the gentlemen and inhabitants of the town of Youghal, who certified that O'Brien 'taught most of the principle families in and about [the] Town'.⁵² He is described as having 'a very good and expeditious Method in teaching and during his Continuance [there] . . . behaved himself as a modest, sober and discreet Teacher'.⁵³ It is dated 'the 24 Day of August, 1762' which meant that after departing Youghal he came straight to Cork in order to set up the School in the Main Street.⁵⁴

⁴⁸Ibid.

⁴⁹CJ Vol. 9 No. 79, Sept. 1762.

⁵⁰Ibid.

⁵¹Ibid.

⁵²CJ Vol. 10 No. 13, Feb. 1763.

⁵³Ibid.

⁵⁴Ibid.

Thomas Boland, like O'Brien, was not a native of Cork City. He was a native of Limerick City and was the son of Mr James Boland who was also an eminent dancing master.⁵⁵ Thomas Boland reiterates the desire of the Anglo-Irish Ascendancy to belong to the European circles in his advertisement, where in which he states that 'Italy, Paris and London have equally contributed to refine and improve his Method' of teaching Dance.⁵⁶ He also extended an invitation to 'any family who have children (that may be diffident of his abilities) [to] walk in an see his School Room where they can judge his Method and see the progress his Pupils have made for the short Time he has been in Town'.⁵⁷

Often musicians were unable to support themselves even with the supplementary money that they received from teaching. Many of them were forced to find alternative sources of income. James Shales, who was described as 'a country dance master who dances and plays the fiddle remarkably well'⁵⁸ joined a regimental band. However, he quickly became disillusioned with this lifestyle and deserted his post. On 3 April 1760, a notice was placed in the Cork Evening Post, stating his age at twenty-two years and that he 'went off with a Cremona Fiddle belonging to said Party'.⁵⁹

In the 1760s, the number of boarding and day schools began to rise. Thomas Boland, in his advertisement, was the first dance master to state that he also attended 'boarding schools or any gentleman's house within four miles of the city'.⁶⁰ The Messieurs Gavens opened a dancing

⁵⁵CEP Vol. 14 No. 3, Jan 1769.

⁵⁶CJ Vol. 10 No. 47, June 1763.

⁵⁷Ibid.

⁵⁸CEP Vol. 5 No. 45, April 1760.

⁵⁹Ibid.

⁶⁰CEP Vol. 8 No. 20, Dec. 1762.

school in the old Assembly Room where they claimed to 'have the best dancing music in Munster'.⁶¹ They even offered their services to 'country dancing masters and others . . . [who could] be perfected by said Gavens, in the knowledge of the music and dances of the French country dances called Cotillions (sic)'.⁶² The boarding and dance schools in Cork usually opened in the Autumn months and continued until the late spring and were single sexed. Although music and dance was taught to both genders, schools usually offered subjects that were appropriate to social requirements.

In the 1780s, the city of Cork continued to expand and dance teachers continued to flock to the city. These included Dumont Walsh, who in August 1780 'served a regular apprenticeship . . . [and] fixed his family's residence'⁶³ in the city.

Laurence Delamain's son, Henry, was an eminent performer, composer of music and dance master.⁶⁴ He is first referred to in Cork's Register of the Boys of St Stephen's Hospital, from 1 February 1780, in which he is recorded as 'Henry de la Maine of Corke, Teacher of Musick, &c',⁶⁵ and recorded as having had an eight-year-old boy, Roger Bertridge apprenticed to him.⁶⁶ During his time as organist at St. Finbarr's Cathedral, he composed psalm tunes, chants and songs, including his best known tune *St. Catherine*. He was also a Governor of the North Charitable Infirmary. On 19 September 1782 the Trustees of the Infirmary acknowledged receiving from him 'one hundred and twenty

⁶¹CEP Vol. 14 No. 53, July 1769.

⁶²Ibid.

⁶³CEP Vol. 25 No. 70, Aug. 1780.

⁶⁴See fn. 17.

⁶⁵*Cork Historical and Archaeological Society* Vol. LXII p.47. No. 195 1957.

⁶⁶Ibid.

three pounds, Fifteen shillings, being the proceeds of the last fancy and Drum conducted by him for the use of that charity'.⁶⁷ He continued his work for the Charitable Infirmary until his death in the 1790s.

In 1783, the dance masters Denis Sullivan and Ulick Bourke, were both teaching in Cork. Whereas Sullivan was teaching in Castlelyons and its environs,⁶⁸ Bourke taught in the rooms in which John Lawler had taught two years previously,⁶⁹ and 'gave thanks to his friends who 'were so kind as to keep their children for him till (sic) he came from Dublin'.⁷⁰

Lawler opened a 'publick (sic) school where he taught 'all the graces of minuet-dancing, cotillons, minuet delacour &c.'. ⁷¹ He is mentioned again in 1787, when he moved his dancing school to his brother's house near the Exchange, where he continued to give both public and private instruction.⁷²

In order to reiterate the entrepreneurial nature of the musicians during the eighteenth century one has to look at Johnson Savage, who was a linen-draper and haberdasher. He not only advertised the sale of his goods, but also his ability to teach 'dancing in the newest Method'.⁷³ Within three years of this advertisement, Savage continued teaching in a 'commodious room in his own house',⁷⁴ where he taught 'according to the most approved Method the Minuet De la Cour, Cotillions (sic)

⁶⁷ CEP Vol. 27 No. 75, Sept. 1782.

⁶⁸ CEP Vol. 28 No. 43, May 1783.

⁶⁹ Ibid.

⁷⁰ CEP Vol. 28 No. 62, Aug. 1783.

⁷¹ CEP Vol. 26 No. 4, Jan. 1781.

⁷² CEP Vol. 32 No. 4, Jan. 1787.

⁷³ CEP Vol. 26 No. 60, July 1781.

⁷⁴ CEP Vol. 29 No. 46, June 1784.

&c.'.⁷⁵ The advertisement also stated that he was supplied with the most 'fashionable assortment of goods in the Linen and Haberdashery Way'.⁷⁶ The dancing room in Brown Street, in which Johnson Savage had formerly taught, was advertised to be let in the next issue of the newspaper. It was described as being 'very eligible for an eminent dancing master being 36 feet by 16, with an orchestra &c.'.⁷⁷ This information gives an indication of the size of a class which could be accommodated in a typical dancing room of the time.

Mr Wall du Val first came to Cork in 1785 and opened a dance school at the Great Room in the Academy of Arts and Sciences, where he taught dancing and fencing.⁷⁸ Prior to his coming to Cork, du Wall had worked in the Royal Circus and performed at the Covent Garden Theatre.⁷⁹ While in Cork he taught dancing and fencing to the children at his school and his son taught dancing to adults in his house on French Church Street. Du Val was well established by the beginning of the following year, and considered his students, 'tho' but a few months instructed in Dancing', proficient enough to perform at a ball where du Val risked 'his future expectation on the impartial judgement of the Public'.⁸⁰

On 2 February 1786, he began a course of lectures on the 'ART OF DANCING' at the Academy, besides which 'for the further amusement of the Company, there [was] a Grand Feasting' for which the Band of

⁷⁵Ibid.

⁷⁶Ibid.

⁷⁷CEP Vol. 29 No. 50, June 1784.

⁷⁸CEP Vol. 30 No. 104, Dec. 1785.

⁷⁹CEP Vol. 31 No. 50, June 1786.

⁸⁰CEP Vol. 30 No. 51, June 1785.

Music in the city was engaged.⁸¹ He repeated these lectures in April. In June he returned to the city and he and his students performed a Divertisement. Following the performance du Wall danced a hornpipe. This particular performance was ended with the company dancing for their own amusement.⁸² During this time it was becoming quite popular for Irish Dances to be performed. Wall du Val remained in Cork throughout the autumn season of 1786 when he readvertised his Dancing and Fencing School in the Academy. Here he also held a Drum which he continued three days a week during the Assizes, when he engaged a good Band of Music.

Although it is very difficult to achieve an accurate picture of how long teachers and musicians stayed in the City, one assumes that as many were mentioned frequently in the Cork newspapers, they may possibly have retained residences in Cork while touring throughout the countryside. Such was the case with Mr Bernard, a dancing master. In November 1786 he 'returned from London on his way from Paris, where he had spent three years under the most eminent masters of both places, in order to perfect and establish himself in every part of his profession as now practiced in the most fashionable circles'.⁸³ Advertisements such as this one, were aimed at the most prominent families in the city, particularly due to the fact that they refer to two of the most influential and culturally enriched cities of Europe at the time. Being taught by the best masters there, ensured that dance pupils would be taught the most fashionable and up-to-date dances. In order to verify his authenticity and the high level of his education, he offered

⁸¹CEP Vol 31 No. 10, Feb. 1786.

⁸²CEP Vol. 31 No. 50, June 1786.

⁸³CEP Vol. 31 No. 91, Nov. 1786.

'respectable Testimonials' which prove him perfectly qualified in his profession'.⁸⁴

He was still in Cork two years later when he gave 'his most graceful thanks for the very respectable patronage he [was] favoured with since his arrival in the city'.⁸⁵ He moved to the Grand Parade for the better accommodation of his students and also offered his services to any family with a few hours ride of the city. This was a typical offer made by dance masters at this time and shows the lengths to which music and dance masters were willing to go in order to acquire pupils.⁸⁶ A John Bernard, is described in James Haly's Directory as being a dance master, who resided in Academy Street in the year 1795. In August 1798, Mr Bernard returned from London and readvertised his availability to teach 'a variety of the most fashionable dances practiced in the highest circles in England, particularly the Scotch minuet, the highlander and the German waltz'.⁸⁷

There is no further mention of a dance master until 1790, when a Mrs Menzies opened a Boarding School in White Street for boarders only. She offered music and dancing to be taught by Mr Shaw and Mr Delamain whom she described as being 'the first in this city to instruct such pupils as wish to be taught'.⁸⁸

The minuet continued to be the most popular dance in the 1790s and many different varieties of this dance were taught by the dancing

⁸⁴Ibid.

⁸⁵Ibid.

⁸⁶CEP Vol. 33 No. 32, April 1788.

⁸⁷NCEP Vol. 8 No. 67, Aug. 1798.

⁸⁸CEP Vol. 37 No. 3, Jan 1790.

masters. Mr Dumont Signior who taught the 'much admired Minuet D'Iphigenie, danced lately at the Opera House, London'. He described himself as a native of Paris and offered his services as a French teacher with the true accent.⁸⁹

A school for young ladies which was run by Miss Chartres, offered subjects such as needlework, writing and dancing to be taught by the best masters.⁹⁰

By the 1790s, the number of dance masters began to reduce considerably particularly in comparison that had visited the city in the period 1750-1780. In May 1791, Mr Nugent and Mr Lewis opened a school on Academy Street, in which Mr Nugent taught dancing three evenings a week.⁹¹ Their school reopened in January 1792, for the following academic year.

Seasonal teachers continued to visit the city and in 1791, Mr Fontaine and Mr Jcosto⁹² both offered their services as dance masters. Fontaine advertised his intention to reside every summer in Cork, and Jcosto for four months of the year.⁹³ Both taught the art of dancing, Fontaine at Mr McGrath's,⁹⁴ and Mr Jcosto at Mr Roger's, both of which were on Patrick Street.⁹⁵

⁸⁹CEP Vol. 37 No. 34, May 1790.

⁹⁰CEP Vol. 37 No. 50, July 1790.

⁹¹CEP Vol. 38 No. 20, March 1791.

⁹²Mr. Jcosto from Paris was a scholar to the celebrated Monsieur Vestris and Gardel, CEP Vol. 38, No. 55, July 1791.

⁹³CEP Vol. 38, No. 54 July 1791.

⁹⁴CEP Vol. 38, No. 55 July 1791.

⁹⁵See fn. 83.

Of course dance masters were not the only teachers of the arts in Cork. Due to the large number of amateur musicians in the city and county, it is not surprising that there was a great demand for music teachers. The French horn was a particularly favourite instrument with the Cork nobility and as many as three teachers of said instrument, resided in Cork in the 1750s. William Steedman, Professor of Music,⁹⁶ arrived from Dublin, London and Bath and proposed 'teaching the violin and French horn after the newest, easiest and most exact method now taught'.⁹⁷

It is interesting to note that the choice of instruments were dictated by the gender of the individual. This meant that gentlemen were inclined to learn instruments such as the violin, violoncello, German flute and the German and French horns. Ladies, on the other hand, were taught to sing and play the guitar or harpsichord. William Steedman directed his advertisement to gentlemen and like the dance masters, he taught either at his lodgings or at the gentlemens' houses.⁹⁸

Whereas dance masters were more inclined to teach independently, musicians such as Patrick Hurley and Frances Russworm often went into the service of noblemen. Patrick Hurley played the French horn and left his service without discharge and considerably in debt.⁹⁹ Francis Russworm, a French and German horn player,¹⁰⁰ was employed by the Right Honourable Lord Viscount Kenmare and also left his service undismised.¹⁰¹

⁹⁶The term Professor merely implied teacher.

⁹⁷CJ Vol. 1 No. 22, Feb. 1754.

⁹⁸Ibid.

⁹⁹CJ Vol. 2 No. 21, March 1755.

¹⁰⁰The term German horn is not referred to in *The New Grove Dictionary of Instruments*

¹⁰¹See concerts chapter.

Other instruments that were popular with gentlemen were the violin, violoncello and German flute. Mr Morgan, the instructor to the Band of the Cork Union, advertised his ability to teach 'the violen (sic) German flute, Violencello (sic) and Guittar (sic) with other instruments'.¹⁰² He was obviously a proficient performer, as in February he held a grand concert at the Assembly Room, George's Street for his benefit. During the concert he performed a 'Solo on the Violin and solo Concerto on the Violoncello'.¹⁰³ The German flute was also taught by an unnamed man 'capable of instructing young gentlemen . . . having learned from the best masters in Dublin'.¹⁰⁴

Another German flute teacher was Benjamin Hallahan, who in 1785 informed the public of his intention to continue in the city of Cork.¹⁰⁵ It was only in the following decade that the next German flute teachers advertised their services. The first was Michael Graham, a late musician in the 51st Regiment. He settled in Cork City in 1792, where he continued to teach singing and the Guittar (sic) 'also a few gentlemen on the German flute (either in the town or country)'.¹⁰⁶ He states that 'as he has nothing to draw his attention from his pupils they may at all times depend on the strictest punctuality'.¹⁰⁷ He also tuned harpsichords, pianofortes and spinnets 'with the greatest care'.¹⁰⁸

¹⁰²CEP Vol. 26 No. 19, March 1781.

¹⁰³CEP Vol. 26 No. 12, Feb. 1781.

¹⁰⁴CEP Vol. 29 No. 17, Feb. 1874.

¹⁰⁵CEP Vol. 30 No. 69, Aug. 1785.

¹⁰⁶NCEP Vol. 2 No. 51, June 1792.

¹⁰⁷Ibid.

¹⁰⁸Ibid.

John Buckley also taught the German flute to gentlemen, singing and harpsichord to ladies.¹⁰⁹ Finally, Mr Varian taught the German Flute and like Mr Graham he also tuned Harpsichords and Pianofortes.¹¹⁰

The guitar was also an extremely popular instrument in the 1760s, which encouraged a large number of guitar teachers to come to Cork. Signor Bianchi visited the city in July 1761 with the intention of staying three months during which time he wished to teach the 'guittar (sic) in all cliffs (sic)'.¹¹¹ He hoped that 'his establish'd character in London and Dublin [would] sufficiently recommend him to the ladies and gentlemen'.¹¹²

In the April of the following year, another guitar teacher arrived in the City. However, this time the advertisement was directed to ladies only. Miss Schmelling¹¹³ from Hesse-Cassel in Germany, stated in an advertisement that those ladies who were 'pleased to receive her instructions [could] be attended at their houses'.¹¹⁴ She also stated her intention of having a public concert in which she was to perform 'several select pieces on the violin and sing favourite Italian and English songs'.¹¹⁵ Her concert, which was held at the Council Chamber on 27 May, must have appeared quite a spectacle for the Cork audience as it was still considered socially inappropriate for a lady to appear on a stage or concert platform playing any instrument other than a keyboard or guitar.

¹⁰⁹NCEP Vol. 3 No. 27, April 1793.

¹¹⁰NCEP Vol. 3 No. 35, May 1793.

¹¹¹CJ Vol. 8 No. 55.

¹¹²Ibid.

¹¹³See theatre chapter.

¹¹⁴CJ Vol. 9 No. 27, April 1762.

¹¹⁵Ibid.

Very few guitar teachers actually resided in the city for long periods of time and as guitars were imported by various instrument sellers, it is not surprising that in December 1769, a notice was placed in the Cork Evening Post newspaper, making it known that 'a person properly qualified who would give regular attendance to teach the guittar (sic) would meet with great encouragement in [the] city'.¹¹⁶ In 1773, James Magrath advertised his ability to instruct 'ladies to play on the guittar (sic).¹¹⁷ Magrath was later to own a music and bookshop and also sang at concerts, taught singing and the harpsichord.¹¹⁸

Harpsichord teachers were also few in number in Cork in the eighteenth century. In October 1782, Mr Epenetus Teap informed his friends and the public of his return from Dublin where he went 'for professional improvement under the most eminent masters'.¹¹⁹

Therefore, as the demand for social entertainment increased throughout the latter half of the eighteenth century, the number of music teachers rose in order to answer the demand made by those wanting to learn music. Although in the 1750s the emphasis in Cork was placed on dance masters, french horn, violin and German flute teachers, by the 1760s music was also incorporated into the curriculum of the majority of private schools. Music was, therefore, seen as being much more than a social diversion, it was also an essential part of their education.

¹¹⁶CEP Vol. 14 No. 102, Dec. 1769.

¹¹⁷CEP Vol. 18 No. 82, Oct. 1773.

¹¹⁸NCEP Vol. 1 No. 41, Dec. 1791.

¹¹⁹Ibid.

CHAPTER 2

**MUSIC SELLERS
&
INSTRUMENT MAKERS**

Music, in the form of printed music and musical instruments, was in great demand by both teachers and amateur and professional musicians, in the eighteenth century. For the aristocracy, music was an essential part of their life, both as a form of entertainment and as a statement of their social class. To be able to sing or play an instrument was seen as an important social grace, as it differentiated those of the aristocracy from the uneducated of the lower social classes. There were also a number of musical societies in Cork, to which the majority of the amateur musicians among the aristocracy belonged. These, along with the teachers, music bands and household musicians made a significant demand for the existence of a local music trade.

There were no music shops in Cork until the 1780s. Up to that time, the majority of music and musical instruments were imported. One of the first people in Cork, actually recorded as an importer and seller of musical instruments was Richard Byrne, who on 12 January 1758, had for sale at the Raven and Sugarloaf opposite Christ Church, 'a fresh assortment of the finest roman strings for violins, silver fourths and best london Bridges for ditto'. He also offered 'setts (sic) of strings for Bass, Violins, Reeds for Hautboys, and ruled paper for music'. Tea, coffee, and drinking glasses were also among his goods for sale.¹ Such a range of instruments was usual in the 1750s, particularly as it was during this time that the orchestra was becoming standardised, and violins, violoncellos, oboes were the most popular instruments imported mainly from Dublin and London. Other instruments that were very popular among the wealthy classes were the organ, harpsichord and guitar. In the eighteenth century, it was not considered socially acceptable for ladies to play either wind or string instruments. The

¹CEP, Vol. 3 No. 21, Jan. 1758.

guitar, and harpsichord were therefore particularly popular among young ladies, and the organ was readily available to both sexes, both as a domestic and church instrument.

In 1755, a Mr Stevens had for sale a chamber organ containing the following stops; Diapason, Principal, Fifteenth Bass and Tierce Maj. Treble in the left hand, and a Tierce Maj. Bass, great Maj. Bass, Fifteenth Treble, and a Cornet in the right. The organ's compass also ranged from 'CC to D in alt, inclusive fifty-one keys'.² The detailed description in this advertisement implies that possible purchasers had more than an adequate knowledge of the instrument. Organs were to remain a popular instrument throughout the century. In October 1760, a Mr Hugh Taylor had for sale both 'a fine organ with a swell stop and double row of keys, fit for any parish Church' and 'a double-keyed harpsichord (sic)', neither instrument being 'made above seven years and both [were] of excellent tone and workmanship'. An 'exceeding good dulcimer' was also for sale.³

In April 1760, John Raynes a cabinet maker had for sale 'an excellent good double harpsichord'.⁴ In the following August a harpsichord described as 'quite new made by Mahon of London' was also advertised.⁵

By the 1760s there was a large demand for music and musical instruments, as in Cork city alone there were two musical societies, the regimental and assembly bands, the theatre orchestra, music teachers,

²CJ Vol. 2 No. 32, April 1755.

³CJ Vol. 7 No. 80, Oct. 1760.

⁴CEP Vol. 5 No. 46, April 1760.

⁵CJ Vol. 7 No. 67, Aug. 1760.

resident and church musicians. In the country, many of Cork's leading families had household musicians. Private music-making circles among the families were alone considered to be a cherished activity until the mid nineteenth century.

In order to supply such a high demand for music and instruments, many shop-keepers such as Bartholomew Creagh imported from 'Birmingham, Sheffield, and various parts of England' an assortment of musical instruments along with their own merchandise. In January 1762, he offered 'on the lowest terms by wholesale and retail, viz. gilt, plated, lacquer'd and metal coat and breast buttons . . . scissars (sic) . . . [and] fiddle strings'.⁶

In October 1762, Richard Byrne readvertised 'a fresh parcel of roman strings for violins and bass viola' as well as 'steel and brass Wyre (sic) for harpsichords and guitars'.⁷

Such advertisements provide important information regarding the various types of musical instrument popular at this time and who were playing them.

Music and musical instruments were also sold privately. In July 1761, a sale was held by 'a gentleman going abroad'. He had 'a large and curious collection of [music] in manuscript [warranted correct], and in print; songs, books of harpsichord lessons, and also Crome's fiddle new modell'd, or rules to play it well with little assistance'. The instruments for sale included 'a few good german flutes at half a guinea each, fiddles

⁶CJ Vol. 9 No. 3, Jan. 1762.

⁷CEP Vol. 8 No. 4, Nov. 1762.

lined and corner stopped at ? ?s.7d.half, hautboys at 11s.4d.half and Reed's march and troop fifes at 5s; [and] common flutes at 4s.4d'. The German flutes had 'two or three pieces to heighten or lower the tone to accompany a voice or harpsichord, or any wind instruments'.⁸ The majority of these instruments, such as the german flutes, oboes, harpsichord and guitar were more popular with the aristocratic class, whereas the Reed's march and troop fifes would probably have been purchased by regimental bands. At this time regimental bands were becoming widespread throughout Ireland. Music teachers also brought a lot of music and musical instruments to Cork. Mr William Gibson [Music and musical instrument maker and publisher, Grafton street Dublin, c(1774-1790)] taught the guitar in Dublin. In November 1762, he sent to Messrs. Puineas and George Bagnell booksellers in Cork, 'a large parcel of English guitars, made by the most noted London makers'. His assurance that they were 'the best of each kind and [would] be sold as low as in London' was given. He also offered 'a variety of new music for that instrument, sonitas (sic) for the violin and lessons for the harpsichord', guitar strings and commissions on guitars of 'new construction acknowledged by judges to excel in finesse of tone, easier to tone than any other and [are] hardly ever out of order when brought to the pitch' and 'more exact in the division of the finger-board than any yet made'.⁹

Thus, in Cork at the beginning of the 1760s , a small number of musical instrument importers catered for the demand made by the various music societies amateur musicians and teachers. A number of magazines were imported such as, *The Monthly Melody*, *The Royal Female*

⁸CJ Vol. 8 No. 60, July 1761.

⁹CEP Vol. 8 No. 9, Nov. 1762.

Magazine', and the *'British Magazine*', which always included 'new songs set to music'. Songs were also written and composed originally for the magazine, such as that 'written for the different instruments by Dr. Arne', in the *'Royal Female Magazine*'.¹⁰ These magazines also included popular songs sung by the successful actress, as in the favourite song in the opera of 'Love in a Village', which was included in the *London Magazine*.¹¹ The *Monthly Melody*, however, was exclusively for those interested in music. It was a 'collection of vocal and instrumental music consisting of cantatas, ballads, airs, etc. composed by Dr. Arne and adapted to the violin, German flute and guitar, with a thorough bass for the harpsichord'. Also included in the magazine were the 'rules for singing and playing upon several instruments with taste and judgement' and finally, 'instructions for attaining thorough bass by a common attention to which no person with a tolerable ear and capacity, can fail of becoming proficient in the theory and practice of music in a short time'.¹² Such a magazine would have been ideal for those who lived in the country and had little opportunity of employing a music teacher. Although music teachers did travel to the townlands surrounding the city, it was difficult to acquire regular tuition on a variety of instruments.

By the mid 1760s, the number of music and instrument sellers had increased. In August 1764, a Mr Reynolds was selling 'several sorts of new music composed by the best authors'. He also offered 'a few violins, German flutes, guitars made by the best artists', and roman strings for violins, all of which were imported from London.¹³

¹⁰CEP Vol. 5 No. 63, June 1760.

¹¹CEP Vol. 18 No. 43, May 1773.

¹²CEP Vol. 5 No. 54, May 1760.

¹³CEP Vol. 7 No. 67, Aug. 1764.

Reynolds was to remain in Cork until the 1770s. The instruments that were popular in Cork at this time depended on a number of factors, including the availability of the instruments. Whereas violins, guitars, harpsichords, oboes and German flutes were particularly popular, it was very difficult to obtain bassoons, trumpets, clarinets or pianofortes until the following decade. Another factor that determined the popularity of such instruments was the availability of teachers. Whereas guitar, violin, flute and harpsichord teachers were relatively common, they often did not reside in Cork for long periods of time, perhaps only for the summer season. Music teachers often sold music and instruments directly to their pupils. In July 1769, the Messieurs Gavens opened a dance school in the Old Assembly Room Cork, where they had for sale 'a choice English spinet, two choice German flutes [London made], and a choice new dulcimer'.¹⁴

At this time, only the wealthier classes could afford to spend large amounts of money on music and instruments that were solely used as a form of entertainment and pleasure. These classes were also attracted by the famous names of the various instrument makers, such as Mahon¹⁵ and Stanier¹⁶ of London. In August 1769, a 'fine concert fiddle made by James Stanier, London (sic) in the year 1690' was advertised, along with 'a handsome common flute made of tortoise shell and tipt (sic) with ivory', and a German flute and French horn.¹⁷ The great emphasis placed on the 'uniqueness' of instruments can be noted here. Other items of interest advertised during the 1760s included quadrille boxes sold by a Patrick Sarsfield in April 1767,¹⁸ and canary

¹⁴CEP Vol. 14 No. 53, July 1769.

¹⁵CJ Vol. 7 No. 67.

¹⁶CEP Vol. 14 No. 67, Aug. 1769.

¹⁷CEP Vol. 14 No. 65, Aug. 1769.

¹⁸CEP Vol. 12 No. 34, April 1767.

birds that sang by candle-light novelty.¹⁹ In the 1770s as music continued to gain in popularity among the gentry, the shopkeepers and printers began to realise the profitability of the music trade. Music was being taught in some schools and the theatre and assembly rooms in George's Street were popular events. To learn an instrument, was by now considered socially essential.

In January 1770, a prominent printer in Cork, had for sale 'a valuable collection of music, consisting of concertos by Handel, Vivaldi, Germiniani, Alberti, Humphrie, Tessarini, and Morigi. He also offered six sonatas for two violins by Battino, and the music of the Magdalen Chapel, *The Beggars Opera*, *Maid of the Hill*, *Thomas and Sally*, and *Daphne and Amintor*, all of which were 'set for German flute, violin or guitar'.²⁰ He also sold fiddle strings and song books, including Miss ashmore's collection of favourite songs, 'containing near 300 on which many were original and termed "The Beauties of all Songs Selected"'.²¹ In terms of actual 'musical instrument sellers', Patrick Reynolds in Fish Street can be regarded as one of the first. He offered along with the 'regular' roman fiddle strings, violins, guitars and harpsichord wire,²² a number of 'bassoon and oboe reeds, fiddle pins and bridges, and forte pianos'.²³ The piano forte was quickly replacing the harpsichord as it allowed greater expression to be achieved with the use of the soft and loud pedals. It first appeared in England in the early 1760s and it quickly gained popularity in Ireland. In February 1773, a Dr. Berkenbout had for sale 'a forte peane and clavichord'.²⁴ Also in that

¹⁹CEP Vol. 14 No. 14, Feb. 1769.

²⁰HC Vol. 2 No. 4, Jan. 1770.

²¹HC Vol. 2 No. 79, Oct. 1770.

²²HC Vol. 2 No. 16, Feb. 1770

HC Vol. 2 No.1, Jan. 1770.

²³HC Vol. 2 No. 1, Jan. 1770.

²⁴CEP Vol. 18 No. 67, Feb. 1773.

year, Mary Edwards a bookseller on Castle Street advertised 'new music and strings for all instruments [and] ruled blank books for ditto'.²⁵ According to Edmund Lee, a music seller and instrument maker from Dublin,²⁶ it was not unusual for booksellers to stock music and musical instruments as they frequently bought their goods at reduced prices, as did music masters and other country shopkeepers.²⁷ Mary Edwards was to remain an important music and bookseller until 1782, when her son Anthony Edwards took over her business. However, during her years as shop-owner she had a constant fresh supply of music from London, along with 'roman fiddle strings, guitar and harpsichord ditto of the best kinds, music books of all kinds, ruled and bound [and] musick (sic) paper of all sizes to be sold per quire and sheet'.²⁸

Another bookseller who sold music and musical instruments was Thomas White, opposite the Exchange. In April 1773, he began to import magazines and songs.²⁹ Magazines continued to be imported from London and these included the new songs that were popular in the London theatres. In April 1773, White imported 'the ladies' magazine for February 1773, and also offered a new song set to music at the cost of 3d'.³⁰ Each month, he offered the new issues of magazines including 'The Town and Country Magazine' and each issue included 'new songs set to music'.³¹ Such magazines enabled the gentry to maintain an informed idea of what was popular in the fashionable circles of London. In November 1773, White also offered 'a variety of the newest pieces of music for the guitar, violin, harpsichord; Instructions for the different

²⁵CEP Vol. 18 No. 24, March 1773.

²⁶Barra Boydell, *The Dublin Music Trade to 1800* (Dublin: Trinity College, 1996).

²⁷*Edmund Lee's Register.r*

²⁸CEP Vol. 18 No. 26, April 1773.

²⁹CEP Vol. 18 No. 31, April 1773.

³⁰CEP Vol. 18 No. 31, April 1773.

³¹CEP Vol. 18 No. 78, Sept. 1773.

instruments, best roman fiddle strings, guitar strings and harpsichord wire'. He also had for sale fiddle-pins and bridges, tuning forks, rozin boxes, Oboe reeds and cases (and) ruled paper for music'.³² Thomas White continued his book and music selling business until 1782.³³

Although the music trade was firmly established in Cork during the 1770s, it was not until the 1780s that it can be said to have begun to flourish. The city of Cork during that time continued to prosper, attracting even more musicians and teachers, which in turn led to an increase in the number of music and music instrument sellers setting up businesses in the city.

Mr Murdock was an organ builder and harpsichord maker from Dublin and was the first recorded instrument maker to reside in Cork. In January 1781, he arrived from Dublin 'to repair the different organs in the city'. He also offered ladies who had 'harpsichords etc., to tune or repair (them and) to have them put in proper order'.³⁴ His terms for tuning and keeping chamber organs in order was £3 8s. 3d., whereas to keep 'harpsichords, piano fortes, etc. in compleat (sic) order was £2 5s. 6d.' by the year. It was the same price for spinets, but he charged £3 8s. 3d. for 'harpsichords any place within two miles of town'. He also repaired any instrument 'on very moderate terms'.³⁵ Besides organs and harpsichords, Murdock also built piano fortes and spent much of his time travelling between Cork, London and Dublin, the principle cities in which he worked. In June 1781, he had for sale a 'forte piano', 'much under the value', as he had to return to Dublin.³⁶ In April of the

³²CEP Vol. 18 No. 89, Nov. 1773.

³³CEP Vol. 27 No. 55, April 1782.

³⁴CEP Vol. 26 No. 5, Jan. 1781.

³⁵CEP Vol. 26 No. 19, March 1781.

³⁶CEP Vol. 26 No. 49, June 1781.

following year, he returned to Cork and offered 'an elegant and well-toned piano forte for 13 guineas'.³⁷ He dealt with pianos, as in the 1780s, that instrument had largely superseded the harpsichord in terms of popularity. He was again advertising a piano forte in August 1782, with an asking price of nine guineas,³⁸ and he was last mentioned in 1784 when he was also selling a 'very cheap' piano forte.³⁹

Marsden Haddock was another organ builder who resided in Cork from the 1780s, referred to in September 1782 as an umbrella manufacturer and organ builder. He lived in Clothiers Lane, where he made silk umbrellas, riding coats, aprons, chamber and barrel organs. He also tuned 'harpsichords, spinets and forte pianos by the year or single tuning (sic)'.⁴⁰ Like Murdock, he made a variety of organs, including those suitable for either churches or chambers 'of any construction, or to fit any situation'.⁴¹ In 1784, he built one that was 'composed of eight-stops and a swell (that) would answer for a mall church or chapel'. He also had a harpsichord for hire.⁴² He did not restrict himself to building pipe organs, as in March 1786, he had for sale barrel organs which he had adapted and were 'chiefly for dancing'.⁴³ He advertised a similar barrel organ in 1789, a three stopped instrument described as being ideal for 'pleasuring parties'.⁴⁴ Although he mainly built small organs, they were considered to be of the highest quality, and a small finger organ that had four stops was esteemed 'to be very powerful in

³⁷CEP Vol. 27, No. 29, April 1773.

³⁸CEP Vol. 27 No.61, Aug. 1782.

³⁹CEP Vol. 29 No. 74, Sept. 1774.

⁴⁰CEP Vol. 27 No. 71, Sept. 1782.

⁴¹CEP Vol. 34 No. 38, May 1789.

⁴²CEP Vol. 29 No. 2, Jan. 1784.

⁴³CEP Vol. 31 No. 26, March 1786.

⁴⁴CEP Vol. 34 No. 24, April 1789.

tone' despite its size⁴⁵ He also built large organs one of which had ten stops with a row and a half of keys and a compass ranging from gg to F in alt'. It is described as having 'as great a scale as any church organ in Cork'⁴⁶. As there was not a huge demand for organs in Cork during the 1780s, he had to diversify his business and make instruments of a high quality, while also maintaining a competitively low price.

In January 1790, he offered 'cases for harpsichords &c, to preserve them from the dust, [as] they are preferable to leather, look neat, and are a full 30 percent cheaper than [those] from London'.⁴⁷ He also held raffles, a concept that was quite popular and used to help encourage the sale of instruments and as a form of advertising. Each ticket cost a guinea and the total number of subscribers was twenty-six, the winner therefore acquired an organ for a mere guinea.⁴⁸

One of Haddock's most innovative organs was built for Ballymyrtle Church in October 1790. It was a barrel organ that played psalms, anthems and volunteers, it cost 30 guineas and is described as being 'a convenience where performers are not at hand'. It was also possible for Haddock to supply finger keys so that 'any person who [played] the harpsichord [could] accompany the service of the church'.⁴⁹ He built another organ for the church in the parish of Upper Shandon. The parishioners received it with 'spirited encouragement . . . and approbation',⁵⁰ however, it took Haddock two years to get paid. In a notice, he 'humbly begged the gentlemen who composed the committee

⁴⁵CEP Vol. 33 No. 25, March 1788.

⁴⁶CEP Vol. 34 No. 27, April 1789.

⁴⁷CEP Vol. 37 No. 4, Jan. 1790.

⁴⁸CEP Vol. 33 No. 31, April 1789.

⁴⁹CEP Vol. 37 No. 81, Oct. 1790.

⁵⁰NCEP Vol. 3 No. 95, Dec. 1793.

for raising subscriptions for payment of said organ . . . to adapt some mode of paying him the remaining sum of £139 16s. 10d.'.⁵¹

Haddock was later to open a mechanic theatre, which he brought to London where he opened an 'Organ Manufactory' in 1797. There he had 'an opportunity of executing the instrument to his own wish'.⁵² He continued to receive orders 'of and description from 3 1/2 guineas to 400 guineas' in his Cork manufactory.⁵³ In 1798, he returned to Cork having 'used every exertion to improve himself as an organ-builder and mechanic',⁵⁴ during his time in England. He asked the people of Cork to honour him 'with the care, repairs, or improvement of any of the church organs'⁵⁵ and gave his assurance 'that his efforts to please [would] be found fully adequate'.⁵⁶ He was to remain in Cork until at least 1810.⁵⁷

Another organ builder to take up residence in Cork in the 1780s was Henry Laycock. Previous to his arrival in Cork, he had 'served his apprenticeship to Snesly the celebrated organ builder, London'.⁵⁸ He, unlike Murdock and Haddock, actually made [and repaired] all kinds of musical instruments, including grand pianos, and the 'new invented patent forti piano guitars'⁵⁹ that were so much admired for the brilliancy of their tone. He also set 'musical barrels for organs and

⁵¹Ibid.

⁵²NCEP Vol. 7 No. 7, Jan. 1797.

⁵³Ibid.

⁵⁴NCEP Vol. 8 No. 73, Sept. 1798.

⁵⁵Ibid.

⁵⁶Ibid.

⁵⁷William West: *Directory and Picture of Cork and its Environs* (Cork: 1810).

⁵⁸CEP Vol. 34 No. 68, Aug. 1789.

⁵⁹Although the term 'Forti Piano Guitars' occurs a number of times in the music sellers' advertisements, there is no record of them in the *New Grove Dictionary of Musical Instruments*. Therefore, I have interpreted this term as implying a string instrument which had a variety of dynamics.

[executed] any orders for music in London'.⁶⁰ Laycock was still in Cork in 1790, when he advertised the sale of a finger organ 'with eight stops, twelve feet high, eight feet broad [in a mahogany case] richly ornamented in perfect order [that was] fit for either church, chapel (sic), or drawing room'.⁶¹

Many other music and musical instrument sellers came to Cork during the 1780s, availing of its prosperous music trade. Michael Corbett was first referred to in January 1781, when he had a 'fine toned harpsichord' for sale in Jame's Street. He was to remain there until 1814, when his sons James and Patrick Corbett sold their music shop, in Limerick city and returned to Cork to continue their father's music and piano forte warehouse.⁶² During Michael Corbett's thirty years in Cork, he sold vast amounts of music and musical instruments, including a harpsichord made by Kirckman.⁶³

Although there were many music and musical instrument sellers in Cork in the 1780s, Mr James Magrath was the first to advertise having 'a large and extensive book and music shop'.⁶⁴ He had taught the 'guitar' in Cork since 1773, however it was only in 1782 that he opened his shop on the Grand Parade. He was 'constantly supplied (sic) with every new publication (as well as) stationery, best wax candles, tapers, and Dublin snuff'.⁶⁵ During his years in Cork the musical instruments he sold included piano fortes,⁶⁶ 'patent guitars, and some remarkable good old

⁶⁰See fn. 57.

⁶¹CEP Vol. 37 No. 18, March 1790.

⁶²FJ 6 Oct. 1814.

⁶³CEP Vol. 26 No. 77, March 1781.

⁶⁴CEP Vol. 27 No. 30, April 1782.

⁶⁵Ibid.

⁶⁶CEP Vol. 29 No. 74, Sept. 1784.

violins'.⁶⁷ He also had for sale 'fine toned harpsichords with a swelled cover perfectly compleat (sic)'⁶⁸ and military musical instruments.⁶⁹ He was to remain in Cork, both teaching⁷⁰ and selling instruments⁷¹ in George's street, until c.1812.⁷²

Not every music and instrument seller depended upon the music trade as their sole form of income. Shop-keepers such as Samuel Reily (sic), a toyman, jeweller and goldsmith, often included instruments among their wares. Reily stocked 'well toned guitars made by McDonald, Dublin'.⁷³

Anthony Edwards succeeded his mother Mary Edwards in 1782. He expanded the main section of the book and stationery shop, which had previously also sold some sheet music, to include not only the newest music and prints⁷⁴, but also 'parchment for drum heads, harpsichord, guitar and violin strings [and] blank music books'.⁷⁵ He regularly advertised his new music supplies, which he imported from London 'in order to have the greatest variety of music set for the harpsichord, guitar, violin, and German flute ever brought to this city',⁷⁶ and which he sold at the London prices.

As the numbers of music sellers increased, so too did the need to sell stock at the most competitive prices and also to have a greater variety of

⁶⁷CEP Vol. 34 No. 30, April 1789.

⁶⁸CEP Vol. 4 No. 20, Nov. 1794.

⁶⁹CEP Vol. 6 No. 87, Nov. 1796.

⁷⁰NCEP Vol. 6 No. 30, April 1796.

⁷¹NCEP Vol. 6 No. 66, Aug. 1796.

⁷²John Connor: *Connor's Cork Directory for the year 1812* (Cork: 1812).

⁷³CEP Vol. 26 No.73, Sept. 1781.

⁷⁴CEP Vol. 27 No. 30, April 1782.

⁷⁵CEP Vol. 27 No. 68, Aug. 1782.

⁷⁶CEP Vol. 29 No. 2, Jan. 1784.

goods, than the other music sellers. This induced sellers to go to Dublin and London in order to stock the most up-to-date music.

In July 1784, Edward's shop was retitled 'Book, Stationery and Music Shop', and his collection of music consisted of 'concertos, quartettos, trios, duets, solos, &c &c, for harpsichord, guitar, violin and German flute',⁷⁷ all of which were the most popular instruments in Cork at that time. His stock of instruments also included 'an elegant collection of flutes of a new construction, made under the inspection of Mr Florio',⁷⁸ and '700 different pieces, besides many thousand songs, strings for all instruments, bridge bows, guitar stops, rozin boxes, pins . . . &c'.⁷⁹ This extensive collection was to make Edwards, one of Cork's foremost music sellers during this time. It also contained fiddle bows, harpsichord hammers,⁸⁰ fifes, and forti piano guitars⁸¹ that he sold for nine guineas 'which were never less than twelve guineas before'.⁸²

Edwards, in April 1786, placed four forti piano guitars on raffle between thirty six subscribers at a price of one guinea per ticket.⁸³ He held a second raffle in October 1792 when the prize was a 'new grand piano forti'.⁸⁴ The tickets were either sold to thirty subscribers at a guinea each, or twenty subscribers at three guineas. The winner paid a total of six guineas in order to claim his prize. Such raffles promoted and advertised music businesses while also making a handsome profit. Edwards continued throughout the late 1780s and 1790s, to sell both

⁷⁷CEP Vol. 29 No. 89, Nov. 1784.

⁷⁸Ibid.

⁷⁹CEP Vol. 30 No. 11, Feb. 1785.

⁸⁰CEP Vol. 30 No. 34, April 1785.

⁸¹See fn. 58.

⁸²CEP Vol. 31 No. 23, March 1786.

⁸³CEP Vol. 31 No. 32, April 1786.

⁸⁴Ibid.

music and musical instruments. In August 1786, he had for sale 'a first set of three sonatas for the harpsichord or piano forte, with accompaniments (sic) for a violin or German flute and violoncello, composed by Mr Corbet'.⁸⁵ The need to stock a large amount of music and musical instruments continued encouraging sellers to have a large variety and extensive range of goods. Edward's music collection, in 1787, consisted of 'a new favourite opera', *Richard Coeur de Luin*, set for the harpsichord at 11s. 4d., 'with many other new musical productions'.⁸⁶ He also had 'The Seventh Volume of Lee's Pocket Companion of the German flute and violin, containing an agreeable variety of the newest and most celebrated airs, duets, and songs'.⁸⁷ He also sold church music⁸⁸ and even directed his sales at 'the amateurs of music', for whom he had 'a variety of new music'⁸⁹ which he sold at the London prices. His stock also had to contain the newest of instruments, and in 1789, he offered 'London flutes with or without mouthpieces, clarinet and Hautboy reeds, and an excellent three-stop'd piano forte'.⁹⁰

Edward's zeal did not lessen in the 1790s. He continued to receive collections of new music, songs and instruments⁹¹ and also 'piano forte guitars'.⁹²

⁸⁵CEP Vol. 31 No. 68, March 1786.

⁸⁶CEP Vol. 32 No. 24, March 1787.

Lee, possibly Samuel Lee, a Dublin music printer, publisher, and seller. Barra Boydell *Dublin Music Trade to 1900* (Dublin: Forthcoming in Longroom, Trinity College, 1996).

⁸⁷CEP Vol. 32 No. 62, Aug. 1787.

⁸⁸CEP Vol. 32 No. 74, Sept. 1787.

⁸⁹CEP Vol. 34 No. 18, March 1789.

⁹⁰Ibid.

⁹¹CEP Vol. 38 No. 12, Feb. 1791.

⁹²CEP Vol. 2 No. 80, Oct. 1792.

H. Mayberry was another bookseller and stationer who also sold music and instruments. He, like Edwards, had a large variety of musical instruments. In 1782, he advertising harpsichord, guitar and pianoforte wire, and the newest songs set for those instruments.⁹³ In 1783, he expressed himself as so 'impressed with the most lively sense of gratitude for the uncommon degree of success [that he had] experienced since his commencement of business'.⁹⁴ Among his new supply of instruments were violin strings, fiddle bridges, and instructions for the different instruments.⁹⁵

In 1783, Alexander Fitton had a musical instrument shop at No. 60 Paul Street, where he had for sale 'elegant bassoons, German flutes of Tacet and Florio's construction, with all the additional joints and keys of silver, and tipped with ivory; concert flutes with middle pieces and only one key, [and] without middle pieces; plain with brass keys, and a variety of fifes'.⁹⁶ According to Fitton's advertisement, it was 'useless to say anything of the delightful tone of those instruments, and for the correctness in all the notes, their being the manufacture of the celebrated colquhoun (was) no doubt . . . a sufficient recommendation'.⁹⁷

Music sellers in Cork had to sell all the newest instruments, and many of them were being developed into the accepted form of today's orchestral instruments, as was the case with the concert flutes and french horns. Previous to the 1780s, french horns were generally valveless, however, in the mid eighteenth century it developed into the instrument we have today.

⁹³CEP Vol. 27 No. 93, Nov. 1782.

⁹⁴Ibid.

⁹⁵CEP Vol. 28 No. 71, Sept. 1783.

⁹⁶Ibid.

⁹⁷Ibid.

In 1795 Francis Fritton assumed the ownership of his father's musical instrument business.⁹⁸

Jeremiah Hogan and Thomas Flanagan were also instrument makers and sellers who resided in Cork in the 1780s. Whereas Thomas Flanagan is described as a flute maker, who resided in 35 Broad Lane from 1787⁹⁹ until around 1826¹⁰⁰, Jeremiah Hogan made a variety of instruments. He also arrived in Cork in 1787. He opened his music shop on Hanover Street, from where he sold his 'piano guitars, Fiddles, tenors, base (sic) viola and fiddle bows'.¹⁰¹ He also made dulcimers 'in the neatest and best manner of any made in London &c at the most reasonable terms.¹⁰²

The 1790s, was a decade of continual success in both the mercantile industry and other industries. Up to the time of the Act of Union, life in Ireland changed for the better. As England lifted the ban on Irish exports to the colonies, the French Revolution and the Irish rebellion in 1798, were to be the only difficulties experienced in Ireland. Things also looked very well for the instrument and music sellers and they continued to go to Cork and set up business there.

In 1791, Daniel Fitzpatrick opened his music shop at No. 18 Paul Street. He had just imported 'the most new and elegant assortment of music for the piano forte, German flute, violin, tenor, and violoncello'¹⁰³ from

⁹⁸James Haly: *The New Cork Directory for the year 1795* (Cork: 1795).

⁹⁹Richard Lucas: *The Cork Directory for the year 1787* (Cork: 1787).

¹⁰⁰John Connor: *Connor's Cork Directory for the year 1826* (Cork: 1826).

¹⁰¹CEP Vol. 37 No. 30, April 1790.

¹⁰²*Ibid.*

¹⁰³CEP Vol. 38 No. 37, May 1791.

London. He also had 'a variety of five toned violins made by the best masters in London, with strings for the harpsichord, piano forte, tenor, violoncello, and guitar'.¹⁰⁴ He even offered to exchange any instrument purchased at his shop if satisfaction was not reached.¹⁰⁵ In July, he returned from London where he had gone 'in order to be always supplied with every new article in the music line',¹⁰⁶ which he was also determined to sell on the most reasonable terms. He did not merely restrict his business to those of Cork City, but also took orders from 'the country which he thankfully received and faithfully executed'.¹⁰⁷

In 1795, Fitzpatrick's address was given as No.6 Daunt's Bridge where he opened a 'musical warehouse' and sold 'music and musical instruments of every denomination'.¹⁰⁸ Among the collection were 'some very fine foreign concert horns and trumpets and all sorts of instruments for a military band'.¹⁰⁹ In 1796, Fitzpatrick advertised 'very fine toned foreign violoncellos, warranted as good as Forster's of London, which can be sold at 50 per cent cheaper than his [also among his instruments were] Potter's patent flutes, which for quality of tone [was] reckoned by the first masters superior to Hales's'.¹¹⁰

Such comments did not go unmissed, and as the competition was so high among instrument sellers, it is not surprising that within a month, William Forster and son, musical instrument makers, No.348 Strand, London, wished 'to inform the musical gentlemen of Ireland that there

¹⁰⁴Ibid.

¹⁰⁵Ibid.

¹⁰⁶CEP Vol. 1 No. 12, Aug. 1791.

¹⁰⁷Ibid.

¹⁰⁸CEP Vol. 5 No. 67, Aug. 1795.

¹⁰⁹Ibid.

¹¹⁰CEP Vol. 6 No. 1, Jan. 1796.

are selling by Daniel Fitzpatrick &c. of Cork . . . violoncellos, said to be made by us, which we have not made, or have the least knowledge of.¹¹¹ The notice continues that Fitzpatrick had 'endeavoured to under value our instruments to our loss as fair dealers [which caused] great discredit [to them] as instrument makers'.¹¹² They give their prices as follows; tenors and violins £11 7s. 6d., and violoncellos £22 15s. 0d.¹¹³

Fitzpatrick answered this notice by apologising to those who were 'so misled by their informer in Cork [who] he recommends to be more correct in future'.¹¹⁴ The competition between both instrument sellers was so great that their rivalry was the subject of the following newspaper article:

Brave Irish Daniel and his harp.

There is a man in fair Cork town
 Fitzpatrick at the harp,
 A choice musician of renown,
 Can play a flat and sharp.
 He can tune a violin or tenor,
 and sweetly blow his flute,
 A jolly soul of gay demeanor,
 Which no one can dispute.
 He can play the harpsichord,
 Guitar or hurdy-gurdy,
 He found a dulcimer by the Lord!

¹¹¹NCEP Vol. 6 No. 12, Feb. 1796.

¹¹²Ibid.

¹¹³Ibid.

¹¹⁴NCEP Vol. 6 No. 11, Feb. 1796.

Not one alive more sturdy.
 He sells instruments of every sort
 And music of all kinds,
 To ladies fair his shop resort
 To harmonise their minds.
 For he can play the Union pipes
 And nobly squeeze his bags,
 His sweet hautboy can cure the gripes
 And yet he never brags.
 Now there are two damned imposters
 Mere John Bulls of fellows,
 Two rascally, imposing, Forsters
 Want to damn his violoncellos.
 Being jealous of Irish fame
 Now look with envious eyes,
 They give his music a bad name,
 And encourage cursed spies.
 Let these John Bulls now scold and carp
 And vainly advertise,
 Success to Daniel and his harp
 May Irish merit rise!¹¹⁵

Fitzpatrick was to remain in Cork until c.1822.¹¹⁶

Another of Cork's instrument sellers was James Roche. In 1792, he had for sale in his music shop 'an elegant assortment of small patent forte pianos . . . a very fine toned grand piano forte, and a remarkable fine

¹¹⁵ Ita Hogan: *Anglo-Irish Music 1780-1830* (Cork: Cork University Press, 1966) 109.

¹¹⁶ *The Cork Directory for the year 1822.*

toned harpsichord with a swell cover of crescendo pedal'.¹¹⁷ He also offered to take second hand instruments in part payment for new instruments. He also offered a three month guarantee for instruments that did not give entire satisfaction.¹¹⁸ Roche remained in Cork as a music teacher until 1810.¹¹⁹

Another music and instrument seller in Cork was Michael Graham. In 1792 he settled in Cork where he taught singing, German flute and guitar. He also tuned 'harpsichords, piano fortes and spinnets with the greatest care'.¹²⁰

B. Stephens, a harpsichord maker, also came to Cork in that year. In the following year, Mr Varian, a professor of the German flute, tuned harpsichords and piano fortes.¹²¹ In 1795, Halys, another bookseller and stationer, also advertised the sale of music and musical instruments.¹²² A couple of weeks later he advertised the raffle of a fine toned harpsichord. It had been property of a deceased gentleman, Mr Price, who often refused seventy guineas for the instrument. The raffle was among fifty subscribers who paid a guinea each. The subscriptions were received for it at Mr Delamain's, Mr Roche's grand piano forte warehouse, Mr Edwards's stationer, and at Marsden Haddock's music shop.¹²³

¹¹⁷NCEP Vol. 6 No. 12, Feb. 1796.

¹¹⁸Ibid.

¹¹⁹*Directory and Picture of Cork and its Environs* (1810).
NCEP Vol. 5 No. 56, July 1795.

¹²⁰NCEP Vol. 2 No. 51, June 1796.

¹²¹NCEP Vol. 3 No. 35, Feb. 1793.

¹²²NCEP Vol. 5 No. 72, Sept. 1795.

¹²³NCEP Vol. 5 No. 78, Sept. 1795.

William Lewis was yet another music instrument seller in Cork in the 1790s. His shop was at No. 28 Grand Parade and his ware-room was at No. 4 South Cooke Street, where he had 'some of Southwell's patent sonovent piano fortes and musical instruments of every description, and music both English and foreign'.¹²⁴ He, like James Roche and Daniel Fitzpatrick, bought and exchanged second hand instruments. He also repaired old instruments, hired out instruments and copied music 'elegantly and expeditiously'.¹²⁵

Due to the French Revolution, and the colonial wars, regimental troops were set up all around Ireland in the 1790s. Therefore, both J. Magrath and Lewis availed of this opportunity by advertising their military instruments. Lewis having had 'the honour of serving in the Royal Cork Legion, [informed] the officers and gentlemen of the different armed associations that he [could] supply them with every article in the military and stationery line'.¹²⁶

Despite the fact that there was a large demand for music in Cork throughout the latter half of the eighteenth century, there are no records of music publishers in Cork until in 1811, when a Thomas Sheppard, 6 Paul St, introduced the engraving of musical compositions the first of its kind in Cork. He hoped 'that gentlemen and composers [would] give him encouragement'.

The growth and expansion of Cork City from the middle of the eighteenth century to 1800 is reflected in the gradual development and growing prosperity of the music trade. The music industry here begins

¹²⁴NCEP Vol. 6 No. 21, March 1796.

¹²⁵Ibid.

¹²⁶NCEP Vol. 6 No. 88, Nov. 1796.

with shopkeepers and teachers importing both music and musical instruments into Cork in order to try and answer the demand made by the music societies, the assembly bands and orchestras, and the amateur and professional musicians. Although the establishment of the music trade in Cork was gradual, it quickly prospered and led to some of Ireland's best musical instrument makers, such as Marsden Haddock, to settle in Cork.

CHAPTER 3

- 1. MUSICAL SOCIETIES**
- &**
- 2. MUSIC AND MILITARY BANDS**

3.1. MUSICAL SOCIETIES

In the eighteenth century, concerts and the theatre provided the main public diversions. Among the audiences were avid music lovers and amateur musicians, who could not participate except as onlookers. The musical societies were gatherings consisting of both professionals and amateurs. It was these societies that allowed the further cultivation of music as an art form.

According to W.H. Grattan Flood's research there were two such musical societies in Cork as early as 1732.¹ He also states that on 22 November 1733 'two Musical Societies met at Joiner's Hall where they performed several celebrated pieces of musick (sic) of Corelli, Vinaldi (sic), Valentim and Handel'.² Grattan also refers to a grand concert that the musical society gave in 1747 'in honour of the Anniversary of the Battle of Culloden'.³ The concert concluded with the singing of the National Anthem, the chorus of which was 'joined by all the gentlemen and ladies present'.⁴

During this time the musical societies in Cork were confined to men only and instrumental music was generally the only music performed. However, later in the century the societies became more liberal and ladies also participated in concert performances. vocal and was also included in their repertoires. These societies regularly gave concerts, and charitable causes were one of the principle purposes pursued by them.

¹*Cork Historical and Archaeological Society*, Series 2, Vol. 26, (Cork: Guy & Co. Ltd. 1920) 40.

²*Cork Historical and Archaeological Society*, Series 2, Vol. 22, (Cork: Guy & Co. Ltd. 1916) [Extract from *St. James' Evening Post* for the year 1733], 193.

³ See fn. 1.

⁴*Ibid.*

In Cork in 1719, the Charitable Infirmary was erected in the old churchyard of St. Mary Shandon and although the work was supported by the voluntary subscriptions of several wealthy persons, a proper source of income was desperately needed. In January 1744, the members of a charitable and musical society resolved to appropriate the 'surplus money from their subscriptions and performances' to the support of the Infirmary.⁵

Both the surplus funds and voluntary subscriptions enabled the trustees 'to repair and fit a large commodious house for the purpose of the Infirmary'.⁶

The Charitable Musical Society was particularly popular with the gentlemen of Cork City, who saw it as noble and benevolent to support such a worthy cause, while also partaking in popular social events. On 19 October 1749, Mr Delaboyde,⁷ (sic) the leader of the Cork Charitable Musical Society, was 'accorded a benefit play at the theatre'⁸ on which occasion 'there was the most numerous and polite audience that ever met in that city on the like occasion'.⁹

In 1749, weekly charitable concerts were held in the Assembly House on Hammond's Marsh. These concerts were 'maintained by a subscription for the support of the Infirmary'.¹⁰

⁵Charles Smith: *The Ancient and Present State of the County Cork 1893* (Cork: Guy & Co. Ltd. 1893) 382.

⁶*Ibid.*

⁷Delahoyde; violinist in the band of musicians engaged for the concerts run by the Governors of the Lying-In Hospital, Dublin.

⁸*Cork Historical and Archeological Society Series Two Vol.26* (Cork: Guy & Co. Ltd. 1920) 40.

⁹*Ibid.*

¹⁰*The Ancient and Present State of the County and City of Cork 1893* (1893)388.

The Assembly House was ideal for such events as it had an organ and according to C. Smith 'the other performers play on violins, German flutes, etc., with vocal music and are sometimes assisted by gentlemen who play to encourage this charity'.¹¹

In the late 1750s, as the Society began to perform both vocal and instrumental music, it became known simply as the Musical Society. Charitable concerts were particularly popular with the aristocracy and were therefore profitable for the particular cause. In 1750, the surplus contributed by the Charitable Musical Society for such concerts was £100 and subscriptions totalled £275 12s. 10d. In the same year £334 1s. 2d., representing the profits of a charity play, was also contributed together with a donation of £314 15s. 9d.¹²

On 10 March 1755, notice was 'given to the Publick (sic) that five beds are ready fitted up and in the Infirmary at the expense of the Musical Society'.¹³ These beds were 'for Churigical (sic) Cases only [and], under the direction and recommendations of Mr William Fitton and Alderman Millerd, Stewards of said society'.¹⁴ It is also pointed out that new directors were 'to be elected every six months out of the subscribers to the Musical Society'.¹⁵

In 1760 the Charitable Musical Society held a weekly Thursday Concert in the Assembly House on George's Street. The concerts enabled them 'to support the charitable work they first set on foot and so largely

¹¹Ibid.

¹²*The Ancient and Present State of the County and City of Cork 1893(1893) 382.*

¹³CJ Vol. 2 No. 20, March 1755.

¹⁴Ibid.

¹⁵Ibid.

contributed to'.¹⁶ By 1763 the Society supported its own ward in the Infirmary with the surplus funds from the weekly concerts.¹⁷

Although the concerts for the Infirmary remained popular, the Society began to play for other beneficial causes as well. On 12 April 1758, a 'concert of musick (sic) was to be performed at the Council Chamber for the widow of the late Reverend M. Mc Cormick'.¹⁸ Such events were particularly attractive to the aristocracy, as was proved to be the case with this concert. Although the Council Chamber was smaller than the Assembly Rooms in George's Street, it was usually ideal for such concerts, but due to the large number of tickets sold on this occasion, the Council Chamber was deemed 'not large enough to accommodate the company that is expected'.¹⁹

It was resolved that the concert was to be performed at the 'New Assembly Room on Dunscomb's Marsh and was to be followed by a Ball'.²⁰ It proved to be a great success and 'having obtained a full account of the Profits arising from her charity concert', the widow Mc Cormick expressed her gratitude to 'her kind benefactors who raised her from a state of extreme indigence and enabled her (as far as she is able) to taste some of the comforts of life'.²¹ The profits and expenses were given as follows:²²

Money 'received' for tickets

¹⁶CJ Vol. 7 No. 71, Sept. 1760.

¹⁷CEP Vol. 8 No. 23, Jan. 1763.

¹⁸CEP Vol. 3 No.45, April 1758.

¹⁹CEP Vol.3 No.46, April 1758.

²⁰Ibid.

²¹Ibid.

²²Ibid.

disposed of:	£34:18:09
In surplus money and presents	<u>05:09:11</u>
	40:08:08
Less Expenses for Room, Music &C	<u>07:13:08</u>
Neat (sic) Profit	32:15:00

On 25 October 1758, a Grand Concert of vocal and instrumental music was performed by gentlemen for the benefit of Miss Harris, a young woman described as being 'in a most deplorable State of Health and in the most Distress'.²³

A Concert of music was also performed by gentlemen in February 1760, for the 'distressed Widow of the late Thomas Murphy, Professor on the German Flute'.²⁴

Other benefit concerts performed in 1760, include one of vocal and instrumental music held for the benefit of Mrs Seevers at the Council Chamber.²⁵

The charity concerts were considered very important social events and were given priority in the social calendar. This is made particularly apparent in March 1760, when Mr Mahony had intended to hold his concert. However, on finding that 'Tuesday, 1st April next [was]

²³CEP Vol.3 No.100, Oct. 1758.

²⁴Ibid.

²⁵CEP Vol.5 No.57, May 1760.

appointed for a charity concert [he begged] leave to inform the gentlemen and ladies that he [had] on the above account deferred it'.²⁶

In October 1761, a benefit concert was also held at the Assembly Rooms, George's Street, for Mrs. Corbet a 'distrest (sic) widow with six Children'.²⁷ The concert consisted of vocal and instrumental music and the principal parts were performed by gentlemen.²⁸

However, it was not only distressed widows and orphans that benefited from the events held by the Charitable Musical Society. Concerts were also performed for the debtors in gaol. In May 1767, the gentlemen of the Musical Society performed a grand concert of music which they hoped would 'meet with the encouragement of the humane and benevolent',²⁹ as the debtors in both the city and county gaols were 'in the utmost distress'.³⁰

In October 1769, a set of gentlemen performed a concert of music at the Assembly Rooms, George's Street, for the 'Planting of the Red House Walk'.³¹ The concert was as usual followed by a ball. The enthusiasm of the public was encouraged by the mention of 'the beauty and elegance of that part of the walk which is already planted [and] is universally admired'.³² As the managers had 'no other fund but this [concert] for pursuing their design, and the loss of a planting season could never be retrieved',³³ the aristocracy were encouraged to attend.

²⁶CEP Vol. 5 No. 43, March 1760.

²⁷CJ Vol. 8 No. 83, Oct. 1761.

²⁸Ibid.

²⁹CEP Vol. 12 No. 37, May 1767.

³⁰Ibid.

³¹CEP Vol.14 No.86, Oct. 1769.

³²Ibid.

³³Ibid.

In November 1769, Mr Henry Wrixon Esq., who conducted the improvement of the Red House Walk, published the income and expenditure of the concert. The subscription received from the concert amounted to £133 8s. 0d.³⁴

The Concert proved to be a success and on 2 November, the Managers of the Red House Walk returned 'their grateful acknowledgement to the gentlemen of the Musical Society for their excellent performance'.³⁵

A number of Benefit concerts were also held for Cork amateurs and teachers by the Musical Society. In March 1760, a Grand Concert of instrumental music was performed for the benefit of Mr Mahony, 'an Irish harpist'. During the concert he performed 'several Irish and Scots favourite airs on the Irish Harp'.³⁶ As usual after the concert there was a ball for the ladies.³⁷

In January 1769, Miss Francis Ashmore had one of her first benefit concerts. A native of Cork, she was later to be introduced in Dublin by Tenducci, where she continued to give performances for at least twenty-five years.³⁸ Her concert in 1769 consisted of vocal and instrumental music. It was originally to be performed at the Council Chamber³⁹ but was later held at Frazer's Long Room.⁴⁰

³⁴CEP Vol.14 No.95, Nov. 1769.

³⁵CEP Vol. 14 No. 2, Nov. 1769.

³⁶CJ Vol. 7 No. 26, March 1760.

³⁷Ibid.

³⁸Brian Boydell: *A Dublin Music Calendar 1700-1760* (Dublin: Irish Academic Press, 1988) 271.

³⁹CEP Vol. 14 No. 3, Jan. 1769.

⁴⁰CEP Vol 14 No. 29, April 1769.

The Musical Society also accompanied a large number of musicians, both from Dublin and abroad. The Italian male soprano Giusto Ferdinando Tenducci came to Ireland in 1765. Two weeks later he performed with the gentlemen of the Musical Society at the Assembly Room, George's Street. The concert consisted of favourite songs, a number of overtures by Mr Back (sic), Lord Kelly and Mr Abel.⁴¹ The concert was such a success that Tenducci claimed to forever 'retain the highest sense of [the musicians] favours'.⁴² He returned in September 1767 when he repeated the concert performances with the help of the Musical Society.⁴³

In 1770 Michael Arne, the English composer and son Dr. Thomas Arne, visited Cork. On 3 October he conducted two vocal and instrumental concerts by the gentlemen of the Musical Society.⁴⁴ The vocal part of the first concert was performed by a young lady and it concluded with the 'GRAND CHORUS of the *Coronation Anthem* composed by Handel',⁴⁵ and a ball.

After a tour in Germany during the period 1771-2, Arne returned to Cork to conduct a concert performance. The programme featured a concerto on the harpsichord by Arne, and also 'several select and favourite airs, two of which are entirely new, [and] composed by Mr Arne'.⁴⁶ The songs were performed by his wife, Mrs Arne⁴⁷ who was also a popular attraction.⁴⁸

⁴¹CEP Vol. 12 No. 43, May 1767.

⁴²CEP Vol. 12 No. 45, June 1767.

⁴³CEP Vol. 12 No. 76, Sept. 1767.

⁴⁴HC Vol. 2 No. 77, Sept. 1770.

⁴⁵HC Vol. 2 No. 7, Oct. 1770.

⁴⁶CEP Vol. 18 No. 92, Nov. 1773.

⁴⁷[née Miss Venebles].

⁴⁸CEP Vol.18 No. 92, Nov. 1773.

The 1780s attracted an even larger number of renowned musicians including Pietro Urbani⁴⁹, an Italian singer and composer, who first appeared in Cork in 1783 to perform at a concert. He was accompanied in this venture by the gentlemen of the city.⁵⁰ In March 1787 it was announced to the 'Amateurs of Music' that Dr. John Abraham Fisher⁵¹ had arrived in Cork. As he was known 'in all the courts of Europe', it is not surprising that his concerts were particularly successful.⁵² His first concert was performed with the gentlemen of the Musical Society for the benefit of the Charitable Infirmary.⁵³ His second and third concerts were for his own benefit and consisted of both vocal and instrumental music.⁵⁴

In the following year, concerts were held by both professional and amateur musicians. On 29 May, Messrs. Hallahan, Buckley and Varian had a concert of vocal and instrumental music performed by the Musical Society.⁵⁵ Whereas Hallahan and Buckley were amateur musicians, Mr Isaac Varian was a teacher of the German flute, therefore it is probable that he would have performed in the majority of the concerts held in Cork during this time. He remained a teacher in Cork until 1793.⁵⁶

Within a few months the visit of Mr Andrew Ashe⁵⁷ ensured 'a very numerous and fashionable audience'⁵⁸ at the Great Room in George's Street. Although an Irish flautist, Ashe spent most of his life in

⁴⁹(b. Milan 1749 d. Dublin, 1816).

⁵⁰HC 22 Sept. 1783.

⁵¹(b. London 1744 d. London, 1806).

⁵²CEP Vol. 32 No. 24, March 1787.

⁵³Ibid.

⁵⁴CEP Vol. 32 No. 27, April 1787.

⁵⁵CEP Vol. 32 No. 38, May 1787.

⁵⁶CEP Vol 3 No. 35,

⁵⁷(b. Lisburn 1758 d. Dublin, 1838).

⁵⁸CEP Vol. 33 No. 64, Aug. 1788.

England. However, on 14 August 1788 he gave a grand concert of music during which he introduced 'several pieces of his own composition for the flute, [and] also a *Concerto for Two Flutes*, both instrumentals . . . performed by himself'.⁵⁹ The orchestra consisted of the Musical Society and also other gentlemen who 'consented to give their kind support on the above occasion'.⁶⁰

He, like Mr Fisher, performed at a concert for the benefit of the Charitable Infirmary. It was one of the first concerts where both the ladies of the city and the gentlemen of the Musical Society united for a public concert.⁶¹ A second grand concert of vocal and instrumental music was held in August for the North Charitable Infirmary. It was again supported by the gentlemen of the Musical Society and also Mr Ashe; Messrs. Bowden and Johnson also gave their assistance.⁶² Mr John Bowden was a cellist in the Crow Street Theatre Orchestra in Dublin, both he and Mr Johnson (sic)⁶³ were frequent visitors to Cork.⁶⁴

Mr Ashe returned to Cork in 1790 when he again performed with 'the gentlemen of the Musical Society and all the principal professors of the city'⁶⁵ at his benefit concert in the Great Room, Georges Street.

⁵⁹Ibid.

⁶⁰Ibid.

⁶¹CEP Vol. 33 No. 65, Aug. 1788.

⁶²CEP Vol. 33 No. 66, Aug. 1788.

⁶³Mr. John Henry Johnston, (b. Kilkenny; d. London, 1826), a tenor who was renowned for 'stage Irish' parts and was popularly known as 'Irish Johnston' on the English stage. Brian Boydell: *Rotunda Music in Eighteenth Century Dublin* (Dublin: Irish Academic Press, 1992).

⁶⁴See theatre Chapter.

⁶⁵CEP Vol. 37 No. 95, Nov. 1790.

In the 1790s, music in Cork remained the most popular form of entertainment and the concerts held by the music societies continued to be successful. In 1792, Mr Edward Nagle, a musical amateur, held a concert that was supported by 'the first amateur persons' in the city⁶⁶ and was attended by a numerous and polite audience.⁶⁷

The Harmonic Society was formed in the 1790s. It was similar to the Beefsteak Club that was founded by Thomas Sheridan in 1753 in Dublin.⁶⁸ Both clubs were set up for the performance of part-singing by gentlemen of rank. The Society frequently advertised in the newspapers in order to call on its members for meetings of entertainment.⁶⁹ The society remained popular among the socially elite until the 1820s. It lapsed slightly in 1827, but was later revived in 1829.⁷⁰

In 1792 Mr Reinagle⁷¹ held a 'grand Miscellaneous CONCERT of Vocal and Instrumental Music [with] the gentlemen of the Guidonian Club. He was also accompanied by the gentlemen of the Musical Society, Mr Delamain's pupils and 'several other musical amateurs'.⁷² The concert consisted of a selection of 'the most favourite songs and choruses from Handel as performed at Westminster Abbey and Dublin'.⁷³

⁶⁶NCEP Vol. 2 No. 5, Jan. 1792.

⁶⁷NCEP Vol.2 No. 15, Feb. 1792.

⁶⁸A *Dublin Music Calendar 1700-1760* (1988) 271.

⁶⁹John Windele: *Windele's Cork* (Cork: Guy & Co. Ltd., 1910) 125.

⁷⁰Ita Hogan: *Anglo-Irish Music 1780-1830* (Cork: 1966) 82.

⁷¹Joseph Reinagle (b. Portsmouth, 1762 d. Oxford, 12 Nov., 1825) was a string player and composer - See concert chapter.

⁷²NCEP Vol. 2 No. 1, Jan. 1792.

⁷³Ibid.

The Hibernian Catch Club was the earliest Music Society formed in Dublin. It was founded in c.1780 by the Vicar's Choral of Christ Church and St. Patrick's Cathedrals. It was to continue to remain popular throughout the eighteenth century.⁷⁴ The first catch club in Cork was established in the early 1900s. Although catch clubs did not usually give public performances, in November 1793 a concert of vocal and instrumental music was performed by the gentlemen of the Musical Society and Catch Club.⁷⁵ This concert was held for the benefit of Mr Baruslaski, a composer and guitar player.⁷⁶ The gentlemen of the Musical Club had also performed at Mr Lockart's benefit concert during the previous month.⁷⁷ The Cork Catch and Glee Club, as it later became known, continued into the beginning of the nineteenth century, often holding outdoor meetings.⁷⁸

In 1769 the Music Society changed its weekly concerts from a Thursday to Tuesday evening.⁷⁹ These novel meetings were held during the summer months and were called Water Parties. These parties consisted of spending the day dining on boats and performing music. They were popular events and took place regularly, in 1769 two such parties were held in August.⁸⁰

Besides the Musical Society, a number of other societies began to be established in Cork at this time. As early as 1782 a singing Club was formed. Members met at the Widow Mahony's Tavern where 'wine, liquours and everything eatable the seasons [could] afford were available

⁷⁴A *Dublin Music Calendar 1700-1760* (1988) 267.

⁷⁵NCEP Vol. 3 No. 92, Nov. 1793.

⁷⁶Ibid.

⁷⁷NCEP Vol3 No. 80, Oct. 1793.

⁷⁸*Anglo-Irish Music 1780-1830* (1966) 84.

⁷⁹*Windle's Cork* (1910) 125.

⁸⁰CEP Vol. 14 No. 62, Aug. 1769.

for the gentlemen'.⁸¹ It was not unusual for such music and singing groups to meet in taverns or rooms at this time. These musical events were to remain popular throughout the 1770s and well into the nineteenth century.⁸²

⁸¹CEP Vol. 27 No. 88, Nov. 1782.

⁸²*Anglo-Irish Music 1780-1830* (1966) 84.

3.2. MUSIC AND MILITARY BANDS

Although the Musical Societies gave a large number of public concerts and the Dublin Theatre Company spent the summer months in Cork, the majority of the entertainment throughout the year was provided by the various musical bands. These bands usually consisted of professional country musicians who would probably have had to teach and sell instruments in order to make a substantial living from the music profession.

The bands performed at various venues including during the dinners of the noblemens' lodge and club meetings. In December 1753 at a meeting of the Noblemen and gentlemen 'of the first Distinction in the Province of Minister' with the Lord Mayor and Sheriffs 'all possible magnificence and Elegance were displayed for their Table'.⁸³ Entertainment, while their Ears were delighted with an excellent band of Musick (sic) by the singing of the bells in Town, and by the pleasing Exclamations of the Populace round a large Bonfire (sic) where they paved out their unaffected cordial Praises of their Benefactors'.⁸⁴

In the following year a meeting of the gentlemen of the Farmer's Club was held at Castlemartyr, just outside Cork City. The gentlemens' day consisted of being 'highly entertained with a fox hunt in the morning',⁸⁵ and after killing a Laich of foxes, returning to the Club House where 'their Ears were delighted with an excellent Band of Music and the Discharge of a number of small Cannon'.⁸⁶

⁸³CJ Vol. 1 No. 6, Dec. 1753.

⁸⁴Ibid.

⁸⁵CJ Vol.1 No.11, Jan. 1755.

⁸⁶Ibid.

Throughout the city and county of Cork gatherings such as these were frequent, as were the meetings of the Free Masons. One occurred in Kinsale on 27 December 1755. The Masons of the town walked to Church 'in a very genteel manner, with drums, fifes, hautboys and fiddles, and from Thence to the Masters where they dined'.⁸⁷

In January 1758, a similar meeting took place in Cork City. As it was the Anniversary of St. John, 'the Free and Accepted Masons of Lodge 273, held in his Majesty's 14th Regiment of Dragoons' met at their Lodge Room 'from whence attended by a Band of Musick (sic), they walked in Procession to the church'.⁸⁸ From there they returned to the Mason's Arms where they dined and 'drank the usual Toasts'.⁸⁹ It was not unusual at the time for Free Masons to belong to the regimental forces. Although the landed gentry were extremely wealthy, it was necessary for sons who were not to inherit any land to either join the clergy or the army, both of which were considered socially acceptable professions. Therefore, as the Free Masons consisted of the gentry, it was obvious that a number of their members would join the regimental forces which were very popular at the time.

Regimental forces required musicians, in particular drummers, trumpeters and fifers. Notices regularly appeared in the newspapers looking for such musicians. In December 1759 two 'properly qualified' Irish pipers were sought.⁹⁰ In Lieutenant Colonel Morgan's Regiment of Irish Light Infantry, both 'Protestants who [were] able to serve his Majesty' and 'good Irish pipers' were to 'meet with particular

⁸⁷CJ Vol. 2 No. 104, Dec. 1755.

⁸⁸CJ Vol. 2 No. 104, Dec. 1755.

⁸⁹Ibid.

⁹⁰CEP Vol. 5 No.14, Dec. 1759.

Encouragement'.⁹¹ Such regimental forces were good sources of money for country musicians who were in need of supplementing their income.

Although joining the Regimental forces ensured an income, it was not an easy choice. Many musicians were expected to travel abroad for long periods of time. In August 1763 a piper who could 'play by note on the double charter'⁹² was needed by Capt. John Frances' Regiment. However, he would have to travel to the West Indies and engage for twelve months. In August 1777 another Irish piper was sought. A sober steady character was necessary as was a willingness to go abroad for one, two or three years. In order to encourage musicians to apply, the wages offered were 'one shilling a day, Provisions, and a new suit of Cloathes (sic) once a year'.⁹³ The offer also included sufficient money for the musician's return if after his term is spent 'he should not be inclined to stay longer'.⁹⁴

Other musicians who were greatly sought after included trumpeters. In October 1781 great encouragement was 'given to four lads turned fourteen, who [were] wanted for Trumpeters at a Regiment of Dragoons on the English Establishment'.⁹⁵ The notice also stated that 'none but straight good-looking boys need apply'.⁹⁶ The gentlemen of the Great Isle Cavalry wanted a Trumpeter in October 1782⁹⁷ as did the County Corps in March 1797.⁹⁸

⁹¹CEP Vol. 5 No. 19, Jan. 1760.

⁹²CEP Vol.8 No. 84, Aug. 1763.

⁹³CEP Vol. 22 No. 62, Aug. 1777.

⁹⁴Ibid.

⁹⁵CEP Vol. 26 No. 86, Oct. 1781.

⁹⁶Ibid.

⁹⁷CEP Vol 27 No. 79, Oct. 1782.

⁹⁸NCEP Vol. 7 No. 26, March 1797.

Drummers and fifers were also in great demand by the Regimental bands. In April 1782 both properly qualified drummers and fifers were wanted by the Hawke Union at Cove.⁹⁹ In the following month, the Charleville Volunteers also advertised for a drummer and fifer, applications for the posts having to be made to Colonel Cooke of Ashill, or to the officer commanding at Charleville.¹⁰⁰

In Youghal a fifer was also sought by the Youghal Rangers.¹⁰¹ As can be seen the demand for such musicians was large and it was made even greater by the number of musicians who deserted from the Regimental Bands.¹⁰²

Due to the difficulty of such a lifestyle many musicians in the Regimental forces deserted and it is not unusual to see notices in the newspapers offering a reward for their discovery. During this time desertion from such regimental forces was considered serious enough to be punishable by death. In April 1760, James Shales, a twenty-two year old in Colonel Selbright's Regiment deserted. He is described as having been able to dance and play the fiddle remarkably well and was 'supposed to be a Country Dancing Master'.¹⁰³ He also 'went off with a Cremona Fiddle belonging to said party'.¹⁰⁴

On November 11 1771, Thomas Hayes, a watchmaker and Thomas Tobin, a glover, deserted 'his Majesty's 46 Regiment of Foot'. Both were twenty years of age and described as being able to play the clarinet

⁹⁹Vol. 27 No. 31 [marked 30], April 1782.

¹⁰⁰CEP Vol 27 No. 39, May 1782.

¹⁰¹CEP Vol. 27 No. 5, Aug. 1782.

¹⁰²CEP Vol. 8 No. 84, Aug. 1763.

¹⁰³CEP Vol. 5 No. 24, April 1760.

¹⁰⁴Ibid.

well. They not only stole their Regimental Clarinets, but also their swords and bells.¹⁰⁵

Even in the 1780s musicians continued to desert from the Regiment's forces. In March 1781 James Madden, a seventeen year old 'worsted lace weaver' and member of the Cork Union Band of Music, went off with two uniforms and Corp's money. He played well on both the French horn and clarinet.¹⁰⁶ In the following month John Brown, a twenty three year old drummer 'went off in Light Infantry Drummer's Regimentals'.¹⁰⁷ The reward for his capture was given at two guineas. It was also noted that as he played the fife and 'beat the drum remarkably well', it was suspected that he went 'with the intention to join some of the independent companies raising in this Kingdom'.¹⁰⁸

In January 1787, John Moran, a nineteen year old from Dublin, William Aier, a nineteen year old from Galway and Willie Fleming, an eighteen year old all deserted from the Regiment on Foot at Charles Fort. Whereas Moran played the French horn both Aier and Fleming played the clarinet.¹⁰⁹

Military Bands did not only perform at regimental processions and battles, they also held a number of concerts. From the 1750s the social calendar of the gentry was basically divided into seasons or quarters. Whereas during the summer season the social calendar was full with theatre performances and concerts, the remaining seasons were filled with drums and assemblies. Drums and assemblies were similar in that

¹⁰⁵CEP Vol. 28 No. 90, Nov. 1773.

¹⁰⁶CEP Vol. 26 No. 26, March 1781.

¹⁰⁷CEP Vol. 27 No. 31, April 1782.

¹⁰⁸Ibid.

¹⁰⁹CEP Vol. 32 No. 7, Jan. 1787.

they were both meetings held at the Assembly Rooms where the gentry 'promenaded, danced and played cards'.¹¹⁰ There were also seasonal subscriptions sold for the support of the Charitable Infirmary. The principle difference between them was that whereas the military band performed at the drums, the Assembly Room's band of music performed at the assemblies. On 26 February 1767, the Assembly Quarter began in support of the Charitable Infirmary. The subscriptions were taken for the Quarter on that night and it was requested that 'the Ladies and Gentlemen who [had] heretofore patronised these amusements [were] humbly requested by the Managers who . . . [spared] no expense to make everything agreeable to the company there.'¹¹¹ The assemblies during this quarter were held 'on the nights of Monday, Wednesday and Friday, and Drums every other night of [the] week'.¹¹²

The summer quarter began in 1767 in June when drums were only held on Mondays and Thursdays at the Assembly Room.¹¹³ Due to the summer weather the gentry preferred to spend their days walking along 'The Mall', a public walk that was planted with trees and adjacent to the canal,¹¹⁴ and on the bowling green on Hammond's Marsh. The Bowling Green had the great advantage of also being beside the canal and having a band of music that was 'supported by subscription for the entertainment of the gentlemen and ladies who frequent it'.¹¹⁵ It was also adjacent to the Assembly House and quite near the theatres which were the centre of social life during the season.

¹¹⁰Reverend C.G. Gibson: *The History of County and City of Cork* (London: 1861)215.

¹¹¹CEP Vol. 12 No. 12, Feb. 1767.

¹¹²CEP Vol. 12 No. 26, March 1767.

¹¹³CEP Vol. 12 No. 48, June 1767.

¹¹⁴*The Ancient and Present State of the County and City of Cork* (1893) 388.

¹¹⁵*Ibid.*

The autumn season began in September with drums only being held on Thursday night and assemblies on Mondays.¹¹⁶ On 5 December 1767 the White Quarter began and the assistance of the gentlemen subscribers was requested in order 'to elect stewards for the better regulation of that amusement for the ensuing Quarter'. The managers also advertised their determination 'to spare no cost to make that Entertainment agreeable, the. . . [gave] good Encouragement to a Person capable of Playing. Minuets and country dances on the Dulcimer or two or three good Violin Players'.¹¹⁷

Although both the drums and assemblies were popular, it was difficult to maintain the interest of the gentry. In January 1769, due to this 'apparent lack of enthusiasm' the managers were 'disappointed in their expectations of company on Monday nights [were] induced at the desire of many to change the Drums into Breakfasts'.¹¹⁸ Breakfasts consisted of the presence of 'a proper band of Music', who played while the gentry breakfasted, and later accompanied them as they danced. The programme as usual consisted of a variety of 'country dances, &c'.¹¹⁹ Although the quarters continued in a similar pattern to this, due to 'the frequent complaints made of the Assembly Music', the Masters of the Ceremonies were induced 'to propose a Mode, whereby a proper BAND may be established'.¹²⁰ A subscription was requested for the purchase of musical instruments and also 'half a year's maintenance and Cloathing (sic) for six Boys, who at the expiration of said time shall perform at

¹¹⁶CEP Vol. 12 No. 66, Aug. 1767.

¹¹⁷CEP Vol. 12 No. 97, Dec. 1767.

¹¹⁸CEP Vol. 14 No. 1, Jan. 1769.

¹¹⁹Ibid.

¹²⁰CEP Vol. 22 No. 33, May 1777.

the Assembly Room'.¹²¹ These boys were to be taken on as apprentices to the Master of the Ceremonies for seven years, the last year of which would be spent instructing a new set of boys. This meant that the band of music would always be kept at an adequately high standard. The boys were also to be supported 'during their apprenticeships by a Benefit once a year'.¹²²

As the standard of music improved at the assemblies and drums, so too did the attendance. However, by 1781 the pattern of the social calendar changed. Although drums were held every Thursday as before, on 8 January 1781, at the Great Room, George's Street, a drum was advertised on the Thursday night for the Benefit of the North Charitable Infirmary,¹²³ the assemblies were now only held during the Assizes or occasionally as special events. The Assizes were held twice a year during the Summer and Autumn Quarters. Therefore, there were no assemblies held for the first quarter of the year.

In April 1781 at the beginning of the Summer Quarter, the Great Room in George's Street was opened 'for an assembly on Wednesday next the 11th, and for a Drum on Thursday the 12th Instant, another assembly on Monday night following and drums and assemblies alternately during the Remainder of the Assizes'.¹²⁴ As a number of drums and assemblies had decreased so greatly in Cork City, there were a number of breakfasts, assemblies and drums held in the surrounding towns. On 2 April 1781, an assembly was held in Middleton.¹²⁵ Another was held

¹²¹Ibid.

¹²²Ibid.

¹²³CEP Vol. 26 No. 3, Jan. 1781.

¹²⁴CEP Vol. 26 No. 29, April 1781.

¹²⁵CEP Vol. 26 No. 26, March 1781.

on 5 June¹²⁶ and this was followed by another performance on Tuesday, 3 July.¹²⁷ An assembly was held at Castlelyons on Tuesday, 8 May.¹²⁸ A public breakfast was held at Ovens every second Tuesday during the Summer Season. It seems from this information that the gentry from Cork County no longer had to depend on the assemblies and drums held in the city for entertainment, except of course, during the Assizes.

The special occasions at which assemblies and drums were performed included the King's birthday. Every year an assembly was held at the Great Room in George's Street to celebrate His Majesty's birthday, the benefits of which were donated to the Charitable Infirmary.¹²⁹

In June of the same year, a grand drum was also held at the Great Room, George's Street, for the benefit of the Charitable Infirmary. The tickets cost 2s. 2d., which included dancing.¹³⁰ The Autumn Season again consisted of assemblies and drums alternating during the week of the Assizes which were again for the benefit of the North Infirmary 'where a supply of old Linen [was] much wanted'.¹³¹

Although the remainder of the year consisted of the performance of drums every Thursday evening,¹³² the assemblies continued to be held in Midleton¹³³ and Castlelyons.¹³⁴ The pattern of this 'new' assembly

¹²⁶CEP Vol. 26 No. 43, May 1781.

¹²⁷CEP Vol. 26 No. 52, June 1781.

¹²⁸CEP Vol. 26 No. 35, April 1781.

¹²⁹CEP Vol. 26 No. 43, May 1781.

¹³⁰CEP Vol. 26 No. 51, June 1781.

¹³¹CEP Vol. 26 No. 68, Aug. 1781.

¹³²CEP Vol. 26 No. 75, Sept. 1781.

¹³³CEP Vol. 26 No. 76, Sept. 1781.

¹³⁴CEP Vol. 26 No. 79, Oct. 1781.

and drum calendar continued throughout the following year. The assembles and drums alternated during the week of the Assizes,¹³⁵ as was normal practice for the benefit of the Charitable Infirmary. The various townlands advertised their breakfasts and assemblies, a weekly breakfast took place at Ovens¹³⁶ and one at Castlelyons on 28 May.¹³⁷

In June 1782 a special assembly was held at the Great Room, George's Street, for the benefit of the Charitable Infirmary. Due to the need of this charity to receive large sums of money 'the Ladies and Gentlemen of this city and its environs, ever ready to show Benevolence and Humanity [were] humbly requested not to engage themselves to private parties' during the evening.¹³⁸ However, not all of the assemblies were held for the benefit of the Infirmary. In September 1782, during the week of the Assizes, an assembly was held for the Widow Nesbitt and her seven children.¹³⁹ It was held at the Great Room, George's Street, and tickets were to be purchased from Mr Hickmans and at Mr De La Main's Tuckey Street, at a price of 3s. 3d., which was the usual price for assemblies.¹⁴⁰

Mr Henry Delamain was the treasurer of the North Charitable Infirmary and due to a drum and fancy ball 'conducted by him for the use of that charity', the proceeds received amounted to £100 15s..¹⁴¹ The drums for the winter season commenced on Thursday 3 October at the Great Room and as usual continued every Thursday.

¹³⁵CEP Vol. 27 No. 25, March 1781.

¹³⁶CEP Vol. 27 No. 42, May 1782

¹³⁷CEP Vol. 27 No. 39, May 1782.

¹³⁸CEP Vol. 27 No. 48, June 1782.

¹³⁹CEP Vol. 27 No. 73, Sept. 1782.

¹⁴⁰Ibid.

¹⁴¹CEP Vol. 27 No. 75, Sept. 1782.



During the assemblies and drums, refreshments consisted of tea, as alcohol was not permitted to be sold. Other articles sold included Negus, fruit, cards and gloves. In October 1782, the Trustees of the 11th Charitable Infirmary advertised for 'a person proper to take care of the Assembly Room in George's Street and one who [would] undertake supplying the company there at Drums' with the above articles.¹⁴² The caretaker would also have the use of the proper part of the house rent free, and would earn so much in the sale of the permitted articles that 'some annual consideration to the charity' would be expected.¹⁴³ By the following month, the Trustees of the North Infirmary 'finding that the mode of conducting Drums hitherto has been disadvantageous to the Charity, for whose use they have. . . carried on [gave] notice to the public that from henceforth, the price of admission to drums is to be as followeth; for Ladies 1s.1d each, for Gentlemen 2s.2d each, who are to be free to dance without any additional expense'. The only other expenses were the refreshments which were to be had at the following prices; Tea 6d. per head, and Negus 3d. per glass.¹⁴⁴

Up to this time drums had cost 2s. 8d.¹⁴⁵ Therefore, in order to encourage an increase in the numbers attending the drums, the managers were forced to reduce the cost of tickets. The Winter Season ended on 12 December when the last drum was held for the benefit of the Charitable Infirmary.¹⁴⁶ The performance of assemblies and drums continued to follow this seasonal pattern until 1790. However, a number of changes had occurred during that time. As the enthusiasm for drums and assemblies had not risen dramatically, the managers

¹⁴²CEP Vol. 27 No. 85, Oct. 1782.

¹⁴³CEP Vol. 27 No. 90, Nov. 1782.

¹⁴⁴CEP Vol. 27 No. 94, Nov. 1782.

¹⁴⁵CEP Vol. 18 No. 38, May 1773.

¹⁴⁶CEP Vol. 27 No. 98, Dec. 1782.

began to introduce fancy drums and balls. Although balls had always followed the theatre and concert performances, and also the previous drums and assemblies and breakfasts, it was considered a great novelty for the aristocracy to don clothes of an exotic and foreign nature. Therefore such drums and balls proved very successful and popular.

In 1782 a number of fancy balls were held in support of the Charitable Infirmary. They were held at the Great Rooms in George's Street and subscriptions allowed three tickets for a guinea, whereas single tickets cost 11s. 4d..¹⁴⁷ No more than three hundred tickets were issued. Therefore, it was hoped that 'people of Fashion [would] not be offended if through their delay in giving in their names, they should be refused when the subscriptions [were] full'. No person was allowed enter the rooms 'but in a Fancy Dress, Regimental and Volunteers [not being] considered as such'.¹⁴⁸ A further one hundred gallery tickets were issued at 4s.4d., and no greater number being admitted 'on any account whatever'.¹⁴⁹ The success of this ball led to a fancy drum being held on 3 March for the same charitable cause¹⁵⁰ which again proved so popular that a second fancy drum was proposed. However Henry Delamain, a member of the Charitable Infirmary's committee, considered it not 'agreeable'.¹⁵¹

Therefore, the managers had successfully regained the interest of the gentry and also exploited this interest as much as possible, even though the concerts took a lot of time and effort. On 6 March Henry Delamain was thanked by the Committee of the Charitable Infirmary 'for his

¹⁴⁷CEP Vol. 28 No. 10, Feb. 1783.

¹⁴⁸Ibid.

¹⁴⁹Ibid.

¹⁵⁰CEP Vol. 28 No. 17, Feb. 1783.

¹⁵¹CEP Vol. 28 No. 20, March 1783.

activity and zeal on behalf of [the] charity'¹⁵² and although a drum was held on 6th February, further drums could not be held due to the decorations for the fancy ball.¹⁵³

The orchestra in the Assembly Rooms and the Great Rooms were often assisted by the gentlemen of the City. In April 1783, the Trustees of the South Charitable Infirmary conveyed their thanks to the gentlemen who 'so humanely performed a play and assisted in the orchestra for the benefit of a Distressed Family' and also agreed to repeat their performance for the support of the aforementioned charity.¹⁵⁴ In January 1784, a Grand Fancy Ball was to be held for the benefit of the Charitable Infirmary. Again only three hundred tickets were sold, three for one guinea and single tickets for half a guinea.¹⁵⁵ Within a week of the ball, a fancy drum was held in the 'Rooms' in George's Street in honour of his Majesty's birthday, the tickets for which were 4s.4d..¹⁵⁶

At the beginning of the Winter Season, the weekly drums had commenced for the benefit of the Charitable Infirmary¹⁵⁷, and a drum was also held for the benefit of a lady with a large family in distress.¹⁵⁸ By September 1785, Henry Delamain had become the Master of the Ceremonies, which meant that he was in charge of all the assemblies, balls and drums that were held for the benefit of the Charitable Infirmary.¹⁵⁹ As Delemain was one of Cork's foremost composers and dance masters, it is not surprising that his appointment led to a rise in

¹⁵²CEP Vol. 28 No. 19, March 1783.

¹⁵³CEP Vol. 28 No. 10, Feb. 1783.

¹⁵⁴CEP Vol. 28 No. 28, April 1783.

¹⁵⁵CEP Vol. 28 No. 102, Dec. 1783.

¹⁵⁶CEP Vol.29 No.5, Jan. 1784.

¹⁵⁷CEP Vol. 29 No. 82, Oct. 1784.

¹⁵⁸Ibid.

¹⁵⁹CEP Vol. 30 No. 85, Oct. 1785.

the standard of assemblies and drums. On 27 October, a grand assembly was held by the 'Command of his Grace the Lord Lieutenant and her Grace the Dutchess (sic) of Rutland' for the benefit of the Charitable Infirmary. The Lord Lieutenant was one of the most powerful and respected men in Ireland in the eighteenth century. He frequently attended the assemblies and balls held for the benefit of the Lying-in Hospital in Dublin, his presence ensuring the attendance of a large number of Ireland's most influential society.¹⁶⁰ Therefore, it is not surprising that Delamain would encourage his presence at the benefits for the Charitable Infirmary.

Throughout the late 1780s charity drums continued to be performed. In February 1786 such a drum was performed for the benefit of a distressed family which was 'to be very respectably supported'.¹⁶¹ A similar drum was held in September 1787 for the benefit of the Widow and children of the late John Irish.¹⁶² These benefit drums and assemblies were not always successfully attended. In May 1788 an assembly was reheld for the benefit of a distressed gentlewoman. Due to the failure of her former benefit she had suffered a great financial loss 'occasioned by several private parties [being held] on the night' of her assembly. Therefore it was hoped that none would be held on the night of the second benefit as private parties 'must materially injure any benefit, much more one for a Person in distress'.¹⁶³

¹⁶⁰*Rotunda Music in Eighteenth Century Dublin* (1992).

¹⁶¹CEP Vol. 31 No. 15, Feb. 1786.

¹⁶²CEP Vol. 32 No. 90, Nov. 1787.

¹⁶³CEP Vol. 33 No. 32, April 1788.

By 1787, as the drums became more popular, the price of tickets rose to three half crowns for ladies and thirteen shillings for gentlemen.¹⁶⁴ During the commencement of the Spring Drums in 1780 a meeting of the Governors of the North Charitable Infirmary was held in which a motion was put forward by Henry Delamain regarding the support of drums by quarterly subscriptions. It was resolved that each subscriber pay a guinea for three tickets only, two of which were transferable 'to continue in force twelve nights, the Assizes nights excepted'. Subscribers were also expected to write the name of each person to be admitted on the back of the tickets, so that such tickets could be 'cautiously disposed of by the subscribers'.¹⁶⁵

Although Henry Delamain had successfully increased both the popularity and profit of the benefit drums and assemblies, on 5 October 1780, John Martin Esq. was elected unanimously as Master of the Ceremonies by the subscribers to the Charity. Delamain had been so successfully that it was now possible to charge 2s.2d. for entrance to the drums, a further 2s.2d. to the cardroom and 1s.1d. for the Promenade. Whereas the Winter Season was commenced with the weekly drums (which still consisted of dancing and playing cards), during promenades there was no dancing and the Card Room was shut.¹⁶⁶ Although promenades were popular from as early as the 1750s it was not until the 1790s that they actually reached the height of their popularity. From April 1790 the Great Room in George's Street was open for Promenades on Tuesday and Thursday evenings, the admission to which remained at 1s.1d.¹⁶⁷ Therefore the entertainments of the Autumn Quarter of 1790

¹⁶⁴CEP Vol. 32 No. 77, Sept. 1787.

¹⁶⁵CEP Vol. 34 No. 8, Jan. 1789.

¹⁶⁶CEP Vol. 36 No. 80, Oct. 1789.

¹⁶⁷CEP Vol. 37 No. 30, April 1790.

consisted of the assemblies on every Monday, Wednesday and Friday during the Assizes, and also promenades on every Sunday at the price of one British Shilling. However, from the end of the Assizes there was to be no entertainment due to the necessary redecorating of the Assembly Rooms.¹⁶⁸ As the Winter Quarter continued, so too did the weekly Thursday evening drum and the Sunday promenade. The drums were to continue until the last Thursday in May, and the Promenades until the Sunday before the Summer Assizes.¹⁶⁹ Therefore, the 'new' social pattern of the Drum and Assembly Quarter had changed to the Spring and Winter Quarter during which drums were held every Thursday and Promenades every Sunday evening.¹⁷⁰ While the Summer and Autumn were also similar in that the assizes occurred during both, and assemblies were held on Mondays, Wednesday and Fridays, while Promenades were continued on Sunday evenings.¹⁷¹

However, the interest in the drums and assemblies was not to last and in March 1792 notice was given that due to the rooms being 'kept open for drums at a very great expense and no Company attending', it was deemed necessary 'to have no amusement of that kind until the Assizes'. The promenades were continued at which the Military Band, which had heretofore patronised the Drums, were to attend.¹⁷² Due to this decrease in the weekly drums there was therefore a similar increase in the number of balls and assemblies held in Cork.

On 18 April a fancy ball was held at the Great Room in George's Street. The rooms were lighted with wax and in order to encourage the number

¹⁶⁸CEP Vol. 37 No. 66, Aug. 1790.

¹⁶⁹CEP Vol. 37 No. 84, Oct. 1790.

¹⁷⁰Ibid.

¹⁷¹CEP Vol. 38 No. 32, April 1791.

¹⁷²NCEP Vol. 2 No. 23, March 1792.

of tickets sold, four tickets were sold for a guinea and singles were 7s.7d.. There were also two assemblies held on the Friday and Monday preceding the ball.¹⁷³ Only one week later the Master of the Ceremonies held a ball for his own benefit. Again the rooms were to be 'lighted with wax' and the minuets began 'precisely at 8 o'clock'.¹⁷⁴ In the following month 18 May, a ball was to be held in honour of his Majesty's birthday, the admittance to which was half a crown.¹⁷⁵

By the Summer Quarter the Great Room was once again opened on Mondays, Wednesdays and Fridays for the assemblies and on Sunday evenings for the Promenades. The admittance costs had risen again to ladies' tickets at sixpence and gentlemens' tickets at one English shilling.¹⁷⁶ As drums had decreased greatly in popularity and in order to form a relative type of entertainment, card parties were held on Mondays, drums on Thursdays and promenades on Sundays throughout the Winter Season. Admittance to drums and card parties was fixed at 2s. whereas promenades cost 1 English shilling.¹⁷⁷ Again the managers came upon 'an extensive and much approved plan' to try to encourage the drums in the Autumn Quarter.

Drums were to continue weekly until the Assizes and no private parties or promenades were to be held.¹⁷⁸ However, even such a plan was not to prove successful and although drums were held during the Winter quarter of 1793, they proved so unsuccessful that by November 1795 they were not frequented at all.¹⁷⁹ This led to a halt by the Trustees of

¹⁷³NCEP Vol. 2 No. 28, April 1792.

¹⁷⁴Ibid.

¹⁷⁵NCEP Vol. 2 No. 43, May 1792.

¹⁷⁶NCEP Vol. 2 No. 70, Aug. 1792.

¹⁷⁷NCEP Vol. 2 No. 81, Oct. 1792.

¹⁷⁸NCEP Vol. 2 No. 87, Oct. 1792.

¹⁷⁹CEP Vol. 3 No. 72, Sept. 1793.

the Charitable Infirmary on drums. They only held one assembly on the 'first Wednesday in each month until the next Assizes'.¹⁸⁰

The social calendar for the next three years consisted of the Sunday promenades during the Spring Quarter and the monthly assemblies. During the Summer Assizes, the assemblies on Mondays, Wednesdays and Fridays and promenades continued.¹⁸¹ This programme was repeated for the Autumn Season.¹⁸² The Winter calendar consisted of promenades and card parties.

Although there were no weekly drums held by the Charitable Infirmary until 1799, drums were held for other charitable causes. In February 1796 a grand fancy drum was held at the Great Room in George's Street for the benefit of the improvement of the Assembly Rooms, which it was hoped would increase the attendance to future assemblies.¹⁸³ In January 1799 a grand fancy ball and fancy drum were held for the benefit of the North Charitable Infirmary. Although the ball was held at the Assembly Rooms, it cost 7s. 7d. The drum was held at the Great Room, George's Street, and cost a mere 3s. 3hd. Even though drums were not frequently held by the Charitable Infirmary until 1799, the Military Band still attended. Through the three years of drums not being performed, Ireland was in a state of political and social turmoil, as was France. It is highly probably that drums were not held, both because of the ever decreasing attendance rate, and because of the regimental forces having to go abroad.

¹⁸⁰NCEP Vol. 5 No. 91, Nov. 1795.

¹⁸¹NCEP Vol. 6 No. 24, March 1796.

NCEP Vol. 7 No. 27, July 1797.

NCEP Vol. 8 No. 29, April 1798.

¹⁸²NCEP Vol. 8 No. 74, Sept. 1798.

NCEP Vol. 6 No. 58, July, 1796.

¹⁸³NCEP Vol. 6 No. 11, Feb. 1796.

In March 1799, a military band attended at the Assembly Rooms each night of the Assizes. It was also stated that 'the General [was] pleased to order that Persons frequenting the above shall meet with no interruption'.¹⁸⁴ At this time Cork was teeming with Whiteboys and rebels following the 1798 Irish Rebellion. As peace redescended on Cork, the weekly subscription at the Assembly Rooms for drums was recommended. They were held for the benefit of the North Charitable Infirmary from 3 October and continued for three months. Tickets cost one guinea to subscribers and 2s. 8hd. per night to non-subscribers.¹⁸⁵

The public performance of music both by professionals and amateurs was essential to the society of Cork in the eighteenth century. Although the theatre companies performed during the Summer months, and there was a large number of concert performances by some of Europe's most renowned musicians, it was still essential to have other sources of entertainment and diversions throughout the rest of the year. The majority of these diversions were basically and primarily formed by the amateurs and teachers of music residing in or around Cork City at that time. The entertainment ranged widely, from the concerts held by the musical societies, to the promenades and drums of the military bands, and the assemblies, breakfasts, balls and ordinaries performed by the Assembly Room's band of music.

All of these music bands answered the demands made by Cork's wealthier classes and each of the concerts and musical evenings performed by them were held for the benefit of a worthy cause,

¹⁸⁴NCEP Vol. 8/9 No. 25, March 1799.

¹⁸⁵NCEP Vol. 8/9 No. 71, Sept. 1799.

particularly that of the Charitable Infirmary. Throughout the period from 1750 to 1800 one can see the gradual rise of the musical standards of both musicians and their audience. Also attempts were made by the musical societies to answer the demands made by the aristocracy and by the increasing the attendance rate. They did this by sparing no expense making the evenings as pleasurable as possible for the Company.

Drums and concerts were also held for the benefit of various members of the military. In May 1773 a drum was held at the Assembly Rooms for four orphans, the children of an officer of the 44th Regiment who were left destitute. 'Their mother was snatched from them two days ago. . . who lost her life by too much care and tenderness for these helpless children'.¹⁸⁶ Due to this plea and as the father 'was an honour to his profession it [was] hoped the army [would] exert their usual generosity. . . [and] the ladies and gentlemen of this city &c. [would] from feeling hearts, bestow a pittance of their Riches to dry up the orphans' tears'.¹⁸⁷

In 1781 a concert was performed for the benefit of Mr Morgan the instructor to the Assembly Room, George's Street. During the concert a variety of vocal and instrumental music was performed, including 'catches, gless, songs, &c., a solo on the violin, and solo concerto on the violoncello by Mr Morgan'. Some 'select pieces' were also performed by the Band of the Cork Union before the ball.¹⁸⁸ As Morgan was a well respected musician and music teacher in Cork at this time, it is not surprising that his concert was a great success for which he returned thanks to those who attended the concert, and 'to the gentlemen of the

¹⁸⁶CEP Vol. 18 No. 38, May 1773.

¹⁸⁷Ibid.

¹⁸⁸CEP Vol. 26 No. 12, Feb. 1781.

Cork Union and his friends in particular for their splendid appearance at his concert'.¹⁸⁹ The Band of the Union performed at the majority of Cork's main events such as the Field Day, during which they paraded 'fully accounted in Scarlet Uniforms'.¹⁹⁰ These parades were important and any absentees from them were fined 5s.3d..¹⁹¹

Three years later in July 1784, the Union Band played at the funeral of a member of the Free Masons. As the Masons marched 'with their emblematical instruments hung in mourning, the Union Band with muffled drums, played the Dead March'.¹⁹² The regimental bands also performed in the theatre. In 1792 Monsieur De Louthbourg arrived in Cork where he performed his 'grand representation of the most interesting PHENOMENON nature, called the EIDOPHUSIKON in the New Theatre on Prince's Street'.¹⁹³ The music was provided by the band of the 28th Regiment which played 'several select pieces of music between the different scenes'.¹⁹⁴

Such unusual displays of entertainment were popular in Cork as early as 1767 when a Mr Bresleau exhibited 'his amazing and astonishing performances in the genteelest manner'¹⁹⁵ in the Grand Jury Room at the Court House. The music was performed by a band between the various acts.¹⁹⁶ In March 1787 a Grand Concert was held by the late Master of the 15th Regiments Band at the Great Room, George's Street.

¹⁸⁹CEP Vol. 26 No. 19, March 1781.

¹⁹⁰CEP Vol. 26 No. 21, March 1781.

¹⁹¹CEP Vol. 26 No. 43, May 1781.

¹⁹²CEP Vol. 29 No. 54, July 1784.

¹⁹³NCEP Vol. 2 No. 55, July 1792.

¹⁹⁴Ibid.

¹⁹⁵CEP Vol. 12 No. 64, Aug. 1767.

¹⁹⁶CEP Vol. 12 No. 76, Sept. 1767.

The admittance to which was 3s.3d, Gallery cost 1s.7d. after which there was a ball.¹⁹⁷

¹⁹⁷CEP Vol. 32 No. 23, March 1787.

CHAPTER 4

CONCERTS

From advertisements, criticisms and references in contemporary newspapers and books, it is quite apparent that concerts featured significantly in the social lives of the gentry and the upper middle classes of Ireland in the eighteenth century. As Dublin was the centre of the gentry and the music world throughout the eighteenth century, it attracted a large number of distinguished musicians such as Handel, Geminiani and Arne. However, Cork also had concerts held by some of Europe's most noted musicians and singers of that period. These public concerts were held as commercial enterprises, either for profit or charity.

The earliest of these concerts were held in the Assembly House on Hammond's Marsh.¹ However, by the early 1750s the Assembly Rooms on Dunscomb's Marsh had been built.²

In the 1750s, Cork also attracted a number of Irish musicians, one of the earliest of whom was Mr. Francis Russcomb [Russwurm].³ He was 'a German, French horn [player] and indebted servant to the right honorable Lord Viscount Kenmare'.⁴ Although Russcomb had been given 'leave from his worship to go to Cork for three weeks, to assist at the concert . . . [he had] abused that indulgence by strolling these three months past, between Cork and Limerick'.⁵

The concert that Russcomb 'assisted at' was performed at Cork's Assembly Room, Dunscomb's Marsh, on 18 December 1754.⁶ It was a

¹Charles Smith: *The Ancient and Present State of the County and City of Cork*, Vol. 2 (Cork: Guy & Co. Ltd., 1894) 406.

²J. Rocque, *An Exact Survey of the City and Suburbs of Cork* (London: 1759).

³CJ Vol. 2 No. 27, April 1755.

⁴Ibid.

⁵Ibid.

⁶CJ V6 No.111, Dec. 1754.

'grand concert of instrumental musick (sic)'⁷ and was held for Russcomb's benefit. It consisted of music that was typically popular of the mid-eighteenth century. In the first act the overtures in Handel's *Pastor Fido* and *Sampson* were performed. Geminiani's fourth concerto was also performed by Signior Lava. The second act featured the overture in *Richard*, and a concerto on the German flute composed by Signior Morigi and performed by Mr. Murphy.⁸ An overture by Signior Palma was also performed.⁹ The third act of the concert consisted of a concerto solo on the French horn 'never performed in the United Kingdom' by Mr. Rufswurm, a contrast del Signior Teffarini'.¹⁰ Russcomb also performed a Musette on the French horn, and the concert was followed by a ball 'for the entertainment of the ladies'.¹¹

The preference for the music of Handel can again be seen in a concert held on 22 January 1755. It was performed for the benefit of Francis Woder,¹² a violinist and one of his Majesty's state musicians from Dublin. The concert was again divided into three acts, each of which contained overtures from the various operas by Handel. The first act consisted of the overture of Handel's *Acis and Galatea*,¹³ the fifth of his grand concertos, and the sixth concerto of Germiniani. The second act featured the overture of Handel's *Berenice*¹⁴ and a 'concerto on the

⁷Ibid.

⁸DJ 10 July 1759: Thomas Murphy, pianist, who 'died at his lodgings near South gate, Cork . . . an earnest performer on the German flute'.

⁹Brian Boydell: *A Dublin Musical Calendar 1700-1760* (Dublin: Irish Academic Press, 1988) 287. Bernardo Palma an Italian singer who from 1736 was resident in Dublin, from 1757 he was in charge of the gentlemen's morning concert in Dublin and also published six English ballad songs in the Italian taste .

¹⁰CJ Vol. 1 No. 112, Dec. 1754.

¹¹Ibid.

¹²Woder listed as a state musician in 1717. *A Dublin Musical Calendar 1700-1760* (1988) 293.

¹³*Acis and Galatea*: (Dublin, 1732). *A Dublin Musical Calendar 1700-1760* (1988) 301.

¹⁴*Berenice* (1737-55) Ibid.

violin composed by Signior Pasquali [and] performed by Mr. Woder.¹⁵ Yet another overture of Handel's, *Ariadne*,¹⁶ was performed in the third act, and was followed by a solo on the violin by Mr. Woder.¹⁷

A second concert was performed at the Assembly Room on Dunscomb's Marsh for the benefit of Woder on 8 April 1755. During the concert Woder performed a hunting solo on the violin, and several favourite pieces were performed on the French horn by Mr. Andrews.¹⁸

Woder returned to Cork in May 1760, when he held another benefit concert consisting of both vocal and instrumental music.¹⁹ It was only by the 1760s, that the bands of music in Cork actually began to perform such music, as prior to this, the music societies and bands generally performed only instrumental music.

At this time the majority of concerts were performed by the music amateurs and teachers. However, by the late 1750s the demand for public concerts was so great that, besides the aforementioned Assembly Rooms on Dunscomb's Marsh, the Council Chamber was also available for smaller concerts.²⁰ In September 1757, a concert of vocal and instrumental music was held at the Council Chamber for the benefit of 'an unfortunate and distressed son of a late eminent and much regarded merchant of this city'.²¹ The concert was performed 'chiefly by

¹⁵Ibid.

¹⁶*Ariadne* /Ariana: Ibid.

¹⁷CJ Vol. 2 No. 5, Jan. 1755.

¹⁸Mr. Andrews; French horn player, active in Dublin 1748-53. Ibid. 270.

¹⁹CEP Vol. 5 No. 61, May 1760.

²⁰CJ Vol. 4 No.77, Sept. 1757.

²¹Ibid.

gentlemen . . . and was conducted by Signior Ferdinando Arragoni (sic).²²

In 1759, the Assembly House in George's street was built for the larger concerts and events.²³

In the 1760s, due to the continued rise in the city's population and wealth, Cork began to attract some of the performers who visited Dublin during this time. In March 1760, a grand concert of instrumental music was held in the Council Chamber. The concert consisted of several pieces performed on the French horn by 'two noted masters lately arrived . . . from London'.²⁴ They also performed some 'solos on the chilemen (sic) an instrument which imitates the human voice'.²⁵ After the concert there was, as usual, a ball held for the ladies.²⁶

Gertrude Elisabeth Schmeling,²⁷ a German soprano singer, came to Cork in April 1762.²⁸ Prior to her visit, she had spent time in England where she had obtained the patronage of many wealthy and influential persons. Although she was also a violinist, during her time in England, she was encouraged to sing, as it was still thought socially incorrect for a female to play the violin.

²²Ibid.

Arrigoni (b. Florence Dec. 1697; d. Florence Aug. 1744): An Italian violinist, composer and conductor. *New Grove Dictionary of Music and Musicians* Vol.1 (1980).

²³J. Rocque, *An exact Survey of the City and Suburbs of Cork* (London: 1759).

²⁴CJ Vol. 7 No. 24, March 1760.

²⁵Ibid.

²⁶Ibid.

²⁷Gertrud Elisabeth Schmeling (b. Cassel 23 Feb. 1749; d. Reval 20 Jan. 1833) a German soprano singer. *New Grove Dictionary of Music and Musicians* (1980) 557.

²⁸CJ Vol. 9 No. 38, May 1762.

In Cork, besides teaching the guitar,²⁹ she held a benefit concert in the Council Chamber on 26 May 1762.³⁰ The concert consisted of vocal and instrumental music, the instrumental parts by gentlemen and the vocal by Miss Schmeling'.³¹ she sang 'several favourite Italian and English songs, and also [performed] some concertos and other select pieces on the violin and guitar'.³²

Following her stay in Cork, Schmeling returned to Cassel, and was later to marry the violoncellist Mara. She continued to travel throughout Europe giving concerts. She achieved her greatest success in London when she sang in Handel's opera *Giulio Cesare* in 1787. She returned to Cork in 1792, when she performed at the Theatre Royal for four consecutive nights.³³

At this time many musicians of note settled in Dublin and many of them travelled to Cork to give concerts and often to teach. Guiseppe Passerini, an Italian violinist, composer and conductor, was one such musician.³⁴ He settled in Dublin in 1762 with his wife Christina, an Italian soprano, his son Francis and his two nephews, Tennino and Caccino.³⁵ Before their arrival in Dublin, the Passerinis had spent from 1752 to 1760 performing in London. During that time they performed in productions of all Handel's operas and it was this repertoire that was to ensure their success in Ireland.

²⁹CJ Vol. 9 No. 27, April 1762.

³⁰CJ Vol. 9 no. 38, May 1762.

³¹See fn. 29.

³²Ibid.

³³NCEP Vol. 2 No. 64, Aug. 1792.

³⁴Guiseppe Passerini(d. Dublin 1809) an Italian violinist, composer and conductor.

³⁵*New Grove Dictionary of Music and Musicians* (1980) 275.

In July 1762, the Passerinis held their first concert at Cork's Assembly Room. During the concert each of the Passerinis gave a specimen of their talents. The vocal parts were sung by Signora Passerini and the young Master Passerini performed the instrumental on the first violin. Signior Passerini performed a solo on the violin and his nephews played a diletto on two violins. 'A great band was provided for the concert by the gentlemen lovers of music who kindly favoured the Passerinis with their assistance'.³⁶

After the concert the Passerinis travelled to Mallow. The town was described as being 'full of a genteel company' that was 'very sociable and in high spirits, [as] Breakfasts, dancing, Musick (sic) and other diversions [were] very frequent'.³⁷ The Passerini's grand concert followed a breakfast and consisted of Signora Passerini singing English, Scotch and Italian songs. Signior Passerini performed on the viola d'amore. Despite the fact that the concert was held in the early afternoon, the entertainment was ended with a ball.³⁸

Concerts of sacred music and oratorios were not regularly performed in Cork until the 1780s. The first Cork performance of Handel's oratorio *The Messiah*, according to W.H. Grattan Flood's research, was on 6 December 1744, just two years after it was first produced in Dublin on April 13th 1742. The performance was held in St. Finbarr's Cathedral, under the direction of William Smyth.³⁹ The performance was said to be so great that it 'elicited the attention of the Rev. Dr. Delacour, who,

³⁶CJ Vol. 9 No. 52, July, 1762.

³⁷CJ Vol. 9 No. 60, Aug., 1762.

³⁸Ibid.

³⁹Organist in St Finbarr's 1720-1780. *Cork Historical and Archeological Society*, Vol.24, (Cork: 1918).

on 26 December published a poem in praise of Handel 'On hearing *The Messiah* in Cork'.⁴⁰

However, on the Passerini's return to Cork, they wished to perform two of Handel's oratorios, *Judas Maccabeus*⁴¹ and the *Messiah*. The performance was to be given by 'proper singers and a good instrumental band as soon as a sufficient number of subscribers'⁴² were achieved. As it was their intention 'to have the two performances as compleat (sic) as they are in other places'⁴³ it was necessary 'to let some vocal and instrumental performer come from Dublin'.⁴⁴ As the expense of such a venture was high, the subscribers received six tickets for one guinea.⁴⁵

After the concert, the Passerinis returned to Dublin where they continued to present oratorios. On 2 February 1763, Christina sang in Purcell's *King Arthur* and other works in Crow Street's music hall. She later returned to Cork with Guiseppe and Francis where they held another benefit concert at the assembly rooms. They were assisted by 'a great band of music, as the gentlemen lovers of music [favoured] Signior and Signora Passerini'.⁴⁶ The concert programme consisted of Irish, English and Scotch songs and duets as follows; *Lochabor*, sung by Signora Passerini, *Voi a Manti*, sung by Master Passerini, and *He shall feed his flock*, by Signora Passerini. These songs were followed by a

⁴⁰Rev. Delacour, son of John Delacour (b. 10 March 1709) his sister Mary married the Rev. Charles Bunworth, a great patron of harps. *Cork Historical & Archeological Society*. Vol. 26 (Cork: 1920) 40.

⁴¹*Judas Maccabeus* was first performed in Dublin on 11 Feb 1748 for benefit of Dr. Mosse's Lying-In Hospital, *A Dublin Musical Calendar 1700-1760* (1988) 18.

⁴²CJ Vol.9 No.76, Sept 1762.

⁴³CJ Vol. 9, No.76, 23 Sept. 1762.

⁴⁴*Ibid.*

⁴⁵*Ibid.*

⁴⁶CEP Vol. 8, No. 99, Oct, 1763.

Duet on two violins, another song *One day, I heard May say* by Signora Passerini, and finally, a duet *O Lovely Peace* from *Judas Maccabeus*.⁴⁷

The concert's second act began with an overture, and was followed by songs such as the Irish melody *Eileen a roon* sung by Master Passerini and *Tweed side*, and *The lass of Petty's Mill* by Signora Passerini. These songs were followed by an overture and the duet *See the Conquering Hero comes with the Duke's March* which was accompanied with drums and french horns.⁴⁸

As the decade proceeded, the number of foreign musicians visiting and residing in Dublin continued to increase. One such musician was the distinguished Italian castrato singer and composer, Giusto Ferdinando Tenducci.⁴⁹ He had previously sang in Venice and Naples before going to London in 1758. Although he came to Dublin in 1763, it was not until 1766 that he actually set up residence there.

It was also in the August of that year that he married a wealthy young Limerick girl Dorothea Maunsell in Cork, where he was also performing at the Theatre Royal.⁵⁰ During Tenducci's engagement at the Theatre, his wife was returned to her family and he was subsequently put in the Cork jail. On 1 September, an account from the Theatre Royal reported that 'Last Thursday night, Mr Tenducci, an Italian singer belonging to our Theatre, was Arrested on an Action of Damages, for having seduced and married a young Lady of good Family and Fortune who had lately been his Pupil. He was enlarged on

⁴⁷CEP Vol.8 No.100, Oct. 1763.

⁴⁸Ibid.

⁴⁹(b. Siena, c.1735; d. Genoa, 1790).

⁵⁰134, *Opera in Dublin*, Walsh.

Saturday, but was this Morning arrested again, and now remains in confinement'.⁵¹

After his release from prison Tenducci was to perform in an opera at the Theatre Royal. However, his wife's family forced Thomas Barry, the then manager of the theatre, to cancel the performance, and to replace it with *The Merchant of Venice*.⁵² The attempt to discredit Tenducci failed and 'the house was filled with the best company in the city'.⁵³ Although Tenducci had not allowed himself to be intimidated by the constant interferences of the Maunsell family, he was eventually forced to forego all of his engagements in Cork, from where he retreated to Waterford.⁵⁴

In the following year, due to his foregoing of his engagements at the Theatre, Henry Mossop, the new manager, was reluctant to re-employ him. Therefore, when Tenducci returned to Cork to stand trial at the spring assizes of 1766/67, his only source of income was from his benefit concerts. Therefore, in June 1767, a grand concert of music and ball were held for his benefit at the Assembly Room's in George's Street.⁵⁵ The concert was performed by the gentlemen of the Musical Society and was divided into two acts. The first act consisted of Bach's overture in *Orien*, Tenducci's first overture, the overture to Arne's *Artaxerxes* and Lord Kelly's overture. The songs sung by Tenducci

⁵¹Faulkner's Dublin Journal. Sept. 2/6, 1766.

⁵²*A True and Genuine Narrative of Mr and Mrs Tenducci in a Letter to a Friend at Bath.* (London, 1768).

⁵³Ibid.

⁵⁴Ibid

⁵⁵CEP Vol.12 No.42, May 1767.

included *Eileen a roon*, *Water parted from the Sea*, and *What means that tender sea*.⁵⁶

The second act consisted of two overtures by Bach, one by Mr Abel⁵⁷ and songs written and sung by Tenducci, including *See the purple morn arise*, *Oh how shall I in language weak*, and *When my Chloe smiles upon me*.⁵⁸

Following the concert, Tenducci gave thanks to the ladies and gentlemen 'who honoured him with their appearance at his concert . . . and particularly to the gentlemen who were so kind to assist him'.⁵⁹

Despite the success of the concert, on 12 July, 'in consideration of the many distresses lately fallen upon Mr Tenducci, several Ladies, together with the gentlemen of the Musical Society, performed a second concert of vocal and instrumental music for his benefit'⁶⁰. The tickets to the concert cost an English crown each, which was even more expensive than Tenducci's previous concert, which had cost only three British shillings. However, the increased ticket prices show the high regard that the Cork gentry held for Tenducci.

This concert was similar to the former concert, as the first act consisted of overtures by Tenducci and Lord Kelly and also featured the song *Eileen a roon*.⁶¹ However, other songs performed included; *Vows of*

⁵⁶CEP Vol.12 No.43, May 1767.

⁵⁷ Abel, Karl Friedrich (b. Cothen 1725; d.London 1787) A viola da gamba player and composer. He had strong connections with J.S. Bach in Leipzig, and J.C. Bach in London).

⁵⁸See fn. 56

⁵⁹CEP Vol.12 No. 45, June 1767.

⁶⁰CEP Vol.12 No.46, June, 1767.

⁶¹CEP Vol.12 No.47, June 1767.

*Love in the Royal Shepher, Disperato in mar torbato, and Hope thou Nurse of fond desire.*⁶² Also performed in the course of the concert was a Trio composed by Tenducci and a duet between Tenducci and Mr Martin.⁶³

The second act also consisted of both vocal and instrumental music. The vocal included the songs; *In vain to keep my Heart, When lowly on the rural Plain, and Not on beauty's transient Pleasure*, all of which were performed by Tenducci. The duet *God of Love* was performed by Tenducci and Mr Martin. The instrumental featured two overtures, one of which was by Bach, a Sonata composed by Mr Gallupi, and a Harpsichord Concerto by Bach. Tenducci also offered to sing *When my Chloe smiles upon me, See the purple morn arise* or any of the songs performed on the first night 'if agreeable to the company'.⁶⁴

After the concert Tenducci left Cork in order to give a number of concerts in the various townlands surrounding the city. The first concert was held on 24 August in Clonmel's Assembly Room, during the week of the Assizes there.⁶⁵ From Clonmel, Tenducci travelled to Mallow, where he gave another concert, for which he employed 'a sufficient number of public performers . . . in order to render this concert as compleat (sic) as possible'.⁶⁶

After this concert, he travelled again to Cork city where he held a grand concert at the Theatre Royal in George's Street. The concert was

⁶²Ibid.

⁶³Unlisted in New Grove, *A Dublin Musical Calendar 1700-1760* (1988) and *Rotunda Music in Eighteenth Century Dublin* (Dublin: Irish Academic Press, 1992).

⁶⁴See fn. 61.

⁶⁵CEP Vol.12 No.68, Aug. 1767.

⁶⁶CEP Vol.12 No.72, Sept. 1767.

followed by a Ridotto and a ball 'as done at the Opera House in London'.⁶⁷ At this time, ridottos were particularly popular with the higher social circles in London and Dublin. They were basically fashionable assemblies, which began with singing and instrumental music and followed with refreshments and dancing.⁶⁸ At Tenducci's concert and ridotto, the pit and boxes of the theatre were 'obliged to be railed together in order to prevent any confusion in the Ball or Ridotto'.⁶⁹

Tenducci returned to Cork in 1770, when both he and his wife performed at the Theatre Royal.⁷⁰ His last performance there was in 1784, when he performed in Arne's *Artaxerxes*, to which was added the farce *The Irish Widow* performed by Mrs Sparks.⁷¹

Clementina Cremonini was another distinguished Italian singer who performed at concerts in Cork. Although she performed at Dublin's Smock Alley Theatre in 1760⁷², her first performance in Cork was in September 1767 when she performed the vocal parts in a concert at the Council Chamber, George's Street.⁷³ She performed there again three months later in a concert of vocal and instrumental music.⁷⁴

Therefore, Cork in the 1760s was gradually beginning to establish itself as having a society that was both knowledgeable of music and

⁶⁷CEP Vol.12 No.76, Sept. 1767.

⁶⁸A *Dublin Musical Calendar 1700-1760* (1988) 22.

⁶⁹See fn. 47.

⁷⁰*Opera in Dublin 1705-1795* (1973)139.

⁷¹CEP Vol.28 No.66, Aug. 1783.

⁷²*Opera in Dublin 1705-1795* (1973)143.

⁷³CEP Vol.12 No.76, Sept. 1767.

⁷⁴CEP Vol.12 No.97, Dec. 1767.

appreciative of musicians. This helped to encourage the number of renowned musicians travelling from Dublin to hold concerts there.

In October 1770, Michael Arne made his first visit to Cork.⁷⁵ Like his father, Thomas Arne, he was a composer of some merit, having contributed songs to various successful dramatic productions, such as Garrick's *Cymon*, in 1767.⁷⁶ During his stay in Cork he conducted 'a select performance of vocal and instrumental music', the vocal part of which was 'performed by a young lady and the instrumental by the gentlemen of the Musical Society'.⁷⁷ The concert concluded with 'the Grand Chorus of the CORONATION ANTHEM, composed by Mr Handel',⁷⁸ and was followed by a Ball. Throughout the eighteenth century, the members of the musical societies provided much of the entertainment in Cork city.

Arne returned to Cork in November 1773, to hold another concert at the Assembly Room. He had spent the previous two years touring Germany with Ann Venables,⁷⁹ whom he had married prior to the Cork visit.⁸⁰ She accompanied him to Cork and sang 'several select and favourite airs, two of which [were] entirely new composed by Mr Arne'.⁸¹ He conducted the performance and also performed a concerto on the harpsichord.⁸²

⁷⁵(b. London c.1740; d. Lambeth, 14 Jan. 1786) English composer and organist. *New Grove Dictionary of Music and Musicians* (1980) 604.

⁷⁶Ibid.

⁷⁷HC Vol.2 No.77, Sept. 1770.

⁷⁸HC Vol.2 No.79, Oct. 1770.

⁷⁹Venables, [Mrs Arne], Ann. Singer and second wife of Michael Arne. First appeared in Dublin's Smock Alley in *Cymon* on 23 April 1774. *Rotunda Music in Eighteenth Century Dublin* (1992).

⁸⁰*The New Grove Dictionary of Music and Musicians* (1980) 604.

⁸¹CEP Vol.18 No.92, Nov. 1773.

⁸²Ibid.

Although Arne was to return to Dublin twice, he never again performed in Cork.

Throughout the 1770s, as the number of performers coming to Cork continued to rise, so too did the expenses for their travel and the cost of renting rooms. In order to meet all of these costs, the tickets for concerts held by esteemed musicians such as Arne, rose to three British shillings.

In 1773 a concert was also held at the Assembly Room, George's Street, for the benefit for the Widow Bastable. It was to be performed by gentlemen and Mr. Patrea⁸³(sic) who performed 'a solo on the Vax Humana'⁸⁴ after which there was a ball. The concert was a great success and was attended by a 'polite audience and performed by very respectable gentlemen'.⁸⁵ A couple of months later, Mr. Isaac⁸⁶ held a 'Breakfast Ball' at the Music Hall in Tuckey Street. The concert was to feature 'several favourite pieces of music which were never performed here before'.⁸⁷ The Music Hall was a large room 'with a music gallery and suitable apartments', built in 1770, in Tuckey Street.⁸⁸

Musicians of note who came to perform concerts in Cork in the 1780s, include Pinto, Urbani and Mr. Blundell. Thomas Pinto⁸⁹ visited

⁸³Mr. Patria or Mr. Hautboy, implying that he was an oboist. He was also a member of the band at the Rotunda Gardens in Dublin between 1771 and 1782.

⁸⁴CEP Vol. 18 No. 32, April 1773.

⁸⁵CEP Vol. 18 No. 34, April 1773.

⁸⁶Unlisted in New Grove, *A Dublin Musical Calendar 1700-1760* (1988) and *Rotunda Music in Eighteenth Century Dublin* (1992).

⁸⁷CEP Vol. 18 No. 51, June 1773.

⁸⁸The History of the County and City of Cork (1861) 215.

⁸⁹(b. London 1714; d. Dublin 1783).

Limerick⁹⁰ in 1782, and came to Cork a month later.⁹¹ Pietro Urbani⁹², an Italian tenor and composer, first visited Dublin in 1781, in order to perform at a season of Italian Opera in the Smock Alley Theatre. He performed at the Rotunda in 1782, and sang in Cork in the following year⁹³ and in 1804.⁹⁴

Mr. Blundell, a cellist and teacher, and 'the late scholar to the celebrated Mr. Crossdill,⁹⁵ arrived from London in order to hold a concert of vocal and instrumental music, in which Blundell performed 'several select pieces on the violoncello'.⁹⁶

In 1783, Franz Kotzwara⁹⁷, a Bohemian composer and viola player, came to Dublin as a member of the Orchestra of the Smock Alley Theatre.⁹⁸ He also performed his own compositions, many of which gained widespread popularity.⁹⁹ In that year Kotzwara also visited Cork, where he performed two of his most successful pieces 'Original Turkish Music with all The Turkish Instruments', and his Overture 'The Thunder and Shipwreck'.¹⁰⁰

A violinist conductor and cellist who first came to Ireland in 1773 when he became the leader of the Smock Alley Theatre Orchestra. He remained there until in 1779 when he played violin concertos and conducted the orchestra at the Rotunda.

⁹⁰HC 21 Oct. 1782.

⁹¹HC 11 Nov. 1782.

⁹²(b. Milan 1749; d. Dublin 1816)

⁹³HC 22 Nov. 1783

⁹⁴HC 19 and 29 Oct. 1804.

⁹⁵John Crossdill, b. London 1755 d. Yorkshire 1825.

One of the leading cellists of his generation in England and was appointed composer of State Music in Ireland in 1783. He played at the 1775 season at the Rotunda. *Rotunda Music in Eighteenth Century Dublin* (1992).

⁹⁶CEP Vol. 29 No. 62, Aug. 1784

⁹⁷(b. Prague c. 1750; d. London 1791).

⁹⁸FJ 12-15 July 1783.

⁹⁹*Rotunda Music in Eighteenth Century Dublin* (1992) 138.

¹⁰⁰HC Sept. 1783.

He returned to Cork in the following year where he set up residence and a Musical Academy. In that year, although it was 'reported by some persons that Mr. Kotzwara [was to] quit Cork in the winter, he [assured] his friends and the public quite the contrary, as it [was] his intention to settle here and teach music in every line'.¹⁰¹ His main aim in Cork, was to teach music 'in such a manner as to make his scholars understand its true and fundamental principles'.¹⁰² He remained in Cork until 1785, when he continued with his Musical Academy and gave a series of concerts, for which he gave thanks to 'all the ladies and gentlemen that honoured him with their subscriptions'.¹⁰³ The concerts were held at the Assembly Room, where 'he flatters himself through the performance of his undertaking to gain approbation by the most brilliant audience who [had] already honoured him with their protection'.¹⁰⁴

After leaving Cork in that year, Kotzwara went to Dublin and eventually returned to London where he died in 1790.

In 1786, Charles Weichsell Jnr.¹⁰⁵ an English Violinist and Composer, arrived in Cork in order to give two Grand Concerts of Music at the Great Room, Georges Street. His '*Chace and Battle Piece* which was so universally admired at the Rotunda in Dublin', was performed as well as a solo and concerto on the Violin by Mr. Weichsell.¹⁰⁶

¹⁰¹HC Sept. 1784.

¹⁰²HC 21 Oct. 1784.

¹⁰³CEP Vol. 30 No. 7, Jan. 1785.

¹⁰⁴Ibid.

¹⁰⁵(b. London 1766; d. after 1805). A brother to Mrs. Billington [née Elizabeth Weichsell] who also played violin sonatas as a child prodigy and later performed in Cork and a son of Carl Weichsell the oboist.

¹⁰⁶CEP Vol. 31 No. 84, 19 Oct. 1786.

In the year 1787, the constant influx of musicians visiting Cork continued with John Abraham Fisher,¹⁰⁷ the English violinist and composer. He had studied with Thomas Pinto and began working from 1763 as a violinist in the London Theatre Orchestras.¹⁰⁸ When he first arrived in Cork, he was described as being renowned in Dublin 'as well as in all the courts of Europe [and being] too well known to need our comment'.¹⁰⁹ In order 'to display those Talents which [had] render'd his Name so very conspicuous abroad',¹¹⁰ he performed a couple of concerts at the Great Room, George's Street, with the help of the gentlemen of the Musical Society. The first concert was held for the benefit of the Charitable Infirmary.¹¹¹ His own benefit concerts were also held at the Great Room and consisted of both vocal and instrumental music.¹¹² After the concert, Dr. Fisher gave thanks 'to his patrons for attendance and for affording him their protection against the invidious attacks made on him as a professional man'.¹¹³

Fisher remained in Dublin from 1790, where he became something of a recluse during his retirement years.

One of the Irish musicians who regularly held concerts in Cork, was the flautist Andrew Ashe.¹¹⁴ Although Ashe spent many years travelling throughout Europe and performing in many places of note, such as the Brussels Opera, he always returned to Ireland. His first concert in Cork was held in August 1788, and was attended by 'a very numerous and

¹⁰⁷(b. London 1744; d. London 1806).

¹⁰⁸*The New Grove Dictionary of Music and Musicians* (1980) 616.

¹⁰⁹CEP Vol 32 No. 24, March 1787.

¹¹⁰*Ibid.*

¹¹¹CEP Vol 32 No. 25, March 1787.

¹¹²CEP Vol 32 No. 27, April 1787.

¹¹³HC 21 May 1787. The reasons for the attack on his professionalism are unaccounted.

¹¹⁴(b. Lisburn Co. Antrim c. 1759; d. Dublin 1838).

fashionable audience'.¹¹⁵ It was held in the Great Room, George's Street, and consisted of several pieces for the flute composed by Ashe and also 'a CONCERTO for Two Flutes, both instruments to be performed by himself'.¹¹⁶ The orchestra consisted of the Musical Society and 'other gentlemen who . . . consented to give their kind support on the above occasion'.¹¹⁷ The concert was followed by a ball, and as with all the concerts held in the 1780s, the admittance cost was set at 4s.4d..¹¹⁸

He also held two benefit concerts for the Charitable Infirmary, both of which included members of the Musical Society. The first concert also featured several ladies of the city,¹¹⁹ and the second Messrs. Bowden¹²⁰ and Johnson. The programme was varied and the first act consisted of a sinfonia composed by Granitz, a quartetto flute by Pleyel, a song by Bowden and an overture by Haydn.¹²¹ The second act featured the Double Concerto on Two Flutes by Ashe, a song by Mr. Johnston (sic), another Concerto by Ashe and the Duet *As I saw fair Clare*.¹²² Ashe held another concert and ball at the Assembly Rooms, 'previous to leaving this city' on 29 September.¹²³

He returned to Cork a number of times throughout the 1790s. In November 1790, he informed the ladies and gentlemen of Cork and its environs, that his concert and ball were fixed for 27 November at the

¹¹⁵CEP Vol 33 No. 64, Aug. 1788.

¹¹⁶Ibid.

¹¹⁷Ibid.

¹¹⁸Ibid.

¹¹⁹CEP Vol 33 No. 65, Aug. 1758.

¹²⁰See musical society chapter .

¹²¹See fn. 119

¹²²Ibid.

¹²³CEP Vol 33 No. 75, Sept. 1758.

Great Room, George's Street.¹²⁴ It was performed again by the Musical Society and 'all the principle professors of this city'.¹²⁵ During this time, Ashe also performed concerts in Dublin, Belfast and Limerick.¹²⁶

Ashe left Ireland in 1791, to go to London, on returning to Cork in 1796, he and the Polish composer Felix Yaniewicz (sic)¹²⁷ held concerts at the Great Room, George's Street. The concert consisted of vocal and instrumental music and featured several new concertos on the violin and flute, 'particularly a new concerto for flute and violin composed for the occasion by Mr. Yaniewicz'.¹²⁸ Although Ashe continued to perform at concerts in Cork, Limerick and Dublin until 1830, Yaniewicz was only to perform in Dublin.¹²⁹

In the 1790s, the musical life of Cork reached its zenith. The number of music sellers, instrument makers, music societies and teachers was ever increasing. Therefore, it is not surprising to note that the number of concerts being held in the city also rose, in order to satisfy the demands of the amateur musicians of the wealthy upper and middle classes.

The year 1791, stands out as a particularly rich period of musical activity as singers, dancers and instrumentalists flocked to Cork.

¹²⁴CEP Vol. 37 No. 95, Nov. 1790.

¹²⁵Ibid.

¹²⁶*Anglo-Irish Music 1780-1800* (1966) 217.

¹²⁷Feliks Janiewicz (b. Vilnius 1762;d. Edinburgh 21 May 1848).

From 1777 Yaniewicz was a violinist in the Royal Chapel of the last King of Poland. He first performed in London in 1792 and from then on performed at Musical festivals in Liverpool, Manchester, Bath and Ireland. *The New Grove Dictionary of Music and Musicians* (1980).

¹²⁸NCEP Vol. 6 No. 71, Sept. 1796.

¹²⁹¹²⁹*Anglo-Irish Music 1780-1800* (1966).

Madam Louisa Gautherot,¹³⁰ the violinist and singer, was one such performer. Before coming to Cork, Gautherot had performed at Dublin's Rotunda. She gave her first concert in Cork, on 11 July at the Assembly Room, George's Street.¹³¹ In the 1790s, it was still considered unusual for a female violinist to perform on the stage. Madam Gautherot also performed at Mr. Fontaine's benefit concert on Tuesday morning, 20 September.¹³² The concert was, as usual, divided into two acts, the first of which consisted of a 'Simphonie by Pleyel, a Concerto for the Piano Forte performed by Mr. Roche,¹³³ a Double Violin Concerto by Gautherot and Fontaine, and a Concerto Violoncello by Mr. Reinagle'.¹³⁴ The second act included 'a Concerto Violin by Gautherot, a quartetto by Pleyel and a Concerto Clarionette performed by Mr. Mahoun (sic)'.¹³⁵ Gautherot held a second concert and ball on the 24 September, at the Assembly Rooms, George's Street.¹³⁶

Mrs. Elizabeth Billington,¹³⁷ the English soprano and violinist, had in 1784 and 1785, previously performed in the Dublin Theatres. With regard to her performance in Cork, in 1791, it was said that 'this city was never so much gratified with musical performers and capitol performers as this last season afforded'.¹³⁸

¹³⁰[née Deschamps].

¹³¹CEP Vol. 38 No. 54, July 1791.

¹³²NCEP Vol. 1 No. 20, Sept. 1791.

¹³³James Roche, organist at Christ Church.

¹³⁴(b. Portsmouth 1762, d. Oxford).

¹³⁵John Mahon, (b. Oxford c. 1749, d. Dublin 1834). Composer, Clarinettist, Violinist and Viola player. It was he who popularised the clarinet in England in the 18th century. He also performed in Dublin and used a five-key clarinet and a seven key basset horn.

¹³⁶NCEP Vol. 1 No. 21, Sept. 1791.

¹³⁷[née Weichsell]. (b. London 1765, d. Venice 1818). See fn. 87.

¹³⁸HC 17 Oct. 1791.

In 1793, Louis Vogel, a German flautist and violinist, came to Ireland. After a successful concert tour of Germany in 1792, he became the flautist in the Orchestra of the Théâtre des Variétés. However, in 1793, Vogel fled to Ireland because of the Revolution in France. Vogel describes in his concert advertisement his 'loyal exertions for the late amiable tho' unfortunate Louis' which on the 10th of August led him to the Tuilleries in Paris, where 'covered with wounds he lay for many hours near his lain father and other deceased sufferers'.¹³⁹ Due to his being 'expatriated, infirm and almost friendless [yet] protected by the ladies and gentlemen of Cork and its environs [he] used his utmost endeavours to render his musical performance acceptable [with] the kind assistance of many amateurs'.¹⁴⁰ After his concert, he also exhibited 'various astonishing deceptions. . . never attempted here before'.¹⁴¹ Vogel returned to the Théâtre des Variétés in Paris, until 1798, when he also published a number of instrumental works mainly for flute.¹⁴²

In November 1793, a Mr. Boruwlaski also held a concert at the Great Room, George's Street with the help of the Musical Society and Catch Club.¹⁴³

In September 1796, a vocal and instrumental concert was given by Miss Poole, during which she also introduced 'the celebrated Cantata composed by Dr. Hayden(sic)'.¹⁴⁴ In the following month she held a second concert and ball which was presented 'in the manner of Messrs. Harrison and Knyveth's (sic), celebrated vocal concerts in London'.¹⁴⁵

¹³⁹NCEP Vol. 3 No. 49, June 1793.

¹⁴⁰Ibid.

¹⁴¹Ibid.

¹⁴² *The New Grove Dictionary of Music and Musicians* (1980).

¹⁴³NCEP Vol. 3 No. 92, Nov. 1793.

¹⁴⁴NCEP Vol.6 No.71, Sept. 1796.

¹⁴⁵NCEP Vol. 6 No. 78, Oct. 1796.

Within a week of this performance another concert was held in the Great Room, George's Street by the violinists and composers, Messrs. Bianchi and Haigh.¹⁴⁶ Thomas Haigh¹⁴⁷ and Francesco Bianchi¹⁴⁸ performed in Ireland from 1796, the year they came to Cork. In 1797 they returned to Cork's Theatre Royal and performed in concerts during which Haigh playing a concerto on the Violoncello.¹⁴⁹ Both musicians continued to perform in Cork until the early 1800s. However, whereas Haigh travelled to Dublin, Belfast, Waterford, Derry and Youghal,¹⁵⁰ Bianchi only performed in Dublin, Youghal and Cork.¹⁵¹

From the late 1780s concerts of sacred music and oratorios were performed in Cork. James Roche was the organist in St Finbarr's Cathedral from 1797-1811. In January 1788, he informed the ladies and gentlemen of Cork, that he had organised a performance of the 'celebrated Orotorio of *The MESSIAH* For the entertainment of the lovers of Music'.¹⁵² The performance was held in Christ Church for the benefit of the poor of the parish. It consisted of 'several gentlemen in this city and the different choirs belonging to the Cathedrals of Cashel, Cork, and Cloyne'.¹⁵³ As the expenses for such a production were large, the performance was paid for by the subscribers, who obtained four tickets for one guinea, in comparison to the non-

Samuel Harrison (b. Derbys., 8 Sept. 1760; d. London, 25 June 1812) English tenor who sang in 1791 at the Vocal Concerts at Willis's Rooms with the English singer, Charles Knyvett (b. London, 21 April 1779; d. Ryde, 17 Nov. 1856). Their repertoire included instrumental and vocal solos, glees and catches.

¹⁴⁶NCEP Vol. 6 No. 82, Oct. 1796.

¹⁴⁷(b. London 1769, d. London 1808).

¹⁴⁸(b. Cremona 1752, d. Hammersmith 1810).

¹⁴⁹NCEP Vol. 7 No. 77, Sept. 1797.

¹⁵⁰*Anglo-Irish Music 1780-1800* (1966) 220.

¹⁵¹*Ibid* 218.

¹⁵²CEP Vol.33 No.5, Jan. 1788.

¹⁵³*Ibid*.

subscribers' tickets which cost 6s. 6d. each.¹⁵⁴ The performance took place at one o'clock in the afternoon, and was 'conducted in the most grand and solemn manner'.¹⁵⁵

Following the concert's success, Mr Roche gave thanks 'to the gentlemen who kindly assisted at his oratorio, and to the very respectable assembly of ladies and gentlemen who honoured it with their presence',¹⁵⁶ and donated for the concert's charity the large sum of £24 19. 10d.¹⁵⁷

The success of the performance was so great that due to the poor of the parish 'being very much distrest (sic), several gentlemen have been so obliging as to offer their assistance in performing that beautiful *Te Deum* and *Jubilate* of the incomparable (sic) Purcell'.¹⁵⁸ The concert was followed by a sermon and 'an Anthem, [and] several selected from Handel's *Messiah*'.¹⁵⁹ In order to prevent any interruption in the service, the collection was made 'as the congregation enter'.¹⁶⁰

This concert was also a success and the thanks of the organisers, the Cork Knot of the Atient (sic) and most Benevolent Order of St Patrick, was 'returned to those gentlemen and brethern who so excellently assisted this day in the vocal and instrumental performance of Sacred Music at Christ Church'.¹⁶¹ Thanks was also given to 'Mr Roche, organist, for his great zeal in conducting every department thereof, and

¹⁵⁴CEP Vol.33 No.18, March 1788.

¹⁵⁵Ibid.

¹⁵⁶CEP vol.33 No.24, March 1788.

¹⁵⁷CEP Vol.33 No.25, March 1788.

¹⁵⁸CEP Vol.33 No.33, April 1788.

¹⁵⁹Ibid.

¹⁶⁰Ibid.

¹⁶¹CEP Vol. 33 No.36, May 1788.

the Public in general'.¹⁶² The contributions made to the charity amounted to £32 10s. 2d.¹⁶³

Due to the successful attendance at these concerts, a subsequent performance of *The Messiah* was given in the Cathedral in Cloyne. It was held for the benefit of the United Infirmaries of Cloyne and Midleton and consisted 'of the most eminent professors, as well as many gentlemen performers, who have promised the Stewards the honour of their assistance'.¹⁶⁴ The price for the concert's tickets was 5s.5d.¹⁶⁵

Due to the popularity of these concerts, Dr Arnold published 'his new and superb collection of all Handel's Works, in score, both Vocal and Instrumental'.¹⁶⁶ The 'first nineteen numbers of it contain[ed] the Orotorios of *Athalia*, *Theodore*, *Messiah*, *Three Te Deums*, and a *Jubilatei*,¹⁶⁷ and were available every fortnight from all the music shops at '4s. each on imperial paper, and 3s. on inferior paper, each containing 48 pages, elegantly engraved on large Folio Plates'.¹⁶⁸

In the following year, the popularity of such performances did not diminish, and in February 1789, an Orotorio 'with several new additions [was] performed in Christ Church at the . . . Assizes'.¹⁶⁹ It was again performed for the 'relief of the poor of said church, whose fund, from whom Sixty poor reduced House Keepers derive their

¹⁶²Ibid.

¹⁶³Ibid.

¹⁶⁴CEP Vol.33 No.47, June 1788.

¹⁶⁵Ibid.

¹⁶⁶CEP Vol. No.34, April 1788.

¹⁶⁷Ibid.

¹⁶⁸Ibid.

¹⁶⁹CEP Vol.34 No.12, Feb. 1789.

weekly subsistence'.¹⁷⁰ The performance was divided into three parts, the first two parts consisting of 'the entire of what was performed last year'.¹⁷¹ The third part of the concert opened with the song *The Lord worketh Wonders* from *Judas Maccabeus*, which was followed with 'Select Parts of the *Te Deum*, [the] Song *Return O God of Hosts*, [from] *Samson*, and [the] Chorus *But Thanks be to God* [from] *Messiah*, [and the] *Coronation Anthem*'.¹⁷² As 'no trouble [was] spared by the Conductors in collecting the best Performers, to render it as agreeable to the Public, and as beneficial to the Poor of the parish as possible',¹⁷³ the subscription tickets cost an exorbitant one guinea for two, and 6s. 6d. each for non-subscribers.¹⁷⁴

In the following October, a charity sermon was preached at the Church of Mary Shandon. It was held for the benefit of the numerous poor of that parish. The music for the service was provided by the organist Henry Delamain, who performed on the organ, 'which [had] been considerably improved and enlarged by Mr Gibson from Dublin'¹⁷⁵, an Anthem 'suitable to the occasion'.¹⁷⁶ Delamain's performance was subsequently described as 'elegant' and the Anthem was "admirably adapted to the subject".¹⁷⁷

In the year 1790, an oratorio was performed at Cloyne Cathedral for the benefit of the Cloyne Infirmary. As it was on a larger scale than the

¹⁷⁰Ibid.

¹⁷¹CEP Vol.34 No.24 (marked 23), March 1789.

¹⁷²Ibid.

¹⁷³Ibid.

¹⁷⁴Ibid.

¹⁷⁵William Gibson, Guitar, harpsichord, piano maker, and organ builder in Dublin from 1766-90. Barra Boydell: *Dublin Music Trade to 1900* (Forthcoming in Longroom, Trinity College, 1996) 57.

¹⁷⁶CEP Vol.36 No.85, Oct. 1789.

¹⁷⁷CEP Vol.36 No.87, Oct. 1789.

last performance given there in 1788,¹⁷⁸ it was postponed from its intended date in June¹⁷⁹ to August.¹⁸⁰ It was performed at twelve o'clock in the afternoon on 12 August 1790, and was a great success.¹⁸¹

Although Cork City was, in the 1750s, only beginning to establish itself in regard to concert performances, by the end of the century it had gained a reputable name, as concerts had been held there by some of Europe's most renowned singers and musicians. By that time Cork also had such a large number of accomplished musicians who performed demanding works such as Handel's oratorios and sacred music, that it was musically of a standard almost comparable to that of Dublin.

¹⁷⁸CEP Vol.37 No.40, June 1790.

¹⁷⁹CEP Vol.37 No.48, June 1790.

¹⁸⁰CEP Vol.37 No.52, July 1790.

¹⁸¹CEP Vol.37 No.64, Aug. 1790.

CHAPTER 5

THEATRE

Theatre in Ireland provided an essential form of entertainment for the gentry throughout the eighteenth century. The main reason for its popularity was due to the large variety of entertainments that it provided. The theatre stage was used for dramatic productions ranging from operas, musical comedies, and tragedies to circus acts and tumblers. As the theatre programmes were so varied it was essential that the performers were versatile enough to be able to act, sing, and dance.

The first theatre, in Ireland, was opened in St Werburgh street, Dublin, in 1635 by John Ogilby, the Master of the Revels to the Lord Lieutenant.¹ In 1661, Ogilby opened the Smock Alley Theatre which was to become one of Dublin's principle theatres, until in 1787 when it was closed.²

In order to ensure the continued success of the theatres, it was also necessary for the theatre managers to employ the most popular actors and singers in their theatre companies. These companies spent the autumn and winter seasons in Dublin, and the summer season travelling to both Limerick and Cork. The Dublin theatre companies were always well received in Cork, and often remained 'a month or two longer as they [met] with encouragement'.³

The first regular theatre in Cork was in Dingle Lane, off North Main Street.⁴ It was opened at the beginning of the eighteenth century and

¹La Tourette, Stockwell: *Dublin Theatre and Theatre Customs* (Kingsport, Tennessee 1938),826.

²Ibid.

³Smith, Charles: *The Ancient and Present State of the County and City of Cork*, (Cork: Guy & Co,1894), 389.

⁴Windele, J.: *Windele's Cork*, (Cork: Guy & Co.,1910), 71.

was funded by the owners of the Smock Alley Theatre.⁵ Although it was rather small, it provided the visiting theatre companies from Dublin with a suitable venue during their stay in Cork in the summer season.

By the 1750s, the theatre was referred to in newspaper advertisements and theatre bills, as 'the Theatre Royal on Dunscomb's Marsh'.⁶ Although the theatre was very successful in the 1750s, it was replaced in 1760 by the Theatre Royal in George's Street. As the Smock Alley Theatre was the main theatre in Ireland, it is not surprising that its managers, Spranger Barry⁷ and Mr Woodward,⁸ were also the managers of the Theatre Royal in Cork.

In 1765, Spranger Barry's son, Thomas Barry, became the Manager of the Theatre Royal in Cork. In 1769, Henry Mossop, the Manager of the Theatre Royal in Dublin, was the Manager of the Cork theatre, and engaged several performers 'to continue Theatrical Entertainments for the space of six weeks, during which time there [was] a Play on three nights in each week. . . except at the Assizes, at which time the company [performed] on every night'.⁹

In 1770, Tottenman Heaphy, an actor with the Smock Alley Theatre Company, replaced Mossop as the Manager.¹⁰ In 1773, in an attempt to

⁵Sadie, S. *New Grove Dictionary of Opera*, (Dublin: MacMillan Press Ltd. 1992), 952.

⁶CJ Vol.2 No.57, July 1755.

⁷Barry, Spranger (b. Skinner Row, Dublin 1717, d. London 1777). Actor and manager, he acted in the Smock Alley theatre company from 1744-6, before buying Crow-street theatre, which he opened in 1758. Boydell, Brian: *A Dublin Musical Calendar 1700-1760* (Dublin: Irish Academic Press), 272.

⁸CEP Vol.5 No.100, Oct. 1760.

⁹CEP Vol.14 No.60, July 1769.

¹⁰HC Vol.2 No.67, Aug. 1770.

give the public general satisfaction, he employed a theatre company to perform in Cork during the Winter season.¹¹

In May, 1779, a second playhouse was opened in Henry Street to which Richard Daly,¹² another Dublin theatre manager, brought his company in the summer months.

It was during this time that the three rival Dublin theatres, Smock Alley, Crow-Street, and Capel-Street were opened. The competition between these theatres had a large effect on the provincial theatres, as it was necessary for the Dublin managers to employ distinguished performers and to have a large and popular variety of entertainments. Therefore, it is not surprising that during the next twenty years the Theatre Royal in Cork went through many changes, and as it had two managers, various attempts at improving the popularity and success of the theatre.

In 1782, due to the ill health of Mr Heaphy, it was necessary for him 'to let the Theatres in Cork and Limerick, for a certain number of years to Mr Daly'.¹³ Although the Theatre Royal had been successful up to this time, Mr Daly quickly redecorated the theatre and illuminated the stage 'on the new plan adopted by the Drury Lane, Covent Garden, and Smock Alley Theatres'.¹⁴ He also 'at a very great expense, enter'd into engagements with a number of the most Capital performers now on the

¹¹CEP Vol.18 No.92, Nov. 1773.

¹²Daly, Richard; (1758-1813) The Manager of the Smock Alley Theatre, Dublin.

¹³CEP Vol.27 No.58, July 1782.

¹⁴CEP Vol.27 No.59, July 1782.

stage, amongst whom [were] Miss Young,¹⁵ Miss Phillips, Mr Digges,¹⁶ [and] Mr Kemble'.¹⁷

As the demand for entertainment in Cork continued, on 19 May 1783, the Pathagonian Theatre was opened¹⁸. It proved so successful that it raised 'the general expectations of Amusement . . . to a never greater height . . . [with] performers, both vocal and instrumental, [which could] by no means rise on the greater scale of elegance'.¹⁹ On the opening night 'the distinguished powers of the musical performers deserved and received the greatest applause'²⁰ and the variety of musical and other entertainments made it quite apparent that 'no pains or expences [were] spared in the preparation',²¹ making it the 'centre of Fashionable Resort, and [gaining] the approbation of every person of Taste'.²²

The Pathagonian Theatre remained so successful that in 1786, the managers of the Theatre Royal in George's Street, Mr Daly and Mr Heaphy, entered into an agreement in an attempt to regain public favour. The terms of the agreement included the performance of theatrical entertainments during the winter and summer seasons, and the repair of the theatre's interior and exterior 'at a mutual and joint cost'.²³

¹⁵Young, Miss. Possibly Polly [Mrs Barthélemon] (b. London, c1749; d. London, 20 Sept. 1799). *New Grove Dictionary of Music and Musicians* (1980) 578.

¹⁶Digges, Mr. Unlisted in the *New Grove Dictionary of Music and Musicians*, *A Dublin Musical Calendar 1700-1760* (1988) and *Rotunda Music in Eighteenth Century Dublin* (1992).

¹⁷ See fn. 13.

¹⁸CEP Vol.28 No.35, May 1783.

¹⁹ Ibid.

²⁰CEP Vol.28 No.43, May 1783.

²¹CEP Vol.28 No.39, May 1783.

²²See fn. 20.

²³CEP Vol. 31 No.35, May 1786.

However, despite this agreement in September 1790, it was unanimously resolved at a general meeting of the Theatre Royal's subscribers, that because of 'the ruinous and decayed state of the Theatre, and the disgraceful manner in which Theatrical Performances [had] been conducted for some years past . . . the mortgage affecting the Theatre [should be] immediately foreclosed'.²⁴

Although the Theatre Royal remained closed for the winter season in 1790, it was opened in April 1791, for a benefit performance²⁵.

This Concert was held just a month prior to the opening of the 'New Theatre Royal in Prince's street'.²⁶ The only disadvantage with the new theatre was that being 'on the small scale, the whole of the pit . . . [had to] be railed into the Boxes',²⁷ if the audience was in any way larger than usual. In December 1792, a theatrical performance was held in the theatre for the benefit of a distressed family. However, due to the smallness of the theatre, 'the great concourse of people who repaired thither [could not] gain admittance',²⁸ and it was necessary to repeat the night's entertainment.

As the popularity of the Theatre Royal in Prince's Street continued throughout the 1790s, it was essential for the manager of George's Street's Theatre Royal to regain the favour of the Cork audience. In September 1792, Mr Daly's theatre company consisted of a variety of capital performers, which included Mr and Mrs Parker.²⁹ The entertainments were described as being 'abound with excellence and

²⁴CEP Vol.37 No.73, Sept. 1790.

²⁵CEP Vol.38 No.32, April 1791.

²⁶CEP Vol.38 No.42, May 1791.

²⁷Ibid.

²⁸NCEP Vol.2 No.79, Oct. 1792.

²⁹NCEP Vol.2 No.78, Sept. 1792.

variety, the dances [were] the most capital. . . ever beheld, Mrs Parker in the Scotch Reels [had] infinite merit and the tumbling [was] wonderful'.³⁰ In 1793, 'the very flourishing and improved state of [the] dramatic amusements [which were] uniformly presented with the brilliancy, regularity, and respectability, did honour to [Mr Daly's] judicious conduct'³¹. However, in order to maintain this level of success, Mr Daly redecorated the theatre in 1796 'at very great expense to himself [and] in a very elegant and superb style'.³² He also engaged the very best artists from England.³³ The Theatre Royal in George's Street remained the principle theatre in Cork until in 1840 when it was burnt down.³⁴

Therefore, throughout the second half of the Eighteenth Century, the newspaper advertisements and notices gave a large amount of information regarding the theatres and managers. They also gave details of the various actors and musicians employed, and the operas, plays, songs and the other forms of entertainment being performed. They also stated the ticket prices of the pit, gallery, and boxes, and who the concert was actually benefitting.

The theatrical programmes usually began with the performance of a tragedy or comedy, the plays of Shakespeare being particularly popular. Niccolo Pasquali (1718-57) wrote a large amount of miscellaneous theatre music for Shakespeare's plays, including *Hamlet*, *Romeo and Juliet*, *Julius Caesar*, *MacBeth*, *Merchant of Venice*, *Othello*, and

³⁰NCEP Vol.2 No.79, Oct. 1792.

³¹NCEP Vol.3 No.68, Aug. 1793.

³²NCEP Vol.6 No.22, March 1796.

³³Ibid.

³⁴Windele, J.: *Historical and Descriptive Notices of the City of Cork* (Cork: 1849) p.124.

*Richard III*³⁵ each of which was regularly performed in Cork. In the 1750s, *Hamlet, Prince of Denmark* was performed five times in Cork's Theatre Royal by the Dublin theatre company. It was first performed in August 1754, when Mr Dexter³⁶ acted in the role of Hamlet for the benefit of Mr Carmichael.³⁷ The play was performed again in September 1758, when it featured singing between the acts by Mr Corry³⁸ and 'dancing by Signor Tioli,³⁹ Miss Baker,⁴⁰ and others'.⁴¹ In the following year it was performed twice, the first of which was for the benefit of Mr Reynolds,⁴² Mr Shaw⁴³ and Mr Holland,⁴⁴ and also featured singing and dancing between the acts.⁴⁵ The second performance was given in November, and was held for the benefit of Mr Stayley⁴⁶ and Signor Tioli.⁴⁷

As music played a very important part in the theatrical performances in the Eighteenth Century, it was essential to have songs and dances

³⁵Brian Boydell: *A Dublin Musical Calendar 1700-1760* (1988) 304.

³⁶Dexter, Mr. A well-known actor with the Smock Alley theatre company. *A Dublin Musical Calendar 1700-1760*(1988) 277.

³⁷ CJ Vol.1 No.75, 22 Aug. 1754: Unlisted in the New Grove Dictionary of Music and Musicians, *A Dublin Musical Calendar 1700-1760*(1988) and *Rotunda Music in Eighteenth Century Dublin* (1992).

³⁸ Corry, Robert. (d. Jan., 1767). CEP Vol.12 No.9, Jan. 1767. An actor and singer in the Smock Alley theatre company who was regarded as one of Ireland's 'favourite public singers'. *A Dublin Musical Calendar 1700-1760*(1988) 275 .

³⁹ See education chapter.

⁴⁰Baker, Miss Mary. Dancer and singing actress in the Smock Alley theatre company 1750-58. She came from Drury Lane in London. *A Dublin Musical Calendar 1700-1760*(1988) 271.

⁴¹CEP Vol.3 No.91, Sept. 1758.

⁴²Reynolds, Mr Actor in the Smock Alley theatre company. *A Dublin Musical Calendar 1700-1760*(1988) 288.

⁴³Shaw, Mr. Unlisted in the New Grove Dictionary of Music and Musicians, *A Dublin Musical Calendar 1700-1760*(1988) and *Rotunda Music in Eighteenth Century Dublin* (1992).

⁴⁴Ibid.

⁴⁵CJ Vol.6 No.85, Oct. 1759.

⁴⁶Stayley, Mr. Unlisted in the New Grove Dictionary of Music and Musicians, *A Dublin Musical Calendar 1700-1760*(1988) and *Rotunda Music in Eighteenth Century Dublin* (1992).

⁴⁷CJ Vol.6 No.89, Nov. 1759.

interspersed throughout the evenings entertainment, particularly throughout the plays.

Hamlet remained popular until the end of the Eighteenth Century. It was performed in August 1773,⁴⁸ for the benefit of Mr Sheridan⁴⁹, and again in July 1782, for Mr Kemble,⁵⁰ when he and Mr O'Reilly,⁵¹ from the Theatre Royal in York, gave their first performances on the Cork stage.⁵² In August 1796,⁵³ Mr Kemble performed the role of Hamlet again, with Mr and Mrs Jackson⁵⁴ and Mrs Coates.⁵⁵

The tragedy, *Romeo and Juliet*, was as popular as *Hamlet* with the Cork audiences. In August 1754, it was performed for the benefit of Mr Kennedy.⁵⁶ During Act 1V of the play, there featured 'a new Grand Funeral Procession to the Monument of the Capulets, according to the custom of that Country, accompanied with a *Solemn Dirge*, set to the musick (sic) by Signior Pasquali, as performed at the Theatre's in London, [for] sixty nights successively'⁵⁷. The vocal parts of the *Dirge*

⁴⁸CEP Vol.18 No.68, Aug. 1773.

⁴⁹Sheridan, Thomas (b. 1719; d. 1788). Actor and Manager at the Smock Alley Theatre from 1745-54. Rotunda Music in Eighteenth Century Dublin (1992).

⁵⁰Kemble, Charles. Actor with Smock Allet Theatre. *New Grove*, vol.9.

⁵¹O'Reilly, Mr. Unlisted in the New Grove Dictionary of Music and Musicians, *A Dublin Musical Calendar 1700-1760*(1988) and Rotunda Music in Eighteenth Century Dublin (1992).

⁵²CEP Vol.27 No.59, July 1782.

⁵³NCEP Vol.6 No.63, Aug. 1796.

⁵⁴Jackson, Mr and Mrs. Unlisted in the New Grove Dictionary of Music and Musicians, *A Dublin Musical Calendar 1700-1760*(1988) and Rotunda Music in Eighteenth Century Dublin (1992).

⁵⁵Ibid.

⁵⁶Kennedy, Mr Actor with the Smock Alley theatre company from 1741. *A Dublin Musical Calendar 1700-1760*(1988) 282.

⁵⁷CJ Vol.1 No.75, Aug. 1754.

were performed by Mrs Love⁵⁸, Mrs Pye⁵⁹ and the other performers.⁶⁰ It was performed again in August 1758, by Mr Dexter, Mrs Mynitt,⁶¹ and Mrs Hopkins,⁶² and featured singing between the acts by Mr Corry, with 'a Grand Dance by Signor Tioli and Miss Baker'.⁶³

The play remained popular in the 1760s, when it was performed in three consecutive years. In August 1760, it was performed by the whole Smock Alley Theatre company, including Mr Barry, Mr Carmichael, Mr Heaphy,⁶⁴ Mr and Mrs Adcock,⁶⁵ Mr Knipe,⁶⁶ Mr Glover,⁶⁷ Mr Mynitt,⁶⁸ Mr Woodward,⁶⁹ Miss Mason⁷⁰ and Mrs Dancer.⁷¹ Although the play continued to feature Pasquali's *Solemn Dirge*, the Grand Procession of the previous performances was replaced with 'a Full Grand Masquerade'.⁷² In the following year, the Masquerade was repeated 'with a variety of Grotesque Characters, and an entire New

⁵⁸Love, Mrs. A singing actress with the Smock Alley theatre company in 1754-55. *A Dublin Musical Calendar 1700-1760*(1988)283.

⁵⁹Pye, Mrs. A singing actress, a member of the Smock Alley company for several years, from 1754-59. *Ibid*, 288.

⁶⁰ See fn. 24.

⁶¹Mynitt, Mrs. An actress with the Smock Alley theatre company from 1747. *A Dublin Musical Calendar 1700-1760*(1988) 285.

⁶²Unlisted in the New Grove Dictionary of Music and Musicians, *A Dublin Musical Calendar 1700-1760*(1988) and *Rotunda Music in Eighteenth Century Dublin* (1992).

⁶³CEP Vol.3 No.80, Aug. 1758.

⁶⁴Heaphy, Tottenham. An actor with the Smock Alley theatre company, he performed in Cork from 1754 (CJ Vol.1 No.75). In 1770, he became the manager of the Theatre Royal in Cork (HC Vol.2 No.67).

⁶⁵Unlisted in the New Grove Dictionary of Music and Musicians, *A Dublin Musical Calendar 1700-1760*(1988) and *Rotunda Music in Eighteenth Century Dublin* (1992).

⁶⁶*Ibid*.

⁶⁷*Ibid*.

⁶⁸Mynitt, Mr. actor in Smock Alley theatre company from 1747-9, and husband to Mrs Mynitt (see fn 28). *A Dublin Musical Calendar 1700-1760*(1988) 285.

⁶⁹Woodward, Henry. An actor-manager, who was appointed as joint Director of State Music with Spranger Barry (see fn 31) in Oct. 1759, and acted with the Smock Alley theatre company from 1747. *A Dublin Musical Calendar 1700-1760*(1988) 294.

⁷⁰Mason, Miss. An actress in the Smock Alley theatre company from 1747. *Ibid*, 284.

⁷¹Dancer, Mrs. A very popular singer and actress in the Smock Alley theatre company, who performed in Cork from 1760-1764 (CJ vol.11 No.74, Aug. 1764).

⁷²CEP Vol.5 No.82, Aug. 1760.

Funeral Procession of Juliet, [and] accompanied with a *Solemn Dirge* :⁷³ The vocal parts of the play were performed by Mr Mahon,⁷⁴ Mr Ellard,⁷⁵ Mrs Bridges⁷⁶ and Mrs Glover,⁷⁷ and it was ended with a Comic Ballet by Mr Aldridge,⁷⁸ Signora Ricci,⁷⁹ &c.⁸⁰ It was performed again in the following year by 'his Majesty's Company of Comedians',⁸¹ which included the actors, Mr Barry and Mr Heatton.⁸² The vocal parts of the play were performed by Mr Oliver⁸³, Mr Mahon, Mrs Glover and Mrs Mahon⁸⁴, and concluded with the performance of a Hornpipe by Mr Slingsby.⁸⁵

The plays, *MacBeth*, *Julius Caesar* and *Othello* were not as popular as the aforementioned Shakespearian tragedies. *MacBeth* was performed twice in Cork's Theatre Royal in the Eighteenth Century, the first of

⁷³CJ Vol. 8 No.55, July 1761.

⁷⁴Mahon, Robert. A singer and dancer with the Smock Alley theatre company from 1750, before becoming a member of the Covent Garden company in London in 1769. *Ibid*, 284.

⁷⁵Unlisted in the New Grove Dictionary of Music and Musicians, *A Dublin Musical Calendar 1700-1760*(1988) and *Rotunda Music in Eighteenth Century Dublin* (1992).

⁷⁶Bridges, Mrs. An actress with the Smock Alley theatre company from 1742. *A Dublin Musical Calendar 1700-1760*(1988) 273.

⁷⁷Glover, Mrs. A singer with the Smock Alley theatre company from 1758. *BBC*, 280.

⁷⁸Aldridge, Robert. (c1739) Considered as 'the finest dancer of the day'. (William Smith Clark:*The Irish Stage in the Country Towns 1720-1800* (Oxford: 1965) 83. Performed at the Crow street theatre company from 1759 (*Faulkner's Dublin Journal* 20-24 March 1759). In the following year, he toured with the Smock Alley theatre company. He also resided in Cork from 1761 where he worked as a dance master (See education chapter).

⁷⁹Ricci, Signora. A dancer who performed with the Smock Alley theatre company during their Summer season in Cork in 1761. She also worked in Cork as a dance teacher (See education chapter).

⁸⁰CJ Vol.8 No. 55, July 1761.

⁸¹CJ Vol.11 No.66, Aug. 1762.

⁸²Unlisted in the New Grove Dictionary of Music and Musicians, *A Dublin Musical Calendar 1700-1760*(1988) and *Rotunda Music in Eighteenth Century Dublin* (1992).

⁸³Oliver, Lewis An actor and singer with the Smock Alley Theatre Company from 1757. *Ibid*, 286.

⁸⁴Mahon, Mrs. (Catherine?) A singer with the Smock Alley theatre company and possibly the wife of the singer, Robert Mahon (see fn 43) and the mother of John Mahon. *Rotunda Music in Eighteenth Century Dublin* (1992).

⁸⁵Slingsby, Mr . A dancer who frequently performed from 1761-63 in the Theatre Royal, George's street, with the Smock Alley theatre company.

which was in October 1785, for the benefit of Mr Reddish.⁸⁶ The evening's entertainment consisted of 'the original music, songs, dances, sinkings [tumbings], flyings, scenery and machinery, all entirely new'.⁸⁷ The other new entertainments featured between the acts were 'the favourite scene of Lady Pentweazle, taken from Mr Foote's celebrated piece call'd (sic) *Taste*, and dancing by Mr Mahon and Mr Slingsby'.⁸⁸ The play was also performed in July 1773.⁸⁹

Julius Caesar was also performed twice in the second half of the Eighteenth Century. It was performed in October 1762,⁹⁰ for the benefit of Mr Mahon, and included the following actors; Mr Reddish, Mr Heaphy, Mr Heatton, Mr Sowdon⁹¹ and Mrs Dancer. It was performed for the second time in June 1773, for the benefit of Mr Sheridan.⁹² The play, *Othello*, was performed in August 1754 by Mr Dexter, whose voice was described by a critic as 'strong and piercing [yet] some Notes . . . are as soft and sweet as a Flute, particularly where he meets Desdemona'.⁹³ It was performed again in August 1788,⁹⁴ for the benefit of Mrs Pope⁹⁵ who sang in the second act and danced a *Mock Minuet* with Mrs Doyle.⁹⁶

⁸⁶Unlisted in the New Grove Dictionary of Music and Musicians, *A Dublin Musical Calendar 1700-1760*(1988) and *Rotunda Music in Eighteenth Century Dublin* (1992).

⁸⁷CJ Vol.9 No. 85, Oct. 1762.

⁸⁸See fn. 63.

⁸⁹CEP Vol.18 No.53, July 1773.

⁹⁰CJ Vol.9 No.85, Oct. 1762.

⁹¹Unlisted in the New Grove Dictionary of Music and Musicians, *A Dublin Musical Calendar 1700-1760*(1988) and *Rotunda Music in Eighteenth Century Dublin* (1992).

⁹²CEP Vol.18 No.50, June 1773.

⁹³CJ Vol.1 No.76, Aug. 1754.

⁹⁴CEP Vol.33 No.66, Aug. 1788.

⁹⁵Unlisted in the New Grove Dictionary of Music and Musicians, *A Dublin Musical Calendar 1700-1760*(1988) and *Rotunda Music in Eighteenth Century Dublin* (1992).

⁹⁶Ibid.

The comedies and historical plays of Shakespeare were also popular with the theatre audiences, and the *Merchant of Venice*, *Henry IV*, and *Richard III* were performed quite regularly. In August, 1758, the *Merchant of Venice* was performed by the members of the Smock Alley Theatre Company, which included the following actors; Mr King,⁹⁷ Mr Hurst,⁹⁸ Mr Kennedy, Mr Glover, Mr Sparks,⁹⁹ and Mrs Kennedy.¹⁰⁰ Also featured during the performance were songs sung in character by Mr Corry and a variety of entertainments of dancing. Each dance was accompanied by two French horns, and at the end of the first act, the Minuet and Louvre were performed by 'Signor Tioli in petticoats, and Miss Baker in Man's Cloathes (sic)'.¹⁰¹

It was performed again in August 1772,¹⁰² by Mr Mahon, Mr Macklin,¹⁰³ Mr Chaplain,¹⁰⁴ and Miss O'Neill¹⁰⁵ and dancing was provided between the acts by Mr Ward¹⁰⁶ and Miss Archbold.¹⁰⁷ It was also performed in September 1799, for the benefit of the Cork Dispensary.¹⁰⁸

⁹⁷King, Mr. A singing actor who performed with the Smock Alley theatre company from 1755. *A Dublin Musical Calendar 1700-1760*(1988) 282.

⁹⁸Unlisted in the New Grove Dictionary of Music and Musicians, *A Dublin Musical Calendar 1700-1760*(1988) and *Rotunda Music in Eighteenth Century Dublin* (1992).

⁹⁹Sparks, Mr. Singing actor in the Smock Alley theatre company from 1748. *BBC*, 290.

¹⁰⁰Kennedy, Mrs. Regarded as a 'celebrated Irish Actress' (CEP Vol.7 No. 61, 31 July 1760) with the Smock Alley theatre company, and wife of the actor, Mr Kennedy (See fn. 23).

¹⁰¹CEP Vol.3 No.83, Aug. 1758.

¹⁰²HC Vol.4 No.67, Aug. 1772.

¹⁰³Macklin, Mr. An Actor with the Smock Alley theatre company from 1748. *A Dublin Musical Calendar 1700-1760* (1988) 283.

¹⁰⁴Unlisted in the New Grove Dictionary of Music and Musicians, *A Dublin Musical Calendar 1700-1760*(1988) and *Rotunda Music in Eighteenth Century Dublin* (1992).

¹⁰⁵Ibid.

¹⁰⁶Ibid.

¹⁰⁷Ibid.

¹⁰⁸NCEP Vol. 9 (Marked 8) No.71, Sept. 1799.

Henry IV and *Richard III* also had music, composed by Pasquali, which helped to increase their popularity, although they were still not as popular with the Cork audiences as the comedies and tragedies. *Henry IV* was first performed in Cork in August 1758, for the benefit of Mr Sparks, and featured singing between the acts 'by Mr Corry, and dancing by Signor Tioli and Miss Baker¹⁰⁹. It was performed again almost forty years later, in September, 1797.¹¹⁰

The play *Richard III* was more successful than *Henry IV*, as it was performed more often. The first record of it being performed in Cork is on 11 September 1760, when it was held for the benefit of Mrs Dancer.¹¹¹ The entertainments provided during the performance included the *Italian Coopers* by Mr Mahon and the dance, *The Highland Laddie and Lass* by Mr Aldridge and Signora Caroline.¹¹² It was performed again by the Smock Alley theatre Company in August 1769,¹¹³ for the benefit of Mr Mossop,¹¹⁴ and in September 1773,¹¹⁵ for Mr Sheridan's benefit. It was not performed again until August 1796, when Mr Kemble and Miss Gough¹¹⁶ included it in their Benefit.¹¹⁷

Although the Smock Alley Theatre Company performed in the majority of the theatre events held in Cork in the eighteenth century, Cork also

¹⁰⁹CEP Vol.3 No.84, Aug. 1758.

¹¹⁰NCEP Vol.7 No.88, Oct. 1797.

¹¹¹CJ Vol.7 No.72, Sept. 1760.

¹¹²Caroline/Carolina, Signora; Dancer who performed in Cork with the Smock Alley theatre company in 1760.

¹¹³CEP Vol.14 No.63, Aug. 1769

¹¹⁴Unlisted in the New Grove Dictionary of Music and Musicians, *A Dublin Musical Calendar 1700-1760*(1988) and *Rotunda Music in Eighteenth Century Dublin* (1992).

¹¹⁵CEP Vol.18 No.71, Sept. 1773.

¹¹⁶Unlisted in the New Grove Dictionary of Music and Musicians, *A Dublin Musical Calendar 1700-1760*(1988) and *Rotunda Music in Eighteenth Century Dublin* (1992).

¹¹⁷NCEP Vol.6 No.66, Aug. 1796.

had a local theatre company called 'Her Majesty's Company of Comedians'.¹¹⁸ The company gave regular performances in the Broad Lane Theatre, which was opened in 1713.¹¹⁹ However, on finding the venture beyond their financial expectations, the company was obliged to appeal to the nobility and gentry for contributions 'to encourage that polite entertainment'.¹²⁰

The Broad Lane Theatre ceased to be an actual theatre by 1736, and was replaced in that year with a 'regular theatre [which] was opened at the corner of George's Street and Prince's Street',¹²¹ where performances and 'exhibitions were given with great order and decency'.¹²² They later became known as the Cork Company.¹²³ It still consisted of amateur actors, and musicians were frequently augmented by the local teachers for charity performances, such as in February 1763, when the Gentlemen performed *Richard III* for the benefit of 'some Persons in Distress'.¹²⁴

Although the theatre programmes of the 1750s generally consisted of plays, such as the aforementioned Shakespearian tragedies, comedies, and history plays, ballad and comic operas were also considered essential to the evening's entertainment.

¹¹⁸J. Windele: *Windele's Cork* (1910) 71.

¹¹⁹*Ibid.*

¹²⁰Lloyd's Newsletter, 14 March 1713.

¹²¹*Windele's Cork* (1910) 71.

¹²²*Cork Historical and Archeological Society* Vol.9 (Cork: 1903) [*A Tour through Ireland* by Two Gentlemen (1748)] 89.

¹²³Windele, J.: *Windele's Cork* (1910) 71.

¹²⁴CEP Vol.8 No.35, Feb. 1763.

In 1728, the era of popular theatrical operas began in London with the first performance of John Gay's *The Beggar's Opera*.¹²⁵ The music of the opera was based on well-known songs and arranged by Pepusch.¹²⁶ It proved so successful that it began the series of ballad opera, which became the most popular form of operatic entertainment in both England and Ireland.¹²⁷ It was performed in Dublin just six weeks after its premiere in London.¹²⁸ It was also popular with the Cork audiences, and was regularly performed by the Smock Alley Theatre Company up to 1800. In July 1760, it was performed at the Theatre Royal, during which entertainments of singing and dancing were performed between the acts. These entertainments included the *Dutch Skipper* performed by Mr Aldridge, the *Grecian Dance* by Signor Tioli and Signora Carolina, a Hornpipe by Mr Slingsby, and finally 'a *Country Dance* by the characters of the Opera'.¹²⁹ It was performed in August 1764, when the entertainments included a Hornpipe,¹³⁰ and again in July 1769.¹³¹

Although it was not performed throughout the 1770s, it was quite popular in the 1780s and 1790s. When Richard Daly took over the management of the Theatre Royal from Mr Heaphy in 1782, in an attempt to improve the success of the Theatre, he introduced many new comic operas, musical entertainments, and novelty acts. He also revived many of the operas that had previously been popular, such as *The Beggar's Opera* which was performed in July 1782,¹³² for the benefit

¹²⁵Stanley Sadie *The New Grove Dictionary of Opera* Vol.1 (London: 1992) 289.

¹²⁶Pepusch, John Christopher (b. Berlin, 1667; d. London, 1752). *A Dublin Musical Calendar 1700-1760*(1988) 304.

¹²⁷See fn. 99.

¹²⁸*The New Grove Dictionary of Opera* Vol.2 (1992) 823.

¹²⁹CEP Vol.5 No.77, July 1760.

¹³⁰CJ Vol.11 No. 74, Aug. 1764.

¹³¹CEP Vol.14 No.60, July 1769.

¹³²CEP Vol.27 No.59, July 1782.

of Miss Phillips.¹³³ It was also performed in August 1788,¹³⁴ for Mr Bannister,¹³⁵ and in the following year its cast included Mr Kelly,¹³⁶ Mrs Cornelys¹³⁷ and Mrs Crouch¹³⁸.

In September 1792, the Cork Society for Confined Debtors rented the Theatre Royal, in George's Street, for one night 'at the heavy expense of £30'.¹³⁹ It was hoped that the performance of *The Beggar's Opera*, would encourage the attendance of 'the charitable public'.¹⁴⁰ It was also performed in October 1794,¹⁴¹ for Miss Brett's Benefit.¹⁴²

Therefore, from the first performances of *The Beggar's Opera*, the genre continued to gain popularity with the Cork audiences, and the ballad operas of composers such as Arne, Boyce, and Sheridan were regularly performed.

Thomas Augustine Arne,¹⁴³ was regarded in the eighteenth century as one of England's greatest composers of theatrical music. In a career that spanned forty-five years, he wrote a significant number of masques, operas, and pantomimes. The majority of his works were

¹³³Phillips, Anna Maria (1763-1805) Soprano. Sang with the Smock Alley theatre company and at the Rotunda in 1782. Became Mrs. Crouch in 1785. Rotunda Music in Eighteenth Century Dublin (1992) 222-3.

¹³⁴CEP Vol.32 No.62, Aug. 1787.

¹³⁵Bannister, Charles (1741-1804) Singer in the Theatre Royal, Drury Lane. Rotunda Music in Eighteenth Century Dublin (1992) 212.

¹³⁶Kelly, Michael (b. Dublin, 25 Dec. 1762; d. Margate, Oct. 1826) Tenor, Composer, and Theatre Manager. *New Grove Dictionary of Opera*, vol.2 (1992).

¹³⁷Unlisted in the *New Grove Dictionary of Music and Musicians*, *A Dublin Musical Calendar 1700-1760*(1988) and *Rotunda Music in Eighteenth Century Dublin* (1992).

¹³⁸ See fn. 131.

¹³⁹NCEP Vol.2 No.75, Sept. 1792.

¹⁴⁰Ibid.

¹⁴¹NCEP Vol.4 No.81, Oct. 1794.

¹⁴²Brett, Miss (later Mrs Chapman) Singer. First sang in Dublin in 1787 and again in 1789. *Rotunda Music in Eighteenth Century Dublin* (1992) 212.

¹⁴³Arne, T.A. (b. London, 28 May 1710; d. London, 5 March 1778) English Composer who visited Dublin in 1742 and 1755. *New Grove Dictionary of Opera*, vol.1, 206.

performed by the Dublin theatre companies, which meant that they were also performed in Cork during the companies summer seasons there.

The most popular of Arne's masques was *Comus*.¹⁴⁴ It was performed at the Theatre Royal in Cork in August 1780,¹⁴⁵ 'with all the airs, duetts (sic), trois, and choruses, [by] Mr Young,¹⁴⁶ Mr Temple,¹⁴⁷ Mr Kane¹⁴⁸ [and] Mr Barnshaw.¹⁴⁹ It was performed again in August 1796,¹⁵⁰ for the benefit of Miss Gough.¹⁵¹

Arne also composed operas, including *Eliza*,¹⁵² *Lethe*,¹⁵³ and *Artaxerxes*.¹⁵⁴ Although the opera *Lethe* was performed in Cork's Theatre Royal in August 1758,¹⁵⁵ and in March 1783,¹⁵⁶ only the songs from *Eliza* were performed, as in August 1758, when the song *My fond Shepherd's of late were so blest* was performed by Mr Corry.¹⁵⁷ As Arne achieved his greatest success in England and Ireland with the opera *Artaxerxes*, it was inevitable that it should reach a similar level of popularity with the Cork audiences. It was performed

¹⁴⁴*Comus* (Drury Lane, March 1738) Composed by T. Arne on J. Dalton's version of J. Milton's *Comus*. *New Grove Dictionary of Opera*, 208.

¹⁴⁵CEP Vol.25 No.70, Aug. 1780.

¹⁴⁶Unlisted in the *New Grove Dictionary of Music and Musicians*, *A Dublin Musical Calendar 1700-1760*(1988) and *Rotunda Music in Eighteenth Century Dublin* (1992).

¹⁴⁷Ibid.

¹⁴⁸Ibid.

¹⁴⁹Ibid.

¹⁵⁰NCEP Vol.6 No.66, Aug. 1796.

¹⁵¹Unlisted in the *New Grove Dictionary of Music and Musicians*, *A Dublin Musical Calendar 1700-1760*(1988) and *Rotunda Music in Eighteenth Century Dublin* (1992).

¹⁵²*Eliza* (New Theatre, Haymarket, May 1754: Smock Alley, Dublin, Nov. 1755) Composed by T. Arne on R. Rolt's libretto. Although it was unsuccessful in 1754, it gained popularity in 1755 during Arne's second visit to Dublin. *New Grove Dictionary of Opera*, Vol.1, 208.

¹⁵³*Lethe* (Drury Lane, Jan. 1749) Composed by T. Arne on D. Garrick's libretto. Ibid, 208.

¹⁵⁴*Artaxerxes* (Covent Garden, Feb. 1762) Written and Composed by T. Arne on P. Metastasio's *Artaxerxes*. Ibid, 209.

¹⁵⁵CEP Vol.3 No.85, Aug. 1758.

¹⁵⁶CEP Vol.28 No.25, March 1783.

¹⁵⁷CEP Vol.3 No.87, Aug. 1758.

in August 1792, by the celebrated Madam Mara,¹⁵⁸ 'whose abilities have been the admiration of all Europe'.¹⁵⁹ The performance also included Miss R. Ryder's 'first appearance in this City',¹⁶⁰ Mr Palmer¹⁶¹ and the English tenor, Mr Incledon, all of whom had appeared in the successful Dublin performance of the Opera.¹⁶²

One of the opera's songs *The Soldier Tired from War's Alarms* was also regularly performed, as in August 1782,¹⁶³ and in September 1791,¹⁶⁴ when Mrs Billington¹⁶⁵ sang it between the acts of Giordani's comic opera *The Maid of the Mill*.¹⁶⁶

Arne's ballad operas reached a similar level of popularity in Ireland throughout the second half of the eighteenth century. *Florizel and Perdita*¹⁶⁷ was the first of his ballad operas to be regularly performed in the Cork theatres. It was performed in the Theatre Royal, Dunscomb's Marsh, in August 1757 for the benefit of Mrs Mynitt¹⁶⁸, and featured Mr Glover as the 'Ballad Singing Pedlar'.¹⁶⁹ It was also performed in August 1758 when it was held for the benefit of Signor

¹⁵⁸See concert chapter.

¹⁵⁹NCEP Vol.2 No.64, Aug. 1792.

¹⁶⁰Ryder, Rose [later Mrs. Pendred]. *Opera in Dublin 1705-1797* (1973) 288.

¹⁶¹Palmer, William. Performed with the Crow Street Theatre from 1765. *Ibid*, 131.

¹⁶²*Ibid*, 294.

¹⁶³CEP Vol.27 No.63, Aug. 1782.

¹⁶⁴NCEP Vol.1 No.21, Sept. 1791.

¹⁶⁵Billington, Elizabeth [née Weischel] (c.1765/68-1818). Soprano and pianist. She and her brother, Charles Weischel, an English violinist and composer, performed in Dublin and Cork from the 1780's. *New Grove Dictionary of Music and Musicians*, vol.20,(1988) 294.

¹⁶⁶*The Maid of the Mill* (Smock Alley, 1765) Composed by the Italian composer Tomasso Giordani (b.Naples, c1730-33; d. Dublin, 1806), who lived in Dublin from the late 1760s and was connected with the Smock Alley Theatre until it was closed in 1787. *Ibid*, 425.

¹⁶⁷*Florizel and Perdita* (Covent Garden, March 1754) based on W. Shakespeare's *The Winter's Tale*. *New Grove Dictionary of Opera*, vol.1,(1992) 208.

¹⁶⁸CJ Vol.4 No.72, Sept. 1757.

¹⁶⁹*Ibid*.

Tioli,¹⁷⁰ and in September 1760, when Mr Hamilton¹⁷¹ acted as the Ballad Singing Pedlar. The singers and dancers included Mr Mahon, Miss Rosco, Mr Aldridge, Signora Carolina, Mrs Knipe and Mrs Dancer 'in the Part of Perdita with the *Sheep-shearing song*'.¹⁷² Mrs Dancer reappeared in the role of Perdita when the opera was performed in August 1764.¹⁷³

The comic opera *Thomas and Sally*,¹⁷⁴ was Arne's first attempt to present modern characters in an all-sung opera.¹⁷⁵ It was also very popular in Cork, where it was first performed by the Dublin theatre company in September 1761. During the performance Miss Young¹⁷⁶ sang 'several new songs between the acts, accompanied by the Harpsichord'.¹⁷⁷ The opera was performed again in July 1769, by Mr Vernell¹⁷⁸ and Mrs Hawtrey¹⁷⁹ from the Theatre Royal in Dublin. ¹⁸⁰

Arne also wrote pasticcios, the most popular of which was *Love in the Village*,¹⁸¹ and although he did not write all of the music for the work, he provided almost half of it. It was also a great success in Cork, where

¹⁷⁰CEP Vol.3 No.83, Aug. 1758.

¹⁷¹Unlisted in the New Grove Dictionary of Music and Musicians, *A Dublin Musical Calendar 1700-1760*(1988) and *Rotunda Music in Eighteenth Century Dublin* (1992).

¹⁷²CJ Vol.7 No.72, Sept. 1760.

CJ Vol.7 No.78, Sept. 1760.

¹⁷³CJ Vol.11 No.74, Aug. 1764.

¹⁷⁴*Thomas and Sally* (Covent Garden, Nov. 1760) Composed by T. Arne on Isaac Bickerstaff's libretto. *New Grove Dictionary of Opera*, vol.1 (1992) 209.

¹⁷⁵*The New Grove Dictionary of Music and Musicians*, vol.13 (1988), 598.

¹⁷⁶Young, Elizabeth? [Mrs Dorman] Soprano. First appeared in Dublin in 1756, she sang at Drury Lane and elsewhere before her marriage in 1762. *The New Grove Dictionary of Music and Musicians*, vol.20 (1988).

¹⁷⁷CJ Vol.8 No.77, Sept. 1761.

¹⁷⁸Unlisted in the New Grove Dictionary of Music and Musicians, *A Dublin Musical Calendar 1700-1760*(1988) and *Rotunda Music in Eighteenth Century Dublin* (1992).

¹⁷⁹Hawtrey, Mrs [née McNeil] A regular singer in the Theatre Royal, Dublin, and the Rotunda, from 1760. *Rotunda Music in Eighteenth Century Dublin* (1992).

¹⁸⁰CEP Vol.14 No.61, July 1769.

¹⁸¹ (Covent Garden, Dec. 1762) Written by T. Arne on Isaac Bicerstaff's libretto. *New Grove Dictionary of Opera.*, 209.

it was the most frequently performed of all Arne's compositions. It was first performed in Cork's Theatre Royal in July 1769, when the performing company consisted of Mr Vernell, Mr Barrister, Mr Heaphy, Mr Hollocombe¹⁸² and Mrs Hawtrey.¹⁸³ This performance was repeated in the following month for the benefit of Mr Heaphy, the Manager of the Theatre Royal, and as 'the most invariable care [was] taken in preserving all the truly comic beauties and the most pleasing music of this favourite piece',¹⁸⁴ it was hoped that it was 'entertainment worthy of [a] polite audience'.¹⁸⁵

It was performed again in August 1777, when Arne's son, Michael Arne¹⁸⁶ visited Cork, and included it in the programme along with his own opera *Cymon*.¹⁸⁷ The vocal parts of both operas were performed by Mrs Arne,¹⁸⁸ and Arne played a Concerto on the Harpsichord at the interval.¹⁸⁹

Although *Love in the Village* was performed only once during the 1780s,¹⁹⁰ it regained its popularity in the 1790s. In April 1790, it was performed by the ladies and gentlemen of Cork for the benefit of Mr Varian,¹⁹¹ who hoped that their performance would 'fully meet with the approbation' of the nobility and gentry of Cork.¹⁹² It was

¹⁸²Unlisted in the New Grove Dictionary of Music and Musicians, *A Dublin Musical Calendar 1700-1760* (1988) and *Rotunda Music in Eighteenth Century Dublin* (1992).

¹⁸³See fn. 172.

¹⁸⁴CEP Vol.14 No.69, Aug. 1769.

¹⁸⁵Ibid.

¹⁸⁶Arne, Michael (1740-1786) Composer, organist, and pianist. Wrote many songs such as *The Lass with the delicate air* (1762) and operas. *New Grove Dictionary of Opera*, vol.1 (1992) 205.

¹⁸⁷*Cymon* (1767) Written by M. Arne on D. Garrick's libretto. It proved to be his greatest success. Ibid.

¹⁸⁸Arne, Mrs [née Venables] Soprano.

¹⁸⁹CEP Vol.22 No.67, Aug. 1777.

¹⁹⁰CEP Vol.25 No.70, Aug. 1780.

¹⁹¹See education chapter.

¹⁹²CEP Vol.37 No.34, Apr. 1790.

performed again four months later by the Dublin theatre company for the benefit of Miss George,¹⁹³ who sang *Mad Bess* at the end of the opera.¹⁹⁴

It was also performed in September 1791 for the benefit of the House of Industry,¹⁹⁵ and in September 1793, when it was performed by Mr Meadows,¹⁹⁶ Mr Doyle¹⁹⁷ and Miss Brett.¹⁹⁸ There also featured between the acts, a comic dance by Mr King, a Hornpipe by Madam Rossi,¹⁹⁹ and the imitation of various birds by Mr Adams, which he used to accompany 'in a most surprising manner, a Grand Overture composed by Gossec'.²⁰⁰ In August 1795, it was performed by Miss Poole,²⁰¹ who was described as 'the principle singer at the Prosessional (sic) Concert of Ancient Music'.²⁰²

William Boyce was also considered one of England's most eminent composers.²⁰³ He, like Arne, wrote a large number of theatrical music which ranged from masques and pantomimes to comic operas. The first of Boyce's works to be performed in Cork was in September 1758,²⁰⁴ and again in August 1782, when its prelude was performed for the

¹⁹³Unlisted in the New Grove Dictionary of Music and Musicians, *A Dublin Musical Calendar 1700-1760*(1988) and *Rotunda Music in Eighteenth Century Dublin* (1992).

¹⁹⁴CEP Vol.37 No.69, Aug. 1790.

¹⁹⁵NCEP Vol.1 No.21, Sept. 1791.

¹⁹⁶Unlisted in the New Grove Dictionary of Music and Musicians, *A Dublin Musical Calendar 1700-1760*(1988) and *Rotunda Music in Eighteenth Century Dublin* (1992).

¹⁹⁷Ibid.

¹⁹⁸Ibid.

¹⁹⁹Ibid.

²⁰⁰NCEP Vol.3 No.71, Sept. 1793.

²⁰¹Unlisted in the New Grove Dictionary of Music and Musicians, *A Dublin Musical Calendar 1700-1760*(1988) and *Rotunda Music in Eighteenth Century Dublin* (1992).

²⁰²NCEP Vol.5 No.65, Aug. 1795.

²⁰³(b. London, Sept. 1711; d. Kensington, London, 7 Feb. 1779). *New Grove Dictionary of Opera*, vol.1 (1992) 577.

²⁰⁴CEP Vol.3 No.91, Sept. 1758.

benefit of Mr Daly, the manager of the Theatre Royal.²⁰⁵ It was the all-sung afterpiece *The Chaplet*,²⁰⁶ and had achieved a great deal of success when performed in London and Dublin.

His pantomime, *Harlequin's Invasion*,²⁰⁷ was also popular with the Cork audiences. It was performed August 1772, at the Theatre Royal for the benefit of Mrs Dawson,²⁰⁸ and featured entertainments of singing and dancing.²⁰⁹

As Arne was considered the leading dramatic composer of the time, it was necessary for Boyce to maintain the popularity of his compositions. Therefore, it is not surprising that his comedy, *The Gamester*,²¹⁰ was a success in both England and Ireland. It was particularly popular with the Cork audiences in the 1780s and 1790s, as it was performed at the Theatre Royal in 1781,²¹¹ 1783,²¹² 1786,²¹³ 1794²¹⁴ and again in June 1799,²¹⁵ when it was performed for the benefit of Mr Huddart.²¹⁶

²⁰⁵CEP Vol.27 Nos. 63 & 65, Aug. 1782.

²⁰⁶(London, 1749) Written to Moses Mendez's libretto (First performed in Dublin in 1750).

²⁰⁷(1759) Written on D. Garrick's libretto. *New Grove Dictionary of Opera*, vol.1,(1992) 577.

²⁰⁸Unlisted in the *New Grove Dictionary of Music and Musicians, A Dublin Musical Calendar 1700-1760*(1988) and *Rotunda Music in Eighteenth Century Dublin* (1992).

²⁰⁹HC Vol.4 No.70, Aug. 1772.

²¹⁰(1753) Written on Edward Moore's libretto. *New Grove Dictionary of Opera*, vol.1,(1992) 577.

²¹¹CEP Vol.26 No.68, Aug. 1781.

²¹²CEP Vol.31 No.84, Oct. 1786.

²¹³Ibid.

²¹⁴NCEP Vol.4 No.82, Oct. 1794.

²¹⁵NCEP Vol.9 (marked 8) No.45, June 1799.

²¹⁶Unlisted in the *New Grove Dictionary of Music and Musicians, A Dublin Musical Calendar 1700-1760*(1988) and *Rotunda Music in Eighteenth Century Dublin* (1992).

Although the theatrical compositions of Arne and Boyce were very popular with Irish audiences, there were also many other composers and librettists who enjoyed similar success. In the 1750s, one of the most regularly performed ballad operas in Cork's Theatre Royal, was *Phoebe or The Beggar's Wedding*.²¹⁷ It was written to the libretto of Charles Coffey²¹⁸ and was performed in Cork in August 1754, 'in as regular and ample [a] manner as performed in London'.²¹⁹ It featured 'a Comic Dance by the characters of the opera and the *Ceremony of the Crutch*, as perform'd at a Beggar's Wedding'.²²⁰ Also included during the performance was a song by Mrs Love²²¹ and *Perriot in the Basket* by Mr Layfield.²²²

One of the most successful ballad operas after Gay's *Beggar's Opera*, was written to another of Coffey's librettos called *The Devil to Pay, or The Wives Metamorphos'd*.²²³ The music to the opera was arranged by a Mr Seedo²²⁴ and it was performed in Cork's Theatre Royal in July 1761²²⁵ for the benefit of Mr Vernon.²²⁶ It was performed again in September 1790²²⁷ for Mrs Hitchcock,²²⁸ and finally, in September

²¹⁷(Smock Alley, Mar. 1729) Composer Anon., *Opera in Dublin 1705-1797* (1973) 325.

²¹⁸(b. Ireland, late 17th century; d. London, 13 May 1745) Irish playwright and librettist.

²¹⁹CJ Vol.1 No.75, Aug. 1754.

²²⁰Ibid.

²²¹Singing actress, performed at Smock Alley in 1755. *A Dublin Musical Calendar 1700-1760*(1988) 283.

²²²Layfield, Robert. Actor and singer, performed with the Smock Alley theatre company from 1752-7. Ibid.

²²³(London, Aug. 1731; Dublin; Smock Alley, Feb. 1732) composer anon., *Opera in Dublin 1705-1797*, (1973) 325.

²²⁴It is thought that he may have been the son of a Prussian musician, whose real name was Sidow or Sydow. Seedo was born in London where he worked from c1730-1735, *Opera in Dublin 1705-1797* (1973) 44.

²²⁵CJ Vol.8 No.60, July 1761.

²²⁶Vernon, Joseph. Singing actor.

²²⁷CEP Vol.37 No.71, Sept. 1790.

²²⁸Hitchcock, Mrs Robert (Sarah) Singing actress.

1793²²⁹ with a cast that consisted of Mr Daly, Mr Pope,²³⁰ Mr McCready²³¹ and Mr Munden.²³²

*Flora or Hob in the Well*²³³ was another favourite ballad opera with the Cork audience of the 1750s. It was originally performed in the Smock Alley Theatre and achieved immediate success. It was performed in Cork's Theatre Royal, Dunscomb's Marsh, in August 1754, with Mr Cunningham²³⁴ as Hob and Mrs Pye as Flora.²³⁵

Henry Carey²³⁶ also wrote popular ballad operas, including *The Contrivances*²³⁷ and *The Honest Yorkshireman*, both of which were regularly performed until the end of the century. *The Contrivances* was performed in the Theatre Royal, George's Street, in the same style 'as it was performed last season at the Theatre in Crow street, with universal applause'.²³⁸ It was performed again in the following year for the benefit of Mr Mynitt²³⁹ *The Honest Yorkshireman* was included in the benefit performance held for Mr Kennedy in August 1754, the cast for which included Mr Kennedy as Gaylove, Mr Love²⁴⁰

²²⁹NCEP Vol.3 No.69, Sept. 1793.

²³⁰Unlisted in the New Grove Dictionary of Music and Musicians, *A Dublin Musical Calendar 1700-1760*(1988) and *Rotunda Music in Eighteenth Century Dublin* (1992).

²³¹McCready, William C. Actor at the Smock Alley Theatre from 1784. *Opera in Dublin 1705-1797* (1973) 253.

²³²Unlisted in the New Grove Dictionary of Music and Musicians, *A Dublin Musical Calendar 1700-1760*(1988) and *Rotunda Music in Eighteenth Century Dublin* (1992).

²³³(Smock Alley, June-Sept. 1729) composer anon. *Opera in Dublin 1705-1797* (1973) 325.

²³⁴Unlisted in the New Grove Dictionary of Music and Musicians, *A Dublin Musical Calendar 1700-1760*(1988) and *Rotunda Music in Eighteenth Century Dublin* (1992).

²³⁵CJ Vol.1 No.75, Aug. 1754.

²³⁶(c. 1689-1743) Composer and dramatist. *A Dublin Musical Calendar 1700-1760*(1988) 298.

²³⁷(London: June 1729: Dublin: Smock Alley, c.Dec. 1730).

²³⁸CEP Vol.6 No.66, Aug. 1759.

²³⁹CEP Vol.5 No.94, Sept. 1760.

²⁴⁰Married to the singer Mrs Love, See fn. 64.

as *Blunder*, Mrs Love as Combrush and Mrs Pye as Arabella.²⁴¹ It was performed again in September 1760 for the benefit of Mr MacBride, the Boxkeeper at the Theatre Royal.²⁴² The opera was performed twice in 1773, when it was performed twice. The first performance was held at the Theatre Royal in June and followed the comedy *The Brothers*.²⁴³ The second performance occurred two months later²⁴⁴

Irish dramatists such as John O'Keefe and Richard Brinsley Sheridan also wrote the librettos for ballad operas, many of which were very successful. John O'Keefe²⁴⁵ was both an actor and a prolific writer of stage works, many of which were performed on the Cork stage. These included *Duke and not Duke*, *Son in Law*, *Poor Soldier*, *The Trip to Killarney* and *Tony Lumpkins*. The farce *Duke and no Duke*, was first performed in Cork on 28 September 1761, following a comic extravaganza by Mr Shuter.²⁴⁶ From the late 1760s, O'Keefe's comic operas regained popularity, and in September 1773, on a visit to Cork, he not only performed the farce *Duke and no Duke*, which had not been performed in Cork for ten years, but he also sang the *Post-boy's Song* from his pantomime *The Trip to Killarney*, which had been 'sung with universal applause above thirty nights last season at the Theatre in Smock Alley'.²⁴⁷ After the farce, he also performed a comic musical interlude called *Tony Lumpkin's ramble thro' Cork, with a View of the Mall and Red House Walk, Sunday's Well, Taverns, coffee-houses, &c,*

²⁴¹CEP Vol.1 No.75, Aug. 1754.

²⁴²CEP Vol.7 No.78, Sept. 1760.

²⁴³CEP Vol.18 No.51, June 1773.

²⁴⁴CEP Vol.18 No.68, Aug. 1773.

²⁴⁵O'Keefe, John b. Dublin, 1747; d.1833). *Opera in Dublin 1705-1797* (1973) 325.

²⁴⁶Shuter, Edward. Actor at the Crow Street Theatre from c.1763. *Ibid*, 110.

²⁴⁷CEP Vol.18 No.71, Sept. 1773.

written by him.²⁴⁸ References to local areas were quite common in musical sketches in the 1770s, such as the Interlude, *The Humours of Cove*, which was performed in September 1773.²⁴⁹

The operatic farce *Son in Law* was written by O'Keefe and Samuel Arnold, and premiered in Dublin in 1781.²⁵⁰ This was also the year that it was first performed in Cork's Theatre Royal.²⁵¹ In the following year, O'Keefe's 'new farce, never performed here, called the *Dead Alive*'²⁵² was added to the second of Miss Young's benefit nights.

The performance of new plays and operas was essential to the success of the Theatre Royal, and Richard Daly, the Theatre's manager, continued to alternate the new entertainments with the revived musical pieces. In September 1784,²⁵³ Daly performed in the Theatre Royal's first performance of O'Keefe and William Shield's²⁵⁴ extremely popular musical comedy called *The Poor Soldier*.²⁵⁵ Both *The Poor Soldier* and Shield's other opera *Rosina*, were the afterpieces most performed in the London and Dublin Theatres.²⁵⁶ They were also popular with the Cork audiences, as *The Poor Soldier* was performed every couple of

²⁴⁸Ibid.

²⁴⁹CEP Vol.18 No.72, Sept. 1773

²⁵⁰*Opera in Dublin 1705-1797* (1973) 300.

²⁵¹CEP Vol.26 No.63, Aug. 1781.

²⁵²CEP Vol.27 No.61, Aug. 1782.

²⁵³CEP Vol.29 No.74, Sept. 1784.

²⁵⁴(b. Swalwell, nr Newcastle upon Tyne, 5 March 1748; d. London, 25 Jan. 1829) English composer of theatrical music. *New Grove Dictionary of Opera*, vol.4 (1992) 354.

²⁵⁵Originally called *The Shamrock; or Saint Patrick's Day*, the music was composed and arranged by Shield to O'Keefe's libretto, and it was first performed in London in 1783. *Opera in Dublin 1705-1797* (1973) 182.

²⁵⁶See fn. 248.

years after its premiere, in September 1786,²⁵⁷ August 1788,²⁵⁸ September 1792,²⁵⁹ October 1794²⁶⁰ and August 1796.²⁶¹

Previous to writing *The Poor Soldier*, Shield had composed the successful comic opera *The Flitch of Bacon*,²⁶² which was performed in Cork's Theatre Royal in September 1783.²⁶³ It was performed again by Daly's company in August 1784²⁶⁴ and in August 1792,²⁶⁵ following Madam Mara's performance of Arne's opera *Artaxerxes*.²⁶⁶ It was also performed in October 1795 by 'several respectable gentlemen of this City', who performed the comic opera *The Mountaineers* and the farce *Flitch of Bacon* in order 'to add to the fund for building an Alms House in the parish of St Peter'.²⁶⁷ The evening's entertainment was conducted by Mr Doyle, and performed by 'many Gentlemen of distinguished Musical Abilities [who] promised to contribute their assistance'.²⁶⁸

Following the success of *The Poor Soldier*, Shield and O'Keefe continued to work together. They produced some of the eighteenth century's most popular comic operas, including *The Highland Reel* (1788), *The Wicklow Mountains or The Lad of the Hills*,²⁶⁹ and *The*

²⁵⁷CEP Vol.31 No.75, Sept. 1786.

²⁵⁸CEP Vol.33 No.67, Aug. 1788.

²⁵⁹NCEP Vol. No.72, Sept. 1792.

²⁶⁰NCEP Vol.4 No.81, Oct. 1794.

²⁶¹NCEP Vol.6 No.63, Aug. 1796.

²⁶²(London ,Haymarket, Aug. 1778: Dublin, Crow street, Dec. 1778) Fourteen of the musical numbers are Shield's, the remainder were borrowed from Italian operas and other various sources. *Opera in Dublin 1705-1797* (1973) 329.

²⁶³CEP Vol.28 No.71, Sept 1783.

²⁶⁴CEP Vol.29 No.70, Aug. 1784.

²⁶⁵NCEP Vol.2 No.66, Aug. 1792.

²⁶⁶See fn. 159.

²⁶⁷NCEP Vol.5 No..85, Oct. 1795.

²⁶⁸Ibid.

²⁶⁹(Peter street, Nov. 1796, London, Apr. 1796). *Opera in Dublin 1705-1797* (1973) 331.

Farmer (1787). *The Highland Reel* was first performed in Cork in September 1789, just a year after its premiere in London. It was described as 'a new Comic Musical Romance' and featured the favourite songs, *Gramachree Molly* and the Scotch ballad *Old Robin Gray*, by Mrs Crouch.²⁷⁰ It was performed again in September 1793²⁷¹ and October 1794.²⁷²

The comic opera, *The Wicklow Mountains or The Lad of the Hills*, was also performed in Cork just twelve months after its premiere in London. In the newspaper advertisement it is described as an 'opera in two acts, written by O'Keefe [and] music by Shield, [called] *Lad of the Hills or The Wicklow Gold Mines*'.²⁷³ It was performed twice in September 1798.²⁷⁴

The musical entertainment *The Farmer* was also popular in Cork in the 1790s. It was first performed in the Theatre Royal on 5 September 1793 for the benefit of Mr Munden²⁷⁵ and again in July 1796²⁷⁶ when Mr Townsend²⁷⁷ and Mrs Martyr,²⁷⁸ both from the Theatre Royal in Covent Garden, made their 'first appearances in this City'.²⁷⁹

²⁷⁰CEP Vol.34 No.71, Sept. 1789.

²⁷¹NCEP Vol.3 no.72, Sept. 1793.

²⁷²NCEP Vol.4 No.83, Oct. 1794.

²⁷³NCEP Vol.7 No.75, Sept. 1797.

²⁷⁴NCEP Vol.8 No.74, Sept. 1798.

²⁷⁵NCEP Vol.3 No.70, Sept. 1793.

²⁷⁶NCEP Vol.6 No.58, 59,& 61, July 1796.

²⁷⁷Unlisted in the New Grove Dictionary of Music and Musicians, *A Dublin Musical Calendar 1700-1760*(1988) and *Rotunda Music in Eighteenth Century Dublin* (1992).

²⁷⁸Ibid.

²⁷⁹See fn. 276.

Richard Brinsley Sheridan²⁸⁰ wrote popular plays including *The Rivals* (1775) and *The School for Scandal* (1777). However, he also wrote the comic opera *The Duenna* (1775), which had music written by his father-in-law, Thomas Linley, and which achieved success in both England and Ireland. It was also very popular in Cork, where it was regularly performed. It was first performed in Cork in July 1777,²⁸¹ after having 'been for some time in rehearsal' at the Theatre Royal.²⁸² It was performed again in August 1782 for the benefit of Miss Phillips,²⁸³ and in August 1790.²⁸⁴

The play *Oroonoko or The Royal Slave* which consisted of songs by the composer J.F. Lampe,²⁸⁵ was particularly popular with the Cork audience. It was performed in Cork in July 1760, and featured a dance by Mr Aldridge.²⁸⁶ It was performed again in August 1770,²⁸⁷ and consisted of the following cast; Mr Heaphy, Mr Lewis,²⁸⁸ Mrs Burden²⁸⁹ and Miss Mansell.²⁹⁰ It was not performed again until in

²⁸⁰(b. Dublin, 30 Oct. 1751;d.London, 7 July 1816) Irish playwright and theatre manager. *New Grove Opera* vol. 4, (1992) 353.

²⁸¹CEP Vol.22 No.61, July 1777.

²⁸²Ibid.

²⁸³CEP Vol.27 No.63, Aug. 1782.

²⁸⁴CEP Vol.37 No.70, Aug. 1790.

²⁸⁵(b. Saxony, c. 1703; d. Edinburgh, 1751) A German composer who settled in London in the mid-1720s and came to Dublin from 1748-50. He composed operas such as *The Dragon of Wantley* (Little Theatre, Haymarket; Covent garden; libretto by Henry Carey). S. Sadie: *Handel*, (1994) 449.

²⁸⁶CJ vol.7 No.61, July 1760.

²⁸⁷HC Vol.2 No.70, Aug. 1770.

²⁸⁸Performed at Capel Street Theatre from 1770. *Opera in Dublin 1705-1797* (1973) 153 Unlisted in the New Grove Dictionary of Music and Musicians, *A Dublin Musical Calendar 1700-1760* (1988) and *Rotunda Music in Eighteenth Century Dublin* (1992).

²⁸⁹Actor and bass singer with Capel Street Theatre from 1771, *Rotunda Music in Eighteenth Century Dublin* (1992) 212.

²⁹⁰Unlisted in the New Grove Dictionary of Music and Musicians, *A Dublin Musical Calendar 1700-1760* (1988) and *Rotunda Music in Eighteenth Century Dublin* (1992).

April 1789,²⁹¹ when it was performed for the benefit of Miss Atkins,²⁹² and in October 1797²⁹³ for Mr Raymond.²⁹⁴

Although plays, pantomimes and comic operas made up the majority of the theatrical entertainments in the eighteenth century, other amusements were also added, including the singing of Irish airs, such as *Eileenaroon*²⁹⁵ and *Grá ma chree*,²⁹⁶ Scotch ballads and airs were also popular, such as those in Mr Home's play *Douglas* (See illustration),²⁹⁷ which was regularly performed in Cork in the late 1750s.²⁹⁸ English songs were also performed, such as *Dimpled Brooks*, *Tyrant Laws*, *Sweet Echo*, and *Would you taste the Noon?*, all of which were performed in August 1780.²⁹⁹

As Minuets were the most regularly performed dances of the eighteenth century, it is not surprising that they were also included in the theatre programmes, and in August 1759 the *Minuet* and *Louvre* were performed by Signior Tioli in petticoats and Signora Ricci in men's clothes.³⁰⁰ It was also followed with a grand Pantomime Dance called the *Chinese Festival*, during which was introduced 'a nuptial procession of Mandarins, Musicians, [and] Slaves . . . the whole to be entirely

²⁹¹CEP Vol.34 No.27, April 1789.

²⁹²Unlisted in the New Grove Dictionary of Music and Musicians, *A Dublin Musical Calendar 1700-1760*(1988) and *Rotunda Music in Eighteenth Century Dublin* (1992).

²⁹³NCEP Vol.7 No.81, Oct. 1797.

²⁹⁴Unlisted in the New Grove Dictionary of Music and Musicians, *A Dublin Musical Calendar 1700-1760*(1988) and *Rotunda Music in Eighteenth Century Dublin* (1992).

²⁹⁵CEP Vol.8 No.97, Sept. 1763.

²⁹⁶HC Vol.4 No.78, Sept. 1772.

²⁹⁷Music written David Rizzio.

²⁹⁸CJ :Vol.7, No.80, Oct. 1760,

Vol.8 No.77, Sept. 1761,

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HC Vol.4 No.70, Aug. 1772.

²⁹⁹CEP Vol.25 No.70, Aug. 1780.

³⁰⁰CJ Vol.6 No.66, Aug. 1759.

C O R K E.

The SUBSCRIBERS to this PAPER are humbly requested to Pay what they are indebted for it, ADVERTISEMENTS, &c. at the ensuing Offices of Trade, where a person will attend with proper RECEIPTS for that purpose.

THEATRE ROYAL. For the Benefit of Mrs. GLOVER, On Friday August 17th, will be presented the Tragedy of D O U G L A S.

Written by the Revd. Mr. Home. (As it was acted sixteen nights last Season at the Theatre Royal in Dublin, with universal Applause)
The Part of Norval (the Shepherd) to be performed

By Mr. BROWN.

LORD RANDOLPH, by Mr. STORER; GLENALVON, by Mr. STAYLEY; Young Norval by Mr. HURST. — ANNA, by Mrs. GLOVER; And, Lady RANDOLPH, by Miss PHILLIPS.

The CHARACTERS to be dress'd in the HAIR'S OF THE TIMES. The Corsets will be drawn up to the Music OF THE ANTIENT SCOTS BALLAD, on which the STORY is founded. And between the ACTS will be performed SEVERAL SCOTS

~~And between the ACTS will be performed SEVERAL SCOTS~~
A PLAY, A GRAND-COMIC DANCE,
By Signior TIOLI, Signiors RICCI, and Others.

With SINGING by Mrs. STORER,
and (by desire) a FARCE called,

The LYING VALET.

Sharp, by Mr. GLOVER.

For the Benefit of SIGNIOR TIOLI. On Wednesday the 22d Inst will be presented a Comedy, called THE BUSY BODY.

The Part of MARPLOT to be performed

By Mr. BROWN,

LADY MARI. The MINUET and LOUYRE, by Signior TIOLI in Pastiche, and Signiors RICCI, in Boys cloaths. End of the Play a grand Pantomime Dance, call'd the CHINESE FESTIVAL. In which will be introduced A NUPRIAL PROCESSION of Magicians, Jugglers, Musicians, Slaves, Twins, and Beggars. The whole to be strictly new dress'd and decorated in the Chinese Manner.

And, A FARCE, called

dressed in the Chinese Manner'.³⁰¹ These novelty dances were popular throughout the eighteenth century, as were Irish dances, such as hornpipes,³⁰² and Grand Ballets by dancers such as Signior Grecco and Signora Rosignoli.³⁰³

Therefore, the theatrical performances of the eighteenth century generally consisted of a variety of entertainments ranging from tragic plays and comic operas. Firework displays³⁰⁴ and fire-throwers were also popular. Mr Jenkinson was one such performer whose act included throwing a Sommerset through a balloon on fire, and also throwing a row of flip-flaps with fireworks tied to his feet.³⁰⁵

Therefore music, although essential to theatrical performances, was not the only form of entertainment on the Irish stage. In the 1750s, social diversions in Cork generally consisted of concerts and performances by amateur theatre companies. However by the 1760s, with the rise in the number of other social events such as the military drums, assemblies and the benefit concerts held by the musical societies, it was essential for the Smock Alley Theatre managers to maintain a high level of entertainment, in order to uphold the interest of the higher classes.

In the 1780s, due to the opening of the other two theatres in Dublin, this need to attract audiences intensified, forcing the managers to employ the most popular and versatile actors and musicians. These artists included in their repertoire acts varying from comic operas to highland reels. This level of activity continued until well into the 1800s.

³⁰¹Ibid.

³⁰²CJ Vol.11 No.74, Aug. 1764.

³⁰³CEP Vol.27 No.65, Aug. 1782.

³⁰⁴NCEP Vol.3 No.64, Aug. 1793.

³⁰⁵NCEP Vol.2 No.81, Oct. 1792.

Conclusion

During the period 1750-1800, the rise in the popularity of music in Cork and the growth of its music industry was considerable. This growth was principally due to the development of the city's industries and is reflective of the wealth of the middle and upper social classes of the time. Whereas the gentry had patronised the arts prior to this period, it was not until the mid-eighteenth century that music became more than a form of entertainment.

During this time, music was performed at the various concerts held by the charitable musical societies, the Assemblies, drums and balls. It was also essential in the theatre performances, as the programmes varied from comic operas to Shakespearian plays and Scotch Ballads. Therefore, these musical events provided entertainment throughout the year for Cork's higher social classes.

By the 1780s, Cork had gained a high reputation for its musical events. It had many music sellers and instruments makers setting up residence in the city. Music was also incorporated into the curriculum of many of the private boarding schools and the number of music teachers in and about the city continued to rise.

Therefore, from 1750-1800, music in Cork had come from being regarded as merely a form of entertainment, to being a very profitable and successful industry.

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