

The Ideal Orpheus:
An Analysis of Virtuoso Self-Accompanied Singing
as a Historical Vocal Performance Practice

Volume Two of Two

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Contents

Volume Two

Contents, Volume Two		231
Appendix One.	Documentation of Historical Self-Accompanied Singing	232
	Newspapers and Periodicals	233
	Personal Accounts	324
	Literature	346
	Historical Music Treatises	366
Appendix Two.	Singers	374
Appendix Three.	Repertoire	380
Appendix Four.	Discography	401
Appendix Five.	Developing a self-accompanied performance of Paisiello's 'Nel cor più non mi sento'	411
	Conception	411
	Preparation	412
	Presentation	415
	Performers experience	417
	Audience response	417
Bibliography		418

Appendix One

Documentation of Historical Self-Accompanied Singing

This appendix catalogues evidence in primary sources that directly portrays self-accompaniment. When indirect evidence refers to a body of repertoire that is elsewhere documented having been performed self-accompanied by the same performer, or when the evidence refers to a performer or performance context known to have been exclusively self-accompanied, or the source provides specific useful context for understanding other self-accompanied performances, it may also be included here. In the case of George Henschel and Reynaldo Hahn in particular, it should be noted that while it can be assumed that any documented performance is self-accompanied, evidence that does not identify self-accompaniment explicitly or offer new contextual information may not be included.

This appendix is organized according to four basic types of material: Newspapers and Periodicals (including concert advertisements and reviews, letters to the editor, obituaries and other published articles), Personal Accounts (including published and unpublished letters, diaries, autobiographies, memoirs and contemporary biographies), Literature (including novels, poems, plays, non-academic non-fiction, musical and theatrical texts and works), and Historical Music Treatises. Material within each of these sections may be organized by evidence type, by chronological order or alphabetically by singer or composer name, depending on what is most helpful for the material in a given section. There is a note about organization at the start of each major section. Full citation information is provided in the text immediately following every entry. In the case of a series of entries from a single source, *Ibid.* may be used. In the case of multiple, separate passages quoted within a single entry (i.e. multiple passages from a single letter), the citation is given after the final passage.

A significant omission in this appendix at the time of writing is a section devoted to evidence of historical self-accompanied singing in visual art, an area which requires substantially more research.

Newspapers and Periodicals

Note on organization: articles are presented in chronological order. Most articles are not given in full. GDN stands for 'Gale Document Number', and is given for all articles that were located via the Gale News Vault database of historical newspapers, powered by Gale Cengage Learning. Radio Broadcast listings from the BBC Radio Times were sourced from the BBC Genome Project, which contains BBC listings information which the BBC printed in Radio Times between 1923 and 2009, accessible at <http://genome.ch.bbc.co.uk/>.

'Classified ads'. *Public Advertiser* [London, England] 22 Jan. 1761. *17th and 18th Century Burney Collection*. GDN: Z2001080854. Advertisement for Miss Ford's Subscription Concert at the Little Theatre, Haymarket.

Miss Ford's Subscription Concert will be to-morrow the 23rd instant, (being the last time of her appearing in Public) at the Little Theatre in the Haymarket. The vocal part by Miss Ford who will play a Solo on the Viol di Gambo; a Lesson on the Guittar; and sing the 104th Psalm, accompanied by herself on the Arch Lute.

'News'. *London Chronicle (Semi-Annual)* [London, England] May 26, 1763 - May 28, 1763. *17th and 18th Century Burney Collection*. GDN: Z2001679315. Published excerpt of a letter by Lady Mary Wortley Montague.

She made them a sign to play and dance. Four of them immediately begun to play some soft airs on instruments, between a lute and guitar, which they accompanied with their voices, while the others danced by turns. This dance was very different from what I had seen before. Nothing could be more artful, or more proper to raise certain ideas. The tones so soft!---The motions so languishing!---Accompanied with pauses and dying eyes!

'News'. *World (1787)* [London, England] 24 Apr. 1789. *17th and 18th Century Burney Collection*. GDN: Z2001514086. Review of a performance hosted by Mr. Carey at the Lyceum.

Nothing could have been more judiciously selected than his Performance on Saturday last---the relief given him in the course of the evening by the two young Linleys, in an excellent Duet, heightened the performance considerably-- and Mr. Moulds sung and accompanied himself in a masterly manner on the Grand Piano-Forte, in Mr. Carey's Little Blithesome Sparrow---his Mary of the Tyne---and Mouline's Maria.

'Classified ads'. *Bath Chronicle* [Bath, England] 18 June 1789. *19th Century British Library Newspapers*. GDN: Z2000112783. Advertisement for a public entertainment at the Villa Gardens featuring the children of Mr. Bryson. The article states that all the Bryson children play the piano, and are prodigies who have performed for royalty.

Between the part, the two youngest will accompany themselves on the piano forte.

'Classified ads'. *Bath Chronicle* [Bath, England] 18 June 1789. *19th Century British Library Newspapers*. GDN: Z2001629320. Review of a masquerade (an indoor

event), attended by two to three thousand people. The masquerade was attended by the Prince, who because of the Queen's birthday party did not arrive until 'past three', and did not retire until after five.

A *St. Cecilia* accompanied her lute with a tender pathetic voice.

'News'. *Public Advertiser* [London, England] 21 May 1790. *17th and 18th Century Burney Collection*. GDN: Z2001209794. Another review of the above masquerade. This article clarifies that the event was a masquerade and fireworks in honour of her Majesty's birthday, and took place at Ranelagh House.

A *St. Cecilia* accompanied her lute with a voice of much sweetness.

'Classified ads'. *True Briton (1793)* [London, England] 1 May 1800. *17th and 18th Century Burney Collection*. GDN: Z2001582053 Advertisement for a comedy performance and Entertainments at the Theatre Royal, Drury Lane. Mrs. Jordan is most likely Dorothea Jordon (1761-1816), famous Irish actress and mistress to King William IV.

In the course of the Entertainments will be introduced an Old Scotch Ballad, called 'The Blue Bells of Scotland', to be sung by Mrs. Jordan, and accompanied by her on the Lute.

'Classified ads'. *Oracle and Daily Advertiser* [London, England] 6 May 1800. *17th and 18th Century Burney Collection*. GDN: Z2001010991. Advertisement for a performance of the comedy *The Inconstant; Or, The Way to Win Him*, at the Theatre Royal, Drury Lane.

With A Favourite Farce. In the course of which will be introduced an Old Scotch Ballad, called 'The Blue Bells of Scotland', to be sung by Mrs. Jordan, and accompanied by her on the Lute.

'Arts & Entertainment'. *Bell's Weekly Messenger* [London, England] 11 May 1800. *17th and 18th Century Burney Collection*. GDN: Z2000116678. Advertisement for 'Mrs. Jordan's Night' at Drury Lane. Likely the same production as advertised in the previous entry.

Mrs. Jordan's night, to-morrow, at Drury-Lane, will prove the night of Dramatic attraction; when, in addition to her comic excellence in the '*Inconstant*', she means to treat her fashionable friends with the sprightly *Blue-bells*, rapturously accompanied by her sweet-toned lute.

'Classified ads'. *Oracle and Daily Advertiser* [London, England] 25 Aug. 1800. *17th and 18th Century Burney Collection*. GDN: Z2001012750. Advertisement for a performance of Hamlet, followed by the farce, *The Sultan*, or *A Peep Into The Seragio*, at the Theatre Royal, Richmond.

The Part of Roxalana by Mrs. Jordan; in which Character she will introduce the favourite Song of The Blue Bell of Scotland, accompanied on the Lute.

'Classified ads'. *Oracle and Daily Advertiser* [London, England] 25 Aug. 1800. *17th and 18th Century Burney Collection*. GDN: Y3207087055. Advertisement for a performance of *The Way to Keep Him*, at the Theatre Royal, Drury Lane.

In the course of the Play a New Song (composed by Mr. Hooke) to be sung and accompanied on the Lute by Mrs. Jordan.

‘The Mirror of Fashion’. *Morning Chronicle* [London, England] 17 May 1802. *19th Century British Library Newspapers*. GDN: BB3207087133. Advertisement and cast listing for a performance of *The Tender Husband* at the Theatre Royal, Drury Lane. This article is a good demonstration of the fact that self-accompaniment cannot be trusted to appear as a marked phenomenon in historical sources; though this article does not explicitly state that Mrs. Jordan accompanies herself, when we compare it to the numerous other articles advertising the same performer, virtually the same repertoire, presented in the same style, which *do* make the self accompaniment explicit, it is more logical than not to conclude this performance was also self accompanied.

Biddy Tipkin, with a song accompanied on the lute, by Mrs. Jordan, (being her first appearance in that character).

‘Multiple Classified Advertisements Items’. *Morning Post and Gazetteer* [London, England] 25 May 1802, pg 1. *19th Century British Library Newspapers*. GDN: R3211629605. Advertisement and cast listing for a performance of *Twelfth Night*, at the Theatre Royal, Drury Lane.

On Thursday next will be presented, Shakespeare’s Comedy of *Twelfth Night*.---
Viola, Mrs. Jordan, who will introduce (by particular desire), the popular Song, called ‘The Willow;’ accompanied by herself on the Lute;

‘Multiple Advertisements and Notices’. *Morning Post and Gazetteer* [London, England] 26 May 1802, pg 1. *19th Century British Library Newspapers*. GDN: R3209453971. Advertisement for a performance of *Twelfth Night* at the Theatre Royal, Drury Lane.

Viola, Mrs. Jordan, who will introduce (by particular desire), the popular Song, called ‘The Willow;’ accompanied by herself on the lute.

‘Multiple Advertisements and Notices’. *Morning Post and Gazetteer* [London, England] 27 May 1802, pg 1. *19th Century British Library Newspapers*. GDN: R3209453983. Advertisement and cast listing for a performance of *The Child of Nature*, Theatre Royal, Drury Lane.

Amanthis, Mrs. Jordan, who will introduce an entire New Air, accompanied by herself on the Lute.

‘Multiple Advertisements and Notices’. *Morning Post and Gazetteer* [London, England] 28 May 1802. *19th Century British Library Newspapers*. GDN: R3209453994. Advertisement for a theatrical performance at the Theatre Royal, Drury Lane.

This evening, *The Wonder*; Don Felix, Mr. Kemble; Donna Violante, Mrs. Jordan, who will introduce the much-admired Song of ‘The Willow’, (accompanied by herself on the lute);

‘The Mirror of Fashion’. *Morning Chronicle* [London, England] 28 May 1802. *19th Century British Library Newspapers*. GDN: BB3207087223. Advertisement for a performance of *The Wonder* at the Theatre Royal, Drury Lane.

Donna Violante, Mrs. Jordan; who will introduce the much admired Song, of 'The Willow', accompanied on the Lute.

'Multiple Advertisements and Notices'. *Morning Post and Gazetteer* [London, England] 31 May 1802. pg 1. *19th Century British Library Newspapers*. GDN: R320945401. Advertisement and cast listing for a performance of the theatrical comedy *The Panfl* at Theatre Royal, Drury Lane.

Beatrice, Mrs. Jordan, who will introduce an entire New Air, accompanied by herself on the Lute...

'Multiple Advertisements and Notices'. *Morning Post and Gazetteer* [London, England] 15 June 1802, pg 1. *19th Century British Library Newspapers*. GDN: R320945417. Advertisement for a performance of *The Way to Keep Him* at the Theatre Royal, Drury Lane.

In the course of the play a new song (composed by Mr. Hooke), to be sung and accompanied on the Lute by Mrs. Jordan.

'Weymouth, August 7'. *Morning Post and Gazetteer* [London, England] 9 Aug. 1802. *19th Century British Library Newspapers*. GDN: R3209454776. Review of a performance by Mrs. Jordan. The venue is unspecified; however on 25 August, 1800 Mrs. Jordan performed in Richmond at the Theatre Royal; this may be the same.

Mrs. Jordan played, on Friday night, at Richmond, in *The Tender Husband*, *Biddy Tipkin*, and *Roxalana* in the farce. She accompanied herself on the lute in the sweet song of *The Willow*, which was encored. All the fashionable company in the neighbourhood, among whom was the Duke of Cumberland, were present. Her engagement is for eight nights.

'Theatre'. *Morning Post and Gazetteer* [London, England] 9 Nov. 1802. *19th Century British Library Newspapers*. GDN: R3209456037. Review of a performance by Mrs. Jordan at the Theatre Royal, Drury Lane.

In this result, Mrs. Jordan's *Widow Bellmour* had a powerful influence. She sustained the part with the most winning playfulness and vivacity. All its shadow and changes were given with so much truth, as to preclude particular praise, which would be invidious, where all is excellent. She sang the beautiful Air assigned to the part, and accompanied it on the lute. It was heard with ecstasy, and *encored* with rapture.

'Multiple Advertisements and Notices'. *Morning Post* [London, England] 10 Jan. 1803, pg. 1. *19th Century British Library Newspapers*. GDN: R3209456721. Advertisement and cast list for a performance of the play *The Way to Keep Him* at the Theatre Royal, Drury Lane. Subsequent advertisements specify that 'The Willow' is by Mr. Hook.

The Widow Belinour, Mrs. Jordan, who will introduce the much admired Song of 'The Willow' accompanied by herself on the Lute;

Identical advertisements for subsequent performances appear in the following papers:

'Theatres'. *Morning Post* [London, England] 18 Jan. 1803. GDN: R3209456823

'King's Theatre'. *Morning Post* [London, England] 14 Feb. 1803. GDN: R3209457157
 'King's Theatre'. *Morning Post* [London, England] 26 Mar. 1803. GDN: R3209457599
 'Multiple Advertisements and Notices'. *Morning Post* [London, England] 9 May 1803. GDN: R3209458102
 'King's Theatre, JAN. 2, 1804'. *Morning Post* [London, England] 9 Jan. 1804. GDN: R3210368908
 'Theatre Royal, Drury-Lane'. *Morning Post* [London, England] 2 Feb. 1804. GDN: R3211970890
 'The Mirror of Fashion'. *Morning Chronicle* [London, England] 27 Apr. 1804. GDN: BB3207092464
 'King's Theatre'. *Morning Post* [London, England] 18 May 1804. GDN: R3209461897
 'King's Theatre'. *Morning Post* [London, England] 11 June 1804. GDN: R3209462233
 'The Mirror of Fashion'. *Morning Chronicle* [London, England] 22 Dec. 1804. GDN: BB3207094314.
 'The Mirror of Fashion'. *Morning Chronicle* [London, England] 29 May 1805. GDN: BB3207095397.

'Fashionable World'. *Morning Post* [London, England] 10 May 1803. *19th Century British Library Newspapers*. GDN: R3209458122. Review of a performance of *All the Wrong*, venue unspecified.

Last night, Mrs. Jordan had a full and brilliant success to her benefit. She performed *Belinda* in *All the Wrong*, with much spirit and elegant playfulness. The Song she accompanied on the lute was encored.

'The Mirror of Fashion'. *Morning Chronicle* [London, England] 6 June 1803. *19th Century British Library Newspapers*. GDN: BB3207090048. Advertisement for a performance of *The Road to Ruin* at the Theatre Royal, Drury Lane.

Sophia, Mrs. Jordan; and in which she will (by particular desire) introduce the favourite Air of 'If you wou'd, So wou'd not I'. (accompanied on the Lute)

'King's Theatre'. *Morning Post* [London, England] 21 July 1806. *19th Century British Library Newspapers Part II*. GDN: R3209470456. Advertisement for a performance of the Comic Opera, *Il Fanatico Per La Musica* by Mayer at the King's Theatre, followed by Rossini's ballet *Il Dansomanie*. Singers include Mrs. Billington and Signor Naldi.

In the course of the Opera, Mrs. Billington will sing an Air, accompanied by herself on the Pianoforte.

Identical advertisements for subsequent performances appear in the following papers:

'The Mirror of Fashion'. *Morning Chronicle* [London, England] 26 July 1806. GDN BB3207098507. In this performance Mrs. Billington's co-star is Mr. Braham.

'The Last Night but One this Season'. *Morning Post* [London, England] 28 July 1806. GDN: R3209470557

'The Mirror of Fashion'. *Morning Chronicle* [London, England] 2 Aug. 1806. GDN: BB3207098563. This time Signor Naldi is again the co-star.

‘The Last Night but One this Season’. *Morning Post* [London, England] 28 July 1806. *19th Century British Library Newspapers*. GDN: BB3207098850. Review of a party at Pierrepont Mansion.

...Mr. and Mrs. Forsyth opened their elegant and hospitable mansion at Pierrepont, where a select party of the first rank and fashion assembled last night, consisting of 140 persons, to whom Mrs. Siddons read the tragedy of Hamlet, in her very best manner. Refreshments of all kinds were liberally distributed by the generous hostess to all the visitors. Madame Bianchi favoured the company with some sweet airs, accompanied by herself on the pianoforte, and the company were about to take leave, after one of the most agreeable entertainments, when their pleasure was changed to vexation, by the discovery of a circumstance which I grieve to communicate.

‘Fashionable World’. *Morning Post* [London, England] 23 Jan. 1807. *19th Century British Library Newspapers Part II*. GDN: R3209473377. Review of a grand concert at Kensington Palace to entertain her Majesty. Ziboni may actually Luigi Zamboni, Italian operatic buffo bass-baritone.

It would be an act of injustice not to mention Signor Ziboni, who accompanied himself on the lute with exquisite taste. Monzani sat at the pianoforte.

‘Opera House’. *Morning Chronicle* [London, England] 7 Mar. 1808. *19th Century British Library Newspapers*. GDN: BB3207103044. Advertisement for a performance at the Sans Pareil Theatre, Strand.

Miss Scott will give, in Song and Recitation, that admired piece, RURAL VISITORS, or SINGULARITY; as received last season upwards of forty nights, with unbounded applause. The whole written, composed, and will be spoken, sung, and accompanied by herself’.

‘Boarding School Musicals’. *Examiner* [London, England] 9 July 1809. *19th Century British Library Newspapers*. GDN: BB3200972740. Letter to the editor by a Mr. Quaver, describing a performance in a private home.

...The third sister, by desire of her mamma, after many apologies for having a cold, and the shortness of the time she had devoted to music (*only* three years and a half,) accompanied herself in a song, which almost gave a death-blow to my already distracted senses.

‘Address to Sir Francis Burdett, Bart. and M. P. in the Tower’. *Morning Post* [London, England] 2 May 1810. *19th Century British Library Newspapers Part II*. GDN: R3209489711. Review of a concert at the New Theatre.

Mrs. Paul, last night, at the New Theatre (late the King’s Ancient Concert Rooms) Tottenham Street, sung and accompanied herself on the pianoforte in a new song called ‘Variety’, in a style of excellence seldome exceeded. The composition was both pleasing and scientific, and most enthusiastically encored by a brilliant audience; indeed the whole performance was received with unbounded applause. This elegant Theatre bids fair to become the resort of beauty and fashion.

‘Memories of Mrs. Billington’. *Lady’s Monthly Museum* [London, England] [1 Apr. 1813. GDN: DX1901244525. This article is a biographical essay reflecting on the career

of Mrs. Billington, née Miss Elizabeth Weischell. Toward the end of the article the author describes the same 1806 self-accompanied performance as is documented in earlier articles, with more detail regarding the repertoire.

During the seasons of 1804, 1805, and 1806, she sung at the King's Theatre, in the Haymarket, where she had ample scope for her abilities: and, in the Opera of '*Il Fanatico per la Musica*', as a musician as well as a vocal performer, in a duet accompanied by herself with Naldi, June 19th, 1806, for the benefit of this gentleman, she added another wreath to her fame.

'Irish Theatricals'. *Morning Post* [London, England] 30 Aug. 1814. *19th Century British Library Newspapers*. GDN: R3213227361. Review of a performance of *Mirth and Minstrelsy* at the Fishamble-Street Theatre. First names are not given for either singer.

There is no alteration in Ingledon's voice; he is as *fine* and powerful as ever. Sinclair is one of the most delightful vocal performers we have ever heard; he accompanied himself on the pianoforte to the song of *Robin Adair*, with peculiar effect.

'Dapoleonana'. *Liverpool Mercury etc* [Liverpool, England] 5 Apr. 1816. *19th Century British Library Newspapers*. GDN: BC3203925953. Letter describing a private entertainment for Napoleon Bonaparte, unknown venue.

E---y danced with young Count Lascases. She sung to Bonaparte, and accompanied herself in two Italian songs on the piano. He was so delighted with her that he seized her by the ear and gave her two severe pinches, which is the climax of his approbation and delight.

This article is printed identically in the following paper: 'Bonaparte'. Caledonian Mercury [Edinburgh, Scotland] 6 Apr. 1816. GDN: BB3205369779

'School for the Blind'. *Liverpool Mercury etc* [Liverpool, England] 3 Oct. 1817. *19th Century British Library Newspapers*. GDN: BC3203927412. Review of a musical presentation at the School for the Blind.

...Martin Luther's hymn, sung as a solo by a young female, who has had only eight months instruction, and who accompanied herself on the pianoforte;...

'The Mirror of Fashion'. *Morning Chronicle* [London, England] 14 Oct. 1818. *19th Century British Library Newspapers*. GDN: BC3207280768. Review of a performance of *The Barber of Seville* at the Covent Garden Theatre. This is a reworked, English version of the Italian original, basically Coleman's version but in 2 acts instead of three, and including some new songs by Bishop. As the only performer mentioned, presumably Mrs. Dickons plays Rosina.

The circumstances, however, which most probably attracted the numerous audience that assembled was the first appearance of Mrs. Dickons, after a long absence from our stage. She was hailed with that hearty welcome which might be expected from her well earned reputation, and she acquitted herself in such a manner as not only afforded the utmost satisfaction but increased the enthusiasm which her return created. Her voice seemed to us to have suffered nothing since the time we had last heard her, and her science was, if anything, increased. Her performance of the song, in which May and December are selected as the representatives of youth and

age, and the mirth of which turns upon the absurdity of such associations, was admirably executed and loudly encored. She accompanied herself on the pianoforte with great taste. She distinguished herself also in a new bravura, the composition of Mr. Bishop, and acquitted herself with considerable talent throughout, not only as a vocal, but as a dramatic personage.

‘Advertisements & Notices’. *Hull Packet and Original Weekly Commercial, Literary and General Advertiser* [Hull, England] 2 Mar. 1819. *19th Century British Library Newspapers*. GDN: BB3205907406. Advertisement of five nights of theatrical performances at the Theatre Royal, Hull, featuring Miss Kelly. The second night commences with the comedy, *A Bold Stroke for a Husband*, followed by *The Rendezvous*, followed by *Is He Jealous?*

The whole to conclude with, IS HE JEALOUS? Harriet (with a SONG, accompanied by herself on the Piano Forte) Miss Kelly.

‘Advertisements & Notices’. *Morning Chronicle* [London, England] 17 June 1820. *19th Century British Library Newspapers*. GDN: BC3207285993. Advertisement for a performance of the opera *Lord of the Manor* followed by a Grand Benefit Concert. Venue unspecified. Singers are Miss Stephens, Mrs. Salmon, Miss M. Tree, Mr. Duruset, Mr. W. Knyvett, Mr. Vaughan, Mr. Bellamy, Mr. Tinney, Mrs. Dickons. Also Mr. Nicholson, flute.

a Song, accompanied by herself on the Pianoforte, Mrs. Dickons;

‘Advertisements & Notices’. *Freeman’s Journal and Daily Commercial Advertiser* [Dublin, Ireland] 10 Jan. 1821. *19th Century British Library Newspapers*. GDN: BC3204499414. Advertisement for a concert at the Rotunda Rooms, other performers to include Messrs Hodson, Edmiston, Bushell and Bedford. Miss Byrne sings several other selections in the concert

Song. (by particular desire), ‘Kathleen O’More’ Miss Byrne, accompanied by herself on the Piano Forte.

‘Multiple Advertisements and Notices’. *Morning Post* [London, England] 23 May 1822. *19th Century British Library Newspapers Part II*. GDN: R3209741603. Advertisement and program listing for a Grand Vocal and Instrumental Concert (following an opera performance) at the Theatre Royal, Covent Garden. Performers to include Signor Angrisani, Mr. Sapio, M Bochsa, Signor Puzzi, Miss Stephens, Miss M. Tree, Mrs. Salmon.

Mr. Sapio, ‘Said a smile to a tear’, accompanied by himself on the Pianoforte.

‘Advertisements & Notices’. *Caledonian Mercury* [Edinburgh, Scotland] 19 Oct. 1822. *19th Century British Library Newspapers*. GDN: BB3205385507. Advertisement and program listing for a concert for the benefit of Miss Dance, at the Theatre Royal, Edinburgh. The evening begins with the comedy *The Belle’s Strategem*, and concludes with the farce *Love’s Dream*, with a variety of songs and ballads in between. Named performers are vocalists Miss Dance and Mr. Weekes. And, accompanied by herself on the Piano Forte, the Ballad of ‘Auld Robin Gray’.

‘Multiple Advertisements and Notices’. *Morning Post* [London, England] 9 Mar. 1824. *19th Century British Library Newspapers*. GDN: R3212449629. Advertisement and program listing for a Grand Performance of Ancient and Modern Music at the

Theatre Royal, Drury Lane. Other performers included Mrs. Salmon, Miss Paton, Miss Goodall, Miss Melville, Miss Stephens, Mr. Braham, Mr. Hawes, Master Longhurst, Mr. Sapio, Mr. Sinclair, Mr. Phillips.

Celebrated Cantata, 'Mad Tom', Mr. T. Welsh, (accompanied by himself on the Pianoforte), Purcell.

'Oratorio'. *Morning Post* [London, England] 25 Mar. 1824. *19th Century British Library Newspapers*. GDN: R3212449943. Review of a performance of the oratorio *The Prophecy*, venue unknown. It seems that this concert had multiple parts, beginning with the oratorio and ending with a variety of individual works.

In the third part, Braham's '*Bonny Lassie, O!*' was twice *encored*. Amongst the novelties of the evening was a song by Mr. Braham, accompanied upon the patent boudoir pianoforte, the invention and make of the late celebrated musician, Mr. Henry Smart. This little upright instrument, only 37 inches high, produced a richness of tone and strength of effect fully equal to its more cumbrous brethren, with this peculiar advantage, that the entire bust of the performer was visible over the instrument. The house was crowded.

'Advertisements & Notices'. *Caledonian Mercury* [Edinburgh, Scotland] 19 Mar. 1825. *19th Century British Library Newspapers*. GDN: BB3205391937. Advertisement and cast listing for a theatrical performance of Shakespeare's *Much Ado About Nothing* followed by Rossini's *Barber of Seville* (in English) at the Theatre Royal, Edinburgh. The aria Miss Noel sings self-accompanied appears to be the aria 'Il vecchiotto cerca moglie', which in the original Italian libretto is sung by the character Berta. It may have been reassigned to Rosina due to its popularity.

Rosina, by Miss NOEL, In which character she will introduce the favourite Song of 'An Old Man, an Old Man, will never do for me'---accompanied by herself on the Piano Forte.

'Musical'. *Morning Post* [London, England] 20 Apr. 1825. *19th Century British Library Newspapers Part II*. GDN: R3209752262. Review of the Annual Concert for Mr. Greateux at Hannover Square. Singers included Mrs. Salmon, Miss Stephens, Miss Travis, Vaughan, W. Knyvett, Bellamy.

On this occasion also came forward Miss Wilkinson, a grand-daughter, as we understood, of Mr. Tate Wilkinson, so long the Manager of the York Theatre. Miss Wilkinson is not only a good vocal performer, but a skilful musician. She sung an air from *L'Italiana in Algieri* with great taste and expression: but she particularly distinguished herself in Webbe's beautiful air, *The Mansion of Peace*, in which she accompanied herself on the pianoforte, and both sung and performed with so much delicacy, feeling, and execution, as to command a universal encore. We have particularly noticed this interesting young Lady, because the others are all well known, and because it is just, as well as liberal, to give prominence to a novice, and one of so promising a description.

'Advertisements & Notices'. *Caledonian Mercury* [Edinburgh, Scotland] 10 Nov. 1825. *19th Century British Library Newspapers*. GDN: BB3205393612. Advertisement and cast listing for a performance of Rossini's *Barber of Seville* to commemorate the reopening of the Theatre Royal, Edinburgh.

Rosina, Ward to Dr. Bartolo, by Miss NOEL; In which Character she will sing 'An

Old Man, an Old Man will never do for me', accompanied by herself on the Piano Forte, and introduce 'Aid me, ye pitying Powers'.

'Advertisements & Notices'. *Jackson's Oxford Journal* [Oxford, England] 26 Nov. 1825. *19th Century British Library Newspapers*. GDN: Y3202658443. Advertisement and program listing for Two Miscellaneous Concerts at the Music Room, Oxford. In the same concert Madame Caradori also performs works by Travers and Rossini.

French Romance – Madame Caradori. (Accompanied by herself on the Piano Forte). 'Ca m'est egal', &c. 'Personne n'aime autant que moi', &c.

The New-York literary Gazete, And Phi Beta Kappa Repository, 1/15 (17 Dec. 1825), 239. Quoted in Radomski, James. Manuel García (1775-1832) Chronicle of the Life of a bel canto Tenor at the Dawn of Romanticism. New York, Oxford University Press: 2000, pg 199. Review of a performance by the young Maria Malibran in New York.

Signorina Garcia is a favourite of ours; and, judging by her enthusiastic reception, she is equally so with all who have witnessed her performance. With great science and execution, she is modest and unostentatious; with an elegant figure and fine face, she is delicate and unassuming. On Saturday evening last, in the second half, she sung a favourite Scotch song with great feeling and effect; and such was the stillness and attention of the audience, that the gentlest sigh would have been heard. When she finished, she rose from the piano amid the plaudits of all; and 'encore' was sounded from every part of the house: cheerfully and gracefully seated herself again, and sung 'Home, sweet home', with more science and effect than we ever heard it before. These two songs made us deeply lament that the other parts of her performance were both in song and language so unintelligible to us.

'Advertisements & Notices'. *Bristol Mercury* [Bristol, England] 8 May 1826. *19th Century British Library Newspapers*. GDN: BA3206646875. Advertisement and program listing for a concert at the Assembly Rooms, Prince's Street, performers to include Miss Josephine Phillips, Master Phillips, Mr. Byng, Mr. Hart, Mr. G. Stansbury,

Song, Miss Phillips, 'My heart and lute', accompanied by herself on the Harp, Bishop.

'Multiple Advertisements and Notices'. *Morning Post* [London, England] 17 May 1826. *19th Century British Library Newspapers Part II*. GDN: R3209774564. Advertisement and program for C Taylor's Concert, New Argyll Rooms.

New Air, Miss Paton, 'Roland', accompanied by herself on the pianoforte;

'Multiple Advertisements and Notices'. *Morning Post* [London, England] 30 May 1826. *19th Century British Library Newspapers Part II*. GDN: R3209774852. Advertisement and program for a Benefit Concert at the Theatre Royal, Drury Lane. The evening begins with the opera 'The English Fleet', followed by a concert of instrumental and vocal music, followed by the Grand Dramatic Romance 'Abon Hassan' by Carl Maria von Weber. Performers in the concert section are vocalists Miss Stephens, Miss Johnston, Miss Povey, Mr. J Russell, Miss Graddon, Mr. Harley, Mr. T Cooke and Mr. Horne.

Said a smile to a tear', by Mr. Horn, accompanied by himself on the Grand Pianoforte.

An identical advertisement for a subsequent performance appears in the following paper: 'Multiple Advertisements and Notices'. *Morning Post* [London, England] 5 June 1826. GDN: R3209775004

'The Mirror of Fashion'. *Morning Chronicle* [London, England] 16 Sept. 1826. *19th Century British Library Newspapers*. GDN: BA3207138503. Review of a Miscellaneous Concert at Shire Hall, Gloucester Musical Festival. Performers: Miss Stephens, Miss Travis, Miss Bacon (taught by Velluti), Mr. Braham, Mr. Vaughan, Mr. Knyvett, Mr. Phillips and Madame Caradori.

Madame Caradori accompanied herself on the grand piano-forte, in an English song.

A second review with identical self-accompaniment content appears in the following paper: 'Gloucester Music Meeting'. Morning Post [London, England] 16 Sept. 1826. GDN: R3209778025

'Bury St. Edmunds, Sept. 20'. *Morning Post* [London, England] 22 Sept. 1826. *19th Century British Library Newspapers Part II*. GDN: R3209778201. Review of a Miscellaneous Concert at the Theatre as part of the Grand Musical Festival. The theatre was filled to capacity. Performers were principle vocalists Miss Paton, Messr Sapio, Messr Atkins. Instrumentalists are not specified, but the morning concert on the same day which featured the same singers had an orchestra lead by Mr. Cramer, and an organist, Mr. Nunn.

and Miss Paton not only confirmed the favourable impression she had made in the morning, but excited the greatest astonishment at her extraordinary versatility of talent. It would be difficult to decide whether she was most successful in 'Di tanti palpiti', which she sang as though the Italian School had been her whole study, or in Horn's English ballad, 'I've been roaming', which she gave in a style of irresistible fascination, divesting it of all common-place ornaments, and giving it an effect which could only be produced by a singer who was at once a melodist and a musician. It was rapturously encored; and but for the lateness of the evening, would have been demanded a third time---a compliment which was also deservedly paid to her delightful Scotch ballad 'Jack o' Hazledean', in which she accompanied herself on the pianoforte.

'Birmingham Musical Festival'. *Morning Post* [London, England] 5 Oct. 1826. *19th Century British Library Newspapers Part II*. GDN: R3209778620. Review of a performance at the Theatre Royal as part of the annual Birmingham Musical Festival. The review reports the concert was well attended. Performers were vocalists Braham, Miss Stephens, Miss Travis, Madame Caradori, Signor Curioni, Signor de Begnis, chorus.

Madame Caradori (accompanied by herself on the pianoforte) sang a pretty air, entitled 'Ca m'est egal',

'Cheltenham, Oct. 12'. *Morning Post* [London, England] 14 Oct. 1826. *19th Century British Library Newspapers Part II*. GDN: R3209778907. Review of a concert hosted by Mr. Woodward at the Assembly Rooms. Performers are vocalists Mr. Braham, Mr. Sinclair, Miss Symonds; Mr. Mori (band leader), Mr. Pio Cianchettini (solo piano).

Last evening Mr. Woodward gave a Concert at the Assembly Rooms, where he had the powerful attraction of the name of Braham, who accompanied himself on the

grand pianoforte in 'Kelvin Grove'. He was encored in 'Blue Bonnets', and also in the duet, 'When thy bosom heaves a sigh', with Miss Symonds.

'Advertisements & Notices'. *Caledonian Mercury* [Edinburgh, Scotland] 5 Nov. 1827. *19th Century British Library Newspapers*. GDN: BB3205398790. Advertisement and cast listing for a performance of Rossini's *Barber of Seville* at the Theatre Royal, Edinburgh.

'Rosina by Miss NOEL, In which Character she will sing 'An Old Man, an Old Man will never do for me', accompanied by herself on the Piano Forte'.

'Brighton, Jan. 14'. *Morning Post* [London, England] 17 Jan. 1828. *19th Century British Library Newspapers Part II*. GDN: R3209792844. Review of Gutteridge's Third Concert at the Old Ship Rooms. Other performers were Signor Pellegrini, Signor Curiono, and instrumentalists.

Madame Caradori was in fine voice, and sang enchantingly. In the French Romance, *Ca m'est egal*, accompanied by herself on the pianoforte, a rapturous encore followed; she was also encored in 'Should he upbraid', &c.; and in the duet, with Signor Pellegrini, by Rossini, 'Dunque io son—tu non m'inganni'.

'Multiple Advertisements and Notices'. *Morning Post* [London, England] 19 Apr. 1828. *19th Century British Library Newspapers Part II*. GDN: R3209795244. Advertisement and program listing for a Grand Annual Morning Concert for The Melodists, a group dedicated to the Promotion of Melody and Ballad Composition, at the Freemason's Hall, London. Performers include vocalists Signor Velluti (Giovanni Battista Velluti, 1780-1861), Mr. Parry, Mr. Sinclair, Madame Feron, Mdlle Bramhilla, Miss Hughes, Mr. Braham, Mr. E Taylor, Mr. Broadhurst, Signor DeBegnina, Miss Watson; harp Mr. Mori (violin), Miss Grant (violin), Mr. Sedlatzek (flute), Mr. Lindley (cello), Messr Schunke (french horn), Messr Chianchettini (pianoforte).

Aria, 'Nel Cor più non mi sento', with Variations, Sig. Velluti, accompanied by himself on the Pianoforte (Paeseillo)

'The musical world is expecting'. *Morning Post* [London, England] 2 May 1828. *19th Century British Library Newspapers*. GDN: R3209795585. Advertisement for a concert featuring Velluti and Pasta, at the Argyll Rooms. This is the full text of the article.

The musical world is expecting with some impatience a high treat at the next and last Concert, at which Pasta and Velluti sing together, and which takes place at the Argyll Rooms on the 9th inst. The great novelties of the evening will be Signor Velluti's MS. Variations on the celebrated Air, 'Nel cor più non me sento', accompanied by himself on the pianoforte, and a Duet with Madame Pasta, from *La Geneva di Sozia*.

'Derby Grand Musical Festival'. *Derby Mercury* [Derby, England] 17 Sept. 1828. *19th Century British Library Newspapers*. GDN: BA320274288. Review of the opening concert of a festival (unspecified), venue unknown. Other performers included Mr. E. Taylor, Mrs. Knyvett, Miss Stevens, Madame Catalani, Braham, Madame Puzzi, Mr. Knyvett, Mr. Vaghan and Mr. Phillips.

Miss Wilkinson, accompanied herself, while she sang, 'O bid your faithful Ariel fly'. This is a delightful and truly English melody, which Miss Wilkinson has shewn

great good taste in reviving; it was encored and even improved by the repetition.

‘Oxford, Saturday, Nov. 8’. *Jackson’s Oxford Journal* [Oxford, England] 8 Nov. 1828. *19th Century British Library Newspapers*. GDN: Y3202660857. Review of a concert at the Music Room featuring Madame Caradori Allan. Other performers were Miss Cramer and Mr. Phillips. The review refers to the celebrity of the singers. The former was in excellent voice, and in the difficult air, ‘*Cade l’iniquo esanque*’, in Meyerbeer’s aria, ‘*Ah! Come rapida*’, displayed a rare combination of scientific execution, regulated by sound judgement. She [Caradori Allan] also accompanied herself in a French romance, ‘*Ca m’est egal*’, which was encored.

‘Advertisements & Notices’. *Liverpool Mercury etc* [Liverpool, England] 12 Dec. 1828. *19th Century British Library Newspapers*. GDN: BC3203939049. Advertisement for a performance of the play *School of Reform*, followed by a concert, followed by the melodrama, ‘The Falls of Clyde’. Performers in the concert are Mrs. Hammond, Miss Mayhew, Miss Holdaway, Mr. Raymond, Mr. W. J. Hammond.

End of the Play, a CONCERT, in which Mrs. Hammond will have the honour to make her first and only appearance before a Liverpool audience, in the following songs:-- ‘The Mistletoe Bough’ --- ‘Donald’, accompanied by herself on the Pedal Harp, --- ‘Love is like the Rose’, accompanied by herself on the Dital Harp, --- ‘The Chain and Lute’, accompanied by herself on the Spanish Guitar, --- And the Popular Song of ‘I’ve been Roaming’.

‘Postscript.—(by express.)’. *Newcastle Courant etc* [Newcastle-upon-Tyne, England] 27 Dec. 1828. *19th Century British Library Newspapers*. GDN: Y3206571756. Review of a concert on the Last Musical Tour of Madame Catalani, at the Assembly Rooms, Westgate Street, Newcastle. Musicians were Madame Catalani, Mr. Yaniewicz, his daughter Miss Yaniewicz, Mr. Phillips and Mr. Noakes.

The excellence of Mr. Yaniewicz on the violin, is well known, and his daughter is almost equally surprizing and admirable on the piano-forte. A duet performed by them on Monday night, on their respective instruments, was loudly applauded. Miss Y. also accompanied the pianoforte with her voice, but her timidity (it was said to be her first attempt in public) rather marred the effect in so large a room.

‘Theatre’. *Morning Post* [London, England] 29 Apr. 1829. *19th Century British Library Newspapers*. GDN: R3209806833. Review of a performance of Rossini’s *Barber of Seville* at the King’s Theatre.

Last night Rossini’s Opera, *Il Barbiere di Siviglia*, was produced at this Theatre; the character of Rosina being very effectively sustained by Madame Malibran Garcia. In her first scena, ‘Una voce poco fa’, in which she was encored, she displayed much taste, and her very rich lower tones were heard to much advantage in the slower parts of it. Instead of her song, ‘*Vincesti iniqua sorte*’, a very pretty French air was substituted, in which she accompanied herself on the pianoforte. This air was executed in the happiest manner, and also received an encore; however, Madame M. Garcia again sat down to the pianoforte, and with much naivete sang another French air instead of it.

‘Sir Geo. Warrender’s Musical Soiree’. *Morning Post* [London, England] 2 June 1829. *19th Century British Library Newspapers*. GDN: R3209807762. Review of Sir Geo. Warrender’s Musical Soiree. Venue unspecified.

This distinguished Patron of Music gave his Sixth Entertainment on Sunday evening. The treat consisted of a Miscellaneous Selection of Vocal Music, executed by Mesdames MALIBRAN, CAMPORESE, STOCKHAUSEN; Messrs. PELLEGRINI, DE BEGNIS and TORRI. By the desire of some of the company, Madame Malibran, in the kindest manner possible, accompanied herself on the Pianoforte in a Spanish Air, 'San Anton'. The humour and effect with which she sang this characteristic morceau of national melody elicited the warmest applause from the company; amongst whom were--- His Royal Highness the Duke of Cumberland, Prince Leopold, Prince and Princess Esterhazy, and all the Foreign Ministers; the Dukes of Wellington and Grafton; the Marquis and Marchioness of Londonderry, Clauricarde, Lanadowne; Earl Grey and the Ladies Grey; Earl and Countess Lonsdale, Cowper, Sefton, Granville, Clarendon, Wharncliffe; Earl Dudley, Count and Countess De Sparre, &c. &c. Monsieur FETIS presided at the Pianoforte, assisted by Messrs PUZZI, STOCKHAUSEN, OURY, ELLA and BROOKS, on their respective instruments.

'Complaint Respecting the Quality of Water'. *Liverpool Mercury etc* [Liverpool, England] 18 Sept. 1829. *19th Century British Library Newspapers*. GDN: BC3203939933. Review of Maria Malibran, venue unknown. This is the entirety of the article. *Madame Garcia*---On Saturday evening this charming warbler gratified the Liverpool audience by several pleasing recitatives and songs, introduced between the acts of the play, and after the curtain had dropped. She was most rapturously applauded, and her Tyrolese airs, accompanied by herself, quite enchanted the audience. When the first was loudly encored she immediately obeyed the summons, but substituted another air, equally pleasing; and she was so much gratified by the enthusiasm of her reception, that she volunteered a third air, to the undiminished delight of the company, who accompanied her exit with showers of applause. Her voice and manner are equally pleasing, and she can command a most unusual compass, with a perfect unity of tone throughout all her extraordinary range. We hope to hear this lady again ere long.

'Advertisements & Notices'. *Examiner* [London, England] 20 Dec. 1829. *19th Century British Library Newspapers*. GDN: BB3200982261. Advertisement for Six Lectures on Vocal Music and the Art of Singing, at the Russell Institution.

The Annual Lectures will be commenced on Monday Evening, December 21st, 1829, by Mr. T. Phillips, who will deliver a Course of Six Lectures on Vocal Music and the Art of Singing. His second Lecture will be delivered on Monday, Jan. 4th, 1830, and the others, respectively, on each succeeding Monday. In this Course, the principles of a New System, for acquiring the above Art, will be fully and clearly developed, and exemplified by illustrations in Solfeggi Passages and Songs; the latter will be accompanied by himself on the Pianoforte.

'Advertisements & Notices'. *Jackson's Oxford Journal* [Oxford, England] 20 Feb. 1830. *19th Century British Library Newspapers*. GDN: Y3202661507. Advertisement and program listing for Mr. Marshall's Annual Concert, at the Music Room, Oxford. Singers are Miss Carnaby, Mr. William Marshall, Mr. Phillips. Instrumentalists are Mr. Mori, violin; Mr. Nicholson, flute; Mr. Lindley, violoncello.

Ballad---Miss Carnaby. 'Wandering Willie'. Dr. Carnaby. (Accompanied by herself on the Piano Forte).

'Second Commemoration of Shakespeare'. *Morning Post* [London, England] 10 Mar. 1830.

19th Century British Library Newspapers. GDN: R3209817089. Reflection on the reception of presumably several performances by Miss Carnaby.

Miss Carnaby has been singing with great success at Oxford. The Papers notice in particular Haydn's song 'With verdure clad', and Zingarelli's scena, 'Ombra Adorata;' also a beautiful ballad of her Father's, accompanied by herself on the pianoforte, which was most deservedly encored.

'Multiple Advertisements and Notices'. *Morning Post* [London, England] 13 May 1830. *19th Century British Library Newspapers*. GDN: R3209818987. Advertisement and program listing for a Morning Concert at the King's Concert Rooms. Singers are Madame Malibran, Mrs. Knyvett, Miss Paton, Miss Carnaby, Mr. Phillips, Mr. Knyvett, Mr. Vaughan, Mr. Sale, Miss Stephens, Miss Johnston, Mr. Bellamy, Mr. Terrail, Signor Donzelli, and a 16 voice choir. Solo instrumentalists are Mr. Hummel (pianoforte), Mr. Lindley (cello), and an orchestra. Leader: Mr. F. Cramer. Conductor: Mr. Greatorex.

Song, Miss Paton, 'We met;' accompanied by herself on the Pianoforte;

An identical advertisement appears in the following paper: 'Multiple Advertisements and Notices'. *Morning Post* [London, England] 14 May 1830. GDN: R3209819018

'Multiple Advertisements and Notices'. *Morning Post* [London, England] 21 May 1830. *19th Century British Library Newspapers*. GDN: R3209819226. Advertisement and program listing for Mr. Lindley's Concert at the King's Concert Room, Haymarket. Singers are Madame Malibran, Mrs. Knyvett, Miss Carnaby, E. Taylor, Mr. Knyvette, Mr. Bennett, Mr. Phillips, Miss Cramer, Mlle. Blasis, Mr. Begrez, Mr. Lennox, Mrs. Anderson, and Signor de Begnis. Solo instrumentalists are Mr. Lindley (violin), Miss A. Windsor (harp), Mr. Mori (violin). Leaders (assume of orchestra): Mr. Spagnoletti, Mr. F. Cramer. Conductor: Mr. G. Smart.

Song, Miss Carnaby, 'Wandering Willie', accompanied on the Pianoforte by herself,

'Advertisements & Notices'. *Bristol Mercury* [Bristol, England] 8 Mar. 1831. *19th Century British Library Newspapers*. GDN: Y3206650719. Advertisement for a performance of the opera *Masaniello* at the Theatre Royal, Bristol, with Mr. Horn in the title role, followed by a performance of *The Lottery Ticket*. The article specifies that Mr. Horn hails from the Theatre Royal, Drury Lane. End of the Opera Mr. C. Horn will sing one of his own compositions, 'The Deep, Deep Sea', And accompany himself on the Piano-Forte.

'Oxford Commemoration'. *Morning Post* [London, England] 17 June 1831. *19th Century British Library Newspapers*. GDN: R3209824840. Program listing for an evening concert as part of the conclusions of the ceremonies at the Oxford Commemoration, taking place at the theatre. The listing is preceded by a detailed review of the previous concert, involving all the same performers. Braham's contributions are described in detail and highly praised. Singers in the program listing are Mrs. Knyvett, Messrs Knyvett, Mr. Braham, Phillips, E. Taylor, Madame Caradori Allan, Signor De Begnis, Madame Pasta, and a choir. Solo instrumentalists are Mr. Lindley (cello), Mr. Harper (trumpet), Mr. Nicholson (flute), presumably an orchestra.

Ballad, Mr. Braham (Mrs. Hill Wilson), 'There was once a golden time',
(accompanied by himself on the Pianoforte).

'The late Mr. Roscoe.—An impressive funeral sermon for the late Mr. Roscoe was preached last Sunday at the chapel in'. *Liverpool Mercury* etc [Liverpool, England] 22 July 1831. *19th Century British Library Newspapers*. GDN: BC3203942050.

Advertisement for a concert in Chester featuring a child prodigy of seven years of age.

This infant songstress is said to possess two octaves in her voice, which has great power considering her tender age; and it is stated that she sings with great ease, taste and expression such songs as 'Di tanti palpiti' and 'bid me discourse', and that she can accompany herself on the pianoforte.

The Morning Post (London, England), Friday, June 22, 1832; pg. [1]; Issue 19200. *19th Century British Library Newspapers Part II*. GDN: R3209835007. Advertisement and program listing for a Morning Concert at the Great Room, King's Theatre. Singers are Miss Cramer, Mr. Phillips, Mrs. Knyvette, Madame Cinti Damoreau, Madame Schroeder Devrient. Instrumentalists are Mr. Cramer (pianoforte), Signor Puzzi (horn), Mr. Lindley (cello), Mr. Willman (clarinet), Mr. Wright (harp), several other woodwind players, an orchestra.

Aria, from Auber's *La Bayadere*, Madame Cinti Damoreau, accompanied by herself on the Pianoforte;

'Concert at the Rotundo'. *Freeman's Journal and Daily Commercial Advertiser* [Dublin, Ireland] 23 June 1832. *19th Century British Library Newspapers*. GDN: BC3204510909. Review of Mr. Maeder's Concert at the Rotundo. Singers were Mr. and Mrs. Wood, Signor Sapio, Mr. Brough and Mr. Maeder.

Tutored in such a school, and having good natural abilities, Mr. Maeder must be a valuable acquisition to the musical coterie of Dublin;-- and, should his inclination bend so, a good professor of that science. He sang Bishop's pretty song 'The bloom is on the rye', accompanied by himself upon the pianoforte, with much taste and sweetness, and at the conclusion was very warmly applauded.

'Advertisements & Notices'. *Jackson's Oxford Journal* [Oxford, England] 9 Feb. 1833. *19th Century British Library Newspapers*. GDN: Y3202664186. Advertisement and program for a concert at the Music Room, Oxford. Singers are Miss C. Lyon, Miss Shirreff, and Signor Donzelli. The program includes opera arias, duets, trios, songs, and overtures, so presumably there is also an instrumental ensemble.

Ballad---Miss Shirreff. 'The Arab Maid'....A. Lee. (Accompanied by herself on the piano forte.)

'Oxford, Saturday, June 22'. *Jackson's Oxford Journal* [Oxford, England] 22 June 1833. *19th Century British Library Newspapers*. GDN: Y3202664517. Review of a concert arranged by Stewards of the Music Room, which took place at the Town Hall in Oxford. Other performers included Signor Tamburini (bass), Monsieur De Beriot (violin, husband of Malibran), Mr. Williman (clarinet), and an orchestra. On this occasion Malibran was the only female singer engaged, and was too ill to sing. The audience numbered 300 after many turned away at the news of her illness. The article describes the audience's reaction to her failure to perform in detail. The article also describes the repeat of this concert on the second evening, when Mrs. Bishop was engaged to replace Malibran. This review specifies that a Mr. Vicary

presided at the pianoforte.

We must not omit to state that in the first act Madame Malibran was led a second time into the orchestra, and sat down to the piano-forte; this was hailed with loud applause by the audience, who expected she was about to sing the Provençal airs which had been announced in the bill, accompanied by herself on the piano-forte. The company was woefully disappointed when they found the lady was only going to accompany Tamburini in the air of 'Largo il factotum'.

'Theatre Royal, Haymarket'. *Morning Post* [London, England] 13 Aug. 1833. *19th Century British Library Newspapers*. GDN: R3209847289. Advertisement for an appearance by Malibran at the Theatre Royal, Haymarket. This advertisement is immediately preceded by an advertisement for a performance of *The Marriage of Figaro*, followed by *The Housekeeper and Open House*. Probably Malibran's appearances will occur between these pieces. The lead singers in the Mozart opera are Mr. Vining (Almaviva), Mr. Webster (Figaro), Mr. Edwin (Fiorello), Mrs. Humby (Cherubino), Miss Cause (Countess), Miss Turpin (Susanna).

By particular Desire. Madame Malibran will make her second appearance Tomorrow (Wednesday), the 14th instant, when she will sing 'The deep deep Sea', accompanied by herself on the Pianoforte; and 'Le petit Tambour'.

'Public Amusements'. *Morning Chronicle* [London, England] 14 Aug. 1833. *19th Century British Library Newspapers*. GDN: BA3207158280. Advertisement for a performance of the opera *Clari* at the Theatre Royal, Haymarket. This opera is followed by two dramas, *Pyramus and Thisbe*, and *The Housekeeper*, and all followed by *All's Right*. The singers in *Clari* are Mr. Brindal, Mr. Webster, Miss Taylor, Mr. Elton, Mrs. Faucit.

At the end of the Drama, Madame Malibran will sing 'The Deep, Deep Sea', accompanied by herself on the Pianoforte; and at the end of the first act of *The Housekeeper*, the popular French Air of 'Le Petit Tambour'.

The same passage also appears in the following newspapers: 'FRENCH PLAYS.—CONCERT ROOM, KING'S THEATRE'. *Morning Post* [London, England] 14 Aug. 1833. GDN: R3209847324.

'Public Amusements'. *Morning Chronicle* [London, England] 16 Aug. 1833. *19th Century British Library Newspapers*. GDN: Y3207158312. Advertisement for a performance at the Haymarket Theatre of *As You Like It*, followed by *Pyramus and Thisbe*. The article concludes with a preview of the next night: 'Tomorrow, *The Housekeeper*, with *Pyramus and Thisbe*, *The Quaker*, *Second Thoughts*, and two Songs by Madame Malibran'. The article immediately following this one notes that Malibran is engaged for two nights more, and will sing two of her most popular songs at each appearance.

At the end of the Comedy, Madame Malibran will sing 'Una voce poco fa;' and at the end of *Pyramus and Thisbe*, repeat (by particular desire) the highly popular Song of 'The Deep, Deep Sea', accompanied by herself on the Piano-forte.

'Theatre Royal, Haymarket'. *Morning Post* [London, England] 17 Aug. 1833. *19th Century British Library Newspapers*. GDN: R3209847458. Immediately following an advertisement for a performance of a variety of theatrical works at the Theatre Royal, Haymarket. The dramas advertised are the ballad farce *The Quaker*, *The*

Housekeeper; or, The White Rose, Pyramus and Thisbe; or, The Party Wall, and Open House; or, The Twin Sisters. Presumably these performances are what will precede Malibran's performances on the present night. The end of the article states that on Monday next the dramas will be *As You Like It*, *Pyramus and Thisbe*, and *Midas*, and Madame Malibran will again sing two of her most popular songs. The Italian aria Malibran sings is probably 'Ah! S'estinto ancor mi vuoi' from *Caritea, regina di Spagna* by Mercadante.

The Public is most respectfully informed that Madame Malibran will sing THIS EVENING 'Ah! S'Estinto Amor mi Vuoi', and (by most particular desire) the popular song of 'The deep deep Sea', accompanied by herself on the Pianoforte. And on Monday next sing two.

'Theatre Royal, Haymarket'. *Morning Post* [London, England] 19 Aug. 1833. *19th Century British Library Newspapers*. GDN: R3209847503. Advertisement for performances of *As You Like It* and *Pyramus and Thisbe; or, The Party Wall*. The article also advertises the plays to be performed on the following nights: On Tuesday, *The Lottery Ticket*, *Pyramus and Thisbe*, *The Housekeeper* and *Nell Gwynne*, on Wednesday, *The Marriage of Figaro*, *Pyramus and Thisbe* and *Nell Gwynne*, and Malibran is to perform two songs on both nights.

At the end of the Comedy Madame Malibran will sing 'Nacqui All'Affanno', and at the end of the Drama 'The deep, deep Sea', accompanied by herself on the Pianoforte.

'Public Amusements'. *Morning Chronicle* [London, England] 20 Aug. 1833. *19th Century British Library Newspapers*. GDN: BA3207158363. Advertisement for performances of *The Lottery Ticket*, *The Housekeeper*, *Pyramus and Thisbe*, and *Nell Gwynne* at the Haymarket Theatre.

The Public is respectfully informed, that MADAME MALIBRAN will sing THIS EVENING the celebrated Cavatina of 'Vincesti iniqua Sorte;' and at the end of *Pyramus and Thisbe* (by most particular desire), the popular Song of 'The deep, deep Sea', accompanied by herself on the Pianoforte. And To-morrow (Wednesday), two of her most popular Songs.

This identical passage appears in the following newspapers: 'FRENCH PLAYS—CONCERT ROOM, KING'S THEATRE'. Morning Post [London, England] 20 Aug. 1833. GDN: R3209847542

'French Plays—Concert Room, King's Theatre'. *Morning Post* [London, England] 22 Aug. 1833. *19th Century British Library Newspapers*. GDN: R3209847626. Advertisement for a performance of the comic opera *The Duenna*, followed by *Pyramus and Thisbe*, then the comic opera *John of Paris*, all at the Theatre Royal, Haymarket. The singers in the operas are Mr. Webster, Mr. Anderson, Mrs. Glover, Miss Turpin, Mr. Vining, Mrs. Honey.

The Public is respectfully informed that in consequence of the continued attraction of Madame Malibran she will sing THIS EVENING (by most particular desire) the celebrated Cavatina of 'Una voce poco fa', and 'The Light Guitar' accompanied by herself on the Pianoforte: TO-MORROW, and on SATURDAY, two of her most popular Songs, being positively her last appearances previously to her provincial engagements.

‘Public Amusements’. *Morning Chronicle* [London, England] 23 Aug. 1833. *19th Century British Library Newspapers*. GDN: BA3207158412. Advertisement for a performance of All’s Right, followed by The Housekeeper, Pyramus and Thisbe, and Open House, at the Haymarket Theatre.

At the end of the Drama, Madame Malibran will sing (for the first time) Horne’s celebrated Song of ‘Through the Wood, through the Wood’, accompanied by herself on the Pianoforte; and, at the end of Pyramus and Thisbe, the popular Song of ‘The deep, deep Sea’, accompanied by herself on the Pianoforte.

An advertisement with identical content (though slightly different wording) appears in the following newspapers: ‘FRENCH PLAYS—CONCERT ROOM, KING’S THEATRE’. *Morning Post* [London, England] 23 Aug. 1833. GDN: R3209847668

‘Theatre Royal, Haymarket’. *Morning Post* [London, England] 24 Aug. 1833. *19th Century British Library Newspapers*. GDN: R3209847717. Advertisement for a performance of the opera Guy Mannering, followed by Pyramus and Thisbe, and The Housekeeper, at the Theatre Royal, Haymarket. The singers in the opera are Mr. Anderson, Mr. Brindal, Mr. Webster, Mr. Gallot, Mr. Bass, Miss Turpin, Mrs. W. Clifford, Mrs. Cawse.

This evening, positively the Last Night of Madame Malibran, who will sing on this occasion three of her most popular Songs, ‘The deep, deep Sea’ accompanied by herself on the Pianoforte, ‘Una voce poco fa’, and the celebrated Song of ‘Through the Wood, through the Wood’ accompanied by herself on the Pianoforte.

‘Multiple News Items’. *Leicester Chronicle: or, Commercial and Agricultural Advertiser* [Leicester, England] 12 Apr. 1834. *19th Century British Library Newspapers*. GDN: R3212850210. Review of a Subscription Concert in Leicester, venue unnamed. Singers mentioned: Mrs. Bishop, Mr. Bennet. No instrumentalists mentioned.

Mr. Bennet, one of the performers at the King’s Concerts, and a professor of the Royal Academy of Music, is an aspirant of the first order, with a voice of fine quality and a degree of science not often attained. He sang his first song, ‘My Sister dear’, with great effect. The masterly manner in which he accompanied his songs on the Pianoforte, and the force and tenderness which he occasionally manifested, claimed the attention of every one, and elicited an instantaneous encore. Next to Braham he unquestionably may be ranked, and probably will eventually acquire the title of primo tenore amongst English singers.

‘Advertisements & Notices’. *Jackson’s Oxford Journal* [Oxford, England] 26 Apr. 1834. *19th Century British Library Newspapers*. GDN: Y3202665372. Advertisement and programme listing for Mr. Reinagle’s annual concert, to take place at The Music Room, Oxford. Singers are Madame Feron, Madame Castelli and Signor Zuchelli, all from the King’s Theatre. Instrumentalists are Master Phillips (trumpet), Signor Masoni (violin). The program includes concertos and arias, so presumably there is also an accompanying pianist or instrumental ensemble.

Air---Madame Feron. ‘Nel cor piu’. Paesiello. (With variations written for her by Fucitta, accompanied by herself on the Piano Forte.)

‘Hull Musical Festival’. *York Herald, and General Advertiser* [York, England] 27 Sept. 1834. *19th Century British Library Newspapers*. GDN: R3215220809. Review of

the second day of the Hull Musical Festival, of the evening concert following a performance of Handel's Messiah. Performers: Signor Nagel (violin), Miss Novello, Miss Mason, Mr. Hobbs, Mr. Phillips.

Mr. Phillips, in 'Woman', an old song by Withers, accompanied himself on the pianoforte, and was encored.

'Public Amusements'. *Morning Chronicle* [London, England] 10 Oct. 1834. *19th Century British Library Newspapers*. GDN: BA3207165164. Advertisement for a performance of the comedy Married Life at the Theatre Royal, Hay-Market, to be followed by a performance of High Life Below Stairs and No Song No Supper. Miss Turpin is not in the cast of any of the dramas.

In the course of the Evening Miss Turpin will sing, 'Lo! Here the gentle lark', and 'The deep, deep sea!' accompanied by herself on the pianoforte.

'The Melodist's Club'. *Morning Post* [London, England] 30 Jan. 1835. *19th Century British Library Newspapers*. GDN: R3209861960. A review of musical performances at the first society meeting of the Melodist's Club. Singers were Mr. Braham, Sir George Smart, M. Soudain, and Messrs Hawkins, King, Horncastle, Taylor, Bellamy, Parry, Blewitt, Chapman. Instrumentalists were M. Soudain (guitar), Mr Nicholson (flute).

M. Soudain played an air with variations on the guitar, and also accompanied himself in a French song, in a very elegant style.

'The New Ministry'. *Derby Mercury* [Derby, England] 22 Apr. 1835. *19th Century British Library Newspapers*. GDN: BA3202748882. Review of Mr. Holmes's Concerts at Uttoxeter. The principal singer is Mrs. Dickens, joined by Mr. Gear, and Mr. Holmes, and Mr. W. H. Holmes (piano) and Mr. Irving (harp).

Miss Dickens, a young lady of great promise, from the Royal Academy of Music, London, was the principal singer, and her pure style of singing was much admired, and evinced a superior musical education. In the sacred part of the Morning Performance Miss Dickens sung 'Ye sacred Priests' in a beautiful and feeling manner, and the songs of 'My Mother bids me bind my hair', and two Swiss airs, in which she accompanied herself in a superior manner, were listened to with great delight.

'Fine Arts'. *Examiner* [London, England] 10 May 1835. *19th Century British Library Newspapers*. GDN: BB3200986667. Review of a concert by Mr. J.D. Humphreys, Royal Academy of Music in Kensington. Humphreys is a pupil of the academy. Performers: orchestra; vocalists Mr. J.D. Humphreys, Mr. & Mrs. E. Seguin, Misses Gooch, Dickens, Birch, Messrs Burnett and Hullah.

Mr. Humphreys especially pleased us in Weber's ballad, 'We never meet again!' one of the most interesting of that composer's productions, though it is not quite free from that appearance of effort and painful elaboration which pervades everything he did. The singer accompanied himself on the piano-forte, the only way such pieces should be done, and his playing is worthy of the great taste and feeling with which he uses a voice not powerful, but cultivated, sweet, and expressive.

'Mr Holmes's Concert'. *The Musical World*. Vol 1. March 18-June 10, 1836. London: J.

Alfred Novello, Music Seller by Appointment to Her Majesty, 69 Dean Street Soho, 1836. 175. Thursday morning concert at the Hanover Square Room. Instrumental performers are Mr. Holmes, Mr. Chatterton (harp), Master Barnett (piano), Messrs. Lindley, Phillips and Howell (strings), and Madame Filipowicz (violin). Singers are Madame de Beriot (Maria Malibran), Clara Novello, Mrs. H.R. Bishop, Mr. Parry Junior, Mr. Lennox and Mr. H. Phillips. Clara Novello is the self-accompanist. Malibran sings 'Una voce poco fa'.

Mr. Holmes's Concert.---The Hanover Square Room was completely filled at this gentleman's concert on Thursday morning [...] Miss Clara Novello sang an effective song, with trumpet obligato by Mr Harper, composed by Mr Parry; and a French romance, accompanied by herself on the piano.

'Multiple Advertisements and Notices'. *Morning Post* [London, England] 20 May 1836. *19th Century British Library Newspapers*. GDN: R3209528747. Advertisement and program listing for a Grand Musical Festival on the evening of May 21 at the Theatre Royal, Drury Lane. Principle singers are Madame Malibran, Miss Shirreff, Miss Fanny Healy, Miss K. Robson, Miss H. B. Hawes, Mrs. H. R. Bishop, Mr. Braham, Mr. H. M. Balfe, Mr. Hobbs, Mr. Hawkins, Mr. Henry, Mr. H. Phillips. Principle instrumentalists: Mr. Lindley, Signor Dragonetti, Herr Arison, Mr. Nicholson, Mr. Willman, Mr. G. Cooke, plus chorus, orchestra. Conductor: Mr. Bechsa.

Between Parts I. And II., Madame Malibran will sing, 'Through the wood', accompanied by herself on the pianoforte (Horn);

A second, identical advertisement for this performance appears in the following papers: 'Multiple Advertisements and Notices'. *Morning Post* [London, England] 21 May 1836. GDN: R3214370938

'Musical'. *Morning Post* [London, England] 20 June 1836. *19th Century British Library Newspapers*. GDN: R3209939578. Review of a Soirée Musicale at the home of Mr. Moscheles in Chesterplace, Regent's Park. Moscheles and Sir. G. Smart, piano (both of whom are specifically listed as accompanying the other artists), Lipinsky and De Beriot, violin, Mr. Servaise, cello, Madame Malibran, Balfe, Miss Masson, Mr. Parry, Thalberg, singers.

Balfe sang and accompanied himself on the pianoforte admirably.

'Multiple News Items'. *Standard* [London, England] 20 Sept. 1836. *19th Century British Library Newspapers*. GDN: R3211850271. Review of a musical entertainment at the Queen's Theatre in London. The program is songs (mostly ballads) followed by a comedic burletta, Love in the King's Arms. Singers listed are Mrs Waylette and Mr. Stansbury. Article notes that the theatre was full.

In the course of the evening Mr. Stansbury sung 'Here's a health to thee, Tom Moore', accompanied by himself on the pianoforte. He gave it with great sweetness and effect.

'Improvement of Ireland.—Waste Lands'. *Belfast News-Letter* [Belfast, Ireland] 1 Nov. 1836. *19th Century British Library Newspapers*. GDN: Y3202329489. Advertisement for a Musical Entertainment by Mr. Edward W. Magenis of Philadelphia, at the Assembly Rooms of the Exchange. Magenis is the sole performer. The performance also includes some readings of ancient and modern

poetry.

These specimens will consist of Overtures, Cavatinas, and English Airs, in which he will accompany himself on the piano.

‘Advertisements & Notices’. *Freeman’s Journal and Daily Commercial Advertiser* [Dublin, Ireland] 13 Feb. 1837. *19th Century British Library Newspapers*. GDN: BC3204517245. Advertisement for a performance of Braham’s *The Devil’s Bridge*, followed by *The Illustrious Stranger*, *Tableaux Vivans*, and *Blue Beard*, at the Theatre Royal, Irish Opera House, Lower Abbey-Street. Singers are Mr. Melvin, Miss George, Miss Grant, Mr. A. Lee (who plays a leading role in *The Devil’s Bridge*). There is a band and band leader.

Mr. A. Lee will accompany himself on the piano forte in his new ballad of, ‘‘Tis woman loves the best’.

‘The ministerial plan for the extinction of Church Rates was developed on Friday in the Commons by Mr. Spring’. *Derby Mercury* [Derby, England] 8 Mar. 1837. *19th Century British Library Newspapers*. GDN: BA3202750675. Review of the second subscription concert of the Derby Choral Society. Other singers: Miss Shires, Miss M. Bregazzi, Miss Moulton, Mr. Ford, Mr. Hawkrigge, choir. Instrumentalists: Mr Irving (harp), E. W. Gover (pianoforte), Mr. Hunt (trumpet), orchestra.

Miss Moulton, in Lee’s ‘Fairy Song’, and Miss Tedoldi in the landing of the Pilgrim Fathers, (accompanied by herself on the piano forte) gave equal satisfaction, and were both loudly encored.

‘Multiple Advertisements and Notices’. *Bury & Norwich Post, & East Anglian: Or, Suffolk, Norfolk, Essex, Cambridge, and Ely Intelligencer* [Bury Saint Edmunds, England] 5 Apr. 1837, pg 2. *19th Century British Library Newspapers*. GDN: R3209549675. Advertisement and program for Mr. Reeve’s concert, at the Concert Room, Market Hill. Principal singers are the Misses Smith, Miss H. Reeve, Mr. J. Perry, jun. Principle pianist and conductor is Mr. J. W. Reeve, jun.

Song—Miss Smith, ‘Auld Robin Gray’.--Accompanied by herself on the Pianoforte.

An identical advertisement appears in the following papers: ‘Multiple Advertisements and Notices’. *Bury & Norwich Post, & East Anglian: Or, Suffolk, Norfolk, Essex, Cambridge, and Ely Intelligencer* [Bury Saint Edmunds, England] 12 Apr. 1837. GDN: R3209549691

‘Multiple Advertisements and Notices’. *Morning Post* [London, England] 20 May 1837. *19th Century British Library Newspapers*. GDN: R3209948209. Advertisement for a performance of the opera *Guy Mannering*, followed by a concert and a performance of *The Review*, or, *The Wags of Windsor*, all at St. James’s Theatre in London, under the Patronage of His Royal Highness the Duke of Sussex. Singers in the opera and concert are Mr. Braham, Mr. Leffler, Mr. Harley, Mr. Daly, Misses Smith, Rainforth, Sala, Alison and J. Smith.

A favourite Duet by the Misses Smith, and, by particular desire, Byron’s *Farewell to Tom Moore*, by Mr. G. Stansbury, accompanied by himself on the Pianoforte.

‘Concert Hall’. *Manchester Times and Gazette* [Manchester, England] 26 Aug. 1837. *19th Century British Library Newspapers*. GDN: BC3206348530. Review of a concert in the Concert Hall in Manchester. Singers: Tamburini, Madame Albertazzi, Madame Eckerlin, Instrumentalists: Thalberg (piano), Mr. Seale (oboe), There was also an orchestra present. Elsewhere in the concert Albertazzi sings Rossini arias.

Madame Albertazzi again appeared to great disadvantage in an English ballad, ‘My fondest, my fairest’; it was a sad failure, and in so large a room as our concert hall, it is impossible to give the audience the words, if the parties singing accompany themselves on the piano-forte, and require a copy before them; the very position prevents the due effect. To accompany and sing at the same time a copy should not be wanted, or the effect is destroyed, which was the case on this occasion, though we cannot give a favourable opinion of the song as a composition.

‘Advertisements & Notices’. *Freeman’s Journal and Daily Commercial Advertiser* [Dublin, Ireland] 6 Jan. 1838. *19th Century British Library Newspapers*. GDN: BC3204517407. Advertisement for the romantic drama, *Truth, or A Glass Too Much*, followed by a Grand Miscellaneous Concert, followed by the pantomime, *Harlequin and the Ocean Queen*. SA takes place during the grand concert. Singers: Mrs Fitzwilliam, Miss M. Hamilton, Mr. Bennett, Mr. Reynoldson, Mr. Eaton, also Mr. Thalberg (piano).

Song---Mrs. Fitzwilliam, ‘Robin Adair’. Accompanied by herself on the Harp. [...] Song---Mrs. Fitzwilliam, by desire, accompanied by herself on the piano-forte.

‘Advertisements & Notices’. *Freeman’s Journal and Daily Commercial Advertiser* [Dublin, Ireland] 24 Feb. 1838. *19th Century British Library Newspapers*. GDN: BC3204517945. Advertisement for a Musical Intermezzo, including the farce, *High Life Below Stairs*, at the Theatre Royal, Dublin.

The Entertainments will conclude with the Farce of *High Life Below Stairs*. Lovel, Mr. Calcrafft; My Lord Duke, Mr. R. Roxby; Sir Harry, Mr. J. Penson; Philip, Mr. Duff; Freeman, Mr. Ray; Tom, Mr. Eaton; Kingston, Mr. Shean; Mrs. Kitty, Mrs. Fitzwilliam, in which she will introduce the Trans-Atlantic ballad of ‘Jim Crow’, accompanied by herself on the Pianoforte; Lady Bab, Miss Pelham; Lady Charlotte, Miss Chalmers.

‘Advertisements & Notices’. *Belfast News-Letter* [Belfast, Ireland] 18 May 1838. *19th Century British Library Newspapers*. GDN: Y3201967719. Advertisement and program for a Musical Soirée by Edward William Magenis, in the Assembly Room, Belfast.

Mr. Edward William Magenis, of Philadelphia, HAS the honour to announce that he intends, on MONDAY evening next, 21st instant, in the ASSEMBLY ROOM, to give an ENTERTAINMENT, consisting of OVERTURES, CAVATINAS, and ENGLISH AIRS, in which he will accompany himself on the Piano Forte. Having studied under several of the most distinguished Performers, of both Britain and America, he hopes that satisfaction will be imparted to his Patrons.

Mr. MAGENIS respectfully states that, in aid of his SON, he will deliver Select Passages from the 5th and 6th book of MILTON, and at intervals speak some of the finest Pieces in the English Language, - concluding the exercises of the evening with *Collins’ Ode on the Passions*.

Part I. - *Overtures*, Semiramide and Elisa e Claudio Rule Britannia and

God Save the Queen – Thalberg. *Scena*, ‘See those looks so fraught with sadness’ – Bellini. *Aria*, ‘Ah! Perche in morte’ – Pacini.

Part II. - *Overtures*, Guy Mannering and L’Italiana in Algieri [sic].
Cavatina, ‘Largo al factotum’. *Air*, ‘As I view these scenes so charming’. ‘‘Tis the Last Rose of Summer’ with variations – Herz.
Mr. Hart’s Grand Piano Forte will be used on this occasion.

‘Advertisements & Notices’. *Freeman’s Journal and Daily Commercial Advertiser* [Dublin, Ireland] 2 June 1838. *19th Century British Library Newspapers*. GDN: BC3204519110. Advertisement for a performance of Rossini’s opera Barber of Seville, the 9th night, at the Theatre-Royal, Dublin. Performers: Mr. & Mrs. Wood, Mr. G Horncastle, Mr. A Giubilei, Mr. Barrett, Miss M. Hamilton.

Rosina, Mrs. Wood, in which she will sing ‘Tyrant, soon I’ll burst these Chains’, ‘An Old Man would be Wooing’, accompanied by herself,...

‘Advertisements & Notices’. *Examiner* [London, England] 3 June 1838. *19th Century British Library Newspapers*. GDN: BB3200989368. Advertisement for a Grand Morning Concert hosted by Mr. W. H. Holmes (professor of piano at the Royal Academy of Music) at the Hanover Square Rooms, patroned by the Marchionesse of Carmarthen, Dowager Countess of Dartmouth, Countess of Kinnoul, Countess of Bradford, Countess of Shrewsbury, Lady Georgiana Neville, Lady Sarah Murray, Lady Barbara Neudigate, Lady Anne Legge, Lady Berghersh, Lady Vernon, Lady Alice Peel, Lady Frances Finch, Lady Astley Cooper, Mrs. Arthur Legge, Mrs. Henry Charles Hoare, his Grace the Archbishop of York, his Grace the Duke of Devonshire, Lord Burghersh, Lord Vernon, Lord Reay, and Major Legge. Singers are: Miss Shirreff, Mr. Wilson, Mr. C. H. Purday, Mr. Gear, Mrs. Alfred Shaw, Signor Ivanoff, Signor De Begnis, Mlle. Piacci, Mr. Parry, Miss Flower, Signor Giubelei, chorus. Instrumentalists are: Mr. W. H. Holmes (piano), Mr. Cooke (oboe), Mr. Willmann (clarinet), Signor Puzzi (horn), Mr. Beauman (bassoon), Mr. Lindley (cello), Miss Theed (pianoforte), Mr. Mori (violin), Miss Thompson (piano), orchestra conducted by Sir George Smart.

Mock Italian Trio (by desire), Mr. Parry, jun., accompanied by himself on the Pianoforte.

‘Advertisements & Notices’. *Bristol Mercury* [Bristol, England] 23 June 1838. *19th Century British Library Newspapers*. GDN: Y3206658419. Advertisement for a concert at the Assembly Rooms, Clifton, featuring Madame Cinti-Damoreau. Other musicians include Monsieur Doehler (piano, who performs several virtuosic solos), Signor Curioni (tenor), Signor Giubilei (bass), Mr. Bochsia (harp).

First and only visit to Clifton of the celebrated singer, Madame Cinti Damoreau, Who created such a great sensation in London this season, for who the Chef d’oeuvres of Rossini, Meyerbeer, and Auber, were specially composed, and who is acknowledged to be the most finished French and Italian Vocalist of the day. [...] In the course of the performance MADAME CINTI DAMOREAU will sing.....Une Chanson Francaise, accompanied by herself on the Piano-Forte

An identical advertisement appears in the following papers: ‘Advertisements & Notices’. *Bristol Mercury* [Bristol, England] 30 June 1838. GDN: Y3206658447

‘Local Intelligence’. *Manchester Times and Gazette* [Manchester, England] 21 July 1838. *19th Century British Library Newspapers*. GDN: BC3206349627. Review of a

concert at the Theatre Royal, Manchester, featuring Madame Cinti-Damoreau. Other musicians were Monsieur Doehler (piano), Mr. Bochsa harp), Signor Giubilei, Signor Curioni (voice). The full article describes the talent of the pianist and harpist in detail.

A musical treat of the most exquisite kind was provided by the manager on Monday evening. It consisted of a concert, supported by Madame Cinti-Damoreau, Monsieur Doehler, Mr. Bochsa, and Signors Giubilei and Curioni.... Madame Cinti-Damoreau made her *debut*; in Auber's '*Nina Jeune et Sage*' from the opera Actaeon, and justified the g**** ****ontation she has acquired in Paris and London as an ornamental opera singer. In this scene she displayed to great advantage her extraordinary musical capabilities and clearness of voice, giving distinct intonation to every note, whether in the cadence or the shake, and betraying in the most complicated passages not the least tremulousness or confusion of sound.....In Auber's '*Du Domino Noir*', Madame Cinti-Damoreau enchanted the audience by her sweetness of sound and thrilling execution. In a French song, accompanied by herself on the piano-forte, she displayed much archness and was rewarded with enthusiastic applause.

'Advertisements & Notices'. *Freeman's Journal and Daily Commercial Advertiser* [Dublin, Ireland] 10 Dec. 1838. *19th Century British Library Newspapers*. GDN: BC3204521448. Advertisement for a performance of Weber's *Der Freischutz*, followed by the melodrama, *The Tale of Mystery* at the Theatre Royal, Dublin. Singers are Mr. Houghton, Mr. Roberts, Mr. Wood, Mr. Johnson, Mr. Elsgood, Mr. Duff, Mr. G. Horncastle, Mrs. Wood, Mrs. M. Hamilton, Mr. Graham, Mr. H. Cooke, Mr. Braid, Mr. Barrett, Mr. J. Penson, Mrs. Selby, Mrs. Ashton, Mr. Balfe, Misses A and J Hyland. On this occasion, Balfe does not sing in either of the staged works, only in between the two shows.

After the Opera, Mr. Balfe will sing the Ballad 'The Peace of the Valley', from his own Opera of Joan of Arc, and the celebrated Aria Buffa, 'Travellers all', from his own Opera of the Siege of Rochelle, accompanied by himself on the Pianoforte.

'Norwich Musical Festival'. *Standard* [London, England] 21 Sept. 1839. *19th Century British Library Newspapers*. GDN: R3212153038. Review of the Third Evening Concert of the Norwich Music Festival to a sell-out audience. Musicians included Miss M. B. Hawes, Mr. Phillips, Miss Birch, Signora Persiani, Signor Tamburini, and Madame de Belleville, who performed as a pianoforte soloist and is described by the reviewer as one of the most accomplished players of the day.

Miss M. B. Hawes was encored in Horn's ballad, 'The Mermaid's Cave', in which she accompanied herself on the pianoforte; as was Mr. Phillips in his own ballad, 'The best of all good company'.

'Professor Phillips' Lectures'. *York Herald, and General Advertiser* [York, England] 21 Dec. 1839. *19th Century British Library Newspapers*. GDN: R3211051714. Review of the Third of the York Subscription Concerts at the Assembly Rooms, B--k Street, under the patronage of the Right Hon. Lady Wenlock. Musicians included Mr. Blagrove, Mr. Lindle, Miss Bruce, Mr. Machin, Miss Dolby. The attendance was 'numerous and fashionable'.

The favourite song, however, was 'The Angel's Whisper', which was given with much taste and feeling by Miss Dolby, who accompanied herself on the pianoforte.

‘Advertisements & Notices’. *Freeman’s Journal and Daily Commercial Advertiser* [Dublin, Ireland] 25 Mar. 1840. *19th Century British Library Newspapers*. GDN: BC3204527343. Advertisement for a performance of the opera, *The Siege of Belgrade*, followed by the farce, *The Master’s Rival* at the Theatre Royal, Dublin. Singers are Mr. Braham, Miss Hamilton, Miss McMahan, Mr. Chute, Mr. Barrett, Mr. Duff, Mr. Rees, Mrs. Garthwaite.

Siege of Belgrade. The Seraskier, Mr. Braham, in which he will sing ‘The Rose and the Lily’, ‘My heart with love is beating’, Confusion! thus defeated’, The Serenade, ‘Lilla come down to me’, (accompanied by himself on the pianoforte,) The Letter Duet, ‘Of plighted faith’, with Miss Hamilton, ‘The Austrian trumpet’, and a favourite duet with Miss McMahan;

‘Advertisements & Notices’. *Freeman’s Journal and Daily Commercial Advertiser* [Dublin, Ireland] 6 Apr. 1840. *19th Century British Library Newspapers*. GDN: BC3204527481. Advertisement for a performance of *Der Freischutz*, followed by *The Festival of Apollo*, followed by *The Waterman*, at the Theatre Royal, Dublin. Singers are: Mr. Braham (Rudolpho), Mr. Reus (Killian), Mr. Chute (Caspar), Mr. Duff (Christopher), Mr. Elsgood (Zamiel), Miss McMahan (Agnes), Miss H. Hamilton (Ann), Miss Egan (Marian). *Der Freischutz* is followed by a concert with all the same singers, followed by a performance of the farce *The Waterman*, again with the same singers. The self accompaniment occurs in the concert in between the two shows.

Jephta’s Rash Vow’, composed by Handel, Mr. Braham; Recitative--- ‘Deeper and Deeper Still’, Mr. Braham; Air--- ‘Waft her, Angels’, Mr. Braham (accompanied by himself on the Pianoforte);

‘Advertisements & Notices’. *Hull Packet* [Hull, England] 25 Sept. 1840. *19th Century British Library Newspapers*. GDN: BB3205923454. Advertisement for the first of a run of five nights of a theatrical/musica performance featuring the celebrated actress Ms. Fitzwilliam, at the Theatre Royal, Hull. The performance begins with Wycherly’s comedy *The Country Girl*, followed by the one act monologue *Widow Wiggins*; or, *Music Mad!* (written for Mrs. Fitzwilliam, in which she plays six different characters, and self-accompanies), followed by the farce, *The Day After The Wedding*.

Miss Euphrosino Hobbs...Mrs. Fitzwilliam!!!! With a twang on the Guitar, in which character she will sing ‘How sweet at the close of silent eve’, accompanied by herself on the Harp, and the popular parody on ‘Jump, Jim Crow’, accompanied by herself on the Piano-Forte.

‘Advertisements & Notices’. *Hull Packet* [Hull, England] 2 Oct. 1840. *19th Century British Library Newspapers*. GDN: BB3205923489. Advertisement and program listing for the last night of Mrs. Fitzwilliam’s engagement at the Theatre Royal, Hull. The program is the three-act comedy *Widow McKenzie*, followed by the farcetta *Foreign Airs and Native Graces* (in which Mrs. Fitzwilliam sings solos accompanied by the orchestra), followed by the one-act monologue *Widow Wiggins*.

Miss Euphrosino Hobbs...Mrs. Fitzwilliam!!!! With a twang on the Guitar, in which character she will sing ‘How sweet at the close of silent eve’, accompanied by herself on the Harp, and the popular parody on ‘Jump, Jim Crow’, accompanied by herself on the Piano-Forte.

‘Advertisements & Notices’. *Freeman’s Journal and Daily Commercial Advertiser* [Dublin, Ireland] 24 Oct. 1840. *19th Century British Library Newspapers*. GDN: BC3204529919. Advertisement for a theatrical performance at the Theatre Royal, Dublin, featuring Mrs. Fitzwilliam. Other performers include Miss Chalmers, Miss Egan, Mr. Gardon, M. Eugene, M. Armand, M. Auguste, Madame De Ruei, Madame Clemence. The works are Wycherly’s comedy *Country Girl*, followed by *Angeline*, followed by the monologue, *Widow Wiggins*.

Miss Euprosine Juliet Hobbs, Mrs Fitzwilliam!!!!!---With a twang on the Guitar. Ballad, ‘How sweet at close of Eve’, accompanied by herself on the Harp, and a popular and very familiar Transatlantic Ballad, accompanied by herself on the Piano Forte.

‘Advertisements & Notices’. *Freeman’s Journal and Daily Commercial Advertiser* [Dublin, Ireland] 29 Oct. 1840. *19th Century British Library Newspapers*. GDN: GDN: BC3204529975. On this occasion the theatrical works are *Le Fataliste*, *Mischief Making*, *La Demoiselle Et La Dame*, and *Widow Wiggins*.

Miss Euprosine Juliet Hobbs, Mrs Fitzwilliam!!!!!---With a twang on the Guitar. Ballad, ‘How sweet at close of Eve’, accompanied by herself on the Harp, and a popular and very familiar Transatlantic Ballad, accompanied by herself on the Piano Forte.

‘Arrival From America’. *Freeman’s Journal and Daily Commercial Advertiser* [Dublin, Ireland] 17 Jan. 1842. *19th Century British Library Newspapers*. GDN: BC3204535449. Review of a concert at the New Music Hall, Dublin. Performers were Miss Birch, the Misses Williams (voice), Signor Ferrari (piano?) and Mr. W.S. Conran (piano), Mr. Pratten (flute).

‘My lodging is on the cold ground’ was exquisitely sung by Miss Birch, with some *bravura* parts of great beauty; and in the second part there were two songs given by the same delightful vocalist, one of them, ‘The bonny wee Wife’, in which she accompanied herself on the piano, calling forth the warmest expressions of admiration.

‘Coroner’s Inquests During the Week’. *Liverpool Mercury etc* [Liverpool, England] 28 Jan. 1842. *19th Century British Library Newspapers*. GDN: BC3203956740. Review of Miss Whitnall’s concert in Liverpool. Performers were Miss Whitnall, Miss Bassano (voice,) Mr. Crouch (singer and composer), Mr. Thomas (violin), Mr. E Smith (piano).

Miss Whitnall sang in her usual brilliant manner throughout the evening, but more especially at the close, in the ‘Homeward March’, (the words and composition by Moore,) in which she accompanied herself, a thing we would recommend her to do oftener when she sings in public, for she not only plays with great taste and expression, but seems to have much more confidence at the piano than when accompanied’.

‘Advertisements & Notices’. *Manchester Times and Gazette* [Manchester, England] 12 Mar. 1842. *19th Century British Library Newspapers*. GDN: BC3206354772. Advertisement and program listing for a concert in Manchester to raise funds for the Cambrian Institution Free School. Musicians include Miss Graham, voice, Mr. T. Graham, conductor and pianoforte, E Roberts, harp, numerous other singers.

Song, Miss Graham... 'The Captive Greek Girl's song' (accompanied by herself on the piano-forte)...Hobbs.

'Law and Police'. *Era* [London, England] 20 Mar. 1842. *19th Century British Library Newspapers*. GDN: BA3202399847. Review of the anniversary festival of the Covent Garden Theatrical Fund, at the Freemason's Tavern, London. Performers included Miss Adelaide Kemble, Madame Vestris, Miss M. B. Hawes, Miss Rainforth, Miss P Horton, Miss Grant, Madame Dulckea (piano), Mr. Balgrove, violin. The Duke of Cambridge and other nobility were presiding.

...and Miss Adelaide Kemble, the latter with Miss Rainforth in the celebrated duet from 'Norma', which was encored, and afterwards in a song in which she accompanied herself on the piano-forte. This was similarly complimented, as was also 'I know a bank', sung by Madame Vestris and Miss Rainforth; Miss P. Horton, 'Where the Bee Sucks'; and a Ballad by Mr. Harrison.

'Leeds'. *Leeds Mercury* [Leeds, England] 20 May 1843. *19th Century British Library Newspapers*. GDN: BB3201510603. Review of a lecture on musical amateurism, in Leeds, which was illustrated by live musical performances by the two misses Fraser.

Of the musical performances we can but speak favorably. The young ladies were in good voice, sang in a more subdued manner, and with greater chasteness than we have ever heard them upon former occasions; and we feel assured, that the more they strive after this, the greater and more pleasing will be the effect they produce. The song of 'The Keel Row', sung by Miss Fraser, and in which she accompanied herself on the pianoforte, was given with great feeling and expression, and was deservedly encored.

'Advertisements & Notices'. *Belfast News-Letter* [Belfast, Ireland] 8 Sept. 1843. *19th Century British Library Newspapers*. GDN: Y3202339953. Advertisement for a theatrical performance at the Theatre in Belfast, Ireland, featuring Mrs. Fitzwilliam. The three works are the comic drama *Out of Place; Or, Fine Feathers Make Fine Birds* (written for Mrs. F.), the monologue *Widow Wiggins* (in which she self-accompanies), and the farce *Middy Ashore*.

Miss Euphrosyne Juliet Hobbs, Mrs Fitzwilliam!!!! in which character she will give a Twang on the Guitar; sing 'How Sweet at close of Silent Eve', accompanied by herself on the Harp: and introduce an entirely new Version of the well-known Transatlantic songs of 'Jim Crow', and 'Sich a Gitten up Stairs and Playing on the Fiddle', accompanied by herself on the Piano-Forte.

'Original Communications'. *Preston Chronicle* [Preston, England] 23 Sept. 1843. *19th Century British Library Newspapers*. GDN: Y3207422707. An artistic article titled 'Idea of An English Gentleman', which among other things reflects on the benefits and drawbacks of company and music making at social gatherings, referring to specific instances in Blackpool.

Amongst those who sought to contribute to the entertainment of the company, was a young lady, who sang and accompanied herself upon the pianoforte. She possessed a sweet voice, exquisite skill, and a refined taste. [...] Many the pleasing events one would long remember: such a one, for example, as a venerable, hale gentleman of eighty-three playing a tune upon the piano-forte, and singing, in a clear voice, some

solemn melody.

‘Advertisements & Notices’. *Manchester Times and Gazette* [Manchester, England] 6 July 1844. *19th Century British Library Newspapers*. GDN: BC3206358769.
Advertisement for a theatrical performance in Manchester, featuring Mrs. Fitzwilliam. The theatrical works to be performed are *The Heart of Mid-Lothian*, the monologue *Widow Wiggins*; Or, *Music Mad*, and the tragedy *George Barnwell*. This advertisement notes that *Widow Wiggins* was written expressly for Mrs. Fitzwilliam by Mr. Buckstone, and performed by her in Europe and America more than 800 times.

Miss Euphrosyne Juliet Hobbs, Mrs Fitzwilliam!!!! in which character she will give a Twang on the Guitar; sing ‘How Sweet at close of Silent Eve’, accompanied by herself on the Harp: and introduce an entirely new Version of the well-known Transatlantic songs of ‘Jim Crow’, and ‘Sich a Gitten up Stairs and Playing on the Fiddle’, accompanied by herself on the Piano-Forte.

‘Music and the Drama’. *Era* [London, England] 22 June 1845. *19th Century British Library Newspapers*. GDN: BA3202404394. Review of Miss Badger’s Annual Concert, at the Princess Theatre, London. Other performers included John Perry (actor?), Mr. W. H. Holmes (piano soloist), Mr. T. Balsir Chatterton (harp soloist), two gentleman conductors.

[Miss Badger is] a young lady fast rising into fame as a vocalist; her voice is a soprano, if not of great extension, of much sweetness. She selected ‘Casta Diva’ for her principal display, and executed its difficulties with facility and neatness; we, however, preferred the ‘Serenade’, in which she accompanied herself, and was warmly applauded.

‘Advertisements & Notices’. *Manchester Times and Gazette* [Manchester, England] 12 July 1845. *19th Century British Library Newspapers*. GDN: BC3206360378.
Advertisement for a theatrical performance at the Queen’s Theatre, Manchester, featuring Mrs. Fitzwilliam and Miss Kathleen Fitzwilliam. The works are *Perfection*, and *Widow Wiggins*.

First and only night of WIDOW WIGGINS, in which Mrs. Fitzwilliam will sustain Six Characters, and sing Six Songs, accompanied by herself on the harp, piano-forte and guitar.

‘The Norwich Festival’. *Standard* [London, England] 18 Sept. 1845. *19th Century British Library Newspapers*. GDN: R3212500078. Review of the first concert of the Norwich Festival, London, which featured Madame Caradori Allan, Madame Grisi, Mario, Lablache, Miss Dolby, Miss Poole, Mr. Hobbs, Mr. Hawkins, Herr Stavidigl, Mr. Lindley (cello), an orchestra, a choir of 200.

A cavatina of George Linley’s, ‘The forest glade’, introduced Miss Dolby to the festival. She accompanied herself on the pianoforte, and sang it admirably.

Another review, identical with respect to self-accompaniment, appears in the following papers: ‘IPSWICH, Saturday, September 20, 1845’. *Ipswich Journal* [Ipswich, England] 20 Sept. 1845 GDN: BA3200048405

‘Advertisements & Notices’. *Manchester Times and Gazette* [Manchester, England] 11 Oct. 1845. *19th Century British Library Newspapers*. GDN: BC3206360744.

Advertisement for a concert by Mr. Henry Russell, the ‘celebrated composer’, performing his own compositions, at the Manchester Athenaeum.

The Celebrated Composer, Mr. Henry Russell, will give TWO GRAND VOCAL ENTERTAINMENTS, at the above Rooms, on Monday the 20th, and Wednesday 22^d of October, 1845. He will sing a variety of his popular compositions, and accompany himself on the piano forte.

‘Advertisements & Notices’. *Hull Packet and East Riding Times* [Hull, England] 13 Feb. 1846. *19th Century British Library Newspapers*. GDN: BB3205932278. Advertisement for a performance of Shakespeare’s *The Merchant of Venice*, followed by the Melo Drama ‘*Gil Blas, The Boy of Santilane and the Robbers of Asturius*’ at the Theatre Royal, Hull. Miss Land plays the character of Jessica in the Shakespeare. It is unclear whether her self-accompanied songs are performed in character as or in between the two theatrical works.

Miss Land will accompany herself upon the Piano-Forte, in Rodwell’s new ballad of the ‘*Withered Tree*’, composed expressly for her by Mr. George Herbert Rodwell, her cousin;

‘Advertisements & Notices’. *Derby Mercury* [Derby, England] 11 Mar. 1846. *19th Century British Library Newspapers*. GDN: BB3205932278. Advertisement for a two concerts of English songs and Irish melodies and works (by Moore?), at the Athenaeum, Victoria Street, Derby, featuring Mr. Byng.

On Tuesday, March 17th, 1846, Mr. Byng will have the honour of presenting TWO POPULAR VOCAL ENTERTAINMENTS, the one in the Morning entitled, ‘*BEAUTIES OF MOORE*’, consisting of a selection from his Irish Melodies and other of his works, with Historical remarks and Anecdotes of the author. Mr. B. will accompany himself on the piano forte. In the Evening Mr. Byng will give a SELECTION of OLD ENGLISH NATIONAL, and other SONGS, with the same remarks upon their history and origin.

‘Multiple News Items’. *Morning Post* [London, England] 30 June 1847. *19th Century British Library Newspapers*. GDN: R3210382087. Review of Madame and Herr Goffrie’s *Matinee Musicale*, at the Beethoven Rooms, Harley Street, London,

...and Madame G. A. Macfarren appeared to particular advantage in two songs in her own language, which were most judiciously chosen to display the extraordinary depth of her voice, and her remarkably expressive style of singing; she accompanied herself on the pianoforte very effectively.

‘Advertisements & Notices’. *Hull Packet and East Riding Times* [Hull, England] 9 July 1847. *19th Century British Library Newspapers*. GDN: BB3205934696. Advertisement for an evening of theatrical performances at the Royal Ampitheatre, Hull, featuring the ‘celebrated vocalist and actress’ Mrs. Fitzwilliam. The evening begins with the military drama *The Soldier’s Heart*, followed by the monologue (written for Mrs. F. by Mr. J.B. Buckstone) *Belle of the Hotel*, followed by *Old Rosin the Beau* (in which she self-accompanies), followed by Buckstone’s comedy, *The Maid with the Milking Pail*.

Signor Amoroso....Mrs. Fitzwilliam, *A Singing Master*, with the pathetic ballad ‘*Giles Scroggins*’, in the Italian Style, accompanied by herself on the Piano Forte.

‘Advertisements & Notices’. *Derby Mercury* [Derby, England] 4 Aug. 1847. *19th Century British Library Newspapers*. GDN: BA3200003367. Advertisement for an evening of theatrical performances at the Theatre Royal, Derby, featuring Mrs. Fitzwilliam. The evening begins with *The Maid with the Milking Pail*, followed by the monologue *The Belle of the Hotel* (in which she self-accompanies), followed by farce, *Raising the Wind*.

Signor Amoroso....Mrs. Fitzwilliam, A Singing Master, with the pathetic ballad ‘Giles Scroggins’, in the Italian Style, accompanied by herself on the Piano Forte.

‘Theatricals, etc’. *Lloyd’s Weekly London Newspaper* [London, England] 22 Aug. 1847. *19th Century British Library Newspapers*. GDN: BC3206190918. Review of a performance of *The Barber of Seville* and *The Beggar’s Opera* at Sadler’s Wells in London, in which Miss Rainforth plays the role of Rosina. The full article describes the skill of her singing of this character in detail.

She was encored in ‘An old man would be wooing’, in which she accompanied herself with great skill on the pianoforte, and was honoured with great and just applause in the others.

‘Mademoiselle Jenny Lind’s Concert’. *Caledonian Mercury* [Edinburgh, Scotland] 20 Sept. 1847. *19th Century British Library Newspapers*. GDN: BB3205456005. Review of a concert at the Music Hall, Edinburgh, featuring Jenny Lind. Other vocalists and instrumentalists are referred to but not reviewed. The full article describes Lind’s performance, voice, repertoire and effect on her audience in great detail.

This great artist appeared on Thursday evening last, before one of the most brilliant audiences which ever crowded our music hall. Very shortly after the doors were opened, the room was filled to overflow, and the price of admission secured an assemblage such as we rarely see, when its number amounts to about sixteen hundreds.... When she *did* appear, the unassuming modesty of her carriage, her sweet and expressive somewhat ‘Scotch-lassie’ looking countenance, was extremely prepossessing, and after one hearty burst of welcome, all was hushed – the fairest as well as the boldest, ‘held their breath for a while’, and in profound and agitating silence awaited the first tones of that voice which they had so long wished, and paid so much to hear.... A short Interval and rest, however, and the apparent congeniality of her own native music, made ‘Jenny herself again’, when she sat down to the piano forte, and sung these melodies, which simple as they were, became the vehicles of displaying some of the most extraordinary effects of vocalisation that we ever heard. Some persons that these effects are produced by trick, by mere mechanical juggling---we have heard the same thing said of Paganini’s violin playing, and with about equal truth. We only wish that such ‘jugglers’ were a little less rare.

‘Caledonian Mercury’. *Caledonian Mercury* [Edinburgh, Scotland] 20 Sept. 1847. *19th Century British Library Newspapers*. GDN: BB3205456004. Review of a concert in Glasgow City Hall, featuring Jenny Lind. The only repertoire specifically mentioned in the article are the self-accompanied songs.

In the evening she appeared before a crowded full dress audience in the City Hall, and was met by all the enthusiasm and kindness which her name and fame entitled her to. The concert ended with two lovely Swedish melodies, in which Jenny accompanied herself on the piano. On taking her seat for the purpose one could not help fancying her doing this in her own quiet home, far, far away in Sweden; and

the simplicity and grace with which she touched the piano won all hearts’.

‘Advertisements & Notices’. *Era* [London, England] 7 May 1848. *19th Century British Library Newspapers*. GDN: BA3207625571. Advertisement and program listing for several performances at the Royal Italian Opera, Covent Garden. These are Bellini’s *Sonambula*, featuring Pauline Viardot Garcia as Amina, *Le Nozze di Figaro*, and a Grand Morning Concert, in which the self accompaniment takes place. Other performers in the grand morning concert include Grisi, Ronconi, Corbari, Alboni, Mario, Lavia, Tagliafico, Tamburini, Salvi, Roveri, Viardot Garcia, Marini, Castellan, Persiani, Charles Hallé (piano), as well as an orchestra, chorus and conductor.

Mazourka, Two Mazourkas by Chopin, arranged and sung by Madame Pauline Viardot Garcia, and accompanied by herself on the pianoforte, Chopin.

Identical advertisements for this performance appear in the following papers:

‘Multiple Arts and Popular Culture Items’. *Morning Post* [London, England] 8 May 1848. GDN R3210409628.

‘Advertisements & Notices’. *Morning Chronicle* [London, England] 11 May 1848. GDN BA3207214738

‘Ireland’. *Daily News* [London, England] 13 May 1848. *19th Century British Library Newspapers*. GDN: BA3203322579. Review of the above-listed Grand Concert at the Royal Italian Opera, Covent Garden. The review also comments on the beauty and quality of Charles Halle’s performance on the piano.

Madame Pauline Viardot Garcia sang an air of Handel with great beauty; and two of Chopin’s mazurkas, arranged for the voice and accompanied by herself on the pianoforte. They were quaint and pretty, and would be effective in the drawing-room, but are not calculated for public performance. The remainder of the concert consisted of things well known to the public.

‘Mademoiselle Jenny Lind’s Concert’. *Caledonian Mercury* [Edinburgh, Scotland] 25 Sept. 1848. *19th Century British Library Newspapers*. GDN: BB3205458618. Review of a concert at the Music Hall in Edinburgh, featuring Jenny Lind. Other performers included Mr. Balie (composer, conductor, piano forte accompanist), Mr. Roger (tenor from Grand Opera, Paris), Signori F. Lablache and Belletti (Basses from her Majesty’s Theatre), and the twenty instrumental performers of Her Majesty’s Theatre, London. All seats in the hall were filled, as well as the orchestra and organ gallery.

On the conclusion of the second piece, which was a duet from William Tell--- ‘Non fuggire’, by M. Roger and Signor Belletti, the fair and artless girl, who has equally astonished and delighted the world with her song, entered amidst the hearty plaudits of the whole audience..... Then she gave some of her Swedish melodies---the music of her own Hyperborean clime, in which, doubtless, she gave way to music’s first impulse, and imbibed the ‘sweet lessons of her forceful art’. Everything is interesting that relates to Jenny Lind---what can be more so than her native melodies. She is an anomaly in Nature’s rule; she was not nursed in Music’s favoured land---not under the balmy clime of Italy; melody was not in the air she breathed, but nature, arbitrary and capricious, called the Queen of Song from a cold and distant land, and indued the fair Scandanvian with a genius for music, and a voice fit to give utterance to her inspirations. The first of the Swedish melodies Mdlle. Lind gave, and in which she accompanied herself on the piano forte, was a

lively air, 'Kom du Lilla fluka', which abounds in becoming ornament. The next was 'Kom klyra, kom klyra', a merry pastoral effusion, ornate with sparkling cadences, runs, shakes, and exchoes. In this the vocalist gives the call of the shepherdess with the responsive echoes of her companions, with a distinctness and rapidity perfectly amazing, and so close on each other that it actually seems like two voices heard at the same moment. This surpasses the ventriloquial art, because it is beautiful and natural. These echoes remind us forcibly of the words of Collins: ---
 'Still she would the strain prolong,
 And from the rocks, the woods, the vale,
 She called on Echo still through all her song;
 And where her sweetest theme she chose,
 A soft responsive voice was heard at every close'.

Middle. Lind retired pursued by the acclamations of a delighted audience, and once more she was constrained by the tumultuous cheering to come forward and give another of her native warbles, again displaying the same buoyancy and ease which makes her hearers forget the task they are imposing, so much are they enraptured with the strains of the young enchantress.

'Adelphi Theatre'. *Caledonian Mercury* [Edinburgh, Scotland] 23 Oct. 1848. *19th Century British Library Newspapers*. GDN: BB3205458821. Review of a performance of the English version of *La Fille du Regiment*, at the Adelphi Theatre in Edinburgh. In this performance, the character of Madelaine is asked to self-accompany in the context of the play.

In the second act of the piece already alluded to, a very humorous scene occurs, when Madelaine, after being taken away from the regiment by her aunt the Marchioness (Miss Nicol) and being visited by the old Serjeant, who was admirably represented by Mr. Murray, is asked to sing, and accompany herself on the piano forte; on which instrument Miss Parker showed her powers of execution and delicacy of touch to much advantage. Madelaine sings a sweet melody, embodying it with much expression...

'Music'. *Illustrated London News* [London, England] 18 Aug. 1849: 122. *Illustrated London News*.

On Wednesday night, Mr. Harris, who superintends the spectacle at the Royal Italian Opera, gave a concert at Drury Lane Theatre.... Viardot and Tamburini were encored in the comic quarrelling duo of the prima donna and manager, from 'La Prova;' her imitation of the basso provoked universal hilarity. She was also encored in a charming Spanish song, accompanied by herself on the piano.

'Advertisements & Notices'. *Manchester Times* [Manchester, England] 10 Mar. 1849. *19th Century British Library Newspapers*. GDN: BC3206371989. Advertisement for a theatrical performance on Monday, March 12, 1849, at the Queen's Theatre, Spring Gardens, Manchester, featuring Mrs. Fitzwilliam. The evening begins with Buckstone's three-act drama, *The Dream at Sea*, followed by the monologue *Widow Wiggins*, followed by *Poor Pillicoddy*.

WIDOW WIGGINS: in which Mrs. Fitzwilliam will sustain Six Characters and Sing Six Songs, amongst them a new parody on 'There's a good time coming, boys', accompanied by herself on the piano forte.

'Multiple News Items'. *Standard* [London, England] 19 Aug. 1850. *19th Century British Library Newspapers*. GDN: R3212542244. Review of a concert featuring Jenny

Lind at the Hall of the Philharmonic Society in Liverpool, with an audience of 'upwards of 3000 people present'.

The last effort of Mdlle Jenny Lind, and, because the last, perhaps the most captivating, was one of those delicious Swedish melodies which, from the lips of the 'Nightengale', may vie in characteristic beauty with the national melodies of Scotland and Ireland. The Song of the Shepherds, in which, by a single melodic interval, frequently repeated, the peculiar call by means of which the flocks are brought together is felicitously imitated, gives Mdlle. Lind scope for indulging in certain caprices of execution that, amidst an apparent simplicity, present more than usual vocal difficulty. The exquisite intonation with which the quaint interval alluded to was taken, and the rich expression of humour and archness, thoroughly enchanted the audience. Mdlle. Lind accompanied herself; and, on quitting the pianoforte, the uproar was absolutely deafening. Twice did the gifted songstress re-appear, but the applause still continuing, she once more came back, and, tripping lightly across the platform, reseated herself at the instrument. This time Mdlle. Lind sang a pastoral love-song, full of wild tenderness. When, flushed with triumph, she rose to take her leave, every tongue was loosened in cheers, in honour of the gifted and admirable artist who had afforded such intense gratification to all present.

'Public Meeting to Receive Thos. E. Headlam, Esq., M.P'. *Newcastle Courant etc* [Newcastle-upon-Tyne, England] 23 Aug. 1850. *19th Century British Library Newspapers*. GDN: Y3206587241. Review of two concerts featuring Jenny Lind, at the Music Hall in Liverpool, just before her departure to tour the United States. The audience for the first concert was approximately 3,000, and ticket prices double the usual prices. Other musicians included a semi-professional orchestra and choir, Mr. E. W. Thomas (violin soloist from London), Miss Williams and Signor Belletti, singers, M. Benedict, conductor. After being twice encoered after an aria by the Queen of the Night (Mozart), Lind self-accompanies.

At the same time she did not seem exhausted by her exertions, and when she sat down to accompany herself on the piano in one of her Swedish melodies, appeared as fresh, and as ready to sing her best, as at the commencement of the evening. The melody on this occasion was one of the most characteristic of the set---the 'Shepherd's Song', in which the calls that summon the flocks from the mountains imitated by the strange and unusual interval of a sharp seventh to which Mademoiselle Lind gives so great a charm by the perfect truth of her intonation. The audience listened with rapt attention to this strongly coloured national ditty, and as the fair songstress, like Shelly's 'Skylark', poured out the riches of her melody, -- - scarcely a breath was drawn, lest the smallest and softest note should be unheard. The song ends with an echo, which involves one of Mademoiselle Lind's most striking and peculiar effects, and after the last note had melted into silence, the crowd, no longer under the influence of the syren's spell, broke out into a roar of satisfaction, which made the walls of the edifice resound again. The noise continued unabated till Jenny Lind came back, and then it became even more tumultuous. What could she do? Sing once more she must, although she had already sung no less than nine times; and to make an end of it she again sat down to the piano and sang a Swedish love song, which was almost as sad as its predecessor was merry; among the other performers, M. Vevier was greatly applauded, as was M. Benedict.

'Foreign'. *The Musical world*. Vol. 29 (19). London: Myers and Co., 1851. 298-299. Concert given in Amsterdam by the society 'Felix Meritis', featuring Bertha Johannsen and a variety of instrumental supporting artists, orchestra and conductor.

Amsterdam, April.-The ninth concert of Society 'Felix Meritis', obtained an additional eclat by the appearance of Made. Bertha Johannsen. This much admired vocalist displayed her charming voice and finished execution in a cavatina from Lucia di Lammermoor, an air from the Nozze di Figaro, and a bravura air by Pacini. The latter was redemanded, and Made. Johannsen gave in lieu thereof a German Lied, accompanied by herself on the pianoforte. This lady possesses a flexible soprano of about two octaves in extent. I have heard her sing her national Swedish songs with a fervour and taste that cannot fail to ensure her, everywhere, a success which her distinguished talent deserves.

'Law and Police.—Saturday'. *Lloyd's Weekly Newspaper* [London, England] 2 Mar. 1851. *19th Century British Library Newspapers*. GDN: BC3206197451. Review of a performance by a musical comedian and daughter, Dover Catch Club, London.

On Thursday, Mr. W. G. Ross, the celebrated Irish comedian and comic vocalist of London, and his little daughter, Miss Lilly Ross (only eight years and a half old), were engaged. The young lady sang Glover's song of 'I'd rather be the Daisy', and Lover's song, 'What will you do, Love?' The greatest enthusiasm was manifested at the end of each verse, and both songs were rapturously encored. She accompanied herself on the grand pianoforte, and appeared to be highly appreciated by the very respectable audience of ladies and gentlemen present. We need hardly say that Mr. Ross himself was warmly welcomed, and gave no disappointment in his songs.

'Advertisements & Notices'. *Freeman's Journal and Daily Commercial Advertiser* [Dublin, Ireland] 30 May 1851. *19th Century British Library Newspapers*. GDN: Y3204584308. Advertisement and program for a Grand Benefit Concert at the Rotundo, Dublin. Musicians are Miss Rainforth, Miss Danterney, Herr Mengis, Herr Ellsner, Miss L. Clarke (pupil of Mr. Geary), Miss Agnes Costello (pupil of the same), professor Glover, Mr. Levey, Master W. Levey.

Cavatina-- 'La Bouquetiere du Roi'-- Mdme. Danterney (accompanied by herself on the Pianoforte)...

'Rotundo'. *Freeman's Journal and Daily Commercial Advertiser* [Dublin, Ireland] 2 June 1851. *19th Century British Library Newspapers*. GDN: Y3204584352. Review of the above-listed Grand Benefit Concert at the Rotundo, Dublin.

Madame Danterney, a fair *chanteuse* of the French school, excited quite a sensation. Her rendering of Di Piacer' was a perfect triumph. Her voice in its lower register is, perhaps, *en peu faible*, as contrasted with her higher notes, which are thrillingly powerful and sweet. She revels in graceful and well-managed *fioriture*, and in the solo pieces, accompanied by herself on the pianoforte, she elicited repeated peals of applause.

'Music Hall—Bearnais Concerts—Miss Emma Stanley'. *Freeman's Journal and Daily Commercial Advertiser* [Dublin, Ireland] 19 Sept. 1851. *19th Century British Library Newspapers*. GDN: Y3204586125. Review of a an evening of varied entertainments, the highlight of which is a lecture by Miss Emma Stanley, a proponent of the new 'Bloomer' female costume, at the Music Hall, Dublin. She wore a version of this costume, described in detail by the reviewer, during her performance.

The lecture was a well imagined, lively and witty disquisition on the aesthetics of

female dress, interspersed with original and favourite airs sung by Miss Stanley, accompanied by herself on the prize pianoforte. The audience were delighted, and every song was rapturously encored. The intense spirit of humour and merriment infused into her performance by this singularly talented actress proved quite contagious, and inspired some wags amongst the audience to propound some humorous remarks which created peals of laughter.

‘Local Intelligence’. *Liverpool Mercury etc* [Liverpool, England] 5 Dec. 1851. *19th Century British Library Newspapers*. GDN: BC3203987304. Review of the 10th seasonal concert at the Philharmonic Hall, Liverpool. The musicians are Mad’lle Beer, soprano, Herr Stigelli (voice), and an orchestra and chorus. In the rest of the concert Beer performs arias and duets from *La Clemenza di Tito*, *Jessonda*, and an aria by Donizetti.

But her [Mad’lle Beer’s] greatest triumph was in a simple Tyrolienne, in which she accompanied herself on the piano-forte. Like Jenny Lind’s Swedish, and Madame Viardot’s Spanish ballads, it is a gem, of which no description can give a proper conception. These simple productions in the hands of a master spirit seize upon the imagination at once, and carry off an audience captive.

‘Royal Caledonian Asylum’. *Morning Post* [London, England] 2 June 1852. *19th Century British Library Newspapers*. GDN: R3210031216. Review of the Anniversary festival of the Royal Caledonian Asylum (an institution for supporting and educating the children of soldiers, sailors and marines), at the Freemason’s Tavern, London. Musicians included M’Kay (the Queen’s piper) leading the Asylum’s pipe band, Mr. G.F. Taylor (presided at the piano), the Misses Wells, Mr. G. Perrin, and Mr. Farquharson Smith. The self-accompanied song is the only specific piece of repertoire mentioned in the review.

The popular song of ‘Bonnie Dundee’ was most beautifully rendered by Miss M. Wells, who accompanied herself on the pianoforte, and was unanimously encored.

‘Her Majesty’s Theatre’. *Morning Post* [London, England] 2 July 1852. *19th Century British Library Newspapers*. GDN: R3210032274. Review of Rossini’s *Barbiere di Seviglia*, at Her Majesty’s Theatre, London. Cast: Madame de la Grange (Rosina), Signor de Bassini (Figaro), Lablache (Bartolo), Calzolari (Almaviva), Ferlotti (Basilio), Mr. Balfe (conductor).

The ‘Una voce’ of Madame de la Grange, though different from any other version we have heard of that universally popular bravura, was extremely fanciful and elegant. The embellishments were appropriate as novel and the execution left nothing to be desired. In the famous duet, ‘Dunque io son la fortunata’, the fair vocalist was equally successful, and her performance of Rode’s air with variations (accompanied by herself on the pianoforte) afforded new evidence that, in the florid style of vocalisation, she is without rival.

‘Foreign Musical Memoranda’. *Era* [London, England] 11 July 1852. *19th Century British Library Newspapers*. GDN: BA3202411395. Review of a concert by a juvenile prodigy, Marie’, assisted by her older sister Miss James, at the Assembly Rooms, Three Cups Hotel, Colchester. The article implies that the concert was not well attended.

A juvenile prodigy, styled in the bills, ‘Marie, the Infant Malibran’, has given three concerts during the past week at the Assembly Rooms, Three Cups Hotel, in the

above town, and though only nine years of age, yet all who have witnessed her performances here, pronounce her one of the most rare and gifted of the race of children. This little lady not only delighted, but astonished her audience by her versatile and brilliant efforts as an actress, vocalist, and pianist. As an occasional relief to the entertainment, her sister, Miss James, interspersed some well known and popular songs, in which she accompanied herself on the pianoforte with much effect.

‘Norwich Musical Festival’. *Morning Post* [London, England] 23 Sept. 1852. *19th Century British Library Newspapers*. GDN: R3210035314. Review and program listing of the inaugurative concert of Norwich Musical Festival, at St Andrews Hall, Norwich. Singers: Pauline Viardot Garcia, Miss Pyne, Miss Alleyne, Signor Belletti, Mr. Lockey, Mr. Weiss, Miss Dolby, and Signor Gardoni; Mr. Bottesini, double bass; Mr. Benedict, conductor, and the chorus and orchestra. 1,023 tickets were sold.

Spanish Songs (accompanied by herself on the pianoforte)-- Madame Viardot Garcia..... [...]The honour of an *encore* was awarded to Formes’ ‘Ha! Wie will ich triumphiren’, Bottesini’s astonishing solo on the double bass, and one of Madame Viardot’s Spanish songs.

‘Grand Amateur Concerts in Aid of the Infirmary Building Fund’. *Newcastle Courant etc* [Newcastle-upon-Tyne, England] 28 Jan. 1853. *19th Century British Library Newspapers*. GDN: Y3206590964. Review of a fund-raising concert at the Assembly Rooms, Newcastle-upon-Tyne. Many amateur performers, Hon. Lady Williamson (soprano), harpists, pianists.

But that which wrought up the audience to enthusiasm, was the charming and thrilling manner in which she gave the favourite ballad of ‘Prince Charlie’, accompanied by herself on the piano. It is needless to say that this effort was crowned with a most enthusiastic *encore*, and, in compliance with the call, Lady W. substituted ‘The Swiss Boy’ with equal success.

‘Fashionable Intelligence’. *Freeman’s Journal and Daily Commercial Advertiser* [Dublin, Ireland] 1 Mar. 1853. *19th Century British Library Newspapers*. GDN: Y3204594445. A review of Mr. Hayes’s Entertainment (a combination of comedy and music) at the Theatre of the [Mechanics’] Institution, Dublin.

Mrs. Hayes sang a number of songs most pleasingly, and accompanied herself on the piano.

‘Observatory’. *Bradford Observer* [Bradford, England] 31 Mar. 1853. *19th Century British Library Newspapers*. GDN: R3207956637. Concert given by the Horton Choral Society at the large room of the King’s Arms Hotel, Great Horton, Bradford. Principle vocalists were Miss Brown (of the Leeds concerts), Mr. Bolton (of the Manchester concerts), Mr. R. Pilling (of the Bradford concerts), and Mr. Shepherd (principle cornet). The audience was over-full.

Miss Brown, who accompanied herself on the pianoforte, had assigned to her a choice selection of songs, which were received by the audience with unbounded applause and several *encores*.

‘Bankrupts’. *North Wales Chronicle* [Bangor, Wales] 8 Apr. 1853. *19th Century British Library Newspapers*. GDN: BB3200881789. Review of two concerts by Miss Williams, ‘the Welsh Nightingale’ or ‘Eos Cymru’. The first is at the New

Assembly Rooms, Denbigh, the second at Harrison's room, Dean Street, in Bangor, Wales. The singer is Miss Williams, and is described as 'the Welsh Nightingale, or Eos Cymru'. Possible self-accompanied throughout?

Her voice has extensive volume and compass, and is remarkable for richness and flexibility. She accompanied herself on the piano-forte, and with wonderful spirit and energy went through a more than ordinarily lengthy program, voice deepening in power and pathos to the last.... Among those piece which, in our judgement, were the most telling and effective, we may briefly enumerate --- 'Aileen Mavourneen', 'Dermot Astore', 'Will you come?' 'Swiss girl', and and though last, not least, 'Annie Glynne', written and composed expressly for the 'Welsh Nightingale', whose rendering of Mr. Hulse's exquisite music, gave unmistakeable earnest of the popularity it unquestionably deserves, and which we feel tolerably confident it will attain.

'Advertisements & Notices'. *Liverpool Mercury etc* [Liverpool, England] 5 Aug. 1853. *19th Century British Library Newspapers*. GDN: BC3203993776. Advertisement and program for Two Grand Concerts featuring Miss Greenfield, American vocalist, 'the Black Swan', at the Concert Hall, Lord-Nelson Street, in Liverpool. Performers were vocalists Miss Greenfield, Miss Louisa Pyne, Miss Pyne, Mr. W. Harrison; Miss Rosina Bentley, piano; M. De Valadares, violin; Mr. F. Theseus Stevens, piano accompanist.

Song---'When Stars are in the quiet Skies', Miss Greenfield, accompanied by herself on the Pianoforte.

'Rotundo—The 'Black Swan' Concerts'. *Freeman's Journal and Daily Commercial Advertiser* [Dublin, Ireland] 10 Aug. 1853. *19th Century British Library Newspapers*. GDN: Y3204596970. Review of the 1st of 12 concerts featuring Miss Greenfield, the Black Swan, assisted by Miss Louisa Pyne, Miss Pyne, Mr. Harrison, Miss Rosina Bentley (piano) and Monsieur De Valaderes (violin).

Miss Pyne's Scottish ballad melodies, accompanied by herself on the piano, were encoed and applauded.

'Advertisements & Notices'. *Preston Guardian etc* [Preston, England] 10 Sept. 1853. *19th Century British Library Newspapers*. GDN: Y3207440063. Advertisement and program for two grand concerts featuring Miss Greenfield, American, 'The Black Swan', at the Corn-Exchange, Lune Street, Preston. Performers are vocalists Miss Greenfield, Miss Pyne, Miss Louisa Pyne, Mr. W. Harrison; Mr. De Valadares, violin; Miss Rosina Bentley, piano. Patrons: the Duchesses of Sutherland, Norfolk, Beaufort and Argyll, the Marchionesses of Ailesbury and Kildare, the Marquis of Landsdown, the Earl and Countess of Shaftesbury, the Earl of Carlisle, the Countesses of Jersey, Granville and Wilton, the Viscountess of Palmerston, the Lady Constance Grosvenor, Mrs. Harriet Boecher Stowe [sic].

Song---'When Stars are in the quiet Skies',...Miss Greenfield, accompanied by herself on the Pianoforte.

'Wednesday Evening Concerts, Exeter Hall'. *Era* [London, England] 4 Dec. 1853. *19th Century British Library Newspapers*. GDN: BA3202415028. Review of a concert at Exeter Hall featuring Madame Viardot-Garcia. Other musicians include Mr. Weiss, Miss Alleyne and Miss Thirlwall, Mr. Galer, Miss Fanny Ternan, Mr. Champion, Mr. Smythson (vocalists), three woodwind soloists. The encoed piece

was Rossini's *Non piu mesta*, by Viardot Garcia.

The last piece received a unanimous encore, but instead of it was substituted a Spanish air, in which Madame Garcia accompanied herself on the piano.

'District News'. *Manchester Times* [Manchester, England] 21 Dec. 1853. *19th Century British Library Newspapers*. GDN: BC3206388537. Review of a Lyceum lecture – a musical and literary entertainment examining the works of Thomas Hood – given by Mr. William Parsons at the Town Hall, Manchester. The musical performer was Miss Emily Wilton of the Exeter Hall and Beethoven Rooms concerts.

The lecture was illustrated by numerous readings from the works of Hood; and by Miss Wilton, who accompanied herself on the piano forte.

'Witney'. *Jackson's Oxford Journal* [Oxford, England] 19 May 1855. *19th Century British Library Newspapers*. GDN: BA3200097312. Review of a concert at the Town Hall, Oxford, by Madame Castaglioni and Mr. Macarthy. This article is unusual for implying that the singer was required to accompany herself, rather than choosing to do so.

Madame Castaglioni was evidently much fatigued with travelling, and was also entitled to some further indulgence, having to accompany herself on the piano, an allowance which the audience seemed very willing to make.

'Monday Evening Concerts'. *Caledonian Mercury* [Edinburgh, Scotland] 25 Nov. 1856. *19th Century British Library Newspapers*. GDN: BB3205483876. Review of the first of the Monday Evening Concerts at the Music Hall, Edinburgh. Performers were the Band of the 5th Dragoon Guards under Mr. King; a chamber choir under Mr. J. Thorne Harris; vocalists Mr. Ray, Mr. F. Gough, Miss Cecily Nott, and the Misses Henry; Mr. Bridgeman (conductor and solo concertina)

The Tyrolese song 'Through Meadows Green', sung by Miss Cicely Nott, and accompanied by herself on the pianoforte, was singularly effective as regards the echoing parts, but this young lady might improve her performance very much by an avoidance of indistinctness of expression and utterance through the teeth.

'Royal General Annuity Society'. *Standard* [London, England] 9 July 1857. *19th Century British Library Newspapers*. GDN: R3213402459. Review of the festival of the Royal General Annuity Society, at the London Tavern. The performers were Mr. Genge, director; vocalists Miss J. Wells, Mr. Perren, Mr. Genge, Mr. Ransford, and Mr. J. G. Calcott.

Miss Wells in the course of the evening sang 'The Swiss Girl' very delightfully, and on an encore being enthusiastically demanded she sang 'Come awa' o'er the Moors', and accompanied herself on the pianoforte in a manner which elicited general applause.

'Literature'. *Daily News* [London, England] 1 Feb. 1859. *19th Century British Library Newspapers*. GDN: Y3202938100. Review of a book titled *History of the Reign of Philip the Second*, by W. H. Prescott. The reviewer quotes a lengthy passage from the book as a sample of the author's narrative. The excerpt is the account of the death of Aben-Humeya, the Moorish King.

In addition to her personal charms, the fair Zahara was mistress of many

accomplishments which rendered her still more attractive. She had a sweet voice, which she accompanied bewitchingly on the lute, and in her dancing displayed all the soft and voluptuous movements of the dark-eyed beauties of Andalusia.

‘Leeds Grand Orchestral Concerts’. *Leeds Mercury* [Leeds, England] 12 Feb. 1859. *19th Century British Library Newspapers*. GDN: BB3201574606. Review of a concert at the Town Hall, Leeds. Performers are Miss Arabella Goddard, pianist; Signor Giulio Regondi, concertina; vocalists Madame Viardot Garcia, Miss Evles, Signor Luchesi, Signor Dragon; Mr. J. L. Hatton, officiating as pianoforte accompanist; Mr. William Spark, conductor, and the orchestra. The article describes Viardot Garcia’s musical background, voice and technical ability, and the effect of her other numbers in this concert in detail.

A couple of Spanish airs, in which Madame Viardot Garcia accompanied herself on the piano-forte (on which instrument, it appears, she was a public performer before she acquired celebrity as a vocalist) would have perhaps been more enjoyed by the audience had words been inserted into the programme.

‘Miscellaneous’. *Birmingham Daily Post* [Birmingham, England] 6 Dec. 1859. *19th Century British Library Newspapers*. GDN: BA3201066231. Report of a quarrell produced by a private social entertainment.

An affair of honour (falsely so called) came off in the early part of the present week, between a Mr. Bates and a Mr. Reynolds, in Hornsey Wood. The parties quarrelled over-night at the house of a mutual friend, at Pinchley, about the voice of a lady who accompanied herself on the pianoforte in a song. The former gentleman inadvertently laughed whilst the fair performer was singing, and being taxed with rudeness by Mr. Reynolds, gave him to understand he was not stating the truth, in that kind of language which usuall gives birth to these sort of meetings. Luckily the pistols of neither took effect in this instance, and the parties separated mutually satisfied with each other.

An identical statement appears in the review of the court case for this issue, in the following paper: ‘THE FINSBUBY MURDER.—THE DECAPITATED WIFE’. *Huddersfield Chronicle and West Yorkshire Advertiser* [West Yorkshire, England] 10 Dec. 1859. GDN: R3211960704

‘Local News’. *Leeds Mercury* [Leeds, England] 25 Feb. 1860. *19th Century British Library Newspapers*. GDN: BB3201579283. Review of the second full dress concert of the winter season at St. George’s Hall, Bradford. The performers were Signor Arditi, pianoforte; vocalists Madame Rudersdorff, Mademoiselle Piccolomini, Signor Belart, Signor Castelli, and Signor Aldighieri.

Madame Rudersdorff sang charmingly, as she always does, and was encored in A. Foster’s song, ‘The Skylark’, in giving which she accompanied herself on the pianoforte.

‘... Theresa Jefferys Concert’. *Morning Post* [London, England] 21 May 1860. *19th Century British Library Newspapers*. GDN: R3213131618. Review of a concert given by Miss Theresa Jefferys’ concert at St. James’s Hall, London, to a full audience. Performers were Miss Arabella Goddard, piano; Mr. Viotti Collins, violin; vocalists Mr. Sims Reeves (celebrated tenor), Mr. Stanley, Mr. Elliot Galer, Mr. Morgan, Mr. Ramsden, Mlle Parepa, Miss Palmer, Miss Clari Fraser, Miss Ransford, Madame Laura Baxter, Miss Theresa Jefferys; and the band of the

Queen's Westminster Rifle Corps.

Miss Theresa Jefferys' delivery of Donizetti's cavatina, 'Oh nulla! Che lieve per l'aria t'aggiri', broadly and gracefully phrased, chaste and even in tone, dramatically declaimed and sung with charming taste and expression, fully proved the young artist's proficiency in the Italian school, while her ability as an English singer was no less convincingly demonstrated by her delightful renderings of two new songs, 'Sweet good night' and 'The Violet', Stephen Gover's 'The blind girl to her harp' (in which Miss Jefferys accompanied herself very skilfully on the pianoforte, and 'Where the bright stream', composed by the fair vocalist's accomplished instructor, Mr. Henry R. Allen, one of our very best native singing-masters. In every instance Miss Jefferys was unanimously and most heartily applauded, as she well deserved to be.

'Advertisements & Notices'. *Era* [London, England] 27 May 1860. *19th Century British Library Newspapers*. GDN: BA3202430446. Advertisement for a performer.

To Managers of Public Amusements, &c. A young lady from the Country, with a fine high Soprano voice, and some little experience as a ballad singer, wishes an engagement in London or vicinity. She can accompany herself on the Piano. Address, 'Beta,~ Mr. Stone's Post-office, Clapham-rise, S.

'Fashion and Varieties'. *Freeman's Journal and Daily Commercial Advertiser* [Dublin, Ireland] 18 Feb. 1861. *19th Century British Library Newspapers*. GDN: Y3204634873. Advertisement for a concert at the Rotunday, Dublin. Performers are vocalists Madame Catherine Hayes, Mr. Tennant, Miss Lascelles and Signor Burdini; Herr Becker, violinist; Mons Fransesco Berger, chief pianist and conductor. As part of the advertisement, the article reprints two reviews from other papers of previous concerts by these artists. The following review is printed from the *Kilkenny Moderator*:

...and next came the gem of the day, 'Kathleen Mavourneen', in which she [Catherine Hayes] accompanied herself on the piano. The pathos and plaintive melody with which the song was given thrilled to the hearts of the hearers throughout, but at the conclusion there was a shake of such volume of melodious compass as ravished the senses of all, and the applause, followed by the demand for an encore, was loud and long kept up.

'Our Defences'. *Lancaster Gazette, and General Advertiser for Lancashire, Westmorland, Yorkshire, &c.* [Lancaster, England] 19 Oct. 1861. *19th Century British Library Newspapers*. GDN: R3209095531. Review of a Full-Dress Concert at the Lancaster Athenaeum. The performers were vocalists Madame Sinton Dolby, Miss Marian Moss, Mr. George Pirren; instrumentalists M. Theodore Ritter, M. Sinton, M. Payne, and Herr Meyer Lutz.

Madame Sinton Dolby sung in her usual brilliant style, and in the song 'The Skipper and his Boy', was rapturously encored, and the song was repeated. The songs 'Sleep, Dearest, Sleep', and 'The Hawking Song', in which she accompanied herself on the pianoforte were well received.

'Carnavon'. *North Wales Chronicle* [Bangor, Wales] 29 Mar. 1862. *19th Century British Library Newspapers*. GDN: BB3200901353. Review of Two Evening Concerts at the Assembly Room, Denbigh, featuring american vocalist Maggie Millar. Performers were Maggie Millar, Llew Llwyfo (role unspecified), Mr. Jones

(pianoforte), and the Denbigh Volunteer Band.

As one of the provincial papers has already observed, she 'is the possessor of a full, sweet, and powerful voice, and the songs she sung were rendered in a remarkably clever manner. She accompanied herself on the piano very judiciously, and each song she gave enchanted everyone present'.

'Belfast Anacreontic Society.—The Alboni Concert'. *Belfast News-Letter* [Belfast, Ireland] 2 May 1863. *19th Century British Library Newspapers*. GDN: Y3202384538. Review of the Third dress concert of the season at Ulster Hall, Belfast. The concert was called The Alboni Concert, and was given by the Anacreontic Society. Performers were vocalists Madame Alboni, contralto, Mr. Wilbye Cooper, tenor, Signor Rovere, bass, Madlle. Rosa de Ruda, mezzo soprano; Les Freres Lamoury, violin and cello; Mr. Wehli, pianoforte; Dr. Edmund T. Chipp, conductor; the choir of the Classical Harmonist's Society, and the orchestra of the Anacreontic Society. Every seat in the concert hall was full.

Madlle. Rosa de Ruda's first aria was 'Caro nome' (Rigoletto), and in it she abundantly proved that she has all the qualifications for becoming a great artiste, though she has yet something to learn of the art of concealing art. In the quartetto already mentioned she sang her part to perfection, and her Canzone Buffa (Nazionale), in which she accompanied herself on the pianoforte, was encored.

'Local and District News'. *Nottinghamshire Guardian* [London, England] 3 Mar. 1865. *19th Century British Library Newspapers*. GDN: R3209365899. Review of the concluding night of the Penny Readings, Southwell. Performers were a variety of amateurs and representatives from the Minster choir, assisted by Mr. Irons who presided at the pianoforte.

Miss Bullock, who accompanied herself on the pianoforte, was encored in the song 'Once more on the Sea', when she gave 'Many Happy Returns of the Day'.

'Amusements for the Week'. *Liverpool Mercury etc* [Liverpool, England] 7 May 1866. *19th Century British Library Newspapers*. GDN: BB3204089527. Review of a performance of the monologue entertainment A Trip to Paris, featuring Mrs. Howard Paul, given at the Concert Hall, Lord-Nelson Street, Liverpool.

She took her seat on the platform beside a small table, on which lay a few simple accessories by which she succeeded in giving wonderful identity to a variety of characters she described in the course of ther entertainment, without any change of costume. Her entertainment consisted of a lively and graphic description of Paris, the Parisians, and their amusements, and a comical and eccentric class of visitors. Her imitations of the street cries and her descriptions of various street dealers were highly interesting and amusing. Her introduction of the 'Double Family', the different members of which were illustrated by portraits, and whose mental and physical characteristics Mrs. Paul graphically delineated by her extraordinary powers of mimicry, kept the audience in a continual roar of laughter. In her sketch of this family she introduces several effective character songs, and gives a lively description of the out-door concerts at the Champs Elysées, imitating the various singers. The French tenor's rendering of 'My Pretty Jane' amused the audience greatly. The pictorial illustrations by Mr. Alfred Concanen are very clever and effective. Mrs. Howard Paul accompanied herself upon the piano-forte, and without the slightest assistance kept the audience interested and delighted fully two hours. Tonight the entertainment will be repeated at the Monday Evening Concerts;...

‘Local Intelligence’. *Hull Packet and East Riding Times* [Hull, England] 15 Feb. 1867. *19th Century British Library Newspapers*. GDN: BB3205967744. Review of a Miscellaneous Concert as part of the Penny Readings at the Hope-street Chapel school-room, Hull.

Miss Woodall, sang some very excellent pieces and accompanied herself on the pianoforte.

‘Concert at the Whittington Club Hall’. *Era* [London, England] 23 Feb. 1868. *19th Century British Library Newspapers*. GDN: BB3202447034. Review of a concert at the Whittington Club Hall, billed as an amateur concert. Patrons: Earl Grosvenor and Lord Gerald Fitzgerald. Audience is ‘elite of the East Strand’. The performers are a large list of vocalists and a few pianists.

Miss Smith, who accompanied herself on the piano, sang Ganz’s pretty tripping song ‘Love hailed a little maid’, very pleasantly and fluently.

‘Multiple Advertisements and Notices’. *Morning Post* [London, England] 28 May 1868. *19th Century British Library Newspapers*. GDN: R3213142634. Advertisement and program for Mr Benedict’s Grand Concert at St James’s Hall, London. Vocalists: Clara Louise Kellogg, MdlleTitiens, Adelina Patti, Christine Nilsson. Patrons: Prince & Princess of Wales, Prince & Princess Christian, Duchess of Cambridge, Prince & Princess of Teck’.

Madlle. Clara Louise Kellogg, at Mr. Benedict’s Grand Concert, Saturday, June 20, St. James’s Hall, will SING, for the first time, a New Song by Moulton, words by Longfellow, ‘Beware, she is fooling you’, accompanied by herself on the pianoforte.

An identical advertisement appears in the following papers:

‘Multiple Advertisements and Notices’. *Standard* [London, England] 28 May 1868. GDN: R3213900885

‘Local and District Intelligence’. *Hampshire Telegraph and Sussex Chronicle etc* [Portsmouth, England] 6 June 1868. *19th Century British Library Newspapers*. GDN: BC3206084054. Review of an invitation entertainment hosted by Mr. B Adams, at the Beneficial Society’s Hall, Portsmouth. Performers were vocalists Miss Kate Dillon, Mr. Harry Convous, Mr. E. Smythson, Mr. J. Shaw, Mr. F. Pounds, Mr. W. Braham; pianist Miss M.A. Sheath.

The first part of the programme opened with a well-played pianoforte selection from the opera of Norma, by Miss M.A. Sheath, after which Miss Kate Dillon, who accompanied herself on the pianoforte, sang with good taste and feeling the well-known ballad ‘Remember me’, and received a round of applause.

‘Military Theatricals at Woolwich’. *Era* [London, England] 30 Aug. 1868. *19th Century British Library Newspapers*. GDN: BB3202448036. Review of amateur theatre at the Royal Gallery of Illustration, London. Begins with Mr. Stirling Coyne’s farce *The Little Rebel*, then the comedy, *The Honeymoon*, then the farce, *Betsy Baker*.

In the course of the piece Miss Tate, who was the Rebel, sang a French song and accompanied herself on the piano with much taste.

‘Local and District Intelligence’. *Hampshire Telegraph and Sussex Chronicle etc* [Portsmouth, England] 21 Oct. 1868. *19th Century British Library Newspapers*. GDN: BC3206085025. Review of the first concert of the 43rd winter season of the Athenaeum at Portsmouth. Performers were Miss Sheath, piano; vocalists Miss Kate Symonds, Mr. Cox, Mr. Adams, Miss Copus, Messrs Adams and Sperring; several dramatic readers.

Miss Kate Symonds, who accompanied herself on the pianoforte, sang ‘The Blind Girl to her Harp’ very nicely, and Mr. Cox, a baritone of some talent, gave ‘The Pilot’ in such a manner as to elicit an encore. [...] In place of a trio upon the program two songs were sung by Miss Kate Symonds and Miss Copus, the former accompanying herself on the pianoforte.

‘Multiple News Items’. *Hampshire Advertiser* [Southampton, England] 16 Jan. 1869. *19th Century British Library Newspapers*. GDN: R3212224898. Review of misc. concert to benefit Freemantle Church, at the School Rooms, Freemantle. Miss Elise Cooper, Mr. Conway, Miss Alexander, Mr. Keane, Mr. Payne; Mr. S. Winship, pianoforte.

Miss Elise Cooper gave a reading, and accompanied herself on the pianoforte to a song.

‘Tremadoc’. *North Wales Chronicle* [Bangor, Wales] 27 Feb. 1869. *19th Century British Library Newspapers*. GDN: BB3200917748. Review of Penny Readings at the Town Hall, Tremadoc Performers: Mr. Thomas Parry’s glee company; choir; vocalists Mr. Roberts, Miss Bessie Davies, Miss Jones, Miss Lettie Barnett, Miss Anne Jane Williams, Mr. Samuel Owen, Miss M. B. Williams; Miss M. J. Williams, piano; Mr. D. Jones, concertina.

The next was likewise a juvenile performance, and was if anything more extraordinary still. It was a song, the once well known and popular Lancashire song, ‘Father, come Home’, and was sung by Miss Bessie Davies, (who accompanied herself on the pianoforte), a young lady of about ten years of age, daughter of Mr. Davies, Commercial Hotel. She was assisted in the singing by three other young ladies of about the same age, namely, Miss Jones, Madocks Arms Hotel; Miss Letty Barnett, and Miss Anne Jane Williams, (daughter of Mr. Bennett Williams). Both the singing and the accompaniment were really good, and the little ladies received a hearty round of cheers.

‘Reviews of Books’. *Reynolds’s Newspaper* [London, England] 2 May 1869. *19th Century British Library Newspapers*. GDN: Y3200550914. Article, ‘Seduction and its Results’, reflects on origins of societal evils, and limitations of a young woman’s education.

She has probably learned to waltz, sing, and accompany herself on the piano, but has never received the slightest practical instruction, or useful education...

‘Grimshaw Street Mutual Improvement Society’. *Preston Guardian etc* [Preston, England] 15 Jan. 1870. *19th Century British Library Newspapers*. GDN: Y3207474713. Review of a Function with musical interludes. Performers were vocalists Miss Huntington and Miss Standing; Mr. King, flute; Mrs. H. J. Standing, piano.

Miss Huntington, a very young lady, then sang the song, ‘Beautiful Morn’, in a very pleasing style; she accompanied herself on the piano, while Mr. King also played an

accompaniment on the flute, and afterwards a solo.

‘Amateur Performance at St. George’s Hall’. *Era* [London, England] 26 June 1870. *19th Century British Library Newspapers*. GDN: BB3202451559. Review of a general entertainment put on by members of the 26th Middlesex Rifle Volunteer Corps, at St George’s Hall, London. Begins with Mr Shirley Brooks’ comedy *Anything for a Change*, then comic drama *A Bachelor of Arts*, then Mr. Craven’s farce *Bowled Out*. Self accomp. occurred in first work.

Miss Rachel Mellor enacted the role of Margaret with striking aptness and briskness. Her rendering of the song ‘Oh, stay with me’, which she sang capittally as she accompanied herself on the pianoforte, excited applause, which strongly expressed a desire for a repetition, with which she complied.

‘Saltney’. *Cheshire Observer* [Chester, England] 11 Mar. 1871. *19th Century British Library Newspapers*. GDN: R3210291673. Review and program listing of the ninth of a series of entertainments at the Lecture Hall, Saltney, Chester. Performers included solo vocalists, pianists, readers and a choir,

song, ‘In Sheltered Vale’, Mrs. Gardner, who accompanied herself on the pianoforte very sweetly;

‘Gloucester Musical Festival’. *Western Mail* [Cardiff, Wales] 8 Sept. 1871. *19th Century British Library Newspapers*. GDN: Y3205034974. Review of the first of two concerts at Shire Hall (full audience), Cardiff. Performers were orchestra; choir; vocalists Miss Martell, Mdlle Tietjens, Mr. Vernon Rigby, Mr. L. Thomas, Mdme Wilhorst, Miss H. R. Harrison, Madame Patey, Mr. Lloyd, Signor Foli, Mr. Bentham; M. Sainton, violin.

and Madame Dolby’s ‘Unspoken Love’, given by Miss Martell, who accompanied herself on the piano, followed by a lively rendering of the ‘Market Chorus’ from Auber’s ‘Masaniello’, brought the concert to a close.

‘Local News’. *Preston Guardian etc* [Preston, England] 4 Nov. 1871. *19th Century British Library Newspapers*. GDN: Y3207477897. Review of a concert at Bamber Bridge to benefit the schools of St. Savior’s Church. The audience was approximately 600 in number. Performers were a choir; vocalists Mrs. and Miss Marsh, Messrs. Marsh (also cornet) and Varley, Mr. Wrightson, Mr. H. Herring; Mr. Dodgson, flute; Mr. H. Herring, piano.

Mr. H. Herring, musical professor and organist at Christ Church, Preston, gave the pianoforte accompaniments in an able style. On two occasions during the evening at the urgent request of the audience he sang, accompanying himself on the piano: the first song he gave was ‘The Doctor’s boy’, a very humorous piece, which kept the audience in roars of laughter; the second was a comic version of ‘Blue Beard’, and it was both attentively listened to and applauded.

‘Literary’. *Examiner* [London, England] 9 May 1874. *19th Century British Library Newspapers*. GDN: BC3201024573. Book review, of the book *The Heroine of the Sixteenth Century. History of Mary Stuart, Queen of Scots. Translated from the original and unpublished MS of Professor Petit, Charles de Flandre. In two volumes, 4tc. 1874*. Reviewer argues that Petit’s research is justified despite its flaws because Mary is such a fascinating character.

For in every stage of her career she must still, as in life, fascinate all hearts. In her youth, at the most elegant Court in Europe, beautiful and beloved, proud, chivalrous, and unselfish; first in the ball-room and the hunting-field, but no less first, for her age, in every learned art and accomplishment; singing, while she accompanied herself on the lute, songs of her native land or verses of her own composition; reading Homer and Virgil, Ariosto and Petrarch; and arquing in Latin with Master Francois du Faix, rector of the University, for the free teaching of the arts and sciences to women as well as men. [...] The tragedy of Mary Queen of Scots loses all its real grandeur if we see but with the jaundiced eye of partisan sympathy the factions by which she was surrounded, and hear but as a rude and discordant noise the vast Wagnerian chorus that weaves itself around the wild and passionate melodies of the life of the heroine of the sixteenth century.

‘Local and District News’. *Hampshire Telegraph and Sussex Chronicle etc* [Portsmouth, England] 20 June 1874. *19th Century British Library Newspapers*. GDN: BC3206100242. Review of the last entertainment of the season given at the Naval Seamen’s Club hall, Portsmouth, last thursday night. The evening began with the farce *Tom Thrasher alias Jones*, followed by songs. Named singers were Messrs Green & Co, Mr. Parr, Miss E. Harrison.

Mr. Parr sang the ‘Soldier’s Dream’ in a very creditable manner, and Miss E. Harrison, who accompanied herself on the pianoforte, gave a song, which was loudly applauded.

‘The Duke’s’. *Era* [London, England] 7 May 1876. *19th Century British Library Newspapers*. GDN: BB3202462439. Review of performances of *The Mystery of Edwin Drood* by Mr. Walter Stephens, performed by the amateur troupe The Wandering Thespians, at The Duke’s.

Mrs. Garton was very pleasing and satisfactory as Rosa Budd, especially in the scenes with John Jasper. She sang the song introduced and accompanied herself on the pianoforte with considerable skill.

‘Ellesmere Port’. *Cheshire Observer* [Chester, England] 20 Dec. 1879. *19th Century British Library Newspapers*. GDN: R3208098657. Review of a Juvenile Concert at Ellesmere Port, Chester. Performers are a collection of children who are students at the national school.

The instrumental part of the programme consisted of two duetts-- one by Mr. Hough (violin), and Mr. Bell (piano); and the other, ‘The Skylars’, by Mr. and Miss Hough, a pupil from the young ladies’ school, Whitby, who also accompanied herself on the pianoforte when singing the pretty little song, ‘Go, bird of summer’, which was also redemanded. [...] Mr. Bell, of Liverpool, deserves a word of praise for again adding so much to our enjoyment, by accompanying the songs on the pianoforte.

‘Local News’. *Preston Guardian etc* [Preston, England] 1 May 1880. *19th Century British Library Newspapers*. GDN: Y3207491620. Report of a tea party and entertainment for the benefit of all workpeople employed by Messrs Simpson and Phillips, Preston. Vocalists: Mrs. Simpson, Mr. Catterall, Mr. Francis, and Mr. Ashton.

Then a song was given by Mrs. Simpson, who accompanied herself upon the Pianoforte.

‘The London Music Halls’. *Era* [London, England] 2 May 1880. *19th Century British*

Library Newspapers. GDN: BB3202470808. Review of an entertainment titled *Hurley's Convivial Party*, at The Royal Borough Theatre of Varieties, London. Singers: Mr. Hurley, Mr. White, Mr. James Merritt, Mr. James Murray, Miss Phillis, Mrs. Hurley.

Miss Phillis commenced by singing with appropriate feeling and good effect a pathetic ballad concerning a poor wanderer 'Out in the snow', She accompanied herself on the pianoforte, and played the accompaniments for the other singers.

'The Carleton Dramatic Club'. *Era* [London, England] 19 Dec. 1880. *19th Century British Library Newspapers*. GDN: BB3202472245. Review of a private performance by the members of the Carleton Dramatic Club, to a full audience at the King's Cross Theatre, London. The evening began with Mr. J. Maddison Morton's Farce, *The Little Savage*, followed by Mr. Wybert Reeves's comedy-drama, *Parted*.

Miss Alice Frankish was a charming Kate Tyson, who is fond of romance, but nevertheless early consents to become the wife of the blunt and prosaic Frank Cheeney. She capitably rendered a song with the refrain 'No, sir, no', as she accompanied herself on the pianoforte.

'Local Intelligenece'. *Hull Packet and East Riding Times* [Hull, England] 14 Jan. 1881. *19th Century British Library Newspapers*. GDN: BB3205990866. Review of a musical and literary entertainment (recitations, piano solos and songs) at the Hull Church Institute, to benefit the library at the Royal Institution. Musicians were Madame Gray (piano, voice), Mr. W. Mason (voice)

Madame Gray (of the Royal Academy of Music) gave several pianoforte solos with much ability, and received two well-deserved encores. Her song, 'Robert toi qui j'aime', in which she accompanied herself on the pianoforte, and the solo, 'Alice' (Archer), were also much applauded. It is fortunate that so talented a lady should have taken up her residence in Hull as a teacher of music.

'Local News'. *Wrexham Advertiser, and North Wales News* [Wrexham, Wales] 26 Feb. 1881. *19th Century British Library Newspapers*. GDN: R3211033458. Review of the annual tea and business meeting, followed by entertainment, Chester-Street Congregational Chapel school room, Wrexham, Wales. Performers were pianists the Misses Allmand and Miss Polly Francis; vocalists Miss Hall, Miss Jones, Miss Roche, and Miss Edith Lloyd. It is likely that Miss Jones's second song, 'Angels Bright and Fair', was also self-accompanied.

Miss Jones, a young lady from Manchester, sang 'The Kerry Dance' (Molloy), with great ability; she accompanied herself on the pianoforte and rendered it in such a style as to charm the audience.

'Nelson Dramatic Club'. *Era* [London, England] 24 Nov. 1883. *19th Century British Library Newspapers*. GDN: BB3202479372. Review of the eleventh performance by the Nelson Dramatic Club, of *Milky White*, a drama by Mr. H. T. Craven, at St. George's Hall, London, to a large audience.

The audience could not help sympathising with the sorrows of Annie, the milkman's daughter, and Miss Edith Milton won all hearts by her acting, which was both natural and fresh. She accompanied herself on the pianoforte in the song 'Early Love', and it would have added to the effect of the scene of reconciliation in the second act if the repetition of the ballad had been given in a kneeling posture by

the side of 'Milky White', who would have looked far better sitting in a chair.

'Music'. *Graphic* [London, England] 7 June 1884. *19th Century British Library Newspapers*. GDN: BA3201437564. Brief review of a concert at the Floral Hall, London. This excerpt is the entire text.

At the Floral Hall Concert on Saturday, Madame Helene Crosmond and Madlle. Tremelli were too ill to appear, but Madame Albani sang four songs, and with Madame Sembrich the duet 'Sull' Aria', and the latter named lady likewise accompanied herself on the piano.

'The London Music Halls'. *Era* [London, England] 7 June 1884. *19th Century British Library Newspapers*. GDN: BB3202480728. Review of a Varied Entertainment at the London Pavilion. The article notes that the popularity of this music hall has been such that hundreds have been forced to standing room only. Vocal performers on this occasion were Mr. Harry Starr, Mr. Harry Rickards, Mrs. Leonard Charles, Mrs. Weldon, Mr. James Fawn and Mr. Charles Godfrey.

Mrs. Weldon's third song was 'The Men of Harlech', in which she cleverly accompanied herself on the grand pianoforte. When she had finished her audience said plainly by their cheers-- 'Weldon, well done!

'The London Music Halls'. *Era* [London, England] 7 June 1884. *19th Century British Library Newspapers*. GDN: BB3202480728. A review of a program offered at The Oxford. The evening opens with a performance of the ballet *The Flowers of Versaille*, followed by a variety of individual musical and theatrical offerings. Performers were the dancers of the ballet; vocalists Mr. Leo Stormont, Mr. Henry Hime, the Sisters Everett, Miss Jessie Lynn, Mr. Godfrey (a comic singer), Miss May, James and Kate Donnell; several comedians; a troupe of acrobats.

Not only on Whit Monday, but during the week, immense audiences have severely taxed the seating capacity of this establishment, so ably managed by Mr. Jennings, who certainly succeeds in engaging artists who present the best form of music hall entertainment.....To the variety portion of the entertainment---and we may here add that the word 'variety' is to be understood in its broadest sense---Mr. Leo Stormont, a well trained baritone, contributed an acceptable rendering of 'Jack's Yarn' and 'Sailing', and was followed by the Sisters Everett, two charming exponents of song and dance. Then came in rapid succession Mr. Henry Hime, a capable tenor vocalist, who created an excellent impression in 'Come into the Garden, Maud', and 'The Anchor's Weighed', Miss Jessie Lynn, who accompanies her songs on the harp; and Mr. Arthur Lloyd, with an exceedingly comic practical illustration of the different methods of dancing the polka.

'Crystal Palace'. *Morning Post* [London, England] 3 Nov. 1884. *19th Century British Library Newspapers*. GDN:R3210599653. Review of a concert at the Crystal Palace, London. Performers were a symphony orchestra, solo pianist Madlle. Clothilde Kleeberg, and singer Madame Minnie Hank. A serious professional orchestral concert, consisting of Beethoven's 5th symphony, Liszt's Salve Polonia, Berlioz's Corsair overture, Chopin's 1st piano concerto, solo piano works by Bach, Schumann, Hiller and Rubinstein, and arias from Carmen, Mignon, and Lohengrin. Minnie Hank is certainly Minnie 'Hauk'.

The vocalist on this occasion was Madame Minnie Hank, who made her reappearance before a metropolitan audience after an absence of nearly three years.

Her voice has gained in beauty and strength, and these qualities, aided by the rare intelligence and expression of her vocalization, made her singing more than ever acceptable to those who had heard her before as well as those who had not. In the absence of opportunity for hearing her upon the lyric stage, where her dramatic genius finds full scope, it is something to be able to give her a welcome in the concert-room. This the audience of Saturday could not neglect. Her choice of pieces included the 'Habanera', from 'Carmen', sung in her own unapproachable style; the 'Styrienne', from 'Mignon', and 'Elsa's Dream', from 'Lohengrin;' each piece different from the other, each calculated to present her versatile powers in good form. Her encore song, 'I'm ow're young to marry yet', accompanied by herself on the pianoforte, exhibited another phase of her talent. With all these several points of attraction the concert may well be considered an interesting one, even if it was not entirely pleasing.

'Grand Concert in the Town Hall'. *Huddersfield Chronicle and West Yorkshire Advertiser* [West Yorkshire, England] 15 Nov. 1884. *19th Century British Library Newspapers*. GDN:R3211572554. Review of a Grand Concert at the Huddersfield Town Hall. Full house (seats 1,200). Vocalists: Madame Georgina Burns, Mr. Lealie Crotty, Mr. Henry Beaumont, Miss Josephine Yorke, Mr. G. H. Snazelle, Mr. Ben Davies ; pianists Professor J. P. Bowling, Mr. Whewall Bowling

Madame Georgina Burns' beautifully sweet and clear soprano voice is so well known in this district that it is almost needless to comment on her performance. The whole of her selections were rendered with exquisite taste and expression, and were, as they deserved, received with loud applause. The trilling portions of the Polonaise 'I am Titania' were given in a most finished manner, and at the close of the solo the audience cheered so loud and long that after Madame Burns had bowed her acknowledgements twice, she gracefully responded to the encore. She accompanied herself on the pianoforte and when she had played the first few bars of 'I dreamt I dwelt in marble halls' the applause was again renewed. This beautiful solo, as well as the others allotted to the vocalist-- 'Twickenham ferry' and 'Within a mile of Edinbro' town'-- were admirably rendered, and in the two latter she was also encored, and after bowing her thanks, once on each occasion, she responded by singing a portion of each selection. [...] Professor Bowling and Mr. W. Bowling accompanied throughout with marked ability.

'Mr. and Mrs. Henschel's Recital'. *The Times* [London, England] 25 Nov. 1885. *The Times Digital Archive*. GDN: CS202164601

The vocal recital given by Mr. and Mr. [sic] Henschel at Prince's hall, yesterday afternoon, was a remarkable feat in more than one respect. In the first instance, Mr. Henschel, who is a thorough musician, accompanied throughout from memory, which was in itself a *tour de force*, especially if the various components of the programme are considered. Italian, French, and German songs followed each other in rapid succession, and among the concerted pieces was a duet in canon form, set by Mr. Henschel to Kingsley's words, 'O, that we two were Maying', the same which have given rise to one of Gounod's most popular songs. Mr. Henschel himself was most successful in Schumann's music, the Oballad [sic] of 'The Two Grenadiers', being especially a masterpiece of emphatic declamation.

'Mr. and Mrs. Henschel's Vocal Recitals'. *Standard* [London, England] 2 Dec. 1885. *19th Century British Library Newspapers*. GDN: R3214617906

The third and last of the present series of vocal recitals by Mrs. and Mrs. [sic]

Henschel took place yesterday afternoon at Prince's Hall. The interest of these performances has been quite as much centred in the nature and variety of the fare presented as in the manner of its presentation---although both Mr. Henschel and his accomplished wife are well-known as finished and artistic vocalists. To his other qualifications the German *virtuoso* combines that of an excellent accompanist on the pianoforte, and a special charm attaches to these performances from the circumstance that the instrumental support to the voice is always judiciously rendered. Accompanying is an art which too many indolent players---to excuse themselves, maybe, from extra study---profess to regard as a gift. Yesterday's programme contained duets by Handel, Goetz, and Ambroise Thomas; and solo compositions by Beethoven, Schubert, Brahms, Mendelssohn, Bruch, Isouard, Boildien, Gounod, Henschel, Liszt, and Auber---an interesting, comprehensive, and instructive selection thus being set before the audience. The two 'reciters' were received with manifest favour; and, emboldened by the success of the first series of performances, they purpose organizing another to commence early in the new year.

'[ill] News Summary'. *Leeds Mercury* [Leeds, England] 23 Jan. 1886. *19th Century British Library Newspapers*. GDN:BC3201813742. Review of a fundraising concert for the Ladies' Fund for the Wakefield Bishopric, given in the Drawing room at the Palace, Ripon. Vocalists: Miss Rite and Mrs. Lord; Mr. Arthur Scott (professional instrument unknown); Dr. Crow (Ripon cathedral organist), piano.

Miss Rite sang with feeling and expression, Mrs. Lord's recitations were applauded, and when she accompanied herself on the piano, created much interest.

'Aston Police Court'. *Birmingham Daily Post* [Birmingham, England] 25 May 1887. *19th Century British Library Newspapers*. GDN: BC3201299483. This review, titled 'A Singer on Singing', evaluates first of a series of articles on 'Learning to Sing', by Mdme Lemmens Sherrington for a ladies magazine. Article stresses importance of deliberate thought, feeling, good enunciation.

A good general education is the best of all bases for success in all the arts. Mdme. Sherrington shows that, before a girl can be taught to sing, she must learn to 'read' at sight, must be able to accompany herself at the piano, and must have studied both elocution and deportment. But beyond these indispensable aids to vocalism there are other subjects which the singer is all the better for having explored.

'Local Notes and Queries'. *Leeds Mercury* [Leeds, England] 12 Nov. 1887. *19th Century British Library Newspapers*. GDN: BC3201841567. One of several letters to the editor in response to a query about the frequency and nature of Jenny Lind's past performances in Yorkshire. Each letter describes Lind and her performances in detail; the following excerpt is taken from an account by a deaf man of 60-some years, E. Waring, Clifton, describing a concert that took place at the Victoria Rooms, Clifton, Sept., 1848. The full letter describes in detail the crowded listeners, the other singers, the audience's anticipation, the appearance and manner of Lind when she took the stage, and the sound of her voice. Performers were vocalists Jenny Lind, Madame Weiss, Lablache; an orchestra.

I cannot close this sketch without noticing the inimitably arch and happy expression of Jenny Lind's countenance as she accompanied herself at the piano, whilst singing her favourite Swedish melodies, looking at the audience over her shoulder, that none might lose a single note.

'PRINCES'-HALL'. *Times* [London, England] 23 Feb. 1888. *The Times Digital Archive*.

GDN: CS202034775. Review of a Henschel joint recital.

The third and last of Mr. and Mrs. Henschel's vocal recitals was given at Prince's hall yesterday afternoon, and attracted a numerous and highly appreciative audience. The merits of these performances can, indeed, scarcely be overrated. They have ranged over a wide field of vocal music, taking in the old Italian, the French, and the German schools, and in no instance descending below the level of high art. More intelligent and in their way accomplished singers than Mr. and Mrs. Henschel it would also be difficult to find, and as a matter of education these concerts music have been invaluable to vocal students. Yesterday's programme commenced with Cimarosa's graceful duet, 'Che bel piacere', followed later on by the recently unearthed song, 'Mit Mädeln sich vertragen', by Beethoven, sung with due emphasis by Mr. Henschel. That artist also gave one of those ballads of Loewe, which he has made specially his own, and which but for him would scarcely be known in England, although in the way of narrative music they have few equals, always excepting the standard setting by Schumann of Heine's 'Die beiden Grenadiere', in which also Mr. Henschel excels.

'Recent Concerts'. *Standard* [London, England] 4 June 1888. *19th Century British Library Newspapers*. GDN: R3213754944. Review of a Henschel joint recital.

As a rule, and unless very wisely conducted, a vocal recital is apt to degenerate into a far more monotonous entertainment than would be deemed possible by those who think that the sweetest and subtlest of music is in the human voice. But when Mr. Henschel and his accomplished wife take a vocal recital in hand, not only diversity and comprehensiveness, but thorough feeling for the art of which they are the exemplars, may be looked forward to with certainty. Mr. Henschel readily grasps all the difficulties coming within the scope of a baritone or basso, and at the same time is enabled by his natural physique to render those cycles of songs---The 'Müller-lieder', and 'Winterreise'---written by Schubert for an exceptional voice. Mrs. Henschel can, of course, sing only soprano music; but her method is equally adapted to the severity of the classical and the fiorituri of the romantic forms. Friday's recital at Prince's Hall was an excellent example of a pleasant afternoon enlivened by the efforts of two careful and conscientious artists. Mrs. Henschel sang Widor's charming 'L'Abeille', Bizet's berceuse, 'Si l'enfant sommeille', the romance from Auber's *Actéon*, 'Nina, jolie et sage', and several of her husband's songs---notable amongst them the 'Spinning-wheel Song', from *The Pompadour*, encored with general satisfaction. Mr. Henschel gave full force to excerpts from the works of Bach, Handel, Beethoven, Löwe, [sic] and Schubert. The songs from the latter master's 'Winterreise' (five in number) were one and all charmingly delivered' and the accompaniments, played by Mr. Henschel himself, were so finished as to become in themselves a feature of the performance. Duets by Boieldieu, Henschel, and Méhul were also included in the programme. Amateurs who wish to know what songs to sing, and to learn how best to render them, should not forget these recitals, the second---and, for the present, last---of which is announced to take place on the afternoon of Monday, the 18th inst.

'The Philharmonic Jubilee'. *Liverpool Mercury etc* [Liverpool, England] 28 June 1888. *19th Century British Library Newspapers*. GDN: Y3204317037. An opinion piece subtitled 'Half a Century of Music in Liverpool' reflecting on the history of concert programming at Liverpool concert hall. It discusses the architectural and acoustic merit of the hall, and lists some of the more illustrious past performers. It is unclear exactly what the author finds 'funny' in the quote below – probably the older styles and affects in the announcing the artists and musical selections?

It is funny now to read that at such a series of concerts M. Vivier will play horn solos, 'in which he will introduce his new effects'; that Madame Garcia will sing Spanish national songs, 'accompanied by herself on the piano forte'; and more odd still that the once Herr Hallé, Dr. Hallé, Mr. Hallé, *in futuro* Sir Charles Hallé, at this time figured as *monsieur* Hallé, in conjunction with Mendelssohn's first piano concerto.

'Mr. and Mrs. Henschel's Vocal Recital'. *Times* [London, England] 16 Feb. 1889. *The Times Digital Archive*. GDN: CS118804560. Review of an afternoon joint recital by the Henschels at Prince's Hall.

The catholicity of taste so often manifested by these accomplished artists enabled them to present a programme of very varied character, and on this as on former similar occasions the pleasant relations of intimacy they contrive to establish with their audience gave to the entertainment the air rather of a selection of high-class music heard in a private drawing-room than of a public performance. This selection ranged from a little-known duet, 'Alma mia', written as far back as 1580 by Marco da Gagliano, and a duet from Grètry's *Richard Coeur de Lion*, to various works of living composers, and included two novelties in 'Auf dem Kirchhof', a song by Brahms from his Op. 105, sung with much effect by Mr. Henschel, and a duet from Wagner's early opera *Die Feen*. This last was rendered with admirable spirit by the concert-givers, and naturally excited no little interest. Much as this little scene of lovers' banter and lovers' reconciliation must of necessity lose by separation from its context, listeners cannot have failed to discern in it traces of at least some of the composer's characteristics that were destined in aftertime to attain so important a development. Among the songs undertaken by Mrs. Henschel, and rendered with the artistic feeling and refinement of style associated with her performances, were Mignon's song, 'Kennst du das Land', of Beethoven, and other more or less familiar songs by Handel, Schumann, Brahms, Goring Thomas, Massenet, and the Russian composer César Cui. Besides an aria of Mozart's and songs by Brahms and Schumann, Mr. Henschel sang to his own accompaniment, with considerable dramatic effect, two ballads by Loewe, 'Archibald Douglas' and 'The Erl King'.

'Mr. and Mrs. Henschel'. *Times* [London, England] 5 Dec. 1889: 8. *The Times Digital Archive*. GDN: CS135057797. Review of an afternoon joint recital at Prince's Hall.

The first of two recitals announced by these distinguished singers took place yesterday afternoon in Prince's-hall; the very large attendance showed that the attractions of these concerts have not diminished in any respect.... The singers were heard together in a very interesting duet by Stradella, in a number from Schumann's *Faust*, very seldom given in England either with or without the rest of the work, and a duet from Goetz's *Taming of the Shrew*.... Mr. Henschel sang an aria from Handel's *Susanna*, the song from Beethoven's music to *Claudine von Willa Bella*, which he was the first to introduce to English audiences, a group of songs by Schubert, two of which, 'Memnon' and 'Eifersucht und Stolz', were comparatively unfamiliar, and one of the finest of the 'Magelonelieder' of Brahms, besides a group of songs by Schumann.

'Music'. *Daily News* [London, England] 12 Dec. 1889. *19th Century British Library Newspapers*. GDN: BA3203211154. Review of a joint recital by the Henschels.

Mr. and Mrs. Henschel gave their second vocal recital yesterday, when the programme, which opened with a duet by Padre Martini, was, as is usual at these concerts, of an unconventional and well diversified character.... Mr. Henschel himself sang more familiar works, such as Schumann's 'Two Grenadiers' and Loewe's 'Erl King' and 'Ruined Mill', besides Liszt's 'Vatergruft', and a new and effective song, 'Jung Dieterich', by himself. During the Christmas holidays this gifted couple propose to give vocal recitals in Italy.

'Neston'. *Cheshire Observer* [Chester, England] 14 Dec. 1889. *19th Century British Library Newspapers*. GDN: R3208558567. Review of a concert given at the National School Rooms, Chester, by the local Church of England Temperance Society. Performers were pianists Mrs. and Miss E. Russells; vocalists Miss Postance, Mrs. Reginald Corbett; Miss Dawson; several recitationists, and several infant performers. The song Mrs. Reginald Corbett performed is never specified.

Mrs. Reginald Corbett is a welcome addition to the all-too-scanty musical talent of the neighbourhood, and her songs would have been heard to better advantage in a much larger room. She accompanied herself on the pianoforte, and responded to the encore with a song which again evoked loud applause.

'Advertisements & Notices'. *Era* [London, England] 15 Nov. 1890. *19th Century British Library Newspapers*. GDN: BB3202498478. A casting advertisement for the show, *The Prime Minister*, put forth by Lawrence Daly, Theatre Royal, Lincoln.

Wanted, for 'Prime Minister' A Company, in consequence of Artistes leaving for Panto, good Juvenile Leading Lady, for Rose Wildbriar, the Blind Heiress. Must be young, good appearance, possess good modern Wardrobe, and Sing well. Preference given to a Lady who can accompany herself on the Piano, Harp, or Guitar.

'Mr. and Mrs. Henschel's Recital'. *Times* [London, England] 25 Nov. 1890. *The Times Digital Archive*. GDN: CS169268089. A review of a joint recital by the Henschels.

To enumerate the points of excellence in the first of the two vocal recitals with which the friends and admirers of Mr. and Mrs. Henschel have this year to content themselves would be to print the programme in extensor, for not a song or a duet was given that did not suit the artists to perfection or make its proper impression upon the audience. Special features of the concert were the lovely duet 'Alma mia', by Marco da Gagliano ... Schumann's splendid ballad 'Die Löwenbraut', ... Mrs. Henschel's singing of three of the less familiar songs of Schubert, among them the lovely 'Geheimes' and 'Im Frühling', was not less delightful than her husband's rendering of a group by Brahms.... It is not wonderful that these concerts should be attended as they are, for none given in London are more agreeable from beginning to end, or in their own way more perfect. It cannot be forgotten that Mr. Henschel's matchless powers as an accompanist have much to do with the success of the result'.

'Correspondence'. *Birmingham Daily Post* [Birmingham, England] 16 Dec. 1890. *19th Century British Library Newspapers*. GDN: BB3201332164. A response from the editor to a subscriber in Birmingham, in a list of such responses to a variety of letters. The original letter to the editor is not printed; the sender of the original inquiry is named at the start of the response.

'Constant Subscriber'. ---Yes; Madame Patti can accompany herself on the piano'.

‘Music’. *Daily News* [London, England] 2 May 1891: n.p. *19th Century British Library Newspapers*. GDN: BA3203231051

Mr. and Mrs. Henschel have just returned from a highly successful tour in Germany, and yesterday they gave the first of a series of those vocal recitals which have of late years been so interesting a feature of the London musical season. Indeed, the attendance at these entertainments has now so greatly increased, that the vocal recitals have quite outgrown Princes’ Hall, and the concert yesterday was, therefore, given for the first time in St. James’s Hall. The programme, as usual, was made up largely of German lieder by old and modern masters, and classical airs and duets, to the complete exclusion of the drawing-room song of the period....Mr. Henschel revived a sacred song, ‘Wait Thou Still’, by the seventeenth century composer and physician, Johann Wolfgang Franck, who about 1675 obtained considerable celebrity for his operas in Hamburg, but who afterwards went to Spain, where he was poisoned by a rival composer, who was jealous of the favour he had gained with the King. He also sang a scena by Pergolezi, [sic] Crugantino’s song set by Beethoven from Goethe’s ‘Claudine von Villa Bella’, three lieder by Schubert, Brahm’s [sic] ‘Die schöne Magellone’ (after which he was recalled, and had twice to refuse demands for an encore), and Löwe’s setting of the ‘Erlkönig’. Duets by Cimarosa and Boieldieu began and ended the programme, which was followed with keen attention and interest by the audience. Both artists were in excellent voice, and not a little of the success achieved was again due to Mr. Henschel’s masterly accompanists. [sic]

‘Advertisements & Notices’. *Era* [London, England] 16 May 1891. *19th Century British Library Newspapers*. GDN: BB3202500170. Wanted ad (advertisement) for casting the show, *The Prime Minister*, put forth by Lawrence Daly, Lecture Hall, Derby.

Wanted...Emotional Juvenile Lady for Constance (must be young, good appearance, and experienced: preference given to a lady who can sing well and accompany herself on piano)

‘Music’. *Pall Mall Gazette* [London, England] 16 May 1891: n.p. *19th Century British Library Newspapers*. GDN: Y3200429558

The Henschels put forward the usual well-chosen and interesting programme at their second and last recital yesterday, the selection ranging from Marco da Gagliano (1590) to Brahms and Grieg. There is nothing beyond the usual praise to be accorded to the performance of the first eight items of the selection, but Loewe’s setting of ‘Archibald Douglas’, sung by Mr. Henschel, is a very inappropriate setting indeed. The two duets by Mr. Henschel, ‘Trennung’ and ‘Beharrliche Liebe’, admirably sung, failed to create a very favourable impression. They are very much above the heads of the audience and will probably greatly improve upon a second hearing. There was hardly any trace of flatness in Mr. Henschel yesterday until he took part in the duetto buffo from ‘Don Pasquale’, which, however, requires to be sung in the Italian way. It falls very flat when it becomes Germanized.

‘Penelope. Our Ladies’ Column’. *Leicester Chronicle and the Leicestershire Mercury* [Leicester, England] 30 May 1891. *19th Century British Library Newspapers*. GDN: R3209286625. Review of a joint recital by the Henschels at St. James Hall.

Never was anything more simple and delightful than the way in which this gifted pair sing to their friends who fill the hall to hear them, and there is not a trace of

affectation in their appearance or performance. Mrs. Henschel, who dresses just as a pleasing good-looking young lady should, in an afternoon gown of pretty delicate colour, and fabric made quite plainly, with a jabot of white lace, walks on to the platform with her clever husband as naturally as if she were going to sing in her own drawing-room, and she looks at him with a happy, confiding look, as if to say, 'With you to accompany me, I am all right whatever I sing', and it is quite true, for Mr. Henschel possesses the rare gift of not only composing lovely songs, but of playing them on the piano so as to infuse the very spirit of the music he writes into the voice which renders it audible....I delight to hear the united voices of these two perfect musicians, not only as I did the other day in St. James's Hall, but in their own pretty drawing-room at Campden Hill, with their little daughter, a sweet and gifted child of some nine or ten years old, listening and gazing at them with unfeigned admiration.... The programme of the Henschel second recital was very attractive, the two vocalists singing alternately a charming selection of ballads, and then one or two well-chosen duets together....Lowe's ballad, 'Archibald Douglas', followed, sung by Mr. Henschel, in manly style....The 'duetto buffo' from 'Don Pasquale', by Mr. and Mrs. Henschel, was very brightly sung, and was, of course, as amusing as usual. One great charm of these unassisted vocal recitals is the perfect command which Mr. Henschel has over the piano, and the way in which he accompanies both himself and his wife, as though it were the easiest and most natural thing in the world, looking quite pleased all the time, and smiling approval when she acquits herself specially well, whilst she, too, seems to take encouragement from his kindly and appreciative expression, and his evident enjoyment of their simple artistic dual performance.

'Ozanne Memorial Hall'. *Star* [Saint Peter Port, England] 8 Dec. 1891. *19th Century British Library Newspapers*. GDN: R3210906840. Review of a monthly concert at the Ozanne Memorial Hall, Saint Peter Port. Attendance was poor due to inclement weather. Performers were Miss Isemonger, piano forte soloist (Liszt Hungarian Rhapsody); Mrs. Murray, Miss Taudevin and Mr. Standen, voice; Mr. Ince, cornet; small orchestra and choir.

Mrs. Murray, who accompanied herself, rendered a charming serenade by Wekerlin, in a most artistic manner, receiving unlimited applause.

'St. James's Hall'. *Morning Post* [London, England] 28 Jan. 1892: 3. *19th Century British Library Newspapers*. GDN: R3214407996. Review of an afternoon joint recital by the Henschels.

Beethoven's 'Busslied' and Schubert's 'Doppelgänger' afforded Mr. Henschel the opportunity of displaying his admirable vocal method and power of producing dramatic effects. The gifted pair joined together in duets by Padre Martini, Boieldieu, and Henschel.

'Mr. and Mrs. Henschel's Vocal Recitals'. *Standard* [London, England] 28 Jan. 1892: 3. *19th Century British Library Newspapers*. GDN: R3214655409. Review of a joint afternoon recital by the Henschels at St. James' Hall. 'Der Schuffer' is certainly Schubert's song 'Der Schiffer'.

These pleasant and instructive performances are now among the most attractive features of the musical season, and the first recital of the present year drew a large number of amateurs to St. James's Hall yesterday afternoon. As usual, the programme was interesting alike in selection and execution. Vocalists of the first calibre are too prone to confine their repertory within narrow limits, though the

treasures of song are practically illimitable; but at every one of the Henschel recitals fresh gems are presented. On the present occasion Mr. Henschel introduced Schubert's 'Der Doppelgänger', 'Das Rosenband', and 'Der Schuffer', three fine songs rarely heard Mr. Henschel contributed his own highly picturesque and descriptive ballad, 'Der Schenk von Erbach;' and other items by Padre Martini, Beethoven, Mozart, Mendelssohn, Villiers Stanford, Mackenzie, and Boieldieu completed the programme of a very enjoyable concert.

'Huddersfield Subscription Concerts'. *Huddersfield Daily Chronicle* [West Yorkshire, England] 3 Feb. 1892. *19th Century British Library Newspapers*. GDN: R3211486801. Review of a joint evening recital by the Henschels at the Huddersfield Town Hall, as the 9th subscription concert of the season.

On Tuesday evening, the ninth of the series of Subscription Concerts arranged for the season by Mr. Watkinson, took place at the Town Hall, the performers on this occasion being Mr. and Mrs. Henschel, in one of their well-known vocal recitals. The bad weather was doubtless the cause of many people staying away, but still the room was fairly well filled. Those who did go were certainly treated to one of the most enjoyable---if not the most enjoyable---of the whole series, from a musical point of view....Both Mr. and Mrs. Henschel have made themselves so well known in the past as concert singers that praise of their individual abilities is almost superfluous, and the real matter for consideration is the acceptability of their combined efforts in such recitals as they are now giving. It might be urged that like a pianoforte recital there is something of a sameness about the programme supplied by two performers only, but the recital was altogether novel in form, broke so much new ground to most people in the matter of music, and was so artistic that the general effect was to make it attractive in the extreme. It cannot be too often urged in favour of Mr. and Mrs. Henschel that the music they provide is all good, and mostly that which is rarely heard in the concert room. Take for instance 'Wohin', from the 'Müllerlieder', one of the hundred odd of Schubert's incomparable lyrics, or Carl Loewe's 'Erl-king', or J.W. Franck's fine old air, 'Wait thou still', all picked at random from Mr. Henschel's programme for one evening, and any of them worth half a dozen of the trashy modern ballads that well-known singers frequently affect. It is true that many of Mr. Henschel's best songs are sung in the original German, but the German enunciated as Mr. Henschel enunciates it, is often, as in the case of Heine's song, 'The Grenadiers', which was set to music by Schumann, infinitely preferable to the English. It is impossible to pass away from the 'Erl-king' without one more word of commendation, for it was indeed magnificently sung. The song of Carissimi's 'Vittoria, Vittoria, mio core', the grand old song of Beethoven's, allotted to Crugantino in Goethe's 'Claudine von Villa Bella', and Rubenstein's air, 'Es blinkt der Thau', were also most artistically given by Mr. Henschel, in addition to the pieces already named.... The programme included three duets, that between Aurora and Orlando from Cimarosa's 'Giannina e Bernadone', a piece of Mr. Henschel's entitled 'Gondoliera', and the duetto buffo between Norina and Malatesta from Donizetti's 'Don Pasquale'. It should be mentioned that the accompaniments throughout were played by Mr. Henschel himself, and played too in a manner that would alone have stamped him as a consummate artist'.

'Mr. and Mrs. Henschel's Recital'. *Northern Echo* [Darlington, England] 4 Feb. 1892: n.p. *19th Century British Library Newspapers*. GDN: BA3200230900. Review of an evening joint recital by the Henschels in Central Hall, Darlington.

The programme at the recital in the Central Hall, Darlington, last night, was rich

and varied, and of great historical interest. Not the least valuable of Mr. Henschel's labours are his researches in the song-treasures of the past, and many a rich gem owes its preservation to his untiring industry and his artistic insight. The programme opened with a duet from 'Giannina e Bernadone', by Cimarosa (1754-1801). Mr. Henschel sang next a very fine sacred song, 'Wait thou still', by Franck (1630), and a particularly remarkable cantata by Carissimi (1580-1673). How Mr. Henschel sings Crugantino's Song and the 'Erl King' are well known, the comedy of one and the tragedy of the other being in splendid contrast. We have not space to notice the whole of the programme in detail, but cannot leave without a special word of appreciation for Mr. Henschel's rendering of Schumann's 'Grenadiers', introducing the Marseillaise... Their duet singing is notable for its perfect combination, and over all Mr. Henschel throws the magic of his wonderful accompanying, without which half the charm of their performance would be gone.

'St James's Hall'. *Standard* [London, England] 12 Feb. 1892: 3. *19th Century British Library Newspapers*. Review of an afternoon joint recital by the Henschels. GDN: R3214656394

As usual, Mr. Henschel accompanied to perfection.

'Our Ladies' Column'. *Wrexham Advertiser, and North Wales News* [Wrexham, Wales] 20 Feb. 1892: n.p. *19th Century British Library Newspapers*. GDN: R3211002188. Commentary on a joint vocal recital by the Henschels.

It is quite pleasant to see the satisfaction and enthusiasm with which Mr. Henschel listens to his wife's exquisite voice and her delicate rendering of every passage, but how few singers have so inimitable an accompanist to sustain them.

'Our Ladies' Column'. *Preston Guardian etc* [Preston, England] 4 June 1892. *19th Century British Library Newspapers*. GDN: Y3207510016. An account of music making during tea in a private drawing room in Preston. Performers were pianists Miss Mary Carmichael (described as the best accompanist in London), Mr. Septimus Webb and Mr. St. John O Dykes; vocalists Miss Marguerite Hall, Miss Florence, and Wm. Nichol. Selections performed by others than Wm. Nichol described in equal detail.

No form of recreation is more agreeable during the season of summer weather than the fashionable afternoon 'at homes' which do not encroach on the hours of sleep, and permit friends and acquaintances to meet in an informal manner, to enjoy a little pleasant chat, *en route*, perhaps, to some other social gathering, to partake of some light refreshment, and if the hostess be intimate with possessors of musical talent, we often enjoy delightful contributions from such artists as are well known in the concert room, but kindly give of their best to such informal gatherings of appreciative friends. Such was my privilege last Saturday afternoon. Some friends and neighbours answered a summons to 'five o'clock tea and a little music', the first of which was excellently provided and served by the well known Oriental Tea Company, of Old Cavendish-street. We had delicious tea, coffee, lemonade, and cakes galore, in our shady dining-room and then in a drawing-room not overcrowded – and scented deliciously with freshly-gathered flowers, sent up from the country by kind friends who know how we enjoy them- the sweetest sounds in the world were heard in the intervals of conversation. My kind friend, Wm. Nichol, sang to us, accompanying himself on the piano, first, my favourite ditty, 'The Miller's Daughter', which so well suits his sympathetic and beautiful tenor voice. Then he gave us the songs which so much delighted the Queen when he sang to her

and Balmoral not long ago, 'The Skye Boat Song', and 'Loch Lomond'.

'Henschel Concert'. *Glasgow Herald* [Glasgow, Scotland] 1 Dec. 1892: n.p. *19th Century British Library Newspapers*. GDN: Y3203797569. Extensive review of an evening joint recital by the Henschels in the Queen's Rooms, Glasgow.

Mr. and Mrs. Henschel's concert was unique in more respects than one. There is probably no other pair of artists who could sustain the unflagging interest of a cultivated audience for an hour and a half with pure singing unrelieved by art of any other order. There are very few who are so self-respecting and so respectful to their hearers in the composition of their programmes. Last evening certainly they presented nothing that was not good, and for that they did no bring forward, at the behest (accompanied with fee) of the composer, any modern inanity of the drawing room school, they deserve hearty thanks. The programme embraced music of many types. Its range was from Carissimi to A. C. Mackenzie, and it laid under contribution Bach, Pergolesi, Cimarosa, Handel, Beethoven, Schubert, Schumann, Loewe, Liszt, Villiers Stanford, Ambroise Thomas, Massenet, Donizetti, and Georg Henschel himself. It need hardly be said that the entertainment was a treat of no ordinary kind. The distinguished artists sang their best, as they always do, though the lady was apparently a little colded. Mr. Henschel's singing is a notable triumph of art over nature. By sheer force of art he has compelled the public to like a voice that is naturally by no means pleasing. He has made its very harshness a charm, and there are some of his stock songs that one can hardly learn to appreciate from any other throat, just because the characteristic Henschelian 'rasp' is lacking. Who is so uniformly successful in establishing the much to be desired *entente* between singer, composer, and hearer? He hit himself off pretty well (without intent, of course) when he sang last evening a couplet which the programme feebly translated---

'A song at evening, sung with glee,
Has drawn many a heart to me'.

It is impossible to avoid being drawn to a singer who throws his whole heart into his music. We have heard here before Loewe's 'Erl-King' and Beethoven's 'Mit Mädeln sich vertragen' from Mr. Henschel. His 'Erl-King' is wonderfully dramatic; only the art with which it is rendered saves it from causing the listener to 'grin', so realistic is the dialogue. In Beethoven's Bohemian chant and in Schumann's 'Grenadiere' the singer absolutely revels. He contributed last evening an effective if not homogenous triolet, made up of Bach's 'Vergiss mein nicht', a buffo aria by Pergolesi (from 'Il Maestro di Musica'), and a song called 'Vittoria', by the all-but-forgotten composer of the 17th century, Carissimi, whom certain great masters flattered by borrowing from him wholesale. All were admirably sung, if there was an occasional indistinctness of articulation in the Bach item. Mr. Henschel sang also Schubert's 'An die Leyer', and took part with Mrs. Henschel in several duets, including his own 'Gondoliera', which smells, not offensively, of a Venetian canal....Mr. Henschel played all the accompaniments, and played them to perfection. Why did he not give us a sample of his recently-revived accomplishment---the piano solo?

'Mr. and Mrs. Henschel's Recital'. *Birmingham Daily Post* [Birmingham, England] 21 Feb. 1893: n.p. *19th Century British Library Newspapers*. GDN: BB3201361360

A musical performance of quite a novel character was afforded local amateurs in the vocal recital given by Mr. and Mrs. Henschel in the Masonic Hall last night.... We have had many concerts where vocal music greatly predominated, but the vocal recital, pure and simple, was unknown here until last night. We are inclined to think that it owes its origin to the two artists who introduced it here, for Mr. and Mrs.

Henschel have, in London and in many Continental cities, been giving this form of art exposition for the last ten years. It is necessary to explain that everything is sung from memory. Mr. Henschel acts as accompanist, and the pianoforte is so placed that the player faces the audience. With such a thorough artist at the instrument, and all the accompaniments played by heart, it may be imagined that the unity of expression is something not otherwise attainable. Indeed, the whole went more with the effect of an artistic improvisation than that of studied expression, so spontaneous was the spirit throughout, and so appropriate in every case was the feeling. The programme began with a duet from Cimarosa's opera 'Giannina e Bernadone', in which Mrs. Henschel's brilliant soprano voice at once arrested attention. Although the opera---one of seventy-six---was produced at Naples more than a century ago, the music of the duet, 'Che bel piacere', is still very attractive, especially so perfectly sung as it was last night. A 'Gondoliera' for soprano and baritone, by Mr. Henschel, proved a charming production, and it was given with the utmost delicacy and finish. The recital closed with another duet, 'Pronta io son purch'io non manchi', from Donizetti's 'Don Pasquale'. This has something of the *buffo* character, and it was given with such animation and dramatic force that the effect was magical. So far from being hampered by his work at the pianoforte, Mr. Henschel seems to derive inspiration from the instrument, which, for the moment, becomes part of himself. Mrs. Henschel, besides taking part in the duets, sang seven songs, and proved herself capable of dealing with music of diverse schools. An air from Handel's 'Hercules' was succeeded by Purcell's 'Nymphs and Shepherds', and each was equally well given. In Liszt's 'Loreley' Mrs. Henschel was both pathetic and dramatic; and in the dainty 'Serenade de Zanetto', by Massenet, she was refinement itself, while her vocalisation was perfect in all. In a trio of songs---'Shoughie, shou, my barinie' (Henschel), 'The Little Red Lark' (Irish), and 'Oh whistle, and I'll come to you, my lad'---Mrs. Henschel demonstrated her powers in what may be termed people's songs. The first is a tasteful cradle song, but too polished in the musical setting to be quite true to the text. Altogether Mrs. Henschel made a triumphant debut here, being recalled after every performance. The only fault that could possibly be found with her singing was that she employs the *tremolo* too much. Of this there is not the slightest trace in the singing of Mr. Henschel. His voice may be somewhat hard and wanting in sympathetic quality, but he is so consummate an artist as to triumph completely over a natural disadvantage. His first song, 'Vergiss mein nicht', we fancy from one of Bach's church cantatas, was sung with devotional expression. It was followed by a *buffo* song by Beethoven, one of two for bass voice and small orchestra, to words from Goethe's 'Claudine von Villa Bella'. These were written at Bonn in 1790, but not published until the issue of the supplement to Beethoven's works, and the close of the year 1888. The juxtaposition of these two pieces jarred upon one, but the Beethoven selection was so full of humour---the composer being evidently in a merry mood---and was given with such graphic power that the audience would fain have heard it again. Schubert's 'An die Leyer' was another striking performance, and the setting of the 'Erl-King' by that great master of the German 'Lied', Johann C. G. Loewe (1796-1859), one of the most dramatic and impressive things of the evening. The climax worked up, and the vocal close on a dissonant chord---resolved after the singer is silent---are touches that show the hand of genius. In the book of words the composers' names were transposed, and possibly some thought they were listening to the music of Loewe while the Schubert song was being sung. Mr. Henschel's last two songs were, 'Es blinkt der Thau', a most poetical composition, by Rubinstein, and 'The Grenadiers', by Schumann. The first was sung with touching expression, and the other in so vivid a manner as to bring the sorrowing Frenchmen visibly before one. His own accompaniments enable Mr. Henschel to heighten his effects, and the listener was thrilled as the

words 'So will ich liegen und horchen still' were declaimed to the 'Marseillaise'. A double recall and vociferous redemands ensued, but Mr. Henschel declined the encore, which was well. An evening so artistic would have been spoiled by such concessions. There was a large audience, the reserved seats being filled, and the first vocal recital given in Birmingham was an event to be remembered.

'Mrs. Henschel's Concert'. *Times* [London, England] 9 July 1894: 9. *The Times Digital Archive*. GDN: CS151706345 Review of a recital featuring entirely compositions by Henschel, in which Henschel sings and plays in a vocal quartet.

The concert-giver also sang a fine 'Morgenhymne' and his superb ballad 'Jung Dieterich', besides joining Mrs. Henschel in a number of duets, of which special mention may be made of the delightful 'O that we two were Maying' and 'Gondoliera'. The concert closed with a fine performance by Mr. and Mrs. Henschel, Miss Marguerite Hall, and Mr. Shakespear of the 'Serbiches Liederspiel', a work so full of beauty and variety and so effective withal as to be worth hearing far more frequently. The concert was a complete artistic triumph. Despite his recent accident, Mr. Henschel accompanied throughout with all his wonted skill and taste.

'Thetford'. *Bury and Norwich Post, and Suffolk Standard* [Bury Saint Edmunds, England] 12 Feb. 1895. *19th Century British Library Newspapers*. GDN: R3208556302. Review of an entertainment given at the School Room, Chippenham, Bury St. Edmunds. The program was a combination of music and theatre. Performers were a variety of presumed amateurs.

Miss Barrow, who possesses a rich, well cultivated voice, sang 'Beauty's Eyes' in a manner that won for her a well-merited encore, in response to which she gave a pathetic rendering of 'Love me, sweet, with all thine heart'. This lady accompanied herself on the pianoforte. [...] Mr. Hammond also much amused his hearers with the song 'Ting-a-ling', accompanying himself on the guitar.

'Mr. A. Balfour's Entertainment'. *Era* [London, England] 2 May 1896. *19th Century British Library Newspapers*. GDN: BB3202517640. Review of a 'Monster Entertainment' given by Mr. A. Balfour at Brixton Hall, London, featuring over thirty performers whose offerings were announced as they appeared in the style of the music halls.

Miss Fanny Marriott, who, in addition to her other gifts, skilfully accompanied herself on the pianoforte, sang of a fascinating circus rider who, having enchanted a Johnnie of the circus, who wishes to offer her a 'ring' of quite another kind, makes the astounding admission that she is already 'a mother, not of three, but ten'. The humour of the song and the gaiety with which Miss Marriott interpreted it made the circus ditty one of the successes of the evening.

'Concert at the German Embassy'. *Standard* [London, England] 11 July 1896: 5. *19th Century British Library Newspapers*. GDN: R3215133212. Article about a concert in honour of Loewe. Many artists took part, including Henschel.

The setting of 'Der Erlkönig' does not in the least resemble Schubert's magnificent song, but it is equally effective in its way. This, and the pathetic song 'Die verfallene Mühle', and the spirited 'Heinrich der Vogler' were perfectly sung and accompanied by Mr. Henschel.

'Mme. Melba as Rosina.: Sings at the Auditorium in 'The Barber of Seville'. *Chicago Daily*

Tribune (1872-1922): March 17, 1898; ProQuest Historical Newspapers: Chicago Tribune (1849-1900), pg 8.

The comedy element was well sustained, and the singing lesson, if not all that might have been wished in the manner of selection, for Mme. Melba gave 'Old Folks at Home' instead of the Massenet number promised, it proved exactly what a large mass of her auditors desired. And Mme. Melba sang it charmingly. Preceding this she gave a Tosti song, 'Mattinata', to which, as in the case of the old-time one, she played her own accompaniment.

'The Henschel Recital'. *Pall Mall Gazette* [London, England] 22 Mar. 1898: n.p. *19th Century British Library Newspapers*. GDN: Y3200481557. Review of an afternoon joint recital at St. James's Hall by the Henschels.

Mr. Henschel played the accompaniments, both for himself and for Mrs. Henschel. The selection of songs was, on the whole, admirable, including three Schumanns, three Schuberts, a Handel, a Purcell, a Beethoven, a Haydn, a Mozart, a Liszt, sundry compositions by Mr. Henschel himself, and a few other songs by other composers. Yesterday Mr. Henschel, with all the insight and delicacy and appropriate sentiment which make so large amends for his vocal deficiencies, such as they are, sang three songs from the 'Müllerlieder', by Schubert, 'Das Wandern', 'Wohin', and 'Eitersucht und Stolz'. They are fine songs, and sprang straight from a strong and noble inspiration, and Mr. Henschel gave them with a wonderful instinct for their every ripple of change. Then he sang Schumann's 'Ich grolle nicht', and in a moment you had passed the boundary which separates the sober straightforwardness of sane art from the beauty and romance of the tenderest and most poignant poetry. He sang it extremely well, with power, passion, and genuine feeling; in a word, he realized the whole intention and purpose of Schumann, and most feelingly persuaded us of the eminence which this extraordinary man takes in this province of art....His recital, in a word, was quite engrossing; in a sense, it was the ideal kind of concert for special and particular occasions.

'Mr. and Mrs. Henschel's Recital'. *Times* [London, England] 22 Mar. 1898: 11. *The Times Digital Archive*. GDN: CS185655926. Review of a joint vocal recital by the Henschels in London after a hiatus of approximately eighteen months.

A warm welcome was given to these distinguished singers when they appeared yesterday afternoon in St. James's hall at the first of two vocal recitals, a form of entertainment which they instituted in London a good many years ago, and in which they have not been heard for some time. The interval is so long that it is impossible not to compare the latest performance with those earlier concerts, the more so as so many of the duets and solos given or announced this year are those in which the artists won success long ago. Though neither voice is unaffected by the hand of time, the style of interpretation, the artistic delicacy of finish, and the versatility of execution have undergone no kind of deterioration and remain in their original perfection. Two duets new to the London public in this interpretation were that between Jacob and Benjamin from Méhul's *Joseph Lion*: the enchanting variations upon 'Au clair de la lune' from Boieldieu's *Voitures Versées* made a brilliant close to the concert, and Mr. Henschel's lovely 'O that we two were maying' was a welcome revival of an old favourite. The composer sang for his solos the melodious 'Il pensier sta negli oggetti' from Haydn's *Orfeo*, Mozart's 'Wer ein Lieben hat gefunden' from *Die Entführung aus dem Serail*, and a song from Beethoven's music to *Claudine von Villa Bella*, three of Schubert's *Müllerlieder* and two of Loewe's ballads, of which he is the recognized exponent....Mr.

Henschel's exquisite accompanying was, as formerly, an additional ----- of ---
 ---- the -----.

'The Henschel Recital'. *Pall Mall Gazette* [London, England] 31 Mar. 1898: n.p. *19th Century British Library Newspapers*. GDN: Y3200481736. Review of a joint vocal recital by the Henschels which offers a useful investigation and evidence of George Henschel's interpretive skills.

The more we consider the capabilities of these two excellent vocalists, the more we are persuaded of the truth of that most modern of doctrines that the value of brains means as much to a singer of moderate vocal pretensions as the value of splendidly-proportioned vocal chords to the singer who depends upon voice and not on mind for a genuine success. It can certainly not be said of Mr. Henschel that he has the voice of an Edouard de Reszke or of a Renaud; and yet, by his sympathy with music, by his intensely dramatic appreciation and by a curious kind of inwardness--indeed, it is the only word to express his accomplishment---he has the capacity of creating vocal effects and of giving artistic meaning to high music which is both rare and delightful. He sang for example, four of Schubert's most poignant songs---'Der Doppelgänger', 'Der Lindenbaum', 'Letzte Hoffnung', and 'Der Leiermann'. To each of them he gave the right variety of expression, and yet he caused one to marvel throughout by what means he was able to make distinctions so subtle and so sincere. Of the four, perhaps his singing of that curious mingling of comedy and tragedy, 'Der Leiermann', was the most impressive. Its pathetic simplicity and the overwhelming sorrow of the last verse---'Willst zu meinen Liedern deiner Leier dreh'n?' --- were interpreted with an intelligence and an insight that were feelingly persuasive. Mr. Henschel is a living example of that sometime contested truth, that even with limited means an artist of brains is able to prove his original and personal genius.... Mr. Henschel's singing, in order to be appreciated at its true worth, must be carefully examined from the standpoint which we have indicated. At that he will be found to be an artist who, possessing a moderately attractive vocal power, is able by dint of intelligent musical feeling, and by the aid of a profound musical sentiment, to give certain interpretations of certain aspects of song music which are quite beyond the reach of many singers who are endowed far more lavishly by nature.

'Muriel Mustard, The Child Pianist, at the Bury Theatre'. *Bury and Norwich Post, and Suffolk Standard* [Bury Saint Edmunds, England] 3 May 1898. *19th Century British Library Newspapers*. GDN: R3209018960. Review of a concert featuring child prodigy Muriel Mustard, Bury Theatre, Bury St. Edmunds. Performers were Muriel Mustard, pianist; Miss A. O. Aggio, accompanist; Miss Hamilton Smith, voice and lute.

During the evening Miss Hamilton Smith, a talented contralto, who is well known in connection with the London concerts, sang several songs, all of which were very much appreciated. Miss Smith is possessed of a very pleasing voice, of great compass, and the ease and clearness with which she sang her higher notes was particularly noticeable. Her first two songs, in which she was accompanied by Miss A. O. Aggio, were C. Deacon's 'Seaport Story' and Frances Allitsen's 'Song of Thanksgiving', for which she was loudly applauded. Later on she sang 'Stars of the Night' and 'Annie Laurie', a novel feature in connection with which was that the vocalist accompanied herself on the lute, Miss Smith being said to be the only lady vocalist on the stage who makes feature of this accomplishment. The effect was most charming, and on each occasion Miss Smith was called upon to respond to an encore. The performance, therefore, both as regards the vocal and instrumental

music, was of a highly pleasing character, and the hearty expressions of approval elicited from the audience testified to their satisfaction.

‘Royal Opera, Covent-Garden’. *Era* [London, England] 9 July 1898. *19th Century British Library Newspapers*. GDN: BB3202525888. Review of a performance of Rossini’s *Barbiere di Siviglia* at the Royal Italian Opera, Covent Garden, starring Madame Melba (Rosina), Signor Campanari (Figaro), M Carrone (Bartolo), M. Edouard de Retzké (Basilio) and M. Bonnard (Almaviva). The article mentions that the audience was one of the largest witnessed at Covent Garden this season.

Madame Melba has, perhaps, achieved greater triumphs than in the famous ‘Una Voce’, in which melody probably Madame Patti has never been equalled. But the brightness and gaiety of the comedy portions, and particularly the Lesson scene, brought out Madame Melba’s best gifts as an actress and vocalist. She introduced in the Lesson scene a portion of the Mad scene from Donizetti’s *Lucia*, and sang it to perfection. Massenet’s ‘Sevillana’-- not a very good example of his composition-- was also given with great effect, and the applause being so enthusiastic the artist sat down to the pianoforte and accompanied herself in another song. At the close of the opera she introduced Signor Arditi’s ‘Se Seran Rose’, a pretty waltz melody.

‘Mme Sembrich Sings Rosini [sic].: ‘The Barber of Seville’ Produced in the Italian at the Auditorium’. *Chicago Daily Tribune (1872-1922)*; Nov 11, 1898; ProQuest Historical Newspapers: Chicago Tribune (1849-1990) pg 5. The Chopin waltz is without question one of the Chopin songs Sembrich recorded self-accompanied in 1907.

The selection of songs for the singing lesson was extremely good. First, the prima donna sang the ‘Primevera [sic]’ waltz by Strauss, then at the request of the audience she repeated the Chopin waltz to Polish words, which she sang last Friday, and finally, since the audience would not let her stop, she gave the great air from ‘La Sonambula’, which fairly brought down the house. The last number was perhaps the best calculated to show off the flexibility of her voice, but the Polish song was useful also because it gave her a chance to exhibit the rich tones of her middle and lower register, which are hardly noticed in the opera.

‘The Henschel Recital’. *Bristol Mercury and Daily Post* [Bristol, England] 24 Nov. 1898: n.p. *19th Century British Library Newspapers*. GDN: BB3206945079. Review of a joint recital by the Henschels in the Victoria Rooms in Bristol.

As it was there was a fairly large audience, and those who were plucky enough to turn out on an evening as wet and miserable as can well be imagined were rewarded by the pleasure of participating in an almost unique vocal feast. Surely there were never two more cultured and refined artists than Mr. and Mrs. Henschel, and to spend an evening listening to one of their song recitals is at once an intellectual treat and an altogether charming experience not readily forgotten. Both are thorough masters of the art in which they are so happily associated; songs in their hands become living poems indeed, words and music being allied in a manner which makes their every contribution a perfectly harmonious picture. Each artist was responsible for eight or ten songs, in addition to several duets, but there is such an exquisite charm about their singing that the listeners is never satisfied; he longs for more, and when the end of the programme is reached he is loath to part company with his delightful entertainers...throughout the concert it was impossible not to admire the wonderful way in which Mr. Henschel played the accompaniments.

‘Our London Correspondence’. *Glasgow Herald* [Glasgow, Scotland] 8 July 1899. *19th Century British Library Newspapers*. GDN: BC3203892665. Review of a concert, ‘*Une Heure de Musique*’, given by Hungarian vocalist Mlle Aurelia Revy, at the home of Baroness von Eckarstein, Grosvenor Square, Glasgow.

...she certainly has a good soprano voice and an artistic style which very well suits her for drawing room music. Moreover, besides being a vocalist, she is also a skilled violinist and pianist, and to-day she occasionally accompanied herself on the piano, and twice, that is to say, in the Gounod-Bach ‘Ave Maria’ and in some Hungarian songs arranged by herself and sung in Hungarian costume, she likewise played the violin obbligato.

‘The Learney Hall, Torphins’. *Aberdeen Weekly Journal* [Aberdeen, Scotland] 18 Oct. 1899. *19th Century British Library Newspapers*. GDN: BB3205879049. Review of the Opening Ceremony at Learney Hall, Torphins. Performers are Madame Patti Hicks, violin; Miss Gordon, piano (and accompanist to Hicks); vocalists Madame Emslie-Cran (the self-accompanist) and Mr. J. S. Jackson.

In particular, she created a deep impression by her rendering of ‘Invano’, on which she accompanied herself on the piano, and in response to a very warm and decided encore she sang ‘Lizzie Lindsay’.

‘Obituary’. *Times* [London, England] 7 Nov. 1901: 9. *The Times Digital Archive*. GDN: CS151841127. Obituary for Lillian Henschel, which discusses her joint recital career with her husband.

The principal attraction of the recitals was the unconventional way in which they were given, with Mr. Henschel accompanying throughout, whether in duets or solos; the admirable vocal ensemble attained by the two voices, and the amount of new or unfamiliar vocal works they brought forward, gave the concerts a peculiar value. In later days so many artists have worked on similar lines that it is too commonly forgotten that the Henschels were the pioneers.

Proust, Marcel. ‘La cour aux lilas et l’atelier des roses. Le salon de Madame Lemaire’. *Le Figaro*, 11 May 1903. Reprinted in *Chroniques*, Librairie Gallimard, 1927. English translation accessed online, <<http://www.yorktaylor.free-online.co.uk/lemaire.htm>> (on 1 October 2012). Society piece describing the musical performance by Reynaldo Hahn at a Paris salon hosted by artist Madelaine Lemaire.

At the first notes of Cimetière the most frivolous public, the most rebellious audience, is completely subdued. Never, since Schumann, has there been a music that portrays sadness, tenderness, assuagement before nature with such genuine humanity and absolute beauty. Every note is a word - or a cry! With his head slightly thrown back, his melancholy mouth, slightly disdainful, letting escape the rhythmical waves of the most beautiful, the saddest, the most passionate voice that ever existed, this ‘instrument of musical genius’ who is Reynaldo Hahn grips every heart, moistens every eye, in the thrill of admiration which he propagates from afar and which makes us tremble, as we bow our heads one after another like a silent and solemn undulation of wheat in the wind. Next M. Harold Bauer plays some Brahms dances with gusto. Then Mounet-Sully recites verse, followed by M. de Soria who sings. But more than one person is still thinking about the ‘roses in the grass’ in the Ambérien cemetery, which was evoked so unforgettably.

‘Salons’. *Le Figaro*, 7 March 1905. Accessed online at <http://www.yorktaylors.free-online.co.uk/salons.htm>.

Yesterday evening M. Marcel Proust gave a very select but highly elegant tea-party, to which only a score of people had been invited. Seen there were: Comtesse Aimery de la Rochefoucauld, Duc and Duchesse de Guiche, Comtesse d’Haussonville, Duchesse de Gramont, Comte and Comtesse de Ludre, Mme Madeleine Lemaire, Marquis and Marquise d’Albufera, Princesse de Chimay, Comte and Comtesse Adhéaume de Chevigné, etc. After the tea-party, which was not followed by a reception, M. Marcel Proust’s guests had the pleasure of hearing M. Reynaldo Hahn who sang some of his exquisite melodies at the piano.

‘Music’. ‘Mr. Henschel’s Reappearance’. *Times* [London, England] 24 Feb. 1909: 13. *The Times Digital Archive*. GDN: CS219478104. Review of the first solo recital by Henschel since the death of his wife.

It may be at once said that he returns in full possession of all the qualities for which he was famous long ago. The voice has even gained in mellowness and in sympathetic quality, the musicianship seems, if anything, more mature, and the reading of his songs better calculated than it sometimes was. In florid passages and scales, such as abound in the air ‘Sibillar gl’angui d’Aletto’, from Handel’s *Rinaldo*, the singer never was at his best; but the devotional fervour of Bach’s ‘Vergiss mein nicht’ was well contrasted, in the first group of songs, with the *buffo* way of singing a song from Cimarosa’s *Don Calandrino*, or from Beethoven’s music to *Claudine von Villa Bella*. The latter master’s ‘In questa tomba’ was sung with fine feeling, and in the group of Schubert songs, the first harper’s song, ‘Wer sich der Einsamkeit ergiebt’, the mood of the poet and composer was most faithfully reflected by the singer. A wonderful performance was that of ‘Das Wandern’, from the *Müllerlieder*. While the miller gave voice to his youthful ardour with all imaginable spontaneity of phrase, the mill-wheel figure went on in the accompaniment, without a single semi-quaver receiving less than its full value. The accompanist never allowed the singer to take time to breathe, as most accompanists are obliged to do; the reason of this was that the accompanist throughout was Mr. Henschel himself. How perfect the ensemble was can hardly be guessed by those who have only heard some of the younger singers try to accompany themselves. Here is an accomplished pianist whose fingers and voice are equally under control, and in this case, as in so very few others, the result is completely satisfactory. Even in a song like ‘So willst du des Armen’, from the *Magelone-lieder* of Brahms, there was no suggestion that the pianoforte part contained any difficulties worth mentioning. Schumann was represented by his two ‘Gondolier-songs’, sung, alas, in the German translation instead of Moore’s original, and by the ‘Beiden Grenadiere’, the effect of which was overwhelming. This was the only case where the slightest liberty was taken with the time, but the climax of it was taken with proper strictness. An encore could not be refused, nor could any have suited the singer better than Loewe’s splendid ‘Erlkönig’, which he sang with marvellous variety of timbre, yet with no touch of exaggeration.

‘Music’. ‘Broadwood Concerts’. *Times* [London, England] 2 Apr. 1909: 13. *The Times Digital Archive*. GDN: CS219740290. Review of the April 1st recital by Henschel in the Aeolian Hall, which also included some instrumental performances.

The last of these concerts for the present season offered as a very special attraction the singing of Mr. Henschel, who gave (to his own accompaniment) airs from Pergolesi’s *Maestro di Musica*, Mozart’s *Seraglio*, and Beethoven’s *Claudine von*

Willa Bella, singing them with all his usual finish and vivacity.

In listening to him it seems the natural thing for the human voice to have various expressions according to the emotions of the songs, so that feats of vocal 'colour', upon which so many reputations have been based, no longer seem difficult or surprising. Three of Loewe's finest ballads, 'Heinrich der Vogler', 'Die Zerfallene Mühle', and 'Der Erlkönig', were sung with the perfection of dramatic realization, yet without a touch of excess. Brahms's curious song, 'Unüberwindlich', built upon a theme of Domenico Scarlatti's, is, perhaps, not one of the composer's most beautiful lyrics, but it could not have been better sung, and two of Mr. Henschel's own songs from 'Der Trompeter von Säkkingen' were also sung with great effect. In the first, 'Am wilden Klippenstrande', the change from the landscape-painting to the human emotion was wonderfully conveyed, and 'Die Wommernacht' had all the poetic suggestion of von Scheffel's poem, a quality which was entirely absent from Nessler's trumpety operatic version of the story. After 'Unüberwindlich' the singer gave, as an encore, his inimitable performance of Schubert's 'Der Wandern', in which the mechanical regularity of the mill-wheel figure seems to synchronize so incredibly with the freest declamation of the voice-part. After the wonderful 'Erlkönig' of Loewe, the singer was required to sing once more, and Schumann's 'Beiden Grenadiere' was given with all Mr. Henschel's consummate art.

'Music'. *Times* [London, England] 20 May 1909: 13. *The Times Digital Archive*. GDN: CS220264628 A review of the joint concert of Henschel and the Sevik quartet on May 19th in Bechstein Hall.

Vitality was also one of the most striking features in the singing of Mr. Henschel, who gave Schubert's noble 'Ganymed', Schumann's 'Meine Rose', 'Wie froh und frisch', from Brahms's Magelone-Lieder, as well as Liszt's ballad 'Die Vätergruft', and his own ballad 'Young Dietrich'. The unanimity, too, between player and singer was as striking as it was at his recital a few weeks ago. After 'Wie froh und Frisch' he sang as an encore 'Das Wandern', from Schubert's 'Die schöne Müllerin', and gave it with wonderful rhythmical impulse.

'Drury Lane Theatre'. 'Music'. *Times* [London, England] 11 June 1909: 13. *The Times Digital Archive*. GDN: CS220133579. Review of the joint concert by Fanny Davies (piano) and Henschel in Aeolian Hall. The Schubert song named 'Das Wasser' may be 'Auf dem Wasser', D774.

No concert given or arranged by either Miss Fanny Daviews or Mr. Henschel is likely to be deficient in musical interest; so that yesterday, when the two artists gave a joint recital, there was a feast of good things, none of them hackneyed.... Mr. Henschel, who accompanied himself with perfect success, sang two songs of Handel's, 'Vieni, o cara', from *Agrippini*, and the charming 'Mi dà speranza' from *Almira*; his well-known performance of an aria from Cimarosa's *Don Calandrino* was as effective as usual. In his second group he gave Schubert's 'Doppelgänger' with complete intensity yet without any exaggeration; the same master's 'Eifersucht und Stolz' was most expressively sung, and in Schumann's 'Auf dem Rhein' and 'Lust der Sturmnacht' the singer showed what a great artist can make of songs that are wisely let alone by the second-rate performer. Though apparently suffering from a slight cold, he was at last constrained to sing again, and gave Schubert's 'Das Wasser' in his own incomparable style.

'Music'. 'Classical Concert Society'. *Times* [London, England] 14 Oct. 1909: 11. *The Times Digital Archive*. GDN: CS186579278

The new season of these concerts began yesterday at Bechstein Hall with a delightful programme of pianoforte compositions and songs performed by Mr. Leonard Borwick and Mr. George Henschel, both of whom seemed to be inspired by the crowded audience to do more than their best.... Mr. Henschel brought forward a beautiful aria from Haydn's *Orfeo*, 'Il pensier sta negli oggetti', a lovely song that suits him to perfection; the better known 'Vieni, o cara' from Handel's *Agrippina*, and the brilliant 'Mi da speranza' from *Almira* were also given, as well as Beethoven's 'In questa tomba' and two songs by Schubert (the first of the 'harper' songs, and 'Gruppe aus dem Tartarus'), which were sung with the dramatic, though not theatrical, art. The singer accompanied himself, as usual, with complete success, and gave, by way of conclusion to the concert, his own cycle of four songs from *Der Trompeter von Säckingen*, and 'Young Dieterich', singing the last in English and most effectively. The cycle from von Scheffel's romance is one of the composer's most thoughtful and expressive works, and the ballad one of the best examples of the form which was most successfully handled by Carl Loewe.

'Richard Strauss'. 'Music'. *Times* [London, England] 21 Feb. 1910: 12. *The Times Digital Archive*. Web. 14 Apr. 2013. GDN: CS201521749 Review of the pianoforte and vocal recital by Borwick and Henschel on 19 Feb, Aeolian Hall.

The association of Mr. Leonard Borwick and Mr. George Henschel (to say nothing of the fact that the day was the 33rd anniversary of the singer's first appearance in London and the popular concert) sufficed to fill every seat in the Aeolian Hall on Saturday afternoon. [...] Mr. Henschel sang six songs of Schubert to begin with, including the 'Lindenbaum', 'Krähe', 'Letzte Hoffnung', and 'Leiermann' from the *Winterreise*, 'Ihr Bild' and 'Rastlose Liebe' from the separate songs. The 'Leiermann' was most touching in expression, and a thrilling point was made at the last line, where the personality of the poet appears for a moment in the line 'Willst du meinen Liedern deine Leier dreh'n?' where the different tone employed revealed by how much the old hurdy-gurdy man's hardships are surpassed by the poet's spiritual anguish. Dvorak's 'By the waters of Babylon' was another instance of the deep pathos that Mr. Henschel can put into what he sings, and three or four songs by Hugo Wolf were also given, ending with the brilliant little 'Gärtner', after which, an encore being required, the singer gave Schumann's 'Ich grolle nicht'. As usual he accompanied himself throughout, and as usual the perfect reciprocity between the vocal and instrumental parts of the lyrics was quite marvellous.

'Royal Opera'. *Times* [London, England] 21 Mar. 1910: 8. *The Times Digital Archive*. GDN: CS134937205. Review of the March 19 Pianoforte and Song recital by Henschel and Borwick in Queen's Hall.

These distinguished artists gave a delightful programme together at Queen's Hall on Saturday afternoon, which was enjoyed by a large audience. Both performers chose well-known works. [...] Mr. Henschel began with the beautiful 17th century melody 'Wait thou still', which one can never hear him sing too often, and followed it with a variety of Italian songs, ending with Cimarosa's 'Vedrai la forte bionda Allemagna', which he sings with extraordinary vivacity. The central group included two songs by Schubert, Dvorak's plaintive 'By the Waters of Babylon', two delicate songs by Wolf, 'Zweiter Harfnerlied', and 'Wie viele Zeit verlor ich', sung with exquisite appreciation of their delicacy, and Brahms's 'So willst du des Armen' and 'Unüberwindlich', all of which were so characteristically treated that an encore was necessary and Schubert's 'Das Wanderer' was given. Loewe's 'Der Erlkönig' and the singer's spirited ballad 'Young Dieterich' completed the

programme.

‘Mr. Henschel’s Recital’. *Times* [London, England] 13 Feb. 1911: 10. *The Times Digital Archive*. GDN: CS169671757

Bechstein Hall was crowded on Saturday afternoon, when Mr. Henschel gave a programme of songs, as usual playing his own accompaniments, and as usual carrying his audience with him in everything he did by means of his wonderful power of expressing the character of every song. He sang a certain number, such as Beethoven’s ‘Trocknet nicht’, two from Schubert’s ‘Die Schöne Müllerin’, and Schumann’s ‘Ich grolle nicht’, which are so frequently heard that one is sometimes inclined to complain that they have become hackneyed; but Mr. Henschel’s singing of them was so intimately felt that each sounded perfectly fresh. One realized that it is the singers and not the songs which become hackneyed.

Mr. Henschel’s programmes generally contain something which few singers care to sing, and Beethoven’s early setting of the song ‘Mit Mädeln sich Vertragen’, sung by Crugantino in Goethe’s *Claudine von Villa Bella*, was a case in point. The vivacious melody, repeating the words over and over again without scruple, might appear to be merely an instance of Beethoven’s lack of lyrical feeling, but Mr. Henschel makes it seem like an audacious improvisation; he gives a picture of the swaggering Crugantino striding up and down with his guitar and making the most of his few lines of doggerel. All the singer’s pictorial sense came into splendid play in Schumann’s gruesome ‘Löwenbraut’ and in the four romantic ballads by Loewe which came at the end of the recital. In some parts of the programme one missed the glowing quality of voice which he has retained to such a remarkable extent until quite lately. The climax of Schubert’s ‘Gruppe aus dem Tartarus’ seemed to try him, and he avoided the high notes in ‘Ich grolle nicht’, singing the alternative version. But such things detracted very little from the vigour of his interpretation, which was wonderfully maintained throughout, and after Loewe’s ‘Erlkönig’ at the end he was induced to add Schumann’s ‘Die beiden Grenadiere’.

‘Herr Kubelik’s Concert’. *Times* [London, England] 29 May 1911: 8. *The Times Digital Archive*. GDN: CS135199933 Review of a joint concert in Albert Hall. Other performers include a solo violinist and a solo female vocalist.

Mr. Henschel, accompanying himself as excellently as usual, sang Loewe’s ‘Erlkönig’ and his own ‘Young Dietrich’ with great effect, and gave also familiar examples of Beethoven, Schubert, and Schumann.

‘Mr. Henschel’s Recital’. *Times* [London, England] 30 Oct. 1911: 10. *The Times Digital Archive*. GDN: CS169016670. Review of an entirely solo song recital by George Henschel in Bechstein Hall.

The first of two recitals which Mr. Henschel is giving at the Bechstein Hall took place on Saturday afternoon, and brought together a large audience. Though the programme was made up of songs which are familiar to those who know Mr. Henschel’s repertory, it contained several beautiful songs which other singers neglect strangely. Franz’s most moving ‘Herbstsorge’, and Brahms’s gracious ‘Nicht mehr zu Dir zu gehen’, and the grim ‘Verrath’ were cases in point and his choice from Schumann’s songs, ‘Der leidige Frieden’ and ‘Husaren-Abzug’, gave us things which are not to be heard every day in the concert room.

The whole choice of the programme, beginning with Bach’s beautiful ‘Gieb dich zufrieden’, followed by Italian songs and then progressing by way of Schubert to the modern German song-writers, ending with some of Henschel’s own work and

Loewe's ever popular ballad 'Edward', had such breadth and brought out Mr. Henschel's many-sided sympathy at so many points that the concert was a pleasure to hear. And yet the pleasure was not quite so keen as it sometimes is, for Mr. Henschel himself seemed not to have quite the elasticity and the zest in turning from mood to mood which is generally the special delight of his concerts. There was a sameness, and sometimes even a tameness, which is unlike him. The air from Cimarosa's *Don Calandrino* had not quite the buoyancy which it usually has, and Schubert's 'Der Doppelgänger' had lost some of its intensity. The voice seemed tired; but that was not the only thing, for often before Mr. Henschel has made his audience forget vocal defects in the enthusiasm with which they followed his interpretation.

But if the success of Saturday seemed incomplete, certain songs were exquisitely sung and played, notably Schubert's 'Das Rosenband', which seemed to come fresh with the dew on it. In Brahms's 'Verzagen', too, the union between the voice and the pictorial accompaniment of arpeggios was complete; and in Rubinstein's 'Der Asra', which was taken rather fast, and so was saved from its tendency towards sentimentality, the artist's sure feeling for the beauty of the song as a whole was most happily shown.

'Mr. Henschel's Recital'. *Times* [London, England] 13 Nov. 1911: 10. *The Times Digital Archive*. GDN: CS168623469. Review of a completely solo song recital at Bechstein hall, using a Bechstein grand piano.

Mr. Henschel began his recital on Saturday afternoon in the Bechstein Hall with the beautiful old air 'Wait thou still', by J.W. Franck, and ended it with Löwe's 'Die verfallene Mühle' and his own fine example of a dramatic ballad---'Young Dietrich'. It is in the ballad that one side of Mr. Henschel's art is seen at its best, for this particular *genre* demands not only clear declamation and skill in varying the vocal colour in accordance with the dictates of character, but also a nice capacity for balancing the lyrical and the dramatic styles. Mr. Henschel always seems to manage to strike exactly the right balance and to turn from one to another with complete ease and without breaking up the music into a patchwork of single stanzas or groups of stanzas. This was seen not only in the two ballads already mentioned, but also in Schumann's 'Die Löwenbraut', which was given with a continuity which, for all its apparent simplicity, implied remarkable skill. By closely maintaining the musical continuity the singer also succeeded in holding the attention to Chamisso's story of the romantic lion which, like many other stories of the same period, lay a somewhat heavy burden on one's sympathies, 'mit kindischem Sinn', as the fourth verse puts it.

The transition from this to Schumann's two Venetian boat songs set to Moore's words and from those to his vigorous 'Lied eines Schmiedes' proved how versatile Mr. Henschel's art is, and Brahms's 'Komm' bald', which followed, was as calm and smooth as Schubert's 'Gruppe aus dem Tartarus' was rugged and fiery. The way in which this noble song and the first of the harper's songs from *Wilhelm Meister* were sung was so fine that it was all the more a pity that the finishing touch of perfect intonation could not have been given.

'Music'. 'Pianoforte and song'. *Times* [London, England] 4 June 1912: 10. *The Times Digital Archive*. GDN: CS168885956. Review of a joint recital by Henschel and a solo pianist.

Dr. Henschel's songs included 'Ganymed', 'Die Löwenbraut', Brahms's 'Wie froh und frisch', and Listzt's 'Die Vätergruft' The great pleasure to be derived from

Dr. Henschel's art is to hear the accompaniment come by its rights and be by turns dominant and subordinate, as the music as a whole demands, and carry the expression just as surely as the voice; a charming example of this was the symphony of 'Die Löwenbraut', which was given quite a different turn at its second and third occurrence. When one reflects on the deep knowledge and broad outlook which lie behind this, and hears the words 'ich singe, wie der Vogel singt', one smiles gently at the incongruity of the cultivated tones and the unsophisticated sentiment.

'Music'. *Times* [London, England] 17 Oct. 1912: 9. *The Times Digital Archive*. GDN: CS153681745. Review of the first Bechstein Hall concert by the Classical Concert Society, featuring vocal quartets by Henschel and Brahms.

All the vocal music was by Brahms, except the cycle for vocal quartet and piano, Dr. Henschel's own 'Serbiches Liederspiel', which came first....The quartet, consisting of Miss Lillie Wormald, Mme. Emily Thornfield, Mr. John Adams, and Dr. Henschel himself, who also played the piano, sang them with admirable feeling and well-finished *ensemble*. The balance was a little spoiled (at any rate for listeners in certain parts of the hall) by the fact that Dr. Henschel's position at the piano placed him apart from the other singers, and in the beautiful quartet 'Under den Mandelbaum' the bass part was often lost. In Brahms's 'Neue Liebeslieder Waltzer', at the end of the programme, the duet accompaniment of which was well played by Messrs. Frank Davey and Walter Wiltshire, this defect in the conditions was rectified. It is difficult to avoid a contest of strength between the piano duet and the vocal quartet in these songs, and the only way to avoid it is for all the performers to be equally imbued with the waltz rhythm which is the foundation of the whole. Sometimes, in No. 8, for example, they seemed to be all involved equally in its impulse, but at others there was not the same unanimity, and wherever it failed the players and the singers were inclined to make up for its loss by more tone. On the whole, therefore, the effect was rather rough.

'Everybody's Corner'. *P.I.P.: Penny Illustrated Paper* [London, England] 11 Jan. 1913: 27. *19th Century British Library Newspapers*. GDN: BA3207763853. Review of a concert of compositions by Henschel, in which he sings and accompanies solo songs and quartets.

The programme will include the 'Serbiches Liederspiel'...and songs for each voice. The vocalists will be Miss Lillie Wormald, Miss Emily Thornfield, Mr. John Adams, and Dr. Henschel. The whole of the vocal works will be accompanied by Dr. Henschel himself.

'Maple and Co. (Ltd.), Tottenham-court-road, London, carry'. *Times* [London, England] 23 Jan. 1913: 1. *The Times Digital Archive*. GDN: CS17367095. Concert listing for a concert at Queens Hall featuring multiple performers, including Helen Henschel. Each vocalist and accompanist are listed, except for Henschel's listing, which does not specify an accompanist.

Miss Helen Henschel (Songs at the Piano)

'Music'. *Times* [London, England] 2 May 1913: 8. *The Times Digital Archive*. GDN: CS134545570. Review of a song recital by Helen Henschel at Steinway Hall.

The recital of songs given by Miss Helen Henschel at Steinway Hall last night lasted little over an hour, and so left everyone wanting more. Indeed, one song, Debussy's 'Fantôches', which was in the programme but was passed over in its

place, had to be given at the end before the audience would move from their places. The programme consisted largely of French songs, though there were a few German ones at the beginning and at the end there were three traditional negro songs and a couple of English folksongs. In all the great charm lay in the completeness with which the singer, accompanying herself at the piano, conveyed the feeling of each song. The method of course is that of her father, but the manner is her own. She attempted nothing that was too large for her, and so she made everything tell without effort and without waste of energy. Within its narrow limits the art seemed perfect.

‘Classical Concert Society’. *Times* [London, England] 5 Mar. 1914: 8. *The Times Digital Archive*. GDN: CS135856741. Review of a concert at Bechstein Hall during which George Henschel performed sets of songs.

For a melancholy note in the programme spoke of this as his last appearance at the Society’s concerts, and very soon will come his last public appearance as a singer. He has done much for these concerts, not only by the frequent occasions when he has given groups of familiar songs accompanying himself as he did last night, but on certain occasions when he has organized vocal quartets and given memorable performances of Brahms, Schumann, and others. In greeting him enthusiastically many of the audience were no doubt thanking him for past delightful programmes as well as for this one, which began with Beethoven’s ‘Wonne der Wehmut’ and ended with ‘Young Dietrich’. Mr. Henschel was not in very good voice, but that did not much affect the pleasure of the audience, and he was too good-natured to refuse the encores they asked for. He sang such things as Schumann’s ‘Der leidige Frieden’ and ‘Huzaren Abzug’ with all his old verve and energy, and his own ‘Die Sommernacht’ and, as an encore, Schubert’s ‘Das Wandern’ with that intimate interplay between voice and instrument which is always irresistible.

‘Mr. G. Henschel’s Farewell’. *Times* [London, England] 30 Apr. 1914: 10. *The Times Digital Archive*. GDN: CS168362654. Review of George Henschel’s last public live solo song recital.

A musical career which has been for a whole generation interwoven with the lives of many composers and executants was officially terminated last night at the Bechstein Hall. Mr., or if it can enhance the position he holds in the world of music, Dr. Henschel has been singing and playing to us for 33 years, if we deduct the period 1881-1884 when he was conducting the new Symphony Orchestra in Boston. That is a long time. It has coincided, too, with very real musical progress in this country; and now at 64 he can look back on this and say, without arrogance, *pars magna fui*.

An intimate friend of Brahms, he was the first to introduce to this country (December, 1879) the ‘Triumphlied’; and the performances of the ‘Zigeuner-lieder’ at the ‘Monday Pops’ by the quartet---Mrs. Lilian Henschel, Miss Agnes Janson, Mr. Shakespeare, and Mr. Henschel---live still in the memory of many, as well as those of his own ‘Serbiches Liederspiel’, songs from the ‘Trompeter von Säkkingen’, and others. But still more will think first of the famous ‘Henschel Concerts’ at which he and his first wife used to attract and keep the attention of all who knew what good music was. At these all the accompaniment was in his own hands; it was that which made them unique. No singer has been heard by those now living who so completely made the song his own; and it is hardly too much to say that until singers become, like him, musicians first and vocalists afterwards, song will never return to its old preeminence. One used to feel as if one had never really heard ‘Die beiden Grenadiere’ and Löwe’s ‘Erlking’ till then, and, indeed,

few English people had heard of Löwe at all before he made them aware of his existence.

His repertory was by no means confined to short lyrics. He sang, though not on the stage, the part of Hans Sachs in the year in which the *Meistersinger* was first produced. The part he used to take in the *Elijah* and *St. Paul*, in Stanford's *Eden* and Parry's *King Saul* and *Job* will not be forgotten, and he was equally successful with such a song as Mephistopheles's Serenade in Berlioz's *Faust*. These were the outcome of a broad-based musicianship, into which not merely singing and playing but composing and conducting entered, and argue a quite exceptional vitality. Mr. Henschel was the pupil of Goetze, of Leipzig, and Schultze, of Berlin. If it is difficult to point to pupils of his own, apart from his own family, of outstanding merit, it can be truly said that there are few serious English singers who have not at some time or other passed through his hands and who would not confess that they owed a great deal to him.

The charm of the concert lay in the reviving of those recollections. It began with the first song he sang before an English public, the Aria from Rinaldo, 'Sibillar gl'angui d'Aletto'; and this was followed by Mozart's 'Wer ein Liebchen hat gefundet' and Beethoven's 'Mit Mädeln sich vertragen', both most characteristically sung. Then followed two groups of Schubert and Schumann, in which it was interesting to observe, when you have a singer who put before you the inner kernel of every song he sings, how much greater a song writer Schubert is of the two. The beautiful enunciation of the words in 'Lachen und Weinen', the utter simplicity of the difficult 'Der Schmetterling', and the reserve power of 'Der Doppelgänger', eclipsed anything of Schumann's except 'Mein Rösslein ich beschlage dich', which came as an encore. In Löwe's long ballad, 'Archibald Douglas', which concluded the evening, Mr. Henschel's voice was as fresh as at the beginning; and the one or two weak places in the composition were wonderfully well concealed by the compelling rhythm with which it was sung. So ended a concert in which the singer's evident delight in giving pleasure was only equalled by that of the audience in receiving it.

'Maple and Co., Ltd.', *Times* [London, England] 14 May 1914: 1. *The Times Digital Archive*. GDN: CS17367726 Advertisement for a song recital by Helen Henschel at Bechstein Hall, which quotes previews of previous recitals. .

'The spell of her singing is not to be resisted, and every one who comes under it must surely fall a victim to it'. – Daily Telegraph, Nov. 27th, 1913

'Nothing could be more charming than the way the singer sinks herself in her song, and is, for the moment, the character she is impersonating. It is all so thoroughly alive'. – The Times, Nov. 27th, 1913

'Genius in the father may be little more than talent in the son. Miss Henschel, however, is proof enough that rare gifts may be inherited. She has a charming personality, imagination, a sense of drama, and the capacity for losing herself in her music. Miss Henschel delighted all her hearers'. – Glasgow Herald, March 3rd, 1914.

'She is completely master of her art, down to the smallest detail. Equal homage is due to her beautiful and deeply sympathetic accompaniment, which was a joy in itself'. – Nieuwe Courant, The Hague, Dec. 11, 1913

'A Recital by Helen Henschel is a sheer joy'. – Nieuwe Rotterdamsche Courant, Dec 10, 1913.

Donaghey, Frederick. 'Galli-Curci Top-Notch as a Soubrette in Bully Revival of 'The Barber', *Chicago Daily Tribune (1872-1922)*; Jan 2, 1917; ProQuest Historical Newspapers: Chicago Tribune (1849-1990), pg 13. Amelita Galli-Curci self-accompanies in the lesson scene as Rosina.

That her success in 'The Barber' surpassed her earlier triumphs was due, in large measure, to her expected employment of expert if obvious showmanship in the lesson-scene: here she piled not only Pelion on Ossa, but also Patti on Sembrich, and Tetrizzini on top of both by, first, giving the bell-song from 'Lakmé' as it had not been sung since the youthful and voiceful [*sic*] prime of Emma Nevada, whose especial implement it was; then 'The Last Rose' and 'Home! Sweet Home!' in English, to her own accompaniment on a spinnet [*sic*] as tenuous and tinny in tune as that on which Rossini composed 'The Barber', and ending the 'scene' by exhuming, for good-measure, a clever laughing-song from Auber's forgotten opera on the subject of Manon Lescaut.

Lardner, Ring W. 'In the Wake of the News: THE BARBER OF SEVILLE', *Chicago Daily Tribune (1872-1922)*; Jan 16, 1917; ProQuest Historical Newspapers: Chicago Tribune (1849-1990), pg 16. Review by Ring Lardner (an American novelist, sports writer and satirist) of Amelita Galli-Curci as Rosina.

And another place where Rossini was lazy was sticking in a scene where Miss Galli-Curci is supposed to be taking a singing lesson and to save himself the trouble of writing new stuff Rossini rung in some outside numbers for her to sing namely The Bell song by Edgar Allen Poe and the Last Rose of summer by Irving Berlin and Home sweet Home by Carrie Jacobs Bond. And the orchestra union rules is that they can't play nothing that ain't in the score so Miss Curci had to play her own cords [*sic*] on a piano that had the mandolin attachment pedle [*sic*] stuck down.

'Concert At South-Place Institute'. *Times* [London, England] 26 Mar. 1917: 4. *The Times Digital Archive*. GDN: CS67569786. Review of a concert which included some songs sung by Helen Henschel.

Handel's 'Lusinghe' has seldom been sung with such rhythm as Miss Henschel put into it, both with voice and hand, and as her songs followed each other in rapid succession one hardly knew whether to admire more the quickness or the certainty of the change of mood.

'Mostly Personal'. *Western Mail* (Perth, WA : 1885 - 1954) 17 May 1928. <<http://nla.gov.au/nla.news-article38377818>>.

Sir George Henschel, who was born 78 years ago, sang once again recently at the first of a series of chamber concerts organised by Mr. Edward Clark at the Arts Theatre Club, London. The illustrious old musician, who in his time has shone as conductor and composer, as well as singer, accompanied himself, as his custom has always been, in songs by Schubert, Loewe, and Schumann. His voice was unmistakably the same, only a little more tremulous. It was always rather gruff in quality, but still a fine instrument of art, thanks to the true value always given to individual words and something of the actor's art in communicating with the audience. The concert was broadcast.

'Voice And Piano'. *Times* [London, England] 1 Apr. 1919: 9. *The Times Digital Archive*. GDN: CS153685121. Review of a self-accompanied song recital given by Helen

Henschel at Aeolian Hall.

Miss Helen Henschel's hereditary art gave, at the Aeolian Hall yesterday, the pleasure we are accustomed to receive from it. She sang three groups of songs--- English, French, and traditional (of both languages). We were glad to hear Parry's 'Under the Greenwood Tree', Stanford's 'Did you Ever?' and Walford Davies's 'I love the jocund dance', flung from the lips and fingers with such crisp articulation, so smoothly and rhythmically. The French songs were even better, more intimate and wittier. Poldowski's 'Impression fausse', and Ravel's 'Sainte' had complementary virtues, and Koechlin's 'Le Thé' is always popular. The traditional songs were most sympathetically sung; one could have sworn to their nationalities without the help of a programme, and even if none of the words had been audible, instead of, as was the case, not a word being obscure.

'Music'. *Times* [London, England] 18 Mar. 1922: 8. *The Times Digital Archive*. GDN: CS134812274. Review of a self-accompanied song recital by Helen Henschel.

Miss Helen Henschel seems always to choose such capital programmes; but is not the truth rather that she chooses the same songs as many other people, but sings them better. How often now have we not heard the Wiegenlied and Ständchen of Brahms and the Mandoline and Fantoche of Debussy, and how new they sounded when she sang them at the Wigmore Hall last night! Perhaps it is as well that she has this power of adorning what she touches, since she had not much voice in her own programme; half of it had been chosen for her. This 'By Request' can, we think, be overdone, however kindly it is meant; Miss Henschel, in particular, is capable of telling us a good deal by the choice and juxtaposition of her songs, as she did by putting Koechlin's 'Le Thé' and Bruneau's 'L'heureux Vagabond' together, and even more, Schumann's 'Nussbaum' and 'Aufträge'. Of all the delightful things she did, 'Der Nussbaum' was as delightful as any quite flawless in its serenity.

An English audience is a curious thing. Whole rows of a room which was fairly full sat in complete silence while these perfect little things were set before them, and the first thing that roused them to some sort of enthusiasm was 'Miss Ellen, versez-moi le thé', which has little in it beyond what a singer can put there. Was it that it was the first line they were able to translate, or that prose reaches the seat of the emotions quicker than poetry, or that it was short enough to catch the inattentive, or that the conversational tone made them forget for a moment they were at a 'classical' concert? Perhaps those who showed this indifference were newcomers, and were under the delusion that singers usually pronounce three different languages like a native, that they usually have a sustained legato tone, and usually sing in tune---that in fact there was nothing unusual about the recital at all. We looked in at another hall and found a lady jumping tenths and twelfths and passing down two octaves (really very beautifully, but not singing altogether the scheduled notes or making a word audible) to breathless silence followed by rapturous applause. Something seemed not quite right about it'.

'University Choral Society – Miss Helen Henschel'. *The Glasgow Herald*, 27 February 1923. Review of the annual concert of the Glasgow University Choral Society. Helen Henschel performs two sets of songs.

Miss Henschel, though suffering from cold, succeeded once again in making a deep and lasting impression by her singing. Her first group comprised six songs written by Sir George Henschel, two of them, 'L'ame perdue' and 'A Venise', being new. All of them were finely melodious and immediately attractive, the most winning

being 'The Lamb', while 'L'ame perdue' was the most striking. In the second group were three songs of Brahms. It is questionable if in such a song as 'Von ewiger Liebe' even Miss Henschel can do it or herself complete justice while engaged in the dual role of vocalist and accompanist. As regards the accompaniments as a while they are all finely played, and now and then a perfection of ensemble is reached that would be rarely possible between two people; but might it not be better to risk a little loss of perfection in ensemble if, as a recompense, Miss Henschel might be able to sing always to her audience and give them the constant benefit of her very expressive features? Facial expression forms an important part of song singing as Miss Henschel understands and practices it. The final group of songs included two from Old French in Weckerlin's arrangement, of which 'Maman dites-moi!' was specially delightful. [...] 'The twa sisters o' Binnorie' was sung by request and received a most impressive rendering, and the remarkable series of performances was completed with 'Johnnie Cope' and 'The twelve days of Christmas'.

'Miss Rosaline Masbu 'Overheard''. Radio broadcast, 2BD Aberdeen, 28 September 1925, 19.40. *BBC Radio Times*, Issue 105, 25 September 1925, pg. 11, BBC Genome Project. Variety programme including a self-accompanied set by Helen Henschel.

HELEN HENSCHEL (Songs at the Piano)

'Helen Henschel (At the Piano)'. Radio broadcast, 5XX Daventry, 6 October 1925, 20.00. *BBC Radio Times*, Issue 106, 2 October 1925, BBC Genome Project

Pianoforte and Vocal Recital.

HELEN HENSCHEL (Soprano).

EDWARD ISAACS (Solo Pianoforte)

'Mr. F. Stacey Lintott'. Radio broadcast, 2ZY Manchester, 3 October 1925, 19.40. *BBC Radio Times*, Issue 105, 25 September 1925, pg. 20, BBC Genome Project.

Weekly

Talk on Sport.

Well-Known Soloists.

DAISY KENNEDY (Solo Violin).

HELEN HENSCHEL

(Songs to her own accompaniment).

EDWARD ISAACS (Solo Pianoforte).

'Recital By Miss Henschel And Mr. Goss'. *Times* [London, England] 26 Nov. 1925: 14. *The Times Digital Archive*. GDN: CS236001658. Review of a joint recital by Helen Henschel and John Goss at the Grotrian Hall in London.

An evening in the company of Miss Helen Henschel and of Mr. John Goss is bound to be time agreeably spent; both artists bring to their performances a note of personal distinction, and in the matter of programme one can depend on Miss Henschel to bring us the best of what we know, and on Mr. Goss to produce something we do not know. It is possible that one might tire of Miss Henschel's singing if one was not lost in wonder at the musicianship she shows in accompanying herself and in the unity of her interpretations which she obtains thereby---Strauss's *Ständchen* was the outstanding example of her skill in this respect at the Grotrian Hall on Monday night.

‘Special Recital’, radio broadcast, 2ZY Manchester, 19 January 1926, 21.00. *BBC Radio Times*, Issue 121, 15 January 1926, pg 20, BBC Genome Project. The program also features a solo pianist, Edward Isaacs.

Helen Henschel (Songs at the Piano).

‘The Band of H.M. Royal Airforce’. Radio broadcast, 2LO London, 17 October 1926, 15.30. *BBC Radio Times*, Issue 159, 15 October 1926, pg 8, BBC Genome Project. Program given by the above listed band. At the end of the synopsis the listing gives a set of folk songs by Helen Henschel. May be erroneous, or this may have been the second half of the broadcast.

HELEN HENSCHTEL The Little Red Lark (Irish Folk Songs)
The Glen of Kenmare (Irish Folk Songs)
Jack o’ Hazeldean (Scottish Folk Songs)
Leezle Lindsay (Scottish Folk Songs)

‘Helen Henschel (Songs to her own accompaniment)’. Radio Broadcast, 2LO London, 13 November 1926, 20.30. *BBC Radio Times*, Issue 162, 5 November, 1926, BBC Genome Project. No description of the broadcast contents is given.

‘French Songs’. Radio broadcast, 2LO London, 24 January 1927. *BBC Radio Times*, Issue 173, 21 January 1927, pg 10, BBC Genome Project.

From Folk Songs to the Present Day

Sung by HELEN HENSCHTEL

FRANCE has an important place in the story of song, for it was the home of the Troubadours, and the great Emperor Charlemagne, King of the Franks, may be called the first collector of folk-songs. Some of these traditional songs are to be heard later in the week. In the first three evenings Miss Henschel is giving us examples of art-songs by modern French Composers. Those represented to-night cover just about a century—1818 (Gounod’s birth year) to 1921 (when Saint-Saens died). All these four Composers struck out on distant and varied lines. French people know something of Delibes Operas, but he is best known here by his Balkt music, which listeners hear very frequently. Neither Gounod nor Saint-Saens needs any introducing to Opera lovers. Both composed a great many songs, Saint-Saens sometimes writing his own words, as he did for the song Guitares and Mandolines that we are now to hear. Chabrier, who belongs to the latter half of last, century, was a lively-spirited Composer, whose Joyous March, often broadcast, gives a good impression of one side at least of a picturesque personality.

‘French Songs’. Radio broadcast, 2LO London, 25 January 1927, 20.45. *BBC Radio Times*, Issue 173, 21 January 1927, pg 13, BBC Genome Project.

Sung by HELEN HENSCHTEL

JULES MASSENET was one of those fortunate people who find their life-work quickly, and are able to apply their gifts to the very best advantage. His early successes at the Paris Conservatoire were repeated as soon as he began to write Operas. At the age of thirty-four he received the decoration of the Legion of Honour, and two years later he became a member of the Academy of Fine Arts—the youngest member ever elected. He always knew how to hit the Parisian taste. Not many of his works have survived in England, but the Opera, Manon, was long a favourite at Covent Garden.

BIZET lived only thirty-seven years, and suffered many disappointments, but at

least one of his works, *Carmen*, has triumphantly held the stage for over half a century, and seems likely to do so for some generations to come. In a *Cradle Song* we expect to find the chief charm in lyrical expressiveness, rather than in the command of rhythm and colour that makes his best stage work so attractive. UPON Gabriel Fauré, who died in 1924, in his '80' eightieth year, a great many dfneial distinctions were conferred, including the rare one of a 'National Homage' at the Sorbonne in 1922. Among his best work (certainly his most distinctive, characteristically French music) may be in- eluded his songs, of which he wrote very many. Of these, *Après un rêve* has so attractive a melody that instrumental soloists quickly adopted it for their own.

'French Songs'. Radio broadcast, 2LO London, 26 January 1927, 20.45. *BBC Radio Times*, issue 173, 21 January 1927, pg 16, BBC Genome Project.

Sung by HELEN HENSCHEL

OF the Composers represented above, Bruneau is notable as a writer of Operas. In several of these Zola collaborated with him as librettist, and others were adapted from stories by that novelist.

CHARLES KOECHLIN (born 1867) was a pupil of Massenet and Faure. The greater part of his compositions, including most of his big works, is yet unpublished.

THE music of Maurice Ravel, the most distinguished of living French Composers, is characterized by delicate grace and refinement. It is always transparently clear and

melodious, though Ravel's melody is highly individual and not quite like that of any other Composer.

REYNALDO HAHN, Composer and Conductor, was born in Venezuela, though, as he came to France at the age of three, he is classed as a French Composer. He is another of Massenet's pupils.

ELEGANCE and graceful sentiment are the qualities that have won popularity for the songs and Piano pieces of Madame Chaminade.

'French Songs'. Radio broadcast, 2LO London, 27 January 1927, 19.45. *BBC Radio Times*, issue 173, 21 January 1927, pg 19, BBC Genome Project.

Sung by HELEN HENSCHEL

S.B. from Newcastle

Old French Songs:

OLD popular songs of France were cast in many different styles. There were narrative songs, satirical songs, pastorals and love ballads, legends of the saints, and a great many other varieties.

Prominent among collectors of those old songs are Weckerlin and Tiersot. The former's work is to-night represented by his arrangement of *Paris est au Roi*, an eighteenth century Minuet tune. Weckerlin began life as a chemist. Later he became a Professor of Singing, and Librarian at the Conservatoire.

A KINGLY Composer figures in to-night's programme. In earlier days monarchs not infrequently amused themselves with composition. Our own Henry VIII found time, among his many other activities, to write Motets and some capital songs. Louis XIII 's song is a 'Romance'. The title designates one of the earliest and most charming of the characteristic French song styles, in which the subject was the tender sentiments of love. Such songs, invented by the Troubadours, seven or eight hundred years ago, were never long out of favour, and Louis XIII (1601-1643), whose music-master was a famous composer of 'Romances', wrote a number of such pieces.

‘French Songs’. Radio broadcast, 2LO London, 29 January 1927, 20.45. *BBC Radio Times*, issue 173, 21 January 1927, pg 27, BBC Genome Project.

Sung by HELEN HENSCHTEL

HENRI DUPARC, born in 1848, was one of the best pupils of Franck. Ill health caused his output of music to be very small. His songs, of which there are less than a score (nil written in his twenties) are his most distinguished work.

CHAUSSON (1855-1899) also became a pupil of Franck. He had a period with Massenet first, but the lighter-minded and more formal style of that Composer were much less congenial to him than the serious aims and more vigorous style of Franck. Chausson was not dependent on his art, as he had considerable means, but he gave himself whole-heartedly to his study and creative work. Those who knew him best (such as, for instance, Vincent d’Indy, his fellow pupil under Franck) assert that a great development in his genius might have been expected had not his life come to a sudden end in early middle life, through a cycling accident.

AUBERT (born 1877) has written, besides songs, a lyric fairy play, *The Blue Forest*, and works for Piano and for Orchestra.

DEBUSSY’S many settings of Verlaine are notable. *Mandoline*, from the *Fêtes Galantes*, is the first of these. It was written in 1880, when the Composer was eighteen.

‘Light Chamber Music’. Radio broadcast, 2ZY Manchester, 10 July 1927. *BBC Radio Times*, Issue 197, 8 July 1927, pg 8, BBC Genome Project.

HELEN HENSCHTEL (Soprano); THE BRODSKY QUARTET

HELEN HENSCHTEL

Bergerettes :

Jeunes fillettes (Young girls)

Viens dans ce bocage! (Come into this grove)

Je connais un berger discret (I know a prudent shepherd)

Non, je n’irai plus au bois (No, I will go no more to the wood)

Paris est au roi (Paris is for the King)

QUARTET

String Quartet in E Flat, Op. 12 .. Mendelssohn

HELEN HENSCHTEL

Bergerettes :

L’amour est un enfant trompeur (Love is a deceitful child); *Petronille*; *Jardin*

d’Amour (Love’s Garden); *Non, je ne crois pas* (No, I do not believe it); *Menuet de*

Martini; *Mes sabots* (my shoes).

‘The Foundations of Music’. National Programme Daventry, 23 July 1930, 18.35. *BBC Radio Times*, Issue 355, 18 July 1930, pg 33, BBC Genome Project.

SCHUMANN SONGS

Sung by HELEN HENSCHTEL

(*Frauenliebe und Leben*). (Woman’s Love and Life). Op. 42

Seit gich ihn gesehen (Since I beheld him)

Er der Herrlichste von allen (Ho, the noblest of all)

Ich kann’s nicht lassen, nicht glauben (Nor can I grasp it, nor believe)

Du Ring an meinem Finger (Thou Ring upon my Finger)

Helft mir, ihr Schwestern (Aid me, ye Sisters)

Süsser Freund, du blickest (Fairest Friend, thou look’st)

An meinem Herzen (Upon my Heart)

Nun hast du mir den ersten Schmerz gethan (Thou hast dealt me the first Wound)

‘The Foundations of Music’. National Programme Daventry, 24 July 1930, 18.45. *BBC Radio Times*, Issue 355, 18 July 1930, pg 45, BBC Genome Project. Herbert Heyner (1882-1954) was a noted English baritone; it is assumed that Helen Henschel accompanied his songs and accompanied herself in the others.

SCHUMANN SONGS

Sung by HELEN HENSCHEL, HERBERT HEYNER

When through the Piazzetta

Row gently here, my Gondolier

Stirb, Lieb und Freud (Die, Love and Joy)

HELEN HENSCHEL

Waldesgesprach (The Wood’s Discourse) Die Lotosblume (The Lotus Flower)

Auftrage (Messages)

HERBERT HEYNER

Dr. Marianus’ Scone (Faust)

HELEN HENSCHEL and HERBERT HEYNER

Garden Scene (Faust)

‘The Foundations of Music’. National Programme Daventry, 25 July 1930, 18.40. *BBC Radio Times*, Issue 355, 18 July 1930, pg 41, BBC Genome Project.

SCHUMANN Songs

Sung by HELEN HENSCHEL

Widmung (Dedication)

Der Nussbaum (The Walnut Tree)

O ihr Herren (O ye great Ones) Mignon

Volkliedchen (A little Folk Song)

Ich hab’ in mich gesogen (I have taken unto myself) -

Lust der Sturmnacht (Joy of a Night of Storm)

‘The Foundations of Music’. National Programme Daventry, 26 July 1930, 18.45. *BBC Radio Times*, Issue 355, 18 July 1930, pg 37, BBC Genome Project.

SCHUMANN SONGS

Sung by HELEN HENSCHEL and HERBERT HEYNER

HERBERT HEYNER

Anfangs wollt ich fast verzagen (At first I almost despaired)

Schneeglöckchen (Snowdrop) Der Hidalgo

HELEN HENSCHEL

Wanderlied

Aus den östlichen Rosen (From the Eastern Roses)

Die Soldatenbraut (The Soldier’s Bride)

Liebeslied (Love Song)

Schöne Fremde (Fair Exile)

DUETS

So wahr die Sonne scheint (So true tho Sun doth shine)

Liebesgram (Love’s Grief)

‘Philharmonic Midday Concert’. Radio broadcast, Regional Programme London, 8 October 1931, 13.15. *BBC Radio Times*, Issue 418, 2 October 1931, pg 57, BBC Genome Project.

Under the direction of JOHAN HOCK
 From QUEEN'S COLLEGE, BIRMINGHAM (From Midland Regional)
 A Recital by HELEN HENSCHEL (Soprano) To her own Accompaniment

'The Foundations of Music'. Radio broadcast, National Programme Daventry, 20 October 1931, 18.30. *BBC Radio Times*, Issue 420, 16 October 1931, pg. 38, BBC Genome Project.

SCHUBERT SONGS

Sung by HELEN HENSCHEL

Wie Ulfru fischt. One of the rarely-heard songs from Schubert's inexhaustible store, but one which gives its own message simply and boldly. Ulfru was a disappointed angler.

The Solitary One. A song of quiet contentment. Alone, by his rustic fireside, the singer is happy with memories of work and play, and with only the chirping crickets for company.

The Young Nun. A storm recalls to the novice the tempest of love which once raged in her heart: now she has found peace in her vocation.

So lasst mich scheinen. Mignon, having played the part of an angel, and handed gifts to two children, muses sadly on life and death: 'So let me appear', she sings, 'in my robe of white, as I shall be in Heaven hereafter'.

To be sung on the Water. With the sound of running water in the accompaniment, the singer tells of his spirit gliding on the stream of his happiness, like a boat on the river.

The wild Rose (Goethe). Despite its warning that its thorns were sharp, the lad who saw the wild rose by his path would pluck it, and was punished for his theft.

'The Foundations of Music'. Radio broadcast, National Programme Daventry, 21 October 1931, 18.30. *BBC Radio Times*, Issue 420, 16 October 1931, pg. 45, BBC Genome Project. Leslie Holmes (b.1901) was a Canadian baritone and singing teacher, active in England from the 1920s to 1950s. It is assumed that Helen Henschel accompanied his songs and self-accompanied her own.

SCHUBERT SONGS sung by HELEN HENSCHEL and LESLIE HOLMES

Heiss mich nicht reden: 'Bid me not answer', the unhappy Mignon sings, 'I am sworn to keep silence, and only a god hath power to release me from my vow'.

The Trout: With a rippling suggestion of water in the pianoforte part, the singer bemoans the angler's cruelty.

To the Lyre: A German translation from Anakreon, stately and imposing, in Schubert's rhetorical vein.

The Captive Huntsman, from Sir Walter Scott's *Lady of the Lake*. Hoof-beats are suggested in the accompaniment, and the words tell of the horse standing wearily in its stall, while the unhappy rider muses sadly on the busy world out-of-doors, to which he may go no more.

Faith in Spring: A rhapsody in praise of spring's fair promise.

'The Foundations of Music'. Radio broadcast, National Programme Daventry, 22 October 1931, 18.30. *BBC Radio Times*, Issue 420, 16 October 1931, pg. 53, BBC Genome Project.

SCHUBERT SONGS

Sung by HELEN HENSCHEL

Gretchen am Spinnrade (Faust). While she spins, Margaret sings sadly that her peace of mind is gone and that she will nevermore find it again. The whirring of her

wheel runs through the accompaniment.

Das Weinen—Weeping—is simply and yet eloquently expressive; in gentle mood it hymns the praise of tears.

The Stars. He who would find true happiness must look upwards, fixing his thoughts on noble and lofty ideals.

Die Liebe schwärmt. Schwärmen has no exact equivalent in English; swarm is only one of many senses in which the Germans use it. In this song it means to glow, even to be ecstatic, with enthusiasm.

Zuleika's Song comes from Goethe's West-Eastern Divan. She envies the west wind that can bring her lover tidings of her loneliness: 'haste to him', she bids it, 'and tell him that his love is all my life'.

Rastlose Liebe. In setting forth the restlessness of love, the accompaniment has a vivid share; until the end--'Joy without rest, thou art love'--it cannot settle down to any one key, though it does so with emphasis at last.

'The Foundations of Music'. Radio broadcast, National Programme Daventry, 24 October 1931, 18.30. *BBC Radio Times*, Issue 420, 16 October 1931, pg. 70, BBC Genome Project. See earlier note about baritone Leslie Holmes.

SCHUBERT SONGS

Sung by HELEN HENSCHER and LESLIE HOLMES

The Wayfarer, to the Moon. To a melody springing from the rhythm of footsteps, the wanderer compares his lot with the moon's. Ever moving, he is homeless, while she has the broad heaven in which to dwell.

Romanze. Der hausliche Krieg (The domestic War), from which this song is taken, is a singspiel, or cantata, on a libretto with very little drama in it. Founded on a one-act play by Schubert's friend Castelli, it was meant for stage performance, but was never sung at all till 1861, more than thirty years after Schubert's death. It has since been given on several operatic stages, and in 1872, under its original name, The Conspirators, was performed at the Crystal Palace.

Fischerweise, is a happy song telling of the fisherman's content with his daily round. The sun, he tells us, laughs on the sea, as he unmoors his boat at morning.

Her Picture. I gazed in dreams upon her picture and the beloved face seemed as though it smiled: her eyes seemed to weep with longing, as did mine. I cannot believe that she is lost to me.

My Secret. The world looks in wonder in my beloved's eyes. I alone, the wise one, know what they would tell.

The Town. Far on the horizon, in the evening mist, the town appears: in melancholy rhythm, the oarsman rows my boat, and in the last rays of the sun I can see the spot where I lost my loved one.

An die Nachtigall. The singer bids the nightingale hush its song, for love lies asleep upon his maiden's heart.

'The Children's Hour', National Programme Daventry, 1 April 1932, 17.15. *BBC Radio Times*, Issue 443, 25 March 1932, pg. 49, BBC Genome Project. This is one of numerous Children's Hour program listings featuring Helen Henschel and self-accompanied song. The repertoire is often unspecified or light fare, but may merit further exploration.

Songs at the Piano by HELEN HENSCHER

'The Gramophone'. *Times* [London, England] 5 June 1928: 14. *The Times Digital Archive*. GDN: CS236265157 Review of recordings by George Henschel produced to commemorate the Schubert Centenary.

Sir George Henschel singing to his own accompaniment 'Der Leiermann', last number of Schubert's tragic song-cycle, 'The Winter Journey', is a record that atones for many an hour of squeak and grind: 'An ounce of sweet is worth a pound of sowe', says Spenser. Every syllable in the song is as clear as if it were spoken; no sooner is the voice heard than the artist's personality invades the room; and, beyond the doleful words, beyond the pity they evoke for the forlorn, half-frozen organ-grinder, there flows into us the singer's delight in the little masterpiece he is rendering. Here, indeed, is perfect art. Curiously enough, many artists whose performances are recorded have not as yet observed that the gramophone, with all its defects, exposes them to enduring criticism of a kind which they escape in the concert-room.

'Music of the Discs'. *The Brisbane Courier* (Qld. : 1864 - 1933) 4 Oct 1928: 11.
 <<http://nla.gov.au/nla.news-article21355191>>. Review of a disc of Schubert recordings by Richard Tauber.

'The Wayside Inn' and 'The Guide Post' have the same characteristics as the rest of the series, and a bright, short vigorous little piece called 'Courage' acts as introduction to an exquisite finish, the 'Hurdy Gurdy Man', or organ grinder. Tauber gives an exquisitely plaintive rendering of this. It is also sung on a Columbia record by Sir George Henschel, a famous lieder singer, with a glorious baritone voice. He is 78 years old, and accompanies himself. The reverse of his record, Col. O 3594, gives 'Longing to Wander'. These records are the singer's own personal contribution to the Schubert Centenary, and should be in every record library.

[Untitled]. n.p. [24 November, 1928]. Clipping pasted inside the cover of the copy of Henschel, *Musings and Memories of a Musician* (1918), held by the University of York Library, date hand-written. On the subject of a broadcast by Henschel as part of the Schubert Centenary celebration:

However enthusiastic or otherwise one may be as to the really beneficent use of the broadcasting machinery, there is no denying the fact that the listeners-in during the past few days of the Schubert Centenary celebration enjoyed---or had the opportunity of enjoying---the finest touch of all. I have heard a vast amount of Schubert's music in the last month, but neither the listeners-in, pure and simple, nor I, a listener-in and a listener-out, have heard one single performance to equal that of Sir George Henschel who broadcast a few nights ago a few songs of Schubert, he being his own accompanist. Sir George Henschel at 78 (a fact that surely was no business of the announcer), is as great a master of reproduction of music as Schubert was of its creation. No contemporary singer half his age or less has this re-creative faculty. Sir George Henschel, now that Battistini is gone, is a singer absolutely and entirely unique for bigness and neatness and polish of style, for perfection of diction, for all that goes for that which in Germany is known as Vortrag, in English as interpretation. Every singer, pupil or master, should possess examples of his great records to remind themselves of this great artist.

'The Musician's Gramophone'. *Times* [London, England] 21 Sept. 1929: 8. *The Times Digital Archive*. GDN: CS134816053. Review of recordings by George Henschel.

To sing and play, with perfect art, in your 80th year, as Sir George Henschel does, is a great achievement. He has added seven songs to the two he did a year ago for Columbia, and the nine are published on four disks, with an album giving his own translations of the words, which, needless to say, he sings in the original German

(Columbia, D1657-8, L2302-3).

Two of the four, Schubert's 'Das Wandern' and 'Lachen und Weinen', are essentially youth's songs; and though he sings them as only the master can, his renderings have a touch of the external. 'Das Wandern' has, we think, a shade more tenderness than he allows, and 'Lachen und Weinen' should spring from impulse, rather than do homage to it---however gracefully. There remain 'Der Leiermann', which exhausted our praises a year ago, and a song of granite and earthquake, which might have been written for him, 'Gruppe aus dem Tartarus'. The impression of this, as it comes on the record, has at first some disjointedness of attack, born it may be of the singer's age-long familiarity with it. No feature is over-developed, and yet there is some cross-tension, and the relation of time to expression is not everywhere perfectly clear. We have, as it were, our successive shuddering rather than the fusion of terror which we expect. Perhaps Sir George was holding that in reserve for the climax: with the words *fragen sich einander* we enter a new depth and darkness, full of the rising menace of storm, and from there to the end the song goes like a great natural event, with Time's thunder terribly rolling and blinding flashes of eternal light.

His selections from Schumann and Loewe include three unforgettable performances. 'Die Zwei Grenadiere' is second nature to him; his youth comes back with it; he delights the hearer from beginning to end. Loewe's 'Erkönig' is more definitely a *tour-de-force*. He succeeds in preventing you wishing it was Schubert's. The exquisite vitality of every phrase is partly obtained from the implied comparison; the better you know the Schubert the more you will enjoy the Loewe, with its more insinuating eeriness, its closer adherence to the mentality of the frightened child. Last, but not least, we name 'Ich Grolle Nicht', of all songs oftenest exposed to boisterous murder; from him it comes deliberate, cool almost, only at last to drive its dagger more irretrievably to the heart. All four records are permanent treasures.

'Recorded songs'. *The Daily News* (Perth, WA : 1882 - 1950) 6 Nov 1929: 8 Edition: HOME FINAL EDITION. <<http://nla.gov.au/nla.news-article85136385>>. Review of various lieder recordings and reflections on lieder singing.

To express it generally, the operatic singer needs a fine voice, but the lieder singer needs a more finished artistic sensibility. As a matter of fact, some of our most famous lieder singers have not had such remarkably good voices; Gervase Elwes, or George Henschel, for instance, and Plunket Green, could hold an audience enthralled long after his voice had lost its original quality. It is understanding more than voice that counts, and so many singers, gifted, with exceptional voices, choose the more showy operatic arias, and it must be admitted, generally make a bigger name in consequence.... Also on Columbia is that astonishing performance of 'Das Wandern', by Henschel at the age of 78! No allowance need be made for age, though, for it is, on its merits, one of the finest renderings of this song I have ever heard. There is evidently something about it that peculiarly suits Henschel, for he sings it better than almost anything else, and his voice in it sounds like that of a man in his prime.

'A Recital by Sir George Henschel'. n.p. [17 January, 1930] Clipping pasted inside the cover of the copy of Henschel, *Musings and Memories of a Musician* (1918), held by the University of York Library, date hand-written. Article in response to Henschel's farewell recital:

IN asking us to say 'Good-bye' for him to all his unseen listeners, Sir George Henschel recalls Margaret's words in Barrie's *Dear Brutus*: 'I don't want to be a

‘might-have-been’’. He has decided on retiring, he tells us, because he has no wish to be a ‘has-been’ whilst still in the flesh. There cannot be in his mind any real fear of that; listeners will agree with us, wholeheartedly, we know, in assuring him that his unfading youth can be heard ringing as clearly in every note he sings and plays, as it must have done when he made his first appearance as a treble, well-nigh seventy years ago. But if it be his wish to enjoy some rest and quiet after so long and splendid a career, none can grudge him that: he has indeed earned it nobly, giving all these years of his enthusiastic best, as only the greatest can, to the cause of music itself.

And so, as we say ‘Farewell’ to you on his behalf, we say it to him, too, on yours, thanking him again for the privilege which has been ours, tonight and often--a privilege which none of us will forget.

‘Ave atque Vale!’ [25 January 1930]. Clipping pasted inside the cover of the copy of Henschel, *Musings and Memories of a Musician* (1918), held by the University of York Library, date hand-written. Appears to be a response to the farewell printed in the previous entry:

Listeners-in on Wednesday evening must have been grievously shocked to hear Sir George Henschel, after he had sung a group of songs and accompanied them himself, more suo, as beautifully as ever, add a final word of farewell to the concert platform. Most devoutly I hope that this is only a temporary adieu. In a material age such as this those who still retain a sense of beauty can ill spare so distinguished, aye, so noble, an exponent of all that is best and beautiful in vocal art. May one recall the question cited upon a movement from one of Beethoven’s Quartets---’Muss es Sein?’---though we all hope the reply will not be as printed there---’Es Muss Sein’.

‘Sir George Henschel’. News of Stage, Screen and Music. *The Montreal Gazette*, Feb 1 1930. Review of recordings by George Henschel which also gives an extensive overview of his career.

Perhaps the most wonderful thing of all is that Sir George is still an active personality in musical affairs. The writer received vivid proof of this in a set of gramophone records from England made by Sir George just over a year ago and released to the public during the last three months. One was very glad to see printed on the label, beneath the name of each song, the words ‘Sung by Sir George Henschel, baritone, accompanying himself at the piano. Born 1850, Recorded, 1928’. The singing is absolute perfection. There are probably not more than three men – or women – living who could approach his artistry, his imagination, his strong and lilting sense of rhythm shown especially in the recordings of Schubert’s ‘Das Wandern’, Loewe’s ‘Erlkoenig’, the latter being a marvellous demonstration of what a great singer can do with that Chopin invention, ‘Tempo Rubato’, and, also, the beautifully tender sentiment of the poor old organ grinder in Schubert’s ‘Der Leiermann’.

The recording of Schubert’s ‘Lachen und Weinen’ deserves to be described at some length. It is a lilting little melody, unpretentious, and with the naked simplicity of a folk song. Yet this very simplicity and unpretentiousness makes it one of the most difficult things a singer can attempt. The slightest over emphasis of the alternating sentiments of laughing and weeping will ruin it by turning it into a nauseating expression of sentimentality. To a singer it is a thrilling experience to listen to the way by which Sir George approaches this song. He is the manly yet infinitely tender troubadour to life, he tosses off the little song like a trifle, a little nosegay, a few offhand verses in the album of a woman.

The voice is surprisingly strong but one forgets its actual quality in the felicity of the singer's style, his wonderful energy and youthfulness. It is the singing of a man who has never grown old but is as young in spirit as the first day he stood on an English concert platform over fifty years ago. It may be that these records will never be obtainable in Canada, but for those who have been fortunate enough to secure them they form not only a link with a great past but also a priceless souvenir of one of the most remarkable figures in the history of music.

'Songs of Schubert'. *The Daily News* (Perth, WA : 1882 - 1950) 26 Feb 1930: 2 Edition: HOME FINAL EDITION. <<http://nla.gov.au/nla.news-article83820041>>. An overview of noteworthy recordings of Schubert's songs.

One of the most charming of all the song records is sung by Sir George Henschel; accompanying himself at the piano. The songs are 'Das Wandern' and 'Der Leiermann' [sic] (The Hurdy-Gurdy Man). Sir George sings them with artistry and feeling on Columbia 03594.

Potter, Robert W. F. 'Sir George Henschel'. *Gramophone*. May 1930 pages 12-13. Article in response to George Henschel's farewell radio broadcast recital from the London Studio, 22 January 1930, providing a detailed account of his musical career.

At seventy-eight years of age he made nine wonderful records of songs which, throughout his career, he helped to make famous. These records—perfect examples of articulation—sung (in German) to his own inimitable piano accompaniments, are faithful replicas of his perfect art, and are among the treasure trove of recorded music. The best of all is Loewe's Erlkonig, his rendering of which is so convincing that no record of the Schubert version of the song can compare with it, although I expect that if Sir George recorded the latter he would almost win back our allegiance to the Schubert setting. The wood-demon's eerie whisperings (sung to an oft-repeated ghostly bugle-call), in which the voice vividly suggests the marsh mist and haunted alders, reach a climax of terror in the last verse. The utterances of all the characters are sharply defined, yet there is nothing spectacular. The last word 'tod' is half uttered, half a shudder. The pianoforte accompaniment is no mean feat even when compared with that by Schubert. The interludes recall the harmonies of the Fire Spell from *Die Walküre*, and the accented tremolos in the accompaniment combine with the vocal part in a wonderfully effective way to express the child's dread. I regard this as the best Lieder record that has ever been issued. The ever-fresh *Das Wandern* (Schubert) swings along light-heartedly to a captivating rhythm. Its exhilarating freedom is life brimming over. The clarity of the diction is a feat in itself—try verse four—though the song sounds so simple. Poles apart in mood is *Der Leiermann* (Schubert), in which the cup of life is empty. You can never forget his rendering.¹ Another Schubert song is *Lachen und Weinen*, in which Sir George Henschel recaptures the spirit of youth. Even the girlish sighs which figure in the music are represented naturally in the interpretation. The voice seldom rises above a delightful *mezza voce*. Schubert's *Gruppe aus dem Tartarus*, a song of the damned, is impressive, both vocally and accompanimentally: the relentless *Ewigkeit* overpowers the agonised cries of the lost souls until their pleadings cease. *Die zwei Grenadiere* (better known by the title *Die beiden Grenadiere*), by Schumann, begins quietly—the veterans are war-worn and weakened by captivity. Only when the Emperor is mentioned, and the patriot upbraids his companion, does the voice become energetic, and so the contrasts are struck. The pianoforte playing throughout, and above all in the *Marseillaise* theme, is absolutely decisive. *Ich grolle nicht* (Schumann) breathes its message of desolation, accentuated heavily by the tremendous chords. The climax built up by the pianoforte is magnificent. The

short and far less known Lied eines Schmiedes (Schumann) is a simple folk-song melody over heavy hammer beats in the accompaniment. The remaining song, Heinrich der Vogler (Loewe), is a genuine ballad, genially sung, and is melodious throughout, now tender, now rugged, as the text demands.

Sir George Henschel's voice is notable chiefly for its lovable charm, steadiness and perfect preservation, and it has at its service an immaculate pianoforte technique. His is no stentorian utterance or pounding propensity, but the quiet intimate expression of one who has manliness, wide culture, sensitiveness to the highest artistic impressions, and rare skill in re-creating them, and wins our admiration by its sincerity.

The following songs which he has broadcast from time to time richly deserve to be recorded : By the Waters of Babylon, (Dvorak), Die zürnende Barde (Schubert), a favourite cavatina from Nicolo Isuard's opera Cendrillon, and, above all, his own arrangement of J. W. Franck's Wait thou still, which, as he sings it, is a superlative example of legato singing. His set of eight beautiful songs from The Trumpeter of Sakkingen and several of the famous Loewe ballads (notably Archibald Douglas, Der Nock and Tom der Reimer) should also be included.

- L. I. 'Music of the Discs'. *The Brisbane Courier* (Qld. : 1864 - 1933) 27 Aug 1930: 21. Web. 2 Nov 2012 <<http://nla.gov.au/nla.news-article21541366>>. Review of recordings by George Henschel.

'Sir George Henschel was famous as one of the finest English lieder singers of the last generation. During the Schubert Centenary of 1927 he made some splendid records of Schubertian songs - notably 'The Wanderer'. Now, at the age of 79, he has made another record, and accompanies himself at the piano also. The great baritone voice is a little impaired, but the wonderful artistry is as true and fine as ever, and the personality which pervades his work just as delightful. The numbers are 'Wait thou still' (traditional) and 'By the Waters of Babylon' (Psalm. Dvorak), and beautiful though they are, I don't like them as well as the Schubert songs. Who would? Nevertheless, I regard this as one of the most valuable and outstanding records of the month on the Columbia list. All who value history-that most fascinating heritage of the past---should have a record by Sir George Henschel. This one is Col. L02, 10in., light blue.

- 'The Ballet Club'. *The Times*, Saturday, Mar 19, 1932; pg. 10; Issue 46086. Review of the fifth Sunday Afternoon Concert at the Ballet Club, which included songs performed by Helen Henschel. Other performers were two violinists and a pianist.

The organizers were, moreover, most fortunate in securing the assistance of Helen Henschel, who sang to her own accompaniment songs by the great German romantics and by her father, Sir George Henschel, Vaughan Williams, and Herbert Howells. Hers is a singularly perfect art, the sympathetic voice being served by beautiful piano playing and both by an understanding which goes to the root of the music and the words'.

- 'Music This Week Last B.B.C. Concert'. *The Times*, Monday, May 02, 1932; pg. 12; Issue 46122. Concert review which includes an announcement of an upcoming self-accompanied song recital.

Mr. Julian Gardiner will sing a programme of German and English songs to his own accompaniment (Grotrian Hall, 8:30).

‘Singing at Eight-Three’. n.p. [12 February 1933] Clipping pasted inside the cover of the copy of Henschel, *Musings and Memories of a Musician* (1918), held by the University of York Library, date hand-written. Brief article in tribute to the long singing career of Sir George Henschel:

Next Saturday will be the eighty-third birthday of Sir George Henschel, founder and formerly conductor of the London Symphony Concerts. Doyen of musicians and distinguished as a composer, conductor, pianist, and singer, he made his first appearance, as a pianist, in 1862. It was in Berlin. He did not come to England until fifteen years later.

Among his friends he still occasionally sings his own songs to his own accompaniment. Only a few years ago, after he had sung once on the wireless, a telephone call was received from Cologne asking if it were possible to engage the services of the unknown but obviously brilliant young artist!

Sir George replied that he had had the pleasure of singing here more than fifty years before.

Goodchild, Arthur. ‘Tauber at the Microphone’. *The Musical Times*, Vol. 74, No. 1089 (Nov., 1933), 1026-1027. Letter to the editor of *The Musical Times*, in reaction to a broadcast by Richard Tauber in advertisement of an upcoming run of *Lilac Time* (also called *Blossom Time*, is a musical film/play in which Tauber played the role of Franz Schubert. In both the film and the play Tauber accompanied himself singing Schubert lieder.)

Sir,---Is the B.B.C. Initiating a rather subtle form of advertising? Recently, after the poetry reading, we were informed that a very special surprise item was to follow. The announcer introduced Herr Richard Tauber who, he said, was about to start his season of ‘Lilac Time’ at the Aldwych Theatre, where he would take the part of Schubert, &c., &c.

After this little preliminary boost, Herr Tauber gave a miniature recital---a musical counterpart of the ‘Forthcoming Attractions’ we are familiar with in the cinema. The first song was the ‘Standchen’, of Schubert, sung to his own accompaniment. Whether he claims to be an accomplished pianist I don’t know, but his accompaniment distinctly broke down in one place, while in many others his left hand certainly performed a hitherto unheard arpeggio ‘improvement’ on Schubert’s version. He also favoured the hiatus, e.g.: [*here a short musical example is printed*] and concluded with a further improvement in the shape of a little cadenza. His next song was, ‘You are my heart’s delight’. As, by this time, he certainly wasn’t *mine*, I switched off.---Yours, &c.,

ARTHER GOODCHILD
29, Montrose Avenue,
Gillingham, Kent.

[unsigned obituary]. ‘Sir George Henschel. Singer, Composer, and Conductor’. *The Times*, Tuesday, Sep 11, 1934; pg. 14; Issue 46856; col B.

Sir George Henschel, who died yesterday at his home at Aviemore, at the age of 84, had a remarkable career as singer, composer, and conductor, at a time when specialization had become practically universal and almost unavoidable for a musician. The extraordinary vitality which kept him young even in old age permitted him to practice all three branches of the art with distinction throughout his life....On his recitals with his wife: ‘With Miss Lillian Bailey, whom he married in 1881, he sang duets to his own accompaniment. The accomplishment of self-accompanying he passed on to their daughter, Helen Henschel (Mrs. Harold

Claughton), who is well known on London and provincial platforms.

Anderson, Mary. 'Sir George Henschel'. *Times* [London, England] 14 Sept. 1934: 14. *The Times Digital Archive*. Gale Document Number: CS235612974. Obituary for George Henschel.

I remember once telling a musician of my acquaintance that to-day there were hardly any artists who possessed that nameless, vivid power from within of making their music unforgettable; he looked dubious, and said he hardly knew what I mean. One day at Lady Lewis's he heard Sir George accompanying himself in Schubert's *Gruppe aus dem Tartarus*, and he told me he felt like kneeling to him, and that Henschel had shown him exactly what I meant. Henschel's lack of affectation was magnificent. After a healthy dinner and a cigar he would go to the music-room and immediately sit at the piano. 'How can you sing after a meal?' I asked him. He answered, 'My dear Mary, if you can sing, you can sing; if you cannot sing, you cannot sing', and he then sang superbly.

Balfour, Lieutenant-Colonel F.R.S. 'Sir George Henschel'. Obituary. *The Times*, Saturday, Sep 22, 1934; pg. 14; Issue 46866.

When he played the accompaniment it was easy to sing, and when he sang and played the perfection of the rendering seemed unattainable for anyone else.

'Sir George Henschel'. n.p. [October 1934] By J.A. Fuller-Maitland. Clipping pasted inside the cover of the copy of Henschel, *Musings and Memories of a Musician* (1918), held by the University of York Library, date hand-written. The article describes Henschel's first performance in London in 1877, and discusses his career and qualities as a musician.

This early exploit must have strengthened his wonderful sense of rhythm, which in after life enabled him to keep going the accompaniment of Schubert's 'Das Wandern' with a regularity that was even monotonous, while the voice was free to follow the inflection of the words with something like the rubato of Chopin's ideal. It was in this art of accompanying his own singing that Henschel was supreme; and among the unforgettable delights of one's life is a certain extract from Boieldieu's 'Voitures versées', a set of variations for two voices on the old tune 'Au clair de la lune', which was a great feature of the joint recitals he gave with his first wife, Lilian Bailey.

'Mr. Michale Head'. *The Times*, Friday, Nov 09, 1934; pg. 12; Issue 46907. Review of a self-accompanied solo song recital of his own compositions by Michael Head at the Rudolf Steiner Hall.

It is rare in these days of specialization to find anyone who can write a sensitive well-turned song and sit down to the piano and sing it himself---one thinks of Sir George Henschel as the one likely parallel. Mr. Michael Head, who showed such a versatility at a one-man recital at Rudolf Steiner Hall on Tuesday, has a less vigorous art than Henschel's, a smaller art both in manner and substance, but an art of real refinement and distinction. Matter and manner are well matched in his songs, which, generally speaking, dealt with the more fanciful aspects of nature; the poems are delicate, the music nimble and deft. He appears to rely overmuch on the repetition of a salient line of the poem for unifying his song, a consequence perhaps of a fleet and natural vocal line which may overshoot its climax. But otherwise the workmanship is felicitous and Mr. Head sings them, as he sings Purcell and *Lieder*,

with a correspondingly easy grace. His voice is a light baritone, his piano playing, as exemplified not only in his self-accompaniments but in a group of Bach, is neat and musical, so that his three arts, whether taken by one, by two, or by three, make a delightfully intimate entertainment. Drawing-room music has largely been elbowed out of the way by the more public ways and strident methods of modern times. Mr. Head reminds us of the resultant loss to our musical life and proves that such music need not be old fashioned.

Thompson, Dr. Herbert. 'Sir George Henschel. Singer, Composer and Conductor. GREAT VICTORIAN. Exponent in England of German Music'. n.p. [11/12/1934]. Clipping pasted inside the cover of the copy of Henschel, *Musings and Memories of a Musician* (1918), held by the University of York Library, date hand-written. An extensive obituary for Henschel, written the day after his death. This passage is taken from halfway down the clipping, where a fresh title is given, 'A Musician's Appreciation'. The author is identified as a Music Critic of 'The Yorkshire Post'.

As for Brahms, he [Henschel] won the regard and confidence of that somewhat unapproachable composer and sang his songs with a complete understanding, and with all the greater freedom of expression since he was his own accompanist, a sympathetic and polished pianist.

'Henschel'. [date is mostly illegible – year is 1934]. Clipping pasted inside the cover of the copy of Henschel, *Musings and Memories of a Musician* (1918), held by the University of York Library, date hand-written.

He was, I think, the most 'all-round' musician I ever met, a vocalist who, though his voice was devoid of sensuous charm, had an interpretative gift that made his singing always interesting. He was an accomplished pianist, and his habit of accompanying himself gave his recitals a specially distinctive character. In this respect his daughter Helen followed in his footsteps.

'Vitality Of Modern British Music'. *The Daily News* [Perth, WA] 19 May 1936. <http://nla.gov.au/nla.news-article85708610>. Article about the career of Michael Head, professor of pianoforte at the Royal Academy of Music in London, who has traveled to Australia to administer music examinations.

Besides being the composer of about 40 songs, Mr. Head is an accomplished pianist and possesses a fine baritone voice. In England a speciality of his broadcasts has been that he has always played his own accompaniments. George Henschel, the famous German singer, encouraged him in this.

'Music in Britain'. *The West Australian* [Perth, WA] 20 May 1936: 21. <<http://nla.gov.au/nla.news-article40717675>>. An interview with Michael Head.

'I have been told that I write difficult accompaniments', he [Michael Head] added, 'and I always play my own accompaniments when I sing. This unusual practice was first carried out by Sir George Henschel, who played his own accompaniments, and who encouraged me to do it'.

'From a Musician's Scrap Book'. *Examiner* [Launceston, Tas] 16 Jun 1936. <http://nla.gov.au/nla.news-article52085330>. An article about Michael Head during his examination trip to Australia.

Encouraged by Sir George Henschel, Mr. Head mastered the difficult art of self-

accompaniment. He is now chiefly known for his songs which generally reveal a preference for musical poems dealing with the English countryside.

[no author] 'Ernst Wolff Gives Piano and Lieder Program Friday'. *The Milwaukee Journal*, 11 December 1938, pg 6.

A musician new to Milwaukee will make his bow at the Athenaeum at 8.15pm Friday when Ernst Wolff gives a song recital in the course sponsored by Miss Ida Schroeder.

The Milwaukee music lovers who recall the recitals that Max Heinrich used to give here years ago will be interested in Mr. Wolff's appearance, for the latter has revived the practice of accompanying his own baritone voice.

Mr. Wolff, who will arrive in New York Monday from Europe, has not announced his complete program, but he has promised to sing the great Schubert song cycle, 'Die Schoene Muellerin', and favorite selections from Mozart, Beethoven and Franz. The baritone-pianist has made numerous recordings of works of those and other composers, as well as of several Hebrew songs.

Davis, Richard S. 'Lieder Singer Stirs Dreams. Ernst Wolff Returns to Athenaeum and Delights with Intimate Recital'. *The Milwaukee Journal*, 16 December 1939, pg. 5.

Ernst Wolff, the singer of lieder who came along last season to brush the cobwebs from many half forgotten songs, returned to the Athenaeum Friday night for another recital of peculiar appeal. He sang for an audience rather small in numbers, but he stirred more genuine enthusiasm than frequently is inspired by a dozen opulent events.

The baritone is a troubadour. He makes of his songs what he pleases. He takes what liberties he likes with the tempo, with the accent, with the mood and even the text of the ballad that interests him. He turns each song into an intensely personal affair, a confession gay or boastful or shy, but always individual.

Because of the fact that he plays his own accompaniments, the singer is able to remain impulsive to a most unusual degree. The delighted listener has the feeling that he seldom sings a song the same way twice and that is surely an especial asset in an intimate recital. The accompaniments, moreover, are gems in themselves.

Since he was last here, Mr. Wolff has taken pains to develop his voice. It is a sturdier and a smoother instrument than it was and the range has increased. Mercifully enough, it is not of operatic dimensions, but its timbre has warmth and glint. A musical voice in the keeping of a musician---you can see the possibilities.

In this last recital, Mr. Wolff went in for a small group of old Italian and old English ballads, eighteenth century lieder representing Haydn chiefly, a group of Schubert, another group of old German folksongs and ballads by Schumann and Brahms, and finally a number of the beautiful songs of Hugo Wolff.

The singer was not better in one than in another. Each listener, cherishing his own memories, found his own delight in the different songs and frequent were the sighs of deep contentment. Milwaukee is not yet fully aware of Ernst Wolff may heaven forgive us for being such turtles---but one by one the lovers of music are coming awake'.

Ritz, D.E. 'Ernst Wilff Presents Fine Song Recital. Artist Possesses an Heroic Tenor Voice, Superbly Plays Own Accompaniments'. *Schenectady Gazette*, 11 February 1947, pg 10.

Ernst Wolff, conductor at the Frankfort Opera House until 1933, presented a most remarkable song recital at Union college Memorial chapel last night. His voice is a heroic tenor and can only be described as magnificent. In addition to being a most unusual singer he is even more unusual in that he plays his own accompaniments---and superbly. It is a practice that can be highly recommended.

The program opened with Handel's 'Where'er You Walk' followed by Gluck's 'Das Baechlein' with its 'gli, gla, glu, gla, gli, glo, glu' and from that moment on the singer had completely won every member of the audience. The second group included songs by Beethoven, Schubert, Schumann and Richard Strauss.

Two songs by Joseph Haydn and Brahms respectively told of lover's circumventions. Two nonsensical songs---'Zwischen Berg and Tiefem Tall' and 'Der Schneider Jahrestag'---were by unknown composers. Two Carl Loewe, (who was listed on the program as a famous singer as well as ballad composer), songs were particularly delightful. 'Der Zahn', in particular gave the young father's joy on the discovery of his child's first tooth. Two Grieg songs and a group in English completed the program.

The audience gave the artist a most enthusiastic reception and gave every indication of hating to have him stop. English encores included 'The Night Has a Thousand Eyes' and 'Oh, What a Beautiful Morning'. In conclusion Mr. Wolff presented an arrangement of Viennese waltzes as a piano solo'.

F. H. 'Helen Henschel'. *Times* [London, England] 26 July 1973: 18. *The Times Digital Archive*. GDN: CS305101050. Obituary for Helen Henschel, who died as Lady Claughton, age 91.

Her father, Sir George Henschel, who died in 1934, was known not only as a composer and conductor but also for his song recitals in which he was his own accompanist. Likewise his daughter practised the same art and used to be heard in London recitals before the Second World War and continued after it to give lectures and act as an adjudicator.

Personal Accounts

Note on organization: sources are organised alphabetically by the self-accompanied singer to whom the source refers, then chronologically by the date of the performance where possible. Sources that refer to an unidentified singer or do not refer to an individual are included at the end.

Beethoven, Ludwig van (1770-1827)

[n.d.] Bettina Bretano to Goethe, describing her first encounter with Beethoven:

People were afraid to take me to his house, I had to look him up alone; he has three different apartments, in which he hides alternately, one in the country, one in town and one on the Bastions: it was there I found him, on the third floor; I entered unannounced, he was seated at the piano; I told him my name; he was very kind and asked me whether I should like to hear a song which he had just composed, then he sang 'Kennst du das Land?' sharply and incisively, so that the sadness of this song affected the listener. It's beautiful, isn't it? he said, enthusiastic, Very beautiful! I'll sing it again. He was pleased with my cheerful applause. Most people are moved by something that's good, but not if they're artists by nature: artists are fiery, they don't weep, he said. Then he sang another song with words by you, also composed within the last few days: 'Trocknet nicht, Tränen der ewigen Liebe'. He escorted me home and it was on the way that he said all these fine things about art.

Source: Hamburger, Michael. *Beethoven Letters, Journals and Conversations*. London: Thames and Hudson, 1984 (original edition in 1951), 87. This letter first appears in Goethe's *Correspondance with a Child*, 1835.

Benedetti (castrato)

29 August, 1778. Letter from Francesco Roncaglia to Charles Burney, listing the qualifications of a recommended castrato singer:

[...] un bravo cantante chiamato Benedetti... Questo canta il Soprano e suona bene il cembalo, in somma io lo trovo capace per il Panteon.

Source: Ribiero, Alvero, SJ. *The Letters of Dr. Charles Burney, Volume I 1751-1784*. 1991, 255.

Caffarelli (1710-1783)

1770. Charles Burney to unknown recipient, on encountering the castrato Caffarelli at a private party in Naples:

The whole company had given Caffarelli over when, behold! he arrived in great good humor; and contrary to all expectations, was, with little entreaty, prevailed upon to sing. Many notes in his voice are now thin, but there are still traits in his performance sufficient to convince those who hear him of his having been an amazingly fine singer; he accompanied himself, and sang without any other instrument than the harpsichord; expression and grace, with great neatness in all he attempts, are his characteristics. Caffarelli was then probably sixty.

Source: Pleasants, Henry. *The Great Singers*. New York: Simon and Schuster, 1966, 81.

Erskine, Fanny (nineteenth century)

Paris, Monday, 9th August, 1847. Fanny sings to some visitors in her drawing room:

I was scarcely dressed before Sophie came to tell me that Chevalier Newkonn with Mr. G. Bunsen were in the drawingroom. The old man recd. me so kindly & paid me such fine Compts. I was quite overwhelmed, he sat me down to the Piano & I sang a little to him & then he sat down & extemporized so charmingly till Mama came in & was quite amused & amazed to find them.

Source: Erskine, Fanny. *Diary*, vol. 7, Paris, Nov 1847-Jan 1848, transcribed by Emma Corke, ©Shirley Corke.

Paris, Monday, 7th/6th December, 1847. Fanny describes meeting and singing for Frederick Chopin at the home of Mrs. James Erskine:

Aunt M & I dined at Mrs James Erskines the only other company Chopin of whom Miss Jane Stirling made much. He is such an interesting looking man but oh! so suffering, & so much younger than I had expected. He exerted himself to talk at dinner & seemed so interested in Mendelssohn & the honors paid to his Memory in London but said there was something almost enviable in his fate dying in the midst of his family surrounded by love, & with his wife beside him, & having lived so purely happy a life - & he looked so sad. I felt for him for they say he is so lonely & obliged even to go out for his Breakfast & suffering dreadfully from Asthma. He asked me about the Beethoven Fest. & was so happy to see Aunt Mary again, he grew quite playful, & seemed to forget his suffering. I was in a dreadful fright about singing & felt my hands quite cold but the moment at length came & I commenced, he was so encouraging & while I was still playing the accompaniment said, 'Ah that will do she is a Musician. I will speak to Garcia myself about her' - wh. I was delighted at from him & after I had sung several things he came to me & told me to be sure to go on with my Music, & that as to my voice he was sure I had twice as much as I shewed; so my first great alarm is over! And then he sat down to try Miss Jane S's new Erard - & how can I describe his playing. Anything so pure & heavenly, & delicate I never heard - & so mournful; his music is so like himself - & is so original in its sadness. The feeling awakened in my heart listening to him was like that inspired by Jenny Lind, so soothing & with nothing to grate or jar on the feelings. His preludes to his Nocturnes composed at the moment were so delicious I could have jumped up with joy! & he played us a Mazurka after. He is a Pole & seems very fond of his Country. I was quite sorry to come away but had his exquisite harmonies in my heart for long.

Source: *Ibid.*

Paris, Friday, 10th December, 1847. Fanny mentions singing duets with a Mr. S:

Aunt M has gone with Mrs S to pay some visits Mr S to the Panorama with his children & I have been busy writing. The time slipped quickly away till hearing Mr S playing on his Organ I carried my book (Humboldt's letters) into the Salon, & listened till requested to sing Duetts with him wh. I did.²

Source: *Ibid.*

Ferrabosco, Alfonso (1575-1628)

See sources for Molza, Tarquinia.

García, Manuel (1775-1832)

13 July 1856. Hilarión Eslava, quoting Jose Alvarez's description of the initial reception of the tonadilla, *Quien porfía mucho alcanza*, the first of Manuel Garcia's compositions to meet with real success:

[The work] pleased the audience well enough, in spite of its poverty of harmony. García did not forget to include in the work some of his *seguidillas*, which he sang, accompanied by himself on the guitar; these would still, I think, be pleasing to an audience of today.

Source: Eslava, Hilarión. 'Apuntes para la historia musical de Espana, *Gaceta musical de Madrid* (13 July 1856), 218.

Hahn, Reynaldo (1874-1947)

Gavoty, describing Hahn's childhood salon debut:

The child sang romantic excerpts from the comic operas of Offenbach [and] accompanied himself at the piano, holding his audience with charm and singing all the music which he had in his head.

Source: Gavoty, Bernard. *Reynaldo Hahn: Le musicien de la belle époque*. Paris: Éditions Buchet/Chastel, 1976, 26-27.

Hahn describes singing at a party at Belle Isle in 1904:

Dinner, passionate discussions about nothing. Dominoes. Then, without thinking, I got to the piano and began to sing the Gipsy song in *Carmen*. Maurice dances a Spanish dance, his two daughters imitate him, and I increase the pace. Clairin seizes the stout Madame Hammaeker and whirls her round, and suddenly old Geoffrey—in knickerbockers and muffled in a Norfolk jacket—leaps up and improvises the most astonishing fandango. With incredible 'go' he performs giddy turns, twists his body round, does cartwheels, shaking the lamps, upsetting the chairs. He finishes this mad dance by a 'Whew'--very dry and so comi that I leave the piano and roll on the ground with laughter.

Source: Hahn, Reynaldo. *Sarah Bernhardt. Impressions*. Trans. Ethel Thompson. London: Elkin Mathews & Marrot, Ltd., 1932, 85-86.

Hahn describes singing after dinner at the home of the Rostands, in the company of Sarah Bernhardt, Paris, 14 July 1904:

Free performance of *L'Aiglon*. Various episodes. Dined at the Rostands' with Sarah.

They ask me to sing, and when I refuse Sarah says, pretending to be annoyed---'I never insist. He won't ever sing to me, because I'm not musical enough'.

Then I sit down at the piano.

I sat there for an hour and sang every sort of thing. Rather nervous at first, I soon felt not only at ease but inspired by this exceptional audience that appreciated every accent, every tone.

Sarah sat by me, her elbow on the piano, her cheek leaning on her closed hand. A little behind her Madame Rostand leant forward, delicate and fair, and Rostand, frowning over his eye-glasses, gazed steadily at me, occasionally smiling like a child listening to a story.

At the end of *Adieux de l'Hôtesse Arabe* Sarah seemed deeply moved and had tears in her eyes.

It was the 14th of July, so I wound up with the *Marseillaise*, which inspired them all.

Sarah, her chest flung out, her hand raised, beat time with head and foot, quite informed with the magic of the beautiful old song. 'Mar-chons---mar-chons'--She spoke the chorus which I sang.

Source: Hahn, Reynaldo. *Sarah Bernhardt. Impressions*. Trans. Ethel Thompson. London: Elkin Mathews & Marrot, Ltd., 1932, 108-109.

Hahn performs Fauré songs on a boat on the canals of Versailles.

Comme nos barques approchaient de la Croix du canal, la lune, complice indolent et fidèle du divertissement, se leva; tandis que nos barques s'arrêtaient, Trianon apparut doucement baigné de claret; et de l'ombre lumineuse une voix prenante et tender monta vers le ciel. Reynaldo Hahn chantait. Il chantait le *Clair de lune* de Fauré, qui évoque une nuit semblable à celle-ci, avec, en plus, le charme miroitant des brocarts et des soies, et la saveur défunte de choses que nous ne verrons plus. Et il chanta encore d'autres belles chansons, imaginées par Gabriel Fauré, toutes disaient les amours fragiles, les belles de jadis et de toujours, les artifices ingénus, et le décor de marbre et de feuillage qui nous entourait.

Hahn visits Pauline Viardot-Garcia, aged 80, who asks him to sing to her:

Elle me dit avec une brusquerie aimable : « Chantez-moi quelque chose, voulez-vous ? » Je me mets au piano, piano vieux et fatigué, où je ne me sens pas à mon aise; une chaise trop haute, que sais-je ! Mais, par exemple, nul trac; mon auditrice s'y connaît trop bien pour que je craigne le mauvais effet d'un accident vocal. Je lui chante *Néère*, qui paraît lui plaire, puis *le Cimetière*, qu'elle me demande. Sa tête blanche aux yeux pensifs s'abaisse parfois avec approbation. « J'aime comme vous chantez, dit-elle posément et comme discernant un satisfecit. Oui; oui, c'est simple ; c'est bien. »

Source: Hahn, Reynaldo. *Notes (Journal d'un musicien)*. Première Partie 'Juvenilia'. Paris: Librairie Plon Les Petits-Fils de Plon et Nourrit, 1933, 4-5.
<http://reynaldo-hahn.net>

Hahn mentions singing with Alphonse Daudet, French novelist, and Pierre Loti, French novelist and naval officer. As neither Daudet nor Loti were pianists, Hahn presumably played while singing:

Je suis allé ensuite chez Daudet pour demander à Loti, qui s'y trouvait, un rendez-vous afin de lui chanter le troisième acte de *l'Île du Rêve*. Chanté des chansons bretonnes avec Daudet et Loti, qui faisaient les chœurs.

Source: *Ibid.*, 37

Hahn describes the complete artistry of Leonardo da Vinci (in comparison to other artists whose talents were confined to one medium) including in his list of praises the act of singing to his own accompaniment on the lute:

Ce qui est merveilleux en Léonard, ce n'est pas qu'il ait abordé tant de choses - mais qu'il en ait abordé de si opposées. [...] Il peint la Cène, il construit des canaux, il modèle le cheval gigantesque de Sforza, il invente un canon, il établit une théorie du mouvement, il fait respirer la Joconde, il anime les anges endormis sous les rochers, il donne ses conclusions sur les qualités dynamiques de l'eau ou sur les astres, il trouve un luth de métal sur lequel il s'accompagne en chantant des vers qu'il improvise, il combat des principes géométriques adoptés et pratiqués pour leur en substituer d'autres, vrais ceux-là et irréfutables.

Source: Ibid., 62

Hahn assesses the performance practices of young lady amateurs:

Je demande un châtiment sévère pour les jeunes filles qui chantent mal, quand elles ne sont pas ravissantes; la peine de mort pour celles qui s'accompagnent elles-mêmes en regardant la musique, *sans mettre la pédale* ; la peine de mort, précédée de flétrissure publique et de torture pour celles qui s'accompagnent par cœur en faisant des fausses basses et *en mettant la pédale tout le temps*.

Source: Ibid., 130.

Hahn sings a duet at the home of the Tolstoï, for an audience that includes the Grand-Duchess Anastasie and the Grand-Duke of Mecklembourg:

Dîner étrange chez les Tolstoï. Aimables gens, sympathiques. Ensuite, musique. J'ai chanté avec Mrs. Batten⁴ *Pleurs d'or*, joli duo de Fauré, plaintif, langoureux, nerveux, instable, compliqué, gracieux, profondément musical malgré des duretés, d'ailleurs ménagées avec un goût exquis. [...] Il y avait là la Grande-Duchesse Anastasie, longue femme noirâtre aux yeux embrasés. Je lui ai rappelé notre rencontre à Heiligendam et la soirée où je jouai du piano devant son mari, le Grand-Duc de Mecklembourg, si charmant, si vraiment prince.

Source: Ibid., 171-172

Hahn dines and performs on board a yacht belonging to the Comtesse de Béarn:

Dîné à bord du *Nirvana*. Les Henri de Régnier, Primoli, Helleu, Didier Verdé-Delisle, la vieille lady Beresford qui est amusante, qui a du relief, de la physionomie; c'est un personnage comique, mais qui le sent et en joue. Je relaterai ici un jour la belle et terrible histoire où, soulevée par l'amour, elle eut un rôle si violent, et qui est le pendant de celle de lady... et de la marquise de L... Dans le salon du yacht, m'accompagnant sur un bon petit piano, j'ai chanté, pour Régnier, *le Pays musulman*: effet accoutumé.

Source: Ibid., 189-190.

Hahn again performs for the Comtesse de Béarn, this time on the venetian canals from a piano installed in a rowboat, while the rest of the Comtesse's party gathered round in gondolas:

Hier, mieux encore ; j'ai eu un vrai contentement. Mme de Béarn m'avait demandé de chanter seul avec un piano dans les « piccoli canali ». Quelques gondoles seulement : la Comtesse, les Régnier, Abel Bonnard, quelques amis prévenus en hâte. Dans une barque illuminée, j'étais seul avec le piano et deux rameurs. Les gondoles se sont groupées autour de moi; nous nous sommes installés à un carrefour où débouchaient trois canaux, au-dessous de trois ponts d'une coupe charmante. J'ai chanté de tout; pas un mot n'était perdu ; les auditeurs, intelligents, tenus en éveil par le silence, éprouvaient la réaction de chaque syllabe. Peu à peu, des passants se sont rassemblés, garnissant les balustrades des ponts ; un public plébéen s'est formé, compact, attentif. Les Chansons vénitiennes ont fait l'effet, dans cette petite foule, de cartouches explosives, causant une joie, une surprise qui m'ont fait plaisir. ' Ancora ! ancora ! ' criait-on de là-haut...

Source: Ibid., 191.

Hahn is engaged by the Duchess of Manchester to lead a performance of his *le Bal de Béatrice d'Este*. When he visits to make the necessary arrangements in advance, she sings for him:

La duchesse de Manchester m'a demandé de venir jouer le *Bal de Béatrice d'Este* à une soirée qu'elle donne pour le roi et la reine. D'autres engagements coïncidant avec la date fixée m'ont décidé à amener toute l'équipe des créateurs. Cela n'a pas été facile car ils ont tous des occupations régulières dans des théâtres, des concerts, etc. A peine arrivé je suis allé m'entendre avec la duchesse sur l'emplacement de l'orchestre, la durée du concert et bien d'autres détails. Cette brave femme en a profité pour se mettre au piano et me chanter des chansons américaines de son enfance. C'était très touchant.

Source: Ibid., 204.

At the Duchess of Manchester's soirée, after the performance of *le Bal de Béatrice d'Este*, the Duchess asks Hahn to sing some *mélodies*, after which Paolo Tosti urges Hahn to also sing selections by Offenbach to please the King:5

Après le Bal de Béatrice, la duchesse s'approche de moi [...] et elle me prie de chanter les mélodies figurant au programme. Je m'exécute ; après quoi, Tosti, qui est assis tout près de moi, me conseille sotto voce de chanter au roi quelques pages d'Offenbach. Et c'est alors, pendant plus d'une demi-heure, de l'Offenbach en veux-tu en voilà. Depuis le Fifre enchanté jusqu'à la Créole et Madame l'Archiduc, l'évocation de trente années de Paris, pendant laquelle le roi revivait peut-être en pensée la jeunesse du prince de Galles, sa joyeuse et insouciante jeunesse, le Café Anglais, les bals de l'Opéra, les Variétés, Hortense Schneider... Son gros visage impassible et à peine souriant n'en laisse rien paraître ; mais après la dernière note de chaque morceau il grogne : ' Encore, je vous prie. ' Beaucoup plus démonstratif que son souverain, le vieux sir Frederick Lascelles exulte ; il rit et rit et rit encore avec des exclamations : « Isn't he wonderful ! » [...] Enfin, le roi se lève : l'heure du bridge est arrivée. Il me remercie d'une façon aimable mais toujours un peu guindée et sort, du pas d'Henry VIII, suivi de ses partenaires habituels. Aussitôt, la reine s'approchant du piano et enveloppant tous les musiciens d'un sourire charmeur, nous déclare d'un air de petite fille volontaire qu'elle désire réentendre *tout le Bal de Béatrice d'Este*. Tête stupéfaite et flattée des musiciens ; tête des assistants qui en avaient peut-être assez !

Source: Ibid., 208-210.

Hahn dines and sings with Tosti at Coombe, the home of Lady de Grey:

Dîner à Coombe, chez Lady de Grey. Lady Gosford était venue me prendre en auto et nous arrivons à Coombe les derniers. [...] Je reste avec Lord de Grey, Lady Juliet (3)6, Tosti et Emily Iznaga. Flânerie dans le grand et magnifique jardin. Des rosiers par centaines, chargés de roses, un plant de lis éblouissant, tout le charme, toute la richesse de ces « jardins de curé » où les jardiniers anglais sont insurpassables. Conversation à bâtons rompus. Nous rentrons, on me pousse au piano et nous voilà, Tosti et moi, fredonnant des refrains de chansons. J'ai le malheur d'esquisser, pour l'amuser, une petite chanson de Dalbret, entendue quelques jours avant mon départ : Le soir, dans les petits coins ténébreux... Le voilà qui devient fou, me la faisant chanter cinq, six fois de suite, me redemandant sans se lasser tel passage puis tel autre, inlassablement. [...] La reine revient. Miousic. Je chante. Quoi? un peu de tout. Mais Tosti ne veut me laisser chanter que la chanson de Dalbret. Il est cramoisi de joie, ses yeux bleus lui sortent de la tête [...] A peine est-on sorti de table qu'elle [Lady de Grey] parle de vouloir entendre encore de la musique. Je traîne un peu les choses en longueur ; mais devant son impatience, je finis par me remettre au piano. J'y suis resté près de deux heures, à chanter les choses les plus diverses, les plus extravagantes, depuis des chansons du seizième siècle jusqu'à des chansons de café-concert, en passant par Lulli, Bach, Mozart, Gounod, Schumann, Brahms, Saint-Saëns et bien d'autres encore. Elle se montre insatiable et elle est surtout, je crois, contente de si bien entendre : car je l'ai priée de s'asseoir tout près de moi et elle a accédé à ce désir sans en paraître le moins du monde froissée. Grâce à cette précaution, elle perçoit parfaitement les paroles que je prononce, elle qui entend toujours la musique de trop loin ; elle s'en amuse, s'y intéresse ; et dans ses yeux brille non la curiosité d'une sourde qui veut comprendre, mais l'attention d'une personne qui comprend.

Source: Ibid., 214-217

Having just travelled from [France] to Vienna to Budapest to Bucarest, Hahn is engaged to play at an evening gathering, possibly the salon of the mother of Hélène Vacaresco, for an unusual audience:

A 8 heures et demie viennent me chercher en auto Mme Vacaresco, sa nièce et Mme Caribol. Après une attente énervante, des va-et-vient de jeunes filles curieuses et agitées, je pénètre dans la salle. Elle est bondée, l'estrade regorge de monde. Je commente ; je parle ; puis je chante... Piano indocile, chaleur atroce. Préoccupé de me faire entendre jusqu'au fond de la salle, je force ma voix, sens qu'elle est mal placée, qu'elle s'enroue, que je contracte les clavicules. Je chante mieux le second morceau - et suis surpris de constater chez le public un calme que j'attribue à la déception. Mais je finis par comprendre que ces gens sont, au fond, plus Orientaux qu'ils ne le croient eux-mêmes et trop indolents pour manifester. Je vais jusqu'au bout, je me lève et alors c'est une ovation interminable. On ne me laisse pas partir, on m'oblige à chanter, à chanter encore. Puis, la moitié de la foule s'en va, et, après avoir causé avec les uns et les autres, je me remets au piano ; on me demande telle mélodie, telle autre, toute cette jeunesse connaît mes recueils, insiste pour entendre *l'Heure exquise*, *Paysage*, *Offrande*, que sais-je ! Tout à coup, le lustre électrique fait un bruit bizarre ; je m'arrête : « Mesdames, dis-je, la volonté du destin m'oblige à cesser. » Je me lève, on se décide à partir.

Source: Ibid., 219-220

Hahn is engaged to perform in *Braila* (*which he says is the most poor, empty, rudimentary town he's ever seen*). He is alarmed see an upright piano at the venue but reassured that a grand will be provided. A description follows of the evening itself:

Visite à la salle des conférences : je pousse un cri d'horreur en voyant un piano droit ; on me calme en m'assurant qu'on doit en apporter un autre, Rentré à l'hôtel, je dors deux heures et, nous voilà partis pour la salle. [...] Je parle, je chante, le piano est sourd, j'ai la voix voilée, rentrée, mauvaise. Je me trouve exécration. Cependant, le succès paraît grand ; on m'oblige à rechanter plusieurs morceaux, on se presse autour de moi. *Le Pays musulman* est compris, goûté par ces gens qui, bon gré, mal gré, ont été pendant si longtemps mêlés aux Turcs, qui vivent aux portes mêmes de l'Orient... On me parle d'albums à signer, d'autographes à donner, etc. Enfin, nous partons, car le couple M... donne un souper. [...] Après le souper, Hélène dit quelques vers charmants (c'est, dit-on, une grande faveur, car elle ne se prodigue pas dans son pays, qui l'a lésée d'un trône !). Puis, je m'assieds au piano (c'était fatal) et, mis en train par un très bon vin, je chante plusieurs morceaux de façon satisfaisante - surtout *la Splendeur vide*. Hélène Vacaresco est une auditrice parfaite : dans son visage coloré brillent des yeux de myope pleins d'intelligence et de promptitude ; elle comprend vite et à fond, ayant au plus haut degré le sens *étymologique* et percevant les moindres répercussions des mots.

Source: *Ibid.*, 225-227

Hahn is received at the Prince's palace in Bucharest by the Princess (Hahn identifies her as the Queen of Yugoslavia):

Inutile de plus rien raconter. Je chante, je chante, je chante encore. La princesse, très aimable, sourit, comprend souvent, pense qu'elle comprend tout le temps ; tout le monde est d'abord figé, puis peu à peu l'on s'échauffe, on ose demander ceci, puis cela. Il y a l'inévitable vieux monsieur éminent qui passe pour drôle, que la princesse taquine gentiment et qui a « son franc-parler » ; l'enfant préférée mutinement blottie près de la princesse; la dame « lettrée » qui, de temps à autre, émet discrètement quelques paroles (moins banales, je dois le dire, que celles qu'on entend d'ordinaire dans ce genre de milieux), et, par-dessus tout, planant, régissant, imprégnant toute cette atmosphère de satisfaction naïve qui émane de la plupart des princes, que leur entourage entretient et qui est due à leur manque d'imagination, à leur candide orgueil et à leur paisible ignorance de la vie.

Source: *Ibid.*, 231-232

Helier, Ivy St. (1886-1971)

Helier comments on her transition to musical entertaining:

My musical life has not always been confined to composing. In the first place, I studied serious singing and also the violin, but as time when on I found that the public liked to be amused, and, fortunately, I felt at home in that sphere. So I have done a good deal of singing at the piano, especially in recent years.

Source: Helier, 'How I Write My Songs', in *Music Masterpieces: Gems from the World's Famous Operas & Musical Plays*, vol. 3, ed. Percy Pitt. London: Educational Book Company, Ltd., n.d. 160.

Helder, Ruby (1890-1938)

Ruby describing the start of her vocal education:

When I was a girl I was taken to Sir Charles Santley, who consented to hear me sing, though he afterwards confessed that he had a preconceived idea that he was not going to like my voice. He was upstairs when I was shown into his music room, and he called out to me to go ahead and sing. I accompanied myself, and as I sang he came slowly down the stairs. At the end of the song he was most complimentary, and agreed to give me three lessons a week for nothing. He continued this for seven years!

Helder, 'Singing like a Man', in *Music Masterpieces: Gems from the World's Famous Operas & Musical Plays*, vol. 6. ed. Percy Pitt. London: Educational Book Company, Ltd., n.d. 16

Henschel, Sir George (1850-1934)⁷

Henschel describes singing at a private evening soirée at a residence in Belgrave Square in 1877:

A wide and lucrative field of activity for instrumental virtuosos and singers there was during the spring and summer season in the many concerts with which rich people were wont to entertain their guests after dinner, and it was at one of these private soirées that, the very first year, I had a rather interesting and exciting experience. The scene was one of those palatial residences in Belgrave Square. Two operatic prima donnas, England's foremost tenor, two foreign virtuosos, a violinist and a 'cellist, and myself were to go through a long programme of music, commencing at 11 p.m. There was leading into the ball-room, which by the temporary erection of a platform had been converted into a music-room, a little ante-chamber, reached by the back stairs, which served as a green-room. This we caged lions paced impatiently up and down until our respective turns came and the faithful Mr. Saunders, the representative of Chappell's, who managed the affair, opened the doors into the arena to let us loose. We had just heard the applause following the customary high C natural of the prima donna's final cadenza when that poor lady re-entered the green room in a state of great excitement, nervousness, and indignation, exclaiming on the point of tears, 'It is too awful, they don't pay the slightest attention to the music, they talk and giggle---it's horrid', and so on. 'You don't mean to say', I asked---poor innocent me---'you don't mean to say they talked aloud *whilst you sang?*' and being informed that such indeed was the deplorable fact of the case, my mind was made up. Soon my turn came: a recitative and air from a Handel opera. As usual I was my own accompanist. After striking a few *forte* chords by way of prelude I began to sing. For a few bars there was silence, and then, at first from far away down by the door at the end of the room where it opened into another, came sounds of talking and tittering. Count Beust, a distinguished diplomatist and amateur musician, turned round---he sat in the first row---with a few sharp and solemn 'Psht---psht,..'. but hardly to any purpose. The talking and tittering grew louder and louder, and so did my voice. No use. With a few 'bangs' I improvised an abrupt ending to the aria, inwardly apologizing to the shades of Handel. Amid the applause of that audience, the majority of which only by that applause realized that something in the way of singing had happened, I withdrew to the green-room, took my hat and coat, and in spite of the anxious entreaties of poor Mr. Saunders to, for goodness' sake, stay and do my second turn, left the room and the house. A few days later Mr. Chappell, who had already

commenced to be what he remained to the end, my very good and valued friend, sent me a cheque with a letter he had received from the Viscountess at whose party the incident had happened, in which the lady reproached him for having sent her so rude a man as 'Herr Henschel', and enclosing cheque for only half that gentleman's fee, since he had only half fulfilled his part of the bargain. I begged Mr. Chappell to allow me to answer that letter myself, and that night, with the aid of a dictionary---to my grammar I thought I could trust---composed a very nice, polite letter to the Viscountess, telling her how unaccustomed I was to such treatment of art and artists and sincerely regretting the cause of, as well as apologizing for, the apparent rudeness of my conduct. 'With many thanks', I concluded, 'I beg herewith to return the cheque, as I could not think of accepting a fee for my unsuccessful attempt to interrupt the pleasant conversation'.

Source: Henschel, Sir George. *Musings and Memories of a Musician*. London: Macmillan and Co., Ltd., 1918, 168-171.

Henschel describes singing Lortzing's song 'Czar and Carpenter' in a sensitive social situation at Clarence House, the residence then of the Duke of Edinburgh (believed in 1877)

Suddenly I had an inspiration: I would sing only two stanzas, and by melting the second and third into one evade at least the allusion to that sad 'monument of stone'. Extremely happy to have found a way out of the dilemma, I sat down and sang, imagining, however, I could feel the fine, serious features of the Duchess grow more serious with every bar. Hardly had I finished when the Duke sprang up, 'But, my dear sir, you have left out the most pathetic part of the song!'

Source: *Ibid.*, 216-218

Henschel describes singing in the painting studio of Edward Burne-Jones in June of 1890:

On one of the unforgettable Sunday mornings which it was my good fortune to spend in the studio of Burne-Jones, playing the organ and singing whilst that kind and gentle master was painting, I took Paderewski with me to introduce him to Burne-Jones, who, as I had expected, was immediately and greatly struck by the exquisitely delicate, pre-Raphaelitic head, and on the spot asked its happy possessor to sit for him---a request the cheerful granting of which resulted in one of the finest portraits the pencil of the great master ever produced, and that in spite of his considering my playing and singing---according to an entry in his diary---'good for the emotions, but bad for the drawing'.

Source: *Ibid.*, 351-352

Henschel describes singing in a concert under the direction of Paolo Tosti at an evening party given for the German Emperor and Empress during their visit to England by Lord and Lady Salisbur at Hatfield House, summer of 1891:

Lord Lathom---or rather Lord Skelmersdale, as he still was when I first knew him---had a great fondness for music, shared by all the members of his family, and the many occasions when, quite informally and *en famille*, I sat down at the piano to sing some of their favourite songs are the most pleasant recollections of that period [...]. The concert in the evening took place in the splendid drawing-room famous for the over life-size bronze statue of King James I. Standing in a niche over the mantel and---a test of the fine proportions of the room---not looking in the least too

big for it [...] When 'my turn' came---I accompanied myself as usual---the Kaiser happened to stand not far off from the piano, his maimed arm hidden behind his back, whilst not far from the tail-end of the piano were seated the Princess of Wales, the Empress of Germany, and the Duchess of Portland.

Source: *Ibid.*, 355-361

[n.d.] Henschel describes conducting the London Symphony and filling in for an indisposed soloist at short notice:

Returning, however, after it [the overture], to the artists' room, I found, instead, a telegram from the gentleman, greatly deploring his sudden indisposition, and utter inability to sing a note. His solo was to have been Beethoven's beautiful 'Buss-Lied' (Song of Penitence), also one of my own favourites, and on going back to the platform and announcing the disappointment to the audience, I added that, if they didn't mind, I would sing the song myself, which I promptly did, accompanying myself, as usual, on the piano. After the concert Deichmann, leader of the second violins and the wit of the orchestra, remarked that of course nothing could have been more appropriate than the 'Buss'-Lied being sung by the conductor.

Source: *Ibid.*, 372-373.

Helen Henschel describes George Henschel in reference to Tchaikovsky:

Tchaikovsky I recall as a very shy, reserved man. Sometimes he accompanied my father in songs, surprising me, incidentally, by his rather crude playing, for I had expected something wonderful from such a great composer. I remember, too, how strange I thought it to see my father standing beside the piano while he sang, because his habit was invariably to accompany himself.

Source: Henschel, Helen. 'Famous Musicians I Have Met', in *Music Masterpieces: Gems from the World's Famous Operas & Musical Plays*, vol. 6, ed. Percy Pitt. London: Educational Book Company, Ltd., n.d. 55.

Henschel, Helen (1882–1973)

Helen explains her performance practice choices in her own words:

I am sometimes asked why I always accompany myself when singing? It is because I feel that the accompaniment and the vocal part of a song are a complete whole, and that the two can be blended together most artistically by the same person. I feel in my own case that the disadvantage of sitting down is perhaps counterbalanced by the spontaneity of the whole musical result. It means hard work, but how interesting and exciting to feel a song gradually becoming part of oneself, both as to voice and fingers! Sometimes I work at a song for a year before I am ready to sing it in public.

Source: Henschel, Helen. 'Famous Musicians I Have Met', in *Music Masterpieces: Gems from the World's Famous Operas & Musical Plays*, vol. 6, ed. Percy Pitt. London: Educational Book Company, Ltd., n.d. 55.

Horsley, Sophie (19th century)

5 September, 1834. Letter from Sophy Horsley to Lucy (no surname), describing music-

making with company:

It was quite as pleasant an evening as I expected. They went a little after seven and from 8 o'clock till their return which must have been a good deal past 12 I never left off paying; it was quite delightful. Amongst other things, I played and sung Don Juan through, with the exception of 3 songs and one Recitative.

Source: Gotch, Rosamund Brunel, ed. *Mendelssohn and his Friends in Kensington. Letters from Fanny and Sophy Horsley written 1833-36*. London: Oxford University Press, 1934, 125.

Lange, Madame, assumed Aloysia Lange, n (c1760-1839)

Mannheim, 17 January 1778. Mozart to his father, describing the skills of a new music student:

I don't know whether I have already written about [Herr Weber's] daughter or not--she sings indeed most admirably and has a lovely, pure voice....She sings most excellently my aria for De Amicis with those horribly difficult passages and she is to sing it at Kirchheim-Bolanden. She is quite well able to teach herself. She accompanies herself very well and she also plays galanterie quite respectably.

Source: Anderson, Emily, ed. *The Letters of Mozart and his Family*. London: Macmillan Press, 1985, 447-448.

Mannheim, 28 February 1778. Mozart to his father, on composing for his student Mlle. Weber:

[the aria] seemed to me better suited to a soprano. So I decided to write it for Mlle. Weber. Well, I put it aside and started off on the words '*Se al labbro*' for Raaff. But all in vain! I simply couldn't compose for the first aria kept on running in my head. So I returned to it and made up my mind to compose it exactly for Mlle Weber's voice. It's an Andante sostenuto (preceded by a short recitative); then follows the second part, *Nel seno a destarmi*, and the the sostenuto again. When it was finished, I said to Mlle. Weber: learn the aria yourself. Sing it as you think it ought to go; then let me hear it and afterwards I will tell you candidly what pleases and what displeases me. After a couple of days I went to the Webers and she sang it for me, accompanying herself. I was obliged to confess that she had sung it exactly as I wished and as I should have taught it to her myself.

Source: Anderson, Emily, ed. *The Letters of Mozart and his Family*. London: Macmillan Press, 1985, 497.

Vienna, 25-26 March 1785. Letter from Leopold Mozart to his daughter, on the singing of Madame Lange:

Well, I have twice heard Madame Lange sing five or six arias at the clavier in her own house, and this she did most readily. That she sings with the greatest expression cannot be denied. I had often questioned people about her and I now understand why some said that she had a very weak voice and others that she had a very powerful one. Both statements are true. Her held notes and those she emphasizes are astonishingly loud, her tender phrases, passages and grace notes and high notes are very delicate, so that in my opinion there is too much discrepancy between the two renderings. In a room her loud notes offend the ear and in a

theatre her delicate passages demand great silence and attention on the part of the audience. I shall tell you more about this when we meet.

Source: Anderson, Emily, ed. *The Letters of Mozart and his Family*. London: Macmillan Press, 1985, 889.

Lind, Jenny (1820-1887)

London, 13 may 1848. Letter from Frederic Chopin to Wojciech Grzymala, describing a private session with Lind:

Yesterday I was at dinner with J. Lind, who afterwards sang me Swedish things til midnight. They are as distinctive in character as our things. We have something Slavonic, they something Scandinavian, which are totally different; and yet we are nearer to each other than the Italian to the Spaniard.⁸

Source: Opieński, Henryk. *Chopin's Letters*, 2nd ed., ed. and trans. E. L/Voynich. New York: Vienna House, 1973, 354-355.

Scotland, 19 August 1848. Letter from Chopin to his family, describing how he was introduced to Lind:

It is difficult to mention everybody, but I must not forget Mrs. Grote, whom I met in Paris at Mme Marliani's. She is a highly educated person who has rushed to patronise Jenny Lind. It was she who introduced me to J. Lind: she once invited only the two of us, and we remained at the piano from nine o'clock until one in the morning [...] Mlle Lind came to my concert!!! That seems very important to some silly people, for she can't show herself anywhere without their all turning their lorgnettes on her...I never saw La Malibran [in Sonnambula], but I doubt whether she would have interpreted that role more sensitively. In other parts she is not so good, but she sang me some Swedish songs most delightfully, just as Mme Viardot sings her Spanish ones.⁹

Source: Hedley, Arthur, ed. and trans. *Selected Correspondence of Fryderyk Chopin. Abridged from Fryderyk Chopin's Correspondence Collected and Annotated by Bronislaw Edward Sydow*. First published in Poland, 1955. London: William Heinemann Ltd, 1962, 334-335.

Account of Lind's performance practice for the 'Norwegian Echo Song', referred to elsewhere as 'Kom klyra, kom klyra':

The following Norwegian Popular melody has been referred to more than once in the preceding Volumes, and in one instance by Mdlle Lind herself, in a letter dated Boston November 8, 1850 (See Book IX, Ch. V.) in which she calls it the Norwegian Fjäll (Fell) Song. The version given here is as nearly what she sang, as a wild original piece of National Music, subject to many variations in detail at the humour of the Singer, (who invariably accompanied it herself on the Pianoforte) can be put on paper. The unaccompanied *Coda* at the close, introducing an Echo, was added by the Songstress, and has, it is thought, not hitherto been printed. The Norwegian words only are here inserted, but a translation of the simple sense of the words will be found at the end of the Song. [Here the transcription of Lind's performance is inserted in full. An * is inserted at the start of the *Coda*.] * At this point Madame Goldschmidt turned from the Pianoforte towards the audience, facing it, and singing straight towards the length of the Room (having in view the

production of the Echo) until the final notes, when she *slowly* turned back towards the Pianoforte, and struck the Chord of D to the same note in the voice part.

Source: Goldschmidt, Otto, 'Appendix of Music', 21-24, in Holland, Henry Scott, W. S. Rockstro. *Memoir of Madame Jenny Lind-Goldschmidt: Her Early Art-life and Dramatic Career, 1820-1851 from Original Documents, Letters, Ms. Diaries, &c., Collected by Mr. Otto Goldschmidt*. London: John Murray, 1891.

Malibran, Maria (1808-1836).

25 April 1829. Letter from Felix Mendelssohn to his father and Becky, describing Maria Malibran:

Mme. Malibran is a young woman, beautiful and splendidly made, bewigged, full of fire and power, and at the same time coquettish; setting off her performance partly with very clever embellishments of her own invention, partly with imitations of Pasta (it seemed very strange to see her take the harp and sing the whole scene exactly like Pasta and finally even in that very rambling passage at the end which I am sure you, dear father, must remember). She acts beautifully, her attitudes are good, only it is unfortunate that she should so often exaggerate and so often border on the ridiculous and disagreeable. However, I shall go to hear her every time---not only tomorrow when [Otello] is to be repeated.

Source: Seldon-Goth, G., ed. *Felix Mendelssohn: Letters*, 2nd ed. New York: Vienna House, 1973, 46.

[n.d.] Abraham Mendelssohn, describing hearing Malibran for the first time at a salon:

Madame Malibran sat down and gave us a Spanish song, then at Felix's request two others, then an English sea song, and finally a French tambour-ditty... with what flowing, glowing, and effervescing power and expression, what caprice and boldness, passion and *esprit*, which what assurance and consciousness of her means this woman, whom I now *do* appreciate, sang these[...] one may truly say she sang songs without words [...] Felix, justly, or at any rate wisely refused to perform after her, was fetched her from the adjoining room and forced to the piano. He extemporized to my delight and satisfaction on the airs she had just sung.

Source: quoted in Fitzlyon, April. *Maria Malibran Diva of the Romantic Age*. London: Souvenir Press, 1987, 171.

June, 1835. Sophy Horsley to Lucy, on hearing Maria Malibran and Giulia Grisi perform:

I think I had better begin by telling you about Tuesday. Charles and I were in a box with Lady Smart and Miss Bacon at Stockhausen's Concert; the first act was delightful. Malibran sang twice *alone*; she looked more lovely than ever, for she had such a soft, gentle look. She walked in with De Beriot behind her, and I was in hopes we were to be treated to Tartini's Dream, but De Beriot did not advance, and she sang a song of her own, accompanying herself on the piano. De Beriot.... Sir George then came forward and said in consequence of the *real* illness of Madame Garcia, Madame Malibran had kindly offered to sing in her stead; she came forward amidst shouts of applause, and sang 'Through the Wood', a ballad by Horne. I am thankful to say she was much more clapped than Grisi.

Source: Gotch, Rosamund Brunel, ed. *Mendelssohn and his Friends in Kensington*.

Letters from Fanny and Sophy Horsley *written 1833-36*. London: Oxford University Press, 1934, 200.

[n.d.] Ignaz Moscheles, describing going to say goodbye to Malibran and Beriot just before they left for London:

We found her at the piano, and Costa standing by her. She sang us a comic song that she had just composed: A sick man weary of life invokes death; but when death, personified as a doctor, knocks at his door, he dismisses him with scorn. She had set the subject so cleverly, and sang the music so humorously, that we could scarcely refrain from laughing; and yet we couldn't endure to lose a single note.

Source: quoted in Fitzlyon, April. *Maria Malibran Diva of the Romantic Age*. London: Souvenir Press, 1987, 213.

Molza, Tarquinia (1542-1617)

Patrizi, Francesco, on Molza's skills and ability to accompany herself:

Ne haverà voce così soave e rotonda al canto; o non dispositione così felice ad ogni maniera di trillo, di moto e di diminutione, o non così sicura ad ogni difficile compositione, o non canterà a liuto angelicamente, o non sonerà il basso della viuola et canterà il soprano ad un tempo medesimo, o non intenderà contrapunto, nè così interamente tutta l'arte.

No woman has a voice so sweet and round in singing, nor such pleasing display of every manner of trill, movement, and diminutions, nor is so secure in all difficult compositions, nor can sing so angelically to the lute, nor play the bass on the viola and sing the soprano at the same time, nor so entirely understand counterpoint and the art in its entirety.

Source: Patrizi, Francesco. *L'amorosa filosofia* (1577), ed. John Charles Nelson. Le Monnier, 1963, 13. Translation by Robin Bier.

On how both Molza and Ferrabosco could sing from one partbook while accompanying themselves on the viol out of another:

Et appresso cosa che non fu fatta mai da alcuno huomo che professione di musica per principale che sia stato, di sonare a viuola un basso et cantare il soprano obligandosi a tutte le note et a tutte le parole, sì come stanno. In che certo avanza il Ferrabosco, il quale quantunque paia di fare lo stesso, con minore fatica però, a' passi difficili sciogliendosi dall'obbligo di osservare la musica et le parole come si trovano, si vale del contrapunto.

And [she does] another thing which could not ever be done by any man who has ever had music as his principal profession, to play on the viol a bass line and sing the soprano obligato with all the notes and all the words as they are [written]. To which [skill] certainly Ferrabosco lays claim, in which he seems to do the same, with minor struggles however, in difficult passages releasing himself from the obligation to observe the music and the words as they are found [written], he takes advantage of counterpoint.

Source: *Ibid.*, 23-24. Translation by Robin Bier.

Further explanation of how well Molza could accompany herself at sight on the viol:

Con ciò sia che il Ferabosco nelle difficoltà e ne' passi stretti ove l'occhio non può supplire al bisogno di vedere tutte le note ad una ad una, ci ricorre al contrapunto et riempie que' vacui che l'occhio converrebbe di lasciare non tocche. Ma la signora obligandosi a tutte le note ad una ad una per minime o semiminime che sieno, et a tutte le parole, supera anco questa difficoltà sì grande, con grande stupore di chiunque la vede a ciò fare et ode.

Ferrabosco, in the difficult parts and in the fast passages where the eye could no longer fulfil the need to see each of the notes individually, would have recourse to counterpoint and would fill the spaces that the eye would wish to leave untouched. But the lady, committing herself to all the notes individually whether they be minims or semiminims, and to all the words, conquers also this so great difficulty, to the amazement of whomever sees and hears her do it'.

Source: Patrizi, Francesco. *L'amorosa filosofia (1577) a cura di John Charles Nelson, Le Monnier, Firenze 1963*. Edizione digitale, ed. Maria Rosaria Macchia, 27 settembre 2006. Translated in Stras, 'Recording Tarquinia', 361.

On how Molza preferred to accompany her singing with the lute and viol over the harpsichord:

Ho già detto [...] del quando ella accompagna il canto col suono di liuto, e di vivuola, perciò che quello del graviciembalo, per lo rumore che de' tasti si trappone al musicale, le è venuto a schifo e ne l'ha abbandonato.

I have already spoken...of how she accompanies [her own] singing with the sound of the lute and the viol, because that of the harpsichord, given the noise that the keys made over the music, caused her distaste, and she abandoned it'.

Source: Patrizi, *L'amorosa filosofia*, Edizione digitale, 41. Translated in Stras, 'Recording Tarquinia', 376.

On Molza's singing to the lute:

Ma niuna cosa si può sentire sopra tutta la Terra universa, nè più leggiadra nè più dolce nè più soave nè più mirabile nè più divina, che il sentirla cantare a liuto, al quale atto non è niuno di sì rozzo animo o sì freddo che non si senta commovere e riscaldare tutte le vene e i polsi, empire l'anima sifattamente che le paia di certo di stare tra gli angeli di Dio in paradiso.

But naught can be heard above universal across the Earth, neither more nor graceful sweeter nor more neither more nor more admirable sweet divine, that hear her sing to the a lute, at which act there is no one with so rude or cold a mood that they do not feel a movement and warming in their veins, making the soul completely sure that it and she stand among the angels of God in heaven.¹⁰

Source: Patrizi, *L'amorosa filosofia*, Edizione digitale, 42. Translation by Robin Bier.

Pitio (late 16th century)

1584. Dispatch from Este resident Giulio Masetti:

As to my musician, [my agent] told me that he had begun working on the affair and had every hope of succeeding in it. He told me of the person involved, who is very well known to me and perhaps to Signor Imola [a Ducal secretary] as well, for he has sung and played the lute in my home. He is a Roman named Pitio, formerly in the service of Cardinal Cornaro of blessed memory. He displays lovely fantasy in the singing of *napolitane* and in making up words and tunes of great attractiveness. By profession, he sings bass to the accompaniment of the lute, and he has a very sweet voice. I do not know how he succeeds together with other singers [in *compagnia*], never having heard him perform so. For the rest, he has an alert mind and makes agreeable conversation.

Source: Quoted in Newcomb, Anthony. *The Madrigal at Ferrara 1579-1597*. Volume I. Text. Princeton: Princeton University Press, 1980, 47.

Potocka, Countess Delphine (1807-1877)

Paris, October 1849. Wojciech Grzymala to August Leo, describing music at Chopin's deathbed:

A few hours before he died he asked Mme Potocka for three airs of Bellini and Rossini. These she sang, accompanying herself and sobbing, while he listened to them with sobs and religious emotion as the last sounds he would hear in this world.

Source: Hedley, Arthur, ed. and trans. *Selected Correspondence of Fryderyk Chopin. Abridged from Fryderyk Chopin's Correspondence Collected and Annotated by Bronislaw Edward Sydow*. First published in Poland, 1955. London: William Heinemann Ltd, 1962, 375.

1879. Moritz Karasowski describes the music at Chopin's deathbed in 1849, in his biography *Chopin: His Life And Letters* :

'But the most affecting incident was the arrival, on Sunday, Oct. 15, of Countess Delphine Potocka 11, who had been summoned from Nice by the bad news. When Chopin was told of the arrival of this faithful friend he exclaimed with emotion: 'C'est donc cela que Dieu tardait tant m'appeller lui, il a encore voulu me laisser le plaisir de la voir!' She had scarcely arrived when he asked her to sing, that he might once more hear the beautiful voice he had loved so much. The piano was moved in from the next room, and the Countess, who, with marvelous self-control mastered her feelings, sang in pure and clear but somewhat vibrant tones the 'Hymn to the Holy Virgin', by Stradella, with such beauty and devotion that the dying artist immediately begged her to repeat it. As if strengthened and inspired by a higher power, the Countess sat down to the piano again and sang a Psalm by Marcello. Those around the bed felt that Chopin was becoming weaker every moment, and sank noiselessly on their knees. The solemn stillness was broken only by the Countess's wonderful voice, like the song of an angel summoning the soul of the great master to the realms of the blessed. All suppressed their sobs that they might not disturb the dying man's last moment of happiness---his joy in his beloved art. But the rattle of death broke in upon the second song. The piano was quickly removed from the side of the bed..'

Source: Source: Karasowski, Moritz. *Chopin: His Life And Letters*, 3rd ed, trans.

Emily Hill. London: William Reeves, 1938, 364-365.

Sanvitale, Leonora (c1558–1582)

16th century. Tomaso Machiavelli to Ottavio Farnese, on the musical development of Leonora Sanvitale (also known as Contessa di Scandiano, active at Parma c.1573-76 and at Ferrara 1576-82):

[she has] grown in stature, virtue and manners, with a beauty and and air so sweetly *frizzante*, that she could enflame, even if it were frozen, the entire kingdom of blessed Love. When she accompanies her singing with playing, she could inspire verse and enslave the heart, not only of M. Leone. . . , but also the Apollo of Belvedere.

Source: quoted in Stras, Laurie. 'Dangerous Graces: Female musicians at the courts of Ferrara and Parma, 1565-1589'.

<<http://www.soton.ac.uk/~lastras/secreta/dangerous-graces.htm>>

Tauber, Richard (1891-1948)

On how Tauber first discovered and began to develop his voice:

But one day he began to believe in his voice and like every untrained amateur, he used to sit at the piano and hammer out tune after tune, his fingers gliding searchingly over the keyboard. To his own accompaniment he sang song after song, aria after aria, driving his father frantic with despair. Yet stubbornly he went on for hours on end until slowly harmony found harmony, until his continuous practice brought results which his patient piano teacher had failed to achieve in spite of all methodical planning. Had he become tired one day, then a visit to the theatre, the performance of an opera, the singing of one of the stars whom he particularly worshipped at the time would mercilessly drive him back to the instrument with the burning desire to sing the same arias as the master. In later years Richard was quite serious when he said, 'It was my voice that taught me to play the piano' and true enough, the ambition to be a singer forced him to become his own accompanist to enable him to work his way through the operatic scores.

Source: Tauber, D.N. *Richard Tauber*. London, Art & Educational Publishers Ltd: 1949, 30.

On a performance of the opera *Der Eiserne Heiland* in which Tauber was unexpectedly required to accompany himself:

The excitement of the first night was increased by a remarkable incident. The first aria had to be sung from the wings. When Richard arrived at his post, the pianist who was to accompany him could not be found. The orchestra began to play the introduction while half the stage staff ran madly around to find the missing musician. The cue for Richard came, but still no pianist! Suddenly, with a split-second presence of mind Richard sat down at the instrument and played his own accompaniment. Another performance was saved!

Source: *Ibid.*, 68.

An encounter between Richard and Irish tenor John McCormack at a party hosted by Ernst Lubitsch:

As it happened, Ernst's party given for us was also attended by John McCormack. By 'accident' there were two grand pianos in the room and soon Richard and the famous Irishman played and sang duets to the delight of everyone present'.

Source: *Ibid.*, 193.

Viardot-Garcia, Pauline (1821-1910)

Nohant, 16-20 July 1845. Letter from Frederic Chopin to his family, describing a visit with Pauline Viardot Garcia:

Mme Viardot also told me she would visit you as she passes through your town. She sang me a Spanish song she has composed---one she wrote in Vienna last year: she promised she would sing it to you. I am very fond of it and I doubt whether one could hear or think of anything better of its kind. This song will bring you and me together. I have always listened to it with rapturous pleasure.¹²

Source: Hedley, Arthur, ed. and trans. *Selected Correspondence of Fryderyk Chopin. Abridged from Fryderyk Chopin's Correspondence Collected and Annotated by Bronislaw Edward Sydow*. First published in Poland, 1955. London: William Heinemann Ltd, 1962, 249-250.

London, 13 May 1848. Letter from Frederic Chopin to Wojciech Grzymala about Viardot performing her arrangements of his mazurkas:

People are writing fine articles about me in the papers. And yesterday at a Covent Garden concert Mme Viardot sang my mazurkas and had to repeat them. She came to a reception of mine with her husband. I returned the call, but did not find them in. She behaves quite differently from the way she did in Paris, and sang my things without my asking for it....¹³

Source: Opieński, Henryk. *Chopin's Letters*, 2nd ed., ed. and trans. E. L/Voynich. New York: Vienna House, 1973, 354-355.

London, 8-17 July 1848. Letter from Chopin to Wojciech Grzymala about Viardot performing her arrangements of his mazurkas at his matinee:

Yesterday (July 7) I gave a second matinee in Lord Falmuth's house. Mme Viardot sang me my mazurkas among other things. It was very beautiful; but I don't know whether I made 100 guineas....I am going to Viardot, to thank her. I will confess to you that I did not want to ask her to sing for me; but her brother was with me when Broadwood offered me Lord Falmuth's drawing-room, and I went at once to the sister, who most willingly promised to sing. Among other things she sang my mazurkas'.¹⁴

Source: Opieński, Henryk. *Chopin's Letters*, 2nd ed., ed. and trans. E. L/Voynich. New York: Vienna House, 1973, 360.

Reynaldo Hahn describes goes to visit Pauline Viardot Garcia, who is 80 years old at the time. She tells him about singing *Norma* in Grenada, and being obliged to sing Spanish songs¹⁵ as encores:

Elle me raconte qu'à Grenade, où elle avait chanté *Norma*, le public enthousiaste,

après la représentation, avait réclamé à grands cris des chansons espagnoles et il fallut qu'elle et l'un de ses partenaires fissent apporter en scène un piano pour chanter, en costume druidique, des *vitos* et des *peteneras* !

Source: Hahn, Reynaldo. *Notes (Journal d'un musicien)*. Première Partie 'Juvenilia'. Paris: Librairie Plon Les Petits-Fils de Plon et Nourrit, 1933, 4.
<<http://reynaldo-hahn.net>>

Unnamed singers and general commentary

[late 16th – early 17th century] Letter from Annibal Guasco to his daughter describing the musicianship of an accomplished lady:

As to what Signora Irene [Spilimbergo] learned in playing, and in singing to the lute, the harpsichord, and the viol, and how on each of these instruments, far beyond the usual custom and intellect of women, she approximated the very best in these arts, I say nothing, for it would take too long.

Source: Einstein, *The Italian Madrigal*, 50, quoted in Source: Einstein, *The Italian Madrigal*, 50, quoted in Riley, Joanne M. 'Tarquinia Molza (1542-1617): A Case Study Of Women, Music And Society In The Renaissance'. *The Musical Woman*, ed. Judith Zaimont, Catherine Overhauser, Jane Gottlieb. New York: Greenwood Press, 1988, 472.

[late 16th – early 17th century] Letter from Jacopo Peri discussing one of his students:

I have visited her often taking diligent care of her and I hope that she will have a very good success. She has a more than reasonably good voice, she likes to study and has excellent ears which is very important. She is very secure in reading in all the different keys and starts to sing very well from sight which in my opinion is necessary to lay a good foundation. She also sings some little arias with the accompaniment of a keyboard instrument and is learning to accompany herself which, in the short time of her studies, may be called a miraculous achievement.

Source: quoted in Adler, Kurt. *The Art of Accompanying and Coaching*. Minneapolis: The University of Minnesota Press, 1965, 18-19.

21 November 1615. Monteverdi to Annibale Iberti, discussing how the singers should be accompanied in his opera, *Tirsi e Clori*:

I would judge this piece to be played best in a half moon shape at the corners of which a *chitarrone* and a harpsichord per group should be placed, one playing the bass for Clori and the other for Tirsi; they too should hold their own *chitarrone*, playing it and singing their own part along with the two instruments mentioned (a harp instead of a *chitarrone* for Clori would be even better); and once they come to the dance, after they have had their dialogue together, another six voices should be added to the dance, eight *viole da braccio*, a double bass, a *spinetta arpata* (if there were also two little lutes that would be good).

Source: quoted in Nuti, Giulia. *The Performance of Italian Basso Continuo: Style in Keyboard Accompaniment in the Seventeenth and Eighteenth Centuries*. Hants: Ashgate Publishing Limited, 2007, 44. Letter is edited by Domenico De' Paoli (Rome, 1973).

1739-1740. Formal published letter by Charles de Brosses on the merits of Italian music in comparison to French:

The defect of their [the Italians'] music, which they admit themselves, is that it is only suitable for the stage and for concerts, being unable to avoid accompaniment. A singer of whom you request an air in a salon will not sing without going to the harpsichord to accompany herself, playing the bass with the left hand, and the melody, not the chords, with the right; they all know enough for that.

Source: Brosses, 'Spetacles et Musique', in *Le Président de Brosses en Italie. Lettres familières écrites d'Italie en 1739 et 1740. Deuxième édition authentique revue sur les manuscrits, annotée et précédée d'un Essai sur la vie et les écrits de l'auteur par M. R. Colomb. Tome II.* Paris: Didier et C., Libraires-Éditeurs, 1858, 381.

12 April, 1776. Letter from Charles Burney to a Mrs. Raper, offering advice regarding the sequencing of the musical education of a young lady in her charge:

In the mean Time I would recommend to her slow practice both with her Fingers & Voice, a true & open shake---& when she can play such Hexachords as are in her Compass, she will be able to accompany herself in singing them to the well-known Syllables Do, re, mi, fa, sol, La...

Source: Ribiero, Alvero, SJ. *The Letters of Dr. Charles Burney, Volume I 1751-1784.* 1991, 208.

Warsaw, 14 November 1829. Letter from Frederic Chopin to Titus Woyciechowksi, describing a scene he particularly liked in an opera telling the story of Faust:

[...] Mephistopheles allures Margaret to the window, by playing the guitar and singing outside her house, while a Chorale is heard at the same time in the neighboring church.

Source: Karasowski, Moritz. *Chopin: His Life And Letters*, 3rd ed, trans. Emily Hill. London: William Reeves, 1938, 116.

Munich, 6 October 1831. Letter from Felix Mendelssohn to his family, describing a young musical amateur:

She [Mademoiselle L] is one of the sweetest creatures I ever [saw]....She has a gift for composing songs, and singing them in a way I never heard before, causing me the most unalloyed musical delight I ever experienced. When she is seated at the piano and begins one of the songs the sounds are unique; the music floats strangely to and fro, and every note expresses the most profound and delicate feeling. When she sings the first note in her tender tones, everyone present subsides into a quiet and thoughtful mood, and each, in his own way, is deeply affected. If you could but hear her voice! So innocent, so unconsciously lovely, emanating from her inmost soul, and yet so tranquil! Last year the disposition was all there; she had written no song that did not contain some bright flash of talent; and then M and I sounded forth her praises to the musical world; still no one seemed to believe us. Since that time she has made the most remarkable progress. Those who are not affected by her present singing, have no feeling at all. Unluckily it is now the fashion to beg the

little girl to sing her songs and to remove the lights from the piano, in order that the society may enjoy her melancholy.

Source: Seldon-Goth, G., ed. *Felix Mendelssohn: Letters*, 2nd ed. New York: Vienna House, 1973, 176.

30 June, 1833. Fanny Horsely to Lucy (no surname), describing rumours of a local musical talent:

We were asked to Miss Blacks on Saturday to hear a most wonderful girl she has at her school, but we could not go. Her name is Porter. She is sixteen and according to Miss Black a second Comma, playing and singing extempore in the most inspired and astonishing style. She has Childe Harolde and Burn's poems placed before her, and sings either a canto or a ballad off in the sweetest conceivable way, as her mistress informed me. It must be very amusing and we mean to go some night to hear her.

Source: Gotch, Rosamund Brunel, ed. *Mendelssohn and his Friends in Kensington. Letters from Fanny and Sophy Horsley written 1833-36*. London: Oxford University Press, 1934, 31.

Scotland (Hamilton Palace), 21 October 1848. Letter from Chopin to Wojciech Grzymala, complaining of British attitudes toward music:

Music is not art and is not called art; and if you say an artist, an Englishman understands that as meaning a painter, architect or sculptor. Music is a profession, not an art, and no one speaks or writes of any musician as an artist, for in their language and customs it is something else than art....These queer folk play for the sake of beauty, but to teach them decent things is a joke. Lady-----, one of the first great ladies here, in whose castle I spent a few days, is regarded here as a great musician. One day, after my piano, and after various songs by other Scottish ladies, they brought a kind of accordian, and she began with the utmost gravity to play on it the most atrocious tunes....Another [lady] sang, standing up for the sake of originality, and accompanying herself on the piano, a French-English romance:--- 'j'aie aiiemaie (j'ai aime), ze i aimei'!!!

Source: Opieński, Henryk. *Chopin's Letters*, 2nd ed., ed. and trans. E. L/Voynich. New York: Vienna House, 1973, 395.

Literature

Note on organization: all sources are organized by chronological order, then alphabetically by author.

Homer, *The Iliad* (760–710 BC)

Those two went by the shore of the deep sea booming and roaring,
 uttering many a prayer to the holder and shaker of earth that
 easily they would persuade the great spirit of Aíakos' scion.
 185 Then when they had arrived at the Myrmidons' cabins and galleys,
 there they found him pleasing his heart by playing a clear-toned
 lyre of elaborate beauty, upon it a bridge made of silver,
 which he took from the spoil when he ruined Eêtion's city;
 pleasing his spirit with this he sang of men's glorious actions.
 190 Opposite him was Patróklos alone there, sitting in silence,
 waiting for Aíakos' scion, until he should leave off singing.
 Both of the men came forward, and noble Odysseus was leading,
 then they stood before him; in astonishment leapt up Achilles
 holding the lyre still, leaving the seat where he had been sitting'.

Source: Homer, *The Iliad*, trans. Rodney Merrill. Ann Arbor: University of Michigan Press, 2007, 163-164.

The Bible (dating various)

1 Kings 10:12

And the king made steps of the almug wood for the house of the Lord and for the king's house, also harps and stringed instruments for singers. There never again came such almug wood, nor has the like been seen to this day.

1 Chronicles 15:16

Then David spoke to the leaders of the Levites to appoint their brethren to be the singers accompanied by instruments of music, stringed instruments, harps, and cymbals, by raising the voice with resounding joy.

II Chronicles 5:12

And the Levites who were the singers, all those of Asaph and Heman and Jeduthun, with their sons and their brethren, stood at the east end of the altar, clothed in white linen, having cymbals, stringed instruments and harps, and with them one hundred and twenty priests sounding with trumpets—

II Chronicles 9:11

And the king made walkways of the algum wood for the house of the Lord and for the king's house, also harps and stringed instruments for singers; and there were none such as these seen before in the land of Judah.

Job 21:12

They sing to the tambourine and harp, And rejoice to the sound of the flute.

Psalm 4:

To the Chief Musician. With Stringed Instruments. A Psalm of David.

Psalm 6:
To the Chief Musician. With Stringed Instruments. On An Eight-Stringed Harp. A Psalm of David.

Psalm 12:
To the Chief Musician. On An Eight-Stringed Harp. A Psalm of David.

Psalm 33:2
Praise the Lord with the harp; Sing to Him with an instrument of ten strings.

Psalm 54:
To the Chief Musician. With Stringed Instruments. A Contemplation of David

Psalm 55:
To the Chief Musician. With Stringed Instruments. A Contemplation of David.

Psalm 57:7-8
My heart is steadfast, O God, my heart is steadfast; I will sing and give praise.
Awake, my glory! Awake, lute and harp! I will awaken the dawn.

Psalm 61:
To the Chief Musician. On A Stringed Instrument. A Psalm of David.

Psalm 67:
To the Chief Musician. On 1Stringed Instruments. A Psalm. A Song.

Psalm 71: 22-23
Also with the lute I will praise You— And Your faithfulness, O my God! To You I will sing with the harp, O Holy One of Israel. My lips shall greatly rejoice when I sing to You, And my soul, which You have redeemed.

Psalm 76:
To the Chief Musician. On Stringed Instruments. A Psalm of Asaph. A Song.

Psalm 92:1-3
It is good to give thanks to the Lord, And to sing praises to Your name, O Most High; To declare Your lovingkindness in the morning, And Your faithfulness every night, On an instrument of ten strings, On the lute, And on the harp, With harmonious sound.

Psalm 98:4-5
Shout joyfully to the Lord, all the earth; Break forth in song, rejoice, and sing praises. Sing to the Lord with the harp, With the harp and the sound of a psalm,

Psalm 108:1-2
O God, my heart is steadfast; I will sing and give praise, even with my glory.
Awake, lute and harp! I will awaken the dawn.

Psalm 144:9
I will sing a new song to You, O God; On a harp of ten strings I will sing praises to You,

Psalm 147:7
Sing to the Lord with thanksgiving; Sing praises on the harp to our God,

Psalm 149:3

Let them praise His name with the dance; Let them sing praises to Him with the timbrel and harp

Isaiah 23:16

Take a harp, go about the city, You forgotten harlot; Make sweet melody, sing many songs, That you may be remembered.

Isaiah 38:20

The Lord was ready to save me; Therefore we will sing my songs with stringed instruments All the days of our life, in the house of the Lord.

Ezekiel 33:32

Indeed you are to them as a very lovely song of one who has a pleasant voice and can play well on an instrument; for they hear your words, but they do not do them.

Amos 6:5

Who sing idly to the sound of stringed instruments, And invent for yourselves musical instruments like David;

Revelation 14:2-3

And I heard a voice from heaven, like the voice of many waters, and like the voice of loud thunder. And I heard the sound of harpists playing their harps. They sang as it were a new song before the throne

Revelation 15:2-3

And I saw something like a sea of glass mingled with fire, and those who have the victory over the beast, over his image and over his mark and over the number of his name, standing on the sea of glass, having harps of God. They sing the song of Moses, the servant of God, and the song of the Lamb, saying:

Albertet de Sestaro. n.t. (Old Occitan tornada, early 13th century)

Peirol, violatz et chantatz cointamen de ma chanzon los motz e.l son leugier.

Peirol, fiddle and sing together the words and the light melody of my song.

Source: Quoted in Jackson, Roland. *Performance Practice – a dictionary-guide for musicians*. New York and London: Routledge, 2005, 412. Translation by Robin Bier.

Cavaletta, Orsolina. 'Da le odorate spoglie' (madrigal, early 16th century)

From your perfumed gloves
remove now your hands,
which rob me of my will
and [grasp] that fortunate harp---
to which it is not denied
to lie against your beautiful breast,
secure haven of love---
and, with your customary grace,
sing for us *Cara la vita mia*.¹⁷

Source: Newcomb, Anthony. *The Madrigal at Ferrara 1579-1597, Volume I. Text*. Princeton: Princeton University Press, 1980, 126.

Wyatt, Sir Thomas. 'My Lute Awake' (poem, early 16th century)

My lute awake! Perform the last
Labour that thou and I shall waste,
And end that I have now begun;
For when this song is sung and past,
My lute, be still for I have done.

Now cease, my lute. This is the last
Labour that thou and I shall waste
And ended is that we begun.
Now is this song both sung and past.
My lute be still, for I have done.

Source: Wyatt, Thomas. *The Complete Poems*, Yale University Press, New Haven and London, 1981, 144-145.

Castiglione, Baldassare. *Il cortegiano* (1528)

Discussion on what kind of music is the best and when it should be performed:

Messer Frederico answered: 'In my opinion, the most beautiful music is in singing well and in reading at sight and in fine style, but even more in singing to the accompaniment of the viola¹⁸ [da mano, or Spanish vihuela], because nearly all the sweetness is in the solo and we note and follow the fine style and the melody with greater attention in that our ears are not occupied with more than a single voice, and every little fault is the more clearly noticed---which does not happen when a group is singing, because then one sustains the other. But especially it is singing recitative with the viola that seems to me most delightful, as this gives to the words a wonderful charm and effectiveness'.

'As I have said, I favour shunning the crowd, especially the ignoble crowd. But the spice of everything must be discretion, because it would really not be possible to imagine all the cases that do occur; and if the Courtier is a good judge of himself, he will adapt himself to the occasion and will know when the minds of his listeners are disposed to listen and when not; and he will know his own age, for it is indeed unbecoming and most unsightly for a man of any station, who is old, gray, toothless, and wrinkled, to be seen viola in hand, playing and singing in a company of ladies, even though he may do this tolerable well. And that is because the words used in singing are for the most part amorous, and in old men love is a ridiculous thing: although, among other miracles, it sometimes seems that Love delights in kindling cold hearts regardless of years'.

Then the Magnifico replied: 'Do not deprive the poor old men of this pleasure, messer Frederico; for I have known aged men who had quite perfect voices, and hands highly gifted with instruments, far more than some young men'. 'I do not wish to deprive old men of this pleasure', said messer Frederico, 'but I do indeed wish to deprive you and these ladies of the chance to laugh at such an absurdity; and if old men wish to sing to the viola, let them do so in secret and simply in order to relieve their spirits of the troubling thoughts and great vexations of which our life

is full, and to taste that something divine in music which I believe Pythagoras and Socrates sensed in it’.

Source: Castiglione, Baldesar. *The Book of the Courtier* (1528), edited Edgar Mayhew, trans. Charles S. Singleton, 1959. Presented in a volume together with critical essays, ed. Daniel Javitch. New York: W.W. Norton & Company, Inc., 2002, 76-77.

A later reference to singing and playing the viol:

‘I am not trying to escape from this task, although, even as I am wont to marvel at the daring of those who venture to sing to the viol in the presence of our friend Giacomo Sansecolo, I should not speak on the subject of pleasantries before an audience that understands what I ought to say far better than I do’.

Source: *Ibid*, 105.

Ingegneri, Marc’Antonio. ‘Hor che’l ciel et la terra e’l vento tace’ (madrigal, 16th century)

‘Hor che ‘l ciel et la terra e ‘l vento tace’,
 incominciò colei che l’aria molce
 con angelici accenti, e in lingua dolce
 rischiara Secchia con la toska face.
 Sentian gli spirti altrui beata pace;
 tutto l’amar si trammutava in dolce.
 E giva al ciel (che più l’alma soffolge)
 mio cor, che via da lei morendo giace.
 Che poi se I moti de suoi tersi avori,
 de’ vaghi lumi e del leggiadro viso,
 l’occhio vedea ch’or vana vista intrica;
 che poi s’un dì mi spiega be tesori,
 o del nome Tiran degn’et nemica,
 o qua giù cieli aperti, o paradiso.

‘Hor che ‘l viel et la terra e ‘l vento tace’,
 began she who soothes the air
 with angelic accents, and in a sweet tongue
 illuminates the Secchia with the Tuscan torch [i.e. the words of Petrarch].
 The others’ souls felt a blessed peace;
 all bitterness transformed into sweetness.
 And my heart, which [now] parted from her lies dying,
 rose to Heaven (that comforts the soul still more).
 What then, if the movements of her polished ivory [fingers],
 of her beautiful eyes and charming face,
 the eye could see, which is now snared by empty visions;
 what then, if one day she reveals her beautiful treasures to me,
 oh she who is worthy of the tyrant’s name and foe,
 oh the heavens opened to us below on earth, oh paradise.

Source: Stras, Laurie. ‘Musical Portraits of Female Musicians at the Northern Italian Courts in the 1570s’ in *Art and Music in the Early Modern Period Essays in honor of Franca Trinchieri Camiz*, ed. Katherine A. McIver. Hants: Ashgate Publishing Limited, 2003, 162-163.

Shakespeare, William. Henry VIII (play, 1613)

Orpheus with his lute made trees, And the mountain tops that freeze, Bow themselves, when he did sing: To his music plants and flowers Ever sprung; as sun and showers There had made a lasting spring. Every thing that heard him play, Even the billows of the sea, Hung their heads, and then lay by. In sweet music is such art, Killing care and grief of heart Fall asleep, or hearing, die.

Source: Shakespeare, William. *The Complete Works of William Shakespeare. King Henry the Eighth* (1613). Project Gutenberg Etext 1136, Dec 1997. Act III, Scene I, n.p.

Owenson, Sydney. *The Wild Irish Girl* (novel, 1806)

‘He listened to those strains which spoke once to the heart of the father, the patriot, and the man—breathed from the chords of his country’s emblem—breathed in the pathos of his country’s music—breathed from the lips of his apparently inspired daughter! The ‘white rising of her hands upon the harp;’ the half-drawn veil, that imperfectly discovered the countenance of a seraph; the moon-light that played round her fine form, and partially touched her drapery with its silver beam—her attitude! her air!!’

Source: quoted in Weliver, Phyllis. *The Musical Crowd in English Fiction, 1840-1910 Class, Culture and Nation*. New York: Palgrave Macmillan, 2006, 92.

Staël, Germaine de. *Corrine* (novel, 1807)

Corinne performs poetic verse, accompanying her oration on the lyre, before the Prince, who is about to crown her with poet’s laurels.

It was the custom for a poet crowned at the Capitol to extemporise or recite in verse, er receiving the destined bays. Corinne sent for her chosen instrument, the lyre, more antique in form and simpler in sound than the harp: while tuning it, she was oppressed by so violent a tremor, that her voice trembled as she asked what theme she was to attempt. ‘The glory and welfare of Italy!’ cried all near her. ‘Ah, yes!’ she exclaimed, already sustained by her own talents; ‘the glory and welfare of Italy!’ Then, animated by her love of country, she breathed forth thoughts to which prose or another language can do but imperfect justice.

Source: Staël, Madame de. *Corrine; or, Italy*, trans. Isabel Hill and L.E. Landon. London: Richard Bentley, New Burlington Street, (Successor to Henry Colburn): Bell and Bradfute, Edinburgh; Cumming, Dublin; and Galignani, Paris, 1833, 25.

Book VIII, Chapter IV, Corinne sings to Oswald in her art gallery.

Oswald, till now, had cherished his resentment; but at the sight of this picture, the tomb of his father, the mountains of Scotland rose to his view, and his eyes filled with tears. Corinne took her harp, and sung one of those simple Scotch ballads whose notes seem fit to be borne on the wailing breeze. It was the soldier’s farewell to his country and his love, in which recurred that most melodious and expressive of English phrases, ‘No more.

Source: *Ibid.*, 149.

Book XIII, Chapter IV, Corinne sings to Oswald and her friends one final time:

Still Corinne desired that Oswald should once more hear her, as on the day at the Capitol. If the talent with which Heaven had gifted her was about to be extinguished for ever, she wished its last rays to shine on him she loved: these very fears afforded her the inspiration she required. Her friends were impatient to hear her. Even the common people knew her fame; and, as imagination rendered them judges of poetry, they closed silently round, their eager faces expressing the deepest attention. The moon arose; but the last beams of day still paled her light. From the top of the small hill that, standing over the sea, forms the cape of Micena, Vesuvius is plainly seen, and the bay and isles that stud its bosom. With one consent the friends of Corinne begged her to sing the memories that scene recalled. She tuned her lyre, and began with a broken voice. Her look was beautiful; but one who knew her, as Oswald did, could there read the trouble of her soul. She strove, however, to restrain her feelings, and once more, if but for awhile, to soar above her personal situation.

Source: *Ibid.*, 223-224.

Austen, Jane. *Sense and Sensibility* (novel, 1811)

Marianne Dashwood mourns her recent break with Willoughby:

The evening passed off in the equal indulgence of feeling. She played over every favourite song that she had been used to play to Willoughby, every air in which their voices had been oftenest joined, and sat at the instrument gazing on every line of music that he had written out for her, till her heart was so heavy that no farther sadness could be gained; and this nourishment of grief was every day applied. She spent whole hours at the pianoforte alternately singing and crying; her voice often totally suspended by her tears. In books too, as well as in music, she courted the misery which a contrast between the past and present was certain of giving. She read nothing but what they had been used to read together.

Source: Austen, Jane. *Sense & Sensibility*. With an introduction by Austin Dobson. Illustrated by Hugh Thomson. London: Macmillan and Co., Limited, 1902, 73.

Austen, Jane. *Pride and Prejudice* (novel, 1813)

From Chapter VI. Charlotte Lucas insists that Elizabeth Bennet perform:

‘You are a very strange creature by way of a friend!—always wanting me to play and sing before anybody and everybody! If my vanity had taken a musical turn, you would have been invaluable; but as it is, I would really rather not sit down before those who must be in the habit of hearing the very best performers’. On Miss Lucas’s persevering, however, she added, ‘Very well, if it must be so, it must’. And gravely glancing at Mr. Darcy, ‘There is a fine old saying, which everybody here is of course familiar with: ‘Keep your breath to cool your porridge’; and I shall keep mine to swell my song’.

Her performance was pleasing, though by no means capital. After a song or two, and before she could reply to the entreaties of several that she would sing again, she was eagerly succeeded at the instrument by her sister Mary, who having, in consequence of being the only plain one in the family, worked hard for knowledge

and accomplishments, was always impatient for display’.

Source: Austen, Jane. *Pride and Prejudice*. London: Richard Bentley, 1833 (first published in 1813), 20.

At a social gathering at Netherfield, Elizabeth’s younger sister Mary performs.

At length, however, Mrs. Bennet had no more to say; and Lady Lucas, who had been long yawning at the repetition of delights which she saw no likelihood of sharing, was left to the comforts of cold ham and chicken. Elizabeth now began to revive. But not long was the interval of tranquillity; for, when supper was over, singing was talked of, and she had the mortification of seeing Mary, after very little entreaty, preparing to oblige the company. By many significant looks and silent entreaties, did she endeavour to prevent such a proof of complaisance, but in vain; Mary would not understand them; such an opportunity of exhibiting was delightful to her, and she began her song. Elizabeth’s eyes were fixed on her with most painful sensations, and she watched her progress through the several stanzas with an impatience which was very ill rewarded at their close; for Mary, on receiving, amongst the thanks of the table, the hint of a hope that she might be prevailed on to favour them again, after the pause of half a minute began another. Mary’s powers were by no means fitted for such a display; her voice was weak, and her manner affected. Elizabeth was in agonies. She looked at Jane, to see how she bore it; but Jane was very composedly talking to Bingley. She looked at his two sisters, and saw them making signs of derision at each other, and at Darcy, who continued, however, imperturbably grave. She looked at her father to entreat his interference, lest Mary should be singing all night. He took the hint, and when Mary had finished her second song, said aloud, ‘That will do extremely well, child. You have delighted us long enough. Let the other young ladies have time to exhibit’.

Source: *Ibid*, 89.

Austen, Jane. *Mansfield Park* (novel, 1814)

Mrs. Crawford discusses the expected (and common) accomplishments of young ladies in middle class families:

That is the first question, you know’, said Miss Crawford, trying to appear gay and unconcerned, ‘which every woman who plays herself is sure to ask about another. But it is very foolish to ask questions about any young ladies—about any three sisters just grown up; for one knows, without being told, exactly what they are: all very accomplished and pleasing, and one very pretty. There is a beauty in every family; it is a regular thing. Two play on the pianoforte, and one on the harp; and all sing, or would sing if they were taught, or sing all the better for not being taught; or something like it’.

Source: Austen, Jane. *Mansfield Park*, (1814), Project Gutenberg EBook #141. Chapter 29, n.p.

Scott, Walter. *Waverley* (novel, 1814)

On the musical accomplishments of Miss Rose:

The little labours in which she had been employed obviously showed a natural taste, which required only cultivation. Her father had taught her French and Italian, and a

few of the ordinary authors in those languages ornamented her shelves. He had endeavoured also to be her preceptor in music; but as he began with the more abstruse doctrines of the science, and was not perhaps master of them himself, she had made no proficiency farther than to be able to accompany her voice with the harpsichord; but even this was not very common in Scotland at that period. To make amends, she sung with great taste and feeling, and with a respect to the sense of what she uttered that might be proposed in example to ladies of much superior musical talent. Her natural good sense taught her that, if, as we are assured by high authority, music be 'married to immortal verse', they are very often divorced by the performer in a most shameful manner. It was perhaps owing to this sensibility to poetry, and power of combining its expression with those of the musical notes, that her singing gave more pleasure to all the unlearned in music, and even to many of the learned, than could have been communicated by a much finer voice and more brilliant execution unguided by the same delicacy of feeling.

Source: Scott, Sir Walter. *Waverley, or, 'Tis Sixty Years Since*. London: Adam and Charles Black, 1897, 75-76.

Flora sings to Waverley out in the highlands:

Flora, like every beautiful woman, was conscious of her own power, and pleased with its effects, which she could easily discern from the respectful yet confused address of the young soldier. But, as she possessed excellent sense, she gave the romance of the scene and other accidental circumstances full weight in appreciating the feelings with which Waverley seemed obviously to be impressed; and, unacquainted with the fanciful and susceptible peculiarities of his character, considered his homage as the passing tribute which a woman of even inferior charms might have expected in such a situation. She therefore quietly led the way to a spot at such a distance from the cascade that its sound should rather accompany than interrupt that of her voice and instrument, and, sitting down upon a mossy fragment of rock, she took the harp from Cathleen.

Flora had exchanged the measured and monotonous recitative of the bard for a lofty and uncommon Highland air, which had been a battle-song in former ages. A few irregular strains introduced a prelude of a wild and peculiar tone, which harmonised well with the distant waterfall, and the soft sigh of the evening breeze in the rustling leaves of an aspen, which overhung the seat of the fair harpress. The following verses convey but little idea of the feelings with which, so sung and accompanied, they were heard by Waverley:—

Source: *Ibid.*, 138-139.

Austen, Jane. *Emma* (novel, 1816)

At a party at the Coles, Emma is called on to perform on the new pianoforte:

She knew the limitations of her own powers too well to attempt more than she could perform with credit; she wanted neither taste nor spirit in the little things which are generally acceptable, and could accompany her own voice well. One accompaniment to her song took her agreeably by surprise—a second, slightly but correctly taken by Frank Churchill. Her pardon was duly begged at the close of the song, and every thing usual followed. He was accused of having a delightful voice, and a perfect knowledge of music; which was properly denied; and that he knew

nothing of the matter, and had no voice at all, roundly asserted. They sang together once more; and Emma would then resign her place to Miss Fairfax, whose performance, both vocal and instrumental, she never could attempt to conceal from herself, was infinitely superior to her own.

With mixed feelings, she seated herself at a little distance from the numbers round the instrument, to listen. Frank Churchill sang again. They had sung together once or twice, it appeared, at Weymouth.

Source: Austen, Jane. *Emma*. London: MacMillan and Co., Ltd, 1896 (first published 1816), 200-201.

Collins, Wilkie. *The Woman in White* (novel, 1859)

As we passed an open space among the trees in front of the house, there was Count Fosco, slowly walking backwards and forwards on the grass, sunning himself in the full blaze of the hot June afternoon. He had a broad straw hat on, with a violet-coloured ribbon round it. A blue blouse, with profuse white fancy-work over the bosom, covered his prodigious body, and was girt about the place where his waist might once have been with a broad scarlet leather belt. Nankeen trousers, displaying more white fancy-work over the ankles, and purple morocco slippers, adorned his lower extremities. He was singing Figaro's famous song in the Barber of Seville, with that crisply fluent vocalisation which is never heard from any other than an Italian throat, accompanying himself on the concertina, which he played with ecstatic throwings-up of his arms, and graceful twistings and turnings of his head, like a fat St. Cecilia masquerading in male attire. 'Figaro qua! Figaro la! Figaro su! Figaro giu!' sang the Count, jauntily tossing up the concertina at arm's length, and bowing to us, on one side of the instrument, with the airy grace and elegance of Figaro himself at twenty years of age.

Source: Collins, Wilkie. *The Woman in White*. 1860. Second Epoch, 'The Story Continued by Marian Halcombe', chapter III, n.p. Project Gutenberg Ebook #583.

I vainly pleaded my own total ignorance of music, and total want of taste in that direction. He only appealed to me again with a vehemence which set all further protest on my part at defiance. 'The English and the Germans (he indignantly declared) were always reviling the Italians for their inability to cultivate the higher kinds of music. We were perpetually talking of our Oratorios, and they were perpetually talking of their Symphonies. Did we forget and did they forget his immortal friend and countryman, Rossini? What was Moses in Egypt but a sublime oratorio, which was acted on the stage instead of being coldly sung in a concert-room? What was the overture to Guillaume Tell but a symphony under another name? Had I heard Moses in Egypt? Would I listen to this, and this, and this, and say if anything more sublimely sacred and grand had ever been composed by mortal man?'—And without waiting for a word of assent or dissent on my part, looking me hard in the face all the time, he began thundering on the piano, and singing to it with loud and lofty enthusiasm—only interrupting himself, at intervals, to announce to me fiercely the titles of the different pieces of music: 'Chorus of Egyptians in the Plague of Darkness, Miss Halcombe!'—'Recitativo of Moses with the tables of the Law'.—'Prayer of Israelites, at the passage of the Red Sea. Aha! Aha! Is that sacred? is that sublime?' The piano trembled under his powerful hands, and the teacups on the table rattled, as his big bass voice thundered out the notes, and his heavy foot beat time on the floor.

There was something horrible—something fierce and devilish—in the outburst of his delight at his own singing and playing, and in the triumph with which he watched its effect upon me as I shrank nearer and nearer to the door. I was released at last, not by my own efforts, but by Sir Percival's interposition. He opened the dining-room door, and called out angrily to know what 'that infernal noise' meant. The Count instantly got up from the piano. 'Ah! if Percival is coming', he said, 'harmony and melody are both at an end. The Muse of Music, Miss Halcombe, deserts us in dismay, and I, the fat old minstrel, exhale the rest of my enthusiasm in the open air!' He stalked out into the verandah, put his hands in his pockets, and resumed the Recitativo of Moses, sotto voce, in the garden.

Source: Ibid., Second Epoch, 'The Story Continued by Marian Halcombe', Chapter VIII, n.p.

Eliot, George. *The Mill on the Floss* (novel, 1860)

Stephen and Lucy make music together at home:

'Come and sing this', he said, when he saw Lucy rising.

'What, 'Graceful Consort'? I don't think it suits your voice'.

'Never mind; it exactly suits my feeling, which, Philip will have it, is the grand element of good singing. I notice men with indifferent voices are usually of that opinion'.

'Philip burst into one of his invectives against 'The Creation' the other day', said Lucy, seating herself at the piano. 'He says it has a sort of sugared complacency and flattering make-believe in it, as if it were written for the birthday fête of a German Grand-Duke'.

'Oh, pooh! He is the fallen Adam with a soured temper. We are Adam and Eve unfallen, in Paradise. Now, then,—the recitative, for the sake of the moral. You will sing the whole duty of woman,—'And from obedience grows my pride and happiness'.'

'Oh no, I shall not respect an Adam who drags the tempo, as you will', said Lucy, beginning to play the duet.

Surely the only courtship unshaken by doubts and fears must be that in which the lovers can sing together. The sense of mutual fitness that springs from the two deep notes fulfilling expectation just at the right moment between the notes of the silvery soprano, from the perfect accord of descending thirds and fifths, from the preconcerted loving chase of a fugue, is likely enough to supersede any immediate demand for less impassioned forms of agreement. The contralto will not care to catechise the bass; the tenor will foresee no embarrassing dearth of remark in evenings spent with the lovely soprano. In the provinces, too, where music was so scarce in that remote time, how could the musical people avoid falling in love with each other? Even political principle must have been in danger of relaxation under such circumstances; and the violin, faithful to rotten boroughs, must have been tempted to fraternize in a demoralizing way with a reforming violoncello. In that case, the linnethroated soprano and the full-toned bass singing,—

'With thee delight is ever new, With thee is life incessant bliss',

believed what they sang all the more because they sang it.

Source: Eliot, George. *The Mill on the Floss*. 1860. From Book VI, *The Great Temptation*, Chapter I, 'A Duet in Paradise', n.p. Project Gutenberg Ebook # 6688. <http://www.gutenberg.org/files/6688/6688-h/6688-h.htm>

Philip and Steven sing a duet for Maggie's benefit, and Lucy begs off playing the accompaniment :

'I think we people who have not been galloping', she said to Stephen, 'are all a little damped by the rain. Let us have some music. We ought to take advantage of having Philip and you together. Give us the duet in 'Masaniello'; Maggie has not heard that, and I know it will suit her'.

'Come, then', said Stephen, going toward the piano, and giving a foretaste of the tune in his deep 'brum-brum', very pleasant to hear.

'You, please, Philip,—you play the accompaniment', said Lucy, 'and then I can go on with my work. You will like to play, sha'n't you?' she added, with a pretty, inquiring look, anxious, as usual, lest she should have proposed what was not pleasant to another; but with yearnings toward her unfinished embroidery.

Philip had brightened at the proposition, for there is no feeling, perhaps, except the extremes of fear and grief, that does not find relief in music,—that does not make a man sing or play the better; and Philip had an abundance of pent-up feeling at this moment, as complex as any trio or quartet that was ever meant to express love and jealousy and resignation and fierce suspicion, all at the same time.

'Oh, yes', he said, seating himself at the piano, 'it is a way of eking out one's imperfect life and being three people at once,—to sing and make the piano sing, and hear them both all the while,—or else to sing and paint'.

Source: Ibid., Book VI, *The Great Temptation*, Chapter VII, 'Philip reenters', n.p.

Meredith, George. *Emilia in England* (novel, 1864)

A walking party encounters Emilia singing and playing in the woods:

The voice had the woods to itself, and seemed to fill them and soar over them, it was so full and rich, so light and sweet. And now, to add to the marvel, they heard a harp accompaniment, the strings being faintly touched, but with firm fingers. A woman's voice: on that could be no dispute. Tell me, what opens heaven more flamingly to heart and mind, than the voice of a woman, pouring clear accordant notes to the blue night sky, that grows light blue to the moon? There was no flourish in her singing. All the notes were firm, and rounded, and sovereignly distinct. She seemed to have caught the ear of Night, and sang confident of her charm. It was a grand old Italian air, requiring severity of tone and power. Now into great mournful hollows the voice sank steadfastly. One soft sweep of the strings succeeded a deep final note, and the hearers breathed freely.

'Stradella!' said the Greek, folding his arms.

[...]

Amid this desolation, a dwarfed pine, whose roots were partially bared as they grasped the broken bank that was its perch, threw far out a cedar-like hand. In the shadow of it sat the fair singer. A musing touch of her harp-strings drew the intruders to the charmed circle, though they could discern nothing save the glimmer of the instrument and one set of fingers caressing it. How she viewed their rather impertinent advance toward her, till they had ranged in a half-circle nearer and nearer, could not be guessed. She did not seem abashed in any way, for, having preluded, she threw herself into another song.

Source: Meredith, George. *Emilia in England. Vol. I.* London: Chapman & Hall, 193, Piccadilly, 1864, 14-16.

Emilia is presented (amongst other ladies) to perform at a musical party.

‘Laura Tinley was punished by being requested to lead off with a favourite song in a buzz. She acceded, quite aware of the honour intended, and sat at the piano, taming as much as possible her pantomime of one that would be audible. Lady Gosstre scanned the room, while Adela, following her ladyship’s eyeglass, named the guests.

[...]

Two other sacrifices were offered at the piano after Laura Tinley. Poor victims of ambition, they arranged their dresses, smiled at the leaves, and deliberately gave utterance to the dreadful nonsense of the laureates of our drawing-rooms. Mr. Pericles and Emilia exchanged scientific glances during the performance. She was merciless to indifferent music. Wilfrid saw the glances pass. So, now, when Emilia was beckoned to the piano, she passed by Wilfrid, and had a cold look in return for beaming eyes. According to directions, Emilia sang a simple Neapolitan air. The singer was unknown, and was generally taken for another sacrifice.

[...]

Emilia sat by her harp. The saloon was critically still; so still that Adela fancied she heard a faint Irish protest from the parlour. Wilfrid was perhaps the most critical auditor present: for he doubted whether she could renew that singular charm of her singing in the pale lighted woods. The first smooth contralto notes took him captive. He scarcely believed that this could be the raw girl whom his sisters delicately pitied. A murmur of plaudits, the low thunder of gathering acclamation, went round. Lady Gosstre looked a satisfied, ‘This will do’. Wilfrid saw Emilia’s eyes appeal hopefully to Mr. Pericles. The connoisseur shrugged. A pain lodged visibly on her black eyebrows. She gripped her harp, and her eyelids appeared to quiver as she took the notes. Again, and still singing, she turned her head to him. The eyes of Mr. Pericles were white, as if upraised to intercede for her with the Powers of Harmony. Her voice grew unnerved. On a sudden she excited herself to pitch and give volume to that note which had been the enchantment of the night in the woods. It quavered. One might have thought her caught by the throat.

Source: *Ibid*, 37-41.

Emilia sings at Ipley Common for Jim and friends:

She was sitting near one end of the booth, singing as Wilfrid had never yet heard

her sing: her dark eyes flashing. Behind her stood Captain Gambier, keeping guard with all the composure of a gentleman-usher at a royal presentation. Along the tables, men and women were ranged facing her; open-mouthed, some of them but for the most part wearing a predetermined expression of applausive judgment, as who should say, 'Queer, but good'.

[...]

Yet, though the words were foreign and the style of the song and the singer were strange, many of the older fellows' eyes twinkled, and their mouths pursed with a kind of half-protesting pleasure. All were reverent to the compliment paid them by Emilia's presence. The general expression was much like that seen when the popular ear is given to the national anthem. Wilfrid hung at the opening of the booth, a cynical spectator. For what on earth made her throw such energy, and glory of music, into a song before fellows like these? He laughed dolorously, 'she hasn't a particle of any sense of ridicule', he said to himself. Forthwith her voice took hold of him, and led him as heroes of old were led unwillingly into enchanted woods. If she had been singing things holy, a hymn, a hallelujah, in this company, it struck him that somehow it would have seemed appropriate; not objectionable; at any rate, not ridiculous. Dr. Watts would have put a girdle about her; but a song of romance sung in this atmosphere of pipes and beer and boozey heads, chagrined Wilfrid in proportion as the softer half of him began to succumb to the deliciousness of her voice.

[...]

'Ah, now!' quoth Farmer Wilson, pointing out the end of his pipe, 'that's what they'll swallow down; that's the song to make 'em kick. Sing that, miss. Furrin songs 's all right enough; but 'Ale it is my tipples, and England is my nation!' Let's have something plain and flat on the surface, miss'.

Dame Wilson jogged her husband's arm, to make him remember that talking was his dangerous pastime, and sent abroad a petition for a song-book; and after a space a very doggy-eared book, resembling a poodle of that genus, was handed to her. Then uprose a shout for this song and that; but Emilia fixed upon the one she had in view, and walked back to her harp, with her head bent, perusing it attentively all the way. There, she gave the book to Captain Gambier, and begged him to hold it open before her, with a passing light of eyes likely to be rather disturbing to a jealous spectator. The Captain seized the book without wincing, and displayed a remarkable equanimity of countenance as he held it out, according to direction. No sooner had Emilia struck a prelude of the well-known air, than the interior of the booth was transfigured; legs began to move, elbows jerked upward, fingers flapped: the whole body of them were ready to duck and bow, dance, and do her bidding she had fairly caught their hearts. For, besides the pleasure they had in their own familiar tune, it was wonderful to them that Emilia should know what they knew. This was the marvel, this the inspiration. She smiled to see how true she had struck, and seemed to swim on the pleasure she excited. Once, as her voice dropped, she looked up at Captain Gambier, so very archly, with the curving line of her bare throat, that Wilfrid was dragged down from his cynical observatory, and made to feel as a common man among them all.

At the 'thrum-thrum' on the harp-strings, which wound up the song, frenzied shouts were raised for a repetition. Emilia was perfectly willing to gratify them; Captain Gambier appeared to be remonstrating with her, but she put up her joined hands,

mock-petitioningly, and he with great affability held out the book anew. Wilfrid was thinking of moving to her to take her forcibly away when she recommenced.

Source: Ibid, 141-146

Mr. Pericles returns from abroad and asks to hear Emilia's voice.

Mr. Pericles certainly did not look pleasantly upon Wilfrid: Emilia received his unconcealed wrath and spite. 'Go and sing a note!' he said. 'At the piano?' Emilia quietly asked. 'At piano, harp, what you will—it is ze voice I want'.

Source: Meredith, George. *Emilia in England. Vol. II.* London: Chapman & Hall, 193, Piccadilly, 1864, 6.

Austen, Jane. *Lady Susan* (novel, 1871)

Lady Susan Vernon to Mrs. Johnson:

My dear Alicia,—You are very good in taking notice of Frederica, and I am grateful for it as a mark of your friendship; but as I cannot have any doubt of the warmth of your affection, I am far from exacting so heavy a sacrifice. She is a stupid girl, and has nothing to recommend her. I would not, therefore, on my account, have you encumber one moment of your precious time by sending for her to Edward Street, especially as every visit is so much deducted from the grand affair of education, which I really wish to have attended to while she remains at Miss Summers's. I want her to play and sing with some portion of taste and a good deal of assurance, as she has my hand and arm and a tolerable voice. I was so much indulged in my infant years that I was never obliged to attend to anything, and consequently am without the accomplishments which are now necessary to finish a pretty woman.

Source: Austen, Jane. *Lady Susan* (written circa 1794, published posthumously in 1871). Project Gutenberg Ebook#946. Chapter VII, n.p.

Eliot, George. *Middlemarch* (1874)

Mr. Brooke reflects upon the nature of the feminine mind and the skills women should possess:

'Ah, well, without understanding, you know - that may not be so bad. But there is a lightness about the feminine mind - a touch and go - music, the fine arts, that kind of thing - they should study those up to a certain point, women should; but in a light way, you know. A woman should be able to sit down and play you or sing you a good old English tune That is what I like; though I have heard most things - been at the opera in Vienna: Gluck, Mozart, everything of that sort. But I'm a conservative in music - it's not like ideas, you know. I stick to the good old tunes'.

Source: Eliot, George. *Middlemarch*. Ware, Hertfordshire: Wordsworth Editions Limited, 1994. New introduction and notes by Doreen Roberts added 200. Book 1, Chapter 7, 53.

Mr. Lydgate encounters Rosamond Vincy for the first time, as she visits and sings for Mr. Featherstone.

Mr. Lydgate was rather late this morning, but the visitors stayed long enough to see

him; for Mr. Featherstone asked Rosamond to sing to him, and she herself was so kind as to propose a second favourite song of his – ‘Flow on, thou shining river’ after she had sung ‘Home, sweet home’ (which she detested). This hard-headed old Overreach approved of the sentimental song, as the suitable garnish for girls, and also as fundamentally fine, sentiment being the right thing for a song.

Source: Eliot, George. *Middlemarch*. Ware, Hertfordshire: Wordsworth Editions Limited, 1994. New introduction and notes by Doreen Roberts added 200. Book 1, Chapter 12, 96.

Fred Vincy opens the piano and urges his sister Rosamond to perform:

Rosamond played admirably. Her master at Mrs. Lemon’s school...was one of those excellent musicians here and there to be found in our provinces, worthy to compare with many a noted Kapellmeister in a country which offers more plentiful conditions of musical celebrity. Rosamond, with the executant’s instinct, had seized his manner of playing, and gave forth his large rendering of noble music with the precision of an echo. It was almost startling, heard for the first time. A hidden soul seemed to be flowing forth from Rosamond’s fingers, and so indeed it was, since souls live on in perpetual echoes, and to all fine expression there goes somewhere an originating activity, if it be only that of an interpreter.... Her singing was less remarkable, but also well trained, and sweet to hear as a chime perfectly in tune. It is true she sang ‘Meet me by the moonlight’ and ‘I’ve been roaming’; for mortals must share the fashions of their time, and none but the ancients can be always classical. But Rosamond could also sing ‘Black-eyed Susan’ with effect, or Haydn’s canzonets, or ‘*Voi, che sapete*’, or ‘*Batti, batti*’ – she only wanted to know what her audience liked.

Source: Eliot, George. *Middlemarch*. Ware, Hertfordshire: Wordsworth Editions Limited, 1994. New introduction and notes by Doreen Roberts added 200. Book 2, Chapter 16, 133-134.

Eliot, George. *Daniel Deronda* (novel, 1876)

Gwendolyn sings at home as a means of endearing her uncle to her wishes:

But there was one point which she was so anxious to gain that she could not allow the evening to pass without taking her measures toward securing it. Her mamma, she knew, intended to submit entirely to her uncle’s judgment with regard to expenditure; and the submission was not merely prudential, for Mrs. Davilow, conscious that she had always been seen under a cloud as poor dear Fanny, who had made a sad blunder with her second marriage, felt a hearty satisfaction in being frankly and cordially identified with her sister’s family, and in having her affairs canvassed and managed with an authority which presupposed a genuine interest. Thus the question of a suitable saddle-horse, which had been sufficiently discussed with mamma, had to be referred to Mr. Gascoigne; and after Gwendolen had played on the piano, which had been provided from Wanchester, had sung to her hearers’ admiration, and had induced her uncle to join her in a duet—what more softening influence than this on any uncle who would have sung finely if his time had not been too much taken up by graver matters?—she seized the opportune moment for saying, ‘Mamma, you have not spoken to my uncle about my riding’.

Source: Eliot, George. *Daniel Deronda*. 1876. Book I ‘The Spoiled Child’, Chapter III, n.p. Project Gutenberg Ebook #7469.

Gwendolyn is pressed into singing at a party, and is criticised by Herr Klesmer:

Music was soon begun. Miss Arrowpoint and Herr Klesmer played a four-handed piece on two pianos, which convinced the company in general that it was long, and Gwendolen in particular that the neutral, placid-faced Miss Arrowpoint had a mastery of the instrument which put her own execution out of question—though she was not discouraged as to her often-praised touch and style. After this every one became anxious to hear Gwendolen sing; especially Mr. Arrowpoint; as was natural in a host and a perfect gentleman, of whom no one had anything to say but that he married Miss Cuttler and imported the best cigars; and he led her to the piano with easy politeness. Herr Klesmer closed the instrument in readiness for her, and smiled with pleasure at her approach; then placed himself at a distance of a few feet so that he could see her as she sang.

Gwendolen was not nervous; what she undertook to do she did without trembling, and singing was an enjoyment to her. Her voice was a moderately powerful soprano (some one had told her it was like Jenny Lind's), her ear good, and she was able to keep in tune, so that her singing gave pleasure to ordinary hearers, and she had been used to unmingled applause. She had the rare advantage of looking almost prettier when she was singing than at other times, and that Herr Klesmer was in front of her seemed not disagreeable. Her song, determined on beforehand, was a favorite aria of Bellini's, in which she felt quite sure of herself.

'Charming?' said Mr. Arrowpoint, who had remained near, and the word was echoed around without more insincerity than we recognize in a brotherly way as human. But Herr Klesmer stood like a statue—if a statue can be imagined in spectacles; at least, he was as mute as a statue. Gwendolen was pressed to keep her seat and double the general pleasure, and she did not wish to refuse; but before resolving to do so, she moved a little toward Herr Klesmer, saying with a look of smiling appeal, 'It would be too cruel to a great musician. You cannot like to hear poor amateur singing'.

Source: *Ibid.*, Book I 'The Spoiled Child', Chapter V, n.p.

Introducing the musical talents of Daniel Deronda as a young boy:

Daniel had not only one of those thrilling boy voices which seem to bring an idyllic heaven and earth before our eyes, but a fine musical instinct, and had early made out accompaniments for himself on the piano, while he sang from memory. Since then he had had some teaching, and Sir Hugo, who delighted in the boy, used to ask for his music in the presence of guests.

Source: *Ibid.*, Book II 'Meeting Streams', Chapter XVI, n.p.

Mirah sings to Deronda for the first time, at her home, Frankfurt:

'Would it be disagreeable to you to sing now?' said Deronda, with a more deferential gentleness than he had ever been conscious of before. [...]

She immediately rose and went to the piano—a somewhat worn instrument that seemed to get the better of its infirmities under the firm touch of her small fingers as she preluded. Deronda placed himself where he could see her while she sang; and she took everything as quietly as if she had been a child going to breakfast. [...]

She sang Beethoven's 'Per pietà non dirmi addio' with a subdued but searching pathos which had that essential of perfect singing, the making one oblivious of art or manner, and only possessing one with the song. It was the sort of voice that gives the impression of being meant like a bird's wooing for an audience near and beloved. Deronda began by looking at her, but felt himself presently covering his eyes with his hand, wanting to seclude the melody in darkness; then he refrained from what might seem oddity, and was ready to meet the look of mute appeal which she turned toward him at the end.

'I think I never enjoyed a song more than that', he said, gratefully. [...]

She went on willingly, singing with ready memory various things by Gordigiani and Schubert; then, when she had left the piano, Mab said, entreatingly, 'Oh, Mirah, if you would not mind singing the little hymn'.

Source: *Ibid.*, Book IV 'Gwendolyn Gets Her Choice', Chapter XXXII, n.p.

Deronda sings at a gathering at the Abbey to receive the newlywed Grandcourts:

Later, in the drawing-room, Deronda, at somebody's request, sat down to the piano and sang. Afterward, Mrs. Raymond took his place; and on rising he observed that Gwendolen had left her seat, and had come to this end of the room, as if to listen more fully, but was now standing with her back to every one, apparently contemplating a fine cowed head carved in ivory which hung over a small table. He longed to go to her and speak. Why should he not obey such an impulse, as he would have done toward any other lady in the room? Yet he hesitated some moments, observing the graceful lines of her back, but not moving.

Source: *Ibid.*, Book V 'Mordecai', Chapter XXXV, n.p.

Herr Klesmer calls at Frankfurt to hear Mirah sing. She sings Leopardi's grand Ode to Italy, 'O patria mia':

'You will not object to beginning our acquaintance by singing to me', he added, aware that they would all be relieved by getting rid of preliminaries.

'I shall be very glad. It is good of you to be willing to listen to me', said Mirah, moving to the piano. 'Shall I accompany myself?'

'By all means', said Klesmer, seating himself, at Mrs. Meyrick's invitation, where he could have a good view of the singer. The acute little mother would not have acknowledged the weakness, but she really said to herself, 'He will like her singing better if he sees her'.

[...]

Mirah, simply bent on doing what Klesmer desired, and imagining that he would now like to hear her sing some German, went through Prince Radzivill's music to Gretchen's songs in the 'Faust', one after the other without any interrogatory pause. When she had finished he rose and walked to the extremity of the small space at command, then walked back to the piano, where Mirah had risen from her seat and stood looking toward him with her little hands crossed before her, meekly awaiting judgment; then with a sudden unknitting of his brow and with beaming eyes, he

stretched out his hand and said abruptly, 'Let us shake hands: you are a musician'.

Source: *Ibid.*, Book V 'Mordecai', Chapter XXXIX, n.p.

Hans Mayrick eavesdrops on Mab's lesson with Mirah:

'We had better go on, Mab; you have not given your full time to the lesson', said Mirah, in a higher tone than usual. 'Will you sing this again, or shall I sing it to you?'

'Oh, please sing it to me', said Mab, rejoiced to take no more notice of what had happened.

And Mirah immediately sang *Lascia ch'io pianga*, giving forth its melodious sobs and cries with new fullness and energy. Hans paused in his walk and leaned against the mantel-piece, keeping his eyes carefully away from his mother's. When Mirah had sung her last note and touched the last chord, she rose and said, 'I must go home now. Ezra expects me'.

Source: *Ibid.*, Book VIII 'Fruit and Seed', Chapter LXI, n.p.

Mirah's father calls on her and overhears her singing from the street:

The result of Lapidoth's rapid balancing was that he went toward the little square in Brompton with the hope that, by walking about and watching, he might catch sight of Mirah going out or returning, in which case his entrance into the house would be made easier. But it was already evening—the evening of the day next to that which he had first seen her; and after a little waiting, weariness made him reflect that he might ring, and if she were not at home he might ask the time at which she was expected. But on coming near the house he knew that she was at home: he heard her singing.

Mirah, seated at the piano, was pouring forth '*Herz, mein Herz*', while Ezra was listening with his eyes shut, when Mrs. Adam opened the door, and said in some embarrassment—

'A gentleman below says he is your father, miss'.

Source: *Ibid.*, Book VIII 'Fruit and Seed', Chapter LXVI, n.p.

Farr, Florence. *The Dancing Faun* (novel, 1894)

Lady Geraldine sings in Lady Kirkdale's drawing room while Travers listens:

As he sat in Lady Kirkdale's drawing-room on this particular hot June afternoon, he was both listening and observing. Lady Geraldine looked like a fair and sweet flower as she sang Gounod's passionate love-song, *Ce que Je suis sans toi*. She was a blonde, with tiny hands which melted in the touch as it were; they appeared to have no strength, no bone, they were so soft, so delicate. Yet now she was playing, you could see they were full of nervous tension; and her style had a certain vigour and distinction surprising to those who had only seen her in her idle moments. Mr. Clausen's eyes wandered from her to the figure of George Travers: he was of light build, his face was clean shaven save for a moustache several shades lighter than his hair, his eyes were brown and rather close together, his nostrils delicate, and his chin well cut. There was a suggestion of cat-like agility about him, and good solid

muscle at the corners of his mouth gave evidence that he was a man of endless resource. He stood behind Lady Geraldine, his hand resting on her brother's shoulder. When the song was over, Travers said, 'I should like to hear you singing to a mandolin on the lawn, down at my place at Old Windsor. Can you not persuade Lady Kirkdale to bring you down there one day? It is a charming old place, filled with quaint things I have collected from all parts of the world. I am sure it would interest you. What do you say, Stephen, will your mother and sister come with you and see me in my Arcadia?'

Source: Farr, Florence. *The Dancing Faun*. London : Elkin Mathews and John Lane; Boston : Roberts Brothers, 1894, n.p.

Proust, Marcel. *Jean Santeuil* (novel, 1952)

As dinner came to an end and each one remained seated before his half-empty brandy glass and lit a cigarette, Poitiers took his glass and cigarette to the piano and starting to sing to Jean everything Jean requested. Numerous accompaniments, sweet and sonorous, ran underneath his fingers; he sang with a charming voice, his cigarette dangling at the corner of his lip, while moving his head with a sort of half-nervous shudder, although he was usually a very calm young man. Each word of the song or of the air from an operetta could be distinctly heard. Without stopping, and keeping the accompaniment always in time, he sang the woman's part in a high falsetto and then came back to the choruses so strongly that everyone was transported. From time to time he sketched with stunning accuracy the impersonation of a well-known actor. Jean listened to him with prodigious admiration: all other singers and pianists would have seemed frigid and restricted when compared to this marvelous brilliance, to this charming voice, to these flashes of humor so well under control, so skillfully delivered that people admired Poitiers as much as if he had made them up on the spot, to this multiple accompaniment by means of which, looking at the notes with his indolent air and seeming to hesitate before striking the chords, he made it clear to everyone that here was a violin part, there some trombones, the delicateness and the violence of which he was able to reproduce simultaneously, unleashing all manner of sonorities, which he seemed to conduct with a distracted and weary air.²⁰

Source: Proust, Marcel. '*Jean Santeuil*' précédé de '*Les Plaisirs et les jours*', ed. Pierre Clarac and Yves Sandre. Paris: Gallimard, Bibliothèque de la Pléiade, 1971, 181. Translated in Rivers, J.E. *Proust and the Art of Love*, New York: Columbia University Press, 1980, 70.

Then, after first making sure that nobody was in the corridor--- which was in the highest degree unlikely, since Henri and Jean were the only persons occupying rooms in that part of the house---Jean, wearing a plush dressing-gown, and carrying his tooth-glass in his hand, would venture as far as Henri's door. 'I've come along to brush my teeth in your room, because you'll never guess who's engaged to be married!' or, since Henri was a good musician, 'I've brought my shirt to warm in front of your lovely fire, but more especially because I want to ask you what tune this is'. Then, Henri would sit down at the piano, and sing it, while Jean listened delightedly, his shirt hanging close to the fire, warming his legs: and all the time the footman would be knocking at the door of his room in vain to say that the others were in the dining-room.²¹

Source: Proust, Marcel. *Jean Santeuil*. Translated by Gerard Hopkins with a preface by André Maurois. London: Weidenfeld and Nicolson, 1955, 242.

Historical Music Treatises

Note on organisation: sources are presented in chronological order.

Caccini, Giulio. *Le nuove musiche* (1602)

On the dedication required to sing the repertoire in the treatise, and to sing well to the theorbo:

Quesi arte non patisce la mediocrità, e quanto più squisitezze per l'eccellenza sua sono in lei, con tanta più fatica, e diligenza la dovemo noi professori dei essa ritrovare con ogni studio, et amore, il quale amore ha mosso me (vendendo io, che dalli scritti habbiamo lume d'ogni scienza, e d'ogni arte) à lasciarne questo poco di spiraglio nelle note appresso, e discorsi, intendendo io di mostrare quanto appartiene à chi fa professione di cantar solo sopra l'armonia di Chitarrone, ò di alto strumento di corde pur che già sia in[?]o dotto nella teorica di essa musica, e suoni à bastanza; Non già, che ella non si acquisti in qualche parte anco per lunga pratica, come si vede, che hanno fatto molti, e huomini, e donne sino à un certo segno però; ma perche la teorica di questi scritti sino al segno sopraddetto fa di mestieri.

These arts will not endure mediocrity, and when there are many exquisite details to perfect, with more labor and diligence must we who profess the art rediscover every work--- and also with love, which has moved me (for I see that writings shed light on every science and every art) to leave this little glimmer of light in these present notes and comments, intending to show how much is involved for those who make a profession of solo over the harmony of the Chitarrone, or another stringed instrument, even if one already knows the basics of the theory of music and plays adequately; not that t cannot also be acquired by long practical experience, as many men and women have been seen to do, if only to a certain degree; but because the theory of these writings will lead to mastery to the aforementioned degree.

Source: Caccini, Giulio. *Le nuove musiche*. Firenze: Marescotti, 1602. From the introduction, 'A i lettori', n.p. Translation by Robin Bier.

And later, he gives some basic vocal advice on tone colour, advocating the natural as opposed to falsetto voice:

[...] sarà perciò utile avvertimento, che il professore di quest'arte poi che egli deve cantar solo sopra Chitarrone, ò alto strumento di corde senza essere forzato accomodarsi ad altri, che à se stesso si elegga un tuono, nel quale possa cantare in voce piena, e naturale per isfuggire le voci finte; [...]

[...] it will be useful to note however, that he who professes this art sings alone to the Chitarrone or some other stringed instrument without being constrained to accomodate himself to others should choose a key in which he can sing with a full, natural voice, to escape the falsetto [...]

Source: Ibid.

Puliaschi, Giovanni Domenico. *Musiche varie a une voce con il suo basso continuo per sonare*, (1618).

I accompany my voice with different sorts of consonances, sometimes full and sometimes light according to the passage; in particular when the part that I sing

descends beneath the played Bass, I use just a few consonances, those that best accompany the passage.

Source: quoted in Nuti, Giulia. *The Performance of Italian Basso Continuo: Style in Keyboard Accompaniment in the Seventeenth and Eighteenth Centuries*. Hants: Ashgate Publishing Limited, 2007, 20.

Bacilly, Bénigne de. *Remarques curieuses sur l'art de bien chanter* (1668)

However, it is necessary to establish the fact that if the theorbo isn't played with moderation – if the player adds too much confusing figuration (as do most accompanists, more to demonstrate the dexterity of their fingers than to aid the person they are accompanying) it then becomes an accompaniment of the theorbo by the voice rather than the reverse. Be careful to recognize this, so that in this marriage the theorbo does not become an overpowering, chiding spouse, instead of one who flatters, cajoles, and covers up one's faults.

For this reason I have found it very appropriate for students who wish to perfect themselves in singing to apply themselves to the theorbo just as studiously, provided that they have enough patience and work hard enough to reach a degree of proficiency comparable to the average theorbo player. But since the majority of them wish to reach this goal without taking the trouble to conceive of the means by which to get there, they always rest along the road and never take advantage of the trip, because of the shame of having undertaken something which doesn't reflect any glory upon them.

When the accompaniment is performed by a person other than the singer, the situation is not so advantageous as one might hope for, and I find that priding oneself on never singing without theorbo accompaniment (as a majority of singers do) smacks a little too much of the behaviour of a prima donna. It is obvious that a thousand occasions will present themselves in which there is neither a theorbo at hand, nor anyone to play it.

Source: Bacilly, Bénigne de. *A Commentary upon The Art of Proper Singing. Remarques curieuses sur l'art de bien chanter* (1668), *Musical Theorists in Translation*, Volume VII. ed. and trans. Austin B. Caswell. New York: The Institute of Mediaeval Music, Ltd., 1968, 18-20.

Tosi, Pier Francesco. *Opinioni de' Cantori Antichi, e moderni o sieno Osservazioni Sopra il Canto Figurato, Di Pierfrancesco Tosi, Accademico Filarmonico, dedicate a sua eccellenza Mylord Peterborough Generale di Sbarco Dell' Armie Reali della Gran Brettagna* (1723)

From 'Osservazioni Per chi studia

Impari d'accompagnarsi s'egli aspira a cantar bene. Invita con affetto così violento il Gravecembalo allo studio, che ne vince la più pertinace negligenza, e illumina sempre più l'intelletto; L'evidente profitto, che da quell' amoroso strumento a Vocalisti ne risulta assolve gli esempli dall' impegno di persuadere ; Oltrechè spesso volte accade a chi non sa sonare, che senza l'ajuto altrui non può farsi sentire, nè ubbidir talvolta a Sovrani comandi con suo gran danno, e maggior confusione.

Let him learn to accompany himself if he aspires to sing well. The harpsichord

urges one so strongly to study, that it triumphs over the most stubborn neglectfulness, and continually deepens one's knowledge; the obvious advantage the singer derives from this lovely instrument makes further examples and efforts to persuade unnecessary; Furthermore, it often happens to one who doesn't know how to play, that without the help of another he cannot be heard, nor at times can obey the commands of Sovereigns to great damage and greater confusion.

Source: Tosi, Pier Francesco. *Opinioni de' Cantori Antichi, e moderni o sieno Osservazioni Sopra il Canto Figurato, Di Pierfrancesco Tosi, Accademico Filarmonico, dedicate a sua eccellenza Mylord Peterborough Generale di Sbarco Dell' Armie Reali della Gran Brettagna*. Bologna: Fr. P. Ant. Bagioni Vic. Gen. S. Officii Bononiae, 1723, 53. Translation by Robin Bier.

From 'Dell'Arie'

Chi studia a dispetto d' un ingrato naturale per sua consolazione sovvegasi, Che l'Intonare, l'Esprimere, le Messe di voce, le Appoggiature, i Trilli, i Passaggi, e l'Accompagnarsi sono qualità principali, e non difficoltà insuperabili. So che non bastano per cantar bene, e che bisognerebbe esser pazzo per contentarsi di non cantar male, ma sogliono chiamar l'artificio in ajuto, che di rado le abbandona, e talora viene da se. Basta studiare.

He who studies despite a lack of natural talent should remember for his consolation that intonation, expression, *messa di voce*, appoggiaturas, trills, divisions, and accompanying oneself are the principle qualities, and are not insurmountable difficulties. I know that they alone do not suffice for good singing, and that one would need to be crazy to content oneself with merely not singing badly, but one is wont to call on the help of artifice, which seldom ignores the call, and sometimes comes of its own accord. It is enough to study.

Source: Ibid., 52. Translation by Robin Bier.

From 'Osservazioni Per chi canta'

Chi non sa rubare il Tempo cantando, non sa comporre, né accompagnarsi, e resta privo del miglior gusto, e della maggiore intelligenza.

Whoever knows not how to steal time in singing, knows not how to compose, nor how to accompany himself, and stands deprived of the best taste and of the greatest intelligence.

Source: Ibid., 99. Translation by Robin Bier.

Si maraviglierà di quel Cantore, che avendo una profonda intelligenza del Tempo non fa poi servirsene per non essersi applicato mai allo studio di comporre, nè d'accompagnarsi. L'inganno gli fa credere, che per essere Uomo grande il cantar franco basti, e non si avvede, che la maggior difficoltà, e tutta la bellezza della Professione consiste in ciò, che ignora; Gli manca quell' arte, che insegna di guadagnare il Tempo per saperlo perdere, che è un frutto del Contrappunto, ma non così saporito come quello di saperlo perdere per ricuperarlo: Produzione ingegnosa di chi intende la composizione, e di chi ha miglior gusto.

One marvels at the singer who, having a thorough understanding of time, does not then make use of it because of never having applied himself to the study of

composition nor accompanying himself. This mistake makes him believe that to be a leading man it is enough to sing confidently, and he does not realize that the greatest difficulty and all the beauty of the profession consists in that which he has neglected; he lacks that art which teaches the winning of time through knowing how to lose it, which is a result of Counterpoint, but not so delightful as knowing how to lose [time] in order to recover it: these are the ingenious creations of those who understand composition and have the best taste.

Source: *Ibid.*, 105. Translation by Robin Bier.

Tosi, Pier Francesco. *Observations on the Florid Song; or, Sentiments on the Ancient and Modern Singers*, trans. Mr. Galliard (1743) 22

From Chapter VI Observations for a Student:

Let him learn to accompany himself, if he is ambitious of singing well. The Harpsichord is a great Incitement to Study, and by it we continually improve in our Knowledge. The evident Advantage arising to the Singer from that lovely Instrument, makes it superfluous to say more on that Head. Moreover, it often happens to one who cannot play, that without the Help of another he cannot be heard, and is thereby to his Shame obliged to deny the Commands of those whom it would be to his Advantage to obey.

Source: Tosi, Pier Francesco. *Observations on the Florid Song; or, Sentiments on the Ancient and Modern Singers*, trans. Mr. Galliard. London: 1743. Reprinted from the second Edition, London: William Reeves Bookseller Ltd., 1967, 83-84.

From Chapter VII, Of Airs

Let him, who studies under the Disadvantage of an ungrateful Genius, remember for his Comfort, that singing in Tune, Expression, *Messa di Voce*, the *Appoggiatura's*, *Shakes*, *Divisions*, and accompanying himself, are the principal Qualifications; and no such insuperable Difficulties, but what may be overcome. I know, they are not sufficient to enable one to sing in Perfection; and that it would be Weakness to content one's self with only singing tolerably well; but Embellishments must be called in to their aid, which seldom refuse the Call, and sometimes come unsought. Study will do the business.

Source: *Ibid.*, 97-98.

From Chapter VII, Of Airs, Galliard's commentary:

Allessandro Stradella lived about *Pier. Simone's* Time, or very little after. He was a most excellent Composer, superior in all Respects to the foregoing, and endowed with distinguishing personal Qualifications. It is reported, that his favourite Instrument was the Harp, with which he sometimes accompanied his Voice, which was agreeable. To hear such a Composer play on the Harp, must have been what we can have no Notion of, by what we now hear.

Source: *Ibid.*, 112-113.

From Chapter IX, Observations for a Singer:

Whoever does not know how to steal the Time in Singing, knows not how to

Compose, nor to Accompany himself, and is destitute of the best Taste and greatest Knowledge.

Source: Ibid., 156.

He will marvel at that Singer, who, having a good Knowledge of Time, yet does not make use of it, for want of having apply'd himself to the Study of Composition, or to accompany himself. His Mistake makes him think that, to be eminent, it suffices to sing at Sight; and does not perceive that the greatest Difficulty, and the whole Beauty of the Profession consists in what he is ignorant of; he wants that Art which teaches to anticipate the Time, knowing where to lose it again; and, which is still more charming, to know how to lose it, in order to recover it again; which are the Advantages of such as understand Composition, and have the best Taste.

Source: Ibid., 164-165.

Agricola, Johann Friedrich. Anleitung zur Singkunst Aus dem Italianischen des herrn Peter Pranz Tosi, Mitgleids der philharmischen Akademie; mit Erläuterungen und Zufassen von Johann Friedrich Agricola (1757)23

Agricola's commentary on 'Observations for the Singing Teacher':

Because it is very advantageous for the singer to be able to play the keyboard and to understand the rules of figured bass – not only so that he can accompany himself and thus sing whenever he wants to, without needing an accompanist, but also so that he can fashion the extempore variations with absolute accuracy and certainty – for all who would excel in singing it is thus advisable to try to study the keyboard and the figured bass.

Source: Source: Agricola, Johann Friedrich. *Introduction to the Art of Singing (1757)*, trans. Julianne C. Baird. Cambridge: Cambridge University Press, 1995, 86.

Agricola's commentary:

Mattheson tells us that Bimmler, the former Capellmeister from Ansbach and a considerable phonologist, before an evening performance, refused both tea and the noonday meal, drinking only a warm drink with fennel from time to time, as he sang his part easily and gently at the keyboard.

Source: Source: Agricola, Johann Friedrich. *Introduction to the Art of Singing (1757)*, trans. Julianne C. Baird. Cambridge: Cambridge University Press, 1995, 87.

Agricola's commentary on 'Concerning Appogiaturas':

Some of us German singers on the other side of the mountains [i.e. the Alps] would prefer, in the event of not being able to invent something ourselves, to be guided by the composer or, at least, by the accompanist (if the piece is too difficult or too uncomfortable for us to accompany ourselves while practicing at the keyboard).

Source: Source: Agricola, Johann Friedrich. *Introduction to the Art of Singing (1757)*, trans. Julianne C. Baird. Cambridge: Cambridge University Press, 1995, 92.

From 'Remarks intended for the music student':

He should learn to accompany himself at the keyboard if he wants to learn to sing well. The harpsichord invites the student, with such great attraction, to diligence that with it negligence may be overcome, and insight into the music becomes ever deeper. The obvious advantage that singers enjoy in this agreeable instrument relieves me of the effort of using further persuasion. Besides this, it often befalls singers who cannot play the keyboard that they cannot be heard without the help of another; and, to their great disadvantage and greater embarrassment, they cannot even obey the commands of persons of high rank.

Source: Source: Agricola, Johann Friedrich. *Introduction to the Art of Singing* (1757), trans. Julianne C. Baird. Cambridge: Cambridge University Press, 1995, 185

He should remember that pure intonation; expression appropriate to the words; crisp trills; clear divisions; and, finally, the ability to accompany oneself at the keyboard are indeed very necessary qualities of a singer, but are not insurmountable difficulties. I know well that all of this [the above] does not suffice to make one an accomplished singer, and that he must be very foolish if he is merely satisfied not to sing badly. Despite that, the matters noted above tend to invite art to come to the rescue most accommodatingly: it is seldom completely absent, but often appears of its own accord and uncalled. But one must not tire of studying these matters.

Source: Source: Agricola, Johann Friedrich. *Introduction to the Art of Singing* (1757), trans. Julianne C. Baird. Cambridge: Cambridge University Press, 1995, 191.

From 'Remarks for the professional singer':

Whoever does not know how to stretch out the notes (*rubare il tempo*) can certainly neither compose nor accompany himself, and remains deprived of the best taste and the finest insight.

Source: Source: Agricola, Johann Friedrich. *Introduction to the Art of Singing* (1757), trans. Julianne C. Baird. Cambridge: Cambridge University Press, 1995, 222.

He will be astounded at the singer who, despite a correct understanding of rhythm, is nonetheless unable to make use of it because he has never applied himself to the study of composition and accompanying. He imagines quite falsely that in order to be a great singer, it is enough to be capable of a little sight-singing. He does not realize, however, that the secret of its beauty [the beauty of the *tempo rubato*] in the art of singing consists of precisely that which he still lacks. He has failed to learn the art of gaining time in order to lose it again. This is an art [lit., fruit] that evolves from the knowledge of composition, but it is not as tasteful as that art by means of which one loses time [by holding the note a bit longer] in order to regain it [by slightly speeding the time up in the succeeding notes]. This is the ingenious invention of those who understand the art of composition and possess the best taste.

Source: Source: Agricola, Johann Friedrich. *Introduction to the Art of Singing* (1757), trans. Julianne C. Baird. Cambridge: Cambridge University Press, 1995, 227.

Hiller, Johann Adam. Anweisung zum musikalisch-zierlichen Gesange (1780)

It is a necessary aid for the singer to play the piano.

Source: Hiller, Johann Adam. *Treatise on Vocal Performance and Ornamentation* (1780), ed. and trans. Suzanne J. Beicken. Cambridge: Cambridge University Press, 2001, 48.

If the singer were able, as he studied, to support himself harmonically on a keyboard instrument, he would be in a position to test the value of his ideas with his own ears.

Source: *Ibid.*, 137.

Giambattista, Mancini. *Pensieri e riflessioni pratiche sopra il canto figurato* (1774)

From the introduction, 'The Excellence and Sterling Worth of Music':

Lo! How many great and saintly men, versed and involved deeply in the study of military life, politics, philosophy and theology, were attracted by the suavity and sweetness of song, and stole many hours from their grave occupations to study this art! They conquered it, not as a profession but for fancy and delight. They adorned themselves with science and the lyre, as well as with the toga and sword, and thus honoured art also. David sung his songs with the harp; Jeremiah sung his 'Mottettos' with the zyther; Saint Cecilia sung her meditations 'Soliloqui' on the organ; [...] Homer assures us that Chirone taught music to Achilles, and Homer himself used to sing his own poems, accompanying himself with the lyre and zither.

Source: Mancini, Giambattista. *Practical Reflections on the Figurative Art of Singing* (1774), trans. Pietro Buzzi. Boston: The Gorham Press, 1912, 19-20.

As a last example I will tell you what music did for the cruel man Amuratte IV. When he took the city of Bagdad he ordered that without exception every citizen was to be killed. Among the unfortunates was Schac-culi, a valiant Persian musician. He begged so hard for his life that he was allowed to appear before Amuratte before being killed and to whom he spoke thus: 'I do not feel sorry to lose my life, but I regret that with my death such an excellent art as music shall also die. By living I hope to bring it to perfection. Let me live only long enough to perfect this divine art, and if I succeed in reaching the goal to which I aspire, I shall die happier than if I possessed your empire'. Schac-culi was permitted to give an exhibition of his knowledge. He took in his hands a 'Scheschadar' (a kind of harp) and accompanying himself, he sang the 'Conquest of Bagdad' and the 'Triumph of Amuratte' with such sweetness and feeling, that the Prince felt so enraptured he not only stopped the butchery at once, but returned liberty to those people.

Source: *Ibid.*, 24-25.

Corri, Domenico. *The Singer's Preceptor; or Corri's Treatise on Vocal Music* (1810)

13. If you accompany yourself, remember that the voice is principal, the accompaniment should only be subservient, and instead of playing Octaves or Chords with the left hand (as some persons frequently do) content yourself with what Handel, Haydn, or other eminent Composers may have assigned; the most pardonable fault is the playing less than is written, rather than the adding to a Composition.

14. In any passage where the notes of the Melody are in Unison with the Bass, if you possess knowledge of Thorough Bass, do not use it here by putting Chords---for, it must be supposed it was the intention of the Composer to have the Unison, and it

would be presuming to make any alteration.

15. It is not judicious to play accompaniments to Songs which differ widely from the Melody, unless you are perfect in Intonation; many Singers are led into this error by the desire of appearing possessed of greater skill, but it may sometimes betray defects.

Source: Source: Corri, Domenico. *The Singer's Preceptor; or Corri's Treatise on Vocal Music* London: Chappell & Co., 1810, 72.

Hahn, Reynaldo. *Du Chant* (1957)

From the lecture titled 'Why do we sing?':

We cannot replicate this setting when we sing a folk song, accompanying ourselves on a piano, surrounded by *salon* furniture or in a concert hall. In these circumstances, we must resort to some kind of artifice, or, if you will, to art, to compensate for the poetical contribution the peasant singer finds in the world around him.

Source: Hahn, Reynaldo. *On Singers and Singing. Lectures and an Essay*, ed. Reinhard G. Pauly, trans. Léopold Simoneau. Portland: Amadeus Press, 1990. First published as *Du Chant* by Editions Gallimard, 1957, 41-42.

From the lecture titled 'What do we mean by Having Style?':

If you should sing a beautiful Schubert song—'Das Zünglein', 'Der Winterabend' or 'Der Wanderer', for example—you must, of course, present the music and the text printed on the pages; but you must do so in a style—a style of pronouncing, singing, expressing oneself in short—that is altogether different from the style one would choose to interpret Lully or Gluck, a style that summons up the era, the atmosphere, of Schubert's life. As I listen to you, my mind must fill with floating images of a Viennese salon, warmly lit by glowing lamps, in which women wearing light-colored gowns and men in tight frock-coats with large cravats over starched shirts devote their whole attention to the soft, expressive singing of a stout young blond man who, with his gold-rimmed spectacles beneath his broad forehead and his cap of curly hair, accompanies himself on the piano. When I listen to a performance of Schumann's 'Frauenliebe und leben', I want to be able, as I share the emotions of this certain 'woman', to imagine Schumann himself at any moment, now smiling, his heart suffused with the sweetness of a first love, now haggard and despairing.

Source: *Ibid.*, 100-101.

Appendix Two

Singers

This appendix provides a complete alphabetized list of self-accompanying singers documented in the primary sources examined for this thesis, who are identified by name in the source or who are identifiable by context. Wherever possible, vocal fach, nationality and other identifying information is given (if the singer is not already well known). Fictional and mythological singers are not included.

- Albertazzi, Emma (1814-1847). English contralto
- Alcaeus of Mytilene (born c.620 B.C.) Greek lyric poet
- Alfonso X (1221-1284). Troubadour
- Anacreon (c.582-c.485 B.C.). Greek lyric poet.
- D'Arco, Livia (c.1565–1611). Italia singer and viol player, member of the *concerto delle donne* at Ferrara.
- Archilei, Vittoria (1582–1620). Italian soprano and lutenist, wife of Antonio Archilei.
- Badger, Miss (mid nineteenth century).
- Balfe, Michael William (1808-1870). Irish operatic baritone, also a composer of operas.
- Barrow, Miss (late nineteenth century).
- Beer, Mlle (mid nineteenth century). Opera singer.
- Beethoven, Ludwig van (1770-1827).
- Bennet, Mr. (mid nineteenth century). English tenor, Royal Academy of Music
- Bianchi, Madame (nineteenth century).
- Billington, Elizabeth (1765/8-1818). English opera singer
- Binchois, Giles de (c.1400-1460). Netherlandish composer and singer, Burgundian school
- Birch, Miss (mid nineteenth century). Possibly Charlotte Ann Birch (1815-1857), British concert soprano, student of Royal Academy and George Smart.
- Braham, John (1774-1856). English operatic tenor.
- Brancaccio, Giulio Cesare (1515-1586). Italian singer (bass), lutenist, courtier and soldier.
- Brown, Miss (mid nineteenth century). British, listed in papers as 'of the Leeds concerts'.
- Bullock, Miss (mid nineteenth century). British amateur singer.
- Burns, Georgina, (late nineteenth century). Soprano, Carl Rosa Opera Company
- Byng, Mr. (mid nineteenth century).
- Byrne, Miss., briefly a leading lady at the Drury Lane Theatre
- Caccini, Giulio (1551-1618). Italian singer, theorbo player, composer, teacher, writer.

- Caffarelli (1710-1783). Italian operatic castrato, born Gaetano Majorano.
- Caradori-Allen, Rosalbina (1800–1865). French operatic soprano
- Carnaby, Miss. (early nineteenth century). English amateur soprano, sang with Malibran
- Castaglioni, Madame (mid nineteenth century).
- Cinti Damoreau, Laure (1801-1863). French operatic soprano
- Cooper, Elise (mid nineteenth century). British amateur singer.
- Corbett, Mrs. Reginald (late nineteenth century).
- Dance, Miss (early nineteenth century). British singer.
- Danterny, Madame (mid nineteenth century). French soprano.
- Davies, Bessie (mid nineteenth century). Operatic soprano.
- Dickons, Miss (mid nineteenth century). British soprano, student, Royal Academy of Music.
- Dickons, Mrs., probably Maria Dickons, née Poole (1770-1833). English operatic soprano.
- Dillon, Kate (mid nineteenth century).
- Dowland, John (1563-1626). English composer, singer and lutenist.
- Emslie-Cran, Madame (late 19th and early 20th c). Operatic and concert contralto.
- Erskine, Fanny (mid nineteenth century). Scottish amateur, student of Manuel García, fils.
- Ferrabosco, Alfonso (1543-1588). Italian composer, singer, viol player.
- Féron, Elizabeth (1797-1853). English coloratura soprano
- Fitzwilliam, Frances Elizabeth (1801-1854). British actress and theatre manager.
- Ford, Miss (nineteenth century)
- Francesco da Milano (1497-1543). Famous Italian lutenist and composer.
- Frankish, Alice (late nineteenth century). British actress and singer.
- Fraser, Miss (mid nineteenth century). British amateur singer.
- García, Manuel (1775-1832). Spanish operatic tenor, composer, impresario, singing teacher, guitar player.
- Gardiner, Julian (early 20th c). English singer.
- Garton, Mrs. (late nineteenth century). Actress and singer.
- Graham, Miss (mid nineteenth century). British singer.
- Grange, Anna de la (1825–1905). French coloratura operatic soprano.
- Gray, Madame (late nineteenth century). Royal Academy of Music.
- Greenfield, Elizabeth Taylor (1824–1876). African-American opera and concert singer, billed as ‘The Black Swan’.
- Guarini, Anna (1580-1598). Italian singer and lute player, member of the *concerto delle donne* at Ferrara.
- Head, Michael (1900-1976). British baritone, composer, pianist, Royal Academy of Music.
- Hahn, Reynaldo (1874-1947). Venezuelan/French amateur baritone

- Hammond, Mrs. (early nineteenth century). British singer.
- Hamilton Smith, Miss F. (late nineteenth century). Contralto, mandoline and guitar player.
- Harrison, Miss E. (late nineteenth century).
- Hauk, Minnie (1851-1929). American operatic soprano, active internationally.
- Hawes, Miss M.B. (mid nineteenth century). British soprano, listed in *The Musical World* (1838) as an 'eminent singer'.
- Hayes, Catherine (1818-1861). Irish operatic soprano, dubbed the 'Irish queen of song'.
- Helder, Ruby (1890-1938). British concert contralto, billed as 'The Woman Tenor', studied with Sir Charles Stantley.
- Helier, Ivy St. (1886-1971). British stage actress, composer and lyricist.
- Henschel, Helen (1882–1973). English mezzo soprano.
- Henschel, Sir George (1850-1934). German/English bass-baritone
- Herring, Howard (late nineteenth century). Organist of St. Mary's, Peckham, Surrey.
- Horn, Charles Edward (1786-1849): English singer and composer
- Humphreys, James Dodsley (1811-1877). English tenor, student, Royal Academy of Music.
- Huntington, Miss (mid nineteenth century).
- Jefferys, Theresa (mid nineteenth century). English singer, student of Henry R. Allan.
- Johannsen, Bertha (nineteenth century). Swedish operatic soprano.
- Jones, Miss (late nineteenth century).
- Jordan, Dorothea (1761-1816). Irish singer-actress, mistress to King William IV
- Kellogg, Clara Louise (1842-1916). American opera singer, also active in Europe.
- Kelly, Miss (early nineteenth century).
- Kemble, Adelaide (1815-1879). English operatic singer, student of John Braham.
- Land, Miss (mid nineteenth century). British actress.
- Lee, Mr. A (nineteenth century). English amateur singer, composer for British theatres.
- Lind, Jenny (1820-1887). Swedish operatic soprano
- Lord, Miss (late nineteenth century).
- Lynn, Jessie (late nineteenth century).
- MacFarren, Natalia (1827–1916). German-born operatic contralto, trained at the Royal Academy of Music, also a pianist, teacher, composer and lyric translator.
- Maeder, Mr. (early nineteenth century), possibly J.G. Maeder, American tenor.
- Magenis, Edward (nineteenth century). American professional singer
- Malibran, Maria (1808-1836). Spanish operatic mezzo-soprano
- Marriott, Fanny (late nineteenth century).
- Martell, Miss (late nineteenth century).
- Melba, Nellie (1861-1931). Internationally known Australian operatic soprano

- Mellor, Miss Rachel (late nineteenth century). British actress, possibly amateur.
- Millar, Maggie (mid nineteenth century). American singer.
- Milton, Edith (late nineteenth century). Actress and singer.
- Molza, Tarquinia (1542-1617). Italian singer, viol player, harpsichordist, lutenist, member of the *musica segreta* at Ferrara and associated with the *concerto delle donne*.
- Moulds, Mr. (nineteenth century)
- Murray, Mrs (late nineteenth century).
- Nichol, William (late nineteenth century). British operatic tenor.
- Noel, Miss (early nineteenth century). British opera singer.
- Nott, Cicely (mid nineteenth century). English opera singer.
- Novello, Clara Anastasia (1818-1908). English operatic soprano
- Palantrotti, Melchior (d.1614). Italian singer (bass) and lutenist.
- Parker, Miss (mid nineteenth century). British operatic soprano.
- Paton, Mary Ann (1802-1864). British operatic soprano
- Patti, Adelina (1843-1919). International operatic soprano
- Paul, Isabella Howard (1833–1879). British actress and opera singer.
- Peirol (c1160-c1220). Auvergnat troubadour.
- Peri, Jacopo (1561-1633). Italian composer, singer, chitarrone player.
- Perry, Jun. Mr. (mid nineteenth century). British singer.
- Peverara, Laura (1550-1601). Italian singer, harpist, member of the *musica segreta* and *concerto delle donne* at Ferrara.
- Phillips, Josephine (early nineteenth century). English singer.
- Phillips, Mr. (mid nineteenth century). English singer.
- Phillis, Miss (late nineteenth century).
- Pitio (late sixteenth century). Roman professional singer and lutenist.
- Potocka, Countess Delphine (1807-1877). Polish amateur singer, favourite of Chopin
- Puliaschi, Giovanni Domenico (d.1622). Italian composer, singer, chitarrone player.
- Rainforth, Miss (mid nineteenth century). British opera singer.
- Revy, Aurelia (1879-1957). Hungarian operatic soprano.
- Ross, Lilly (mid nineteenth century). Irish amateur singer (child)
- Ruda, Rosa de (nineteenth century). German operatic soprano.
- Rudersdorf, Madame Erminia (mid nineteenth century). Concert soprano.
- Russell, Henry (1812/3-1900). English baritone, also a pianist and composer.
- Sainton-Dolby, Charlotte Helen (1821-1885), English contralto, teacher, composer.
- Sanvitale, Leonora (c1558–1582). Italian singer, noblewoman, member of the *musica segreta* and the first incarnation of the *concerto delle donne* at Ferrara.

- Sapio, Mr., probably Antonio Sapio (1792–1851), Italian operatic tenor.
- Sappho (c.630-570 B.C.) Greek lyric poet.
- Scott, Miss (early nineteenth century).
- Sembrich, Marcella, (1858-1935). Polish coloratura operatic soprano
- Shirreff, Jane (1811-1883). Scottish operatic soprano.
- Simpson, Miss (late nineteenth century).
- Sinclair, Mr. (early nineteenth century)
- Smith, Miss (early nineteenth century).
- Smith, Miss (mid nineteenth century).
- Soudain, Monsieur (mid-nineteenth century).
- Spilimbergo, Irene (1540-1559). Italian renaissance painter.
- Stanley, Emma (mid nineteenth century). British music-hall singer.
- Stansbury, Mr. G. (nineteenth century). English opera singer, composer, conductor,
keyboard
- Stradella, Alessandro (1639-1682). Italian composer
- Symonds, Kate (mid nineteenth century).
- Tate, Miss (mid nineteenth century).
- Richard Tauber (1891-1948). Internationally acclaimed Austrian operatic tenor.
- Tedoldi, Miss (mid nineteenth century).
- Turpin, Miss (d. 1860). English singer, actress, Haymarket Theatre, Covent Garden
- Velluti, Giovanni Battista (1780-1861). Italian operatic castrato
- Viardot-Garcia, Pauline (1821-1910). Spanish operatic mezzo soprano
- Weber, Maria Aloysia Antonia (c-1760-1839). German operatic soprano associated with
Mozart. ‘Madame Lange’ after marriage.
- Weldon, Georgina (1837-1914). Noteable amateur soprano.
- Wells, Miss J. (mid nineteenth century).
- Wells, Miss M. (mid nineteenth century). Contralto.
- Welsh, Mr. T. (early nineteenth century). English professional singer.
- Whitnall, Miss (mid nineteenth century). British operatic soprano.
- Wilkinson, Rosemond (1768-1841). English operatic soprano, succeeded Nancy Storage.
- Williams, E.L. (mid nineteenth century). Welsh singer, billed as ‘The Welsh Nightingale’
- Williamson, Lady (mid nineteenth century). Amateur British soprano.
- Wilton, Emily (mid nineteenth century). ‘of the Exeter Hall and Beethoven Rooms
concerts’.
- Wolff, Ernst (1905 – 1991). German baritone, concert pianist, recitalist and recording artist.
- Wood, Mrs. (mid nineteenth century).

Woodall, Miss (mid nineteenth century).

Woodward, Mr. (early nineteenth century).

Yaniewicz, Miss (early nineteenth century). British amateur, daughter of polish composer and violinist Felix Yaniewicz (1762-1848).

Luigi Zamboni (1767-1837), Italian operatic buffo bass-baritone.

Appendix Three

Repertoire

This index provides a list of identifiable individual works documented in this thesis as having been performed self-accompanied on the public concert stage (including radio broadcasts and recordings) or in an elite semi-private setting where virtuosic performance was expected. Works are alphabetised by composer and title, and where possible contextual information is given for theatrical works. Existing works performed by fictional singers are included.

[category] *Airs de cours* (1570-1650)

Arditi, Luigi (1822–1903)

Se Seran Rose

Arkwright, Mrs. Robert (d.1849)

‘Roland’ from *Roland the Brave* (1827)

Auber, Daniel (1782-1871)

[unnamed aria] from *La Bayadere*

[unnamed duet] from *Masaniello* (1828), later *La muette de Portici*

Aubert

Unnamed songs

Bach, C.P. (1714-1788)

Der Phoenix

Trinklied

Als Amor in den gueld’nen Aeiten

Bitten

Der Tag des Weltgerichts

Der 93 Psalm

Bach, J.C.F. (1732-1795)

Schon ist mein Madchen

Dem Schopfer

Bach, Johann Sebastian (1685-1750)

Gib dich zufrieden und sei stille, BWV 511

Leibster Herr Jesu

O Jesulein suss, o Jesulein mild

Vergiss mein nicht, BWV 505

- Willst du dein Herz
Zu dir, Jehovah
- Bach, Wilhelm Friedemann (1710-1784)
Klein Halmeim wachst out Erden
- Bach-Gounoud
Ave Maria (1853)
- Balfe, Michael William (1808-1870)
I dreamt I dwelt in marble halls
'Peace of the Valley, The', ballad from *Joan of Arc*
'Travellers all', aria buffa from *The Siege of Rochelle*
- Bayly, Thomas Haynes (1797-1839)
'We met!', ballad from *Songs of the boudoir*
- Beethoven, Ludwig van (1770-1827)
Busslied
In questa tomba oscura
Kennst du das Land
Mit Mädeln sich vertragen
Per pietà non dirmi addio
Trocknet nicht, Tränen der ewigen Liebe
'Crugantino's song' from Goethe's *Claudine von Willa Bella*,
Wonne der Wehmut
- Bellini, Vincenzo (1801-1835)
'See those looks so fraught with sadness', scena from *La sonnambula* (English translation of 'Pasci il guardo e appaga l'alma')
- Bishop, Henry R. (1786-1855)
Bloom is on the Rye, the
Home, sweet Home
Lo! Here the gentle lark (1925)
My Heart and Lute
- Bizet, Georges (1838-1875)
Cradle song
Chanson d'avril
'De mon amie' from *Les pêcheurs de perles*
'O Nadir doit expirer' from *Les pêcheurs de perles*
[unnamed song] from *Carmen*
- Boieldieu, François (1775-1834)

‘Voitures versées’, duet, variations on ‘Au clair de la lune’

[unnamed duet] from *Le Nouveau Seigneur du Village*

Brahms, Johannes (1883-1897)

Auf dem Kirchhof, Op. 105 No. 4

Da unten im Tale, WoO 33 No. 6

Die Sonne scheint nicht mehr, WoO 33 No. 5

Erlaube mir, WoO 33 No. 2

Es steht ein Lind, WoO 33 No. 41

Feinsliebchen, du sollst, WoO 33 No. 12

Komm’ bald, Op. 97

So willst du des Armen, *Magelone Lieder* Op. 33 No. 5

Wie froh und Frisch, *Magelone Lieder* Op. 33 No. 14

Nicht mehr zu dir zu gehen, Op. 34

Maria Ging Aus Wandern

Mein Madel Hat Einem Rosenmund

Schwesterlein, WoO 33 No. 15

Ständchen, Op. 105 No.

Unüberwindlicht, Op. 72 No. 5

Verrath, Op. 105 No. 5

Verzagen, Op. 72 No. 4

Wach auf, Mein Herzensschöne WoO 33 No. 16

Wiegenlied, Op. 49 No. 4

Brooks, Charles William Shirley (1816-1874)

‘O Stay with Me’, from *Anything for a Change*

Browne, Harriet (1790–1858)

The Landing of the Pilgrim Fathers

Bruneau, Alfred (1887-1934)

L’heureux Vagabond

Bulwer-Lytton, Edward (1803-1873)

When Stars are in the Quiet Skies

Carey, George Saville (1743-1807)

Little Blithesome Sparrow

Carissimi, Giacomo (1605-1674)

‘Vittoria’

Carnaby, William (1772–1839)

Wandering Willie

- Chabrier, Emmanuel (1841–1894)
 Joyeuse Marche
 Les Cigales
 L'Île heureuse
 Toutes les fleurs
- Chaminade, Cécile (1857-1944)
 Unnamed songs
- Chausson, Ernest (1855-1899)
 Unnamed songs
- Chopin, Frederic (1810-1849)
 Zyczenie (Maiden's Wish, The), 17 Sons, Op. 74: No. 1
- Chopin-Viardot Garcia
 'Aimez-moi', arrangement by Pauline Viardot-Garcia of Mazurka Op. 33 No. 2
 [unnamed] mazurkas, arranged
- Cimarosa, Domenico (1749-1801)
 'Che bel piacere', duet
 Vedrai la forte bionda Allemagna
 [unnamed aria] from *Don Calandrino*
 [unnamed duet], Aurora and Orlando from *Giannina e Bernadone*
- Craven, Henry Thornon (1827-1908)
 'Early love', from *Milky White*
- Crouch, Frederick Nicholls (1808-1896)
 Kathleen Mavourneen
- Darcier, Joseph (1819-1893)
 La Tour Saint-Jaques
- Debussy, Claude (1862-1918)
 En sourdine
 Fantoques, *Fêtes galantes* No. 2
 Mandoline, L. 29
- Delibes, Léo (1836-1891)
 Unnamed songs
- Donizetti, Gaetano (1797-1848)
 'Pronta io son purch'io non manchi', duetto buffo from *Don Pasquale*
- Duparc, Henri (1848-1933)
 Unnamed songs
- Dvorák, Anton (1841-1904)

By the Waters of Babylon, *Ten Biblical Songs*, Op. 99 No. 7

Clouds and Darkness, *Ten Biblical Songs*, Op. 99 No. 1

Ebel, Eduard (1839-1905)

Leise rieselt der Schnee

Fauré, Gabriel (1845-1924)

Après un rêve

Clair de lune

L'Absent Op. 5 No. 3

Pleurs d'or, duet, Op. 72

Foster, A. (nineteenth century)

Skylark, The

Foster, Stephen C. (1826-1864)

There's a good time coming, boys (1846)

Franck, Johann Wolfgang (1644-1710)

Wait thou still

Franz, R. (1815-1892)

Herbstsorge

Fröhlich, Friedrich Theodor (1803-1836)

Wem Gott will rechte Gunst

Gagliano, Marco da (1582-1643)

Alma mia, dove t'en vai, duet

Ganz, Rudolph (1877-1972)

Love hailed a little maid

García, Manuel (1775-1832)

[unnamed] *tonadillas*

Glück, Friedrich (1793-1840)

In einem kühlen Grunde

Glover, Stephen (1813-1870)

Blind Girl to her Harp, The

I'd rather be the Daisy

Gluck, Cristobal (1714-1787)

Das Baechlein

[unnamed aria] from *Iphégenie en Tauride*

Goetz, Hermann (1840-1876)

[unnamed duet] from *Taming of the Shrew*.

Gounod, Charles (1818-1893)

- Aimons-nous
 Au rossignol
 ‘Biondina bella’ from *Biondina*
 Ce que je suis sans toi
 Chanson du mai
 Chanson du printemps
 ‘Couplets et Vulcain’ from *Philemon et Baucis*
 Maid of Athens
 Grétry, André (1741-1813)
 [unnamed duet] from *Richard Coeur de Lion*
 Grieg, Edvard (1843-1907)
 Unnamed songs
 Gruber, Franz (1787–1863)
 Stille Nacht, heilige Nacht
 Hahn, Reynaldo (1874-1947)
 Venezia, complete
 Cimetière de campagne, le
 D’une prison
 ‘La barcheta’ from *Venezia*
 La paix
 L’enamourée
 l’Heure exquise
 Néère
 Offrande
 Paysage
 Handel , George Frideric (1685-1759)
 ‘Che vai pensando’, duet
 ‘Lascia ch’io pianga’, from *Rinaldo*
 ‘Lusinghe più care’
 ‘Mi dà speranza’ from *Almira*
 ‘Serenata’ from *Agrippina*
 ‘Vieni, o cara’ from *Agrippina*
 ‘Rend, il Sereno’ from *Sosarme*
 ‘Revenge, Timotheus cries’ from *Alexander’s Feast*
 ‘Sibillar’ from *Rinaldo*
 ‘Where’er You Walk’ from *Semele*

[unnamed aria] from *Acis and Galatea*

[unnamed aria] for baritone from *Susanna*

[unnamed aria] for baritone from *Siroe*

Haydn, Joseph (1732-1809)

[category] canzonettes

‘Graceful consort’, duet from *The Creation*

‘Il pensier sta negli oggetti’ from *Orfeo ed Euridice*

Henschel, George (1850-1934)

Adieu de l’Hôtesse Arabe

‘Beharrliche Liebe’, duet

Beim Kerzenlicht

‘Cup Bearer, The’, ballad

‘Gondoliera’, duet

Jung Dieterich

Lamb, the

Mein müdes Augen

Morgenhymne

O hush thee, my baby

‘Oh, that we Two were Maying!’, duet

Schenk von Erbach, der

Serbisches Liederspiel for vocal quartet and piano Op. 32, complete

Sommernacht, die

There was an ancient King

‘Treunning’, duet

Trompeter von Säkkingen, der, complete (eight songs)

Wanderlied

[unnamed duet] op. 4

[unnamed duet] op. 28

Herz, Henri (1803-1888)

‘Tis the Last Rose of Summer’, with variations

Heymann, Werner R. (1896-1961)

Kenns du das kleine Haus am Michigansee

Hobbs, John William (1799-1877)

The Captive Greek Girl’s Song

Hook, James (1746-1827)

Willow, The

- Horn, Charles Edward (1786-1849)
 ‘Deep, Deep Sea, The’, cavatina from *Honest Frauds* (1830)
 Mermaid’s Cave, The
 ‘Through the Wood’, cavatina (1842)
- Hummel, Johann Nepomuk (1778-1837)
 My Fondest, my Fairest, air
- Isuard, Nicolo (1773-1818)
 [unnamed cavatina] from *Cendrillon*
- Jurmann, Walter (1903-1971)
 Was weisst den du, wie ich verliebt bin
- Keel, Frederick (1871-1954)
 The bee’s song
 Jardin d’amour
- Koechlin, Charles (1867-1950)
 Le Thé
- Kowalski, Max (1882-1956)
 12 *Gedichte aus Pierrot lunaire*, Op.4 (complete)
- Lee, A. (nineteenth century)
 Arab Maid, The
 ‘Tis woman loves the best
- Linley, Thomas (1756–1778)
 O bid your faithful Ariel fly
 ‘The Forest Glade’, cavatina
- Liszt, Franz (1811-1886)
 Anfangs wollt’ ich fast verzagen, S311
 Der du von dem Himmel bist, S531 No. 5
 Es muss ein Wunderbares sein, S314
 Es treibt mich hin, Op. 24 No. 2
 Freudvoll und leidvoll, S280
 Im Rhein, im schönen Strome, S271
 Morgens steh ich auf und frage, S290
 Über allen Gipfeln ist Ruh’, S306
 Vätergruft, die, S.281
 Wie singt die Lerche schön, S312
- Loewe, Carl (1796-1869)
 Archibald Douglass, Op. 128

- Der Zahn
 Edward, Op. 1 No. 1
 Erlkönig, Op. 1 No. 3
 Heinrich der Vogler, Op. 56 No. 1
 Nock, der, Op. 129 No. 2
 Tom der Reimer, Op. 135a
 verfallene Mühle, die, Op.109
- Lortzing, Albert (1801-1851)
 Zar und Zimmermann
- Love, Henry (Hilde Loewe) (1895-1976)
 Das alte Lied
- Lully, Jean-Baptiste (1632-1687)
 ‘Bois épais’ from *Amadis de Gaule* (1684)
- Lyra, Justus Wilhelm (1822 – 1882)
 Der Mai ist gekommen
- Massenet, Jules (1842-1912)
 ‘Le Roi de Lahore
 ‘Sevillana’, coloratura aria from *Don César de Bazan* (1872)
- Méhul, Étienne Nicolas (1763-1817)
 [unnamed duet], Jacob and Benjamin, from *Joseph* (1807)
- Mendelssohn, Felix (1809-1847)
 ‘Oh, wert thou in the Cauld Blast’, duet, Op. 63 No. 5 (also called ‘Volkslied’)
- Mercadante, Giuseppe (1795-1870)
 ‘Ah! S’estinto ancor mi vuoi’ from *Caritea, regina di Spagna*
- Meyerbeer, Giacomo (1791-1864)
 ‘Robert, Robert, toi que j’aime’, cavatina from *Robert le Diable* (1831)
- Miller, Charles (uncertain)
 Ye Banks and Braes o’ Bonnie Doon
- Molloy, James Lynam (1837-1909)
 The Kerry Dance
- Molza-Petrarch
 ‘Hor che ‘l ciel et la terra e ‘l vento tace’, sonnet
- Monteverdi, Claudio (1567-1643)
Tirsi e Clori
- Moore, Thomas (1779-1852)
 Believe me, if all those endearing young charms

- Flow on, thou shining river
 Homeward March
 Irish melodies
- Mouline (nineteenth century)
 Maria
- Moulton (nineteenth century)
 Beware, she is fooling you
- Mozart, W. A. (1756-1791)
 ‘Alcandro, lo confesso – Nel seno a destarmi’, K. 294.
 ‘Batti, batti’ from *Don Giovanni*
 ‘Crudel, perché fin’ore’, duet from *Le Nozze di Figaro*,
 ‘Voi, che sapete’ from *Le nozze di Figaro*
 ‘Un’aura amorosa’ from *Così fan tutti*
 Veilchen, das, K.476
 ‘Wer ein Liebchen hat gefunden’ from *Die Entführung aus dem Serail*
 [unnamed duet] from *Die Zauberflöte*
 [unnamed duet] from *Don Giovanni*
- Oberleithner, Max von (1868-1935)
 [unnamed first aria] from *Der Eiserne Heiland* (1919)
- Offenbach, Jacques (1819-1980)
 ‘Les Charbonniers et fariniers’ from *La Boulangère a des écus*
 ‘Un homme d’un vrai mérite... Que voulez-vous’ from *La Boulangère a des écus*
- Pacini, Giovanni (1796-1867)
 Ah! Perche in morte
- Paisiello, Giovanni (1740-1816)
 ‘Nel cor più non mi sento’, from *La Molinara* (1788), sung with unspecified variations and with variations by Fucitta
- Parry, Charles Hubert (1848-1918)
 Under the Greenwood Tree
- Payne, John Howard (1791-1852)
 Angels Bright and Fair
- Pergolesi, Giovanni Battista (1710-1736)
 [unnamed buffo aria] from *Il Maestro di Musica*
- Purcell, Henry (1659-1695)
 ‘Mad Tom’, cantata
- Radecki, Olga von (1853-1933)

- The Sea hath its Pearls
- Ravel, Maurice (1875-1937)
 Unnamed songs
- Reyer, Ernest (1823-1909)
 'Les larmes' from *Maître Wolfram* (1854)
- Rode, Pierre (1774-1830)
 'Air with Variations', on Rode's 'Air varié' for violin and piano in G major, Op. 10
- Rodwell, George Herbert (1800-1852)
 Withered Tree, The
- Ronald, Landon (1873-1938)
 Down in the Forest
 White Sea Mist
- Rossini, Gioachino (1792-1868)
 'Assisa a' piè d'un salice' (the Willow Song) from *Otello* (1816)
 'Largo al factotum', cavatina from *Il barbiere di Siviglia* (1816)
- Rossmann, Hans (uncertain)
 Mädchen, wenn es Frühling ist
- Rousseau, Jean-Jacques (1712-1778)
 'L'amour selon sa fantaisie' from *Le devin du village* (1752)
- Rubinstein, Arthur (1887-1982)
 Azra, Op. 32 No. 6
 Es blinkt der Thau
 Gelb rollt mir zu Füßen, Op. 34 No. 9
- Russell, Henry T. (1812-1900)
 [unnamed compositions]
- Sainton-Dolby, Charlotte Helen (1821-1885)
 Unspoken Love
- Saint-Saens, Camille (1835-1921)
 Guitares et mandolines
- Scarlatti, Alessandro (1660-1725)
 'Un Fior trovar vorrei', canzonetta gemme
- Schubart, Christian Friedrich Daniel (1739-1791)
 Weihnachtslied der Hirten
- Schubert, Franz (1797-1828)
 An den Mond (setting not specified)
 An die Leier, D. 737

An die Nachtigall
Auf dem Wasser, D.774
Das Weinen
Die Forelle, D.550
Die junge Nonne, D.828
Die Liebe schwärmt
Die Sterne
Der Doppelgänger, *Schwanengesang* D. 957 No. 13
Der Einsame, D.800
Der entsühnte Orest, D.699
Erlkönig, D.328
Fischerweise
Frühlingsglaube, D.686
Ganymed, D.544
Gesänge des Harfners, D.478
Gretchen am Spinnrade
Gruppe aus dem Tartarus, D.583
Heidenröslein, D.257
Heiss mich nicht reden
Ihr Bild, *Schwanengesang* D. 957 No. 9
Krahe, die, *Winterreise* D.911 No. 15
Lachen und Weinen, D.777
Leiermann, der, *Winterreise* D.911 No. 24
Letzte Hoffnung *Winterreise* D.911 No. 16
Lied des gefangenen Jägers
Lindenbaum, der, *Winterreise* D.911 No. 5
Memnon, D.541
Rastlose Liebe, D.138
Romanze (from *Der häusliche Krieg*)
Rosenband, das, D.280
Schiffer, der, D.536
Schmetterling, der, D.633
Schöne Müllerin, Die, D.795 complete
So lasst mich scheinen
Ständchen, *Schwanengesang* D. 957 No. 4
Suleika, D.720

Wer sich der Einsamkeit ergiebt, D. 478 (also called Harfenspieler I)

Wie Ulfru fischt, D.525

zürnende Barde, der, D.785

Schultz, Joh. Abraham (1747-1800)

Ihr Kinderlein kommet

Schumann, Clara (1819-1896)

Frühlings Ankunft, op. 79, no. 17

Ich stand in dunklen Traumen, op. 13, no. 1

Liebst du um Schönheit, op. 12, no. 2

Zigeunerliedchen, op. 79, no. 7

Schumann, Robert (1810-1856)

Auf dem Rhein, Op. 51 No. 4

Aufträge, Op. 77 No. 5

Aus den östlichen Rosen

Ballade des Harfners, Op. 98a No. 2

Die beiden Grenadiere, Op. 49 No. 1

Die leidige Frieden, Op. 117 No. 2

Die Lotosblume

Die Soldatenbraut

Fein Rösslein ich beschlage dich

Frauenliebe und Leben, Op. 42 (complete)

Garden scene (Faust)

Geständnis, Op. 74 No. 7

Husarenapzug, Op. 125 No. 2

‘Ich grolle nicht’, *Dichterliebe* Op. 48

Ich hab’ in mich gesogen

Liebesgram (duet)

Liebeslied

Lied eines Schmiedes, Op. 90 No. 1

Löwenbraut, Die, Op. 31 No. 1

Lust der Sturmnacht, Op. 35 No. 1

Nussbaum, der, Op. 25 No. 3

O ihr Herren

Schöne Fremde

So wahr die Sonne scheint (duet)

Two Venetian Boat Songs, Op. 25

- Volksliedchen
 Waldesgesprach
 Wanderlied
 Widmung
 [unnamed duet] from *Genoveva*, Op. 81
 [unnamed duet] from *Scenen aus Goethes Faust*, WoO 3
- Scott, Alicia (1810-1900)
 Annie Laurie
- Siegert, Gottlob (1789 – 1868)
 Du lieber heil'ger frommer Christ
- Silcher, Friedrich (1789-1860)
 Alle Jahre wieder kommt das Christuskind
 Ich Weiss nicht, was sol les bedeuten
 Wie lieblich schallt durch Busch und Wald
- Stanford (nineteenth century)
 Did you ever?
- Stoneham, Reginald (1879-1942)
 [Ragging] The Keel Row
- Storace, Stephen (1762-1796)
 'Lilla come down to me', from *The Siege of Belgrade* (pasticcio opera)
- Strauss, Richard (1864-1949)
 Primavera
 Ständchen, Op. 17 No. 2
- Tauber, Richard (1891-1948)
 Heut' hab' ich Premiere bei einer schönen Frau
 Ich glaub' nie mehr an eine Frau
- Thomas, Ambroise (1811-1896)
 [unnamed duet] from *Hamlet*
 [unnamed duet] from *Mignon*
- Tosti, Paolo (1856-1916)
 Invano
 Mattinata (Mary, tremando l'ultima stella)
- Wagner, Richard (1813-1883)
 'Lied an dem Abendstern' from *Tannhäuser*
 'Wolfram's Fantasie' from *Tannhäuser*
 [unnamed duet] from *Die Feen*

- Walford Davies, Henri (1869-1941)
I love the jocund dance
- Webbe, Samuel (1740-1816)
Mansion of Peace, The
- Weber (nineteenth century)
We never meet again!
- Wekerlin, Jean-Baptiste (1821-1910)
Serenade
- Werner, Heinrich (1800-1833)
Sah ein Knab ein Roeslein steh'n
- Wert, Giaches de (1535-1596)
Cara la vita mia
- Wilson, Mrs. Hill (nineteenth century)
There was once a golden time
- Withers (nineteenth century)
Woman
- Wolf, Hugo (1860-1903)
Gärtner, der, *Mörrike-Lieder* No. 17
Heut' Nacht erhob ich mich, *Italienisches liederbuch* II. Teil (1896) No. 19
Wie viele Zeit verlor ich, *Italienisches liederbuch* II. Teil (1896) No. 15
Harfenspieler II. 'An die Türen will ich schleichen', *Goethe-Lieder*
- Wolff, Erich J. (1874-1913)
Der süsse Schlaf, Lieder No. 14
Der Trauernde, Lieder No. 39
Entzücket dich ein Wunderhauch? Lieder No. 18
Es werde Licht!, Lieder No. 21
Friede, Lieder No. 1
Horch, hörst du nicht? Lieder no. 25
Im Entschlafen, Lieder No. 10
Knabe und Veilchen, Op. 9, No. 4
Märchen, Lieder No. 23
Maria und der Schiffer, Lieder No. 39
Meine Lebenszeit verstreicht, Lieder No. 38
Marienruf, Lieder No. 36
Recht wie ein Leichnam, Lieder no. 44
Soll ich den sterben, Lieder no. 49

Täuscht euch, ihr Augen, nicht, Lieder No. 51

Viel bin ich umhergewandert, Lieder No. 54

Wer hat's Liedlein erdacht? Lieder no. 60

Wüsst' ich nur, Lieder No. 32

Zöllner, Carl Friedrich (1800-1860)

Das Wandern ist des Muellern Lust

Zuccalmaglio, Anton (1803-1869)

Die Blümelei, sie schlafen

[Anonymous or uncertain authorship]

A, B, C, die Katze life (German children's song)

A Trip to Paris (monologue entertainment)

Adam hatte sieben Sohne (German children's song)

Aileen Mavourneen

Alle meine Entchen (German children's song)

Alle Vogel sind schon da (German children's song)

Alt Heidelberg (German students' song)

Am Rhein (German students' song)

Angel's Whisper, The

Annie Glynne

Annie Laurie

An old man would be wooing

An old Man, an old man will never do for me

As I view these scenes so charming

Auld Robin Gray

Backe, backe Kuchen (German children's song)

Bald gras ich am Neckar

Bauerlein, tick, tick (German children's song)

Bauernlied (German children's song)

Beautiful Morn

Beauty's Eyes

Black-eyed Susan

Blue Beard

Blue Bells of Scotland, The

Bohemian Girl, The

Bonnie Dundee

Bonny Wee Wife, The

'Bouquetiere du Roi, La', cavatina
 Braun's Meidelein (early German lied)
 Burschen heraus! (German students' song)
 Byron's Farewell to Tom Moore
 Ca ca geschmauset (German students' song)
 Ca m'est egal, French romance
 Chain and Lute, The
 Come awa' o'er the Moors
 Crambambuli (German students' song)
 Das Lied von den zwei Hasen (German children's song)
 Das Steckenferd (German children's song)
 Denkst du daran? (German students' song)
 Der Wettstreit (German children's song)
 Dermot Astore
 Die Lore am Tore (German students' song)
 Die Voegel wollten Hochzeit halten
 Doctor's Boy, The
 Donald
 Dornroschen (German children's song)
 Ein mannelein steht im Walde (German children's song)
 Eine schon' Tageweis (early German lied)
 Es geht nichts uber die Gemutlichkeit (German children's song)
 Es ist ein' Ros' entsprungen (Anon. German Christmas song)
 Es klapper die Muhle (German children's song)
 Es Steht Ein' Lind' (early German lied)
 Es tanzt ein Bi-Ba-Butzemann (German children's song)
 'Father, come Home', Lancashire song
 Filia Hospitalis (German students' song)
 Frau Schwalbe ist 'ne Schwatzerin (German children's song)
 Freude schooner Goetterfunken (German students' song)
 Freut euch des Lebens (German students' song)
 Fuchs, du hast die Gans gestohlen (German children's song)
 Gaudeamus igitur (German students' song)
 'Giles Scroggins', pathetic ballad in the Italian style
 Glen of Kenmare, The (Irish folk song)
 Go, Bird of Summer

Gretel, Pastetel (German children's song)
 Guter Mond, du gehst so stille (German children's song)
 Hanschen klein geht allein (German children's song)
 Haschen in der Grube (German children's song)
 Hasleins Klage (German children's song)
 Hawking Song, The
 Here's a health to thee, Tom Moore
 Heile, heile Segen (German children's song)
 Heute ist heut (German students' song)
 Hier sind wir versammelt (German students' song)
 Hoppe, hoppe Reiter (German children's song)
 How Sweet at close of Silent Eve, *Widow Wiggins* (monologue entertainment)
 [category] Hungarian songs
 Ich geh' durch einen gras-grünen Wald (German children's song)
 Ich spring' in diesem Ringe (early German lied)
 'If you wou'd, So wou'd not I', sung in various English stage plays
 I'm ow're young to marry yet
 Im schoensten Wiesengrunde
 Innsbruck (early German lied)
 In Sheltered Vale
 I've been roaming
 'Jack o' Hazledean', Scottish ballad
 Jardin d'Amour (Bergerette)
 Je connais un berger discret (Bergerette)
 Jeunes fillettes (Bergerette)
 'Jim Crow', trans-atlantic ballad
 Jonas (German students' song)
 Jump, Jim Crow (parody), *Widow Wiggins* (monologue entertainment)
 Kathleen O'More
 Kelvin Grove
 Kindchen soll schlafen (German children's song)
 Kneipgelage (German students' song)
 'Kom du Lilla fluka', Swedish air
 'Kom k jyra, kom k jyra', also called the 'Norwegian Fjäll Song'
 Kommt, ein Vogel geflogen (German children's song)
 Kuckuck (German children's song)

L'amour est un enfant trompeur (Bergerette)
 Leezle Lindsay (Scottish folk song)
 Light Guitar, The
 Linde (early German lied)
 Little Red Lark, The (Irish folk song)
 Lizzie Lindsay
 Lob der edlen Musica (German students' song)
 Loch Lomond
 Love me, sweet, with all thine heart
 Love is like the Rose
 Many Happy Returns of the Day
 Maria Wiegenlied (Anon. German Christmas song)
 Mary of the Tyne
 Meet me by the moonlight
 Meine Muhle (German children's song)
 Men of Harlech, The
 Menuet de Marntini (Bergerette)
 Mes sabots (Bergerette)
 Miller's Daughter, The
 Minnelied (early German lied)
 Mistletoe Bough, The
 Morgen, Kinder, wirds was geben (Anon. German Christmas song)
 Müde bin ich, geh' zur Ruh (German children's song)
 My Mother bids me bind my hair
 My Sister dear
 [category] *napolitane* (renaissance era Italian/neapolitan songs)
 Night Has a Thousand Eyes, The
 No, Sir, no', (from *The Little Savage* by J. Maddison Morton or from *Parted* by
 Wybert Reeves)
 Non, je ne crois pas (Bergerette)
 Non, je n'irai plus au bois (Bergerette)
 Nun ade, du mein lieb Heimatland
 [category] Old English national songs
 O alte Burschenherrlichkeit (German students' song)
 O du lieber Augustin (German children's song)
 O Tannenbaum (Anon. German Christmas song)

Oh, What a Beautiful Morning
 Old Folks at Home
 Once more on the Sea
 Out in the snow
 Papst und Sultan (German students' song)
 'Pauvre laboureur, le', bressanne folk song
 Pays musulman, le
 'Personne n'aime autant que moi', French romance
 [category] *Peteneras* (Spanish songs)
 'Petit Tambour, Le', French air
 Petronille (Bergerette)
 Playing on the Fiddle, *Widow Wiggins* (monologue entertainment)
 Prince Charlie
 [category] Provençal airs
 Ratsle (German children's song)
 Remember me
 'Retour du marin, le', poitevine folk song
 Robert, toi qui j'aime
 Robin Adair
 Rodensteins Auszug (German students' song)
Rural Visitors, or Singularity (entertainment piece)
 'San Anton', Spanish air
 Said a smile to a tear
 Sehn, wie die Sonne dort sinket
 S'gibt kein schoener Leben (German students' song)
 'Shepherd's Song', Swedish melody
 Sich a Gitten up Stairs, *Widow Wiggins* (monologue entertainment)
 Singt ihr heiligen Himmelschoere (Anon. German Christmas song)
 Skye Boat Song, The
 Sleep, Dearest, Sleep
 [category] Spanish songs
 Stars of the Night
 Studio auf einer Reis' (German students' song)
 Summ summ summ, Bienchen (German children's song)
 [category] Swedish folk songs
 [category] Swiss airs

Swiss Boy, The

Swiss Girl, the

‘Through Meadows Green’, Tyrolese song

Ting-a-ling

[category] *tonadillas* (Spanish theatrical song operetta often given as an entr’acte)

Trara! Die Post ist da! (German children’s song)

Tyrant, soon I’ll burst these chains

[category] Tyrolese airs (also *tyroliennes*, tyrolean airs)

Variety

[category] *Vitos* (Spanish songs)

Viel Durst (German students’ song)

Viens dans ce bocage! (Bergerette)

Vive la Compagnenia (German students’ song)

Vogel singen, Blumen blühen (German children’s song)

Vom Himmel hoch ihr Engel kommt (Anon. German Christmas song)

Vom Himmel hoch da komm ich her (Anon. German Christmas song)

Waft her, Angels

Ward ein Blumchen mir geschenkt (German children’s song)

Was kommt dort von der Hoeh’ (German students’ song)

Weisst du, wieviel sternlein stehen (German children’s song)

What will you do, Love?

Will you Come?

Winter, ade! (German children’s song)

You are my heart’s delight

[unnamed] song about May/December as allegories for youth/age

Zeigt her eure Flusschen (German children’s song)

Zu Bethlehem Geboren (Anon. German Christmas song)

Zwischen Berg und tiefem Tal

Appendix Four

Discography

This appendix is not a complete record of self-accompanied vocal recordings of classical music, nor is it attempting to be. Documentation of accompanist information in old recordings renders it difficult to identify many self-accompanied recordings, even when said recordings are accessible. The catalogue of The AHRC Research Centre for the History and Analysis of Recorded Music (CHARM) contains at least 345 individual tracks that appear to be self-accompanied, and ambiguous labelling and search terms suggest that there are almost certainly more. Many of these tracks are unpublished or tests, dating from approximately 1900 to 1935, presenting a range of repertoire from popular songs to opera arias, *lieder* and *mélodies*. This discography presents, as completely as possible, the self-accompanied recordings by singers whose recordings were examined during this thesis, or which are considered highly relevant because of the performer and the repertoire recorded. The goal is to demonstrate the range of self-accompanied repertoire recorded by each singer; details about recording equipment and methods are not given. A footnote is provided for each recording collection. Recordings are listed by performer, then by published album, then by composer. Dates given in *italics* indicate a test or unpublished track.

Reynaldo Hahn (1874-1947)¹

Reynaldo Hahn: The Complete Recordings 1909-34. Audio CD, Romophone 82015-2. Remastered and reissued by Harmonia Mundi USA, 2000. 3 volumes. Available on Naxos Music Library.

Anonymous	Musette du 17ième siècle	<i>1909</i> , 1909
Bizet	Chanson d'avril	1929
Bizet	'De mon amie' from <i>Les pêcheurs de perles</i>	<i>1909</i> , 1909

¹ For more details about Hahn's recordings, see William Moran's complete discography: Moran, William, 'The Recorded Legacy of Reynaldo Hahn', in *On Singers and Singing. Lectures and an Essay*, by Reynaldo Hahn, ed. Reinhard G. Pauly, trans. Léopold Simoneau. Portland: Amadeus Press, 1990, 235-244. Moran's discography disagrees with the liner notes of *Reynaldo Hahn: The Complete Recordings 1909-34* regarding the self-accompaniment of several tracks.

Bizet	‘O Nadir doit expirer’ from <i>pêcheurs</i>	1929
Chabrier	Les Cigales	1919
Chabrier	L’Île heureuse	1909, 1909, 1928, 1929
Chabrier	Toutes les fleurs	1919, 1919
Darcier	La Tour Saint-Jacques	1909, 1932
Fauré	L’Absent	1932
Gounod	Aimons-nous	1928
Gounod	Au rossignol	1919, 1919
Gounod	‘Biondina bella’ from <i>Biondina</i>	1919, 1919, 1919
Gounod	Chanson du mai	1909
Gounod	Chanson du printemps	1909, 1911, 1911, 1919
Gounod	Maid of Athens	1909, 1928
Hahn	‘Ché pecà?’ from <i>Venezia</i>	1919
Hahn	La paix	1919
Hahn	‘La barcheta’ from <i>Venezia</i>	1909
Hahn	Le Cimetière de campagne	1909
Hahn	L’enamourée	1919, 1919
Hahn	Offrande	1909, 1909, 1919
Lully	‘Bois épais’ from <i>Amadis de Gaule</i>	1909, 1909
Mozart	‘Un’aura amorosa’ from <i>Così fan tutti</i>	1919, 1919, 1919
Offenbach	‘Les Charbonniers et fariniers’ from <i>La Boulangère</i>	1929
	‘Un home d’un vrai mérite... Que voulez-vous’	
Reyer	‘Les larmes’ from <i>Maître Wolfram</i>	1919
Rousseau	‘L’amour selon sa fantaisie’ from <i>Le devin du village</i>	1911, 1911, 1929
[n.a.]	Le retour du marin (poitevine folk song)	1932
[n.a.]	Le pauvre laboureur (bressanne folk song)	1932

George Henschel (1850-1934)²

Sir George Henschel 1850-1934. Audio CD, Columbia Graphophone, 1928, reissued by Symposium Records, no. 1362, 2006.

² For more details about Henschel’s recordings, see Harold Bruder’s complete discography: Bruder, Harold, ‘Sir George Henschel’, *The Record Collector* Vol. 47 No. 2 (2002).

Dvorák, Anton	By the Waters of Babylon (Op. 99)	1913, 1929
Franck, Cesar	Wait thou still	1913, 1929
Henschel, George	Mein müdes Augen	1929
Loewe, Karl	Erlkönig	1913, 1928
Loewe	Heinrich der Vogler	1928
Schubert, Franz	Das Wandern (<i>Die schöne Müllerin</i>)	1913, 1914, 1928
Schubert	Der Leiermann (<i>Winterreise</i>)	1928, 1928
Schubert	Erlkönig	1914
Schubert	Gruppe aus dem Tartarus	1928, 1928, 1928
Schubert	Lachen und Weinen	1928
Schumann, Robert	Die beiden Grenadiere	1913, 1914, 1928
Schumann	Ich grolle nicht	1914, 1928
Schumann	Lied eines Schmiedes	1913, 1914, 1928

Helen Henschel (1882-1973)

These five tracks are unpublished tests, recorded on 27 March, 1924. For more information, see the online catalogue of the AHRC Research Centre for the History and Analysis of Recorded Music (CHARM).

Brahms, Johannes	Ständchen	1924
Fauré, Gabriel	Clair de lune	1924
Keel, Frederick	The bee's song	1924
Keel	Jardin d'amour	1924
Henschel, George	The lamb	1924

Nellie Melba (1861-1931)

Melba, Nellie. The Complete American Recordings, Vol. 1, 1907. Audio CD, Naxos Historical, 2004. Available via Naxos Music Library.

Tosti, Francesco Paolo	Mattinata, 'Mary, tremando l'ultima stella'	1907
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Melba, Nellie. The Complete American Recordings, Vol. 2, 1909-1910. Audio CD, Naxos Historical, 2005. Available via Naxos Music Library.

Debussy, Claude	En sourdine ³	1909
Ronald, Landon	Down in the Forest ⁴	1909
Ronald	White Sea Mist ⁵	1909
Hahn, Reynaldo	D'une prison ⁶	1909
Moore, Thomas	Believe me, if all those endearing young charms	1909
Miller, Charles	Ye Banks and Braes o' Bonnie Doon	1909

Melba, Nellie. Complete Gramophone Company Recordings, Vol. 4. The Hayes and London Recordings 1921-26. Audio CD, Naxos Historical, 2004. Available via Naxos Music Library.

Scott, Alicia	Annie Laurie	1921
Bishop, Henry	Home, Sweet Home	1921

Marcella Sembrich (1858-1935)

Marcella Sembrich: The Victor Recordings (1904-1908). Audio CD, 2 discs, reissued by Romophone, Cat No. 81026-2, 1997. Accessed via Naxos Music Library.

Chopin, Frederic	Zyczenie, 17 Songs, Op. 74: No. 1	1907, 1907
Chopin/Viardot-García	Aimez-moi (Mazurka No. 23 in D Major, Op. 33, No. 2)	1907

Richard Tauber (1891-1948)

Tauber, Richard. The Richard Tauber Collection, Vol. 2: Tauber sings Tauber (1924-1937). Audio CD, Jube Classic, Jube-NML1018.

Tauber, Richard	Heut' hab' ich Premiere bei einer schönen Frau
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³ The Victor Label identifies this track as self-accompanied. The Naxos re-issuers disagree, stating in the booklet that it is unlikely that Melba was skilled enough as a pianist to perform the difficult piano accompaniment whilst singing.

⁴ Ibid. This recording is analysed in Chapter Seven, and believed to be self-accompanied based on that analysis.

⁵ Ibid.

⁶ Ibid.

Tauber Ich glaub' nie mehr an eine Frau

Tauber, Richard. *The Richard Tauber Collection, Vol. 17: Popular German Songs, Vol. 1 (1927-1932)*. Audio CD, Jube Classic, Jube-NML1273.

Love, Henry ⁷	Das alte Lied
Heymann, Werner R.	Kennst du das kleine Haus am Michigansee
Jurmann, Walter	Was weisst den du, wie ich verliebt bin
Rossmann, Hans	Mädelchen, wenn es Frühling ist

Tauber, Richard, tenor and piano. 'Now we present the world famous Tenor Richard Tauber from 'Lilac Time' at the Aldwych Theatre, London, in the immortal 'Serenade' by Schubert'. Film, possibly filmed in the Pathe studio, 1933. Available at <http://www.britishpathe.com/>

Schubert, Franz	Ständchen	1933
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Ernst Wolff (1905-1999)

78 rpm recordings, Columbia Masterworks Label:⁸

Bach, various	Songs of the Bach Family	Dates unknown
Bach, C.P.E.	Der Phoenix	
	Trinklied	
	Als Amor in den gueld'nen Aeiten	
	Bitten	
	Der Tag des Weltgerichts	
	Der 93 Psalm	
Bach, J.C.F.	Schon ist mein Madchen	
	Dem Schopfer	
Bach, J.S.	Leibster Herr Jesu	
	Zu dir, Jehovah	
	Vergiss mein nicht	

⁷ Henry Love was the pen name for Hilde Loewe.

⁸ More detail about Wolff's 78 rpm recordings for Columbia can be found at the Hopper Columbia Discography, <http://www.78rpmcommunity.com/colmasterworks>

	Willst du dein Herz	
	O Jesulein suss, o Jesulein mild	
Bach, W.F.	Klein Halmein wachst out Erden	
Brahms, Johannes	<i>Deutches Volkslieder, selections</i>	Dates unknown
	Schwesterlein, WoO 33 No. 15	
	Wach auf, Mein Herzensschöne WoO 33 No. 16	
	Es steht ein Lind, WoO 33 No. 41	
	Feinsliebchen, du sollst, WoO 33 No. 12	
	Erlaube mir, WoO 33 No. 2	
	Da unten im Tale, WoO 33 No. 6	
	Die Sonne scheint nicht mehr, WoO 33 No. 5	
	Maria Ging Aus Wandern	
	Mein Madel Hat Einem Rosenmund	
Franz ⁹	<i>Lieder</i> (24 songs)	1936
Kowalski, Max	<i>12 Gedichte aus Pierrot lunaire</i> , Op.4 (complete)	1936
Liszt, Franz	Freudvoll und leidvoll, S280	1937, 1939
	Es muss ein Wunderbares sein, S314	1939
	Über allen Gipfeln ist Ruh', S306	1937, 1939
	Wie singt die Lerche schön, S312	1937, 1939
	Im Rhein, im schönen Strome, S271	1939
	Morgens steh ich auf und frage, S290	1937, 1939
	Der du von dem Himmel bist, S531 No. 5	1937, 1939
	Anfangs wollt' ich fast verzagen, S311	1939
	Es treibt mich hin, Op. 24 No. 2	1937
Schubert, Franz	<i>Die Schöne Müllerin</i> D795 (complete)	1937-1938
Schumann, Clara	Ich stand in dunklen Traumen, op. 13, no. 1	1936
	Frühlings Ankunft, op. 79, no. 17	1936
	Liebst du um Schönheit, op. 12, no. 2	1936
	Zigeunerliedchen, op. 79, no. 7	1936
Schumann, Robert?	O ihr Herren	1937
Wolff, Erich J.	<i>Eighteen songs</i>	Dates unknown
	Marienruf, Lieder No. 36	
	Der süsse Schlaf, Lieder No. 14	
	Märchen, Lieder No. 23	
	Wusst' ich nur, Lieder No. 32	

⁹ Presumably Robert Franz (1815-1892).

	Im Entschlafen, Lieder No. 10	
	Meine Lebenszeit verstreicht, Lieder No. 38	
	Es werde Licht!, Lieder No. 21	
	Entzückt dich ein Wunderhauch? Lieder No. 18	
	Knabe und Veilchen, Op. 9, No. 4	
	Viel bin ich umhergewandert, Lieder No. 54	
	Täuscht euch, ihr Augen, nicht, Lieder No. 51	
	Der Trauernde, Lieder No. 39	
	Maria und der Schiffer, Lieder No. 39	
	Soll ich den sterben, Lieder no. 49	
	Wer hat's Liedlein erdacht? Lieder no. 60	
	Horch, hörst du nicht? Lieder no. 25	
	Friede, Lieder No. 1	
	Recht wie ein Leichnam, Lieder no. 44	
Unknown	Der Himmel hat ein Thrahe geweint	1937
Unknown	<i>Early German Lieder</i>	1939
	Es Steht Ein' Lind'	
	Linde	
	Minnelied	
	Ich spring' in diesem Ringe	
	Innsbruck	
	Braun's Meidelein	
	Eine schon' Tageweis	

Wolff, Ernst. *German Christmas Songs*. LP, Folkways Records FW 16947, 1956.
Available via Smithsonian Folkways, <http://www.folkways.si.edu/>

Anon.	Vom Himmel hoch da komm ich her
Anon.	Singt ihr heiligen Himmelschoere
Anon.	Es ist ein' Ros' entsprungen
Anon.	Vom Himmel hoch ihr Engel kommt
Anon.	Zu Bethlehem Geboren
Schulz, Johann A.	Ihr Kinderlein kommet
Siegert, Gottlob	Du lieber heil'ger frommer Christ
Anon.	Morgen, Kinder, wirds was geben
Silcher, Friedrich	Alle Jahre wieder kommt das Christuskind

Gruber, Franz	Stille Nacht, heilige Nacht
Anon.	O Tannenbaum
Schubart, Christian	Weihnachtslied der Hirten
Anon.	Maria Wiegenlied
Ebel, Eduard	Leise rieselt der Schnee
Anon	Kommt ihr Hirten

Wolff, Ernst. *German Students' Songs*. LP, Folkways Records 8788, 1959. Available via Smithsonian Folkways, <http://www.folkways.si.edu/>

<i>Composers various</i> ¹⁰	O alte Burschenherrlichkeit
	S'gibt kein schoener Leben
	Burschen heraus!
	Crambambuli
	Was kommt dort von der Hoeh'
	Jonas
	Die Lore am Tore
	Freut euch des Lebens
	Hier sind wir versammelt
	Vive la Compagnenia
	Kneipgelage
	Lob der edlen Musica
	Gaudeamus igitur
	Papst und Sultan
	Alt Heidelberg
	Studio auf einer Reis'
	Viel Durst
	Filia Hospitalis
	Heute ist heut
	Denkst du daran?
	Rodensteins Auszug
	Am Rhein
	Ca ca geschmauset
	Freude schooner Goetterfunken

¹⁰ For details of the origins of the texts and melodies to these songs, see the liner notes available on the Folkways website, <http://www.folkways.si.edu/>

Mude bin ich, geh' zur Ruh
 O du lieber Augustin
 Es geht nichts über die Gemutlichkeit
 Dornroschen
 Alle meine Entchen
 Haschen in der Grube
 Adam hatte sieben Sohne
 Zeigt her eure Flusschen
 Meine Muhle
 Es tanzt ein Bi-Ba-Butzemann
 Trara! Die Post ist da!

Wolff, Ernst. *German Favorite Songs*. LP, Folkways Records 6922, 1956. Available via Smithsonian Folkways, <http://www.folkways.si.edu/>

Zöllner, Carl Friedrich	Das Wandern ist des Muellern Lust
Lyra, Justus Wilhelm	Der Mai ist gekommen
<i>Fröhlich, Friedrich</i>	Wem Gott will rechte Gunst
Anon.	Alle Voegel sind schon da
Anon.	Die Voegel wollten Hochzeit halten
Anon.	Nun ade, du mein lieb Heimatland
Anon.	Bald gras ich am Neckar
Werner, Heinrich	Sah ein Knab ein Roeslein steh'n
Anon.	Im schoensten Wiesengrunde
Anon.	Ein Maennlein steht im Walde
Silcher, Friedrich	Wie lieblich schallt durch Busch und Wald
	Ich Weiss nicht, was sol les bedeuten
<i>Glück, Friedrich</i>	In einem kuehlen Grunde
Anon.	Zwischen Berg und tiefem Tal
Anon.	Sehn, wie die Sonne dort sinket
Zuccalmaglio, Anton	Die Bluemelei, sie schlafen

Appendix Five

Developing a self-accompanied performance of Paisiello's 'Nel cor più non mi sento'

Background

This appendix presents a practical exploration in self-accompanied singing: my own process of preparing and performing the aria 'Nel cor più non mi sento' from the opera *L'amor contrastato* (1788) by Giovanni Paisiello (1740-1816) for an evening concert of Italian and English arias and chamber duets at the Aylesbury Music Centre on 24 November, 2011. In this process I drew upon my own background as a classically trained pianist and singer, the primary and academic sources in this thesis, and the feedback of singing teachers, coaches, fellow students and audience members. The process of preparing repertoire for self-accompanied performance in conjunction with this research yielded useful insights into every aspect of the process.

Conception

'Nel cor più non mi sento' is usually used today as a simple teaching piece, but in the eighteenth and nineteenth centuries it frequently served as a concert showpiece for virtuoso singers. Roger Nichols' new edition (published by Peters) makes available the 1806 version of the aria, 'As sung in the Opera of *Il Fanatico per la Musica* by Made. Catalani with her own Variations'. Catalani performed this version on the London stage in 1806 as an *aria de baule* insertion. While no evidence has been found to confirm that Catalani sang it self-accompanied on this occasion, she is elsewhere a documented self-accompanied singer. Furthermore, *arie de baule* were frequently self-accompanied, and there is evidence of other singers performing this particular aria and variations self-accompanied in concert. Giovanni Battista Velluti (1780-1861), the last 'great' castrato to sing on the London stage, performed it self-accompanied on at least two occasions in 1828. The first of these was part of a 'Grand Annual Morning Concert' at the Freemason's Hall in London, which featured Velluti alongside singers John Braham, Elizabeth Féron, as well as several solo instrumentalists including a pianist. The programme listed Velluti's contribution as 'Aria, 'Nel cor più non mi sento', with Variations, Sig. Velluti, accompanied by himself on the Pianoforte (Paeseillo)'.¹¹ Two weeks later Velluti performed the aria again, during a joint

¹¹ 'Multiple Advertisements and Notices', *Morning Post* [London, England], 19 April 1828.

concert with soprano Giuditta Pasta at the Argyll Rooms in London: ‘The great novelties of the evening will be Signor Velluti’s MS. Variations on the celebrated Air, ‘Nel cor più non me sento’, accompanied by himself on the pianoforte, and a Duet with Madame Pasta, from *La Genevra di Sozia*’.¹² Based on this evidence, I chose to program ‘Nel cor più non me sento’ as a self-accompanied solo during a concert of vocal chamber music illustrating the English appetite for Italian music in the eighteenth and nineteenth centuries.

Preparation

Helen Henschel is the only recent self-accompanied song recitalist to have left behind commentary about how she practiced and prepared her self-accompanied repertoire. In previous experiments singing self-accompanied in master classes and ad hoc academic recitals I had already discovered that a self-accompanied performance required exponentially more practice time than a standard performance, even if I had sung the vocal part or played the accompaniment previously. Helen Henschel confirms this, writing in one source that when preparing Richard Strauss’ *Serenade* and of Herbert Howells’ *Old Skinflint*, which she calls ‘the two most difficult songs I ever attempted in my capacity as my own accompanist’, she practised both songs daily for a year before singing them in public.¹³ ‘Nel cor’, composed in 1788 within living memory of Tosi and de Brosses, poses fewer difficulties due to its relatively simple *bel canto* style of accompaniment; nonetheless, I began practising ‘Nel cor’ first out of all the repertoire for the concert, and sought out frequent opportunities to perform it in lessons, coachings and master classes.

I transposed the aria into a comfortable key for my voice, from the written E major (Nichols edition) to C major. Again following Helen Henschel’s advice, I committed the piece to memory as early in the practising process as possible. Henschel writes: ‘how, can a singer listen to himself, carefully trying out different tone-colours, phrasing, *nuance*, and so on---if he has to keep poking his nose into the copy all the time? No. The song, or the instrumental piece, must be lodged firmly in his voice and mind, or under his fingers, before he can begin to work at it’.¹⁴ This advice proved particularly true for the transition to self-accompanied performance, because the process of reading from a score distracted me not only from issues of interpretation but also from technical concerns, such as posture and breath management.

I found it necessary to practice each component of the aria separately: singing,

¹² ‘The musical world is expecting’, *Morning Post* [London, England], 2 May 1828.

¹³ Henschel, *When Soft Voices Die*, 95.

¹⁴ *Ibid.*, 95.

accompaniment, and the coordination of the two as a third, separate entity. Conceptually this was similar to the process of a pianist practising each hand separately and then combining them, though more complex. My singing and playing technique both regressed initially when combined. The accompaniment posed no real technical difficulties, but in a similar fashion my touch, articulation and management of the sustain pedal became instantly clumsy when I added in the vocal part. The solution to this in practice, once vocal part and accompaniment had each been learned, was to treat the simultaneous singing and playing as an entirely new and distinct skill and physical process. The key was to realize that though I had practised the physical and mental action of singing melismatic passages with good breath support and smooth articulation, I had not in fact yet practised the action of singing *coloratura* with good breath support and smooth articulation and steady operation of the fingers on the keys and the foot on the pedal. Every technical and interpretive aspect of both parts individually needed to be practised again, with proportionally more deliberate, slower and frequent repetition, in their composite form.

Tempo management posed a significant challenge. While the ability to control both accompaniment and voice is an empowering quality of self-accompaniment, the fact that perfect coordination between accompaniment and voice occurs almost without thinking, regardless of how subtle or exaggerated the *rubato*, can easily lead to preciousness or dragging. It is the same situation as with singing students who are accustomed to being accompanied by staff accompanists, their teachers or other experienced coaches, and thus in the habit of relying to some extent on the rhythmic drive and support of an assertive accompanist. Such singers often find that the tempo goes flaccid when they first begin singing with a more passive or inexperienced accompanist who interprets the singer's every gesture as a deliberate communication of tempo. The difficulty for me lay in becoming aware that this was happening: once conscious of it, it was no more difficult technically to maintain steady tempo than with any other kind of performance, though it did require the development of a strong inner sense of tempo.

Breath control and posture were also a challenge. As a pianist I had developed certain habitual physical postures and gestures of the head and torso, which consciously or subconsciously expressed the music I was playing. These movements were at odds with good singing, and it required the un-learning of long habit to be able to play with my torso and head in a tall and still yet relaxed posture. At the same time, the coordination of the subtle movements of the ribs, back and abdomen for good breathing required more attention than when just singing. Sitting was not the central problem: while it is ideal to stand while singing, every professional singer is fully capable of singing well while sitting and sometimes in stranger positions, when operatic staging demands. The problem lay again in

the dividing of my attention. The positioning of the hands and arms to play was different from the status quo when a singing student practices breathing exercises, the playing itself was present as an additional mental distraction from deliberate good breathing, and the moment my attention wavered, my habitual pianistic postures and gestures returned. A related artistic difficulty presented itself during the piano interludes: when not singing, I tended to revert to my pianistic stage presence, which required undoing for the start of the next vocal phrase and also created an irrelevant contrast in posture between sections.

A final difficulty was my tendency to play the accompaniment less musically than I was singing. Adler correctly predicted this when he said ‘At this level, I have only known two or three self-accompanying singers. In these words – self-accompanying singers – lies one of the reasons for the shortcomings of self-accompaniment. In all these cases the singing was much superior to the accompanying; the balance was shifted toward the vocal part’. I suspect that the opposite could easily be true, depending on the temperament and priorities of the performer, which instrument was studied first and most, and which part---vocal or accompaniment---is more technically difficult. In the case of the Paisiello aria, the vocal part was much more difficult than the accompaniment, and in moments of technical complexity my attention naturally gravitated toward the singing. This will also likely be the natural tendency of any self-accompanied singer who has served as an accompanist to others: the ability to simplify a difficult accompaniment in order to provide the necessary harmonic and rhythmic skeleton is a necessary skill, but also may lead to a more ready willingness to neglect the accompaniment in self-accompanied singing, either in respect to the notes or, after the work is memorized, musicality. To overcome this it helped to conceive of the playing as solo repertoire rather than as an accompaniment, and to treat phrasing gestures and dynamics as one of the elements of composite practice that required frequent, slow and deliberate repetition.

I brought the Paisiello aria to several private lessons and coaching sessions. Past experiments had shown me that singing teachers when confronted with a student self-accompanying in a lesson often found it difficult to separate the singing from the self-accompaniment, or in other words, to evaluate the musical performance according to the same standards by which they would normally coach a student. This is the same issue that we see when present day scholars review historical recordings of self-accompanied singers: they treat the self-accompanied singing in a category by itself instead of evaluating it on a par with other performances. Because my self-accompanied singing was inevitably going to be compared by the audience to my singing elsewhere in the concert, I learned to clarify my goals before the lesson began and to request that the teacher try to critique my singing as if I were only singing, and to critique my accompanying as they would a separate accompanist

who was working with their student. In some ways these lessons then proceeded as a normal singing lesson would, addressing a variety of vocal and musical issues, the only difference being that I was seated throughout and had the added challenge of responding to teacher's suggestions while playing. It was invaluable to coach this aria with my regular teacher, who was familiar with the usual qualities of my singing and able to help me identify in what ways the challenges of self-accompaniment were altering my technique and required more work. Also invaluable was the objective feedback about the dynamic and expressive balance between voice and piano. During one lesson, my teacher observed that the piano accompaniment was suffering not because I was playing it inaccurately or unmusically, but because it was incongruous that the vocal part became increasingly embellished with each repetition while the keyboard remained the same, though it was governed by the same musical mind. I thereafter experimented with introducing some relevant embellishments into the later piano interludes, which proved effective in performance.

Presentation

Because I was reconstructing a performance of an eighteenth century aria by a nineteenth century singer, a variety of sources were available to me in designing the presentation of the performance. I chose to use the harpsichord we brought with us rather than the concert grand piano belonging to the concert hall. The grand piano would have been acceptable according much of my nineteenth century evidence, including the advertisements for Velluti's performances, but the harpsichord was better suited to the repertoire itself as the instrument cited by Tosi and an instrument more likely to be recognised by the audience as connected to the time period. It was also a very small instrument, which presented no problems of balance or sight lines. Inspired by the 1824 review of Braham performing a ballad upon the new boudoir pianoforte whose height ensured that 'the entire bust of the performer was visible over the instrument',¹⁵ I chose to orient the harpsichord perpendicular to the audience so that I was facing them over the instrument. With the lid down, this presented the audience with an equally clear view of me as of Braham, though the shape of the instrument was of course different. The size and weight of the harpsichord made it easy to adjust this orientation during the concert.

According to reviews of Jenny Lind and numerous others, it would have also been historically appropriate to perform in profile with the harpsichord parallel to the audience. I had performed in profile in master classes leading up to this concert, using both harpsichord

¹⁵ 'Oratorio', *Morning Post* [London, England], 25 March 1824.

and grand piano, and found that my audiences consistently found this arrangement disconcerting. In full profile when I sang toward the keyboard there were balance and communication problems (the audience felt they needed to see my face to receive the performance.) In full or partial profile but singing directly to the audience by turning my head the audiences reacted similarly to my seminar students watching Tauber; they could clearly hear and see, but found my eye contact with them and my posture disconcerting. I had tried singing facing the audience over the instrument once before, playing a grand piano, and the response was more positive though some audience members reported disliking the presences of such a large instrument between me and them, and the fact that only the tops of my shoulders and head could be seen. I had also not yet mastered the music or my self-accompanied technique to the point of being able to sing over my shoulder the way Lind had done, making sitting at the harpsichord facing the audience by far the most accessible arrangement for me and for the audience.

I performed from memory. Helen Henschel articulated technical and artistic reasons for this. Reviews of Lind and Albertazzi provided logistical and aesthetic arguments for doing so: Lind because she was described as having sung looking over her shoulder, which she could not have done while reading the music, and Albertazzi because she performed with music and this was reported to have prevented her from projecting the words adequately and to have presented her and the music in an unflattering position which ‘prevents the due effect’.¹⁶

A final element of my presentation involved preparing my audience in the moment for what they were about to experience by introducing the piece and the performance practice. The entire concert had been guided by a loosely theatrical narration in which informal programme notes were delivered by us and by members of the audience who had been handed quotes to read in character on cue during the evening. For the Paisiello I preparing a few short statements and quotes from primary sources which established the historical precedent for singing this repertoire self-accompanied, and also helped to create a positive atmosphere in the moment. I did not explain that self-accompaniment was the focus of my own research, because I did not want to cast this performance as an academic experiment in the midst of an artistic programme. Besides mentioning Velluti’s performances of this very aria, and the popularity of inserting a single self-accompanied number into a variety concert, I used a quote from Reynaldo Hahn’s journal about the common faults of young ladies who accompany themselves. This latter quote, though from a much later date than the repertoire I was performing, introduced an element of humour while also putting the audience at ease by giving them unspoken permission to dislike the

¹⁶ ‘Concert Hall’, *Manchester Times and Gazette* [Manchester, England], 26 August 1837.

performance.

Performer's experience

I played and sang fluently in my first public performance of 'Nel cor più non mi sento', though I did not feel that I had yet mastered the coordination between the singing and playing, which I attribute entirely to the need for more time and practice. Despite this, I found the presentational aspect of self-accompaniment to be comfortable and rewarding from a theatrical perspective. As a self-accompanied singer, I was physically engaged with the task of singing and/or playing throughout the performance, and this consistent sense of character and purpose resulted in a sense of theatrical ease. Whereas during duo performances I would strive to replace my awareness of the concert space with the imaginary environment of the given song or aria, as a self-accompanied singer it was possible and necessary to incorporate the harpsichord and the concert setting into my identity as a performer. As a result, this performance of 'Nel cor più non mi sento' felt honest and natural, without any element of theatrical suspended disbelief.

Audience response

This was a public concert, in which 'Nel cor più non mi sento' was presented in an artistic rather than an academic context. 'Nel cor più non mi sento' received equal applause to the rest of the programme. During the reception several audience members volunteered that they found the piece and presentation interesting, while another said that it was an enjoyable contrast with the rest of the concert. I then took the opportunity to ask these audience members about issues of balance between voice and harpsichord, sight lines and theatrical accessibility. The responses to these questions were consistently positive, in marked contrast to the responses I had previously received during master classes and academic recitals, leading me to conclude that for self-accompanied singing to be accepted upon the concert stage today, presentation is crucial and needs to be a blend of historical performance practice and awareness of the needs and expectations of modern audiences. This performance of 'Nel cor più non mi sento' was successful because the repertoire suited the setting and my abilities, because the accompanying instrument and its physical orientation were both historically compelling and conducive to good balance and visibility, and because the audience was given an understanding of the artistic and historical reasons for the presentation.

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