Francis Edward Bache and his Compositions for Solo Piano: A Reassessment

Elizabeth Ruth French

Submitted in accordance with the requirements for the degree of

Doctor of Philosophy

The University of Leeds

School of Music

June 2024

Copyright notice

The candidate confirms that the work submitted is her own and that appropriate credit has been given where reference has been made to the work of others.

This copy has been supplied on the understanding that it is copyright material and that no quotation from the thesis may be published without proper acknowledgement.

The right of Elizabeth Ruth French to be identified as Author of this work has been asserted by her in accordance with the Copyright, Designs and Patents Act 1988.

Acknowledgments

I would like to thank my supervisors: Professor Michael Allis, whose knowledge and enthusiasm have been invaluable, and whose ability to inspire me when I felt downcast never ceased to amaze me; and Dr Bryan White, whose calm approach to ensuring nothing was ignored, and advice on matters technical, has always been appropriate and well timed. And I must mention Professor Amanda Glauert, who first introduced me to Bache, and the late Dr Rohan Stewart MacDonald, who supported my early research and encouraged me to take it further.

I am indebted to the librarians at the Royal Academy of Music, Adam Taylor and the now retired Kathryn Adamson, for facilitating my access to the Bache and Habec manuscripts held at the Academy. I am also grateful to Genus IT in Nuneaton for scanning the microfilms of said manuscripts when I feared that the Covid-19 lockdowns would make consulting them impossible. The staff in the Rare Books and Music Reading Room at the British Library in London, as well as those at the Reading Room at Boston Spa, have also been most helpful.

My most sincere thanks go to the White Rose College of the Arts and Humanities, who have financially supported my studies through an Arts and Humanities Research Council Studentship (grant number AH/R012733/1), given me opportunities to widen my knowledge in fields both parallel and unrelated, and been available for both academic and personal support when required.

And a final thanks to my family, who have put up with my focus being diverted from them with remarkable grace: my husband Paul Jones and particularly our son Jeremy, whose infectious smile and obvious boredom with my subject kept me laughing on a regular basis.

‘… whatever you do, do all to the glory of God’

1 Corinthians 10: 31.

Abstract

Francis Edward Bache (1833-1858) remains a marginalised figure in discussions of music in nineteenth-century Britain. Although his name has appeared in secondary literature by a range of authors (including Oscar Beringer, John Fuller Maitland and Ernest Walker), the only substantial biography of him is the hagiographic *Brother Musicians*, published by his sister Constance in 1901.

As Bache was a pianist, described in *The Musical World* as being 'in possession of excellent talents', his compositions for solo piano provide the primary focus, although these are contextualised in terms of his wider oeuvre, and a complete list of works is appended to the thesis. An examination of a range of primary sources (a scrapbook compiled by Bache's mother Emily housed at the British Library; autograph manuscripts at the Royal Academy of Music; newspapers and journals of the period) enables a clarification and amplification of biographical details and the identification of issues central to Bache's reception as both a composer and performer, as well as providing opportunity to reassess his compositional development.

A series of case studies (the *Three Impromptus*; *Four Mazurkas*; *Five Characteristic Pieces*; and three separate works entitled *Souvenir(s)*) not only exemplifies the range of his pianistic output and his continually developing style, but identifies a number of compositional allusions in his work. These are part of his playful approach to genre, which is contextualised using theoretical concepts explored by Jeffrey Kallberg, Jim Samson and others, and which demonstrates that Bache's music is far more than the salon style into which it has previously been pigeonholed. This thesis therefore has implications not only in terms of how Bache might be understood but in relation to how genre might be utilised as a tool to reassess British pianism of the mid-Victorian period.

Table of Contents

Acknowledgments iii
Abstract iv
Table of Contents v
List of Figures vii
List of Musical Examples viii
List of Tables xvii
List of Library and Archive Sigla xviii
Introduction 1
Research Questions 2
Overview and Methodology 3
Brief Historical Background and Review of Current Literature 4
Genre and Allusion 10
Chapter 1: Biography 14
Chapter 2: The Reception of Francis Edward Bache 44
2.1 Bache as Performer 44
2.1.1 Performances before October 1853 44
2.1.2 Performances from March 1855 46
2.2 Bache as Composer 51
2.2.1 Contemporary Reports and Reviews 54
2.2.2 Obituaries and post-1858 Reviews 61
2.2.3 Contemporary Sheet Music Advertisements 64
2.2.4 Reviews and Notices of Post-1858 Performances 66
2.2.5 Reports of Commemorative Events 70
2.2.6 Secondary Literature 72
2.2.7 Recordings 80
2.3 Contextualising Bache's Reception 81
Chapter 3: Overview of Bache's Compositional Output 90
3.1 Compositions for Instruments Other than Piano 90
3.1.1 Orchestral Works 90
3.1.2 Works for the Stage 94
3.1.3 Vocal Works 100
3.1.3.1 Secular Compositions 100

3.1.3.2 Sacred Compositions 104
3.1.4 Organ Works 106
3.1.5 Instrumental Music 107
3.2 Compositions for Piano 115
3.2.1 Concerted Works 119
3.2.2 Works for Solo Piano 136
3.3 Compositions under the Pseudonym Franz Habec 148
Chapter 4: Case Studies 162
4.1 The *Three Impromptus* 162
4.2 The *Four Mazurkas* 181
4.3 The *Five Characteristic Pieces* 201
4.4 The *Souvenirs* 229
4.4.1 The 'Souvenir d'Alger' 237
4.4.2 The *Souvenirs d'Italie* 244
4.4.3 The *Souvenirs de Torquay* 259
Conclusion 272
Bibliography 280
Appendices:
A: Works composed by Francis Edward Bache 308
B: Works for Solo Piano composed by Francis Edward Bache 312
C: Performances given by Francis Edward Bache 317
D: Performances by others of Bache's works during his lifetime 320
E: Post-September-1858 Performances of works by Bache 322
F: Performances by the author of works by Bache 363

List of Figures

Page	Number	Figure
15	1.1	Bache Family Tree
27	1.2	Four-part realisation of figured bass from *Studies in Counterpoint and Fugue* (*GB-Lam* MS1032), p.1
149	3.1	Handwriting Comparison: (a) Bache, *Four Mazurkas*, title page (*GB-Lam* MS1011); (b) Habec, 'L'Imperiale', title page (*GB-Lam* XX163627.1)
172	4.1	First Impromptu (*GB-Lam* MS1010), bars 1-6
179	4.2	Third Impromptu to Coda (*GB-Lam* MS1010)
184	4.3	*Four Mazurkas*, title page (*GB-Lam* MS1011)
187	4.4	Mazurka, Op. 13/1 (*GB-Lam* MS1011), bars 11-14
189	4.5	Mazurka, Op. 13/1 (*GB-Lam* MS1011), bars 16-20
243	4.6	'Souvenir d'Alger' (*GB-Lam* MS1015), bars 195-198
244	4.7	'Souvenir d'Alger' (*GB-Lam* MS1015), date inscription on first page
248	4.8	*Madeleine* (1856) (*GB-Lam* MS1036), bars 1-5
263	4.9	'Prière de jeune fille' (*GB-Lam* MS1014B), dedication

List of Musical Examples

Page	Number	Example
28	1.1	Bache, Fugue from *Studies in Counterpoint and Fugue* (*GB-Lam* MS1032), p.93, bars 1-9
92	3.1	Bache, Overture in G major (*GB-Lam* MS1029), Allegro con Brio, bars 1-8
92	3.2	Rossini, *L'Italiana in Algeri* (Mainz: Schott Söhne, n.d.), Overture, bars 82-90
93	3.3	Bache, Overture in E major (*GB-Lam* MS1030), bars 1-8
98	3.4	Bache, *Rübezahl* (*GB-Lam* MS1004), Overture: (a) bars 1-8; (b) Allegro bars 1-4; (c) Allegro bars 49-54; (d) Più mosso bars 1-8
99	3.5	Bache, *Rübezahl* (*GB-Lam* MS1004), Mina's cadenza, Final Rondo and Chorus, bars 66-72
103	3.6	Bache, 'Ständchen', Op. 16/6 (London: Edwin Ashdown, n.d.): (a) bars 1-8; (b) bars 15-20; (c) bars 38-44
105	3.7	Bache, 'Litany' (*GB-Lam* MS1037): (a) bars 1-8; (b) bars 24-35
106	3.8	Bache, 'Glad Was My Heart' (The Hereford Journal Co., 1908)
107	3.9	Bache, *Andante and Allegro* (London: Novello, 1936): (a) *Allegro con spirito*, bars 1-8; (b) *Allegro con spirito*, bars 44-51;
108	3.10	Bache, Quartett for Two Violins, Viola and Violoncello (*GB-Lam* MS1031): (a) *Allegro Vivace*, bars 1-8; (b) *Andante*, bars 1-12; (c) *Allegretto Capriccioso & Scherzando*, bars 1-8; (d) *Rondo*, bars 1-8
110	3.11	Bache, *Duo Brilliante* for Violin and Piano (*GB-Lam* MS1027), 'Aria' bars 1-8
112	3.12	Bache, Piano Trio Op. 25 (Leipzig: Fr. Kistner, 1865): (a) *Allegro*, bars 1-8; (b) *Allegro*, bars 67-74; (c) *Andante espressivo*, bars 1-8; (d) *Andante espressivo*, bars 20-28; (e) *Allegro molto ed appassionato*, bars 1-8; (f) *Allegro molto ed appassionato*, bars 168-175
117	3.13	Bache, *A Little Piece in the style of Mendelssohn's Songs Without Words* (*GB-Lam* MS1018)
119	3.14	Beethoven, Symphony No. 2, Piano duet arrangement ed. Mockwitz (Leipzig: Breitkopf & Härtel, n.d), bars 1-3, Primo

Page	Number	Example
120	3.15	Bache, Piano Concerto in G minor (1850) (*GB-Lam* MS1005): (a) First Movement, bars 93-97; (b) First Movement, bars 153-156; (c) Second movement, bars 1-8; (d) Third movement, bars 1-8; (e) Third movement, bars 75-83
123	3.16	Bache, Piano Concerto in E major (1851) (*GB-Lam* MS1006): (a) First movement, bars 1-8; (b) First movement, bars 37-40; (c) Second movement, bars 10-18; (d) Third movement, bars 1-8; (e) Third movement, bars 44-48
124	3.17	Bache, Andante con Espressione (*GB-Lam* MS1035), bars 4-9
126	3.18	Bache, Piano Concerto in E major (1856) (Author's edition, unpublished, 2005): (a) First movement, bars 34-38; (b) First movement, bars 344-350
126	3.19	Mendelssohn, Violin Concerto in E minor (transcribed by the author), first movement bars 131-135
127	3.20	Bache, Piano Concerto in E major (1856) (Author's edition, unpublished, 2005): (a) First movement, bars 350-355; (b) Second movement, bars 3-11; (c) Third movement, bars 58-65; (d) Third movement, bars 170-178
129	3.21	Bache, *Morceau de Concert* Op. 22 (*GB-Lam* MS1034): (a) *Andante*, bars 14-21; (b) *Allegro*, bars 29-33; (c) *Allegro*, bars 83-86; (d) *Allegro*, bars 116-119
132	3.22	Bache, Andante Spianato and Rondo Polonaise, Andante (*GB-Lam* MS1019): (a) bars 1-4; (b) bars 23-26; (c) bars 47-50; (d) bars 64-66
134	3.23	Bache, Andante Spianato and Rondo Polonaise, 'Polonaise' (*GB-Lam* MS1019): (a) bars 1-4; (b) bars 24-29; (c) bars 55-59; (d) bars 75-78; (e) bars 123-127; (f) bars 189-194
137	3.24	Bache, 'Brilliant Polonaise', Op. 9 (Author's edition): (a) bars 1-5; (b) bars 227-231; (c) bars 34-38
138	3.25	Bache, *La Penserosa e l'Allegra* (London: Addison, Hollier & Lucas, 1859), 'Introduzione', bars 1-3

Page	Number	Example
139	3.26	Bache, *La Penserosa e l'Allegra* (London: Addison, Hollier & Lucas, 1859), 'La Penserosa': (a) bars 1-4; (b) bars 10-12; (c) bars 29-32
139	3.27	Mendelssohn, *Song Without Words* Op. 53/2 (Farnborough: Gregg Press, 1968), bars 1-3
140	3.28	Bache, *La Penserosa e l'Allegra* (London: Addison, Hollier & Lucas, 1859), 'L'Allegra': (a) bars 9-12; (b) bars 27-29; (c) bars 58-59; (d) bars 92-98
142	3.29	Bache, 'Rêve d'Amour' (London: Campbell, Ransford & Co., 1852): (a) bars 1-8; (b) bars 17-24; (c) bars 129-133
143	3.30	Bache, 'L'Irresistible, Galop di Bravura', Op. 5 (London: Addison & Hollier, 1852): (a) bars 8-16; (b) bars 24-32; (c) bars 40-48; (d) bars 89-96; (e) bars 120-128
145	3.31	Bache, 'Sur le boulevard' (London: Addison, Hollier & Lucas, 1857). (a) bars 5-8; (b) bars 32-40
146	3.32	Bache, Fantasia on Rossini's Celebrated Air 'Non Più Mesta' (London: Addison & Hollier, 1852): (a) bars 1-4; (b) bars 24-27; (c) bars 56-59; (d) bars 83-88
147	3.33	Bache, 'Consolation' (London: Lamborn Cock & Addison, 1868), bars 6-10
147	3.34	Liszt, 'Consolation', S.172/3 (Budapest: Editio Musica Budapest, 2014), bars 3-6
150	3.35	Habec, 'Impériale' (*GB-Lam* MS XX(163627.1)): (a) bars 1-6; (b) bars 26-30
151	3.36	Venzano, 'La Valse' (Marseille: Pépin, 1850), *Tempo di Valse*, bars 1-8
152	3.37	Habec, 'La Gassier' (London: Addison & Co., 1855), bars 1-12
152	3.38	Venzano, 'La Valse' (Marseille: Pépin, 1850), *Tempo di Valse* bars 116-123
153	3.39	Habec, 'La Gassier' (London: Addison & Co., 1855), bars 102-109
154	3.40	Habec, 'The Box and Cox Wedding Polka' (London: Addison & Hollier, 1852): (a) bars 8-12; (b) bars 57-60

Page	Number	Example
155	3.41	Habec, 'The Flora Schottische' (London: Addison & Hollier, 1853): (a) bars 1-6; (b) bars 34-38, Trio
156	3.42	Habec, 'The Ghost's Melody' (London: Addison and Hollier, 1854): (a) Opening and beginning of cadenza passage, bars 1-6; (b) Main theme, bars 14-17
157	3.43	Habec, 'The 'Union' Galop' (London: Addison & Hollier, 1854): (a) bars 8-16; (b) bars 41-48; (c) bars 121-128
159	3.44	Habec, 'Marguerite, Polka de Salon' (London: Addison & Hollier, 1855): (a) bars 4-8; (b) bars 44-48
159	3.45	Habec, 'Marguerite, Polka de Salon' (London: Addison & Hollier, 1855), bars 40-44
160	3.46	Bache, Mazurka, Op. 13/2 (Author's edition), bars 12-16
160	3.47	Bache, Mazurka, Op. 13/4 (Author's edition), bars 1-5
171	4.1	Bache, *Three Impromptus* (Author's edition), Introduction
173	4.2	Bache, First Impromptu (Author's edition): (a) bars 1-4; (b) bars 8-12; (c) bars 25-29; (d) bars 32-36
174	4.3	Schubert, Impromptu Op. 90/2 (Munich: Henle Verlag, 1976), bars 1-3
175	4.4	Chopin, Andante Spianato, Op. 22 (London: Wessel & Co., *c*.1836), bars 97-100
175	4.5	Bache, Second Impromptu (Author's edition): (a) bars 1-8; (b) bars 16-24; (c) bars 37-44
176	4.6	Bache, Mazurka, Op. 13/3 (Author's edition), bars 1-4
177	4.7	Bache, Third Impromptu (Author's edition): (a) bars 1-14; (b) bars 16-24; (c) bars 33-40
178	4.8	Chopin Mazurka, WN14 (Munich: Henle Verlag, 1975), bars 1-4
178	4.9	Bache *Three Impromptus* (Author's edition), Coda bars 1-6
186	4.10	Bache, Mazurka, Op. 13/1 (Author's edition): (a) bars 1-8; (b) bars 16-20; (c) bars 32-38
188	4.11	Chopin, Nocturne, Op. 15/3 (Paris: Maurice Schlesinger, 1834), bars 1-7
188	4.12	Bache, Mazurka, Op. 13/1 (Author's edition), bars 13-16

Page	Number	Example
189	4.13	Chopin, Nocturne, Op. 15/3 (Paris: Maurice Schlesinger, 1834), bars 125-128
190	4.14	Schulhoff, Mazurka, Op. 5/4 (Mainz: Schott, n.d.), bars 48-52
190	4.15	Bache, Mazurka, Op. 13/2 (Author's edition), bars 1-6
191	4.16	Schulhoff, Mazurka Op. 5/3 (Mainz: Schott, n.d.), bars 1-6
192	4.17	Bache, Mazurka, Op. 13/2 (*GB-Lam* MS1011), bars 16-32
192	4.18	Bache, Mazurka, Op. 13/2 (Author's edition), bars 16-32
192	4.19	Schulhoff, Mazurka, Op. 5/2 (Mainz: Schott, n.d.), bars 33-36
192	4.20	Bache, Mazurka, Op. 13/2 (Author's edition), bars 17-20
193	4.21	Schulhoff, Mazurka, Op. 9/1 (Mainz: Schott, n.d.), bars 57-60
193	4.22	Bache, Mazurka, Op. 13/3 (Author's edition), bars 1-4
193	4.23	Chopin, Mazurka, Op. 68/2 (Munich: G. Henle Verlag, 1975), bars 1-4
194	4.24	Bache, Mazurka, Op. 13/3 (Author's edition), bars 4-8
194	4.25	Chopin, Mazurka, Op. 6/3 (Munich: G. Henle Verlag, 1975), bars 33-40
194	4.26	Chopin, Mazurka, Op. 30/4 (Munich: G. Henle Verlag, 1975): (a) bars 73-76; (b) bars 89-92
195	4.27	Bache, Mazurka, Op. 13/3 (Author's edition): (a) bars 32-40; (b) bars 45-49
195	4.28	Chopin, Mazurka, Op. 6/2 (Munich: G. Henle Verlag, 1975), bars 45-49
196	4.29	Bache, Mazurka, Op. 13/4 (Author's edition): (a) bars 1-5; (b) bars 23-30
197	4.30	Schulhoff, Mazurka, Op. 5/1 (Mainz: Schott, n.d.), bars 1-5
197	4.31	Schulhoff, Mazurka, Op. 9/2 (Mainz: Schott, n.d.), bars 1-5
197	4.32	Bache, Mazurka, Op. 13/4 (Author's edition), bars 5-8
197	4.33	Schulhoff, Mazurka, Op. 9/2 (Mainz: Schott, n.d.), bars 16-19
198	4.34	Bache, Mazurka, Op. 13/4 (Author's edition), bars 19-20
198	4.35	Chopin, 'Grande Valse Brillante', Op. 18 (Munich: G. Henle Verlag, 1978), bars 91-92
211	4.36	Bache, 'Drinking Song' (Author's edition): (a) bars 1-3; (b) bars 4-8; (c) bars 35-39; (d) bars 66-70; (e) bars 141-149

Page	Number	Example
213	4.37	Verdi, Brindisi: 'Libiamo ne' lieti calici', *La Traviata* (Milan: Ricordi, n.d.), bars 1-7
213	4.38	Bache, 'Drinking Song' (Author's edition): (a) bars 12-16; (b) bars 32-35
213	4.39	Donizetti, 'Il segreto di esser felice', *Lucrezia Borgia (*Milan: Ricordi, n.d.), bars 45-50
214	4.40	Meyerbeer, *Les Huguenots*, Vocal Score (Paris: Brandus & Cie, *c*.1860), First Chorus, bars 1-13
215	4.41	Bache, 'Beloved' (Author's edition): (a) bars 1-6; (b) bars 31-34; (c) bars 44-48; (d) bars 36-40
216	4.42	Beethoven, 'An die Geliebte', WoO 140 (Leipzig: Breitkopf & Härtel, *c*.1864), bars 4-7
217	4.43	Rossini, *L'Italiana in Algeri*, Vocal Score (Mainz: Schott, *c*.1819): (a) Aria, 'Sofframor, per qualche istante', bars 30-34; (b) Overture, bars 82-86
218	4.44	Bache, 'Forsaken' (Author's edition): (a) bars 1-5; (b) bars 6-9; (c) bars 22-25; (d) bars 27-30; (e) bars 43-46
219	4.45	Meyerbeer, *Les Huguenots*, Vocal Score (Paris: Brandus & Cie, *c*.1860), 'Une dame noble et sage', bars 1-5
221	4.46	Bache, 'Barcarole': (a) bars 1-5; (b) bars 7-11; (c) bars 15-18; (d) bars 24-25; (e) bars 32-35; (f) bars 55-57
223	4.47	Mendelssohn, 'Gondellied', WoO10, ed. Theodor Kullak (Leipzig: C. F. Peters, *c*.1880): (a) bars 1-5; (b) bars 54-57
224	4.48	Mendelssohn, *Song Without Words*, Op. 62/5, ed. Theodor Kullak (Leipzig: C. F. Peters, *c*.1901), bars 56-59
225	4.49	Bache, 'Village Merry-Making' (Author's edition): (a) bars 1-6; (b) bars 16-20; (c) bars 24-28; (d) bars 52-56; (e) bars 73-77; (f) bars 148-152; (g) bars 209-213; (h) bars 229-234
227	4.50	Bellini, *La Sonnambula*, Vocal Score (Milan: Ricordi, *c*.1869): (a) bars 52-59; (b) bars 81-85
227	4.51	Meyerbeer, *Le Prophète*, Vocal Score (Paris: Brandus & Cie., *c*.1849), No. 1, 'Prélude et Choeur Pastorale', bars 108-114

Page	Number	Example
228	4.52	Beethoven, Sixth Symphony (*Pastoral*), arr. Hummel (Mainz: B. Schott's Söhnen, n.d.), 3rd movement, bars 1-8
236	4.53	Moscheles, *Souvenirs de Danemarc* (Leipzig: Probst, 1830): (a) bars 73-74; (b) bars 182-185; (c) bars 278-284
238	4.54	Bache, 'Souvenir d'Alger' (Author's edition): (a) bars 1-6; (b) bars 15-18; (c) bars 56-60; (d) bars 93-104
240	4.55	Derdj (Nouba Medjenneba) (Christianowitsch, p.35), bars 1-7
240	4.56	Bache, 'Souvenir d'Alger' (Author's edition), R.H. bars 15-18
241	4.57	Barwal 1 (Nūbat al-Sīka) (Davis, p.21), bars 22-26
242	4.58	Mossader (Nouba Ghrib) (Christianowitsch, p.48), bars 1-6
243	4.59	Bache, 'Souvenir d'Alger' (Author's edition), bars 195-198
243	4.60	Bache, 'Village Merry-Making' from *5 Characteristic Pieces* (Author's edition), bars 1-6
246	4.61	Bache, 'Toujours gai' (Author's edition): (a) bars 1-4; (b) bars 10-12; (c) bars 55-58
247	4.62	Cramer, 'Toujours gai' (London: Cramer, Addison & Beale, 1830s), bars 49-52
248	4.63	Bache, 'Madeleine' (Author's edition), bars 15-18
248	4.64	Bache, 'Madeleine' (Author's edition): (a) bars 33-37; (b) bars 42-44; (c) bars 76-78
249	4.65	Bache, 'Bon matin' (Author's edition), bars 5-12
250	4.66	Bache, 'Sur les lagunes' (Author's edition), bars 11-12
250	4.67	Liszt, 'Vallée d'Obermann' from *Années de Pèlerinage* I (Budapest: Editio Musica Budapest, 1974), bars 184-185, ossia version
250	4.68	Liszt, 'L'Orage', *Années de Pèlerinage* I (Budapest: Editio Musica Budapest, 1974), bars 94-95
251	4.69	Bache, 'Sur les lagunes' (Author's edition), bars 26-30
251	4.70	Liszt, 'Au Lac de Wallenstadt', *Années de Pèlerinage* I (Budapest: Editio Musica Budapest, 1974), bars 4-8
251	4.71	Bache, 'Sur les lagunes' (Author's edition), bars 77-80
252	4.72	Bache, 'Souvenir d'Alger' (Author's edition), bars 173-177
252	4.73	Bache, 'L'Allegresse' (Author's edition), bars 1-4

Page	Number	Example
253	4.74	Bache, ‘Rêve d’une villageoise’ (Author’s edition): (a) bars 1-8; (b) bars 44-49
253	4.75	Liszt, ‘Pastorale’, *Années de Pélérinage* I (Budapest: Editio Musica Budapest, 1974), bars 1-3
254	4.76	Bache, ‘Berceuse’ (Author’s edition), bars 15-18
254	4.77	Liszt, *Berceuse*, S.174 (Budapest: Editio Musica Budapest, 2014), bars 1-5
255	4.78	Liszt, ‘Au Bord d’une Source’, *Années de Pèlerinage* I (Budapest: Editio Musica Budapest, 1974), bars 1-2
255	4.79	Bache, ‘Fête Napolitaine’ (Author’s edition): (a) bars 130-141; (b) bars 284-297
256	4.80	Bache, ‘Fête Napolitaine’ (Author’s edition), bars 237-242
256	4.81	Liszt, ‘Les Cloches de G*****’, *Album d’un Voyager* (Budapest: Editio Musica Budapest, 1976), bars 75-78
257	4.82	Bache, ‘Fête Napolitaine’ (Author’s edition), bars 243-250
257	4.83	Liszt, ‘Psaume (de l’église à Genève)’, *Années de Pèlerinage* I (Budapest: Editio Musica Budapest, 1976), bars 1-5
258	4.84	Liszt, ‘Tarantella’, *Venezia e Napoli* (Budapest: Editio Musica Budapest, 1974): (a) bars 109-113; (b) bars 395-398
261	4.85	Bache, ‘L’Invitation’ (Author’s edition), bars 1-3
261	4.86	Bache, Mazurka, Op. 13/4 (Author’s edition), bars 1-5
261	4.87	Bache, ‘L’Invitation’ (Author’s edition): (a) bars 22-25; (b) bars 69-72
262	4.88	Bache, Mazurka, Op. 13/ 4 (Author’s edition), bars 21-24
263	4.89	Bache, Mazurka, Op. 13/2 (Author’s edition), bars 45-48
264	4.90	Bache, ‘Prière de jeune fille’ (Author’s edition): (a) bars 5-12; (b) bars 22-28
264	4.91	Bache, ‘Fête Napolitaine’, *Souvenirs d’Italie* (Author’s edition), bars 260-267
265	4.92	Bache, ‘Mélodie-Étude’ (Author’s edition), bars 1-3
266	4.93	Mendelssohn, *Song Without Words*, Op. 19/1 (Bonn: Simrock, *c*.1832), bars 1-6
266	4.94	Bache, ‘Mélodie-Étude’ (Author’s edition), bars 29-32

Page	Number	Example
266	4.95	Mendelssohn, *Song Without Words*, Op. 19/1 (Bonn: Simrock, *c*.1832), bars 20-22
267	4.96	Mendelssohn, *Song Without Words*, Op. 62/5 (Leipzig: Breitkopf & Härtel, 1874-1882), bars 42-45
267	4.97	Bache, 'Les quatre voleurs' (Author's edition): (a) bars 1-6; (b) bars 16-20; (c) bars 35-39
269	4.98	Bache, 'La Légéreté' (Author's edition): (a) bars 1-8; (b) bars 20-24
269	4.99	Bache, 'La Légéreté' (Author's edition), bars 58-67
270	4.100	Bache, 'Souvenir d'Alger' (Author's edition), bars 15-26
270	4.101	Bache, 'La Légéreté' (Author's edition), bars 109-114

List of Tables

Page	Number	Table
95	3.1	Musical Numbers in *Rübezahl*
102	3.2	*Six Songs*, Op. 16, Basic Analysis
122	3.3	1851 Piano Concerto in E major, First Movement, Structural Outline
125	3.4	1856 Piano Concerto in E major, First Movement, Structural Outline
129	3.5	*Morceau de Concert* Op. 22, *Allegro*, Structural Outline
134	3.6	Andante Spianato and Rondo Polonaise, Structural Outline of Polonaise Section
144	3.7	Bache Op. 5 and Schulhoff Op. 17, Structural Comparison
164	4.1	Impromptus by other Composers, Basic Analysis
170	4.2	*Three Impromptus*, Basic Analysis
186	4.3	*Four Mazurkas*, Op. 13, Basic Analysis
199	4.4	Comparison of Mazurkas by Chopin, Schulhoff and Bache
203	4.5	'Character/istic Pieces' (in any language) for solo piano published prior to 1855
207	4.6	*Five Characteristic Pieces*, Basic Analysis
241	4.7	'Souvenir d'Alger', Tonal Analysis
245	4.8	*Souvenirs d'Italie* movements split into volumes (London: Augener, *c*.1902)
260	4.9	*Souvenirs de Torquay* movements split into volumes (London: Augener, *c*.1902)
262	4.10	'L'Invitation', Structural Analysis

List of Library and Archive Sigla

GB-Lam	Library of the Royal Academy of Music, London
GB-Lbl	British Library, London
GB-Ob	Bodleian Libraries, Oxford
GB-Bp	Library of Birmingham

Introduction

'Bache created beauty, and beauty never dies'[1]

I first heard the name Francis Edward Bache when I was undertaking my MMus at the Royal Academy of Music in London.[2] Amanda Glauert, then Head of Postgraduate Programmes and Research, was looking for a postgraduate student able and willing to edit the manuscript of Bache's 1856 Piano Concerto in E major to create a performing edition, so that Hyperion Records could add it to their growing catalogue of recordings in the series 'The Nineteenth-Century Piano Concerto'. As I was completing a music editing project at the time, I readily accepted the challenge, and Bache's work became the focus of my MMus dissertation. I created a typeset edition of the score, which Hyperion recorded in December 2006 with Howard Shelley as the soloist, and I wrote the sleeve notes for the CD, which also contained the *Caprice* and Fourth Piano Concerto by William Sterndale Bennett.[3]

In the years since, despite nineteenth-century British music continuing to be a popular area of research, and although detailed work has been done (primarily by Michael Allis) on Edward's younger brother Walter Bache (1842-1888) and the societal context within which he worked,[4] Edward himself remains a neglected figure.[5] In 1901 his sister Constance (1846-1903), a performing pianist who had a successful career as a translator of works including opera libretti such as for Humperdinck's *Hansel and Gretel*, published a book, *Brother Musicians*, detailing his life (along with that of Walter), and he is mentioned in passing in several texts both of his period and later, but otherwise he drifted into obscurity.[6] There has been no in-depth reassessment of his life

---

[1] Robert Buckley, 'F. E Bache and his Musical Work', *Birmingham Gazette and Express*, 24 August 1908, p.4.
[2] MMus Awarded with Distinction, September 2005.
[3] Hyperion Records CDA67595.
[4] See, for example: Michael Allis, '"Remarkable Force, Finish, Intelligence and Feeling": Reassessing the Pianism of Walter Bache', in *The Piano in Nineteenth-Century British Culture*, ed. by Therese Ellsworth and Susan Wollenberg (Aldershot: Ashgate, 2007), pp.193-216. Also Michael Allis, 'Promotion through Performance: Liszt's Symphonic Poems in the London Concerts of Walter Bache', in *Europe, Empire, and Spectacle in Nineteenth-Century British Music*, ed. by Rachel Cowgill and Julian Rushton (Aldershot: Ashgate, 2006), pp.55-75; Michael Allis, 'Performance in Private: "The Working Men's Society" and the Promotion of Progressive Repertoire in Nineteenth-Century Britain', in *Music and Performance Culture in Nineteenth-Century Britain: Essays in Honour of Nicholas Temperley*, ed. Bennett Zon (Farnham: Ashgate, 2012), pp.139-171.
[5] Bache seems to have been referred to by everyone he knew as 'Edward', signed letters as 'Edward', and published as 'F. Edward Bache'. In this thesis, therefore, he will be referred to as 'Edward' where possible confusion precludes the use of 'Bache'.
[6] Engelbert Humperdinck, *Hansel and Gretel, A Fairytale Opera in Three Acts* (London: Schott, 1895).

and works, and no attempt to evaluate or quantify his contribution to musical life in Victorian Britain (which goes beyond his pianistic and compositional activities: he was possibly the first to publicly advocate the founding of a permanent professional orchestra in Birmingham, for example). This thesis seeks to address this deficit.

Although in his short career Bache composed operas, orchestral, concerted and chamber music, songs and organ works (see Appendix A for details), this thesis (due to the constraints of time and space) focuses on his original music for solo piano. Bache, a more than proficient pianist himself, wrote more than seventy solo works for the instrument (see Appendix B for details), spanning his entire adult life, which give the impression of a developing musician whose style had not yet settled. Study of these works, alongside the creation of a revised and augmented biography of Bache, produces a more comprehensive and meaningful picture of the man and musician than has previously been available, with the aim of bringing his life and works to the attention of academics and performers of the present day.

Research Questions

The main research question addressed in this thesis is:

- How might one reassess Bache's compositions for solo piano in the context of a revised biographical frame?

Sub-questions include:

- How does the identification and analysis of primary source materials increase our understanding of Bache's life and compositional process?
- What themes might be identified in the reception of Bache as a performer and composer?
- How might we place Bache’s compositions for piano within the context in which they were written?
- Do Bache’s compositions for solo piano demonstrate the influence of any particular styles?
- How might Bache’s contribution to musical life in Victorian Britain be re-evaluated?

Overview and Methodology

In order to expand the biographical details of Bache's life as presented by Constance, and clarify and revise her biography of him, I have examined letters and other personal documents held at the British Library in London, records from local history archives in Birmingham, letters from archives of friends and associates of Bache, and contemporary newspaper reports and reviews, both of his performances (see Appendix C for list) and performances of his compositions (see Appendix D). This expanded biography forms Chapter 1 of this thesis.

Chapter 2 is an examination of extant literature that mentions Bache, surveyed in order to provide a detailed picture of his reputation, both as a pianist and a composer. Sources include newspaper and journal articles (see Appendix E for information gleaned regarding performances of Bache's works after his death), and secondary literature from 1858 until the present day. The chapter concludes with a discussion and analysis of the evidence presented.

Chapter 3 is a brief exploration of Bache's complete compositional output, included to enable his works for solo piano to be put into the context of his oeuvre as a whole, as well as to provide an overview of his works for piano, including those written under the pseudonym Franz Habec. The compilation of this survey required the review and analysis of hundreds of pages of previously unexplored holograph manuscript scores (held in the archive of the Royal Academy of Music in London), almost all of which remain unpublished, alongside the examination of editions of works published in the 1850s, 1860s, and 1900s.

In Chapter 4, a series of case studies is presented, each focussing on one genre of solo piano music (Impromptus, Mazurkas, Characteristic Pieces and Souvenirs, respectively) and investigating Bache's contribution to it through comparison with works bearing the same titles by other composers of the period, details of which were found using online databases such as the catalogue of the British Library and worldcat.org. By analysing Bache's holograph manuscripts, printed editions of his works (held primarily in the British Library and in the Staatsbibliotek Berlin), and associated archival paperwork (proof copies, letters and correspondence with publishing houses, for example) his developing compositional style is discussed.

Throughout this thesis I provide musical examples from a wide selection of Bache's compositions. Many of these exist only in manuscript, and I have transcribed

them directly for this work using Sibelius software, thus making them publicly available for the first time. Alongside work on this thesis, I have used all extant sources to create new critical editions of the published works used in the case studies in Chapter 4 (the first time any of them has been edited for at least 120 years), and quote from these new editions here. In order to produce these editions, I considered Jean-Jacques Eigeldinger's series of Chopin volumes, which provided scholars with easier access to primary sources than was previously available, and the *Musica Britannica* and *London Pianoforte School* series, which present works by British composers in a variety of formats.[7] Taking into account the reasons for producing a new edition of any work, as discussed by James Grier in his book *The Critical Editing of Music*, and having decided to create an edition that will be insightful and useful for the modern performer, I am using the earliest published editions of Bache's works as the copy texts, and re-setting them in modern notation with attached critical commentaries referring to manuscripts and other source materials. I am currently pursuing opportunities to have these new editions published.

Brief Historical Background and Review of Current Literature

Members of the Birmingham middle classes of the first half of the nineteenth century, including Bache's family, were used to both hearing and participating in high-quality classical music on a regular basis. Besides the thriving church music scene, musical entertainments were performed at the theatre in King Street, providing opportunities for local musicians to work in the town.[8] Following a series of successful operatic concerts involving artists including Elizabeth Billington, John Braham, and Angelica Catalani in the early 1800s, by the late 1820s Italian operas were being performed by visiting companies at the New Street Theatre (later the Theatre Royal), and the theatre had its own orchestra, which would be conducted in the 1840s by Alfred Mellon (1820-1867).[9] Birmingham's Musical Festival, which had been founded in the 1760s as the 'Music Meeting' to raise funds for the General Hospital, was a triennial event from 1784 (apart from three iterations cancelled for various reasons), and brought

---

[7] See, for example: John Field, *Nocturnes and related pieces*, ed. by Robin Langley (London: Stainer and Bell for the Musica Britannica Trust, 1997); 'G. F. Pinto and P. C. H. Potter, "Complete Works for Pianoforte Solo"', in *The London Pianoforte School 1766-1860*, ed. by Nicholas Temperley, 20 vols. (New York: Garland 1984-1987), XIV (1985).

[8] See Suzanne Cole, 'Birmingham Cathedral, Royle Shore and the Revival of Early English Church Music' in *Music and Institutions in Nineteenth-Century Britain*, ed. by Paul Rodmell (Farnham: Ashgate, 2012), pp.205-220.

[9] Margaret Handford, 'Birmingham', *Grove Music Online*, <https://doi.org/10.1093/gmo/9781561592630.article.03130>.

performers from London including Franz Cramer, Thomas Linley and Domenico Dragonetti to showcase their talents at St Philip's Church (later the Anglican cathedral), with programmes regularly including symphonies by Mozart, Haydn and Beethoven, alongside large choral works by composers such as Handel and Spohr. It should be noted that by the 1830s, two-thirds of the singers in the Festival Chorus were local, continuing a tradition of choral singing in the town started by Richard Hobbs, who held oratorio festivals at St Philip's in 1759 and 1760 'to commemorate the death of Handel', and James Kempson, who had established the concept of a choral festival with the express aim to raise money for charity (in this case, 'the poor of the town') in 1766.[10] After the building of Birmingham's town hall, with its large organ, in 1834, grander events for bigger audiences were possible, and programmes became more ambitious.[11] In 1834, *Israel in Egypt* and *Messiah*, both by Handel, were performed, and an oratorio entitled *David* was commissioned from the Austrian composer Sigismund Neukomm (1778-1858). In 1837 Mendelssohn visited the town for the festival, at which both his oratorio *St. Paul*, and his Second Piano Concerto (this latter commissioned by the festival) were performed, with the composer acting as both conductor and pianist.

Mendelssohn is relevant to this thesis for several reasons, not least his conducting of the premiere of *Elijah* at Birmingham in 1846 and Bache's documented obsession with at least some of his piano music. Various aspects of Mendelssohn's compositional and performative processes are discussed in Grimes' and Mace's *Mendelssohn Perspectives*: of particular relevance to this thesis is R. Larry Todd's chapter entitled 'Mendelssohn's *Lieder ohne Worte* and the Limits of Musical Expression', which also addresses the topic of allusion and influence, as discussed below.[12] Todd has also written a survey of Mendelssohn's piano music which concludes that the German's compositional output for the instrument, whilst 'impeccably crafted ... was intended in large part as an antidote to what he regarded as the excesses and mediocrity of much contemporary piano music'.[13] Mendelssohn's relationship with Bennett (Bache's principal tutor between 1848 and 1852), both personally and in terms of his compositional influence, is of course important (and discussed briefly below), but

---

[10] Margaret Handford, 'Music in Birmingham 1392 to 2006', *British Music,* 29 (2007), pp.52-75 (p.54).
[11] Particularly relevant due to Bache's later studies in Saxony is Antje Pieper, *Music and the Making of Middle-Class Culture* (Basingstoke: Palgrave Macmillan, 2008).
[12] R. Larry Todd, 'Mendelssohn's *Lieder ohne Worte* and the Limits of Musical Expression', in *Mendelssohn Perspectives*, ed. by Nicole Grimes and Angela Mace (London: Routledge, 2012), pp.197-222.
[13] R. Larry Todd, 'Piano Music Reformed: The Case of Felix Mendelssohn Bartholdy', in *Nineteenth-Century Piano Music*, ed. by R. Larry Todd (New York: Schirmer 1990), pp.178-220.

his posthumous reputation in England is more so here, as the reception of Bache's compositions for piano, and his reputation post-1858, are related to the prevailing trends in musical taste of the time. The esteem in which Mendelssohn was held in 1830s and 1840s England is well documented. Colin Eatock has focused on changes in the way in which Mendelssohn was regarded in England in the second half of the nineteenth century, describing the fervent support of his work in the period immediately following his death by writers including James Davison in *The Musical World*.[14] Eatock has also explored the appearance of 'cracks … in the unassailable edifice of his popularity' beginning in the 1860s which were compounded by the writings of George Bernard Shaw, in addition to the influence of antisemitism alongside the promotion of new English composers towards the end of the century.[15] Linda Shaver Gleason charted the presentation of Mendelssohn in English books on music history from the period between 1850 and 1910 for her PhD dissertation, and her conclusions regarding Mendelssohn's legacy (and therefore that of composers whose music seems to be related in some way to his) are important when considering the fate of Bache's music.[16]

Whilst Mendelssohn made regular visits to England, many foreign musicians made England their home and helped to shape the musical landscape of the country in the mid-nineteenth century which, as Nicholas Temperley has suggested, contributed to an atmosphere of xenophilia in British musical culture.[17] German-born Julius Benedict (knighted in 1871) came to London in 1835 and was the music director at the Drury Lane Theatre from 1838 and the conductor of the Norwich Festival between 1845 and 1878. The Frenchman Louis-Antoine Jullien arrived in 1840, and founded orchestras and bands that performed at promenade concerts for the next sixteen years, and Michael Costa, an Italian who became a naturalised Englishman and was also knighted (in 1869), was conductor of both the Philharmonic Society (1846-1854) and the Sacred Harmonic Society (1848-1888), as well as conducting performances at the Birmingham Music Festival between 1849 and 1882.[18] There was also space for home-grown talent:

---

[14] Colin Eatock, *Mendelssohn and Victorian England* (Abingdon: Ashgate 2009).
[15] Ibid., p.133.
[16] Linda Shaver Gleason, 'English Reception of Felix Mendelssohn as Told Through British Music Histories' (unpublished doctoral dissertation, University of California Santa Barbara, 2016).
[17] Nicholas Temperley, 'Xenophilia in British Music History', in *Nineteenth-Century British Music Studies*, ed. by Bennett Zon (Aldershot: Ashgate 1999), pp.3-19. For more details of Mendelssohn and other foreign musicians in London, see for example Therese Ellsworth, 'The Piano Concerto in London Concert Life between 1801 and 1850' (unpublished PhD dissertation: University of Cincinnati, 1991), pp.6-8.
[18] Nicholas Temperley, 'Sir Julius Benedict', *Grove Music Online* <https://doi.org/10.1093/gmo/9781561592630.article.02657>; Keith Horner, 'Louis Jullien', *Grove Music*

after an earlier attempt at promoting 'soirées musicales' in 1829 and 1830, Leicester-born John Ella founded the Musical Union, promoting chamber music concerts, in 1845.[19] And despite (or perhaps because of) the proliferation of foreign musicians working in London in the third decade of the nineteenth century, there were organisations that existed specifically to promote British compositional talent. The Society of British Musicians (founded 1834) held an annual concert series programming compositions exclusively by British composers, and The Musical Antiquarian Society (founded by William Chappell in 1840) was 'dedicated to publishing early English music'.[20] Unfortunately, both these organisations ultimately failed in their efforts: the Musical Antiquarian Society closed at the end of 1848, and although the Society of British Musicians lasted until 1865, by 1841 the committee was including works by foreign composers in concerts.[21]

Bennett, who as Bache's tutor between 1849 and 1853 could be assumed to be a dominant source of stylistic influence in the younger man's work, has been described by Lisa Hardy as one of 'the most influential figures in British music' in mid-nineteenth-century Britain, and by Peter Horton as 'England's most successful nineteenth-century pianist-composer'.[22] However, the primary text on Bennett's life remains the biography written by his son James Robert (1847-1928), first published in 1907, although in the second half of the twentieth century musicologists including Geoffrey Bush and Nicholas Temperley published numerous articles and papers about Bennett and his music in an attempt to promote interest in, and encourage performance of, his music.[23] Temperley also wrote about Bennett in *Music in Britain: the Romantic Age* and in the

---

Online <https://doi.org/10.1093/gmo/9781561592630.article.14538>; Nigel Burton and Keith Horner, 'Sir Michael Costa', *Grove Music Online* <https://doi.org/10.1093/gmo/9781561592630.article.06635>.

[19] Deborah Rohr, *The Careers of British Musicians, 1750-1850* (Cambridge: Cambridge University Press, 2001), p.116. See also Christina Bashford, *The Pursuit of High Culture: John Ella and Chamber Music in Victorian England* (Woodbridge: Boydell & Brewer, 2007).

[20] Richard Turbet, 'Musical Antiquarian Society', *Grove Music Online*, <https://doi.org/10.1093/gmo/9781561592630.article.19413>.

[21] For further information on The Society of British Musicians, see Simon McVeigh 'The Society of British Musicians (1834-1865) and the Campaign for Native Talent', in *Music and British Culture 1785-1914: Essays in Honour of Cyril Erlich*, ed. by Christina Bashford and Leanne Langley (Oxford: Oxford University Press, 2000), pp.145-68.

[22] Lisa Hardy, *The British Piano Sonata 1870-1945* (Woodbridge: The Boydell Press, 2001), p.9. Hardy states that the other 'most influential figure' was George Macfarren. Peter Horton, 'William Sterndale Bennett, Composer and Pianist', in Ellsworth and Wollenberg (eds.), pp.119-148 (p.119).

[23] For example: Geoffrey Bush, 'Sterndale Bennett: The Solo Piano Works', *Proceedings of the Royal Musical Association*, 91 (1964-5), pp.85-97; 'Sterndale Bennett: A Note on his Chamber and Piano Music', *The Musical Times*, 113/1552 (1972), pp.554-6; Nicholas Temperley, 'Sterndale Bennett and the Lied: 1', *The Musical Times*, 116/159 (1975), pp.958-961; 'Sterndale Bennett and the Lied: 2', *The Musical Times*, 116/1594 (1975), pp.1060-1063.

introduction to his edition of Bennett's *Lectures on Musical Life*.[24] More recently, Isabel Parrott has written about Bennett's involvement with the revival of Bach's music in nineteenth-century England, and Horton has discussed Bennett's piano music, both concerted and solo, in his chapter 'William Sterndale Bennett, Composer and Pianist'.[25] Alongside description and analysis of Bennett's works, Horton discusses Bennett's links to Mendelssohn, both in the context of personal friendship and compositional style. The perceived stylistic link with Mendelssohn led Moscheles to apparently declare 'it sounds like Mendelssohn, it must be Sterndale Bennett',[26] and whilst Horton believes the 'Mendelssohnian character' that Bennett's works exhibit is 'doubtless unconscious', the seeming stylistic similarities between the two led to Bennett as a composer being dismissed as simply 'an imitator' of the German:[27] Frank Howes asserted that Bennett's music was 'mostly Mendelssohn without any infusion of the romantic spirit of the times'.[28] Temperley has concluded that Bennett's compositional style, whilst exhibiting apparent similarities to Mendelssohn's, in fact shows far more influence from Mozart and becomes, itself, an influence for the works of Robert Schumann, with whom Bennett had formed a close friendship.[29] In 1837, Schumann wrote 'if only there were many artists working in the same spirit as William Bennett, no one would need to fear any longer for the future of our art'.[30] Alongside Bennett's work as a composer and pianist, it is important to note that, after his marriage in 1844, his compositional output decreased substantially, and the greater proportion of his time was consumed with teaching and administration, which he undertook in all probability out of a sense of duty to provide for his family.[31]

In order to contextualise Bache's career as a composer-pianist, a brief overview of pianism in Britain in the mid-nineteenth century is required. As Horton writes,

---

[24] Nicholas Temperley (ed.), *Music in Britain: the Romantic Age, 1800-1914* (Oxford: Blackwell 1988); William Sterndale Bennett, ed. Nicholas Temperley, *Lectures on Musical Life* (Woodbridge, Boydell Press 2006).
[25] Isabel Parrott, 'William Sterndale Bennett and the Bach revival in nineteenth-century England', in Cowgill and Rushton (eds.), pp.9–43; Horton, in Ellsworth and Wollenberg (eds.), pp.119-148.
[26] Linda Shaver-Gleason interrogated this statement in her paper '"It sounds like Mendelssohn, it must be Sterndale Bennett": Acknowledging German Influence in English Historiography', given at the North American British Music Studies Association Conference, Syracuse University NY, 2016.
[27] Nicholas Temperley, 'William Sterndale Bennett: Imitator or Original?', *Nineteenth-Century Music Review*, 13.2 (2016), pp.173-193 (p.173).
[28] Frank Howes, *The English Musical Renaissance* (London: Secker and Warburg, 1966), p.39.
[29] Nicholas Temperley, 'Mendelssohn's Influence on English Music', *Music and Letters*, 43 (1962), pp.224-33; 'Mozart's Influence on English Music', *Music and Letters*, 42 (1961), pp.307-318; 'Schumann and Sterndale Bennett', *19th-Century Music*, 12/3 (1989), pp.207-220.
[30] *Neue Zeitschrift für Musik*, 6 (1837), p.65. Quoted in Temperley, 'Imitator or Original', p.175.
[31] Horton, p.146.

European pianist-composers including Dussek, J. B. Cramer and Moscheles came to London and 'built on the foundations established by Clementi to develop a style which, while rooted in respect for Mozart and the classics, embraced an early Romantic harmonic idiom and increasingly brilliant passage work', which Horton describes as providing 'an antidote to virtuosity for its own sake'.[32] A demonstration of this disdain of musical fireworks, perhaps, is the fact that although Liszt's solo piano concert in London in 1840, the first to be 'billed as a "recital"', was well received, the concert tour of Britain that followed was less successful.[33] Whilst the solo recital was rare during this period, concerto performances were common: Therese Ellsworth has found evidence of nearly 700 performances of piano concertos in London between 1800 and 1850.[34] At the beginning of this period, the composer performed at the piano in eighty percent of performances, but by 1840 this had reduced to 'a little over ten percent', and British pianists often featured as soloists within orchestral programmes.[35] Cipriani Potter had introduced several of Mozart's concertos to London in the first quarter of the century, Charles Neate (1784-1877), 'one of the best informed but most egotistical of pianists', introduced Beethoven's Third and Fifth Piano Concertos to the Philharmonic Society,[36] Lucy Anderson (1797-1878) gave the first performance of Beethoven's Fourth Piano Concerto at the same venue in 1830, and Bennett himself also performed there regularly, including presenting his own Second and Third Piano Concertos in 1835 and 1836 respectively. Whilst all these pianists (described by George Hogarth in 1835 as 'our principal public performers') performed regularly,[37] it is important to note that they also all had parallel careers as educators and/or administrators: Potter was the first piano teacher for the male division at the Royal Academy of Music in 1822, with pupils including Bennett; Anderson taught both Queen Adelaide and Queen Victoria, as well as

---

[32] Ibid., pp.119-20.
[33] Eatock, p.69.
[34] Janet Ritterman and William Weber, 'Origins of the Piano Recital in England, 1830-1870', in Ellsworth and Wollenberg (eds.), pp.171-192; Therese Ellsworth, 'The Piano Concertos of Mozart and Beethoven: Early Performances in Nineteenth-Century London', in *Nineteenth-Century British Music Studies, vol. 2,* ed. by Jeremy Dibble and Bennett Zon (Aldershot: Ashgate, 2001), pp.169-181 (p.169). Further information can be found in Ellsworth, 'The Piano Concerto in London Concert Life', pp.1-25.
[35] Ellsworth, 'The Piano Concertos of Mozart and Beethoven', p.170.
[36] Phosphor, 'Piano Players and Playing of the Near Past', *The Musical World*, 60.29 (30 September 1882), p.612.
[37] George Hogarth, quoted by Nicholas Temperley in 'Bennett, Sir William Sterndale', *Grove Music Online* <https://doi.org/10.1093/gmo/9781561592630.article.42930>.

Arabella Goddard; and Neate combined teaching with acting as Beethoven's agent in London in the 1820s.[38]

Genre and Allusion

As the process of analysing Bache's music for the case studies that comprise Chapter 4 of this thesis developed, it became clear that the concept of genre in music would be important in exploring Bache's approach to composing. In her book *Genre*, published within the field of literary criticism, Heather Dubrow writes that 'when an author chooses to write in a given genre, he is not merely responding to the achievements and the pronouncements of others; he himself is issuing certain statements about his art and often about art in general'. Later, she explains that 'generic codes frequently function like a tone of voice rather than a more clearcut signal: they provide one interpretation of the meaning of the text … but they do not and they cannot offer an infallible key to its meaning', as well as reminding readers that 'one may invoke generic conventions ironically'.[39]

Within the field of musicology, the concept of genre was first addressed in detail by Carl Dahlhaus, beginning with his *Esthetics of Music*, published in German in 1967.[40] In *Foundations of Music History*, Dahlhaus writes that, historically, 'musical genres had come into being, to put it in formulaic terms, as a congruence between a social function and a compositional norm'. He adds that 'in the nineteenth century … functionality in music was either obliterated entirely or relegated to the backstairs of music by the principle of aesthetic autonomy', which meant that 'the authority of generic norms in composition was challenged by the aesthetic presence of individual works' and that, therefore, 'genre became a secondary distinguishing characteristic of works of art conceived primarily as self-sufficient entities and not as exemplary instances'.[41]

---

[38] Philip H. Peter, revised Julian Rushton, 'Potter family', *Grove Music Online* <https://doi.org/10.1093/gmo/9781561592630.article.22191>; W. H. Husk, 'Lucy Anderson', *Grove Music Online* <https://doi.org/10.1093/gmo/9781561592630.article.00864>; W. H. Husk revised by Bruce Carr, 'Charles Neate', *Grove Music Online* <https://doi.org/10.1093/gmo/9781561592630.article.19661>.
[39] Heather Dubrow, *Genre* (London: Methuen, 1982), pp.10 and 106.
[40] Carl Dahlhaus, *Esthetics of Music*, trans. by William W. Austin (Cambridge: Cambridge University Press, 1981).
[41] Carl Dahlhaus, *Foundations of Music History*, trans. by J. B. Robinson (Cambridge: Cambridge University Press, 1983), p.149.

Later in the 1980s, writers moved away from Dahlhaus' apparent conclusions, and began to develop new theories of genre in music, particularly with reference to the works of Frédéric Chopin. Jeffrey Kallberg's article 'The Rhetoric of Genre: Chopin's Nocturne in G Minor' begins with a summary and critique of Dahlhaus' earlier work. He concludes his criticism of Dahlhaus by writing that 'the most serious problem with Dahlhaus's system is that he does not consider in depth the communicative and persuasive properties of genre', and determines that 'what needs to be restored … is the more extensive range of functions that genre performs in both the composer's and the listener's experience of a musical work'. This 'generic contract', as Kallberg goes on to describe it, is the basis of his thinking regarding genre. Rather than defining a genre purely 'according to those characteristics shared by all of its members', Kallberg suggests that 'the meaning of a term … is connected to the willingness of a particular community to use that word and not another', and that therefore a genre should be determined by 'the reconstruction of contexts and traditions, and the perceptions of composers and their audiences, both historical and modern'. In other words, for Kallberg genre is a 'communicative concept'.[42] Although Kallberg's definition of the contract does not take account of the performer's ability to interpret, disrupt and subvert in his own way (Bache was, after all, a composer-pianist), this concept of genre will be important when assessing Bache's compositional techniques in this thesis.

In his 1989 article 'Chopin and Genre', Jim Samson returns to Formalist genre theory as 'at the least a useful starting-point' for a discussion of the concept of genre in music. He also signposts readers to Theodor Adorno's work on aesthetic theory: Adorno wrote that 'genres … are true to the extent that they are subject to a countervailing dynamic'. Turning to the works of Chopin, Samson writes that he 'did not select genre titles arbitrarily or use them loosely in his mature music'. In fact, he continues, 'Chopin's … achievement was to give generic authority to the free-ranging devices of an emergent repertory' and he outlines Chopin's methods: 'crystallising the meanings of some existing titles, transforming the meanings of others and devising new titles to meet new generic requirements'. Whilst Samson admits that there are 'substantial overlaps between Chopin's genres' in respect of 'formal and stylistic devices', he feels that the 'internal consistency' with which Chopin uses these titles gave his works 'specific, though not necessarily conventional, generic meanings'. Samson summarises the ways

[42] Jeffrey Kallberg, 'The Rhetoric of Genre: Chopin's Nocturne in G minor', *19th-Century Music* 11:3 (1988), pp.238-261 (pp. 242 and 243).

in which Chopin deals with genre in four ways: (i) 'conventional titles, conventionally defined'; (ii) 'conventional titles, newly defined'; (iii) 'conventional titles defined clearly for the first time'; and (iv) 'new titles'. Later in his article, he explains that Chopin achieves these distinctions by curating emerging genres, by imposing 'self-consistent generic order', and through generic renovation.[43] In the course of my analysis of Bache's works, laid out in Chapter 4 of this thesis, I will demonstrate that Bache can be seen to be working with genre in several of these distinct ways.

Later writers on the subject of genre in music include Arnold Whittall, who writes that 'a composer can choose to write in a certain genre in order to challenge its attributes instead of to demonstrate an allegiance to them', adding that 'generic contracts, like their legal counterparts, may be broken'.[44] Citing Kallberg's analysis of Chopin's Nocturne Op. 15/3 as containing mazurka-like attributes, he goes on to discuss the nocturne or lullaby characteristics Britten employs in his *Pastoral* (a work which was, in manuscript form, originally titled 'Nocturne').[45] James Parakilas also discusses the concept of composers testing the boundaries of generic norms, focussing on the 'interruptions' in Chopin's Waltz Op. 42 and the 'abandonment of the nocturne genre' in his Nocturne Op. 32/1,[46] and Rodney Stenning Edgcombe's suggested 'subtypes' in the barcarole genre of the nineteenth-century (from the 'elegaic' and 'supernal' to the 'demotic class marker in opera') are directly relevant to the fourth movement of Bache's *Characteristic Pieces*.[47]

Alongside genre, brief consideration must be given to the concept of allusion, as this also becomes relevant in the discussion of Bache's compositions in Chapter 4. In *Brahms Among Friends*, Paul Berry describes the subject as 'an intriguing but vexed topic in its own right', but defines allusion as 'deliberately referential gestures'.[48] The most relevant secondary literature in this area is Todd's 'Mendelssohnian Allusions in

---

[43] Jim Samson, 'Chopin and Genre', *Music Analysis* 8.3 (1989), pp.214-229 (pp.214-217). Samson cites L. Michael O'Toole and Ann Shukman (eds.), *Formalism: History, Comparison, Genre* (Oxford: Holden Books, 1978).
[44] Arnold Whittall, 'The Signs of Genre: Britten's version of pastoral', in *Sundry Sorts of Music Books: Essays on the British Library Collections*, ed. by Chris Banks, Arthur Searle and Malcolm Turner (London: The British Library, 1993), pp.363-374 (p.363).
[45] Ibid..
[46] James Parakilas, 'Disrupting the Genre: Unforeseen Personifications in Chopin', *19th-Century Music*, 35.3 (2012), pp. 165–181 (pp.171 and 179).
[47] Rodney Stenning Edgecombe, 'On the Limits of Genre: Some Nineteenth-Century Barcaroles', *19th-Century Music*, 24:3 (Spring 2001), pp.252-267 (p.257).
[48] Paul Berry, *Brahms Among Friends* (Oxford: Oxford University Press, 2014), p.6.

the Early Piano Works of William Sterndale Bennett'.[49] Todd explores many of Bennett's musical references to Mendelssohn's compositions, and counsels that these allusions are not merely derivative, but can be seen as examples of 'emulation', 'homage-like' references, or an example of 'the mystery of much nineteenth-century music … its ability to reach beyond the printed page to a common musical language', as 'an exchange' between the two composers. Todd argues that these allusions are 'starting points or brief diversions, not ultimate goals', and certainly not 'evidence of stylistic subservience or [a] lack of originality'.[50]

Another possible way of engaging with Bache's music is through topic theory. Although in this thesis, I have chosen to focus on genre, there are several places in Bache's oeuvre where certain topics are being evoked, and these will be noted where pertinent. Whilst this thesis does not offer a stylistic overview of nineteenth-century British piano music, perceived influences will be discussed where relevant: in the context of Bache's compositions, and particularly the modern-day interpretation of them, a distinction must be drawn between any perceived or potential influence of a referential gesture and a deliberate allusion.

[49] R. Larry Todd, 'Mendelssohnian Allusions in the Early Piano Works of William Sterndale Bennett', in Ellsworth and Wollenberg (eds.), pp.101-117.
[50] Ibid., p.117.

Chapter 1: Biography

The primary source for biographical information about Bache is the book his sister Constance wrote in 1901, *Brother Musicians*.[1] Subtitled 'Reminiscences of Edward and Walter Bache', the book is divided into two parts, with the first 128 pages devoted to telling the life story of Edward through personal recollection, letters from friends, relatives and Bache himself, and a few contemporary newspaper reports.[2] Included is the full text of letters Bache wrote regarding the idea of the formation of a local orchestra in Birmingham; these letters also expound his ideas about concerts being organised for 'children, who are too young for the late hours of evening concerts, to hear good music'.[3] Whilst Constance writes in a manner that is easy to read, and includes many anecdotes about Bache's life, her account of his early years (until 1849, when he moved to London) is limited to four pages. Constance's account must be treated with caution since she was only twelve years old when Edward died, and she therefore relies to a great extent on her own readings of primary sources, which could be influenced by her relationship to her subject. This, along with the large periods of Bache's life left unexplored, means that further biographical research using primary sources is required. The scrapbook of letters and writings compiled by Emily Bache (Edward and Constance's mother),[4] combined with primary source evidence drawn from contemporary newspapers, in particular a 3000-word tribute to Edward by his father Samuel, allows Bache's biography to be significantly expanded: details of his later activities mentioned only briefly in Constance's writing can also be more fully contextualised.[5]

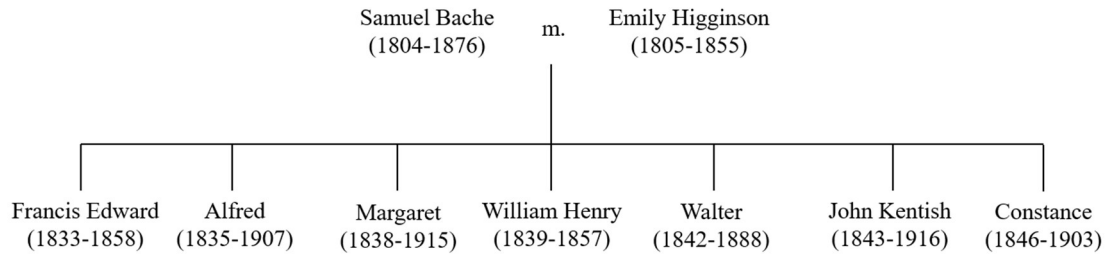
Born in Birmingham on 14 September 1833, Francis Edward Bache was the eldest son of a Unitarian Minister, Samuel Bache, and his wife Emily, née Higginson, and the eldest of seven children (see Fig. 1.1). The 1841 census gives Samuel's profession as 'Protestant Dissenting Minister' (at the New Meeting House, Moor

---

[1] Constance Bache, *Brother Musicians* (London: Methuen, 1901).
[2] For comparison: Constance devotes 196 pages to her biography of Bache's younger brother Walter.
[3] *Brother Musicians*, p.116.
[4] *GB-Lbl* Add MS 54193. The album contains handwritten notes and letters dating from early 1840 until late 1853.
[5] Samuel Bache, 'Francis Edward Bache', *The Christian Reformer, or Unitarian Magazine and Review*, December 1858, pp.713-719; reprinted in the *Supplement to the Birmingham Journal*, 11 December 1858, p.4.

Street), and shows the family living on Frederick Street, Birmingham.[6] The Higginson family came from Derby, where Emily's father Edward (1781-1832) had been a Unitarian Minister, and Emily and her siblings (including a younger brother, Edward, who also became a Unitarian Minister) attended the Sunday School at his Unitarian Chapel on Friar Gate. There, she would have known the family of the architect and civil engineer William Strutt, whose children included Edward (raised first Baron Belper in 1856) and Frances, with whom Emily corresponded throughout her life. 'Fanny', as she was known to Emily, became an 'aunt' figure to the young Edward, and the Bache family regularly visited the Strutts in Derby. It was whilst there that the six-year-old Bache first encountered an organ, at All Saints' Church, Mackworth, and, according to his mother, 'the first time his fingers felt the keys they moved as if he had been accustomed to it'.[7]

Fig. 1.1: Bache Family Tree[8]



This was not, of course, Bache's first encounter with a keyboard instrument. As was becoming usual for middle-class families in England, accelerated by the invention and refinement of the 'upright' piano in the first decade of the nineteenth century, along with the diminishing cost of an instrument as production volume grew, the Bache family had a piano at their home in Birmingham.[9] In notes in her scrapbook, Emily writes that 'at six to eight months old [Bache] would lie on the floor while I played on the piano, delighted to listen for the hour together', and that by the time he was one he would respond to the word 'music' or 'play' by going to the piano. Within the following year,

[6] An obituary of Bache's brother Alfred states that he was born at 12 Calthorpe Street, Birmingham, in 1835, so it may be that Edward was also born there and that the family moved house between 1835 and 1841. <www.icevirtuallibrary.com/doi/pdf/10.1680/imotp.1907.17278> [accessed 15/08/2024].
[7] Undated notes, *GB-Lbl* Add MS 54193, fol. 23^{r}.
[8] Information gathered from www.ancestry.co.uk and the British Newspaper Archive.
[9] Tim Blanning, *The Triumph of Music* (London: Allen Lane, 2008), p.181.

he was able to ask his mother to play various choruses by Handel, at two he was pretending to tune the piano 'in a way so very like real tuning, with dominant and subdominant', and by three he was asking for Beethoven's *Pastoral* symphony to be played every day after breakfast. By the age of four, he was able to play all the major and minor scales, with his eyes shut, and enjoyed playing harmonic progressions of the 'pretty chords', as he called them.[10] The 'discord of the seventh' was introduced first, and others followed, 'always resolving … correctly by his own ear; suspensions, single and double, he delighted in; also going the round of all the keys'.[11] Emily also lists the music that Bache had learned to play on the piano at various stages of his childhood (the list for 1841/2 includes *Little Exercises for Daily Practice* by Henri Herz and unspecified exercises by John Freckleton Burrowes and Johann Baptist Cramer, arrangements of overtures to the Mozart operas *Die Zauberflöte*, *The Marriage of Figaro* and *La Clemenza di Tito*, and the duet version of Beethoven's Second Symphony and the overture to *Prometheus*).

Bache's formal musical education seems to have begun with violin lessons from Alfred Mellon, who was engaged to teach the young Bache in 1841. Emily writes that, in the course of that year, 'he [Edward] heard *Judas Maccabeus*, and *The Creation*, and the descriptive beauty of the latter took strong hold upon him' – so much so, that he learned to play many of the tunes on the piano, which then 'helped him on through the first difficulties of the violin at a speedy rate for one so young'.[12] When Mellon left for London in 1844, 'our kind friend Mr Flersheim' (who in 1849 would perform at Buckingham Palace and in a concert for The Royal Society of Female Musicians)[13] took on Bache's tuition.[14] Emily writes that 'the superior style of his solo playing was a great advantage to F. E., and would have been even more so if the young pupil had been more patient and persevering'. The violin was certainly Bache's preferred instrument at this time, but by the end of 1845 'his love for it was decidedly on the decline', possibly due to the slow recovery from a dislocated left elbow that he suffered in September that year, which was 'a hindrance of many weeks'. Around the same time, Bache is reported by his mother as having said that 'practicing [*sic*] and studying music take away all

[10] *GB-Lbl* Add MS 54193, fol. 22^{v}.
[11] A particularly interesting anecdote is Bache's taking a 'dislike to the key of C, and all music written in that key', which was 'for a long time unconquerable' (fol. 23^{r}). Interestingly, only one of his published compositions for piano, *La Belle Capricieuse*, published in 1852, is in the key of C major.
[12] *GB-Lbl* Add MS 54193, fol. 25^{v}
[13] 'Society of Arts', *The Morning Herald*, 28 April 1849, p.1; 'Court Circular', *The Evening Sun*, 9 May 1849, p.1.
[14] Frederick G. Edwards, *The History of Mendelssohn's Oratorio Elijah* (London: Novello, 1896), p.90.

[my] enjoyment of it', and she adds that he had for some months been 'floating fancies about going to sea … but his Papa's decided talk about what he ought now … be doing, appears to have been received … and I have perceived some slight improvement in his practice'.[15] It is clear that Bache did continue to practise the violin, because it is recounted in *Brother Musicians,* Edwards' *The History of Mendelssohn's Oratorio Elijah*, Emily's scrapbook and secondary sources that the twelve-year-old Bache was a member of the orchestra at the Birmingham Triennial Festival première of Mendelssohn's *Elijah*, given under the baton of the composer in August of 1846; Emily writes that the seat in the orchestra was 'a great privilege … through the kind interest of his valued friend in all his musical doings (Mr F.)'.[16] Samuel adds that Edward also played in the orchestra for performances of the work, again conducted by Mendelssohn, in 'the spring of 1847', presumably those in Birmingham on 27 April and in London the following day.[17] From a letter to Emily dated 'May Day 1851', and signed simply 'ever your, E', it appears that 'violinist' was a serious option for Bache's profession around this time: the correspondent mentions 'the old question of London or the offer of Spohr', and adds that 'my notion in getting Spohr thoroughly impressed and interested about E. was that … [he] would have the opportunity of making the violin his principal instrument'. Referring to 'Edward's emphatic declaration at the September visit years since, "I don't want to excel on any instrument, but compose for all"', 'E' adds that this arrangement would also give Bache 'every advantage in composition that he could desire'.[18]

James Stimpson (1820-1886), the organist at Birmingham Town Hall who taught Bache both the organ and composition in the 1840s, was probably also his first piano teacher.[19] Emily writes in July 1843 that 'Edward had been playing tonight music worthy of Beethoven', going on to describe a slow movement in four flats, probably the

---

[15] Undated notes in *GB-Lbl* Add MS 54193, fol. 28^{r}.
[16] Notes dated 'August 1847' in *GB-Lbl* Add MS 54193, fol. 56^{v}. Secondary sources include Nicholas Kilburn, *The Story of Chamber Music* (London: W. Scott, 1904), p.197; Audrey Duggan, *A Sense of Occasion. Mendelssohn in Birmingham 1846 & 1847* (Studley: Brewin Books, 2011), p.21.
[17] Samuel Bache, p.714.
[18] *GB-Lbl* Add MS54193, fol. 179^{r}. From analysis of handwriting, the author is probably Emily Bache's sister Helen (1804-1877), known within the family as 'Ellen', who married James Martineau (1805-1900).
[19] With reference to Bache's later advocation of a local orchestra in Birmingham performing cheap concerts for the population as a whole, it is important to note that Birmingham Town Hall, under Stimpson, was the first municipal building in England to offer public organ recitals. See Rachel Milestone, 'A Melodious Phenomenon: The Institutional Influence on Town-Hall Music Making', in *Music and Institutions in Nineteenth-Century Britain*, ed. by Paul Rodmell (Farnham: Ashgate, 2012), pp.55-77.

second movement of Beethoven's Sonata *Pathétique* Op.13, and comments that 'after long neglect of the piano it the more rejoices me to hear that he is richer than ever in his musical professions when left to himself and in a favouring mood'. The only reference to piano lessons is in a note Emily makes in August 1847: 'during the winter ... a few lessons on the piano … from Herr Lutz'.[20] (Wilhelm) Meyer Lutz (1829-1903) was a German-born composer and conductor, who settled in Birmingham as Director of Music at St. Chad's Church (later Birmingham Catholic Cathedral) in 1848, but had previously visited England in 1846, and may have met the Bache family then.[21] Sensing that Bache 'felt irresistibly impelled to devote himself to music, and … began to be eager to shorten the period of his school-days' despite having 'attained the highest distinction in his mathematical studies, and occupied a very honourable position in all the rest', Samuel planned for his son to travel to Saxony to study with Mendelssohn. He writes that the German's death in 1847 led to Edward studying Mendelssohn's piano works in detail, and seemed to provide 'a stimulus to Edward's desire to become familiar with the works of that illustrious master'.[22]

In July 1848, while his parents were in Scotland, Bache holidayed with the Martineau family in Norwich, and then spent three days in Cambridge with Thomas Walmisley, Professor of Music at Trinity College, before visiting Flersheim and going to the opera in London.[23] Whilst no evidence exists as to the relationship between the two, nor any details of Bache's stay in Cambridge, Walmisley made it clear that the visit 'would not cost [Bache] a shilling' and that he would provide 'a bed in college and grub as a matter of course'.[24] Emily's scrapbook contains an 1849 letter from Carl Ernst Naumann (1832-1910) to a Mr Hasse, mentioning that Walmisley had spoken to Hasse about Bache's musical education: 'I should recommend the young man's father to send him to Mr [Moritz] Hauptmann: I should be willing to arrange everything'; Naumann also suggested that alternatively he (himself a student of Hauptmann) could 'instruct the young man'.[25]

---

[20] *GB-Lbl* Add MS 54193, fol. 56^{r}.
[21] Stephen Banfield, 'Meyer Lutz', *Grove Music Online* <https://doi.org/10.1093/gmo/9781561592630.article.17228>.
[22] Samuel Bache, p.714.
[23] Letter from Harriet Martineau to Emily Bache, 22 July 1848, *GB-Lbl* Add MS 54193, fol. 92^{v}. The operas Bache saw that week were probably Verdi's *Nabucco* (under the title *Nino)* and Meyerbeer's *Les Huguenots*. *The Musical World* 23.31 (29 July 1848), p. 485.
[24] Letter from T. A. Walmisley to Bache, 9 July 1848, *GB-Lbl* Add MS 54193, fol. 87^{r}.
[25] Letter dated 12 April 1849, *GB-Lbl* Add MS 54193, fol. 105.

Instead of Leipzig, it was determined that Edward would move to London to continue his studies with Bennett, himself a close friend of Mendelssohn. Soon after he arrived in the capital in late 1849, and alongside the four lessons a week he was receiving from Bennett, Bache can be seen to be building a reputation both in the capital and further afield as a talented musician.[26] From an anecdote published in *The Etude*, we know that he made himself known as an organist soon after his arrival in London. The author writes that, on a Sunday early in 1850, Bache

> accompanied his friend, Mr Eustace Button … to St. Luke's Church, in Old Street, in order to hear Mr Henry Smart. … Edward Bache went into the organ loft to await his arrival. Suddenly the verger came up hurriedly to say that a high city functionary, who was coming in state, was on the point of entering the church, and that the organ must be played at once to welcome his arrival. Edward got on the seat immediately, and began to improvise a voluntary in the style of a festal march. Shortly arrived Mr. Smart, whose cab had been delayed by a sudden frost unfavourable to horse traffic. Sitting down by Edward, he gradually took up the march bit by bit without break, as Edward surrendered it while sidling off the other end of the seat. [27]

This narrative suggests at least that the sixteen-year-old Bache knew Smart, and had probably already played for him. Perhaps he was taking organ lessons from Smart: there is no mention of another organ teacher in any letters home to his parents. In 1856 Bache was involved in designing a new organ for the Unitarian Church on Hope Street in Liverpool: undertaking commissions to design new organs was something that Smart was heavily involved in, so it is possible that Bache either already had, or later developed, a pupil / teacher or apprentice / master relationship with the older man.[28]

On 30 April 1850, Bache wrote to his parents that 'concerning an organist's place, I am quite ready to give up my notion of taking one if you wish, as I really think it would be much better for me to have my Sundays free from work', adding that he had 'left off playing for Mr Smart …as I have lately been feeling that my Sundays have become very unprofitable'.[29] However, in October that year Bache took a position as organist of All Saints' Church, Gordon Square.[30] Although marriage and baptismal

---

[26] Letter from Bache to his parents, dated 4 December 1849, *GB-Lbl* Add MS 54193, fol. 92^{v}.
[27] Everett E. Truette, 'Organ and Choir', *The Etude*, 24.6 (1906), p.395.
[28] 'New Organ at the Unitarian Chapel, Hope Street', *The Liverpool Mercury*, 23 May 1856, p.6. See <https://www.npor.org.uk/survey/R01745> for details of the organ [accessed 22/03/2023].
[29] *GB-Lbl* Add MS 54193, fol. 130^{r}.
[30] Nicholas Temperley, 'Bache Family', *Grove Music Online*. <https://doi.org/10.1093/gmo/9781561592630.article.01697>. The church was consecrated in 1842 but

records from the church are held at the London Metropolitan archives, no other paperwork has survived. Emily writes that Bache's position was 'honorably obtained by means of high testimonials, well deserved', but she adds that the position required 'his attendance for three services on the Sunday, one week evening and one practising with the choir, and occasionally it proved almost too laborious for him on the Sunday'.[31]

As far as his pianistic development once in London is concerned, it is likely that Bache took lessons on the instrument, along with his composition lessons, from Bennett. No other teacher is mentioned in correspondence from this period between son and parents, and writing in her scrapbook Emily notes that Edward was as 'earnest as possible in the pursuit of his musical studies … finding in Mr Bennett a master after his own heart.' She adds that, when Bache came home for Christmas in 1849, she was 'struck with what had been accomplished in his playing, so faithful and true was the style and having lost none of his fertility of imagination he had already gained a degree of finish and fidelity which promised everything'.[32] In a letter to his parents dated 3 March 1850, Bache himself writes, in the context of a recent lesson with Bennett, that 'I have lately had a concerto of Hummel's to learn – it is in E major – I have now Mendelssohn's Grand Rondo in B minor, with Orchestral accompaniment'.[33] Two months later, Bache writes again, mentioning in his letter that 'Mr Salaman is a very kind man, I have been to see him once before', so perhaps Charles Salaman (1814-1901) was also involved in some way in Bache's development as a pianist.[34]

Bache's background as a violinist, almost certainly coupled with his personal relationship with Mellon, meant that he was able to get involved with orchestral playing in the capital. On 10 November 1849 he wrote to his parents: 'tomorrow evening we have *Solomon* at Exeter Hall, with 700 performers and Costa as conductor – I play in it as being a member of the Sacred Harmonic Society'.[35] A year later, his overture *Jessie Gray* was included in a production of Robert Brough and John Bridgeman's play of the same name at the Adelphi Theatre, where Mellon was the Musical Director.[36] Although

---

closed as a place of worship in 1909, the building being bought by University College London. It was reopened as Memorial Hall in 1928, was demolished after bomb damage during the Second World War, and the site then became the Bloomsbury Theatre and a new entrance into University College.

[31] Writing dated simply '1850', *GB-Lbl* Add MS 54193, fol. 96^{v}-97^{r}.

[32] Ibid., fol. 96^{v}.

[33] Ibid., fol. 129^{r}.

[34] Ibid., fol. 136^{r}.

[35] Ibid., fol. 121^{r}.

[36] Note on the front cover of the manuscript of *Jessie Gray* (*GB-Lam* MS1029): 'first performed at the Adelphi Theatre, 18th November 1850'.

a review of the play was published in *The Musical World*, there is no mention of the music, and no information as to whether Bache was involved in the performance.[37] On 14 February 1852 he writes to his parents that 'the three last nights I have been playing at the Haymarket, and am getting quite experienced in the orchestra'.[38] On 20 February the following year he writes to his cousin Russell Martineau (1831-1898) to say that during 1852 he 'played frequently in the operas of the Haymarket, thereby increasing my knowledge of the stage, and becoming used to play to a conductor, which is the most useful step towards becoming a conductor myself'.[39]

By 1850, the Bache family had moved to Fairview House on Hagley Road, Edgbaston, where Samuel ran a 'Proprietary School'.[40] Bache did not return from London for Christmas that year, but sent a letter for Christmas Day detailing presents he 'hereby promise[s] to pay upon demand … after next Monday, the 30th'. These included: 'for Papa and Mamma – nothing in particular, but everything in general'; 'music portfolios' for Constance and Walter; his 'old silver watch and chain, after having put in order' for his brother Alfred; and 'a selection of good music' for the family as a whole. The letter is signed 'F.E. Bache, interrupted by the [ink splodge] (his mark), and the tongs [three sooty marks] (their mark)', seeming to show that Edward was in good humour in London.[41]

Bache does not appear on the census for Birmingham the following year; he was living in London but is not recorded at any address in the capital either. Constance tells us that, on arrival in London in late 1849, he was 'sharing lodgings with his cousin, the late Mr. Russell Martineau, M.A.', but none of the letters from the period gives an address.[42] They do, however, provide an insight into the social life that the sixteen-year-old Bache was developing. He mentions '"Young Men's Parties" that Mr Sterndale Bennett objected to', and adds that '[Russell] said that he was sure Papa must be under a false impression as to the quantity of my visiting, as I did not visit out nearly so much as he (Russell) did.' He adds that he is concerned that if he continually refuses invitations he will offend people, and names several families whose invitations will 'prevent my becoming uncivilized'. Bache reassures his parents that he 'work[s] as hard as I can I

[37] 'Dramatic Intelligence', *The Musical World*, 25.47 (23 November 1850), p.756.
[38] *GB-Lbl* Add MS 54193, fol. 200r.
[39] *Brother Musicians*, p.14.
[40] Ibid., p.6.
[41] *GB-Lbl* Add MS 54193, fols. 159-162.
[42] *Brother Musicians*, p.6.

think at my composition … as musical proficiency is a thing which cannot be bought, and which must be gained by one's own labour'. Comparing himself again to his cousin, who was at the time studying for a B.A. at University College, Bache writes that 'I work, I think, as many hours per diem as Russell … or very nearly so', and later describes having to rewrite the 'second part' of an overture for a fifth time because 'Mr Bennett has struck out four second parts to it already which took me a week each to write'.[43]

Bache was coming to the attention of the musical press, both in London and further afield, as both a composer and performer. Whilst these appearances will be discussed in more detail in Chapter 2, a chronological survey and personal accounts of his performances are relevant here. On 21 January 1851, he performed as the accompanist for the violinist John Carrodus (1836-1895) at a concert in Keighley. The repertoire Carrodus had chosen, including 'a Rondo and slow movement of Mendelssohn's Violin Concerto in E minor, and … a solo by Sivori', which the newspaper described as 'of a highly classical character', was not entirely appreciated by the audience, 'whose taste seemed to incline rather to ballads and comic representations'.[44]

From correspondence we know that by early 1851 Bache was living at 37 Upper Charlotte Street and was cultivating friendships with prominent figures in society, probably in no small part due to his involvement with Unitarianism. In December 1850 he had dined at Putney Park in December 1850; the owner was Robert Hutton (1784-1870), who had been the Liberal MP for Dublin City between 1837 and 1841. It appears that Hutton was known to Bache's family: Bache writes to his parents that 'poor Albert [Hutton's son] has been laid up … with a rheumatic fever'.[45] On 9 February 1851 he writes that he 'went to Dr. Carpenter's last night and met Miss Kate Loder – she is quite the finest female pianist as W. S. Bennett is the finest male one'.[46] William Benjamin Carpenter (1813-1895) was a surgeon, the son of the Unitarian minister Dr. Lant Carpenter (who Adrian Desmond describes as influencing a 'rising generation of Unitarian intellectuals, including James Martineau', Bache's uncle), and who helped

[43] Letters dated 30 April and 5 May 1850. *GB-Lbl* Add MS 54193, fol 133^{v}; fol 136^{v}.
[44] Untitled article, *Supplement to The Leeds Mercury*, 25 January 1851, p.10.
[45] Letter dated 16 December 1850, *GB-Lbl* Add MS 54193, fol. 160^{v}.
[46] *GB-Lbl* Add MS 54193, fol. 165^{r}.

unify the University of London, becoming registrar there in 1856.[47] In late March the same year, he tells his parents that William Nash (1798-1878), the workhouse architect, had invited him to his home in Royston for Easter that year, and so he would 'not come to Birmingham again till midsummer'.[48]

In *Brother Musicians* Constance writes that, at some point in 1851 there 'followed a spell of serious illness from overwork, necessitating a rest of some weeks at home'.[49] This is confirmed in a letter to Emily written by Mr Aikin, a London doctor: 'I have recommended for the next few months a complete rest to all his studies and a change of air'.[50] Given the later diagnosis of tuberculosis, one sentence is particularly noteworthy: 'I feel pretty confident that there is no real mischief going on in any part of his system – the chest – although not at present so well developed as might be wished, is free from any disease'.[51] In the May Day 1851 letter to Emily from 'E' the author advocates that she 'wait in tranquil hope for Edward's restoration', adding that 'such a wonderful new birth of power … often follow[s] a crisis in a young creature's health, that I would hush (as much as possible) both his own fears and discouragements and yours'.[52] A letter from Bache to his cousin Russell, dated 20 February 1853 and transcribed in full in *Brother Musicians* states that 'last Easter twelvemonth, twenty-one months ago, I had a serious illness [no further details are given] which obliged me to leave London altogether'. This letter provides most of the detail available about the compositional activity Bache undertook in the following year.[53]

His illness lasted some time; Bache tells Russell that 'for three months [I] did nothing but recover my strength', and then details the work he did get done in the following period: 'another P.F. Concerto and a Violin Quartett and several other pieces which were more calculated for real performance than what I had done before'. He also describes how both Mellon and John Palgrave Simpson (1807-1887) gave him 'books' of operas to work on, and how he 'wrote two or three little piano pieces, which were

---

[47] Adrian Desmond, *The Politics of Evolution: Morphology, Medicine and Reform in Radical London* (Chicago: University of Chicago Press, 1989), p.210.
[48] Letter dated 23 March 1851, *GB-Lbl* Add MS 54193, fol. 169^{r}.
[49] *Brother Musicians* p.9. Constance's timing is unclear: she writes 'about this time Bache began to publish' and uses the *Three Impromptus* as her reference, but these were not published until November 1851, at which time Bache was back in London.
[50] Letter dated 16 April 1851, *GB-Lbl* Add MS 54193 fol. 178^{r}.
[51] Ibid., fol. 177^{v}.
[52] *GB-Lbl* Add MS 54193 fol. 179^{r}.
[53] *Brother Musicians*, pp.12-17.

published at Campbell and Ransford's'.[54] Curiously, he writes that he returned 'to town' (presumably London) after Christmas, but it is clear from correspondence that in the late autumn of 1851, Bache moved into Mellon's house at 134 Long Acre, and on 26 November that year he writes to tell his parents that Mr Palgrave Simpson, having listened to him play the music for *Which is Which* (an opera that Bache said he wrote for the Haymarket Theatre but of which no evidence remains), stated that 'he considered the *libretto* utterly unfit for stage representation', but that he 'was so kindly pleased with *my music,* that he offered to write an entirely new piece to my music'.[55] Whether this new piece ever materialised is unknown, but Henry Fothergill Chorley (1808-1872) noted that 'An opera by a young English musician, reputed to be of more than ordinary promise, Mr Bache, may presently be given at the Haymarket Theatre'.[56]

On 7 April 1852, Bache presented two of his own works for solo piano as part of a 'miscellaneous' concert presented by the violinist J. Kelly at the Music Hall in Store Street, London.[57] On 15 June that year, Bache performed the first movement of his Piano Concerto in E major at the Hanover Square Rooms, with an orchestra conducted by Mellon. Anne Strutt, a childhood friend of his mother Emily, was at the concert, and wrote to her on 26 June: 'it has indeed been a very great pleasure to me to see and hear this success! He has certainly made a most satisfactory beginning'. When considering the progression of Bache's illness, a sentence towards the end of the letter is pertinent: 'the only thing I could wish different is that he was more robust – he looks delicate constantly, but then he had only lately recovered from illness and had had a very hard and exciting week'.[58]

In early November 1852, Bache spent a week at Melton Park in Yorkshire as the guest of Andrew Montagu ('one of the nicest men I ever met').[59] Montagu (1815-1895) was the eldest son and heir of Richard Fountayne Wilson (1783-1847), a Tory who represented Yorkshire in Parliament between 1826 and 1830. In a letter to his mother dated 11 November 1852, detailing his stay, Bache concludes 'I never was at such a place before and perhaps never shall be again'.[60] Eleven days later, in a letter to her daughter Marianne (also known as Polly), the author Elizabeth Gaskell writes 'we are

---

[54] *Brother Musicians*, p.12-17.
[55] Ibid., p.9.
[56] 'Musical and Dramatic Gossip', *The Athenaeum*, 6 December 1851, p.1.
[57] 'Miscellaneous', *The Musical World*, 30.16 (17 April 1852), p.253.
[58] *GB-Lbl* Add MS 54193, fol. 216^{r}.
[59] Letter from Bache to his parents, 11 November 1852, *GB-Lbl* Add MS 54193, fol. 223^{r}.
[60] *GB-Lbl* Add MS 54193, fol. 223^{v}.

going to get a piano at Broadwood's. *Who are we to get to choose it?* Helen Tagart, and perhaps Ed. Bache with her?'.[61] It is likely that Bache met the Gaskells through his father Samuel, who trained as a minister under Charles Wellbeloved at Manchester College, York at the same time as Elizabeth's husband William, and the acquaintance may have been renewed on Bache's arrival in London through their mutual association with Bennett, whom William 'wishes … would choose our piano'.[62] Bache did not return to Birmingham for Christmas in 1852 either: he writes to Emily that 'I shall return home on the 28th or 29th … I am going to Wildwood on Christmas Day'.[63] Wildwood was the Hampstead home of Edward Tagart (1804-1858), an English Unitarian Divine who, in 1828 married Helen, the widow of Thomas Martineau (1795-1824), an older brother of Bache's uncle James.[64]

Bache's only other public appearance (for which written evidence exists) during his first period in London is on 21 March 1853, when he was one of several musicians, but the only pianist, playing at the fourteenth anniversary dinner of the Royal General Theatrical Fund.[65] This event at the London Tavern was attended by 150 gentlemen and included a speech by Charles Dickens, the Fund's first Chairman.[66] Other musicians performing that evening included the flautist Robert Pratten and the soprano Louisa Pyne, and it must be assumed that Bache played for any performer who needed accompaniment.[67]

The last letters in Emily's scrapbook date from late 1853, when Edward had just arrived in Leipzig, where he was to study counterpoint with Hauptmann.[68] They tell of his journey, by ship to Calais and then train across France and Belgium into Germany. On 18 October he writes to his parents that, having arrived in Frankfurt and spent a night in a 'capital hotel', on Sunday morning, 16 October, he 'walked about Frankfurt, called on Mr Flersheim, but found that he was in the Tyrol for his health, which I am sorry to say is still very bad'. The use of the word 'still' implies that Bache was in

---

[61] John A. V. Chapple and Arthur Pollard (eds.), *The Letters of Mrs Gaskell* (Manchester: Mandolin 1997), p.213.
[62] Birmingham City Archives Ref UC/2/3/4/5/3 contains accounts of five payments made from Samuel Bache to Rev. Gaskell in the name of the Lancashire Distress Fund, December 1862.
[63] Letter dated 17 December 1852, *GB-Lbl* Add MS54193, fol. 227r.
[64] Alexander Gordon, 'Tagart, Edward', *Oxford Dictionary of National Biography* https://doi.org/10.1093/ref:odnb/26914>.
[65] 'Royal General Theatrical Fund', *The Morning Advertiser*, 22 March 1853, p.3.
[66] Ibid.. See also <https://www.trtf.com/about-us> [accessed 26 May 2021].
[67] 'Royal General Theatrical Fund', *The Morning Post*, 22 March 1853, p.6.
[68] For details relating to late 1853 onwards, the main source of information has to be *Brother Musicians*, with other primary sources being used to clarify and expand Constance's memories.

regular contact with Flersheim, and knew of his former teacher's health problems prior to his journey. Bache gives his address in Leipzig as '2te Stage, No. 1 Zuzergebaude, Reichelsgarten, Leipsic', and there is no evidence that he moved from this address during his time in the city.[69] By the 1850s the Reichelsgarten area of Leipzig, created earlier in the century by Erdmann Traugott Reichel (1748-1832), contained residential buildings, summerhouses of wealthy Leipzigers, and some business premises. Mendelssohn had lived there in the 1830s, and the Conservatory he founded in 1843 was a short walk away.

Some additional detail regarding Bache's time in Saxony is found in the pianist and composer Francesco Berger's *Reminiscences, Impressions and Anecdotes* (1913). In a letter to his parents on 24 October 1853, only a week after arriving in Leipzig, Bache introduced Berger as 'the cleverest young musician I have ever yet met with, [who] will be of the greatest use to me' (possibly because he was half Italian).[70] Berger, a fellow student of Hauptmann, also had rooms in the Reichelsgarten area, and became a close friend of Bache, describing him as 'the dearest and most intimate friend I ever had within the musical Profession'.[71] They would often eat together (on 5 December 1853 Bache writes that 'I dine every day at the Hôtel de Bavière table-d'hôte. It is the best place in Leipzig … we have tried one or two cheaper places, but don't get enough meat to eat'), including on Christmas Day 1853, when Berger's father was visiting. Bache had hoped his parents could be persuaded to come for Christmas, but when they did not he wrote them a New Year's letter in which he discussed how an 'English dinner' seemed unrecognizable to an Englishman. Bache quickly made a close circle of friends, including Berger, Dickens' son Charles Dickens Jr., and a group of American students including Eben Augustus Kelly (1833-1896), to whom Bache would dedicate his *Four Mazurkas*. The Hôtel de Bavière was also a good place to meet visiting musicians: Bache mentions sitting next to Berlioz at dinner one evening, and also mentions in passing that 'Dr. Liszt has been here at the Hotel'.[72]
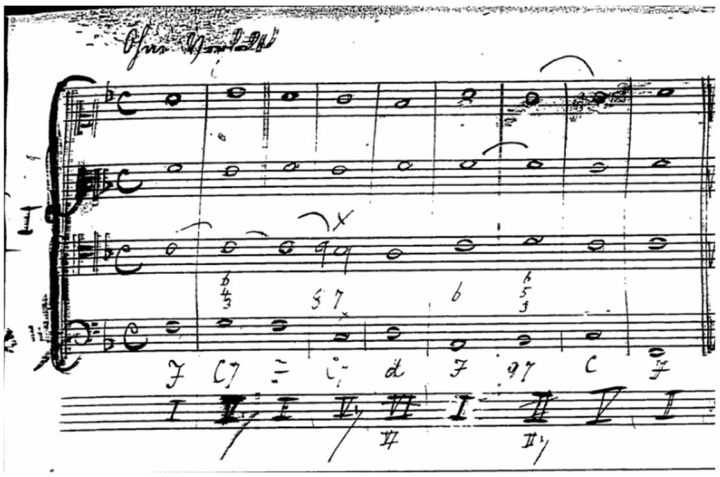
As evidence of Bache's work with Hauptmann, there are 136 manuscript pages of musical exercises in the collection of Bache's compositions held at the Royal

---

[69] *GB-Lbl* Add MS 54193, fol. 235[r].
[70] *Brother Musicians*, p.21.
[71] Francesco Berger, *Reminiscences, Impressions and Anecdotes* (London: Sampson, Low & Co., 1913), p.124.
[72] *Brother Musicians*, pp.23, 27.
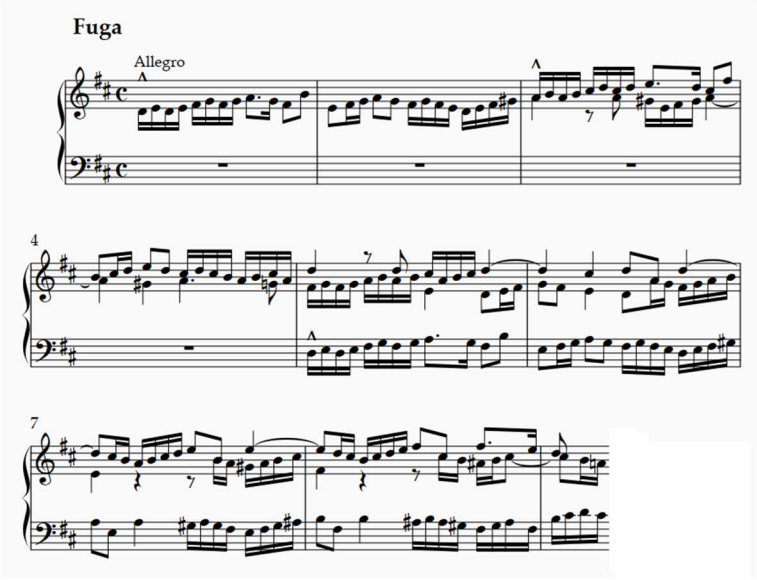
Academy of Music in London.[73] Titled *Studies in Counterpoint and Fugue under the direction of Professor Hauptmann in Leipsic, October 1853 to November 1854*, they show the development of Bache's understanding of harmony (through multiple pages of four-part realisations of figured bass, for example see Fig. 1.2) and counterpoint (pages of exercises harmonising subjects and answers). These are followed by several composed preludes and two-, three- and four-part fugues (Ex. 1.1), some written out in full score and some condensed for playing at the keyboard, as well as some chorale settings, with brief handwritten instructions for harmonisation. There is a copy of Bach's C-minor fugue BWV 847, and towards the end there are some brief fugal settings of texts from the Latin mass, including the 'Cum Sancto Spiritu' and the 'Kyrie', and a copy of 'Kyrie eleison, Christe eleison, from Mozart's Requiem', with accompanying handwritten explanation, as an example of how a double fugue should be composed.

Fig. 1.2: Four-part realisation of figured bass from *Studies in Counterpoint and Fugue* (*GB-Lam* MS1032), p.1



[73] *GB-Lam* MS1032.

Ex. 1.1: Bache, Fugue from *Studies in Counterpoint and Fugue* (*GB-Lam* MS1032), p.93, bars 1-9



Alongside his work with Hauptmann, the object of which he regarded as being 'to continue and perfect those studies which I commenced with Mr Stimpson', Bache continued to compose solo piano pieces, which he saw to be more the result of his studies with Bennett.[74] The *Four Mazurkas* mentioned above were published by Kistner in Leipzig in early 1855 (Bache met Julius Kistner early in 1854, according to Constance), but other compositions from this time include his 'Brilliant Polonaise' Op. 9, published as a solo piano piece by Addison and Hollier in February 1854, his *Two Romances* Op. 12, published in 1855 and dedicated to Berger (who wrote in 1913 that 'one of them I frequently teach still'),[75] and three other pieces, *The Flora Schottische, The Union Galop* and *The Ghost's Melody*, which were all issued by the same publisher under the name 'Franz Habec'.[76] These were almost certainly works related to what Berger described as a 'contract with a London Publisher to supply a certain number of Piano Solos each year for a stipulated honorarium',[77] also mentioned by Bache in a letter to Russell in February 1853: 'while I am in Germany, to supply Addison's with a light P.F. piece every now and then, in order to earn a salary from their house, while I am devoting all my energy to improving in classical composition'.[78]

[74] *Brother Musicians*, p.21.
[75] Berger, *Reminiscences*, p.125.
[76] See section 3.3, p.148.
[77] Berger, *Reminiscences*, p.125.
[78] *Brother Musicians*, pp.15-16.

Bache did not spend the entire year in Leipzig. *Brother Musicians* recounts his trips to Berlin in February 1854 (where he went to the opera at both the Grand Opera and at Kroll's Theatre: 'well done as regards orchestra, but horrible singing'), and to Dresden in April, where Hauptmann facilitated an introduction to the organist Johann Schneider (1789-1864), the 'greatest extempore player in the strict style I have yet heard, except Henry Smart of London'. He also went to garden-concerts whilst in Dresden, and heard two Mozart symphonies performed. On this occasion he was not impressed with the orchestra: 'it would be a very poor English orchestra indeed which would not play them much better'. However, he admitted that the German orchestras 'are at home in waltzes and polkas by German composers … you can hear nothing so perfect as this in England'. He visited both cities again in the summer when 'his lifelong friend, the late Mrs. Henry Ames of Liverpool' visited him with her nephew.[79]

Letters that are quoted in both *Brother Musicians* and Berger's memoirs give an insight into Bache's development as a musician (including as a composer of opera) during 1854. Berger writes that 'we were then both quite young men, full of enthusiasm for our pet Composers, and intolerant of others … our idols were Handel, Mozart, Mendelssohn, and Rossini. I did not share with him his hatred of Wagner'.[80] Wagner was not the only composer to infuriate Bache: he did not hear any opera in Dresden because 'Hector Berlioz was there, monopolizing the opera house with his horrid rubbish'. Bache professed to admire Italian operas, particularly those of Rossini and Donizetti, finding himself particularly 'struck by their intense knowledge of human nature', and he '[is] going to stick up for [old Verdi], whom I am over head and ears in … as being as great a man as any of 'em', whereas he dismisses Lortzing's *Czar and Zimmermann* as 'quite the best German opera I have ever heard by any German composer … not the work of a great musician'. Bache appeared resolute in his aim to study opera in France and Italy after his stay in Germany, so that he could be fully prepared to write '*English Opera for an English theatre*', as he put it. Mellon, in a letter to Bache in June 1854, asked 'what the devil else can you learn in Italy and France?', opining that one could hear the best European operas 'done in London much better than in any other part of the world'. Mellon also commended Bache on his study with Hauptmann, and encouraged him to 'have faith in what your master says'. And indeed, by July that year, Bache had decided to return to England upon completion of his

[79] Ibid., pp.29 and 35.
[80] Berger, *Reminiscences*, p.125.

studies with Hauptmann, writing to his friend Alfred Foster Barham from Berlin that 'if I were to go to Italy for another year, it might induce idle habits which I should never get rid of all my life'.[81]

A search of Saxon newspapers from the time has not returned any results for Bache other than a publication notice for his *Mazurkas*, suggesting that he did not take part in any publicised concerts during his time in the region. However, he is mentioned in the British press once during this period: in July 1854 in *The Northern Whig*, a thrice-weekly regional newspaper published in Belfast. Written by 'W.V.B.' (William Vipond Barry, 1827-1872), the article names several young men studying in the city at the time, but singles out Bache for further comment, remarking that he 'is a young man, an enthusiastic artist, and a genius'.[82]

By October 1854, Bache believed that he was 'through with [his] actual studies' with Hauptmann, and would therefore be leaving soon thereafter to travel to Paris, where he want[ed] to hear operas by inferior composers, so as to see the state of musical feeling'.[83] His opinion of German music and musicians was still low: he wrote in a letter to George Ingram, a lifelong friend, that 'I don't think I could write a note for German singers or players; if I did, they would break my heart by their utter want of appreciating one's ideas', and dismissed the Germans' ability to show pleasure by writing 'they never dream of any greater enjoyment than drinking a pot or two of beer'.[84] On the contrary, he believed that he would find all these missing feelings of 'sentiment and delicacy' in Paris, and that he would be delighted with French opera.[85] Bache left Leipzig in late November 1854 and settled in Paris for three months, taking a room at the Hôtel du Continent on the Rue St. Lazare. Constance tells us that, whilst there, he finished composing his *Five Characteristic Pieces*, dedicating them to Ingram, to whom he wrote again on 23 December that year, imploring him to travel to Paris for the New Year holiday: 'You must come, this isn't far ... and I should like us two to enjoy

---

[81] *Brother Musicians*, pp. 36, 42, 25, 38, and 41.
[82] 'Moschelles [*sic*] and the Music Students of the Conservatorio, at Leipzig', *The Northern Whig*, 13 July 1854, p.4. Further discussion of this article is to be found in section 2.2, p.57. For more information on Barry, see 'Barry, William V.' in *The Encyclopaedia of Music in Ireland* II, ed. by Harry White and Barra Boydell (Dublin: University College Dublin Press, 2013), p.64.
[83] Letter to George Ingram dated 8 October 1854, *Brother Musicians* p.46. The industrialist and amateur musician George Wells Ingram (1829 –1875) was, according to Constance (*Brother Musicians* p.33) 'the lifelong friend of both Edward and Walter Bache'.
[84] *Brother Musicians,* p.47. As if aware of the impact this statement might have on the market for Bache's music in Germany at the turn of the 20th Century, Constance tempers this view: 'it must not be forgotten that German music at this very epoch was itself passing through a stage of transition' (p.49).
[85] Ibid., p.47.

a little opera music together once in our lives'.[86] Although Bache's main reason for sojourning in Paris was to study opera, he also took some composition lessons from Julius Schulhoff (1825-1989) and Charles Meyer (1799-1862), who were both in the city at the time.[87]

In *Brother Musicians*, Constance writes of Bache returning to England in February 1855, 'with the intention of making London his future headquarters'.[88] This was confirmed by a notice on the front page of *The Athenaeum* the following month: 'Mr F. Edward Bache begs to acquaint his Friends that he has RETURNED to TOWN from the Continent; and will be happy to resume his Instructions in Pianoforte Playing and Composition'.[89] The final cuttings in the scrapbook are excerpts from newspapers relating to Mr Thomas' Fourth Morning Concert in Liverpool on 17 March 1855, at which Bache performed his 'Brilliant Polonaise' in its orchestral arrangement (with an added slow introduction, and entitled Andante and Rondo Polonaise), along with three solo pieces: 'Romance Characteristique' [*sic*], 'Chanson à Boire' and 'Fête Rustique'. Emily's death on 28 April 1855 was reported in *Aris's Birmingham Gazette* on Monday 7 May. On the same day, both *The Morning Post* and the *The Morning Chronicle* newspapers in London carried advertisements for 'Mr Mellon's Second Grand Concert', scheduled for that evening at St. Martin's Hall, at which Bache again performed his Andante and Rondo Polonaise.[90]

Constance writes that 'the sudden death of his mother came upon him with an over-whelming sense of loss', although she adds, 'realizing that for every great sorrow the best panacea is work, Bache returned to London', apparently to prepare for concerts at Hampstead at which he was 'admirably seconded' by the violinist Carl Deichmann (*c*.1827-1908), Berger and the cellist Guillaume Paque (1825-1876).[91] Although no details of these concerts are forthcoming, Bache and Berger were listed as the conductors in a notice in *The Morning Herald* for 'Herr Deichmann's Annual Morning Concert', which took place on 16 June 1855 at the Hanover Square Rooms, with vocalists including Clara Novello (1818-1908) and Emilie Krall (1831-1914).[92] Samuel

---

[86] Ibid., pp.51-52.
[87] Berger, *Reminiscences*, p.125.
[88] *Brother Musicians*, p.53.
[89] *The Athenaeum*, 1431 (31 March 1855), p.361.
[90] 'St Martin's Hall', *The Morning Post*, 7 May 1855, p.1; 'St Martin's Hall', *The Morning Chronicle*, 7 May 1855, p.4.
[91] *Brother Musicians*, pp.53-54.
[92] 'Herr Deichmann's Annual Morning Concert', *The Morning Herald*, 5 June 1855, p.1.

notes that June 1855 was also the month that Bache 'was appointed to the situation of organist at the Gravel-pit Chapel, Hackney', although he adds that he was 'soon constrained by illness to relinquish it'.[93]

On 6 July 1855, Bache again performed in a concert organised by Mellon at St. Martin's Hall, this time given by the Orchestral Union, where he accompanied several German songs sung by Krall and a 'Signor Bianchi'.[94] Curiously, there is no mention of Bache in the review of the concert published in *The Musical World*, where the vocal music was described as being 'in excess', although Mellon was praised both as a conductor and composer.[95] On 31 July 1855, Bache wrote to Deichmann from London, telling him that he had been in Norwich to try to arrange a concert for them, assuring him that he would do the same on his arrival in Birmingham and asking to hear when Deichmann would be back in the country. He added that he had 'been asked on many sides to give three soirées at Hampstead this winter'.[96] On 11 September, Bache was in Ipswich, playing the piano in a performance that included Beethoven's Trio Op.38 and his *Kreutzer* Sonata (with the violinist being a 'Mr Hill, of London, a member of Jullien's orchestra'), as well as a Chopin Nocturne and Bache's own 'Village Merrymaking' [*sic*] (from the *Characteristic Pieces)*.[97]

Constance tells us that in August 1855 Bache wrote several 'local critiques' on the Triennial Festival, held in Birmingham that month. As was invariably the case at the time, newspaper articles did not carry the names of those that wrote them, so it is difficult to determine which parts of the 'critiques' Bache wrote, although we know from Samuel that he 'wrote the discriminating critiques on Costa's *Eli*' for the *Birmingham Journal*.[98] Published on 1 September 1855, an article of eight columns (a page and a third of the broadsheet) details both the works performed and the performers involved, as well as giving financial information about ticket sales. One remark on *Eli*, which received its premiere at the Festival, is striking: that it was, in parts, 'too strong a reminiscence of Mendelssohn'.[99] Berger, who was seated at the performance between Bache and Charles Horsley (1822-1876), wrote later that 'Bache pronounced "Eli" to be "Mendelssohn and water", while Horsley admitted that he detected the water but failed

---

[93] Samuel Bache, p.716.
[94] 'St Martin's Hall', *The Morning Post*, 6 July 1855, p.1.
[95] 'Mr. Alfred Mellon's Concerts', *The Musical World*, 33.28 (14 July 1855), p.449.
[96] *Brother Musicians*, p.56.
[97] 'Matinee Musicale', *The Suffolk Chronicle*, 15 September 1855, p.3.
[98] Samuel Bache, p.716.
[99] 'The Birmingham Triennial Music Festival', *Birmingham Journal*, 1 September 1855, p.7.

to discover the Mendelssohn!'.[100] Compared to the column inches given over to descriptions of the storylines of the various cantatas performed, there was little actual criticism of the performances, although the writers mention the 'unrivalled excellence' of the orchestra, under the baton of Costa, in its performance of Beethoven's overture *Leonora*. In the next column, critiquing the performance of the *Pastoral* symphony in the same concert, the writers praised Pratten (the principal flautist, a friend and sometime compositional colleague of Bache) along with the principal clarinet and oboe players, whilst writing about the storm movement that 'we have heard [it] given with much more thrilling effect at Mr. Alfred Mellon's Orchestral Union Concerts'.[101] In his 31 July letter to Deichmann, Bache wrote that 'I saw Mellon yesterday, and he says Costa has written offering you an engagement for Birmingham Festival, as *Mellon's deputy*, he being detained in London by other engagements', and yet there is no mention in the press of Deichmann being involved with the Festival.[102] Perhaps Bache, a friend of Mellon and Deichmann, made this comparison to augment the reputation of an ensemble with which he had personal involvement. Samuel reported Bache as 'expressing subsequently his very high appreciation of the entire Festival as having been so perfect, that he could hardly wish to hear another'.[103]

There are a few letters from Constance and her sister Margaret to J. R. Sterndale Bennett, which are held in the Bodleian Library in Oxford.[104] In a letter from Constance to Bennett dated 7 June 1899, she wrote that Bache was living at Albert Street later in 1855, when 'he was seized with a very serious and severe attack of haemorrage [*sic* – the first explicit reference to what we would now call tuberculosis]', and that 'it was this that decided the doctors that he must go to Algiers'.[105] Prior to leaving for North Africa, however, Bache planned a series of three chamber music concerts at Dee's Assembly Rooms in Birmingham, in conjunction with Deichmann. The programme for the first, which took place on 29 November 1855 and which was reported in the *Birmingham Journal* as being Bache's 'first public appearance in Birmingham', included Beethoven's Piano Trio Op. 1 and Mendelssohn's Cello Sonata in B-flat (with Guillaume Paque as the cellist), and Bache performed two Mendelssohn *Songs Without*

---

[100] Berger, Francesco, *97. Selected Articles published to celebrate the Author's Ninety-seventh Birthday* (London: E Mathews & Marrot, 1931), p.78.
[101] 'The Birmingham Triennial Music Festival', *Birmingham Journal*, 1 September 1855, p.7.
[102] *Brother Musicians*, p.56.
[103] Samuel Bache, p.716.
[104] *GB-Ob* MS. Sterndale Bennett 61.
[105] Ibid., fols. 67-68.

Words and a Thalberg *Tarantella*, but none of his own compositions.[106] Two of his *Mazurkas* and 'A Village Merrymaking' [*sic*] along with a couple of his songs, were programmed for the following concert, due to take place on 13 December, but this was 'postponed in consequence of the illness of Mr Bache'.[107] Whilst a rescheduled date of 27 December was announced, Bache was again unable to perform as he was 'confined to his room since the last concert'.[108] His place was taken by a George Russell, whom Constance later describes as 'his friend'.[109] The final concert in the series, which had originally been advertised for 20 December 1855, was not rescheduled.

Bache left for Algiers in early January 1856, accompanied by his friend John Charles Addyes Scott (1830-1888), a metal merchant whose family home was the Red House at Great Barr, near Birmingham.[110] He took rooms at the Hôtel de Paris on Rue Bab-el-Oued, and Constance writes that, again, he found himself 'a circle of warm friends and admirers', notably 'the English Consul … Mr [John] Bell' (1797-1863), and that Bache was 'urged to give a concert' by the principal local paper. Addyes Scott's father Robert Wellbeloved Scott died on 21 February that year, which would explain why John Charles left Algiers before Bache's concert on 28 March.[111] Whilst a review of the concert, published by the *Akhbar* newspaper on 2 April 1856, is included in *Brother Musicians* in its original French, no copies of the publication (which may have contained advertisements for the concert, details about the location, or the original request) survive. The review tells us that Bache performed his Andante and Rondo Polonaise with a quintet accompaniment (presumably string quartet and double bass), and gives a description of his appearance: 'M. Bache does not have long hair, long hands and long fingers; there is nothing eccentric about his grooming; he is simple and distinguished, and his playing is like him'.[112]

Constance gives very few other details about Bache's time in Algiers, presumably because she had none other than those given in the letters that Bache wrote

---

[106] 'The Chamber Concert of Thursday', *Birmingham Journal*, 1 December 1855, p.8.
[107] 'Assembly Rooms, Dee's Royal Hotel', *Birmingham Journal*, 8 December 1855, p.4.
[108] 'Chamber Concerts', *Birmingham Journal*, 29 December 1855, p.7.
[109] *Brother Musicians*, p.101. No further information is given about Russell in *Brother Musicians*, but it is reported that he also performed music by Bache at a concert in Croydon in December 1858 and was described by *The Croydon Chronicle* (18 December 1858, p.1) as 'of this town'. This identifies him as George Russell (1832-1889) who, having studied the piano with William Sterndale Bennett and appeared in a concert of Alfred Mellon's at the Floral Hall, would certainly have known Bache.
[110] *Brother Musicians,* p.60. Addyes Scott was later briefly the owner of *The Spectator*, between February and December 1858.
[111] <https://www.b43.co.uk/red/index.php/addyes-scott-families> [accessed 17 February 2023].
[112] *Brother Musicians,* p.66, translation by the author.

to Samuel and Walter. To the former he first writes in January about his health ('I am exceedingly well, better than I have been for a year at least; everyone tells me I am actually beginning to get fat; and my work goes on capitally');[113] in February he writes to the latter in great detail about the pros and cons of the music profession, and the path he feels Walter should take to succeed in his stated aims of becoming a musician, which is, primarily, to study abroad, because 'you must bear in mind that *no* provision whatever is made for the musician in England'. He concludes his letter with the prophetic 'I advise you seriously *not* to take to the musical profession', but suggests that his younger brother continues to correspond with him on the matter.[114] On 4 April he writes to his father again, saying that 'the concert knocked me up a little … and I have done nothing at all but amuse myself and write my letters since, and am now quite well again.' Bache wrote of his plan to travel directly from Algiers to Paris and to stay 'for two or three months … and then go to Leipzig, where I wish to winter if I am safe in so doing'.[115] In this letter he also discusses Walter's education, including the offer to undertake to pay half of Walter's yearly expenses if the younger man travelled to Leipzig to study, as well as offering to help his brother settle in the city.

As the weather in Algeria became too warm, Bache returned to Europe, spending six weeks in Paris. He wrote to Samuel that his sole object at that time was 'to make a little beginning now, to be of future use, which I am enabled to do by the excellent letters of introduction I have brought from Algiers'.[116] In the same letter, he again expounds upon his opinion of being an English musician:

> the common saying that England is no place for artists is too true. If a composer or executant have already arrived at the very top of glory and reputation, then he comes to England to make money for a year or so; but no young artist has ever grown up and ripened into a respectable maturity in England. I feel every day the bad influences English life has already exerted on me as an artist, and I am only too glad to get out of them. I hope to come to England from time to time to give concerts and try to do as much as I can in that way; but, if I can avoid it by any means, I will never return to the professor's career.[117]

---

[113] Ibid., p.62.
[114] Ibid., pp.63-65.
[115] Ibid., p.68.
[116] *Brother Musicians*, p.71.
[117] Ibid., p.72.

Later in the letter, he clarifies that he is not 'discontented with the way I personally have been treated in England; on the contrary I have met with kindness which cannot be surpassed on every side', but balances this with the view that 'on the other hand, as an artist I have had no chance, and have not been fairly paid'. Because Bache remained in Europe, he lost his 'engagement' at Addison's, which he saw as both a pity and an opportunity to write longer-form works. He wrote to Ingram in late May, saying that he had enough money to live on for eighteen months to two years if he were economical, meaning that he was 'very likely not [to] see England again for many years, on account of the expense of the journey', particularly because 'Mr Aikin orders me most imperatively to pass next winter again in a warm climate'. Bache was fully aware of the development of his illness, adding that 'I feel that it is necessary by certain unmistakable symptoms whenever the weather is at all cold even now'. Whilst in Paris, Bache met with Schulhoff again, who said that his ideas were 'capital', but whose advice regarding development of his compositions for piano Bache was unwilling to take due to the risk 'I should lose the definite clearness which is necessary for opera or oratorio writing'.[118]

Constance wrote that Bache returned to Leipzig in June 1856, where he started studying Italian 'like bricks', in the hope that he would have 'laid a thorough good foundation by the time I go there'. He was practising the piano, including works by Thalberg, and spending most evenings with Julius Kistner, who had been unwell, and his family. In a September letter to Barham, he declared Chopin to be 'a genius of the first order', and described Heller's music as 'dreamy, poetical, beautifully written and eccentric'; in contrast, he wrote that 'I have played lately much of Schumann's music, and every successive piece increases my dislike to it *in toto*'. However, of the music of Liszt, then becoming popular on the continent, Bache made no mention, and there is therefore no corroborating evidence for Constance's grouping of Liszt with Berlioz and Wagner as a 'school' of composition that Bache 'reviled'.[119]

Brother Musicians also includes a letter from Bache to Henry Killick Morley (1835-1906), in which he apologises for being unable to perform at Greenwich due to his health and need to stay abroad, but offers to perform 'next time I come to England'. For this stay in Germany, it appears that plans had been made for Bache to perform: as

[118] Ibid., pp.73, 75.
[119] Ibid., pp.80-82.

well as mentioning possible concerts in his letter to Morley, in discussing his plan to travel to Italy (he hoped to settle in Rome or Florence) Bache explains in a letter to Ingram that 'I did wish to stay the winter if possible here, as in that case I should have played in the Gewandhaus Concerts and in many other towns in North Germany'. In the letter, Bache blames the cold weather for his declining health, and bemoans the fact that his ill health is preventing him from making his reputation 'just when I was in particularly good trim as regard P.F. playing'. Six weeks later, just before setting off for Italy, he writes to his father, now living at 44 Frederick Road, Edgbaston, that 'I have never felt better in my life, but I have taken great care of myself, and have worn my respirator for three weeks'.[120] This is the only mention of any form of medical apparatus used, or therapy taken, by Bache to treat his tuberculosis.

Berger, having moved to London late in 1854 with a letter of recommendation from Bache to Alfred Hipkins at Broadwood's,[121] recounts how he 'corrected proofs' of the works Bache produced for Addison & Hollier whilst in Italy, Germany, and Paris, and 'saw them through the press'.[122] These would have included his *Five Characteristic Pieces* and his *Two Polkas de Salon*, as well as several more pieces published under the Habec pseudonym. In the autumn of 1856, although Bache was out of the country and therefore not involved in the performances, Mellon's Orchestral Union was touring England, performing a concert which always ended with a piece by Bache entitled variously 'Orchestral Union Galop' or, more often, 'Rondo Finale'. This work stayed in the repertoire of Mellon's orchestras, appearing in concerts again in 1858 and 1859.[123]

Bache travelled to Italy via Dresden and Vienna. In the latter city he met Carl Czerny ('a great honour', as Constance puts it), and in a letter to his father on 29 November 1856 he describes playing his recently finished Piano Concerto to the 'old musical patriarch', as he calls Czerny, who was, apparently, 'most kind to me', and 'encouraged me much'. This is borne out by the fact that Czerny wrote to Kistner the following day, saying that Bache 'has a well-balanced mind and, free from so many extravagances of recent times … if only his bodily health be re-established, he will then assuredly give much pleasure to the world of music'.[124]

---

[120] Ibid., pp.78, 83, 86.
[121] Alfred Hipkins (1826-1903) was later associated with Walter Bache. See Allis, 'Performance in Private'.
[122] Berger, *Reminiscences*, p.125.
[123] See Appendices D and E for details.
[124] *Brother Musicians*, pp.88-90.

In *Brother Musicians*, just three letters from Bache to friends, linked together with brief remarks from Constance, cover the six months he spent in Italy. Bache arrived in Rome in December 1856, and took lodgings on the first floor of 19 Via del Leone, a tall building on the south side of a narrow street just off a square to the west of the Via del Corso. In the depths of winter, with north-facing windows, it would have been cold and damp, particularly given the 'marble floors and absence of fires' that Constance describes as she writes that early in 1857 he suffered a 'severe attack of illness'.[125] At some point before 22 April 1857, he moved to 52 Capo le Case, another tall building, but this time on the north side of a slightly wider street on the eastern edge of what would then have been seen as the central part of the city, a short walk from the church of Trinità dei Monti and the Piazza di Spagna. Bache writes in a letter to Ingram that 'the weather is now beautiful and warm, and I have nice lodgings': the south-facing rooms would indeed have been an improvement on his previous abode.[126] 150 metres away from his rooms, on the same street, is the church of Sant'Andrea delle Fratte, with a bell tower by Boromini and Bernini sculptures either side of the altar. The church is remarkable because, in 1842, it was reported that the Virgin Mary appeared to a young man there, and the church was soon turned into a shrine that still attracts pilgrims seeking healing today. Despite his Unitarianism Bache, almost certainly knowing that he was terminally ill, may have prayed there in the hope of healing.[127]

Constance lists people with whom Bache formed a 'pleasant circle of friends' in Rome: the Austrian opera singer Caroline Unger-Sabatier (1803-1877), who had sung in the première of Beethoven's Ninth Symphony (and who Bache himself describes as 'one of my best friends here … I count much upon her advice in my studies'); Mrs Gaskell and her daughters; the American actress Charlotte Saunders Cushman (1816-1876); and 'many others'.[128] Mrs Gaskell lived on Via di Sant'Isidoro, a five-minute walk from Bache's lodgings on Via Capo le Case. Jane Whitehill writes that Gaskell hosted 'Sunday morning breakfasts', at which many prominent Rome-based Anglophones, including Charles Eliot Norton (1827-1908), later a Harvard Professor of Art, and the Irish poet and critic Aubrey Thomas de Vere (1814-1902), an acquaintance of Harriet Martineau (1802-1876), the sister of Bache's uncle James, would be

---

[125] Ibid., p.93.
[126] Ibid..
[127] A letter dated 8 October 1854 from Bache to George Ingram shows that Bache was not averse to 'worshipping' in a Catholic Church (*Brother Musicians*, p.49).
[128] Ibid., pp.93, 96.

present.[129] Jenny Uglow places Bache at the same breakfasts: 'other people dropped in, such as the pianist Edward Bache, who was giving a series of concerts'.[130] Samuel adds that Bache 'had often the pleasure of gratifying his friends by joining them in their musical parties'.[131]

Although there are no reports detailing the concert, Bache did perform in Rome; he writes in a letter to Ingram: 'my concert is now over, it made *furore* and £60 net for my pocket'. Those takings equate to around £5,600 today, and Bache explained his decision to perform, despite his ill-health, by noting that this sum would enable him to continue living in Europe for some time.[132] He believed that 'I cannot make my career in England', continuing that 'musical taste is not yet sufficiently advanced [there] to make a composer's career possible'. He was also very clear that he did not want to teach for a living: 'I will never return to the professor's career in England; I *could not*, it would break my heart'. As well as performing and teaching, there is record of Bache attending performances in Italy: his writing about the music he heard there can be found in letters quoted in *Brother Musicians.* In another letter sent to Ingram, Bache writes: 'in Italy the director only *rehearses* the opera; in the performance there is no conductor; *the first violin leads* … The result is sometimes a want of precision, very different from German clockwork playing'. And he continues, clearly placing himself in the scene: 'I heard the vocal music at the Sistine Chapel the other Sunday, and candidly thought it abominable'.[133]

By May 1857, Bache was very sure that he both wanted to be, and could succeed at being, a composer, rather than relying on performing and teaching: he wrote to Barham that 'I now have enough funds, *with what I earn by my compositions*, to live for two years without doing anything else; so I am now going to carry out my life's dream of studying Italian opera composition'. He added, however, that he did not know 'whether I shall live to realize my ambition, as I feel already that my constitution is the worse for wear', and then qualified ambition: 'the business man's success is *riches honestly gained*; the artist's success is *works done*'.[134]

---

[129] Jane Whitehill (ed.), *Letters of Mrs Gaskell and Charles Eliot Norton 1855-1865* (London: Oxford University Press, 1932), p.xx.
[130] Jenny Uglow, *Elizabeth Gaskell, A Habit of Stories* (London: Faber and Faber 1993), p.423.
[131] Samuel Bache, p.717.
[132] Figure reached using the Bank of England historic inflation calculator <www.bankofengland.co.uk/monetary-policy/inflation/inflation-calculator> [accessed 12/01/24].
[133] Letter dated 29 December 1856. *Brother Musicians*, p.92. See pp.22, 32, 36, 42-4, and 47-9 for further examples.
[134] *Brother Musicians*, pp.94-96.

Bache's stay in Rome (the winter of 1856/7 was as 'unfavourable' in Rome 'as it was almost everywhere else', according to Samuel) did little to improve his health.[135] In fact, he felt that it was 'the greatest possible mistake', describing how 'The climate here is the coldest (damp, cavernous cold) I have yet felt in my life, and the occasional bursts of hot sun only increase one's constant fever', and adding that 'it may do for rich people who can afford English comforts, but for a poor fellow it is better to stay at home'. He set out from the port of Civitavecchia for Genoa in late May, but illness prevented him from completing the journey, and instead he returned to England, presumably to the family home in Birmingham, where Constance writes that 'his state became more and more serious', and he 'remained very quietly until October' (during which time his younger brother William Henry died by suicide, an event not mentioned in *Brother Musicians* or Samuel's article).[136]

As the colder weather approached, Bache again travelled south. For the winter of 1857/8, he based himself in Torquay, on the south coast of England. On arrival in the third week of October 1857, he took lodgings at 2 Chestnut Cottage, Abbey Road, and in the first week of February 1858 he moved to 3 Park Crescent, perhaps because this was much closer to the seafront and the venue for his concert the following week.[137] Aided by the expansion of the rail network in England, the mild climate and a visit from Princess (later Queen) Victoria in 1833, Torquay was at the forefront of development of seaside retreats for people of poor health: from a population of 2000 in 1821, the town grew to include 2000 hotel rooms by 1850, and Elizabeth Barrett (later Browning, 1806-1861) spent four years there between 1837 and 1841 on the advice of her doctors, also in an attempt to combat probable tuberculosis.[138] 1857 was not Bache's first visit to Torquay: he had visited his aunt and uncle there whilst his parents were travelling for the summer ten years earlier.[139] Considering his reason for returning to Devon, his remark in a letter from the 1847 visit that 'Mrs Higginson says that Torquay so far from being a warm place is one of the coldest in England' is notable.[140]

---

[135] Samuel Bache, p.717.
[136] *Brother Musicians*, pp.96-97. 'Affecting Suicide by a Young Gentleman at Edgbaston', *Birmingham Journal,* 29 August 1857, p.5.
[137] 'List of Residents and Visitors', *The South Devon Journal*, 21 October 1857, p.3; 27 January 1858, p.3.
[138] Frank Pearce, *The Torquay Marine Spa, 1853-1971* (Newton Abbot: Orchard Publications, 2000), p.6.
[139] *GB-Lbl* Add MS 54193, fol. 54^{r}.
[140] Ibid., fol. 54^{v}.

Whilst in Torquay, Bache wrote his *Souvenirs de Torquay*, which were published posthumously, and accordingly to Samuel, 'as elsewhere, he soon found himself surrounded by a number of friends'.[141] Bache also received a visit from Berger,[142] and, despite his 'weak state of health' as reported by *The South Devon Journal*, he gave a concert at the Baths Assembly Rooms, which was attended by 'one of the largest and most fashionable audiences that have yet met within the walls of that magnificent saloon'. He played chamber arrangements of some of his concerted works (including his recently finished E major Piano Concerto and his Andante and Rondo Polonaise) with Deichmann and Paque, and also some solo works, including 'Fête Napolitaine' from the *Souvenirs d'Italie*. 'Signor Andreoli', another pianist,[143] performed at least one solo, as did Deichmann and Paque, probably accompanied by George Arnold (1832-1902), the organist at the church of St. Mary Magdalene in Torquay, with whom Bache had become friends.[144]

Constance writes in a letter to J. R. Sterndale Bennett in June 1899 that from Torquay, Bache 'simply came home to die'.[145] It is certainly true that, by the time he returned home to Birmingham at the end of April 1858 Bache knew that he was dying: to Hipkins he writes that 'my left lung is entirely gone, and the doctors do not agree whether the right one is touched or not; so I look upon my days as numbered'.[146] Apart from 'one short journey to London in June to see old friends', Bache did not leave Birmingham again. However, Samuel writes that 'as his strength declined, he devoted himself to promoting the interests of a younger brother [Walter] who was prosecuting the preliminary studies of his beloved art'.[147] It is reported that Bache was present at Walter's 'farewell' concert at The Music Hall in Broad Street, 'to give his brother encouragement, and to render him any assistance he might stand in need of'.[148] He was also well enough to plan, if not perform in, a concert of his own works, 'in order (as he expressed it) to have his own music heard by all his friends at home, once for all'.[149] This took place at Dee's Assembly Rooms on 5 August, and the pianist was, again, George Russell, apparently at Bache's 'express wish', although the notice in *The*

---

[141] Samuel Bache, p.717.
[142] Berger, *Reminiscences*, p.125.
[143] See section 2.1, p.50.
[144] 'Mr F. E. Bache's Matinee Musicale', *The South Devon Journal*, 24 February 1858, p.3; 'Torquay', *The Western Times,* 20 February 1858, p.6.
[145] *GB-Ob* MS Sterndale Bennett 61, pp.67-68.
[146] *Brother Musicians*, p.100.
[147] Samuel Bache, p.717-18.
[148] Untitled paragraph, *The Birmingham Daily Post*, 14 July 1858, p.2.
[149] Samuel Bache, p.718.

Birmingham Daily Post advertised that Bache would play two of his own works.[150] The programme for the concert, due to last ninety minutes, included his Andante and Rondo Polonaise and a *Morceau de Concert*, each with a small string-section accompaniment, two 'new' songs sung by Miss Amelia Hill, and four of Bache's solo piano pieces: *La Penserosa e l'Allegra*, 'Prière de jeune fille', 'Berceuse' and 'Les Clochettes du traineau', which ended the evening. Bache also programmed Mozart's Trio in E-flat, presumably K.498, to begin the concert, and Donizetti's cabaletta 'In questo semplice' (from the opera *Betly*) at around the midpoint.[151] Constance, who would have been twelve at the time, writes that she 'dimly remember[s] the shrunk and fragile form of the young composer being carried in to be present at this concert, the realization of his great hopes'. She then compares this image, somewhat hagiographically, to 'the last scenes of poor Chopin's tragic life'.[152]

Bache died on 24 August 1858, three days after a positive review of his *Souvenirs d'Italie* was published in the *Birmingham Journal,* and shortly before the commencement of the 1858 Triennial Festival in Birmingham.[153] According to his father, on the morning he died 'he said cheerfully to his attendant, "I am going to a better country"', and 'his last feeble utterance was one of thanks'.[154] Bache was interred in the same plot as his mother and brother William (where, later, his father Samuel would also be buried) at Key Hill Cemetery in Birmingham, and memorialised five years later in a stained-glass window at his father's newly-built church, the Church of the Messiah (Broad Street), since demolished. Whilst his reported desire to establish 'a School of Music worthy at the same time of his country and his art' did not directly lead to anything,[155] the letters Bache wrote in 1856 regarding the setting up of a permanent orchestra in Birmingham (printed in full in *Brother Musicians*) were addended to the prospectus for the Scottish Orchestra Company at its inception in 1891,[156] and may have been considered when the City of Birmingham Orchestra (now the CBSO), with its early attention to 'a series of concerts for city schoolchildren' was founded in 1920.[157]

Notice of Bache's death were published in regional newspapers across England and as far away as in the *Londonderry Standard* in Northern Ireland, as well as in the

---

[150] *Brother Musicians*, p.101.
[151] 'Assembly Rooms, Dee's Royal Hotel', *The Birmingham Daily Post*, 5 August 1858, p.3.
[152] *Brother Musicians*, p.101.
[153] See section 2.2.1, p.60.
[154] Samuel Bache, p.718.
[155] Ibid.
[156] 'The Scottish Orchestra Company', *Glasgow Evening News*, 5 October 1891, p.4.
[157] <https://cbso.co.uk/about-us/history> [accessed 01/03/24].

London-printed *Thacker's Overland News for India and the Colonies*.[158] Several versions of this notice exist, implying that they were independently written, rather than being the result of syndication agreements. *The Lincoln, Rutland and Stamford Mercury* described him as 'a musical composer of great promise', *The Staffordshire Advertiser* mentioned Bache's 'remarkable musical talent', whilst the *Bury and Norwich Post and Suffolk Herald* went further, stating that 'Mr Bache was regarded by many as one of the most talented of living musical composers in this country'.[159] In the following chapters I shall present evidence to substantiate this claim, which I believe is fully justified.

[158] 'Death of Mr F. E. Bache', *Londonderry Standard*, 2 September 1858, p.4; 'Deaths', *Thacker's Overland News for India and the Colonies*, 2 September 1858, p.28.
[159] 'London and Provincial', *The Lincoln, Rutland and Stamford Mercury*, 3 September 1858, p.3; untitled article, *The Staffordshire Advertiser*, 28 August 1858, p.3; 'Died', *The Bury and Norwich Post and Suffolk Herald*, 31 August 1858, n.p..

Chapter 2: The Reception of Francis Edward Bache

In order to re-assess Bache's compositions, it is important to identify themes within both primary and secondary literature concerning his reception, both as a performer and a composer. This chapter presents the extant source material mentioning Bache, and is divided into two main sections: the first detailing his reputation as a performer, and the second focussing on his compositions. The chapter concludes with an analysis and discussion of the literature presented, in order to clarify the themes that emerge.

2.1 Bache as Performer

Appendix C details all the performances that Bache gave in his lifetime for which evidence exists. As can be seen, Bache performed as a violinist and organist as well as a pianist; however, as all his performances on the violin were as a member of an orchestra, and his appearances as an organist were within the context of church services, I shall concentrate in this chapter on the reception of his performances as a pianist. The discussion is divided into two parts, first a focus on performances prior to Bache's time in Leipzig (1853-1855), and then on performances after his return from Germany. As section 2.2 discusses the reception of Bache as a composer, remarks made here are solely based on critiques of his performances, not of the pieces that he performed.

2.1.1 Performances before October 1853

Prior to Bache leaving England to study in Leipzig in late 1853, there are only four references to him as a pianist: on 21 January 1851, when he performed as the accompanist for the violinist John Carrodus at a concert in Keighley; on 7 April 1852, when he performed his *Rêve d'Amour* and *Galop* at a concert at the Music Hall in Store Street, London; his performance of the first movement of his Piano Concerto in E major with orchestra under Alfred Mellon at the Hanover Square Rooms on 15 June 1852; and the Royal General Theatrical Fund evening at the London Tavern on 21 March 1853.[1] The few extant reviews of these concerts are uniformly positive of Bache: The *Leeds Mercury*, reporting on the concert in Keighley, Carrodus' home town, introduced Bache as Carrodus' 'very talented companion from London', and responses to the Hanover Square Rooms concert described him as a 'promising young *artiste*' and his playing as 'excellent', noting that he 'made a very favourable impression', but also mentioning

[1] Further information about these events is given in Chapter 1 above.

that he seemed 'very nervous' (perhaps because the room was, according to *The Morning Post*, crowded).[2] The fact that he is mentioned in three newspapers' advertisements and reports of the event at the London Tavern as 'presiding at the piano' suggests that by March 1853 he had built enough of a reputation for this to be of interest to the readership, rather than simply being because the 'musical arrangements [were] under the direction of Alfred Mellon'.[3] Mellon (who delegated responsibility on the evening to a 'Mr Genge', presumably the tenor George Genge) would surely have been unwilling to risk his own reputation to further the career of a little-known nineteen-year-old pianist, albeit one with whom he had links going back over a decade.[4]

The only other reviews of these early performances appeared in *The Musical World*. Founded by J. Alfred Novello in 1836, from 1844 onwards the journal was both owned and edited by James William Davison (1813-1885), and this publication was not as positive in its opinion of Bache as the others.[5] Whilst the compositions Bache performed at the Music Hall in Store Street were critiqued,[6] Bache's performances were noted only to the effect that, of one piece, an encore was requested.[7] Of the performance at the Hanover Square Rooms, the journal reported that 'Mr Edward Bache played Mr Edward Bache's pianoforte concerto – the first movement thereof – in Mr Edward Bache's very best style'.[8] It might be assumed that Davison was not an admirer of Bache or, more accurately, did not intend to give him any more publicity as a pianist than necessary. This attitude could be due to the fact that Davison was, by 1852, tutoring Arabella Goddard, whom he would marry in 1860. Goddard was a pianist who had first studied with Kalkbrenner in Paris, and then with Thalberg and Lucy Anderson after returning to England with her family at the outbreak of the 1848 revolution in

---

[2] Untitled article, *Supplement to The Leeds Mercury*, 25 January 1851, p.10; 'Messrs. Pratten, Hausmann and Mellon', *The Morning Post*, 16 June 1852, p.5; 'Messrs. Mellon, Hausmann and Pratten', *The Lady's Newspaper and Pictorial Times*, 19 June 1852, p.376; 'Concerts of the Week', *The Illustrated London News*, 19 June 1852, p.482.
[3] *Proceedings at the Ninth Anniversary Festival of the Royal General Theatrical Fund, 22nd March 1853* (London: Fairbrother, 1853), p.31.
[4] 'Royal General Theatrical Fund', *The Morning Post*, 22 March 1853, p.6; 'Royal General Theatrical Fund', *The Morning Advertiser*, 22 March 1853, p.3; 'Royal General Theatrical Fund', *The Era*, 13 March 1853, p.1.
[5] Richard Kitson, 'The Musical World', RIPM online <https://ripm.org/index.php?page=JournalInfo&ABB=MWO> [accessed 16/03/2023]. For more information on Davison, see Meirion Hughes, *The English Musical Renaissance and the Press 1850-1914: Watchmen of Music* (Aldershot: Ashgate 2002) and Charles Reid, *The Music Monster* (London: Quartet Books, 1984).
[6] See section 2.2.1, p.54.
[7] 'Miscellaneous', *The Musical World*, 30.16 (17 April 1852), p.253.
[8] 'Miscellaneous', *The Musical World*, 30.26 (26 June 1852), p.413.

France, and who made her London début at Her Majesty's Theatre in October 1850.[9] A search for references (including advertisements for published music as well as notices and reviews of performances) to Bache or Goddard within *The Musical World*, for the period 1 January 1851 to 31 October 1853 (an approximation of when Bache left for Leipzig), gives five results for Bache and 107 for Goddard. Extending the dates of the search to the end of August 1858, encompassing the rest of Bache's life, increases the mentions of Bache to a total of seventeen, compared to 559 for Goddard, including several lengthy articles about her.[10] Bache was too old in 1851 to be considered an emerging child prodigy, but was not appearing frequently enough in public to have a reputation built on extensive numbers of performances.[11] Whilst Goddard was undoubtedly a far more regular performer (with a much more impressive biography) than Bache, a similar search for mentions of Lindsay Sloper (1826-1887), a pupil of Moscheles described in *The Spectator* as 'a young artist, and a very promising one', who did have an active performing career, yields only ninety-two results.[12] This disparity in coverage leads to the conclusion that Davison was particularly keen to promote his young prodigy, and this is backed up by a remark Berger made in his book *97*: discussing the tearoom at the Queen's Concert Room, Hanover Square in the 1850s, he writes 'here, during the interval, might be seen and heard those all-powerful knights of the pen, - the critics. The plebeian Jimmy Davison … determined to make it clear that nobody could play the piano except his wife'.[13] Berger provided his own analysis of Bache's ability as a pianist, writing that, in his opinion, Bache had 'unquestionable talent' as a pianist, and that he played Sterndale Bennett's music 'with a lightness and crispness of *touch* peculiarly his own, and admirably in keeping with the style of it'.[14]

2.1.2 Performances from March 1855

Bache's return to performance in England in 1855 is first referenced in *The Musical World.* On 17 March, the day of Mr Thomas' concert in Liverpool, Davison

---

[9] John Warrack, 'James William Davison' in *Oxford Dictionary of National Biography*, <https://doi.org/10.1093/ref:odnb/7301>. For more information on Arabella Goddard, see Therèse Ellsworth, 'Victorian Pianists as Concert Artists: The Case of Arabella Goddard (1836-1922)', in Ellsworth and Wollenberg, pp. 149-170.

[10]For examples, see 'Miss Goddard', *The Musical World*, 25.50 (14 December 1850), p.801; 'Arabella Goddard', *The Musical World*, 27.1 (3 January 1852), p.1; 'Arabella Goddard', *The Musical World*, 30.26 (26 June 1852), p.409.

[11] Altering the dates of a search to 1844-1852, to age-align Sloper with Bache, produces 205 results for Sloper, still far fewer than for Goddard.

[12] 'The Musical Union, Willis's Rooms', *The Spectator*, 19.930 (25 April 1846), p.402.

[13] Berger, *97*, p.42.

[14] Berger, *Reminiscences*, p.125.

published a notice of the concert 'from our own Correspondent' in the city, in which Bache, 'though quite a youth', was said to 'exhibit rare promise, both as composer and pianist'.[15] The following week, a letter from 'a correspondent' in Leipzig, presumably written some time earlier, described Bache as being 'in possession of excellent talents, both as pianist and composer', and continued to say that this 'induces us to anticipate that his reception in England will be highly favourable'.[16] This remark is followed by an editorial addition: 'it may be also well to observe that Mr Bache was known in England before he went to Leipsic, and that he studied the pianoforte and composition under no less eminent a master than Mr. Sterndale Bennett'.[17] Five pages further on in the edition, 'our own Correspondent' in Liverpool reviewed Mr Thomas' concert, stating that 'Mr Bache … carried off the laurels of the concert'.[18] In May the same year, *The Musical World* described Bache's performance of his Andante and Rondo Polonaise at Mellon's St. Martin's Hall concert as being 'well played … the performer was loudly applauded on leaving the orchestra', adding that he 'has great freedom of execution and a light touch'.[19] Bache is also mentioned as being the 'solo-pianist' at a *matinée musicale* arranged by Pratten and his wife at the home of Lady John Somerset on Tuesday 19 June, although no details of the performance are given.[20] Taken together, these references to Bache from a period of three months in 1855 total six, more than a third of all references to him in *The Musical World* during his lifetime. Whilst Davison seems to have become Bache's advocate partly because of his connection to Bennett (a connection made explicitly in a review of the concert Bache gave in December 1855, where Davison wrote 'Mr Bache has caught some of the excellencies of his master'), it is worth noting that these positive reviews appeared during a period when Goddard was on the continent, performing concerts in the major cities of Germany and Italy.[21] Whilst glowing notices of these performances were included in *The Musical World*, they were usually under 'Foreign News' or 'Foreign Miscellaneous', and could not, simply due to geographical constraints, be used to fill the pages relating to concert life in England that formed the main content of the publication.[22]

---

[15] 'Provincial', *The Musical World*, 33.11 (17 March 1855), p.167.
[16] 'Leipsic', *The Musical World*, 33.12 (24 March 1855), p.183.
[17] Ibid.. This addition allows Davison the chance to promote Bennett, whom he held in high esteem.
[18] Ibid., p.188.
[19] 'Mr Alfred Mellon's Concerts', *The Musical World*, 33.19 (12 May 1855), p.295.
[20] Untitled item, *The Musical World*, 33.25 (23 June 1855), p.401.
[21] 'Provincial', *The Musical World*, 33.49 (8 December 1855), p.792.
[22] For examples, see 'Foreign Miscellaneous', *The Musical World*, 33.21 (26 May 1855) p.333; 'Foreign Miscellaneous', *The Musical World*, 33.28 (14 July 1855) p.451; 'Foreign', *The Musical World*, 33.35 (1 September 1855) p.570.

The six-month period spanning March to September 1855 was the busiest of Bache's life in terms of performing. He is recorded as appearing as a pianist in public five times, over a third of the total of fourteen concerts for which there is evidence. Presumably, Bache was attempting to launch his career as a pianist after his return from Leipzig, and the review of his first performance in the local Liverpudlian press was as complimentary as that in *The Musical World*: *The Liverpool Mail* noted Bache's 'sparkling brilliancy and dashing vivacity', and added that they hoped he 'may be induced to enter into competition for the situation of organist to St George's Hall'.[23] The extant reviews of the rest of his performances in 1855 are also all positive. *The Sun* called his performance at St. Martin's Hall on 7 May 'brilliant', and *The Daily News* wrote that 'Mr Bache has a full tone, a brilliant finger, and an elegant method of phrasing', and concludes that, 'on the whole, he promises to be a first-rate player.'[24] A review is also found in *The Field, The Farm, The Garden*, which described Bache as 'a young English pianist of considerable promise'.[25]

The Suffolk Chronicle's review of the 11 September 1855 concert in Ipswich described Bache as 'a young man possessing a decidedly musical genius, destined at no distant date to place him among the celebrities of the English school of instrumentalists and composers', adding that 'Mr Bache does not aim at what is called a large style, nor does he seek to astonish by marvellous mechanical feats; his performance excels in chasteness of execution and in justness of expression', and summarises by saying that 'to the educated ear [the performance] yielded unalloyed delight'.[26] This performance is notable because it is the first following his return from Leipzig at which Bache performed music by composers other than himself: the *Kreutzer* Sonata and the Trio Op. 38 by Beethoven (for which Bache was joined by 'Mr Hill' on the violin and 'Mr Pettit' on the violoncello),[27] as well as a Chopin Nocturne and his own 'Village Merrymaking' [*sic*]. A further example of Bache being lauded for playing Beethoven is found in the *Birmingham Journal* review of the 29 November concert at Dee's Assembly Rooms. This time Bache was playing with Deichmann and Paque; the ensemble was described as 'perfect', Beethoven's Trio Op. 1 was played 'with unexceptionable taste', and Bache

---

[23] 'Thomas's Saturday Morning Concerts', *The Liverpool Mail*, 24 March 1855, p.3.
[24] 'St. Martin's Hall', *The Sun*, 8 May 1855, p.2; *The Daily News* quoted in 'Fine Arts, Music and the Drama', *Birmingham Journal*, 12 May 1855, p.3.
[25] 'Feuilleton', *The Field, The Farm, The Garden*, 12 May 1855, p.314.
[26] 'Matinee Musicale', *The Suffolk Chronicle*, 15 September 1855, p.3.
[27] The violinist, described as 'an eminent member of Jullien's orchestra' is probably Henry Hill, previously of the Royal Italian Opera Orchestra; the cellist was presumably Walter Pettit, who by 1877 was the principal cellist of the London Philharmonic Society.

himself was concluded to be ‘just the artist to enter thoroughly into the spirit of those rich and varied inspirations in which the genius of Beethoven has disclosed itself in every phase of expression’, with the reviewer continuing: ‘where simplicity was required, nothing could be more simple and unaffected than Mr Bache's playing, while in passages demanding more impassioned feeling he was equally in his element’.[28] Bache’s playing in Mendelssohn’s Sonata for Piano and Cello in B-flat major at the same event was described as being in an ‘unaffected and broad style … characterised … by good taste, energy, and faultless mechanism’, his Mendelssohn *Song Without Words* was ‘played to perfection’, and his execution of a Thalberg *Tarantella*, ‘although very rapid, was perfectly equal, and every point was brought out with the greatest precision’.[29] As will be seen in later discussion, newspapers based in Birmingham tended to be most effusive in their praise of Bache. This is unsurprising considering that he was born and grew up there (a fact of which the local newspapers regularly reminded their readers), but it does mean that these publications should be considered carefully in terms of possible bias.

With regard to Bache’s ability as a performer, the opinion of Birmingham writers is borne out by reviews and remarks from other sources. Bache left for Algiers early in January 1856 in an attempt to place his illness into remission, and his next documented performance was in the North African city on 28 March that year. A lengthy review from *Akhbar*, a local newspaper, is quoted in *Brother Musicians*:

> he is simple and distinguished, and his playing is like him … what he seeks above all is distinction, finesse, expression, those true qualities of music, without which music is only noise. His talent does not impose itself; it is the ray of sunshine of the fable which, more surely than the impetuous wind, forces the traveller to get rid of his coat. M. Bache knows all these feats of strength that comprise playing the piano with the head or feet and that always reminds us of the exercises of the Braquet brothers; he has the good taste not to use those worn techniques which true art does not need and which often serve only to disguise the absence of idea and feeling.[30]

In *The Musical World*, which also quoted from the *Akhbar* review, Davison added that Bache’s concert ‘has been one of the features of the musical season’ in Algiers, adding

---

[28] ‘The Chamber Concert of Thursday’, *Birmingham Journal*, 1 December 1855, p.8.
[29] Ibid..
[30] The Braquet brothers were circus performers in France in the 1850s: see ‘Vaudeville’, *Gazette des Tribunaux*, 15 July 1853, p.675 for mention of them performing at the Paris Hippodrome. *Akhbar*, 2 April 1856, quoted in *Brother Musicians*, p.66-7, translated from the French by the author.

that he 'succeeded in producing a highly favourable impression'.[31] Constance wrote that, after his return from Algiers, 'a competent critic [unnamed] has remarked that Edward Bache's improvement in pianoforte playing was very noticeable … particularly in style: the charm of a bright ingenuous nature, developed by thought and opportunity'.[32] After Bache played him his Piano Concerto in November the same year, Czerny wrote to Kistner and described Bache's playing as having 'a skill and execution acquired in a good school', adding that 'if only his bodily health be re-established, he will then assuredly give much pleasure to the world of music'.[33]

There are no extant reviews of the concert Bache gave in Rome in April 1857, and the only other performance he is recorded as having given is in Torquay, on 15 February 1858. *The Western Times* wrote that 'the performances were received with unbounded applause', whilst *The South Devon Journal* was much more detailed, informing readers that although Bache's poor health 'prevents him being great in fortissimo … in delicacy of touch, beauty of tone, and especially in subdued passages, pianissimos and graduated trillos, we have to look very high in the pianiste-world to find his equal'.[34] This review is the only time that Bache is compared to another pianist, a 'Signor Andreoli', who also performed on the evening. Guglielmo Andreoli (1835-1860) was, according to the same article, 'well known in London' and is described as 'being renowned for his taste, the delicacy of his touch and his virtuosity'.[35] The author of the article wrote that 'people will talk, and comparisons (often odious) are by no means uncommon; yet why Bache should be compared with Andreoli is beyond our comprehension', continuing that 'a bull may bellow well and a crow may caw well, – each well, *sui generis*; so with Bache and Andreoli – each perfect of his own school'.[36] This is, perhaps, more of a comment on the music Bache was playing ('Mr Bache's piano-forte style of composition is peculiarly his own', the author wrote) than his abilities as a pianist, although it is a comment in a similar vein to that of the *Akhbar* comparing some pianists (but explicitly not Bache) to circus performers. Significantly, when the article was reprinted in the *Birmingham Journal* three days later, the

---

[31] Untitled item, *The Musical World*, 34.16 (19 April 1856), p.246.
[32] *Brother Musicians*, p.90.
[33] Ibid..
[34] 'Mr F. E Bache's Matinee Musicale', *The South Devon* Journal, 24 February 1858, p.3.
[35] Francesco Bussi, 'Guglielmo Andreoli', in *Grove Music Online*, <https://doi.org/10.1093/omo/9781561592630.013.90000380475>. Andreoli stayed at 2 Park Crescent, next door to Bache's lodgings, whilst in Torquay for the concert (see *Torquay and Tor Directory*, 10 February 1858, p.8).
[36] 'Mr F. E Bache's Matinee Musicale', *The South Devon Journal*, 24 February 1858, p.3.

comparison with Andreoli, and any implied criticism of Bache therein, was removed.[37] However, considering that both the original review of the Torquay concert and the review of the concert in Algiers were written by what must be assumed to be impartial attendees, in the eyes of at least a select number of journalists Bache had fulfilled the promise that earlier writers had seen in his abilities as a pianist.

2.2 Bache as Composer

Although discussions of Bache's performances as a pianist are limited by the number of extant contemporary concert reviews, the literature available to assess Bache's reputation as a composer is far wider, encompassing the opinions and analyses of successive generations of performers, critics and writers as well as primary evidence. It is therefore Bache's reception as a composer that provides a greater body of evidence to his abilities, and this section presents an overview of extant material regarding this reception. As well as reports of Bache's works being performed (either during or after his lifetime), sources include advertisements and reviews of published music and mentions of Bache's works in both primary and secondary literature, alongside discussion of compositions within reviews of performances and, more recently, recordings.

Successive editions of *Grove's Dictionary of Music and Musicians* provide a useful initial indication of Bache's changing status over time. In the 1879 first edition, Edward is the only member of the Bache family to receive an entry, written by George Grove himself. The article gives a brief biographical sketch, highlighting Bache's teachers (and the publication of his *Three Impromptus* in 1851) and describing his travels throughout Europe, and ends with the sentence: 'His youth, his impressionable enthusiastic character, and continual ill-health must all be considered in forming a judgment of one who, had he lived, would in all probability have proved a lasting ornament to the English school'.[38] The article includes a selective list of his 'numerous' published compositions: the pieces for piano solo included are 'four mazurkas, op. 13; five characteristic pieces, op. 15; Souvenirs d'Italie, op.19, for piano solo', and the final sentence is striking: 'with all their merit, however, none of these can be accepted by those who knew him as adequate specimens of his ability, which was unquestionably

[37] 'Mr F. E. Bache at Torquay', *Birmingham Journal*, 27 February 1858, p.7.
[38] George Grove, 'Bache, Francis Edward', in *A Dictionary of Music and Musicians 1450-1889 in Four Volumes* ed. by George Grove (London: MacMillan 1879-1889), I (1879), p.120.

very great'.[39] The 1900 edition of the work retains the same text, but by 1904, when John Fuller Maitland edited the five-volume second edition, the text contains minor amendments (made after reference to Constance's 'very interesting memoir', *Brother Musicians*) including the addition of a reference to Bache's 1852 performance of the first movement of his E-major Piano Concerto, which he played 'with much success'.[40] The compositions listed remain the same as in the first edition, and there follows a brief article about Walter, written by William Barclay Squire. The revision in the 1927 edition, edited by Henry Cope Colles, is more marked. Whilst the basic biography remains the same, and the piano pieces listed are identical to earlier editions, the first sentence of the article, giving his dates of birth and death, now concludes 'chiefly remembered in association with his more vigorous brother, WALTER BACHE (below)', reflecting the impact Walter had on the reception of Liszt's music in Britain.[41] Both Walter and Constance have articles devoted to them in this edition. The same text remains in the 1954 edition, where the only alteration is the setting of Bache's compositions into an inset list, rather than an in-line paragraph.[42]

In the 1980 *New Grove Dictionary of Music and Musicians*, 'Bache' has become a heading for an original article by Temperley about an 'English family of musicians', in which Edward is listed first (due to being the first-born).[43] The article expands Bache's family history and early biographical details, and includes a quotation from Chorley about the 1852 concerto performance: 'we have met with no Englishman more likely to give us the English composer for whom we have so long been waiting than Mr. Bache, for whose future appearances we shall watch with interest'.[44] In the concluding paragraph, Temperley writes that 'Bache's piano music has many qualities of his master, Sterndale Bennett, with a pleasant freshness and vitality to compensate for a certain lack of solidity and substance', adding that 'Bache's early death deprived Victorian music of one of its most promising talents', returning to the trope of promise first expressed in the original Grove article of 1879. Following the 1980 article is a more complete works

---

[39] Ibid..
[40] George Grove, 'Francis Edward Bache', in *Grove's Dictionary of Music and Musicians in Five Volumes,* ed. by John A. Fuller Maitland (London: MacMillan 1904), I, pp.159-160.
[41] George Grove, 'Francis Edward Bache', in *Grove's Dictionary of Music and Musicians in Five Volumes* ed. by Henry Cope Colles (London: MacMillan 1927), I, p.188. See p.1, footnote 4, above, for more information on Walter's career.
[42] George Grove, 'Francis Edward Bache', in *Grove's Dictionary of Music and Musicians in Nine Volumes*, 5th edition ed. by Eric Blom (New York: St Martin's Press 1954), I, p.338.
[43] Nicholas Temperley, 'Bache Family', in *The New Grove Dictionary of Music and Musicians* ed. by Stanley Sadie (London: MacMillan 1980), I, p.879.
[44] Ibid.. See p.60 below for further discussion of Chorley's writings about Bache.

list, where Temperley notes that there are 48 published piano works, 'incl. 3 Impromptus, op. 1 (1851); 5 Characteristic Pieces, op.15 (1855-8); [8] Souvenirs d'Italie, op.19 (1857); [5] Souvenirs de Torquay, op.26 (1859)'.[45] It is notable that the *Four Mazurkas* have lost their place on the list of compositions, to be replaced by the *Three Impromptus* (mention of which has been removed from the article itself) and the *Souvenirs de Torquay*, which had not previously been included. Temperley's 2001 revision, now published unaltered in *Grove Music Online*, returns the mazurkas to the list of published works, and adds the sentence 'he was most at ease in the virtuoso concert piece', which is at odds both with the evidence of his compositions and with the findings regarding Bache as a pianist laid out above in section 2.1.[46]

Bache is also referred to in the first edition of *A Dictionary of Music and Musicians* in the article entitled 'Song'. The text (by 'Mrs Edmond Wodehouse') considers the topic by region, and Bache is mentioned in the same sentence as Bennett and Macfarren: 'his six songs are among the most enduring relics of his too short career'.[47] By 1908 the article has changed to include reference to Davison, Henry Hugh Pierson (1815-1873) and Edward James Loder (1809-1865), and although Bache is highlighted as having 'died very young, but not before he had given promise of high merit in the clearness of his ideas', there is now no mention of any of his compositions.[48] Unlike the article about Bache himself, the same text remains in the third and fourth editions, but by the fifth edition, published in 1954, in which the article is still delineated by regions but not divided into separate sections for nations, all mention of Bache has disappeared. Bennett, Loder and John Liptrot Hatton (1809-1886) are highlighted as mid-century composers, and the section concludes with the sentence 'during the latter half of the century the general level of song in England was regrettably low'.[49] By 1980, the article on song had been completely revised, with the emphasis now on period rather than nationality, and Bache's name is not included in the list of British (and American) composers who 'created a small serious repertory of song with English texts, modelled on the German lied, sometimes also with a certain degree of

---

[45] Ibid..
[46] Nicholas Temperley, 'Bache family', in *Grove Music Online* <https://doi.org/10.1093/gmo/9781561592630.article.01697>.
[47] Mrs Edmond Wodehouse, 'Song', in *A Dictionary of Music and Musicians 1450-1889 in Four Volumes* ed. by George Grove (London: MacMillan 1879-1889), III (1883), pp.584-632 (p.608). 'Mrs Wodehouse' is Adela Sophia Harriet Bagot (1854-1921), who married Edmond Robert Wodehouse in 1876.
[48] Mrs Edmond Wodehouse, 'Song', in *Grove's Dictionary of Music and Musicians in Five Volumes* ed. by John A. Fuller-Maitland (London: MacMillan 1909), IV, pp.536-617 (p.599).
[49] William Mann., 'Song', in *Grove's Dictionary of Music and Musicians in Nine Volumes*, 5th edition ed. by Eric Blom (New York: St Martin's Press 1954), VII, pp.909-962 (p.948).

French influence (Sterndale Bennett, Macfarren, Parry, Stanford, Parker, MacDowell)', nor does it appear in later editions.[50] Examining the references to Bache in *Grove* together, it can be seen that in 1908 at least his songs were still well enough known and highly enough regarded to be mentioned, but by 1927 Bache was remembered chiefly as being the elder brother of a more famous British pianist. By the 1980s, Temperley is recognising Bache as having had promise, but tying his compositional style firmly to that of Bennett.

2.2.1 Contemporary Reports and Reviews

On 7 April 1852, Bache performed two of his works as part of a 'miscellaneous' concert presented by the violinist J. Kelly at the Music Hall in Store Street, London. According to *The Musical World,* his *Rêve d'Amour* displayed 'an eloquence and intelligence that scarcely needs the comment of the title … developed with appropriate simplicity and grace', its only fault being 'its brevity'. Of Bache's *Galop*, presumably *L'Irresistible*, the author wrote that it 'is of a more elaborate construction … a light and sparkling fantasia, showing the same strength of purpose in conception and treatment … and displaying as much showiness and difficulty as will render it interesting to amateurs'. In conclusion, the author stated that 'we can see nothing to prevent Mr Bache from very soon becoming one of our popular pianoforte writers'.[51] Again, we see here an early indication of the 'promise' of Bache as a composer, albeit in the field of 'popular' music, rather than the 'art' music he strived to be known for.

The first presentation of music by Bache in a high profile venue was on the occasion of his own performance of the first movement of his Piano Concerto in E major at a concert organised by Mellon (who also conducted the orchestra), Pratten and Georg Hausmann (1814-1860), at the Hanover Square Rooms, London, on 15 June 1852.[52] T*he Illustrated London News* described Bache as a 'young and untried composer' with an individual voice: he 'seem[ed] to be thinking for himself in his themes and treatment thereof - a very healthy indication, in these days of imitation and plagiarism'.[53] *The Lady's Newspaper* reported that the work was 'exceedingly clever as

---

[50] Geoffrey Chew, 'Song', in *The New Grove Dictionary of Music and Musicians* ed. by Stanley Sadie, 20 vols (London: MacMillan 1980), XVII, pp.510-521 (p.879).
[51] 'Miscellaneous', *The Musical World*, 30.16 (17 April 1852), p.253.
[52] 'Messrs. A. Mellon, R. S. Pratten and Hausmann's Grand Orchestral Concert', *The Morning Post*, 14 June 1852, p.1.
[53] 'Concerts of the Week', *The Illustrated London News*, 19 June 1852, p.482; 'Messrs. Pratten, Hausmann, and Mellon', *The Morning Post*, 16 June 1852, p.5.

a composition'.[54] Anne Strutt was in the audience, and wrote to Emily Bache on 26 June that she was 'very much pleased myself with the concerto … but I felt very anxious till I could hear the opinion of more competent judges; as, besides my ignorance of composition I knew that I was not impartial'.[55] Miss Strutt's opinion was justified by the notice in *The Athenaeum*, written by Chorley and published on 19 June 1852: 'this concert, too, had further the attraction of an important and interesting work of a young English composer – Mr. Bache, who has been already mentioned in *The Athenaeum* as an object of some hope'. Chorley extols the individuality of Bache's work, describing it as displaying 'a taste for what is sweet, solid, graceful, and unhackneyed … it is not frivolous, but neither grimly gloomy'. He concludes that the work is, 'in short, not beneath the playing of any player, and which in almost any concert might be listened to with pleasure'.[56]

The earlier mention of Bache in *The Athenaeum* to which Chorley refers occurs on 6 December 1851, when he writes that 'an opera by a young English musician, reputed to be of more than ordinary promise, Mr. Bache, may presently be given at the Haymarket Theatre'.[57] There is no record of a work by Bache being performed at the Haymarket, but this could refer to *Which is Which*, an opera that is noted in secondary literature but for which no evidence can be found.[58] The sources that Chorley used to form this opinion are unknown: there are no printed reviews of Bache's music prior to this article, but it is possible that Chorley was aware of Bache's overture to *Jessie Gray*, the production of which ran for 47 performances at the Adelphi Theatre in London between 18 November 1850 and 24 January 1851.[59] It is also notable that Chorley was writing less than a month after the publication of Bache's *Three Impromptus*, which may have stimulated some talk within musical circles in London, but of which no written reviews remain.

Between March 1852 and March 1853, three of Bache's compositions were reviewed in *The Musical World.* Although the reviewer of Addison and Hollier's edition of *Réverie du Soir* (presumably Davison) identified 'the seeds of good things to come', he also highlighted potential limitations, describing the piece as 'rather too much in F

---

[54] 'Musical and Theatrical On Dits.', *The Lady's Newspaper*, 19 June 1952, p.376.
[55] *GB-Lbl* Add MS 54193, fol. 216^{r}.
[56] 'Concerts of the Week', *The Athenaeum*, 1286 (19 June 1852), p.682.
[57] 'Musical and Dramatic Gossip', *The Athenaeum*, 1258 (6 December 1851), p.1288.
[58] See, for example, Guido Adler, *Handbuch der Muisikgeschichte* (Tutzing: Schneider, 1961), p.919.
[59] 'The Adelphi Theatre Calendar: A Record of Dramatic Performances at a Leading Victorian Theatre', <https://www.umass.edu/AdelphiTheatreCalendar/m50d.htm#p18501118> [accessed 29 March 2023].

… seven pages of F is too much at a sitting', and noting that he considered the composition to be unoriginal: 'we would rather find Mr. Bache drawing from the well of his own imagination than sipping from Sterndelian springs'. This criticism was tempered by his stating that 'we are of those who prefer a good music based on a good model, to an ill music based upon nothing', and that 'not everybody can imitate Sterndale Bennett. Sterndale Bennett cannot always do it'.[60] Whilst seeing promise in Bache's compositions, by making the link with Bennett Davison provides evidence for what will become another trope in the later reception of Bache's music, the link through Bennett to Mendelssohn. On 17 July 1852 *The Athenaeum* also mentioned publication of *Réverie du Soir,* along with *Rêve d'Amour* and *La Belle Capricieuse*. Describing the pieces as some of a plethora of 'reasonably pleasant Pianoforte Music' on the market at the time, these three works are mentioned 'as worthy as the generality of such trifles'. *Rêve d'Amour* is 'elegant', and the author adds that the works 'justify the praise that some weeks since was given to his Concert Allegro' (the first movement of the Piano Concerto in E major).[61]

By the following February, *The Musical World* was more positive, describing Bache's *L'Irresistible*, again published by Addison and Hollier, as 'gay, stirring, brilliant, and, if you please, "irresistible"'. Davison wrote that the 'plan of the whole is clear, straightforward, and admirably conducted', and that 'musicians, no less than amateurs, will find pleasure in executing' the piece. He further stated that, had the piece been written by 'Voss, Rosellen, Wallace, Osborne or Brinley Richards, it would have sold in thousands', whereas 'Mr Bache … not being so well known to the public … must bide his time'. Although, in Davison's opinion, 'the themes [are] not strikingly original', he concluded his review by 'recommend[ing] it, as one of the best things of its kind that has recently proceeded from the hands of a London engraver'.[62] Three weeks later, Bache's *Eugenie* was reviewed in the same journal. Whilst the work was to a certain extent dismissed as being 'another tribute … in the shape of musical bagatelles' to the 'Empress of the French',[63] and after adding that although the piece is 'equally brilliant and quite as well written … as the Galop from his pen … it is much less attractive', Davison acknowledged that '"Eugenie" is as good as a mazurka de salon

[60] 'Reviews of Music', *The Musical World*, 30.12 (20 March 1852), p.185.
[61] 'Concerts of the Week', *The Athenaeum*, 1290 (17 July 1852), p.780.
[62] 'Reviews of Music', *The Musical World*, 31.8 (19 February 1853), p.119.
[63] Eugénie de Montijo (1826-1920) married Emperor Napoléon III on 30 January 1853.

need be, and better than the large majority of such things'.[64] Although, taken together, these reviews can seem to demonstrate that Bache is being regarded as a composer of salon music, it must be remembered that he had not issued any serious art music since his *Three Impromptus*, over a year previously.

Bache was not mentioned in the Saxon press whilst he was in Leipzig, but he appeared in the July 1854 article in *The Northern Whig*, written by Barry.[65] Barry described Bache as a man 'whose musical abstractedness does not mar the characteristics of a refined gentlemanly spirit'. He continued by saying that 'Hauptmann has the highest opinion of his talents for composition, especially for Fugue writing. I shall be surprised if there is not a very successful career before him', again demonstrating the trope of promise in contemporary reporting of Bache. It is notable that Barry wrote that Bache's name was 'well known, by his compositions, to the English and Irish profession', as by July 1854 Bache had published nine works under his own name and yet there had been very little press coverage of his music.[66] The implication of Barry's comment, therefore, must be that the works published by Addison Hollier and Campbell, Rainsford and Co. had sold well and were spoken about amongst musicians in Britain at the time.[67]

The reviews of Bache's first performance in England after his return from Leipzig, in Liverpool on 17 March 1855, include criticism of his compositions as well as his performance of them. *The Musical World* drew attention to the fact that Bache had studied under Hauptmann, 'the contrapuntist', and reported that the three self-composed works Bache performed were 'all encored, and deservedly'.[68] According to *The Liverpool Mail*, in the 'Fête Rustique' (from *Five Characteristic Pieces)* 'the droning of the bagpipes, the whistling of the fife, the merry dances, and the general hilarity of a village festival, were most happily and truthfully portrayed', whilst of the Andante and Rondo Polonaise the critic wrote that 'the graceful ease and repose of the *Andante* were well contrasted with the sparkling brilliancy and dashing vivacity of the *Polonaise*'.[69] This latter work was also well received when Bache performed it in London on 7 May the same year: for *The Daily News* the piece had 'no small merit as a

---

[64] 'Reviews of Music', *The Musical World,* 31.10 (5 March 1853), p.150.
[65] See Chapter 1, p.30, for further details.
[66] W.V.B., 'Moschelles [*sic*] and the Music Students of the Conservatorio at Leipzig', *The Northern Whig*, 13 July 1854, p.4.
[67] See Appendix B for details.
[68] 'Provincial', *The Musical World*, 33.12 (24 March 1855), p.188.
[69] 'Thomas's Saturday Morning Concerts', *The Liverpool Mail*, 24 March 1855, p.3.

composition. The Andante has a graceful and expressive melody, and the Rondo is exceedingly light and airy', whilst *The Times* called the piece 'a decided success', describing Bache as 'a young English pianist and composer of considerable promise'.[70] In September 1855, Bache was described in *The Suffolk Chronicle* as 'a young man possessing a decidedly musical genius, destined at no distant date to place him among the celebrities of the English school of … composers'.[71]

In December 1855 and January 1856, to coincide with the concert series Bache had planned in Birmingham, a three-part overview of his compositions appeared in the *Birmingham Journal*. Introducing Bache at the outset as 'our young friend' who 'has many friends who are ignorant of how much he has already done', the writer discussed thirteen of Bache's works (or sets of works), clearly with the intention of persuading readers to buy the sheet music, either for pleasure or study. Comments included: 'we can confidently recommend these Romances to our fair pianistes … they are by no means difficult to play'; 'this morceau is well adapted for those who would acquire flexibility of finger, and a clear touch'; and 'Mr Bache has the happy knack of writing passages for the piano-forte which shall be at once easy and effective'. These quotations together imply that Bache's music is being aimed at the female consumer. The final paragraph of the third article stated that Bache's 'many arrangements of popular melodies, which are rather above the average … are well adapted for teaching'. Unusually for an article on Bache published in Birmingham, the tone is not consistently positive: the melody of *Reverie du Soir* was described as 'charming, but rather overworked … the conclusion is too prolonged, and altogether there is less variety than we are accustomed to find in Mr Bache's works'.[72] With reference to my later comments regarding Bache's reception in Birmingham in particular, it is significant that the *Birmingham Journal* felt Bache's music was sufficiently good to dedicate three substantial articles to it within a month.

An 1856 review in the *Leicester Chronicle* of a performance by the Orchestral Union under Mellon described the final work, Bache's *Rondo Finale*, as 'very clever and spirited'.[73] The fact that this work (probably an orchestral arrangement of Bache's 1854 'Union Galop', published under the Habec pseudonym) was used to conclude the

---

[70] 'Fine Arts, Music and the Drama', *Supplement to the Birmingham Journal*, 12 May 1855, p.3.
[71] 'Matinee Musicale', *The Suffolk Chronicle*, 15 September 1855, p.3.
[72] 'Mr Bache's Musical Compositions', *Birmingham Journal*, 19 December 1855, p.2; 26 December 1855, p.2; 9 January 1856, p.2.
[73] 'The Orchestral Union's Concert', *The Leicester Chronicle*, 6 September 1856, p.3.

Orchestral Union's concerts throughout 1855 and 1856, and again in 1858 and 1859,[74] demonstrates that, whilst it may not be a work of high artistic merit, it was rated highly enough by Mellon for him to use it to end his concerts, and was therefore certainly a crowd pleaser.[75] In the same year, Czerny wrote in a letter to Kistner that he found Bache 'possesses a sound and just appreciation of accepted classical form and natural melody … especially apparent in his Concerto', showing that he regarded Bache as a more than capable composer.[76]

Possibly due to the lack of performances of his music (no evidence has been found that other performers were playing Bache's music at this time), or because he was abroad for long periods of time, the next review of a composition for piano by Bache is found in the *South Devon Journal* critique of his February 1858 performance in Torquay. The author wrote that Bache's 'style of composition is particularly his own: each piece is a song without words, having its own story, often one with many characters involved, invariably descriptive, but with, as it were, an undercurrent of sentiment indescribably running through it'. This remark again demonstrates the perceived individuality of Bache's compositions, whilst also implicitly linking them to the works of Mendelssohn. Focussing on specific pieces, *Clochettes de traineau* was described as 'what it is intended to be, a very brilliant descriptive concert piece … which a London audience would greatly appreciate from their well-merited favourite, Miss Goddard', and 'Fête Napolitaine' (from the *Souvenirs d'Italie*), it was thought, 'appeals most to popular feeling, transporting at once the Italian to his sunny shores'. Finally, the 'Andante' of the Andante and Rondo Polonaise was noted as being 'delicious' and 'well deserv[ing] the highest encomiums of the many professors of the highest celebrity who have had a private examination of the score', whilst the 'Polonaise' was 'light, but while the sense is tickled the head and ear are satisfied and the orchestration is admirable'. The reviewer concluded by implying that Bache could also write more serious music, saying of the 'concerto' that, were a full orchestral version presented 'either by the Philharmonic Band or the Orchestral Union',

> the public at large will feel that its composer, should he never write more, will leave something behind that will immortalize his name as an English writer, living in an age when English writing was imagined to be [an] exploded idea of the past and a too sanguine anticipation for the future.[77]

---

[74] See Appendix D for details of performances.
[75] Discussion of the 'Habec' pseudonym is in section 3.3, p.148.
[76] *Brother Musicians* pp.89-90.
[77] 'Mr F. E. Bache's Matinee Musicale', *The South Devon Journal*, 24 February 1858, p.3.

After a gap of almost six years, Chorley wrote about Bache's compositions once more: in March 1858 he reviewed the recently published '*Six German Songs*' (*Six Songs with German and English Words*, Op. 16). Whilst clearly less than impressed with Palgrave Simpson's translation of the original German texts, Chorley described Bache's writing, particularly of the piano part, as 'fresh and delicate … charming and dainty'. Having begun his review by saying that 'we have seen no late German Songs superior to these … there is a certain tone of distinction about them', he concluded by cautioning that 'these are not quite German, and not in the least English songs' adding that 'we cannot help wishing they contained that little more good which would land Mr Bache on the shores of his own country, and establish him as an English, not a semi-foreign, composer'.[78] This remark mirrors some criticism previously levelled at Bennett for being 'Germanic', but can also be seen as an example of the concept of England as 'das Land ohne Musik', resonating with the conclusions of Bache himself, and many others at the time, that a composer in Britain was more successful if he was foreign.[79]

There are only two other critiques of Bache's compositions in the British press prior to his death in August 1858, both published in Birmingham. The first is in a report of Walter's 'farewell' concert, prior to his leaving to study in Leipzig, which took place on 12 July: *The Birmingham Daily Post* described Bache's *Introduction and Allegro* for organ as a work 'in this composer's usually excellent style … worthy of much praise'.[80] On 21 August, the *Birmingham Journal* published 'New Music, by F. E. Bache', a review of *Souvenirs d'Italie*, *Fairy Lilian* and *Les Clochettes de traineau*. The writer was overwhelmingly positive, describing the *Souvenirs* as 'works of a very high order … which would do credit to any reputation', 'striking and original … the best set of piano-forte pieces we have seen for a long time'. All eight movements of the *Souvenirs* received individual attention: 'Toujours gai' was described as 'as pretty and as graceful a piano-forte piece as anyone could wish to hear'; 'Dors, mon enfant' was 'exquisite … a piece in which simplicity and beauty are so combined as to render it one of the most fascinating compositions we have ever seen'; 'Fête Napolitaine' was lauded as 'a very cleverly written piece, of great power and descriptiveness … highly interesting and pleasing … an excellent finale'; and *Fairy Lilian* and *Les Clochettes du traineau* were 'good music with meaning'. Of the composer, the author wrote that 'Mr Bache writes

---

[78] 'New Publications: Vocal Music', *The Athenaeum,* 1587 (27 March 1858), p.408.
[79] See Temperley, 'Xenophilia'.
[80] Untitled article, *The Birmingham Daily Post*, 14 July 1858, p.2.

intelligent music for intelligent players, and does not indulge in elaborative variations for the benefit of those who like mechanical display. He writes for those who have brains as well as fingers'. In 'heartily recommend[ing] Mr Bache's compositions to our musical readers', the reviewer highlighted them as 'well worthy of notice, and something very far superior to the unmeaning and nonesensical jingle, of which so much is published and played in these days, when every one rushes into print'.[81]

2.2.2 Obituaries and post-1858 Reviews

As was mentioned in Chapter 1, Bache's death was reported widely in both the national and regional press. Several titles reprinted the text from *The Birmingham Daily Post*, which described Bache as 'a young townsman whose musical inspirations had given promise of a glorious maturity, and to whom we believed the task had been committed of vindicating the originality and the genius of the English school of art'.[82] Other publications, including *The Essex Standard* and the *Devizes and Wiltshire Gazette*, used a text that included the opinion, reflecting that of both Chorley and Davison, that Bache's 'early works had given much promise' but adding that Bache had been 'for some time gradually declining in health'.[83] The fact that this latter text was also printed in *The Spectator*, as well as the appearance of a brief notice in *The Gentleman's Magazine and Historical Review*, demonstrates that Bache had a high enough profile for his death to be noteworthy to a national publication.[84]

In the year following Bache's death, the *Birmingham Journal* was, apart from Richard Oxley's *Windsor and Eton Express*,[85] the only newspaper to print notices of publication of Bache's music.[86] Whilst Oxley's publication simply listed music for sale, the Birmingham newspaper wrote an article reviewing several posthumously published works. As might be expected, the author described Bache as 'our late lamented townsman' and noted 'that the task of noticing his new productions will soon cease, as his works are now for ever numbered'. It is natural that a Birmingham newspaper would

---

[81] 'New Music, by F. E. Bache', *Birmingham Journal*, 21 August 1858, p.4.
[82] 'Death of Mr F. E. Bache', *The Birmingham Daily* Post, 25 August 1858, p.2. Repeated in *The Daily News*, 26 August 1858, p.2, and *Bury Times*, 28 August 1858, p.3, for example.
[83] 'Miscellaneous', *The Essex Standard and Eastern Counties Advertiser*, 1 September 1858, p.3; untitled article, *Devizes and Wiltshire Gazette*, 2 September 1858, p.2.
[84] Untitled article, *The Spectator*, 28 August 1858, p.903; 'Obituary', *The Gentleman's Magazine and Historical Review*, October 1858, p.426. At the time of publication, *The Spectator* was owned by John Addyes Scott, who had accompanied Bache to Algeria in 1856.
[85] See section 2.2.3 below, p.64.
[86] 'New Music, by F. E. Bache', *Supplement to* the *Birmingham Journal*, 1 January 1859, p.4; Advertisement, *Windsor and Eton Express*, 15 October 1859, p.1.

be positive in its comments and the review continued, 'the more we see of his works, and the more works we see, only confirm that opinion, which it is almost needless to say has been one of high admiration', adding that the works' 'originality, their brilliancy, and their many other excellent qualities will … earn for them lasting popularity'. However, there then followed a review of the *Souvenirs de Torquay* which was not as overwhelmingly supportive. Whilst the writer described 'L'Invitation' as 'exceedingly pretty … something very different to the mass of things bearing that name which we see in our music shops', and 'Mélodie Etude', as 'one of those peculiar compositions which at once prove its author a composer of no mean order' (the author explains that it is 'written in that style which the best composers of modern days give us so many examples … a song without words … worked out in a masterly musicianly manner'), of 'Prière de jeune fille' he wrote that 'it is nothing more or less than a gem, but still we are in doubt whether Mr. Bache made so much of the subject as he might have done … as it is very short', and 'La Légéreté', 'the most brilliant and difficult piece of the set' was described as 'acceptable to those who are able to play it', with 'nothing particular to describe in it', although the author added that 'it possesses the merit of being original, and is well worth the trouble of committing to memory'. Notably, the fourth movement of the set, 'Les quatres voleurs', was described as 'so thoroughly different … as to seem to work of another mind … pretty, light, and above all, simple, which quality commends it to players of limited ability, who are unable to execute all this composer's music'. This attention to simplicity could be a method employed to encourage readers to buy the sheet music, particularly given that the author perhaps thought 'La Légéreté' too challenging for amateurs, but the review also mixes admiration for Bache's originality of compositional style with a tacit link to Mendelssohn through the use of 'song without words' (uncapitalised) as a descriptor for 'Mélodie Etude'.[87]

In the same article, the reviewer wrote of Bache's *Romance for Piano and Violoncello or Violin* that 'it is quite Mendelssohnian in character, but not so to a fault, so as to make the composer guilty of plagiarism', adding that 'Mr Bache has made himself famous for his beautiful original melodies'. Again, the relative technical ease of the piece was pointed out: 'simplicity, too, is one of its chief characteristics, so that it does not require performers of first-class execution to do it justice'. With *Feu Follet*, a galop Bache dedicated to Goddard, the author was less impressed, writing that, despite

[87] 'New Music, by F. E. Bache', *Supplement to* the *Birmingham Journal*, 1 January 1859, p.4.

it being 'one of the very best things of the kind we have ever seen', 'he has written and could write works of a higher character', but adding that, as 'Miss Goddard … has seen some of Mr Bache's best productions' she 'would not have to depend for her opinion upon this only'. This remark again demonstrates a writer believing in Bache's promise as a composer of 'serious' music. Finally, *La Penserosa e L'Allegra* is described as being 'quite in Mr Bache's excellent style – very beautiful in conception and original in treatment', and the article ends with the writer 'advising our musical readers to make themselves acquainted with' the compositions, 'as they are well worthy the attention of those who believe Englishmen are capable of writing good and original music'.[88]

In early 1860, *The Illustrated London News* published two notices of Bache's music. Whilst the first simply mentioned his song, *Wandrer's Nachtlied*, the second briefly reviewed 'L'Invitation' and 'Prière de jeune fille', here published as the first book of the *Souvenirs de Torquay*.[89] The former was described as 'slight and brilliant', the latter as 'simple and beautiful', and the two together, according to the writer, 'will do honour to his memory'.[90] Four months later, the same publication listed two of Bache's songs, describing them as 'worthy of a genius too soon lost to the world … in the German style, beautiful, and full of feeling'.[91]

Brief mentions of sheet music by Bache appear in the *Birmingham Journal* in 1862 and *The Musical Times* in 1868: in the latter his *Consolation* (published that year by Lamborn, Cock, Addison & Co.) merits the remark 'both for practice and performance, this trifle will be found useful', but the reviewer questions 'why … the title page [is] in a foreign language; and why is it a "Melodie Etude?"', stating 'surely this is not the way to stamp nationality upon our musical compositions'.[92] Apart from these, presumably because no further works were published, there are no more notices or reviews until the Augener publications that coincided with the publication of *Brother Musicians* at the beginning of the twentieth century, which are discussed below.

---

[88] Ibid..
[89] See section 4.4.3 below, p.259.
[90] 'New Musical Publications Received', *The Illustrated London News*, 14 January 1860, p. 30; 25 February 1860, p.195.
[91] 'Musical Publications', *The Illustrated London News*, 30 June 1860, p. 634.
[92] 'To Flute Players', *Birmingham Journal*, 19 July 1862, p.2; 'Lamborn Cock, Addison & Co.', *The Musical Times*, 13.300 (February 1868), p.293.

2.2.3 Contemporary Sheet Music Advertisements

In the absence of additional reviews of Bache's music, the reception of his compositions can be further assessed by looking for advertisements for sheet music. Although no publications from Addison and Hollier or Campbell Ransford & Co. were advertised in *The Musical World,* advertisements in local newspapers highlighted Bache's compositions throughout 1852 and 1853. The *Windsor and Eton Express* ran full column advertisements by 'R. Oxley, Music Seller and Stationer' (who was also the publisher of the newspaper), listing the 'New and Fashionable Music' he had on offer at his shop at No. 4 High Street, Windsor. Bache's *La Belle Capricieuse*, published by Campbell Ransford & Co. is listed for sale at 3s. in the edition of 8 May, and on 9 October 1852 his *L'Esprit de la Danse*, Fantasias on 'Those Evening Bells' and 'Bonny Dundee', *L'Irresistible* and *Reverie du Soir* are listed, all published by Addison and Co., each for between 2s. 6d. and 4s..[93] An advertisement published in February 1853 is of particular interest: alongside works by Oesten, Liszt, Otto Goldschmidt and others, Bache's *Fantasia on a favourite Russian Air* (3s.) and his arrangement for piano duet of a solo version of 'Beethoven's Funeral March' (2s. 6d.) by John Wall Callcott (1766-1821) are both listed, as is 'Box and Cox – Wedding Polka' by Franz Habec, a pseudonym used by Bache.[94] Both names are also listed as composers of works for sale in September the same year: this time Bache's *Eugenie* and Habec's *Flora Schottische*.[95] The appearance in these advertisements of music by Bache in both his guises, alongside far more established composers, implies that he has a strong enough reputation to make advertising his music worthwhile.

Weekly editions of the *Brighton Gazette* in August and September 1852 carried an advertisement placed by John W. Roe, of Hove Music and Pianoforte Repository, stating that he has 'a selection of pianoforte music on sale of the highest character, comprising compositions and arrangements by the following eminent writers'. The catalogue of 24 names includes Liszt, Berlioz, Burgmüller and Talexy, and ends 'F. E. Bache, W. Kuhe, Schulhoff, &c., &c.'. As the advertisement goes on to offer 'dance music in great variety … English songs and duets, by all the popular composers of the

[93] Advertisement, *Windsor and Eton Express*, 8 May 1852, p.1; 9 October 1852, p.1.
[94] Advertisement, *Windsor and Eton Express*, 5 February 1853, p.1.
[95] Advertisement, *Windsor and Eton Express*, 3 September 1853, p.1.

day', it can be deduced that, as early as 1852, Roe considered Bache's music a step above the 'popular' piano music of the day.[96]

After Bache left England for Leipzig in the autumn of 1853 there were no further advertisements for sheet music of his compositions in regional newspapers for almost two years, despite him publishing works including his 'Brilliant Polonaise' and two more pieces under the Habec pseudonym with Addison Hollier during the period. In June 1855, two London titles carried advertisements placed by Addison and Hollier themselves, offering sheet music of works that Bache had recently performed.[97] On 9 June, in a section titled 'New Music etc.', *The Illustrated London News* offered, for 3s., 'Brilliant Polonaise, composed by F. Edward Bache, and performed by him at Mr Mellon's Grand Concerts at St. Martin's Hall'. The items were offered 'post free from Addison and Hollier, where are published all Mr Bache's compositions'.[98] The following week, the *Illustrated Times* offered the same piece for sale in a section titled 'Addison and Hollier's New Publications', adding Bache's *Four Mazurkas*, also at 3s. a copy.[99] These prices are relatively expensive for the time, demonstrating that Bache's publisher was aiming his music at the more affluent end of the middle classes.[100]

Further advertisements for works by Bache (his *Sur le boulevard*, *Fairy Lilian*, two Polkas de Salon and his *Six Songs*) appeared in the *Windsor and Eton Express* in 1856 and 1857. The only other extant advertisements for Bache's music are in *The Manchester Courier* in 1857, where Addison, Hollier and Lucas 'call the attention of Professors and Governesses to the excellent Collection of Teaching Music they have lately added to their catalogue', amongst which they advertised 'Bache, F.E. (pupil of Dr Sterndale Bennett): Pleasing compositions for study and for removing defects in fingering passages &c.'.[101] It is notable that, whilst no compositions were given by name, Bache's music is here, as in the Birmingham overviews of 1855/6, advertised as being of use as teaching material: this could have been an effort to boost sales by appealing to another available market, and it again demonstrates that at least some of

---

[96] 'Hove Music and Pianoforte Repository', *Brighton Gazette*, 5 August 1852, p.4; 2 September 1852, p.4.
[97] An advertisement for the Kistner edition of Bache's Mazurkas appeared in the *Leipziger Zeitung,* 3 June 1855, p.2974.
[98] 'New Music etc.', *The Illustrated London News*, 9 June 1855, p.591.
[99] 'Addison and Hollier's New Publications', *Illustrated Times*, 16 June 1855, p.32.
[100] See Derek B. Scott, 'Music and Social Class in Victorian London', *Urban History*, 29.1 (2002), pp.60-73.
[101] Advertisements, *The Manchester Courier*, 2 May 1857, 16 May 1857, 30 May 1857, 6 June 1857, all p.7.

Bache's works were not considered to be technically demanding. It is also interesting that Bache is still being linked to Bennett in 1857, only a year before Bache's death, which could have had an effect on his posthumous reputation.

2.2.4 Reviews and Notices of Post-1858 Performances

The regularity with which a composer's works are performed can be used as a benchmark for assessing his popularity. In the five years after his death, Bache's works were performed in Birmingham in at least fourteen concerts, presumably as his friends and family (including Stimpson, who organised a concert of Bache's works in both the 1860 and 1861 season of Monday Evening concerts) tried to keep his music in the public consciousness.[102] Mellon's Orchestral Union and, later, the Pyne and Harrison Orchestra, continued to play Bache's *Rondo Finale* on their tours until the end of 1859. A review of Bache's 'Romance and Polinaise' [*sic*] after an 'Amateur Concert' on 12 February 1862 described the work as having 'poetic fancy and genial freshness', and expressed regret that 'time was not permitted to mature a genius which promised to leave a permanent mark on the English music of his time', again referencing the trope of promise.[103] On 14 September 1863, the Monday Evening concert was, on what would have been his thirtieth birthday, dedicated to the music of Bache, and included a performance of an un-named Bache composition by his younger brother Walter.[104] An article in *The Birmingham Daily Gazette* that day extoled Bache, the author writing that 'he was indeed a genius, in the strictest sense of the word, for his works, though perhaps comparatively few in number, showed an originality, an imagination, a fancy and a freshness which was equalled by few of the English composers of his time'.[105] The review the following day, this time in *The Birmingham Daily Post*, described Bache as 'one of our most talented modern composers', and noted that the audience was 'unusually large', due to the subject of the concert being a 'special attraction'.[106] In a notice for the 'Bache Memorial Concert', a performance of Mendelssohn's *St. Paul* organised by Stimpson to raise funds for a memorial window to Bache for the Church of the Messiah in Birmingham, *The Birmingham Daily Gazette* referred to Bache as 'unquestionably the greatest musician Birmingham ever produced', whilst *The*

---

[102] Stimpson performed Bache's *Introduction and Allegro* again in November 1867, this time in Leeds. 'Victoria Hall, Leeds', *The Yorkshire Post,* 18 November 1867, p.1.
[103] 'Amateur Concert', *Aris's Birmingham Gazette*, 15 February 1862, p.7.
[104] 'Monday Evening Concerts', *The Birmingham Daily Post*, 15 September 1863, p.2.
[105] 'The Monday Evening Concert To-night', *The Birmingham Daily Gazette*, 14 September 1863, p.2.
[106] 'Monday Evening Concerts', *The Birmingham Daily Post*, 15 September 1863, p.2.

Birmingham Daily Post described the 'genuineness and vitality of the composer's genius'.[107] This latter article is important when considering the later reception of Bache, as it quite clearly concedes that, whilst he was lauded locally as a musical genius, and clearly possessed considerable talent, his compositions were perhaps not 'obviously' good, possessing qualities that might only be appreciated by the more discernible listener:

> out of the local circle they immediately interest, Edward Bache's compositions are likely to attract but a small share of the attention they merit, for their virtues are not of the superficial order, but to the musical scholar, accustomed to tread the bypaths of musical lore, and skilled in discovering the lilies and violets of the musical flower garden, the modest charms, the grace, fervour and refinement revealed at every turn in the fancy of the young Birmingham composer, will be an inexhaustible mine of delights, sweet as manna in the wilderness, and previous as the stream from the rock to the thirsting children of Israel. To perpetuate by some material monument the memory of this gifted composer – this Kirke White of musical literature[108] – whose genius, if it cannot rank with the Mendelssohns and Meyerbeers, and other leading luminaries of the musical firmament, must be allowed to "shine like Hesperus among the lesser lights" – was the praiseworthy object for which some eighty ladies and gentlemen of musical attainments banded together under professional direction last night.[109]

It is interesting that, in 1863, Bache's music was being compared unfavourably with Mendelssohn, who was, by this point, seen as slightly old-fashioned. However, the implication of this article is that Bache's music was not just light salon style music, but something more substantial and serious. Also of note is that Walter was criticised by the local press for a concert he gave at another venue in Birmingham only a week later: 'the only fault in the programme of yesterday was the striking omission of any of the compositions of the late F.E. Bache'.[110] Clearly, the local press was very proud of Bache's legacy, and wanted everything possible to be done to protect it.

Later performances of Bache's compositions can be determined through archive searches and press coverage. The British Newspaper Archive provides evidence of over 300 concert performances of Bache's works in Britain in the first hundred years after his

---

[107] 'The Bache Memorial Concert To-night', *The Birmingham Daily Gazette*, 1 October 1863, p.4; 'Church of the Messiah: Bache Memorial Concert', *The Birmingham Daily Post*, 2 October 1863, p.4.
[108] Henry Kirke White (1785-1806) was a Nottingham-born poet who also died young, and who is exalted in the biographical sketch by Sir Nicholas Harris Nicolas which begins *The Poetical Works of Henry Kirke White*, (London: Charles Daly, 1810).
[109] 'Church of the Messiah: Bache Memorial Concert', *The Birmingham Daily Post*, 2 October 1863, p.4. The quote is from *The Faerie Queene* by Edmund Spencer, I,vii,30.
[110] 'Mr Walter Bache's Pianoforte Recital', *Aris's Birmingham Gazette*, 10 October 1863, p.5.

death, details of which are in Appendix E.[111] Of these performances, 200 were of the *Introduction and Allegro* (sometimes also called *Andante and Allegro*) for organ, in addition to the sixty-one references to the same piece in newspaper listings of music to be played at church services between 1880 and 1964.[112] At least ten other concerts included another organ work, or possibly this same work under a different name, and if the assumption is made that the composition performed at the YMCA Musical Morning at Dalziel United Free Church on 8 September 1916 is also the *Introduction and Allegro*, there is no record in the press of any of Bache's other compositions being performed in the United Kingdom after February that year.[113] Between 1910 and 1916, the only other work mentioned in the press is the Piano Trio in D minor, which received five airings in that period (thirty-five in the whole period surveyed), including two by the Cherniavski Trio, in Dundee and at the Crystal Palace in London, and two by 'Messrs. Facer, Dickens and Grant' in Northampton.[114] The other performance, in a competition class at the Westmorland Music Festival in Kendal on 16 April 1912, led the author of the report of the day's proceedings to describe the work as 'a curious old trio'.[115] It is notable that apart from in Birmingham, or in performances involving people who knew Bache personally, Bache's music was never performed at high profile venues after his death, with the exception of a performance of 'Serenade' from the *Six Songs Op. 16*, given by Julia Elton at the Crystal Palace in London in October 1867.[116]

In understanding the sense of decline as part of Bache's reception history, it is striking that his solo piano works were very rarely programmed: the latest is a 1907 performance of a 'Gallope de Bravura', presumably 'L'Irresistible', and there are only twenty-three concerts reported across the hundred years surveyed that include any of his solo piano compositions, nine of which occur in the first ten years after Bache's death,

---

[111] The British Newspaper Archive's most recent reference to the programming of a work by Bache is in a concert on 28 February 1964 (*Heywood Advertiser*, 6 March 1964, p.2). <www.britishnewspaperarchive.co.uk> [accessed 16/04/2024].
[112] A further demonstration of this work's popularity: Uda Waldrop was advertised as performing it in San Francisco's Exposition Auditorium in August 1922 ('Waldrop to Give Special Program', *Pacific Coast Musical Review*, 26 August 1922, p.10).
[113] 'YMCA Musical Morning', *The Motherwell Times*, 8 September 1916, p.8. The performers are given as 'Soloist, Mr James Black; Organist, Mr William Ramsay', and the programme included works by 'Bache, Bach, Horsman, Metcalfe and Handel'.
[114] 'Paterson's Popular Concerts', *The Courier*, 26 January 1911, p.3; 'The Crystal Palace', *The Chronicle*, 15 October 1910, p.14; 'Mount Pleasant Choir', *Northampton Daily Echo*, 27 October 1913, p.3.
4; 'New Pastor's Debut and Choir Festival', *Northampton Daily Echo*, 7 February 1916, p.2.
[115] 'Westmorland Music', *The Lakes Herald*, 19 April 1912, p.4.
[116] 'Crystal Palace – Yesterday', *The Era*, 6 October 1867, p.15.

and at least three of which were given by Constance in Birmingham.[117] The 'Brilliant Polonaise' was performed six times, *La Penserosa e L'Allegra* four times, and 'L'Irresistible' twice. Several movements of the *Souvenirs d'Italie* were performed, as was at least one of the *Characteristic Pieces*. If the performances did receive write-ups giving more detail than simply mentions of works played, those reports were often commentaries on the qualities of the performance, rather than of the compositions. The exceptions are concerts in Birmingham. *The Musical Times* noted performances of Bache's works on three occasions in the 1880s, describing him as 'the most refined and original of Birmingham composers' in May 1882, reminding readers that his *Morceau de Concert* for piano and orchestra had 'won general encomiums in virtue of its melodious grace and refinement, and the charm of its harmonic treatment' when first performed, but lamenting the performance given by Constance on 13 November 1883 with only a string quartet accompaniment as being 'scarcely so effective', and finally describing his song 'Farewell', performed by Clara Samuell on 5 February 1885 as 'melodious and touching'.[118] Finally, there is a short article in the magazine of Birmingham's Mason Science College from June 1891. Referring to a Union meeting of 20 March that year, the writer reported a Miss Bunce as giving a 'paper on "Edward Bache", a Birmingham musician, and one therefore … who ought to be specially interesting to a Birmingham audience'. Although the paper was 'hardly critical and analytical enough to satisfy a Union meeting', the author noted that the music performed (which included some movements of the *Souvenirs d'Italie* and a mazurka, as well as several songs and the *Introduction and Allegro* for organ) 'fully [bears] out Miss Bunce's statement that Bache 'in his short life gave promise of being not only an honour to his town, but also to the musical world at large'.[119] Coming after the first edition of Grove's *Dictionary*, Miss Bunce may have taken the concept of the trope of promise from Grove's article.

On 30 December 1895, Charles Villiers Stanford (1852-1924) arranged a performance of a programme of 'music by English composers' at the SingAcademie in

---

[117] The review of the concert on 1 February 1868, which included Bache's *Morceau de Concert* for Piano and Orchestra (probably the concertised version of the *Rondo Polonaise*) does not name a pianist. It does, however, state that the piece itself was 'well worthy of a place in the selection' – alongside works by Beethoven, Mendelssohn, Sterndale Bennett and Gounod – and 'shows throughout a thorough knowledge of the orchestra, and reveals an amount of delicate melodic fancy, artistic design and feeling, and true musicianly skill'. 'Birmingham Subscription Orchestral Concert', *The Birmingham Daily Gazette*, 3 February 1868, p.5.

[118] 'Music in Birmingham', *The Musical Times*, 23.471 (May 1882), p.265; 24.490 (December 1883), p.662; 26.505 (March 1885), p.139.

[119] 'The Union', *The Mason College Magazine*, June 1891, p.137.

Berlin. The composers chosen for inclusion were Maurice Greene, Purcell, Field, Stanford himself, Parry, Alexander Mackenzie, and Bache.[120] As Leonard Borwick (1868-1925), listed as performing in Berlin, is also reported as playing Bache's *Presto Capriccioso* (presumably 'L'Allegresse', from *Souvenirs d'Italie*, which was encored) in a concert 'devoted to "English Music of Modern Times"' at St. James' Hall London on 7 January 1896, it seems clear that either Stanford or he held a high opinion of at least this work by Bache, who *The Standard* of 8 January 1896 described as 'a gifted composer', and the *Glasgow Herald* referred to as 'a promising musician who was cut off in his prime'.[121]

2.2.5 Reports of Commemorative Events

As the fiftieth anniversary of his death, 1908 was an opportunity for the revitalisation of interest in Bache's music. To provide a local commemoration, a recital was given after Evensong in Birmingham Anglican Cathedral (previously St Philip's Church) on 23 August 1908. The printed programme described Bache as 'the genius of a highly gifted Birmingham family', and the works presented, all by Bache, included three pieces for organ, 'Litany', an organ arrangement of the *Romance* for violin or cello and piano, and a setting of James Montgomery's version of Psalm 122, which was 'to be sung by the choir and the people, who may retain the copies of the words and music'.[122] The following day a substantial article, written by Robert Buckley (1847-1938), was published in the *Birmingham Daily Gazette*.[123] In it, Buckley stated that, in the fifty years since Bache's death, 'many composers have come and gone, as composers continue to come and go. But no great master has appeared; no colossal figure such as the Germans possess in profusion'. Ignoring the careers of Parry, Elgar and Coleridge Taylor, for example, and discussing the apparent plight of English composition, Buckley went on to ask, 'where is Bennett today?', to assert that the compositions of George Macfarren are unknown to the 'modern public … though they were produced but as yesterday', and to imply that Arthur Sullivan, whose music was

---

[120] Untitled article, *The Daily Telegraph*, 31 December 1895, p.5.
[121] 'Recent Concerts', *The Academy*, 11 January 1896, p. 43; 'Our London Correspondence', *The Glasgow Herald*, 8 January 1896, p.7; 'Mr David Bispham's Concert', *The Standard*, 8 January 1896, p.2.
[122] 'Pamphlet Regarding Recital at Cathedral', *GB-Bp* L/p/14/13; 250738.
[123] Robert Buckley was a well-known music critic, who in 1905 published a biography of Edward Elgar, whom he knew personally. He was also a resident of Birmingham, where he wrote regular columns on chess for the *Birmingham Mercury* (later the *Birmingham Weekly Mercury*) as well as being the music critic for *The Birmingham News*. His obituary was published in the *Evening Despatch* in Birmingham on 27 December 1938, p.7.

popular in 1908 (only eight years after his death), 'had not an ounce of English blood in his veins'. His conclusion was that 'the untimely death of Francis Edward Bache has always been deplored, and especially has this been so in Birmingham'.[124]

Buckley's statement in the following paragraph is revealing: 'although F. E. Bache was of another musical era; although he cast foul scorn on Wagner and Berlioz, we must remember that he died at twenty-five [in fact he was only twenty-four], and that he had been reared among the strictest sect of old-world musicians'.[125] He continued that 'Bache had no time to reform his opinions, and to revise his judgments', but described him as 'a genuine artist, if narrow; a deep and sincere student: and apart from music, a thinker'. His most salient point, as far as the study of the reception of Bache's music is concerned, is that 'most of his music is for the piano, and the Mendelssohnian manner is practically obsolete, at any rate, on the concert platform'.[126]

Just over a week after the recital at the Cathedral, on 1 September 1908, Bache's younger sister Margaret hosted a three-hour concert of Bache's music at the home of a local lawyer and amateur church musician, Samuel Royle Shore (1856-1946).[127] According to Buckley, the event was 'a pleasant function, which in due course is certain to be regarded as historic'. On this occasion Buckley described Bache as 'a genius of high order, who … left much music which the world will not willingly let die', and his music as 'beautiful', with 'the quality of seductiveness … sympathetic with average human nature'.[128] Whilst Buckley at first linked Bache's compositional style to that of Mendelssohn, he also clearly considered that Bache had an original voice, describing him as a 'genuine artist' or 'a genius', thus continuing the trope of individuality seen in contemporary reports of his music.

The last references to Bache in British newspapers are also from Birmingham. In March 1909, Buckley reported the first Birmingham performance of Bache's 1856 Piano Concerto (as part of a concert given by the Birmingham Choral Union). He took the opportunity to remind readers of Bache, writing that, since his death, 'conjecture has been rife as to what might have happened if he had lived to artistic maturity', describing him as having been, at the time of his death, 'in his first period; the Mozart-

---

[124] 'A Birmingham Composer', *The Birmingham Daily Gazette*, 24 August 1908, p.4.
[125] Ibid.. The quotation continues: 'the contrapuntal men whose conservatism hardly admitted Schumann, and who would have looked on the work of a colourist like Mr Granville Bantock as explicable only on the assumption that it came from Bedlam or some other refuge of the mentally unsound'.
[126] 'A Birmingham Composer', *The Birmingham Daily Gazette*, 24 August 1908, p.4.
[127] Bernarr Rainbow, 'Samuel Royle Shore' in *Grove* 1980, XVII, p.263.
[128] 'Music at Edgbaston', *Birmingham Gazette and Express*, 2 September 1908, p.4.

Mendelssohn influence … upon him', and adding that 'Wagner he was taught to regard as unspeakable, and to admire as the great British exemplar the giant Sterndale Bennett, who was to lead his youthful steps in the path of immortality'.[129] In April the same year, in the course of a review of Bache's 'Two Duets', recently published by Augener, 'which should be of special interest to Birmingham people', Buckley wrote that 'one might say of F. E. Bache what was said of Schubert, that with him was buried much and still fairer hopes', and describes the pieces as 'an interesting memento of the past, and still more interesting for those who recognise what might have been', again alluding to the trope of lost promise.[130] And in January 1916, a short obituary for Kentish Bache, the youngest son of the family and a Church of England vicar, included the sentence '[the] deceased was also a brother of the late F. E. Bache, the well-known composer of music for organ and pianoforte'.[131] This is interesting, with reference to the information in successive editions of Grove's *Dictionary*, because it implies that, in 1916, Edward is still better known, at least locally, than his younger brother Walter.

2.2.6 Secondary Literature

References to Bache in secondary literature during the nineteenth century are few, and the fullest is Birmingham-based. In his 1877 *Modern Birmingham and its Institutions*, John Langford devoted a whole page (out of a total of over a thousand in two volumes, which provide a commentary on events in the city between 1841 and 1871) to recording the life and death of Bache, describing him as 'a young musician, full of the richest promise, but who had already arrived at a glorious maturity', noting that 'his imagination and his brilliant fancy [were] vigorous to the last', and adding that his early death is 'a sad illustration' of the 'Greek' saying, 'those whom the gods love die young'.[132] In 1897, J. Duff Brown continued the trope of promise, writing of Bache's compositions that they 'must be looked upon as the promise of what might have been had he lived longer … death robbed England of a highly gifted artist'. Whilst the entry in his *Dictionary of British Musical Biography* closely mirrors the text found in the first edition of *Grove*, it includes the letters that Bache wrote advocating 'the establishment of a permanent orchestra in Birmingham', which were 'not considered suitable for the pages of the journal to which they were addressed, and have only

---

[129] 'Birmingham Choral Union', *The Birmingham Daily Gazette*, 29 March 1909, p.4.
[130] 'New Music', *The Birmingham Daily Gazette*, 15 April 1909, p.7.
[131] 'Rev. Kentish Bache Dead', *The Birmingham Daily Gazette*, 29 January 1916, p.5.
[132] John Langford, *Modern Birmingham and its Institutions*, 2 vols (Birmingham: E. C. Osborne, 1873), II, p.450.

recently been published'.[133] The works list that Brown includes is much more complete than that found in *Grove*, and he singles out Bache's song, 'Farewell', as being 'worthy to stand side by side with the lieder of Schubert and Schumann'.[134]

In the Augener catalogue of 1880, three of Bache's works are listed: 'La Belle Capricieuse', 'Eugenie', and the fantasia 'Non Più Mesta'. In 1898, the first review appeared of Constance's new editions of Bache's *Four Mazurkas*, newly released by Augener, possibly in preparation for the publication of *Brother Musicians* three years later. The writer, in *The Monthly Musical Record* (Augener's in-house journal), quoted Grove's comments, that Bache 'would in all probability have proved a lasting ornament to the English school', and continues that, 'though short and necessarily of light character', the mazurkas 'give proofs of ability; and there is spontaneity in the music, a quality conspicuous in many compositions of the present day by its absence'. He also noted the apparent influence of Schulhoff and Chopin, but assured the reader that 'the composer was, however, in no sense an imitator', again recognising the originality in Bache's work. A brief discussion of each piece followed, and the review concluded by saying of Constance that, 'whilst no one more suitable could have been chosen' to edit the works, 'she must have been prompted by a desire to render all possible justice to the memory of one to whom she bears such close relationship'.[135] Almost a year later, the same publication reprinted an article reviewing new piano music from *The Times* of 10 January 1899, where the mazurkas were described as 'among the most charming works of their class in existence; fresh, brilliant, and in all respects grateful, they ought to be far better known that they are'. The article continued, 'the same remark holds good of the "Characterstücke," with its lovely barcarolle and other numbers of effective, musicianly refinement'.[136] The *Four Mazurkas* were not the only compositions issued by Augener: in the ten years between 1898 and 1908 there were new editions of at least thirteen of Bache's works, including the *Souvenirs d'Italie* and *Souvenirs de Torquay*; 'L'Irresistible', *La Penserosa e L'Allegra* and the *Five Characteristic Pieces*, as well as several songs, pieces for strings and piano (but not the Piano Trio) and, curiously, particularly given that Constance died in 1903, a 1909 edition of *Two Duets for his Little Brothers*, not previously published. This implies that it was Augener wanting to

---

[133] See Chapter 1, p.42.
[134] J. Duff Brown, 'Bache, Francis Edward', in *British Musical Biography* (New York: Da Capo Press, 1971), pp.20-21.
[135] 'Mazurkas de Salon for the Pianoforte', *The Monthly Musical Record*, 28.328 (April 1898), p.82.
[136] 'The Times', *The Monthly Musical Record*, 29.339 (March 1899), p.68.

promote Bache's music, rather than just members of Bache's family, although it is notable that his *Three Impromptus* are not republished.

As mentioned above, in 1901 Methuen published *Brother Musicians*, Constance's biography of her two older brothers, subtitled 'Reminiscences of Edward and Walter Bache'. Placing the book in its chronological context is important, because it can be seen to influence writers who came after it. For example, George Langley's 1905 article 'The Pianoforte Works of Francis Edward Bache' began with a quotation from a letter by Bache that Langley took from *Brother Musicians*: 'I would *sooner* have written my "Galop di Bravura" than many a sonata which is only printed to lie on the shelf a dead weight on account of deficiency of anything like idea'. In the article, Langley mentioned that Bache wrote 'fifty or sixty' pieces for piano, and listed *L'Irresistible*, the *Four Mazurkas*, *Five Characteristic Pieces* and the two sets of *Souvenirs*, all of which are amongst the works republished by Augener, as being 'the most interesting'. He devoted little time to an analysis of the music itself, simply describing pieces with a few words: *L'Irresistible*, whilst having 'all the necessary levity and gaiety of the dance … never oversteps the limits of good taste'; the *Four Mazurkas* were 'dainty morsels, full of grace and beauty'; 'Village Merry-Making' was 'picturesque'; and 'Dors, mon enfant' was 'a true cradle song'. He also made some broader remarks about Bache's compositions, focussing on the concept of 'idea' taken from his opening quote:

> they are poetical in conception, and pure in taste and style; they are clear in design, and full of graceful melody and delicate harmony; moreover, they are musically interesting, and one is never left high and dry on a barren rock of brilliant but meaningless passages.[137]

Langley used his article to comment more widely on music and musical taste in general, positing that, despite being original in design, Bache's works failed to become more widely known after his death 'because at that time the popular musical taste in England was not sufficiently advanced to appreciate them', and adding that 'the improvement in musical taste' had 'driven from the field' works by 'some popular composers of a later date', to be replaced by 'something more worthy of an intelligent being'. Langley positioned Bache as an example of a composer 'of great natural gifts and of a cultured taste', noting the 'refining' influence of Bennett on the younger man's style whilst adding that it is, 'like his temperament, … essentially distinct'. He

---

[137] George Langley, 'The Pianoforte Works of Francis Edward Bache', *The Monthly Musical Record*, 35.413 (May 1905), pp.83-4.

described Bache as 'more of a genre painter and less of a classicist … far more southern both in style and temperament', and noted that his compositions are 'suitable both musically and technically for teaching purposes'. Placing Bache's music in context, he wrote that 'most of the present day compositions of this class are so pretentious in style and technique, and withal so unsatisfying to the musical intelligence', but added that Bache's pieces were 'all more of less admirably adapted to the purposes of sound pianoforte study, both aesthetically and technically … especially excellent are they for the cultivation of style, and of variety of touch and tone'. Langley does not, however, mention that Bache's music was not being programmed for public performance. It must also be noted that Langley was the editor chosen by Augener to prepare many of their publications of Bache's compositions in the early twentieth century (of which fact he makes no mention, despite writing that 'after a lapse of nearly half a century, his compositions have sprung into life to enjoy a popularity which they had never known before'), and so the article, almost certainly a prose advertisement for the newly released music, cannot be seen to be entirely without prejudice.[138] An advertisement for Augener's editions of Bache's works featured on the front cover of the 1 August 1905 issue of the *Monthly Musical Record*, and his 'Bon matin', from the *Souvenirs d'Italie* was the chosen piece for that month's 'Music Pages', where it was described as having a 'decidedly bright and pleasant melody'.[139] All the works mentioned by Langley, as well as *La Penserosa e l'Allegra* and Bache's *Two Romances*, were still advertised for sale in the Augener catalogue of 1928, demonstrating that there was still deemed to be a market for them twenty years after the article was published.[140]

In the early twentieth century, perhaps due at least in part to Constance's efforts to bring her brother to public attention, several other authors mentioned Bache. Fuller Maitland, in his 1902 book *English Music in the Nineteenth Century*, described Bache as 'the single exception' to his statement that 'the twenty-six years between the birth of Bennett and that of Sullivan saw the advent of no eminent composers other than a few of those who were exclusively devoted to the service of the Church', adding that 'his early promise was so soon cut off that his career could have no lasting influence on the progress of art'.[141] Describing Bache's musical ideas as 'always fresh, owing nothing to

---

[138] Ibid..
[139] 'Our Music Pages', *The Monthly Musical Record*, 35.416 (August 1905), p.155.
[140] *Augener's Edition Catalogue* (London: Augener & Co, 1880), p.2; *Augener's Edition Catalogue* (London, Augener & Co, 1928), p.8.
[141] John A. Fuller Maitland, *English Music in the XIXth Century* (London: Grant Richards, 1902), p.125.

the various foreign influences to which he was subjected', and his treatment of them as 'uniformly musical', Fuller Maitland clearly recognised promise in Bache's work, writing that 'if [he] had only been spared to complete the natural number of his days, the course of the renaissance [(which Fuller Maitland set as beginning in 1851)] might have been altogether different, or at least it might well have begun a good many years before it actually did'.[142] Again, we see in Fuller Maitland's writing the combination of two tropes in the reception of Bache: the promise of a composer who died too early, and the high quality of some (unspecified) compositions.

In the tenth chapter of his 1904 book for 'earnest amateurs', entitled 'Chamber Music of Recent Times', Nicholas Kilburn wrote that Bache's Piano Trio 'certainly deserves' to be known, adding that it is, 'without being in the least tame or insipid, … never unreasonably difficult'. Kilburn added of Bache himself that 'there can be no doubt, from the works he has left behind him and the high opinions held of him by Sterndale Bennett, Hauptmann, and Plaidy' that had he lived longer he 'would have become a distinguished addition to the list of English composers', again focussing on the trope of promise.[143] In 1906, *The Etude* published the anecdote about Bache substituting as an organist for Henry Smart, with no reference to Bache anywhere else in the issue.[144] And in 1907, the pianist and teacher Oscar Beringer (1844-1922) wrote that 'the works of F. Edward Bache were the next step in the upward progress of pianoforte compositions, of which he wrote many that were on a far higher level than those of the composers I have just mentioned'. These other composers included Sidney Smith, Brinley Richards, and Stephen Heller, and Beringer explained that Bache's compositions 'possessed more charm and poetic feeling, and showed considerably better musicianship': here the focus is on the quality of Bache's work.[145] In the same year, Ernest Walker mentioned Bache in his *A History of Music in England.* In the concluding paragraph of his chapter entitled 'Early Victorian Music', Walker singled out Bache, commenting that he 'succeeded in creating on his friends an altogether exceptional impression, traces of which still linger', perhaps due to 'the influence of his enthusiastic personality'. He added, however, that 'it is hard … to see in his published

---

[142] Ibid., p.119-120.
[143] Kilburn, p.191; p.196-197.
[144] Everett E. Truette, 'Organ and Choir', *The Etude* 24.6 (1906), p.395. See Chapter 1, p.19.
[145] Oscar Beringer, *Fifty Years' Experience of Pianoforte Teaching and Playing* (London: Bosworth & Co., 1907), pp.9-11.

works … more than a very mild and undistinguished talent; but there is no doubt that his technical musicianship was decidedly above the average of his time'.[146]

Berger mentioned in his *Reminiscences* that he still 'frequently' taught one of Bache's *Two Romances* to his students at the Royal Academy.[147] Considering that Berger was a musician who made connections with a multitude of composers including Tchaikovsky, Brahms, and Grieg, this suggests that he considered that Bache's compositions had some merit. The composers mentioned here are taken from a list of almost fifty in the publisher's note to another book published under Berger's name: *97: Selected Articles published to celebrate the Author's Ninety-seventh Birthday*.[148] Bache is completely missing from the list of 'celebrated Musicians of the past, (many of whom were his personal friends)' given in this note, which implies that he had disappeared from the consciousness of the general public, if not of the individual recollecting him, by the end of the 1920s.[149] During the same year as *Reminiscences* appeared, 1913, Hugo Riemann mentioned Bache in his *Handbuch der Musikgeschichte*, in a section listing 'other English composers' of the nineteenth century, noting that he had published chamber music and left orchestral works and operas in manuscript.[150] In 1930, Guido Adler included him (adding 'in Deutschland gebildet' after his name) in a list of composers in the 'England' section of the chapter on opera in the nineteenth century in his *Handbuch der Musikgeschichte*;[151] but the author of *The Story of Music in Birmingham*, published in 1945, almost dismisses Bache, Walter and Constance as simply 'children of the Rev. Samuel Bache of Edgbaston', who were 'gifted people [who] each brought something to the concert-life of Birmingham – interpretative or creative'.[152] Citing *Brother Musicians* as his source, the American musicologist William S. Newman mentioned Bache in the 1969 third volume of his *A History of the Sonata Idea*, stating that 'in 1853 the English pianist Edward Bache considered launching his

---

[146] Ernest Walker, *A History of Music in England* (Oxford: Clarendon Press, 1907), p.282.
[147] Berger, *Reminiscences*, p.124.
[148] London: E Mathews & Marrot, 1931.
[149] Berger, *97*, p.vii.
[150] Hugo Riemann, *Handbuch der Musikgeschichte* (Leipzig: Breitkopf & Härtel, 1913) vol. 2, part 3, p.347.
[151] Guido Adler, *Handbuch der Musikgeschichte* (Berlin: M. Hesses, 1930), p.919.
[152] Joseph Sutcliffe Smith, *The Story of Music in Birmingham* (Birmingham: Cornish Brothers, 1945), p.64.

career with a published sonata, although the challenge to create so imposing a form worried him'.[153]

Although Margaret Handford, citing *Brother Musicians* as her source, supplies a brief summary of Bache's life (alongside even briefer discussion of his brother Walter and sister Constance), there are only two writers who discuss Bache in any depth later in the twentieth century.[154] In a 1959 presentation to the Royal Musical Association, Temperley described Bache as 'a very promising composer', but stated that his Piano Trio, which Temperley considered to be the only English trio to 'approach' that of Bennett in quality, was 'too derivative to stand on its own feet' because it 'contains obvious borrowings from Mozart, Beethoven, Mendelssohn and Bennett'. Later in the same presentation, now discussing art song, Temperley characterised Bache as 'a highly gifted pupil of Bennett', adding that his songs 'show less ability to resist the influence of Mendelssohn' and 'often unmistakably [recall] Schubert'.[155] In 1962, Temperley wrote about 'a large number of piano pieces by English composers' that appeared soon after Mendelssohn's death, 'in abject mimicry of the "Songs without Words"'. Returning to the trope of derivation highlighted earlier, he continued that 'in this class must be placed the piano pieces of F. E. Bache, once greatly admired'.[156] However, in 1985 he included both Bache's *Four Mazurkas* and his 'Brilliant Polonaise' in his twenty-volume collection *The London Pianoforte School, 1766-1860*.[157] Bache's music is placed in the section entitled 'The Salon Piece', which style of music Temperley described as 'the despair of serious composers and critics like Schumann, Mendelssohn, Sterndale Bennett and J. W. Davison'. About Bache in particular, he wrote that, 'although he was quite able to imitate the Mendelssohn/Bennett style when he wished … his real bent was for the more popular salon style', and he noted that 'he had earned a considerable reputation as a pianist and had published some thirty works'. However, Temperley added that 'the values of the Brilliant Polonaise and the four "Mazurkas de Salon" are all on the surface: they are pretty, elegant, with no note out of place, and they lie beautifully under the fingers'.[158] Temperley returned to Bache in 1988: in his edited

---

[153] William S. Newman, *The Sonata Since Beethoven* (Chapel Hill: University of North Carolina Press, 1969), pp.60-61.
[154] Margaret Handford, *Sounds Unlikely: Six Hundred Years of Music in Birmingham, 1392-1992* (Birmingham: Birmingham and Midland Institute, 1992), pp.155-159.
[155] Nicholas Temperley, 'Domestic Music in England 1800-1860', *Proceedings of the Royal Musical Association* 85 (1958-59), pp.31-47.
[156] Temperley, 'Mendelssohn's Influence', p.233.
[157] Temperley (ed.) *The London Pianoforte School*, XVI (1985).
[158] Ibid., p.xiv.

book *The Romantic Age,* he wrote a chapter on 'Ballroom and Drawing-Room Music', the English equivalent of the French term 'salon music', in which he noted that Bache 'achieved unusual success' in this field,[159] citing George Langley's 1905 *Monthly Musical Record* article describing how Bache's works had 'sprung into life to enjoy a popularity that they had never known before'.[160]

David Brock wrote a short article in 1983 to coincide with an exhibition of Bache's manuscripts at the then Birmingham School of Music and a recital held at Birmingham Polytechnic on the 17 November 1983, both commemorating the 150th anniversary of Bache's birth.[161] Using *Brother Musicians* as his main source, Brock presented a short biography, and then briefly analysed Bache's compositional style with reference to a few of his published works. Brock quoted Bache, in a letter to his cousin Russell with reference to his own work for Addison and Hollier in the early 1850s, as 'writing fripperies to order', but pointed out that Bache 'did not consider them trifles', noting how much time and effort he put into them. Perpetuating the trope of derivation first seen in the early reception of Bache's work, Brock described both Bache's style and attitude to music as being 'coloured' by the influence of Mendelssohn and Sterndale Bennett, and wrote that 'classically trained, [he] seemed unable to accept the need to modify his attitudes or to recognize that classical forms and styles were outmoded'. On a more positive note, he added that Bache's works 'never degenerate into an empty brilliance', that 'real virtuosity … is never used as an end in itself' and that, with reference to the Piano Concerto of 1856, whilst 'Bache's inspiration may not always be of the highest order, … his artistry and calculations are, and the piano writing never degenerates into mere bravura'. In concluding his article, Brock wrote that Bache's music 'is always excellently suited to the medium whether in the brilliance of the galop, the restfulness of the lullaby … or in miniature tone-painting … of its type, it is in the forefront of 19th-century English music'.[162]

---

[159] Nicholas Temperley, 'Ballroom and Drawing-Room Music', in Temperley (ed.) *The Romantic Age*, pp. 109-134 (p.121).
[160] Langley, p.83.
[161] David Brock, 'A Note on F. E. Bache, 1833-58', *The Musical Times* 124.1689 (November 1983) pp.673 & 675. No further information about the recital is forthcoming.
[162] Ibid.. For completeness, Christopher Redwood presented a short paper on Bache, with information gleaned from *Brother Musicians* and the author's own sleeve notes to Hyperion CDA67595, at the Music in Nineteenth Century Britain conference on 29 June 2017. In correspondence with the author, Mr Redwood cited the recording of Bache's 1856 concerto as the spur for him to research Bache further.

2.2.7 Recordings

Since Brock's exhibition, a few of Bache's works have been made publicly available through recordings. Radio listings show that the Fleming Trio recorded the Trio for broadcast in the 1980s, with the work being aired at least twice. Personal correspondence with Andrew Roberts, the son of the pianist in the Fleming Trio, shows that the Trio was recorded at Pebble Mill in Birmingham in October 1983, presumably in relation to Brock's exhibition being held the following month.[163] More recently, the English Piano Trio have recorded the Trio for Dutton Digital, along with the *Romance* Op. 21, the *Duo Brilliante* for violin and piano, and the *Six Songs* Op. 16 (with Yvonne Howard), and Hyperion included Bache's 1856 Concerto in their series *The Romantic Piano Concerto*.[164] A review of the recording in the *Federation of Recorded Music News* described Bache's Concerto as 'a masterly work … showing a freshness, undoubted musicality and skill in orchestration', adding that Bache was 'a composer whose early death was a great loss to the English tradition and whose work deserves to be explored'.[165] In 2012 Christopher Howell recorded the complete *Souvenirs d'Italie* for his double album *An Englishman in Italy*, which received a small number of online reviews.[166] John Sheppard, possibly influenced by Temperley and Brock's work, wrote that 'the influence of Mendelssohn is obvious and unsurprising … as is the more general impact of the generic salon style of the period', but continued to say that 'the music is nonetheless varied, inventive and enjoyable'. John France also saw a Mendelssohnian influence, describing the *Souvenirs* as '"conservative" in their musical language', but adding that 'this is the nearest that any composer on these CDs has come to emulating the Liszt master-work referred to above [*Années de Pèlerinage*] – at least in concept if not quite in technical and emotional achievement'. He also mentioned the sleeve notes, written by the pianist, which list other composers he considered influenced the composition, but concluded that to describe the work as 'pastiche' would be 'a wrong assumption'.[167]

---

[163] 'Today's Radio', *Daily Mirror* 22 February 1985, p.18; 'Television and Radio', *The Times* 7 October 1987, p.21.
[164] *Edward Bache*, English Piano Trio with Yvonne Howard (Dutton, CDLX 7145, 2004); *Bennett and Bache Piano Concertos* (Hyperion, CDA67595, 2007).
[165] <https://www.hyperion-records.co.uk/dc.asp?dc=D_CDA67595> [accessed 29/02/24].
[166] *An Englishman in Italy* (Sheva Collection, SH056, 2012).
[167] <https://www.musicweb-international.com/classrev/2012/July12/Englishman_Italy_SH056.htm> [accessed 27/02/24].

The *Introduction and Allegro* served as the first track on a 2002 recording by Marcus Huxley from Birmingham Cathedral entitled *The English Cathedral Series, Volume II*.[168] Whilst no reviews of the composition relating to this recording exist, the popularity of the work (and perhaps therefore an indication of its quality) is evident: it was previously recorded by Paul Derrett in 1986;[169] the Concert Organ International channel on YouTube has a video of the work being played by Thomas Heywood in Melbourne, Australia in 1998;[170] and a post to the Facebook Organists' Association group by the author in March 2021 elicted responses including one from Huxley himself, who described the opening of the work as 'wonderfully bold', and the whole piece as 'quite simply fun for both player and listener'. Other responses confirmed that the piece has been played regularly, either in services or recitals, within the last decade, including twice at St. Ann's Church, Manchester.[171]

2.3 Contextualising Bache's Reception

In the early 1850s, when Bache was setting out on a career as a pianist-composer, there was clearly a bias towards foreign musicians in London. Whilst in London in 1848, Chopin commented that 'all the Parisian pianists are in London', and pianists including Charles Hallé were making a good living in the city at the time.[172] Although Temperley dismissed the term 'das Land ohne Musik', and indeed the associated 'dark age of British Music' (contrasting with the 'light age', the so-called English Musical Renaissance that followed it), he did assert that, whilst foreign commentators on music in the 1830s, including Fétis and Schumann, considered there to be English composers of quality, 'in an age of growing musical nationalism, only the English played down the value of their own music'.[173] Temperley wrote that this habit continued to the point that, by the 1880s, Naumann's five-volume dictionary of music had to have 'special chapters on British music' added by its English editor, Sir Frederick Ouseley.[174]

With Bache's surname not immediately English looking, and with his preferred Christian name occasionally being spelled 'Edouard' (such as in the 1857 edition of *Sur*

---

[168] Regent Records, B000065TI1, 2002.
[169] Reissued as part of *Priory LP Archive Series*, vol. 3, (Priory, PRCD915, 2004).
[170] <https://www.youtube.com/watch?v=2_v59SyY-wk> [accessed 29/02/24]. The video had been watched 3,220 times at the time of writing.
[171] No further details of these performances are available.
[172] Arthur Hedley, ed. and trans., *Selected Correspondence of Fryderyk Chopin* (New York: Da Capo Press, 1979), p.315.
[173] Temperley, 'Xenophilia', pp.3-4.
[174] Ibid., p.5.

le boulevard), being marketed as a 'foreign' composer should have been profitable. The publishers of Bache's music (primarily Addison and Hollier, but also Campbell Ransford and Edwin Ashdown) exploited the perceived attractiveness of foreign composers: two-thirds of Bache's compositions were published in the 1850s and 1860s with the title page completely in French. The exceptions were firstly some early works: the *Three Impromptus* (1851) and *Reverie du Soir* (1852), both of which have English title pages and carry dedications to Bennett,[175] and his four fantasias on popular themes (1852), obviously designed for the drawing-room music market rather than as the art-music he wanted to be acknowledged for; and a group of works published in 1854 and 1855: the 'Brilliant Polonaise', with which Bache launched his career in England after returning from Leipzig, the *Five Characteristic Pieces* (which as will be seen in section 4.3 originally had individual French titles), and the *Two Romances for Piano*, dedicated to Berger. This 'Frenchification' of Bache's title pages (possibly due to the attractiveness of sheet music with French titles to middle class ladies of the period, who would have been the principal consumers of Bache's lighter music) must have been frustrating to the composer: he made it very clear in his writing that he wanted to work at his profession '*in* and *for* England'.[176] And it was not just Bache who was frustrated by it: reviewers of Bache's music found this tendency made the composer appear 'semi-foreign', which whilst useful at the time might have become a hindrance.[177] Hardy wrote that, 'by the mid-1860s, attitudes were beginning to change', which led to the promotion of English composers as a source of national pride and eventually to the concept of the English Musical Renaissance.[178] However, as would also be the case with self-promotion, Bache was unable to benefit from this surge in interest in home-grown composers due to his death a decade earlier.

When music by British composers was once again in vogue, Bache's fantasias, fitting neatly into the salon-music mould, would have been unattractive to pianists (see below), and his art music, with its French title pages, could easily have been dismissed as foreign.[179] Even the 1851 *Three Impromptus*, his first London publication, which did have an English title page, were subtitled 'moments de récréation'. To any later pianist

---

[175] Although *Reverie du Soir* is a French title, the rest of the title page, Bache's name and the dedication, are in English.
[176] *Brother Musicians*, p.30.
[177] 'New Publications: Vocal Music', *The Athenaeum,* 27 March 1858, p.408.
[178] Hardy, p.7.
[179] The term 'English Musical Renaissance', by which this period is often refereed to, also appears dismissive of the careers of composers in the second and third quarters of the nineteenth century, of whom more is known since the work of writers such as Temperley.

(professional or amateur) looking for English music to play, this could have been a barrier. A seeming xenophilia appeared to still be hampering musicians in the first decade of the twentieth century. Beringer noted in 1907 that 'Grieg … has been the most popular composer of pianoforte music in England for the past thirty years',[180] and in his article reviewing a concert in Birmingham which included Bache's E major Piano Concerto and Rossini's *Stabat Mater* in March 1909, Buckley wrote of the soloist Arthur Cooke that he 'only requires a foreign name to be acclaimed by his countrymen as a pianist of high rank'.[181]

At the time of writing this thesis, only one of Bache's compositions is still performed regularly: the *Introduction and Allegro* for organ. This piece has almost certainly retained a place in the repertoire of many organists due to it being continually in print since its first publication in the 1850s.[182] However, whilst Bache's Piano Trio, republished in 1896 by Kistner, was still being performed in the second decade of the twentieth century, evidence suggests that very little of his solo piano music was performed in England after 1907, despite the re-issue of many of his works by Augener at the beginning of the century. There are several possible reasons for this.

Bache's death in 1858 contributed directly to his compositions fading from public view. Despite the existence of series such as Bennett's Classical Subscription Concerts, solo piano recitals were not yet firmly established: Beringer wrote that 'pianoforte recitals were just beginning to find favour' when he returned to England in 1866 after a period of study abroad,[183] and Ritterman and Weber concluded that 'the mid-1850s appear to have been a major point of consolidation' in 'the establishment of the pianoforte recital as a distinctive and permanent feature of London musical life'.[184] Hallé, Goddard and Clara Schumann all gave series of solo concerts in London in 1856, but by this time Bache was abroad for large portions of the year, and not well enough to give an entire recital when he was in the country, passing his time at the family home in Edgbaston. There were, of course, concerts of chamber music, such as Ella's Musical Union concerts, or the ones Bache himself organised with Deichmann at Dee's Assembly Rooms in Birmingham, but Bache's compositions were generally only included in concerts organised by either him or his close friends. It is noteworthy that

---

[180] Beringer, p.16.
[181] Robert Buckley, 'The Stabat Mater of Rossini', *Birmingham Daily Gazette*, 29 March 1909, p.4.
[182] James Stimpson (ed.), *The Organist's Standard Library, being selections from the works of the great masters and consisting of pieces hitherto unpublished in this country* (London: Brewer & Co., 1850s).
[183] Beringer, p.6.
[184] Ritterman and Weber, p.181.

Bache's music was not championed by his younger brother Walter, but this could be because, following his own studies in Germany, Walter's taste in music leaned much more towards the larger, more flamboyant compositions by composers such as Liszt.

Analysis of programmes of the Monday Popular Concerts, held at St. James' Hall, London between 1859 and 1896, shows that none of Bache's compositions was performed. The initial aim of the series, as expressed in the programme of the first concert, was to devote each concert 'to one, or at most two, of the recognised masters of the art',[185] but in April 1859 it was announced that 'in answer to a great number of inquiries, the Directors of the Monday Popular Concerts beg to say that … a selection from the compositions by living English composers will be included in the forthcoming arrangements'.[186] This concert occurred on 25 April the same year, featuring instrumental compositions by MacFarren and Charles Loder, and songs by Smart, Davison, Bishop, Glover, Balfe, and Barnett, with the main instrumental work in the first half being by George Frederick Pinto (his Piano Sonata in A major, Op. 3) and in the second half by Bennett (his Trio in A major). Despite Pinto having died in 1806, his work was included because, according to the programme writer, 'the few specimens of his music which we possess are quite enough to show that his early death was one of the greatest losses the musical art in this country could have sustained', with the addition that the sonata performed that evening 'is included by Professor St. Bennett in his admirable selection of pianoforte music, entitled "Classical Practice"'.[187] Bache had not yet had the distinction of having a work published in a compilation volume, and having died the previous year could not be considered for inclusion as a living composer.[188] Five years later, in the 1863-4 season, the series reiterated its aim to include 'none but the best music, performed in the best possible manner', but concerts were now more varied, with many composers in each, and with the allowance that 'absolute novelties from the pens of living composers are of necessity but sparingly resorted to'.[189] Although the programme of 16 November 1863 saw the inclusion of *The Shades of*

---

[185] *Monday popular concerts, St. James's Hall programmes and analytical remarks. First season, 1859*, (London: Mallett, 1859), p.2. Mendelssohn was the chosen composer for the first concert, due to 'the great popularity attached to his name in this country … united to a sympathy almost bordering on affection'.
[186] Ibid., p.15.
[187] Programme dated 25 April 1859, p.4.
[188] Bache's *Brilliant Polonaise*, Op. 9, appeared as the second piece in a compilation volume entitled *English Classics,* edited by Dr. H. Walmsley Little (London: Vincent Music Co., 1905). The other works in the volume were Bennett's Toccata in C minor, Samuel Wesley's Sonatina in A, and Cipriani Potter's *Allegro Brilliant*.
[189] *Monday popular concerts, St. James's Hall programmes and analytical remarks. Sixth season, 1863-64*, (London: Mallett, 1863), p.59; p.2.

Evening, a song by Frederic Clay (1838-1889), an Englishman who at the time was a career civil servant but who had had a one-act opera, *Court and Cottage*, produced at Covent Garden the previous year, Bache's work was again ineligible for inclusion owing to his early death.[190] And by this date, tastes in music to be performed (even in 'variety' concerts as opposed to piano recitals) had changed radically: gone were the salon pieces, replaced with the technical stalwarts of the Romantic period (Sophie Menter, a pupil of Liszt, is detailed as performing works such as Mendelssohn fugues and Schumann's *Etudes Symphoniques*) and virtuosic works by Liszt, Rubinstein and, later, Paderewski.[191]

An analysis of programmes for the Saturday concerts held at the Crystal Palace between October 1855 and May 1895 also demonstrates the problem Bache's music faced after his death.[192] Whilst the catalogue states that, in the course of the thirty-nine seasons of concerts, the music of eighty-two English composers was featured, many of these were choral works. Within the sphere of concerted works, thirty-five English composers featured, including Bennett, MacFarren, Smart and Mackenzie. However, it is significant that, whilst Bennett's works were performed by several pianists, in six of the fourteen performances the solo part was played by Goddard, who had been championing Bennett's work since the early 1850s. Other concerti were performed exclusively with the composer taking the solo part: John Barnett played his Organ Concerto (his sister Emma also performed his Piano Concerto on two separate occasions), and Henry Holmes performed his own composition in 1873 and 1875. This composer-performer duality was not only applicable to English composers: Beringer presented his *Andante and Presto Agitato* in 1880, Ignaz Brull played his works in 1878 and 1881, the violinist Martin Marsick played his concerti in 1881, 1882 and 1888, and Joachim performed his works twelve times between 1867 and 1889. Had Bache lived longer, or even simply been in better health in the final years of his life, he might have performed his works in this series (or other similar), thus introducing them to a wider audience and promoting both himself as a performer and his compositions for piano.

---

[190] 'Royal English Opera', *The Musical World*, 40.13 (29 March 1862), pp.197-198. Davison describes Clay as 'an amateur well known in his own sphere as a musician of more than common ability and promise'.
[191] Dorothy De Val, '"Legitimate, Phenomenal and Eccentric: Pianists and Pianism" in late Nineteenth-Century London', in Dibble and Zon (eds.), pp.182-198 (p.186).
[192] *Catalogue of the Principal Instrumental and Choral Works performed at the Saturday Concerts* (Crystal Palace: Evans, 1895).

Bache's immediate posthumous reputation can also be quantified by looking at the amount of his music that was published in the years following his death, prior to Constance's efforts at the end of the century. Between 1859 and 1890, at least thirty-eight works or arrangements by Bache were published in England. A quarter of these date from 1859, the year after Bache's death, and include the *Souvenirs de Torquay*, presumably prepared for publication prior to Bache's death,[193] a reprint of the *Souvenirs d'Italie*, and *La Penserosa e l'Allegra*, various other short piano pieces and the *Four Songs*, all previously unpublished works. Over the course of the following three decades, *La Penserosa e l'Allegra* was reissued twice, three of Bache's works were published in organ arrangements (perhaps to capitalise on the popularity of the *Introduction and Allegro*), and more of his songs and piano transcriptions were published or republished. Although no sales figures for any of these publications have been found, this seems to be further evidence that Bache's music was played in the home, if not in public.

The work of Birmingham-based or -focussed writers kept Bache's memory alive for non-musicians in that city for longer than elsewhere. From immediate obituaries and long articles published discussing both his compositions and events staged to commemorate his life, to mentions of posthumous publications of his works in newspapers and passages about him in later books about life in the city in general, it is clear that Birmingham writers were proud of Bache's achievements. However, even early on, there was an awareness that 'out of the local circle they immediately interest, Edward Bache's compositions are likely to attract but a small share of the attention they merit'. In 1863, the author of this article continued that, whilst the general public might forget Bache and his music, 'to the musical scholar … the modest charms, the grace, fervour and refinement … will be an inexhaustible mine of delights'.[194]

Langley, who edited many of the editions of Bache's music for Augener, wrote in 1905 that Bache's music was 'suitable both musically and technically for teaching purposes', adding that all of Bache's compositions were 'more or less admirably adapted to the purposes of sound pianoforte study'.[195] He presumably intended the re-issuing of Bache's music to re-invigorate interest in it, and whilst his article, and particularly the idea of the music being teaching material, may well have created a new

[193] Neat copies for the publisher in Bache's hand exist, as mentioned in section 4.4.3 (p.259).
[194] 'The Bache Memorial Performance at the Church of the Messiah', *Birmingham Daily Post*, 2 October 1863, p.4.
[195] Langley, p.84.

outlet for Bache's music by repurposing it as a pedagogical aid, it also quite possibly dissuaded performers from presenting Bache's music in public. The idea of Bache's music being 'suitable for teaching', and therefore by inference not suitable for performance had also been mooted during Bache's lifetime, both in advertisements for sheet music and in the *Birmingham Journal*,[196] although this latter review referred specifically to his 'many arrangements of popular melodies' rather than his original compositions.[197] Hardy writes that 'amateurs needed music that required the minimum of technique', such as these 'popular arrangements' or Mendelssohn's *Songs without Words*,[198] due perhaps to the fact that teaching methods in the late 1850s, as Beringer writes, were 'primitive: one was either praised to the skies, or told that the piece wanted more practice'.[199] It can therefore be deduced that, conversely, professional performers, who even by soon after Bache's death tended to be more virtuosic in their programme choices, would not consider performing works suitable for amateurs to play. Tellingly, in 1908 Buckley wrote 'when we hear the virtuoso we must take what he chooses to give … At home we play the music we love', adding that 'here may be heard the Four Mazurkas and the Five Characteristic Pieces of F. E. Bache, recently republished in London'.[200]

It is remarks such as Buckley's that almost certainly led to the more general classification of Bache's music as 'salon' or 'drawing room' music. This concept is easily linked to the suitability of his music for teaching: that it was relatively simple and enjoyable for amateurs (particularly female) to play at home. During his own lifetime, Bache's music was often described as 'popular' or 'interesting to amateurs', and he used this to his financial advantage, publishing numerous works that he himself described as 'light' for the explicit reason of earning money through sheet-music sales. This perhaps explains why his *Four Mazurkas* were published with the suffix 'de salon': to try and appeal to that same audience. Despite no historical sales figures being available, it might be suggested that his perceptibly less serious compositions (the fantasias and named short individual works) sold in greater numbers than his 'art' music, which led to greater familiarity with his lighter works, explaining aspects of his reception. Temperley's 1985 statement that Bache's 'real bent was for the more popular salon

---

[196] Advertisement, *The Manchester Courier*, 2 May 1857, 16 May 1857, 30 May 1857, 6 June 1857, p.7.
[197] 'Mr Bache's Musical Compositions, Third and Concluding Notice', *Birmingham Journal*, 9 January 1856, p.2.
[198] Hardy, p.5.
[199] Beringer, p.2.
[200] 'A Birmingham Composer', *The Birmingham Daily Gazette*, 24 August 1908, p.4.

style' (a statement refuted in this thesis), along with his 1988 remark that Bache 'achieved unusual success in this field', could be one reason that no in-depth study of Bache has been undertaken until now.[201] This classification of Bache's music as 'for the salon' could also have led to it disappearing from the public consciousness: light music for performing in the home was by its nature short-lived in popularity, as the consumer would move on to the latest compositions and compositional trends on a regular basis. As most of Bache's well-known (at the time) pieces fitted this mould, his art music struggled to survive as demand for his less serious compositions faded.

It was not simply the 'salon music' classification that made Bache's music less popular as time passed. Assuming that pianists knew of the existence of Bache's music, particularly given Constance's efforts to rehabilitate his reputation with the Augener editions and associated literature, it is more likely that Bache's stylistic associations, garnered through his relationship with Bennett and the Leipzig school, and thus with Mendelssohn (whose *Songs Without Words* had been regularly dismissed, from as early as the 1860s, as 'salon pieces') led to his music being regarded as old-fashioned.[202] The only mention of Mendelssohn in a review of Bache's music published during his lifetime was in Chorley's report of the 1852 piano concerto performance, where he wrote that Bache's work was 'not a copy of Mendelssohn, - praise which can be now-a-days too rarely given'.[203] Very soon after Bache's death, however, the first mention of a link is observed: whilst ensuring to mention that no thought of 'plagiarism' arises, an 1859 reviewer wrote that the *Romance for Piano and Violoncello* is 'quite Mendelssohnian in character'.[204] After this review, however, there are no further comparisons between the music of Bache and that of Mendelssohn until the twentieth century, at which point Buckley makes the connection twice: first in 1908, when he wrote that 'most of [Bache's] music is for the piano, and the Mendelssohnian manner is practically obsolete, at any rate, on the concert platform'; and secondly a year later, when he described Bache's entire career as a composer as having taken place when he was 'in his first period; the Mozart-Mendelssohn influence was upon him'.[205] This

---

[201] Temperley (ed.), *The London Pianoforte School*, XVI (1985), p.xv. Temperley, 'Ballroom and Drawing-Room Music', in Temperley (ed.), *The Romantic Age*, pp.109-134 (p.121).
[202] See James L. Duncan, 'Words in Defense of Songs without Words', *Music Educators Journal*, 56.7 (March 1970), pp.69-70 and 121.
[203] 'Concerts of the Week', *The Athenaeum*, 19 June 1852, p.682.
[204] New Music, by F. E. Bache', *Supplement to the Birmingham Journal*, 1 January 1859, p.4.
[205] 'A Birmingham Composer', *The Birmingham Daily Gazette*, 24 August 1908, p.4; 'Birmingham Choral Union', *The Birmingham Daily Gazette*, 29 March 1909, p.4. For further discussion of the British reception of Mendelssohn in the early twentieth century, see Eatock, pp.133-150.

linking of Mendelssohn's name to Bache's in the first decade of the twentieth century (by which point Mendelssohn's reputation had diminished greatly), with the associated implicit conclusion that Bache's music was facile or concerned with style over substance, would have been unhelpful to Constance's efforts to rehabilitate her eldest brother's reputation.[206] *The Musical World* under Davison had become the final bastion of support in the English press for Mendelssohn's music, but Davison died in 1885 and the title closed in 1891. And whilst in 1892 Hugh Reginald Haweis extolled Mendelssohn, writing that 'in a lying generation he was true, and in an adulterous generation he was pure',[207] in 1905 Edward Dannreuther described him as 'by nature and training averse to innovation or experiment', compounding the contemporary opinion that his music was out of date.[208] Temperley apparently struggled to revive 'forgotten music by early nineteenth-century British composers' because people are 'immediately struck by a resemblance' to a better-known composer and conclude that the neglected composer was 'copying one of those great men … when in fact he … was merely writing in the musical language common to the period'.[209] This was the case for Temperley performing Bennett in the twenty-first century, but is equally applicable to anyone approaching Bache's works in the early 1900s. No other secondary literature prior to Temperley's 1959 presentation mentions a stylistic link between Bache and Mendelssohn, probably because little secondary literature mentions Bache in any detail at all, so it must be assumed that any such link was made much earlier due to Bache's association with Bennett and therefore Mendelssohn's style more generally (hence Davison's 1852 description of Bache's compositional style as 'sipping from Sterndelian springs').[210] Whilst Buckley's description of Bache's music, and the link to Mendelssohn, is accurate in part, it does not take into account either the many other discernible influences or Bache's demonstrable originality, particularly in terms of his manipulation of genre, that will be examined in Chapters 3 and 4 of this thesis.

---

[206] It should be noted that, by the time he died, Mendelssohn was far better known in England for his oratorios and other choral works than for his piano music (see Eatock, p.114).
[207] Hugh Reginald Haweis, *Music and Morals* (London: W.H. Allen, 1892), p.91.
[208] Edward Dannreuther, 'The Romantic Period', in *The Oxford History of Music* ed. by William Henry Hadow, 6 vols. (Oxford: Clarendon Press, 1901-5), VI (1905), p.56.
[209] Temperley, 'Imitator or Original', p.174.
[210] 'Reviews of Music', *The Musical World*, 30.12 (20 March 1852), p.185.

Chapter 3: Overview of Bache's Compositional Output

Whilst the focus of this thesis is Bache's compositions for solo piano, a survey of the rest of his compositional output is necessary in order to clarify biographical details and to examine the development of his musical style as a composer across a variety of genres. A complete list of Bache's compositions is included at Appendix A. The majority of the works examined here below are unpublished, and exist only in autograph manuscript form in the Library of the Royal Academy of Music in London. All typeset musical examples from these works have been prepared by the author.

3.1 Compositions for Instruments Other than Piano

3.1.1 Orchestral Works

Although there is no evidence that Bache composed any symphonies, he did leave manuscripts of other orchestral works. The earliest, the Overture in G major, was used for a production of the play *Jessie Gray* at the Adelphi Theatre in London, which opened on 18 November 1850.[1] The manuscript is dated 7 September 1850 (when Bache would have been sixteen years old) and carries, above the title, a handwritten note stating that the overture was played at the first performance, as well as the surtitle 'Overture to *Jessie Gray'*.[2] The orchestration of the work is noteworthy: Bache writes for single flute, oboe and bassoon, two clarinets in C, two horns, trumpet, trombone, timpani and strings. This woodwind configuration appears to be unique when compared to other orchestral overtures of the period, which are almost always scored for double woodwind. As this instrumentation is one to which Bache returns in several later compositions, it might be assumed that he was writing for a particular group of players, probably the orchestra that Mellon conducted at venues including the Adelphi Theatre.

Structurally, the overture is similar to those of many late classical operas, with a slow introduction followed by a longer fast section. Bache's introductory passage, marked *Andante maestoso*, is shorter than many at just eighteen bars, and begins with a two-bar dotted fanfare-like motif in the tonic (G major), as seen in French overtures, followed by a short melodic idea in the strings, rising tonally in sequence, and a two-bar woodwind interjection. A further melodic passage in the violins, over a dominant pedal, leads to the cadence on the dominant seventh, after which Bache marks 'segue *Allegro*
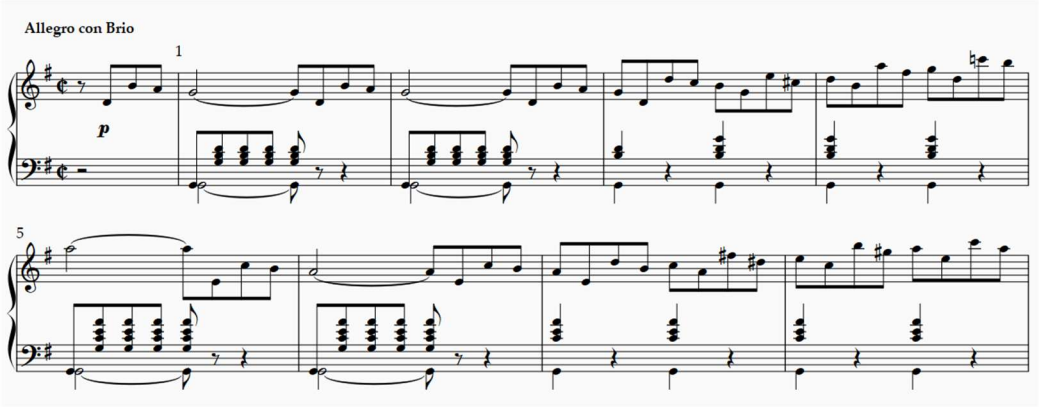
[1] 'The Adelphi Theatre Calendar: A Record of Dramatic Performances at a Leading Victorian Theatre', <https://www.umass.edu/AdelphiTheatreCalendar/m50d.htm#p18501118> [accessed 29 March 2023].
[2] *GB-Lam* MS1029.

con Brio' in the score. This *Allegro* is 359 bars long, and again includes regular use of sequencing, both of short melodic fragments and scalic passages. At bar seventy-four in the manuscript, Bache writes 'Second Subject' and introduces a new melodic idea (a legato melody in the strings with articulated woodwind interjections) in the dominant, D major, implying that he is considering the allegro section of the overture to be in sonata form. A further melodic idea is introduced and a development section follows, using subdominant and diminished harmonies. This is followed at bar 194 by a recapitulation of the first theme, but although the woodwind interjections and secondary melody from the second subject group reappear, the initial theme of the second subject does not. The overture concludes with a coda including further scalic sequences and use of diminished harmonies before an extended cadential passage in the tonic, G major.
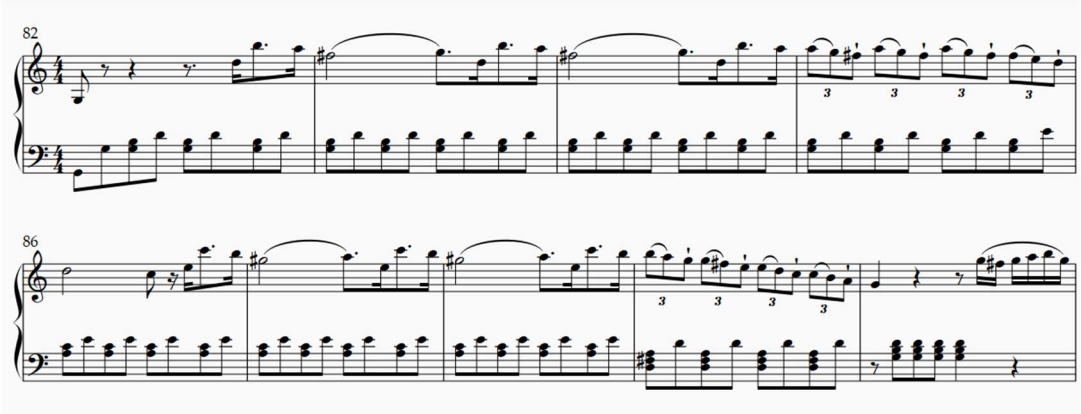
The first theme of the *Allegro con brio* section (Ex. 3.1), bears more than a passing resemblance to the second theme from the *Allegro* section of the overture to Rossini's *L'Italiana in Algeri* (Ex. 3.2), which was composed in 1813 and first presented in London in 1819. Although there is no evidence that this opera was performed in the twelve months after Bache arrived in London in October 1849, the overture may well have featured in an orchestral concert that he attended. It is also known that by early 1852 Bache was regularly playing the violin in the opera orchestra at Her Majesty's Theatre, Haymarket, and the orchestra there may have played through pieces not in performance at the time.[3] Alternatively, his interest in opera may have led him to come across the work at the piano: at least one vocal score of the full opera (Mainz: Schott, *c*.1820) and two piano arrangements of the overture (London: Challoner *c*.1825, and London: Preston, 1822) were published in the first quarter of the nineteenth century.

[3] *Brother Musicians*, p.14.

Ex. 3.1: Bache, Overture in G major (*GB-Lam* MS1029), *Allegro con Brio*, bars 1-8



Ex. 3.2: Rossini, *L'Italiana in Algeri* (Mainz: Schott Söhne, n.d.), Overture, bars 82-90
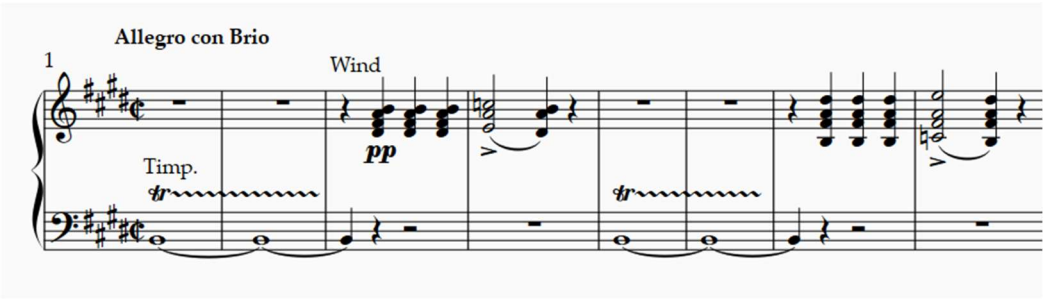


Bache wrote another, untitled, orchestral overture the following year.[4] Composed in the course of a week in March 1851 (according to a handwritten note on the manuscript), and this time in E major, the work uses the same orchestration as *Jessie Gray* apart from a second trumpet replacing the trombone, and the clarinets being notated in A, rather than in C, possibly due to the clarinet in C falling out of general use around this time.[5] This overture differs from its predecessor however, by its lack of a slow introduction: the work commences with a two bar timpani roll, and the following 352 bars are an *Allegro con Brio*, with the final thirty-three bars a coda marked *Presto*.[6] The manuscript is difficult to read, with many crossings out and corrections, as well as instructions to, for example 'V.S. to ϕ' or 'go back to opposite leaf at A', which makes

[4] *GB-Lam* MS1030.
[5] See Rey M. Longyear, 'Clarinet Sonorities in Early Romantic Music', *The Musical Times,* 124.1682 (April 1983), pp.224-226. As there are no parts available for Bache's overture for *Jessie Gray* it is not possible to determine whether the clarinets were actually C clarinets, or whether he simply wrote their parts in the score in C for ease of composition.
[6] Bache's handwritten total of bars at the end of the piece has been used to calculate the length of the *Allegro*.

determining the structure somewhat difficult, but it appears to be, again, in sonata form. The first theme is treated to development and appears in G major (the flattened mediant) at one point in the development section, and around bar 200 the music comes to a pause on a B7 chord, again underscored by rolling timpani, before a short passage of quavers leads to an exact recapitulation of the first theme in E major, notated by Bache using numbered bars.

The choice of E major as the key for this overture, and the way in which it begins (Ex. 3.3) is interesting when the date of composition is considered: less than eight weeks before composing this overture Bache had accompanied the violinist John Carrodus in a performance of the final two movements of Mendelssohn's Violin Concerto, which would have necessitated practice and almost certainly study of that work.[7] Beginning his overture with what appears to be a rhythmic quotation from the Mendelssohn (similar to a quotation Bache would later use in his 1856 E major Piano Concerto), and underscoring it with a timpani roll similar to that which Mendelssohn uses at the beginning of the final movement of his Violin Concerto, suggests that the German's work was still on his mind.[8]

Ex. 3.3: Bache, Overture in E major (*GB-Lam* MS1030), bars 1-8



The only other extant orchestral composition by Bache is the *Orchestral Union Galop* or *Rondo Finale*, which was performed regularly by Mellon's orchestra between 1856 and 1859. A comparison of manuscripts shows that this work is an orchestral arrangement of a piece for solo piano entitled *The Union Galop*, published in 1854 under the pseudonym Franz Habec.[9] This work is discussed in more detail in section 3.3.[10]

[7] See Chapter 1, p.22, for further details of this performance.
[8] For discussion of the E major Piano Concerto, see section 3.2.1, pp.124-127.
[9] The orchestral score is at *GB-Lam* XX(163628.1).
[10] See p.157.

3.1.2 Works for the Stage

Although no evidence of Bache's opera *Which is Which,* apparently composed 'for the Haymarket Theatre', remains,[11] the full score for an operetta by Bache, entitled *Rübezahl,* does survive.[12] The libretto is by John Palgrave Simpson, who also provided the English lyrics for Bache's *Six Songs, with English and German Words*.[13] Having travelled in Europe and written several novels, as well as distinguishing himself as an amateur actor, Simpson settled in London in 1850 and proceeded to write plays for several of the capital's theatres.[14] In the 1860s and 70s he produced plays for the Adelphi (including *The Serpent on the Heath* in 1868 and *Court Cards* in 1871), but he was not associated with that theatre when Bache was composing the overture *Jessie Gray*.

A handwritten note on the final page of the holograph manuscript of the overture states that it was completed on 23 December 1853, while Bache was living with a 'Fräulein Lehmann' at 'No. 1, 2to Etage, Queergebäude, Reichelsgarten' in Leipzig. The paper used for the overture is German, from the firm of Steinmetz in Leipzig, whereas the paper used for the undated copy of the first chorus, the vocal score of choruses and the full score is free from seller's marks, and may be English and earlier. It is therefore difficult to date the work definitively. The instrumentation is the same as that for the orchestral overtures, although the flute part contains sections to be played on the piccolo (including some bars where both are notated and the piccolo part is marked 'ad lib') and there are also small parts for bass trombone, bass drum and cymbals. The two clarinet parts are notated in A and B-flat at different points in the score, as was common practice at the time, and the horn parts appear to be for crooked instruments rather than valved, as they also change key throughout the work.

The mythical German figure of Rübezahl is the subject of operas and operettas by several nineteenth-century composers, including Weber (*Rübezahl*, fragments, 1805), Spohr (*Der Berggeist*, 1825), and Friedrich von Flotow (*Rübezahl*, 1852). Whilst

---

[11] *Brother Musicians*, p.9. See also Chapter 1, p.24.
[12] *GB-Lam* MS1004. *GB-Lam* also holds separate scores of the overture (MS1001) and first chorus (MS1002), and a vocal score of all the choruses from the operetta (MS1003). Bache only adds the umlaut to the 'u' of 'Rübezahl' once, at the top of the overture in *GB-Lam* MS1004. At all other points in all other manuscripts he writes simply 'Rubezahl', but as the overture in MS1004 appear to be a 'neat' copy, the author has decided to retain the umlaut throughout this discussion.
[13] *Brother Musicians*, p.9. The *Six Songs* are discussed in section 3.1.3.1, p.100.
[14] Charles Kent, rev. by Donald Hawes, 'John Palgrave Simpson' in *Oxford Dictionary of National Biography* <https://doi.org/10.1093/ref:odnb/25588>.

Simpson may have chosen the subject through his personal associations with Germany, where he lived in the 1830s and 1840s, he may also have been influenced by these earlier works,[15] although the names of his characters and the plot of the story bear little resemblance to the original tales.[16] Simpson's story also has little in common with the English published tales of Rübezahl from the period, such as those published in 1845 as part of 'The Holiday Library'.[17] Unfortunately, no copy of the libretto has been traced, and the dialogue that fits between the musical numbers (and presumably contains details of the plot of the operetta along with stage directions) is missing from the full score.[18] Table 3.1 details the musical numbers Bache composed for *Rübezahl*, as determined by analysis of the manuscript full score.

Table 3.1: Musical Numbers in Bache's *Rübezahl*

Number	Characters	Key	Tempo Indication	Opening Text	Pages of *GB-Lam* MS1004
Overture		Eb	*Andante / Allegro*		4-50
1: Chorus	Chorus, Mina, Zitterbein, Salome	Bb	*Allegro*	By setting sun, and gath'ring shade	51-76
2: Soprano Aria with Chorus	Mina, Chorus	G	*Andante con moto*	I feel a gentle kiss, a breath upon my brow	77-118
3: Bass Song	'Voice'	D	*Allegro con brio*	Trust me, I scorn spirits low-born	119-149
4: Chorus	Chorus	Bb		By setting sun, and gath'ring shade	150-157

[15] Many of Simpson's stage works were adaptations of foreign plays, such as *A Scrap of Paper* (1861), an adaptation of *Les Pattes de mouche* by Victorien Sardou (1831-1908).
[16] See, for example, Laura Martin, 'The Rübezahl Legend in Benedikte Naubert and Johann Karl August Musäus', *Marvels and Tales*, 17.2 (2003), pp.197-211. Also J.T.R., 'The Mountain-Spirit (Der Berggeist), a New Opera by Louis Spohr', *The Harmonicon*, 3.33 (September 1825) pp.150-151, which includes a summary of the plot of Spohr's opera.
[17] Johann Karl August Musäus (trans. by Clara de Chatelain and William Hazlitt), *Legends of Rübezahl, and Other Tales* (London: Joseph Cundall 1845).
[18] The missing dialogue is evinced by the handwritten note on p.461 of *GB-Lam* MS1004: 'Speaking. Cue: what if I called him still / I'm all alone. Segue'.

Number	Characters	Key	Tempo Indication	Opening Text	Pages of *GB-Lam* MS1004
5: Scena / Tenor	Mina, Rübezahl	Bb	*Allegro con fuoco*	On thee I call, O Rübezahl	158-199
5 ½ Finale: Act I	Chorus, Mina, Salome, Rübezahl, Zitterbein, Pudelzoff	G	*Moderato*	Come in Light Measure	200-320
5 ¾ : Entracte		G	*Adagio / Allegro*		324-330
6: Duett, Bass / Soprano	Pudelzoff, Mina	D	*Allegro Maestoso / Andante con Moto*	Fear Not!	331-382
7: Duett, Tenor / Soprano	Rübezahl, Mina	Eb		What look? What face shall he possess?	383-418
7/2: Zitterbein's Song	Zitterbein	Ab	*Allegro con moto*	I saw him with these ears, I heard him with these eyes.	419-438
8: Ensemble[19]	Chorus, Mina, Pudelzoff, Zitterbein	eb	*Allegro con brio*	A terror strange thrills through my frame	439-460
9: Soprano Recit. and Ballad	Mina	c	*Adagio / Andante*	O Rübezahl, on thee I call	461-468

[19] Numbers 8 and 9 are titled together in the score.

Number	Characters	Key	Tempo Indication	Opening Text	Pages of *GB-Lam* MS1004
10: Trio	Mina, Count, Pudelzoff	Eb	*Allegretto – Allegro vivace*	Ah, heavens! What do I see	469-500
11 Ballad, Tenor	'Voice'	Bb	*Con espress.*	My soul would crave no magic act	501-508
12 Final Rondo and Chorus	Mina, Chorus	Eb	*Allegro moderato*	Hence illusion, mind's confusion	509-533
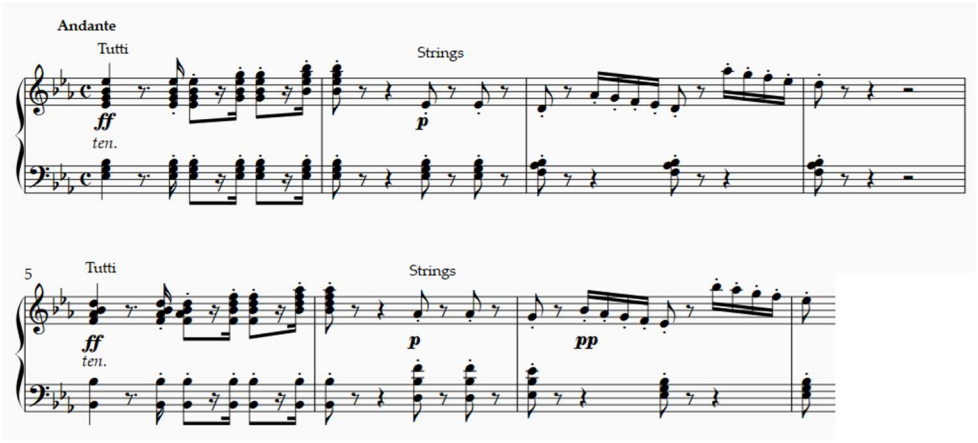
In summary, Simpson's plot appears to be that Mina (soprano) is warned by Salome (mezzo soprano), through her telling of a story, of the evil sprite Rübezahl, who appears as a cavalier promising marriage but who destroys the lives of those he interacts with. Zitterbein (bass, whose name translates as 'Trembling bone' and can be used in German to imply anxiety or cowardice in a person), who acts as the narrator at the beginning of the operetta, tells a tale of ghosts and spirits haunting the castle, and how he believes in Rübezahl. Left alone, Mina then encounters Rübezahl (tenor) in a vision, who sings that he promises to grant her every wish if she calls upon him, and also tells her how she can be rid of him forever. He agrees to remain invisible to everyone but her, in return for her love. Later, Mina sees him at a ball and the other attendees, not able to see him, believe that Mina is mad and blame magic for some strange occurrences (including a stone falling on Zitterbein's head). In Act Two, Mina asks Rübezahl to change the face of her erstwhile suitor, Pudelzoff (which is occasionally written in the manuscript as 'Pudelzoph' and which could translate into English as 'Poodle lady's maid') to something more attractive, and is disappointed when Rübezahl does not. Zitterbein now appears to see Rübezahl, and tells Pudelzoff that the sprite has kissed Mina. Together, the men persuade Mina to banish Rübezahl using the phrase he taught her, which she does. The chorus, acting as local peasants, leave to pursue Rübezahl and Mina is left distraught to contemplate marriage to Pudelzoff (who is now referred to as 'The Count'), and a tenor voice (presumably in the character of Rübezahl, although this is not explicitly stated in the score) sings that only as a mortal man could he be Mina's dear husband. The operetta ends with Mina defining her reality as 'fond' and the chorus

hoping that Rübezahl will bless the union of Mina and Pudelzoff and be kind in his future actions.
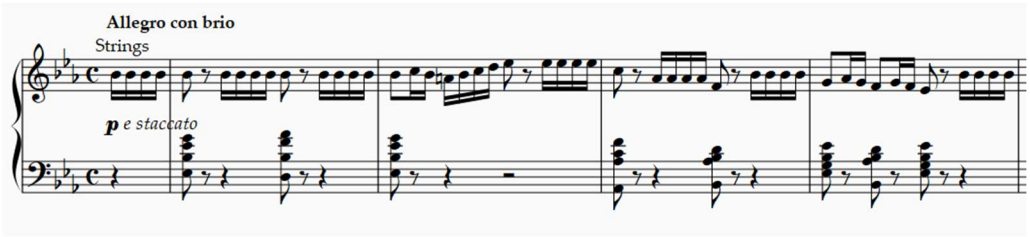
The overture again follows a standard structure: a slow introduction (twenty-five bars of *Andante*) is followed by an *Allegro con brio* (184 bars of 4/4), here in sonata form, with a *più mosso* coda section (105 bars of 2/4). The orchestration of the *Andante* is string led, with woodwind and brass reinforcement on fanfare-like statements (Ex. 3.4a). In the *Allegro*, the first subject (Ex. 3.4b) is string-led and the second subject is wind-led (Ex. 3.4c), and the *più mosso* (Ex. 3.4d), string-led but with reinforcing wind chords, uses a rhythmic device seen in the first subject (quaver and two semiquavers) that is also reminiscent of Rossini's *L'Italiani in Algeri*.

Ex. 3.4: Bache, *Rübezahl* (*GB-Lam* MS1004), Overture
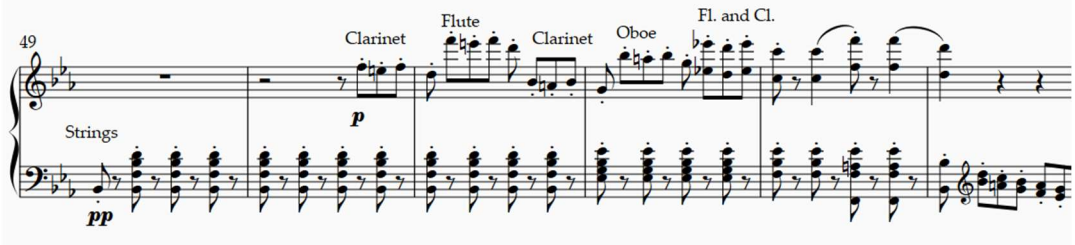
a. bars 1-8
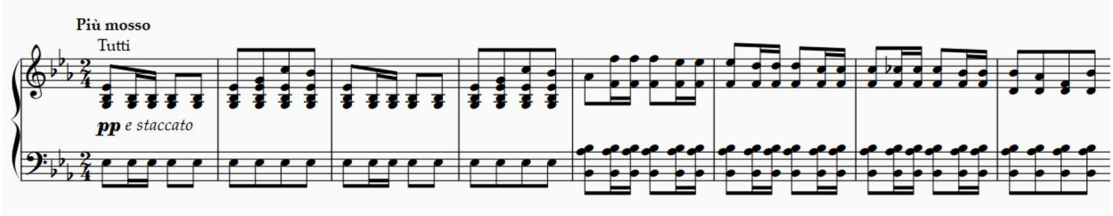


b. Allegro bars 1-4



c. Allegro bars 49-54
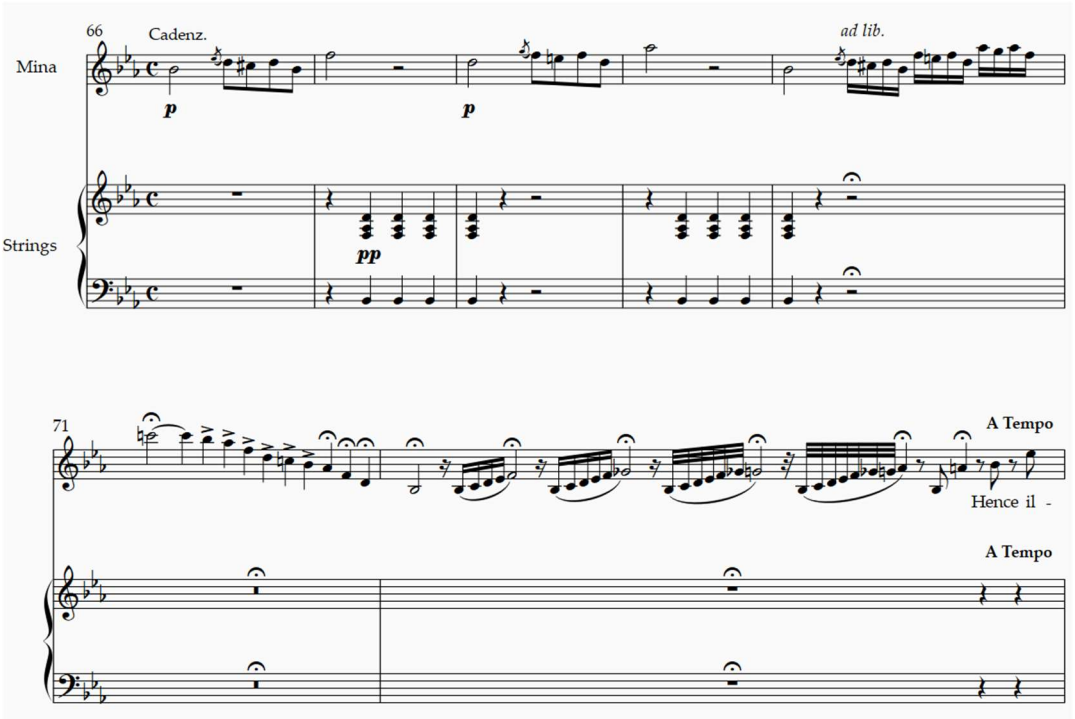


d. Più mosso bars 1-8



Within the main body of the operetta, many of the numbers (ignoring recitative sections) are strophic in nature, with the music simply repeated with different text. The writing for the male characters is not technically demanding (although the tenor part does go up to a B-flat4), but the solo soprano role of Mina does include some extended cadenza sections, particularly in the final rondo aria (Ex. 3.5), which example is followed by a recapitulation of the rondo theme with a decorated version written above as an ossia.

Ex. 3.5: Bache, *Rübezahl* (*GB-Lam* MS1004), Mina's cadenza, Final Rondo and Chorus, bars 66-72



In a letter to his parents dated 26 November 1851, in which he reports Simpson's opinion of *Which is Which*,[20] Bache writes that, at their recent first meeting, Simpson 'gave me a libretto at once with the utmost kindness for me to work upon at some future time; it being the libretto of a three-act grand romantic opera'.[21] As this is clearly not the

[20] See Chapter 1, p.23.
[21] *Brother Musicians*, p.9.

libretto for *Rübezahl* it must be assumed that Bache at least considered composing another operatic work, although as with *Which is Which* no evidence of it remains.

3.1.3 Vocal Works

3.1.3.1 Secular Compositions

Bache wrote approximately twenty songs for voice and piano, none of which were published in his lifetime but most of which, including two collections, were published posthumously in London by either Hutchings & Romer, Edwin Ashdown or Augener.[22] The poems Bache set are by a wide variety of authors, including Simpson (both original works and translations of German texts by Goethe, Heine and Uhland), Robert Burns, Alfred de Musset (1810-1857) and Mrs Henry Ames.[23]

Bache's set of *Six Songs, with English and German Words*, Op. 16, with English words provided by Simpson, is dedicated to Madame Livia Frege (1818-1891), a German soprano who had been a soloist in Leipzig and Berlin prior to her marriage, was friends with Mendelssohn (who dedicated his *Six Songs* Op. 57 to her), and performed in the 1843 premiere of Schumann's *Paradise and the Peri*.[24] There is no information regarding how Bache chose the poems, but four of the songs are settings of texts by Ludwig Uhland (1787-1862), including the first, 'Frühlingsglaube' (in Simpson's translation this is given the title 'Springtide Faith'), which was also set by, amongst others, Spohr (in 1826), Carl Reissiger (in 1835) and Bache's teacher in Leipzig, Hauptmann (in 1848), as the first of his *Twelve Songs* Op. 19.[25] The second, 'Nähe' ('Her Spirit'), with text also by Uhland, had previously only been set for solo voice by Joseph Dessauer (1798-1876), published in Leipzig by Breitkopf & Härtel in 1834. The third, 'Die Bekehrte' (given the English title 'Chloë') is a setting of a poem by Goethe, which had also been set by both Karl Friedrich Zelter (in 1807) and Václav Tomášek (*c*.1815). The text for 'Lebewohl' ('Farewell'), the fourth in the set, is again by Uhland, and was set by several composers in the second quarter of the nineteenth century, including Dessauer (in 1834), Constantin Decker (1838) and Prince Albert, Queen Victoria's consort (1841). The fifth poem, Heine's 'Und Wüsstens die Blumen' ('Ah!

---

[22] See Appendix A for full details.
[23] *Brother Musicians*, p.40.
[24] <https://research.uni-leipzig.de/agintern/frauen/frege.htm> [accessed 15/11/2023].
[25] Other than being the first song in the set, Hauptmann's song (Offenbach: André, 1848) bears little resemblance to Bache's other than the feeling of compound time (Bache uses triplet semiquavers within 2/4; Hauptmann time signatures including 6/8 and 9/8).

Did They But Know'), was set by Schumann as the eighth song in *Dichterliebe* (1844) and numerous times since, and the final song, Uhland's 'Ständchen' ('Serenade') was also a popular poem to set, with pre-1850 arrangements by, among others, Spohr (1838) and Fanny Hensel (undated).[26]

Bache's Op. 16 was published in 1865 by Kistner in Leipzig and by Hutchings & Romer in London, and was subsequently reprinted by Edwin Ashdown (undated). In the Hutchings & Romer edition, although the German titles of the poems are given prominence on the title page, the English text is above the German in the score itself. By the time the Edwin Ashdown edition is produced, the German text has also been relegated on the title page. This is presumably because these songs were aimed at the drawing-room market, for ladies to sing and play at home, and by the time the later edition was published at least two of the songs, 'Farewell' and 'Serenade' had, according to Lewis Foreman in the sleeve notes for a 2004 recording, 'achieved a following in their day'.[27]

Table 3.2 gives further details of the set. From a performer's point of view (and probably a reason that at least some of the songs became well known), neither the vocal lines nor the piano accompaniments are particularly technically demanding. The vocal range of the set is a thirteenth, from B-flat3 to G5, with the higher notes rarely used.[28] Rhythmically the melodic lines are also simple, with no syncopation or cross-rhythms being employed. The settings of the first three texts are strophic, and although they are written out both the melodic line and accompaniment are the same each time, with the piano introduction being repeated between each verse (and as a postlude in 'Springtide Faith' and 'Chloë').

---

[26] Information regarding the settings of the poems within the set is gleaned from <https://www.lieder.net/lieder/get_settings.html?ComposerId=11532> [accessed 15/11/2023].
[27] Lewis Foreman, 'Six Songs Op. 16', sleeve notes for Dutton CDLX 7145, 2004, p.6. The most prominent performer of these songs was Clara Samuell (1859-1920), and her performances are mentioned in, for example, 'Royal Academy of Music', *The Daily Telegraph*, 22 October 1877, p.3; 'Glee and Madrigal Society's Concert', *The Huddersfield Chronicle*, 19 February 1881, p.8.
[28] The Edwin Ashdown edition also contained a version of 'Farewell' in F major, which removed the B-flats and left the vocal range of the entire set sitting between C4 and G5.

Table 3.2: *Six Songs*, Op. 16, Basic Analysis

Song No.	Title	Time Signature	Key	Tempo Marking	Length (bars)	Structure
1	Frühlingsglaube (Springtide Faith)	2/4	G	*Allegro*	77	Strophic – 2 verses
2	Nähe (Her Spirit)	C	D	*Andante*	43	Strophic – 3 verses plus coda
3	Die Bekehrte (Chloë)	12/8	E	*Allegretto semplice*	57	Strophic – 3 verses
4	Lebewohl (Farewell)	3/4	E-flat	*Andante Espressivo*	74	Compound binary with short coda
5	Und wüssten's die Blumen (Ah! Did They But Know)	C	E-flat	*Con moto*	73	2 strophic verses, 2 further verses
6	Ständchen (Serenade)	C	E / e	*Andante*	58	Through-composed

The final song of the set, 'Ständchen', is particularly interesting, because it is the only song that is fully through-composed, and in which Bache explicitly changes key. The text is in three verses: in the first, the protagonist calls out to her mother, asking her to see who is singing loudly enough to wake her. After a piano introduction of quaver chords in E major, in the upper register of the instrument, Bache sets this verse in E minor accompanied by moving quavers (Ex. 3.6a), repeating the lines 'who can it be?' and 'Oh mother, see!' at the end of the verse whilst modulating into B major. The second verse, in which the mother tells her 'poor suff'ring child' that no-one is singing and that she should rest, is set in G major and accompanied by rippling triplets (Ex. 3.6b), modulating to B minor by the end. From here, the piano repeats the E major music of the introduction, which is then interpreted as the 'angels call with heav'nly song' that 'bids my soul be light' in verse 3 (Ex. 3.6c). It must be assumed that the protagonist dies with the repeated 'Oh! Mother dear, good night!', sung over the piano

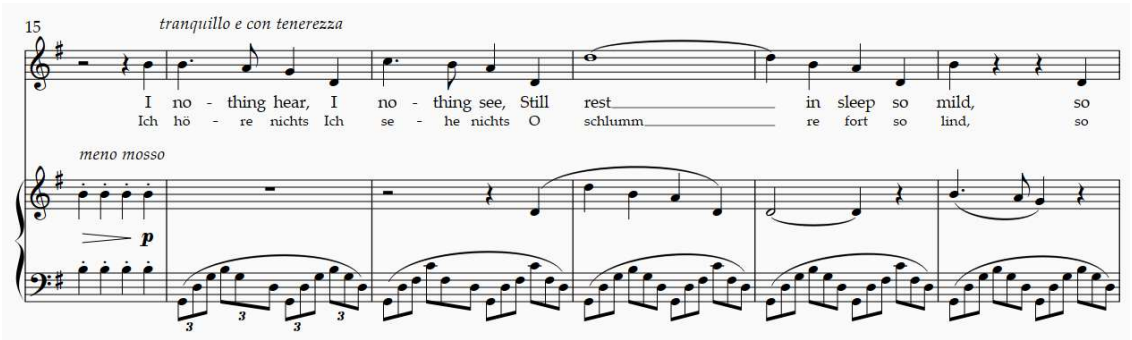
again playing the introductory quaver idea, rising higher and fading away before a final E major chord. In the setting of the second verse, particularly in light of Bache's regular allusion to the works of other composers in his piano music (discussed in more detail in Chapter 4 below) there is a passing allusion to Schubert's *Erlkönig*: the triplet accompaniment (present almost continually throughout Schubert's setting of Goethe's poem) only appears in Bache's work when the child, believing an ethereal spirit is speaking to her, is comforted by her mother, who sees no evidence of a third party.

Ex. 3.6: Bache, 'Ständchen', Op. 16/6 (London: Edwin Ashdown, n.d.)

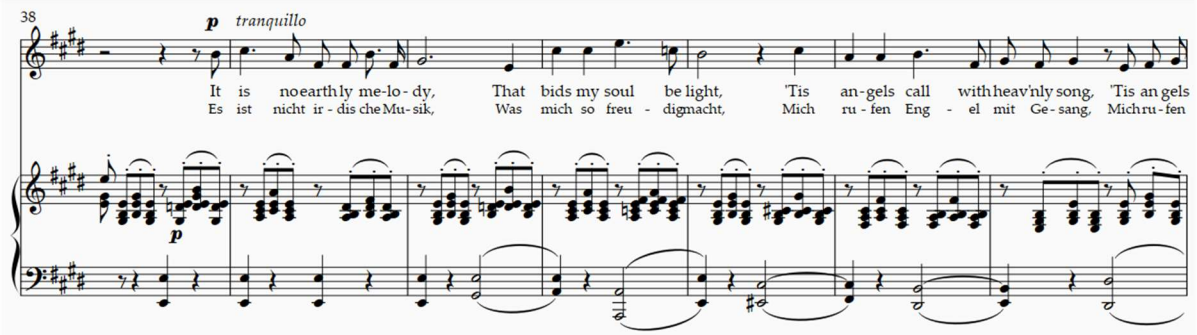
a. bars 1-8



b. bars 15-20



c. bars 38-44



3.1.3.2 Sacred Compositions
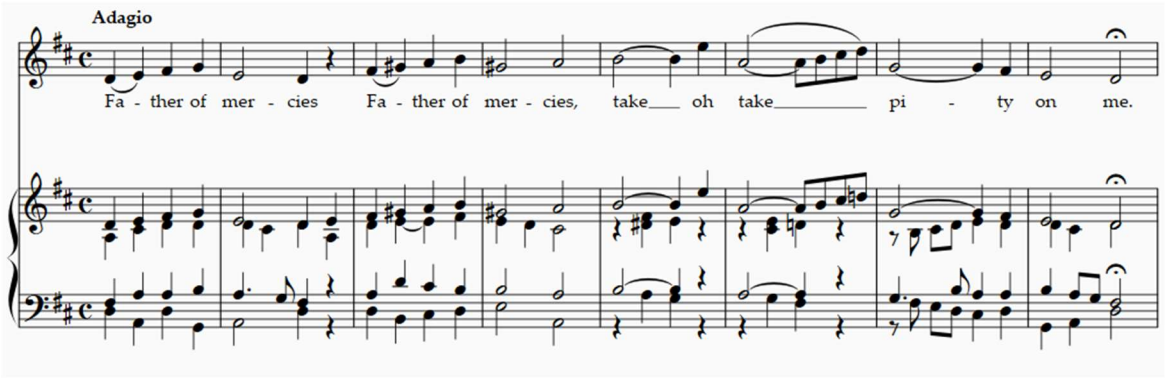
Bache composed only one song with an explicitly sacred text: the 'Litany' that his father Samuel mentions as being written in the last few weeks of his life and performed at the morning service at Samuel's church 'on the Sunday following his decease'. According to Samuel, Bache had 'purposed writing an entire Mass, but found himself altogether unequal to the undertaking … this short Litany was written down for him at his dictation'.[29] In manuscript 'Litany' exists in two forms, an unaccompanied four-part setting for SATB, and a solo vocal version with an organ accompaniment that is identical to the four-part vocal harmony other than the addition of bass notes in the final cadence.[30] A note on the manuscript in the hand of Bache's brother Alfred (1835-1907) explains 'Edward's instructions for playing the above: to be played on the swell, on the stop diapason, principal and harmonica, with the pedals very sparingly used; to be played exactly as written, without the chords being filled in any further'. The text is by Bache himself: beginning 'Father of mercies, take pity on me' it is an expansion of the standard 'Kyrie' text used in church services, with the addition of a line calling on the Holy Spirit to 'shed thy light upon me'. Musically, the work is simple: the first three phrases are each eight bars long. The first ('Father of mercies', Ex. 3.7a) is in the tonic, D major, with an inflection to the dominant at the centre point. The second ('Christ, oh Saviour') modulates to the dominant via chord iii, F# minor, and the third moves back to the tonic via the submediant, G major, and the dominant seventh. The final phrase, twelve bars long, is a return to an exhortation of the Father in which the melody begins under the final word of the phrase before (perhaps signifying the feeling of haste to complete the earthly mission), and the singer drops out briefly after the initial 'Father', perhaps to demonstrate his weariness (Ex. 3.7b). It is otherwise a close copy of the first

[29] Samuel Bache, p. 718.
[30] Both versions are contained within *GB-Lam* MS1037.
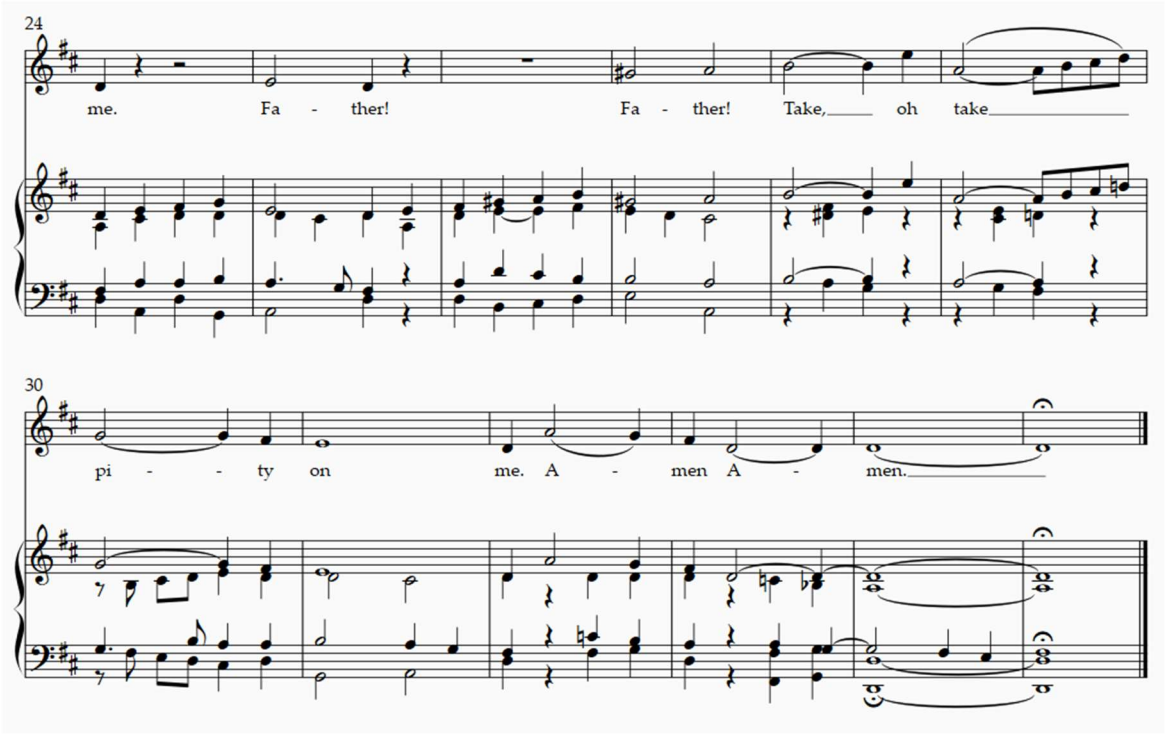
phrase (the original melody this time ends with a repeated plagal cadence, the first using chord IV, the second chord iv).

Ex. 3.7: Bache, 'Litany' (*GB-Lam* MS1037)

a. bars 1-8



b. bars 24-35
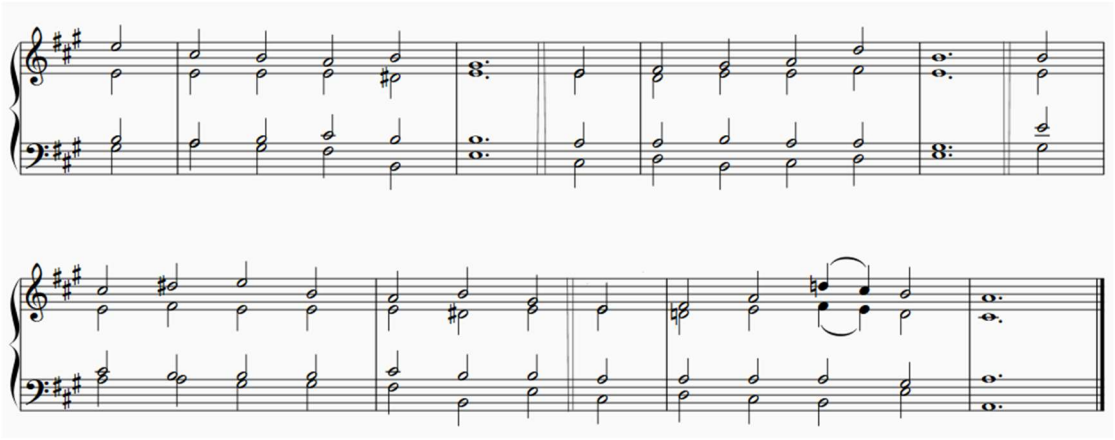


It might be expected that, as a budding composer also working as an organist within the Anglican church, Bache would have composed hymn tunes, as well as incidental music for services, settings of the liturgy and psalm chants. The only evidence of this that remains, alongside some sketches of movements of a Mass written during his time in Leipzig and a *Kyrie* published in 1907, are eight psalm chants, mostly for three treble voices,[31] although one is a double chant he wrote for the text of Psalm 122 as interpreted in six stanzas by James Montgomery (1771-1854), the first line being

[31] *GB-Lam* MS1043.

'Glad was my heart to bear'.[32] The published copy of this chant (located in a folder of papers 'relating to the Bache family' in the Library of Birmingham) shows that it was printed by the 'Hereford Journal Co.' in 1908, probably released to coincide with the memorial concert in Birmingham that year, but no further details of its provenance are held.[33] The chant itself is dated 2 March 1851, when Bache would have been the organist at All Saints, Gordon Square, but there is no evidence that it was ever used in a service at that church. As can be seen in Ex. 3.8, the chant is straightforward musically, moving from tonic to dominant and back again in the course of the four quarters.

Ex. 3.8: Bache, 'Glad Was My Heart' (The Hereford Journal Co., 1908)



3.1.4 Organ Works
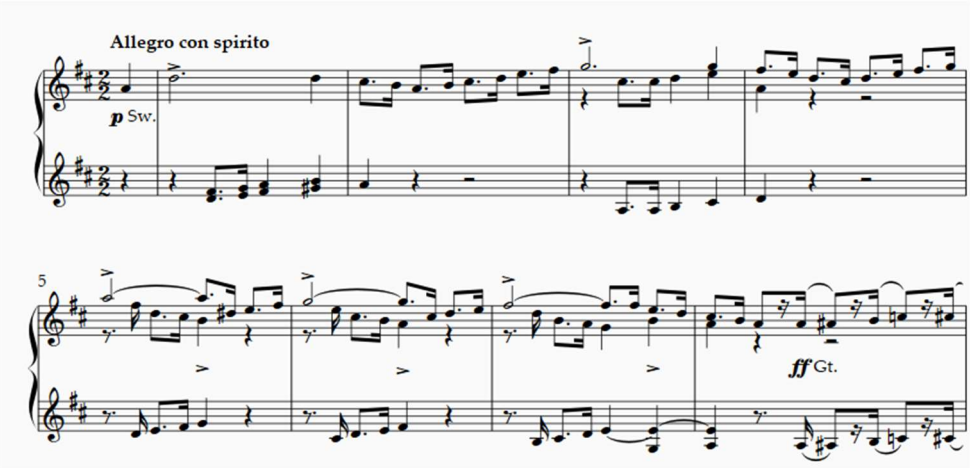
Bache did, however, compose works for organ.[34] The most interesting in the context of this thesis is the *Introduction and Allegro in the Ancient Style*, also known as *Introduction and Allegro* or *Andante and Allegro*.[35] The piece is in D major, with the twelve-bar introductory *Andante maestoso* being in French overture style, using dotted rhythms, trills and runs, and ending in the dominant. The second section, an *Allegro con spirito*, the two main themes of which are shown in Ex. 3.9, is 108 bars long and in compound binary form, with the A section extended the second time, ending with a II7-V7-I cadential sequence and a final three-bar V7-I cadence marked *Adagio*. In the

[32] James Montgomery, *Songs of Zion, being Imitations of Psalms* (London: Printed for Longman, Hurst, Rees, Orme and Brown, 1822).
[33] *GB-Bp* L/acc./222137.
[34] See Appendix A for further details. 'Dors, mon enfant' (from the *Souvenirs d'Italie*), 'Prière de jeune fille' (from the *Souvenirs de Torquay*), along with 'Romance', were arranged by W. J. Westbrook from the piano solos and published as numbers 4, 5 and 6 in *Six Movements for Organ* (London: Edwin Ashdown, 1887).
[35] The reception history of this piece is discussed in section 2.2 above, p.51.
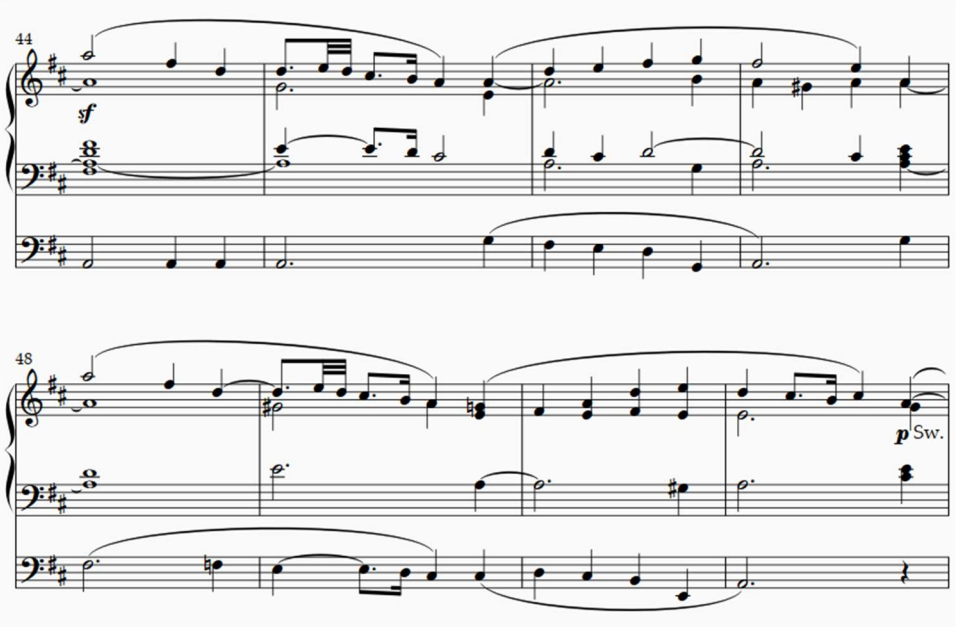
Andante, the pedal part operates as a reinforcement of the bass line, whereas in the *Allegro*, once it enters at bar 9, it is often an independent bass line with the left hand taking the third or other harmony notes when not playing in counterpoint with the right hand.

Ex. 3.9: Bache, *Andante and Allegro* (London: Novello, 1936)

a. *Allegro con spirito*, bars 1-8



b. *Allegro con spirito*, bars 44-51



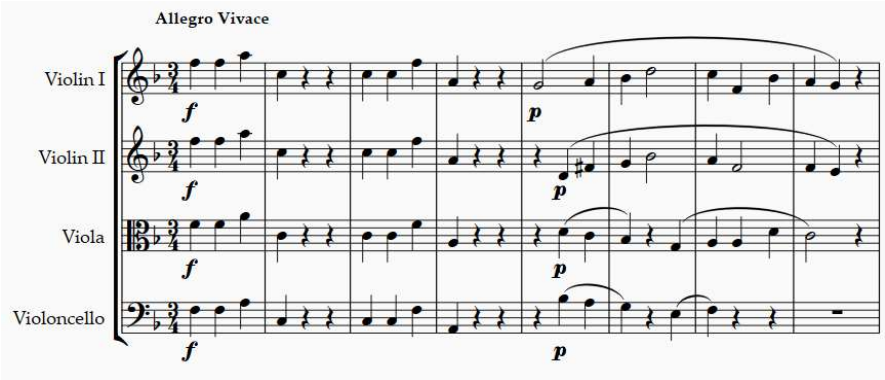
3.1.5 Instrumental Music

In the field of purely instrumental (but non-orchestral) music, Bache composed little for which evidence remains. In 1851, whilst studying with Bennett in London, he wrote a string quartet that remains unpublished (the manuscript score is dated 26
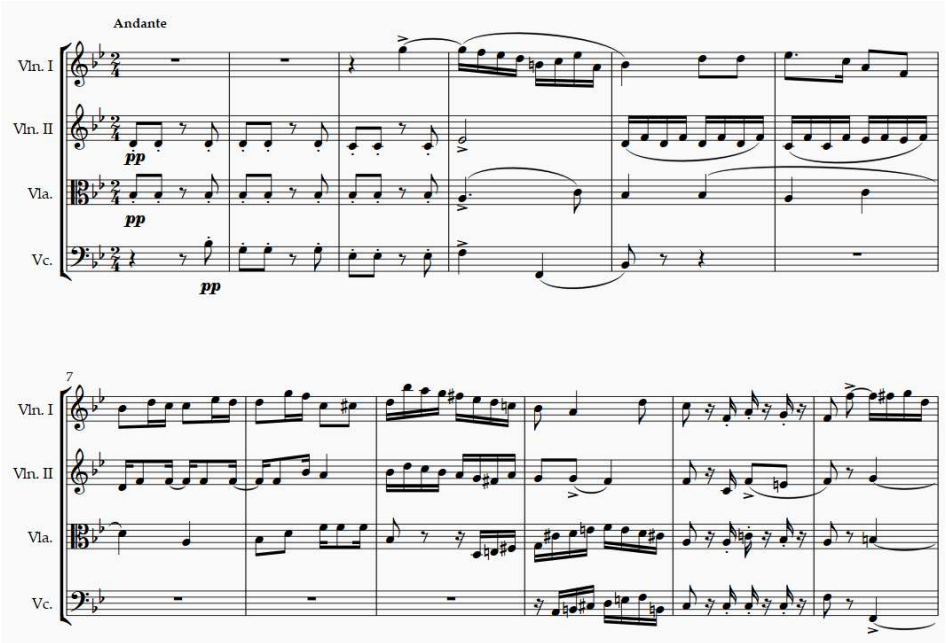
June).[36] The four-movement work (the openings of each movement form Ex. 3.10 below), totalling thirty-eight pages of manuscript, is dominated by the first violin, as might be expected in what was presumably the first attempt at a quartet by a seventeen-year-old student, and it is also somewhat lacking in detail with regard to dynamics, articulation and other expressive markings.

Ex. 3.10: Bache, Quartett for Two Violins, Viola and Violoncello (*GB-Lam* MS1031)

a. *Allegro Vivace*, bars 1-8



b. *Andante*, bars 1-12
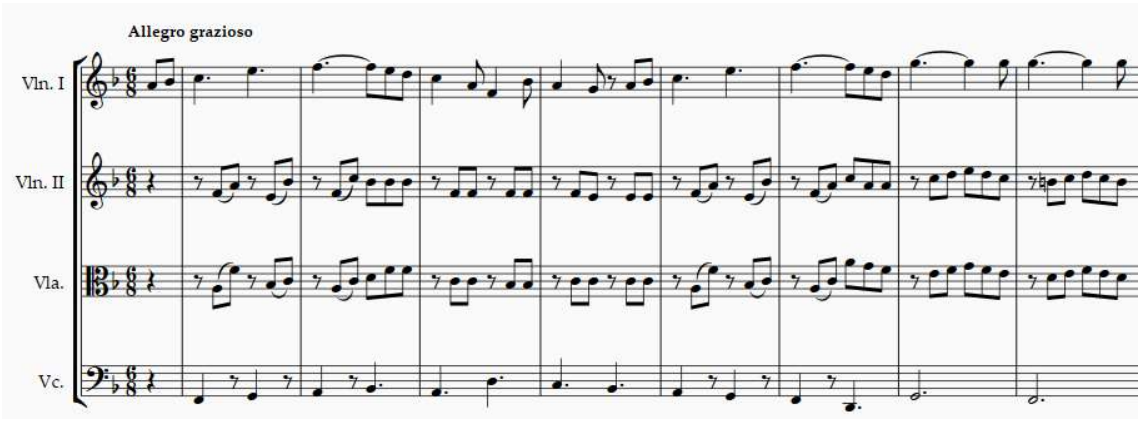


[36] *GB-Lam* MS1031.

c. *Allegretto Capriccioso & Scherzando*, bars 1-8



d. *Rondo*, bars 1-8
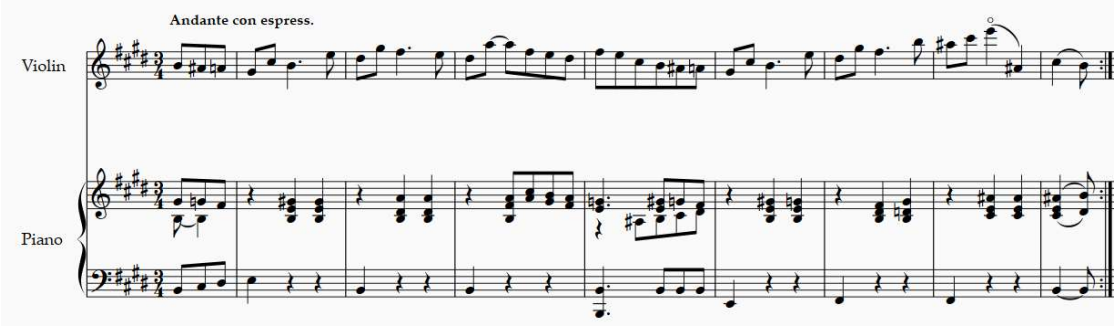


The declamatory opening of the first movement (Ex 3.10a), with the four instruments playing in octaves, repeats in the relative minor at bar 9, together creating the first subject of a sonata form movement, with a second subject in the dominant, and a repeat mark at the end of the exposition. The short development section starts in B-flat minor and involves both first and section subject material, and the movement ends with a tonic recapitulation of both subjects before a short coda section. The second movement (Ex. 3.10b) is a theme and variations in the first violin, with harmonic support from the other three instruments. The third movement (Ex. 3.10c), in D minor, is reminiscent of a Mendelssohn scherzo, again with the first violin leading the melodic line, but with the second violin and viola having some passages of melodic interplay. At the end of the movement, after Bache has written 'Fine', there is a further line of music, in D major and headed 'Maggiore – *un poco meno mosso'*, but this has been crossed out, implying that Bache considered, and then rejected, the idea of this movement having a trio section. The finale (Ex 3.10d), again in F major and titled 'Rondo', is in ABAB'A form, with the B and B' sections having a subject that is introduced in canon through the four instruments, in D minor in the B section, and in C major in the B'. The score of this movement contains numerous crossings out and re-writings, which could

evidence Bache's dissatisfaction with it and supply a reason why it was never published.[37]

At around the same time as he wrote the string quartet, Bache composed both a *Romance* for cello and piano and a *Duo Brilliante* for violin and piano (this manuscript is dated 16 June 1851),[38] both of which were published posthumously, and both of which feature on a CD recorded by The English Piano Trio in 2004.[39] The *Romance* is an *Andante con moto* in B-flat major, dedicated to Pietro Costaggini, an Italian cellist about whom little is known other than that he played in various Roman theatre orchestras, and examined at the Academy of St. Cecilia, in the 1850s.[40] The *Duo Brilliante* is a much larger-scale work, an *Adagio* introduction, theme ('Aria') and four variations (the opening of the theme is in Ex. 3.11), and a finale, itself in three parts.

Ex. 3.11: Bache, *Duo Brilliante* for Violin and Piano (*GB-Lam* MS1027), 'Aria' bars 1-8



The writing for both instruments is virtuosic, with violin and piano taking turns in the variations to showcase the technical abilities of both instruments. Lewis Foreman suggests that Bache may have written the *Duo Brilliante* for Mellon but, particularly given the date of composition and the key of the piece (E minor/major, the same as Mendelssohn's Violin Concerto), it is more likely that Bache was thinking of Carrodus, with whom he had performed earlier the same year.[41] Foreman also mentions a 'Fantasia' that Bache wrote for the flautist Robert Pratten. No documentary evidence of

[37] The existence of this work expands Geoffrey Bush's discussion of string quartet writing in nineteenth-century Britain found in Temperley (ed.), *The Romantic Age*, pp.381-399.
[38] The manuscript of the *Duo Brilliante* is at *GB-Lam* MS1027; the whereabouts of the manuscript of the *Romance* is unknown.
[39] Dutton CDLX 7145, 2004. This CD also contains the *Six Songs* Op. 16 discussed above, as well as the Piano Trio Op. 25, discussed below.
[40] Giovanni Orioli, 'La Roma musicale di cento anni fa', *Studi Romani*, 5.5 (1 September 1957), pp.580-589 (p.586).
[41] Sleevenotes to Dutton CDLX 7145, 2004, p.6.

either this, or a flute concerto that Bache mentions in an 1853 letter to his cousin Russell, has been found.[42]

The final work to be discussed here is the Piano Trio in D minor, Op. 25. Dedicated to the pianist 'Arabella Davison Goddard',[43] the work was published posthumously in 1865 by Kistner in Leipzig and Robert Cocks and Co. in London. As with the *Introduction and Allegro* for organ, and as noted in Chapter 2 above, this composition was played well into the twentieth century, has been recorded within the last twenty years, and is still available to buy as a score, albeit a scanned copy of the 1865 edition produced by Edition Silvertrust in the United States of America.[44] It is also one of the pieces mentioned regularly in literature about Bache, upon which his posthumous reputation is based.[45] Although the Edition Silvertrust website states that the work was composed in 1852,[46] whilst Bache was a student of Bennett, no corroborating evidence for this statement has been found, and it seems unlikely when the work is explored in greater detail: this is a large-scale work of musical maturity, featuring virtuosic writing not seen in other of Bache's early works.

The first movement, an *Allegro*, is in sonata form, with the first subject of the exposition in D minor (Ex. 3.12a) and the second in F major (Ex. 3.12b). The entire exposition is repeated prior to a short development section that passes through E-flat minor and B-flat minor before arriving at A7 prior to the recapitulation (in which the second subject is in the tonic major, as would be expected, and which includes some further development of the A section theme), and the movement ends with an extended coda in D minor. The second movement, an *Andante espressivo*, consists of two themes. The first, shared between the piano and the violin, is in B-flat major (Ex. 3.12c), and the second, introduced by the cello with the violin in counterpoint, is in F major (Ex. 3.12d). There then follows a decorated rendition of the first part of the first theme, and then a version of the second melody, played by the strings in octaves with piano accompaniment, in B-flat minor, which is developed. After a further repeat of the first theme, the movement ends with a coda. The final movement is marked *Allegro molto ed*
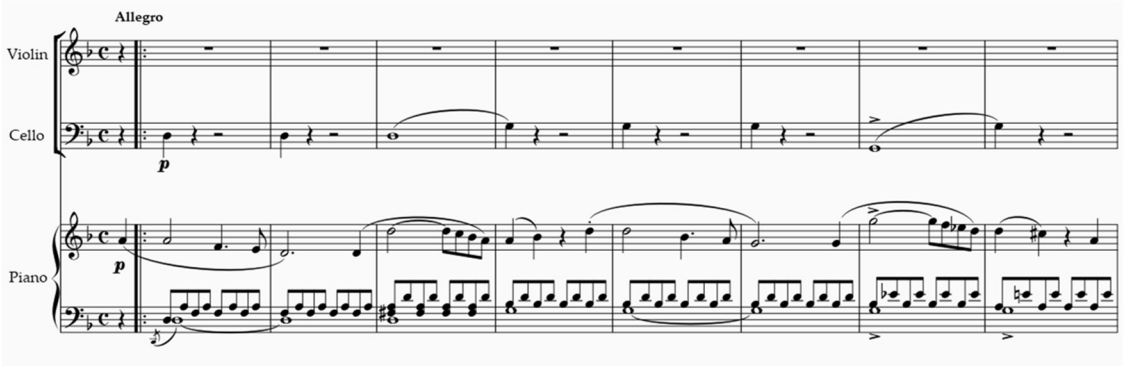
---

[42] *Brother Musicians*, p.14.
[43] The dedication on the title page of the Kistner edition includes both her maiden and married surname, so cannot be the wording of Bache's original dedication, as Goddard did not marry James Davison until 1859, after Bache's death.
[44] <https://www.editionsilvertrust.com/bache-piano-trio.htm> [accessed 16/11/2023].
[45] Examples include Fuller Maitland, p.120; Kilburn, p.196; Walker, p.282. See Chapter 2.2.7 above, p.79.
[46] This is possibly because, in his sleeve notes to the recording, Lewis Foreman notes that Bache met Arabella Goddard in the autumn of 1852.

appassionato, and has two main themes, a dance-like melody in D minor introduced by the piano (Ex. 3.12e), which contrasts with a chorale-like second theme marked *un poco più lento*, heard first in B-flat major and again introduced by the piano (Ex. 3.12f). After a return to the first theme, in a section with some development, the chorale theme reappears, this time in D major with all three instruments playing together, before an extended coda in D major, using thematic material from the first theme, crescendo-ing throughout and marked *poco a poco accelerando al fine*, ends the work in seemingly jubilant fashion.

Ex. 3.12: Bache, Piano Trio Op. 25 (Leipzig: Fr. Kistner, 1865)
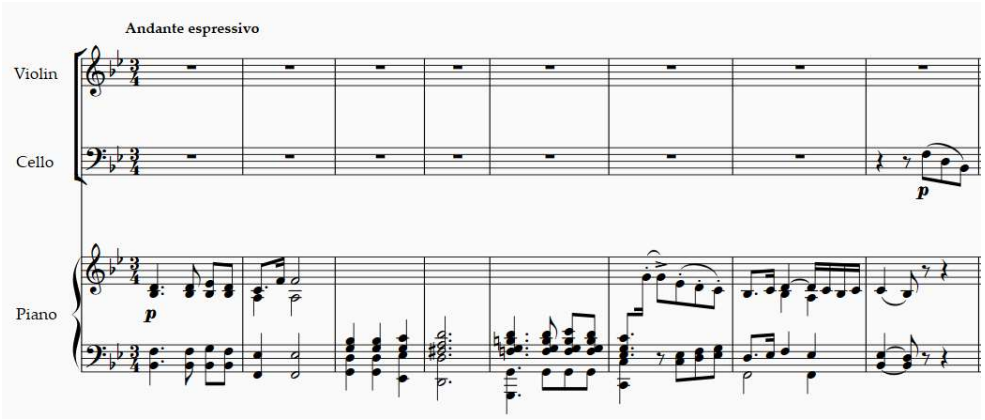
a. *Allegro*, bars 1-8
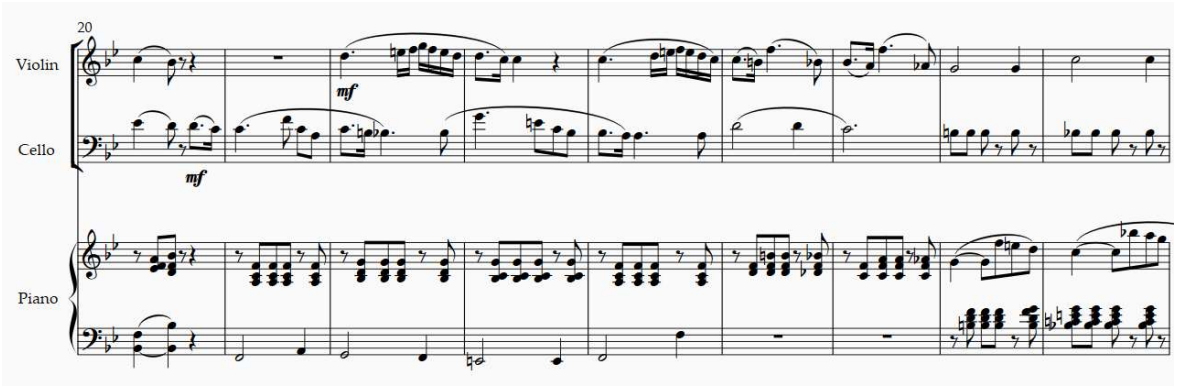


b. *Allegro*, bars 67-74
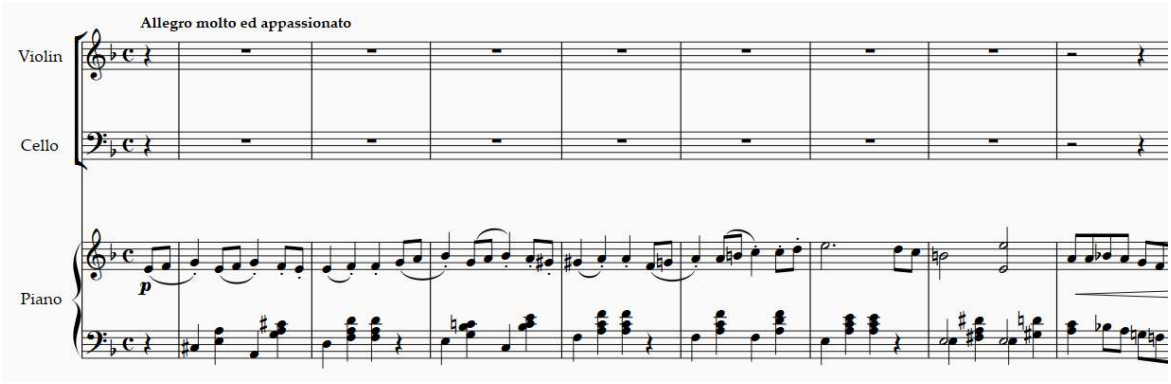


c. ***Andante espressivo*, bars 1-8**
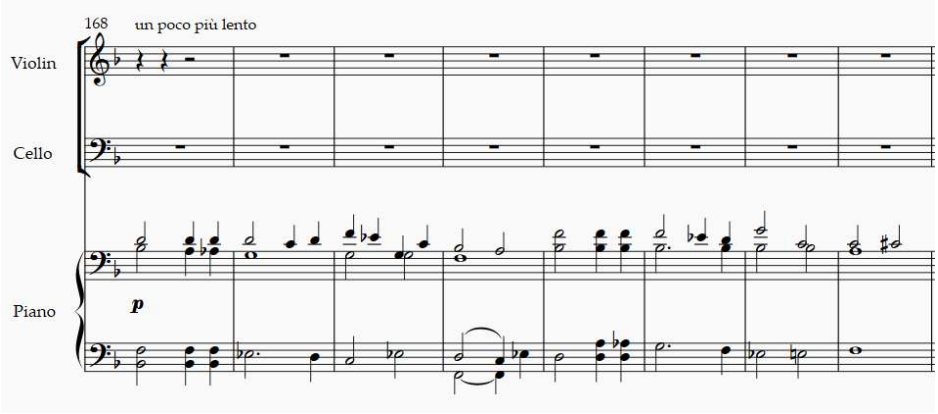


d. ***Andante espressivo*, bars 20-28**



e. ***Allegro molto ed appassionato*, bars 1-8**



f. ***Allegro molto ed appassionato*, bars 168-175**



Although Bache's work has only three movements (lacking a scherzo), comparisons can be drawn with Mendelssohn's Op. 49 Piano Trio, also in D minor. The most obvious similarity is the key structure: the outer movements of the Bache (and movements one and four of the Mendelssohn) are in D minor, and the second movements of both are in B-flat major. There are also striking similarities in the texture from the outset: in both works, the first movement begins with the cello and piano, although whilst the cello leads the melody in the Mendelssohn, the piano takes the lead in the Bache. Both movements feature running quavers as accompaniment, although Mendelssohn effects this by alternating the two hands in the piano from the outset, whereas Bache at first simply has a quaver figuration in the top voice of the left hand whilst the right hand plays the melody, switching to alternating hands when the violin enters with a repeat of the first theme at bar 17. Both composers develop their piano figuration into triplet quavers as the movement progresses. In their respective second movements, both composers introduce the theme on the piano, but whereas Mendelssohn follows this with a violin melody with cello counterpoint, Bache switches the roles of the two string instruments. In the finales of the two trios the piano parts are equally virtuosic, but it is perhaps most telling that both finish in the tonic (D) major, although whilst Mendelssohn (having had a 'scherzo' third movement in D major) only shifts to the major mode in the final coda (interestingly marked *sempre cresc. e più animato sino al fine*, mirroring the accelerando seen in Bache's coda), Bache prepares his major coda with the D major rendition of the chorale melody. A perceived similarity to Mendelssohn may be one reason that Bache's trio was not performed many times immediately after its publication in 1865 (Foreman notes that it was 'never played at the prestigious Monday and Saturday concerts of chamber music at St. James' Hall').[47] By

[47] Lewis Foreman, sleeve notes to Dutton CDLX 7145 (2004), p.4.

1865, the Mendelssohnian style was already seeming somewhat old fashioned to British audiences, a fact that has been shown to influence the reception of Bache's music later in the nineteenth century.[48] However, the similarity to Mendelssohn's work, with its reputation as a serious piece of chamber music, may also be the reason that Bache's trio held a place in the repertoire of some chamber groups into the early twentieth century.

3.2 Compositions for Piano

The majority of Bache's compositional oeuvre consists of works for piano. Including all works in which the piano features in a solo capacity (including concerted works), seventy-five separate pieces have been identified, some of which are collected into sets, such as mazurkas and characteristic pieces. A full list of Bache's works for solo piano is found in Appendix B, and whilst the most significant solo genres within which Bache composed are the subjects of case studies in Chapter 4, this chapter offers an overview of the remainder, as well as his concerted works, to give a fuller picture of his compositional output for the instrument.

One of the earliest of Bache's extant compositions is *A Little Piece in the style of Mendelssohn's Songs Without Words* (Ex. 3.13).[49] Although the manuscript is not dated, the neat handwriting, including the narrative description at the end of the piece, is consistent with Bache's earlier compositions (his notation deteriorates in later years).[50] There is also written evidence that Bache was obsessed with Mendelssohn in the period after the German's death; his father Samuel writes that 'he played continually the "Lieder ohne Wörte", and suffered his thoughts to dwell upon them until, as he said, they haunted him and would not let him sleep'.[51] The structure of the work is simple, an introductory one-bar flourish is followed by three sections of eight bars (ABA) plus a twelve-bar Coda. The tonal structure is also relatively straightforward: the introduction is a tonic chord; section A is based in the tonic, A-flat major; section B is based on the dominant; and the Coda (from bar 26) uses a series of fifth progressions along with a chromatic melodic line to revolve around the tonic. It is noteworthy that only two of Mendelssohn's 48 *Songs Without Words* are in A-flat major (Op. 38/6 and Op. 53/1), the key of Bache's composition.

---

[48] See Chapter 2, pp.88-89.
[49] *GB-Lam* MS1018.
[50] Exceptions are proof editions created for publishers, such as *GB-Lam* MS1010A and MS1011.
[51] Samuel Bache, p.714.
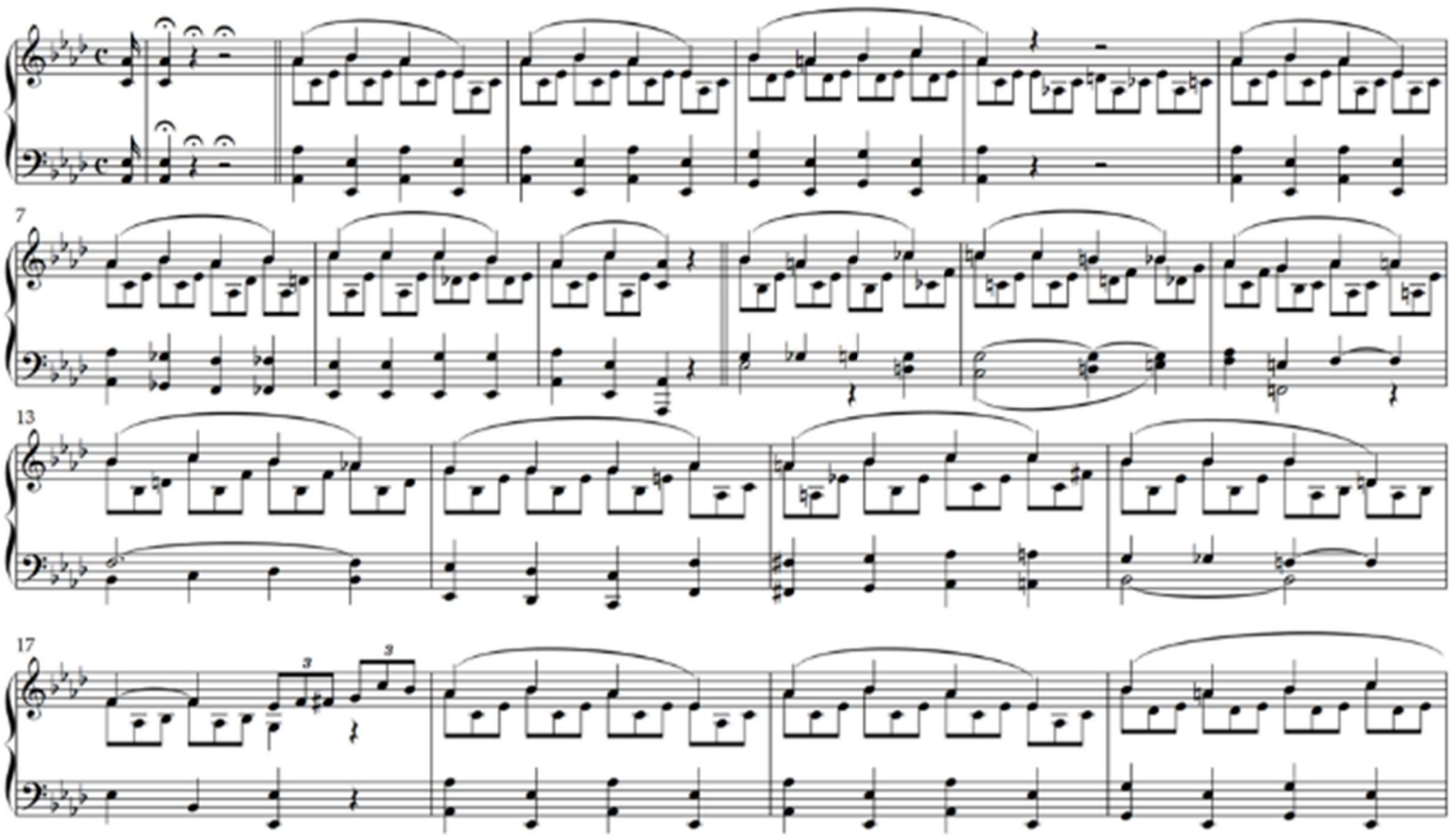
The allusion to Mendelssohn is immediately obvious: Bache's melody is supported by rolling triplets in the right hand that carry the harmony and keep the piece moving forwards, and a simple crotchet-beat bass line in the left hand. Mendelssohn used this texture in at least nine of his *Songs Without Words* (depending on how tightly the three-part texture is defined), including the first of each of the first four books of pieces, Op. 19, 30, 38 and 53.
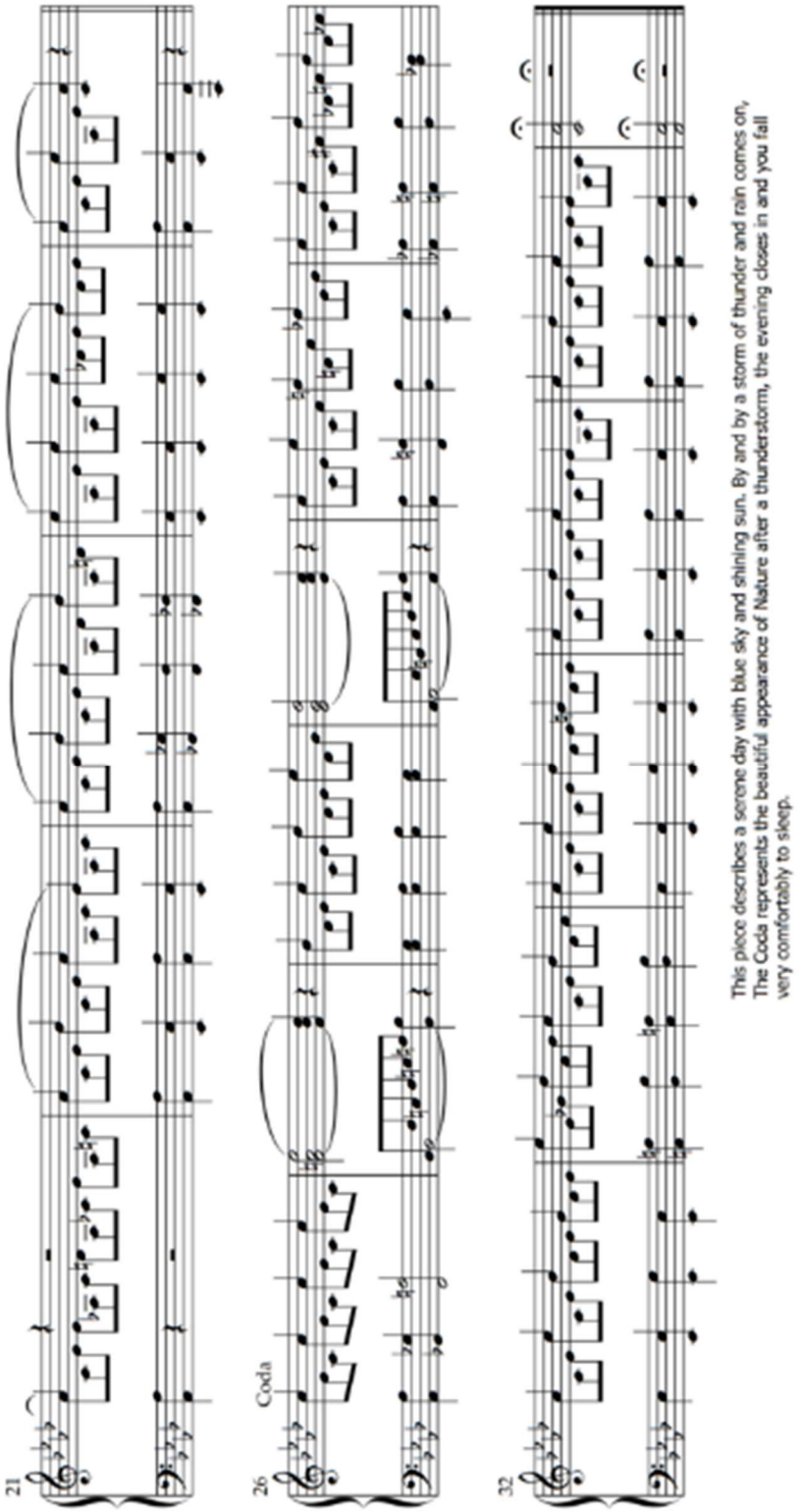
The flourish at the beginning of the work, however, is not Mendelssohn-inspired: none of his *Songs Without Words* begin this way. Along with various overtures from earlier in the century, Beethoven's Second Symphony does begin with a rhythmically similar statement (Ex. 3.14), and this could be the model for Bache, as he had played the piano duet version of Beethoven's first symphony (in C major) as a child, and the volume the family owned almost certainly contained other symphonies as well.[52]

[52] Carl Czerny's arrangements of the symphonies were published by Heinrich Albert Probst in Leipzig in October 1829. Other versions were published by Breitkopf & Hartel (arr. Mockwitz) in 1816, and Chappell & Clementi (arr. Robertson) in 1823 (see the catalogue of the British Library for further details). All of these editions contained multiple symphonies in each volume.
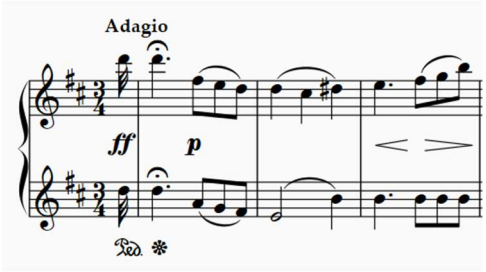
Ex. 3.13: Bache, *A Little Piece in the style of Mendelssohn's Songs Without Words* (*GB-Lam* MS1018)

Very legato, the air to be played with expression.




21
26
Coda
32
This piece describes a serene day with blue sky and shining sun. By and by a storm of thunder and rain comes on,
The Coda represents the beautiful appearance of Nature after a thunderstorm, the evening closes in and you fall
very comfortably to sleep.

Ex. 3.14: Beethoven, Symphony No. 2, Piano duet arrangement ed. Mockwitz (Leipzig: Breitkopf & Härtel, n.d), bars 1-3, Primo



3.2.1 Concerted Works

Amongst the compositions that Bache wrote after 1849 (when he moved to London), there are three piano concertos, all of which are scored for the standard early-Romantic orchestra of double woodwind, two trumpets, two horns, two timpani and strings, with the brass – still marked as being crooked, rather than valved – and timpani acting in an interjectory and declamatory manner, stylistically similar to concertos of the late classical period (although by the 1856 concerto the horns are occasionally deployed in harmonic bonding instead, working with the woodwind section to provide harmonic support to the melodic lines).
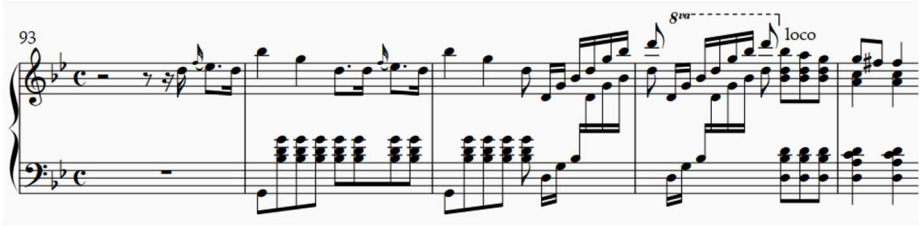
The earliest concerto, dated 31 October 1850, is in G minor, and begins with an orchestral introduction, as was common at the time.[53] It is, however, interesting that this section has its own eight-bar introductory passage before the statement of the first theme, and this could be Bache paying tribute to Sterndale Bennett, who is acknowledged as Bache's teacher on the cover page: Bennett's unpublished Fifth Piano Concerto in F minor, composed in 1836, also has a short introductory passage before the orchestra plays the first theme.[54] The orchestral introduction continues with statements of both first and second subjects (the latter in the relative major), which are then repeated by the piano (with some linking passagework and orchestral accompaniment) after its entry in bar 93 (Ex. 3.15a and b). The movement follows sonata form, with a development section in which Bache employs both melodies, generally in the orchestra with accompanying piano passagework, a recapitulation and brief coda. The slow movement is notable because of its key: A-flat major. Bache's use of the flattened supertonic is unusual, even odd, but it could be that he is, again, paying tribute to

[53] *GB-Lam* MS1005.
[54] This work has been reconstructed by Geoffrey Bush and recorded by Malcolm Binns (Lyrita SRCD205, 2007). Neither a piano reduction or full orchestral score is available, and remarks here are based on listening to the recording.
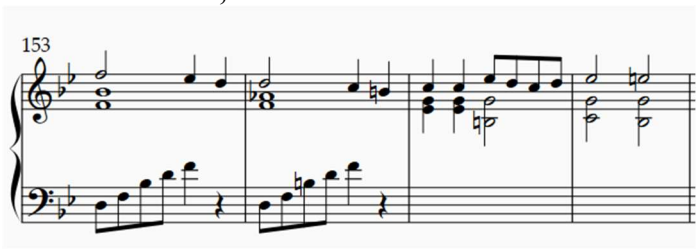
Bennett: the slow movement of Bennett's Fifth Concerto ('a stroll through the meadows') is also in A-flat major, and the main melodies of both Bache (Ex. 3.15c) and Bennett's slow movements begin, after a short orchestral introduction in 3/4 time, with the piano right hand entering alone.[55] At points in this movement Bache employs a solo cello accompanied by piano passagework, and after the initial statement of the melody, the piano plays it only once more, accompanied by rolling chords, immediately before the final cadential passage.[56] The third movement, in G minor, has two themes (Ex. 3.15d and e), each introduced in full by the piano and repeated by the orchestra. Both themes are subject to short independent developments in the middle of the movement, before the first theme is reintroduced in the tonic major, leading to the conclusion. Curiously, none of the movements has a tempo indication.

Ex. 3.15: Bache, Piano Concerto in G minor (1850) (*GB-Lam* MS1005)

a. First movement, bars 93-97
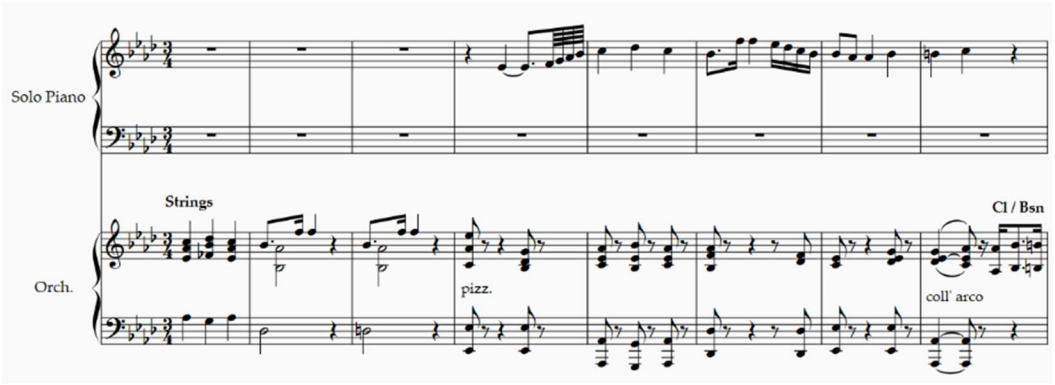


b. First movement, bars 153-156
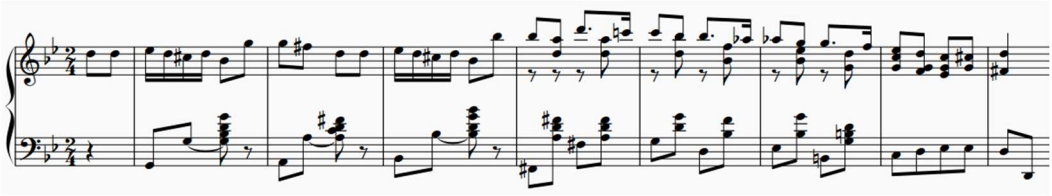


[55] Bennett also uses a solo piano line accompanied by pizzicato strings in the slow movement of his second concerto.

[56] A solo cello also features in the 2nd movement 'Romanze' from Clara Schumann's piano concerto, Op. 7. This movement is also in A-flat major, and Bache may have come across the work through Bennett's connections with Schumann.
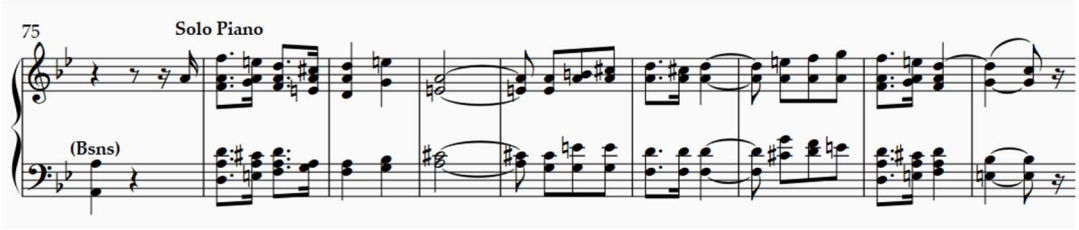
c. Second movement, bars 1-8



d. Third movement, bars 1-8



e. Third movement, bars 75-83



The E-major Piano Concerto that Bache performed at the Hanover Square Rooms in June 1852 is the first of two concertos that he composed in that key.[57] The manuscript is dated 'February 28th, 1851', and, as with his concerto the previous year, Bache adds 'pupil of W. Sterndale Bennett' under his name on the cover page.[58] The first movement is an *Allegro con spirito* which follows standard sonata form, with the orchestra introducing the music of both the first (Ex. 3.16a) and second subjects (Ex. 3.16b) before the piano enters at bar seventy-two. Table 3.3 gives an overview of the structure.

The piano statements of the subject (decorated, in the tonic), and the second subject (extended, in the dominant) are followed by the central tutti and development section, which in this concerto is weak: most of the 'developing' is simply a string-section driven sequential repetition of melodic fragments using the rhythm of the first

[57] See Chapter 1, p.24, and section 2.1, p.44.
[58] *GB-Lam* MS1006.
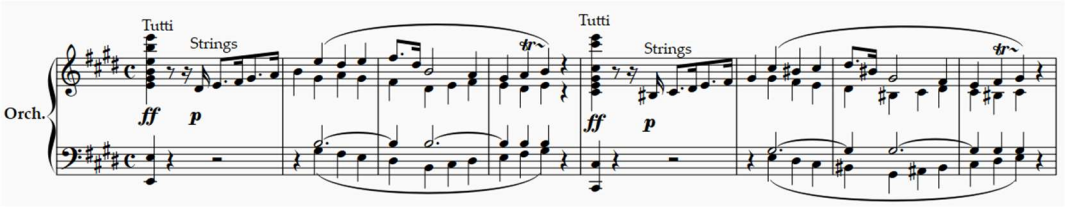
bar of the first subject, linked together by modulatory passages using the rhythm of the second subject. The wind instruments are hardly used in the development section, and the piano is subjugated to the role of providing a triplet quaver accompaniment to the melodic fragments. The truncated recapitulation is set up by arrival at a dominant seventh chord over a pedal B, and the movement concludes in the tonic. The second movement is an *Andante* in 6/8, which features a two-bar string introduction before the theme is stated, first by a solo clarinet and then by the piano (Ex. 3.16c). Bache again features a solo cello in this slow movement, playing the melody accompanied by piano passagework. The *Allegro vivace* finale begins with the solo piano introducing the melody (Ex. 3.16d) before the orchestra takes it on over piano passagework. The second theme (Ex. 3.16e) is also first introduced by the piano, but it is the first which is developed further by the orchestra over extended piano passagework prior to a brief coda, marked *Presto* and consisting of I-IV-V-I cadential progressions, which brings the work to a close.

Table 3.3: 1851 Piano Concerto in E major, First Movement, Structural Outline
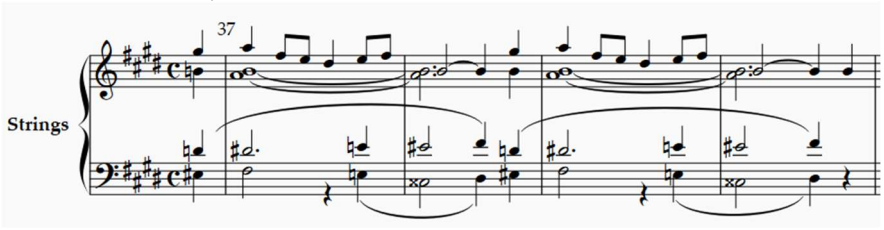
Bar	Section	Key
1	First subject – Orchestral	I
37	Second subject – Orchestral	I
72	First subject – Piano	I
118	Second subject (extended)	V
203	Central tutti	V
238	Development Section	begins in I
302	Recapitulation – First subject	I
314	Recapitulation – Second subject	I
341	Coda	I

Ex. 3.16: Bache, Piano Concerto in E major (1851) (*GB-Lam* MS1006)

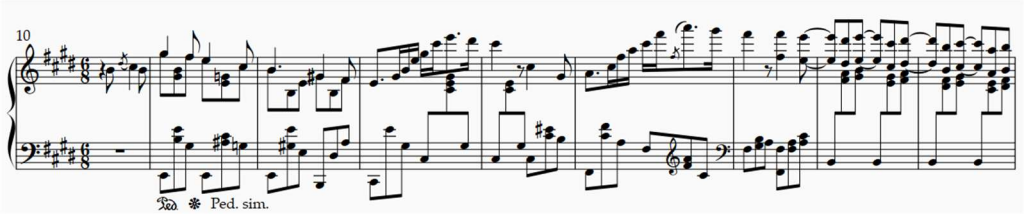
a. First movement, bars 1-8
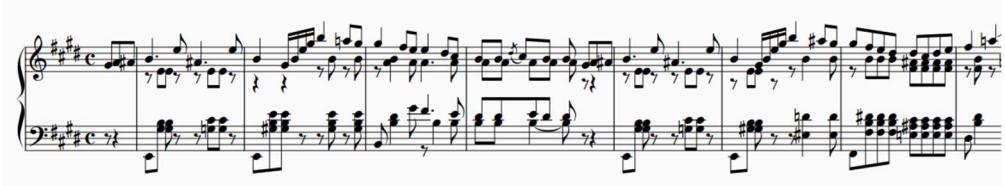


b. First movement, bars 37-40
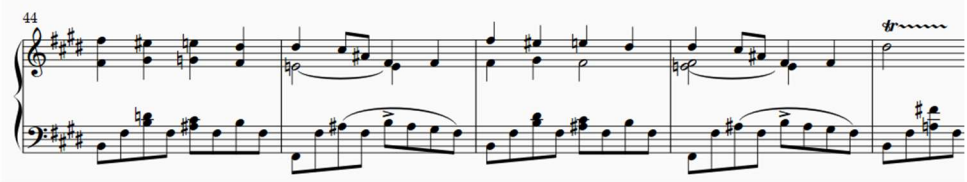


c. Second movement, bars 10-18



d. Third movement, bars 1-8
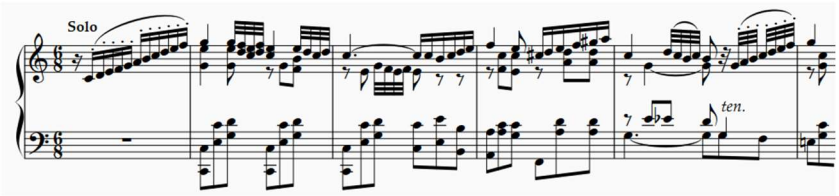


e. Third movement, bars 44-48



Bache's 1851 concerto is unique of the period in that all three movements are in E major. Ascribing this to the relative immaturity of the composer seems unjust considering his previous example of the form, particularly given that *GB-Lam* MS1035 is an Andante con Espressione in C major for piano and orchestra (the main theme is shown in Ex. 3.17), the first page of the manuscript of which appears to be a scored-through version of the ending of the first movement of the 1851 concerto. As this manuscript is undated, it cannot be definitively stated that Bache originally intended for the 1851 concerto to have a C major slow movement, but the reference to 'tenors'

instead of 'violas' implies he might have done: *GB-Lam* MS1035 refers to the violas as 'tenors', and the only other place Bache does this is in at the beginning of the final movement of the 1851 concerto, in *GB-Lam* MS1006.[59]

Ex. 3.17: Bache, Andante con Espressione (*GB-Lam* MS1035), bars 4-9



It seems more likely that Bache was using tonal homogeneity as a vehicle for exploring linking the movements of a concerto, a device that he uses in his 1856 Piano Concerto, which could be seen as a re-working of the earlier composition. However, the overall tonal scheme of the 1856 concerto differs from that of 1851: whilst the outer movements are both in E major, the second movement is in C major, the flattened submediant (the same key as the seemingly discarded Andante con Espressione). Whilst the flattened submediant was not a popular choice at the time, it was used (in the same keys, E and C) by Mendelssohn in two of his concerted works: the violin concerto (which is also through-composed) and the 1823 concerto for two pianos, which was unpublished in the 1850s but which Bache may well have encountered either through Bennett or whilst he was in Leipzig. Bache's 1856 composition is clearly the work of a technically more developed composer than his 1851 work, and it is telling that, on the front cover of the manuscript, there is no longer an acknowledgment of Bennett (or anyone else) as Bache's teacher. The cover page is written in French, and the work carries a dedication (oddly, in English) to 'Miss Strutt, of Derwent Bank'.[60] Recorded in 2007 by Hyperion Records, as part of their series 'The Romantic Piano Concerto', alongside Sterndale Bennett's Fourth Piano Concerto and his Caprice in E major Op. 22,[61] this concerto is the work referred to by Carl Czerny in the letter he wrote to Kistner after meeting Bache in Vienna in November 1856.[62]

Bache almost certainly had the manuscript of his earlier work available when composing the 1856 concerto, as the first subject of the *Allegro* first movement is both

[59] In the first and second movements of *GB-Lam* MS1006 Bache writes 'violas'.
[60] Which 'Miss Strutt' is unknown, but it is presumably either Frances or Anne, both long-standing family friends through Bache's mother, the latter of whom was present at the premiere of Bache's 1851 piano concerto.
[61] Hyperion CDA67595, 2007. The author created the score and parts used for this recording from *GB-Lam* MS1007.
[62] *Brother Musicians*, p.90. See section 2.2.1, p.59 above.
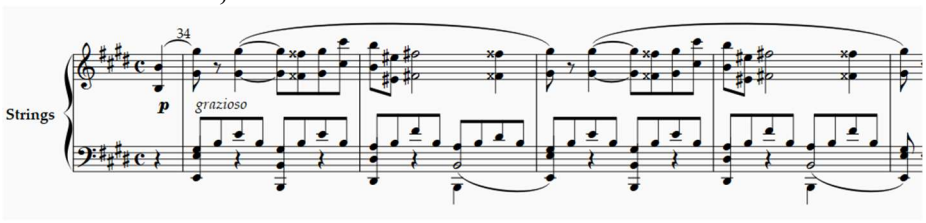
identical and almost identically scored for the first eight bars of the orchestral introduction. After this, however, the work is completely new, with an entirely different second subject (Ex. 3.18a) that is treated to a brief flatwards slip to the tonic minor (which itself leads to a tonicization of G major, the flattened mediant) in the course of the orchestral exposition: unusual in opening orchestral tuttis of the period but evident in Mendelssohn's 1823 concerto. G major becomes more strongly articulated as the movement progresses, which acts to stabilise C major as the key for the second movement and which is further evidence of Bache considering linking of movements. The regular inflection to G major is also obvious in Mendelssohn's 1823 concerto, suggesting that Bache may have used this concerto as a model for his own work. He similiarly appears to allude to Mendelssohn as the first movement draws to a close: the piano interjects with a melody (Ex. 3.18b) that demonstrates similarities with the second theme in the first movement of the German's Violin Concerto (Ex. 3.19). Table 3.4 outlines the structure of this movement.

Table 3.4: 1856 Piano Concerto in E major, First Movement, Structural Outline
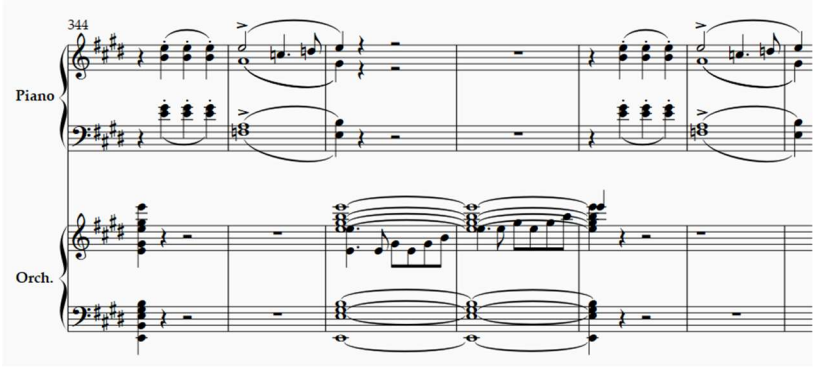
Bar	Section	Key
1	Orchestral Introduction, including first subject (bar 1), second subject (bar 34)	I
69	Piano enters	V preparation
71	First subject (decorated, piano)	I
115	Second subject (piano)	V
131	Development	various
218	First subject (with further development)	Flat-III
245	Second subject (with further development)	Flat-III
271	Second subject (with further development)	I
322	Truncated Recapitulation	I
342	Link to second movement	I

Ex. 3.18: Bache, Piano Concerto in E major (1856) (Author's edition, unpublished, 2005)
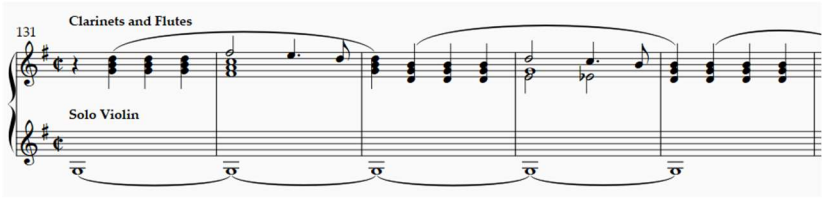
a. First movement, bars 34-38



b. First movement, bars 344-350



Ex. 3.19: Mendelssohn, Violin Concerto in E minor (transcribed by the author), first movement bars 131-135
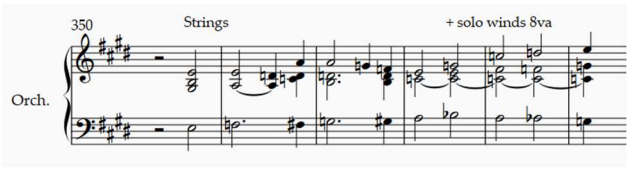


The first movement links to the second, an *Andante*, through a brief modulatory passage in the strings (Ex. 3.20a) that leads to a piano cadenza settling on a dominant seventh chord in C major at bar 360. After a brief orchestral introduction, the piano announces the 6/8 melody (Ex 3.20b), incidentally also the time signature for the middle movement of Mendelssohn's 1823 concerto, which is treated to development in the tonic minor and the dominant, as well as appearing in the orchestra underscored by piano passagework. After a repeat of the introductory material, Bache again uses a solo cello accompanied by piano passagework in a recapitulation of the melody, although with the addition of pizzicato strings and woodwind interjections.[63] The movement ends

[63] This is not a device taken from Bennett (the only appearance of solo orchestral instruments in the slow movements of Bennett's piano concertos is in the First Concerto, where a succession of instruments plays
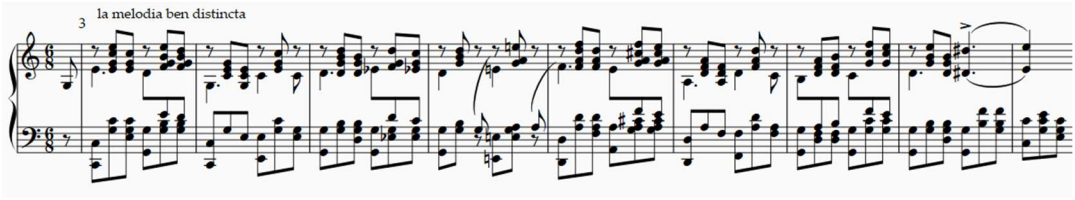
with the piano playing a downwards arpeggio of C major, leading directly (Bache writes 'segue finale' in his manuscript) into the *Vivace* third movement, which begins with a further improvisatory passage from the piano (similar in feeling to that between the second and third movements of the Mendelssohn violin concerto) before an introduction, in which the orchestra is joined by the piano, leads to the first theme, expressed by the piano alone (Ex. 3.20c). A second theme (Ex. 3.20d) follows shortly thereafter, and the two are developed together, with the first theme appearing in, among other keys, C major, in the course of developmental passages, prior to a recapitulation of the first theme and a coda section (concluding with an arpeggiated piano flourish and a series of dominant / tonic cadences in E major.

Ex. 3.20: Bache, Piano Concerto in E major (1856) (Author's edition, unpublished, 2005)
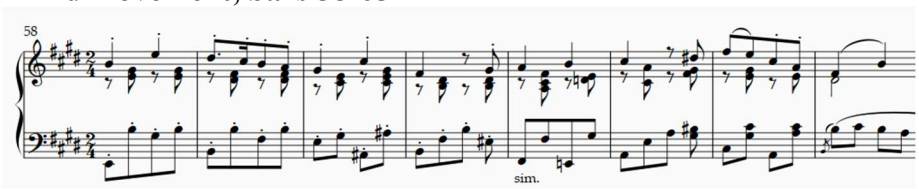
a. First movement, bars 350-355
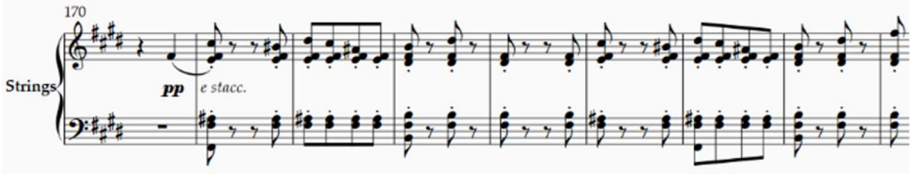


b. Second movement, bars 3-11



c. Third movement, bars 58-65



d. Third movement, bars 170-178



adjoining bars of the melody over piano passagework). There is no documented reason for Bache to have written cello solos into all his piano concertos, although he did write a Romance for cello and piano in around 1851 (see section 3.1.5, p.110 above).

Alongside the three concertos, the Royal Academy of Music library holds the manuscripts of two further concerted works. The first is a *Morceau de Concert*, Op. 22 for piano and orchestra (again, single woodwind apart from two clarinets, but with an added trombone and no timpani), dated 21 September 1857, a month after Bache's brother William died and during a period when Constance described Edward as remaining 'very quietly' at the family home in Birmingham.[64] Whilst the work is annotated 'F. Edward Bache' at the end, much of the handwriting on the manuscript, including the cover page and the annotation, does not match that of Bache's other compositions.[65] It may be that a member of his family or a close friend acted as a scribe for him during the composition of this work, but comparison of the handwriting of *GB-Lam* MS1034 with other extant manuscripts does not provide any evidence for a possible candidate.

The work itself is in two movements, the first a fifty-six-bar, 6/8 *Andante* in F major, which starts with an introductory fanfare idea presented tutti before a piano cadenza leads the harmony to a chord of A major, V in D minor. Further cadential passages end with an arrival on a descending arpeggio of V7 in F, after which the solo piano presents the main theme at bar 14 (Ex. 3.21a). The movement continues with the wind and first violins taking on the melody over piano passagework, while the rest of the strings provide harmonic support. After a final F major cadential passage, the scribe writes 'segue *Allegro*', a 2/4, 281-bar movement in D major (see Table 3.5) that begins with a fifteen-bar introduction over a diminished chord to ease the otherwise disparate harmonic link between the two keys (taking the F major of the first movement as I, the second D major movement is in VI, which is both unusual and progressive for the period). The rhythmic idea of the first theme is introduced tutti before the piano states it explicitly in bar 29 (Ex. 3.21b). After an orchestral tutti, a second melody in the dominant is introduced by the piano at bar 83 (Ex. 3.21c), and this is again developed by the orchestra over piano passagework, leading to a recapitulation of the first theme (in the dominant, this time) at bar 151 and a following interplay of the two melodies. The work concludes with an extended coda section starting at bar 202. Of interest is the rhythm featured in a theme that only appears in the orchestra, first seen in the strings when the piano begins to play triplet semiquavers as passagework at bar 116 (Ex.

[64] See Chapter 1, page 40.
[65] *GB-Lam* MS1034.
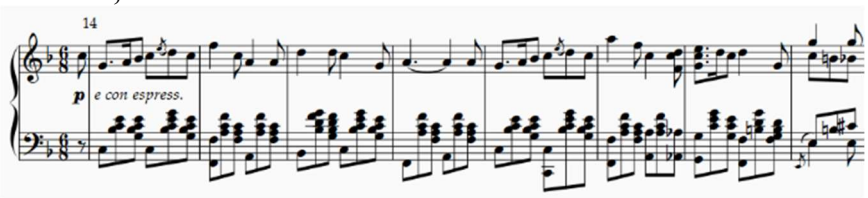
3.21d). Reminiscent of the music set for contredanse exercises of the period, this accompanimental figure is not seen in any of Bache's other works.[66]

Table 3.5: *Morceau de Concert* Op. 22, *Allegro*, Structural Outline
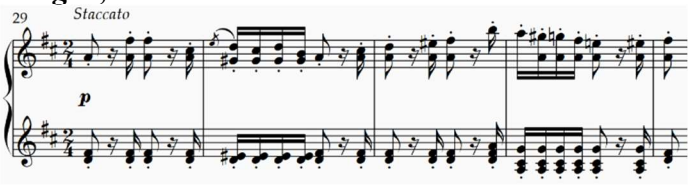
Bar	Section	Key
1	Orchestral Introduction	I
29	First Theme (piano)	I
67	Orchestral Tutti	I
82	Second Theme (piano)	V
120	Development	V – V of V
151	Recapitulation of first theme	V
202	Coda	I

Example 3.21: Bache, *Morceau de Concert* Op. 22 (*GB-Lam* MS1034)
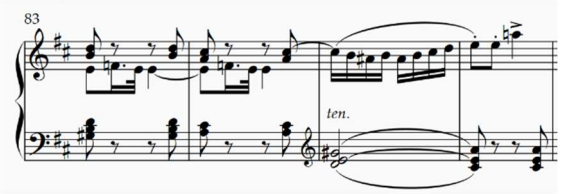
a. *Andante*, bars 14-21



b. *Allegro*, bars 29-33
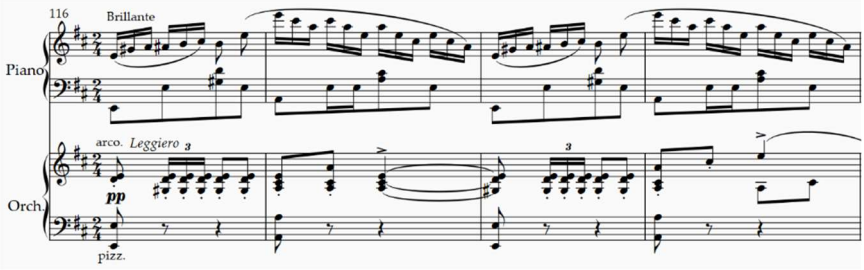


c. *Allegro*, bars 83-86



[66] See, for example, Friedrich Albert Zorn (trans), *Grammar of the Art of Dancing, Theoretical and Practical* (Boston: Heintzmann, 1905), p.161. This book was first published in German in Leipzig *c*.1880.

d. *Allegro*, bars 116-119



The unpublished Andante Spianato and Rondo Polonaise for piano and orchestra is a fifty-nine-page manuscript for piano, single woodwind (with two clarinets), two keyed horns, two trumpets, trombone and strings.[67] Whilst the manuscript is undated, it is known that Bache first performed the work in Liverpool in March 1855,[68] although it is likely that for that performance he created an arrangement for strings, flute, clarinet, cornet, two saxhorns and trombone, of which only the manuscript cornet and trombone parts, along with some piano cadenzas, remain.[69] The accompanying ensemble, under the concert promoter Mr Thomas, is referred to as both 'band' and 'orchestra' in a contemporary newspaper report. What is clear is that the work, designated Op. 9 on the manuscripts, is an extension of Bache's published Op. 9, the solo 'Brilliant Polonaise', discussed below, and that a music critic of the time considered that it 'well deserves the more ambitious title of a "Pianoforte Concerto" – especially as regards the skilful handling of the orchestra'.[70]

One reason Bache did not title his work 'concerto', apart from the obvious lack of the three movements standard to concertos of the period, could be to retain the link with the piece that seems to have inspired him: Chopin's Andante Spianato et Grande Polonaise Brillante, Op. 22.[71] Alongside the similar title and the fact that both composers use fanfare-like passages, much of the piano writing in Bache's work is stylistically comparable to Chopin, including his use of extended cadenzas and filigree accompanimental passages. Both composers use a mediant key relationship between movements: Chopin uses G major and E-flat major; Bache uses C major and E major. However, Chopin does not employ the orchestra in the 'Andante' section, and the orchestration he uses in the 'Polonaise' differs from Bache's in that Chopin has double

---

[67] *GB-Lam* MSXX163624.1.
[68] See section 2.1.2, pp.46-47.
[69] *GB-Lam* MS1019.
[70] 'Thomas's Saturday Morning Concerts', *The Liverpool Mail*, 24 March 1855, p.3.
[71] *GB-Lam* MS1019 gives Op. 9 the title Andante Spianato and Rondo Polonaise Brilliant, the only version of Bache's composition to use the word 'spianato'.

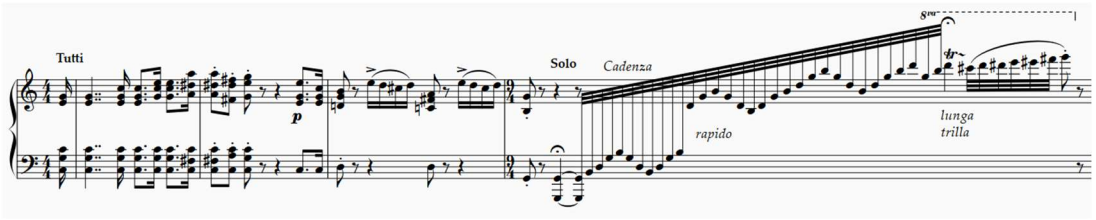
woodwind and timpani (as in all his concerted works), whereas Bache returns to the single flute, oboe and bassoon (but two clarinets) that he uses in his orchestral overtures and *Rübezahl*.[72] As possible confirmation of the theory that this orchestration may have been for a specific orchestra, it is notable that Bache performed this work with an orchestra conducted by Mellon at St. Martin's Hall, London, on 7 May 1855.[73]

The sixty-seven bar 'Andante', marked *Andante larghetto* in the manuscript, is an introductory movement in C major, which begins with a fanfare-like passage played by piano and orchestra (Ex. 3.22a: perhaps an acknowledgment of the fanfare with which Chopin begins his 'Polonaise' section) which is linked to a similar passage, this time in D minor, by a short piano cadenza. A longer piano cadenza then leads into the main melodic section, which is forty-four bars long and consists of two statements of the theme. The first, marked 'cantabile' and lasting sixteen bars, is presented by the piano alone (Ex. 3.22b). The orchestra joins at bar eight of this theme and accompanies the piano, the writing for which becomes more decorated and modulates through the flattened submediant (A-flat major), for the rest of the melody, and for the eight-bar linking passage in the dominant that follows. The following sixteen bars consist of a restatement of the melody, played by a solo cello and accompanied by orchestra and filigree piano (Ex. 3.22c), which alters at the fifth bar to move through a diminished passage and re-establish itself in C major, when the clarinet plays the first bar of the tune. A further cadential passage for piano leads to a concluding section, the piano again accompanying the solo cello with filigree passagework, before the full orchestra joins to conclude the movement (Ex. 3.22d). Despite the discussion above regarding Bache's use of the solo cello in all three of his piano concerto slow movements, his decision to feature a solo cello in the 'Andante' could be seen as another allusion to Chopin: his Op. 3 is the Introduction and Polonaise Brilliante for cello and piano, written in 1829.

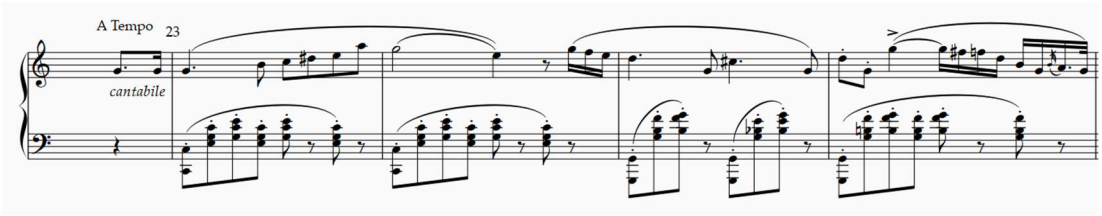
[72] See section 3.1, p.90.
[73] 'Fine Arts, Music and the Drama', *Supplement to The Birmingham Journal*, 12 May 1855, p.3.

Ex. 3.22: Bache, Andante Spianato and Rondo Polonaise, Andante (*GB-Lam* MS1019)
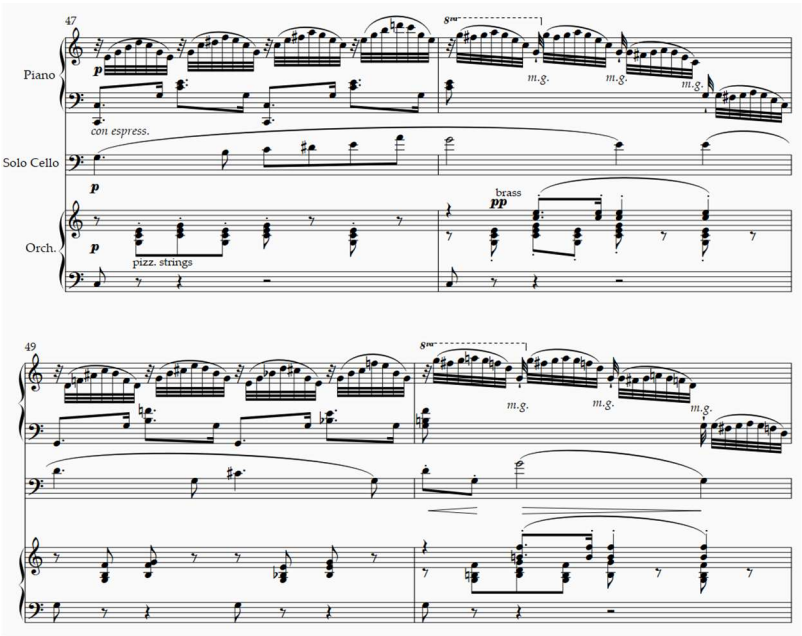
a. bars 1-4



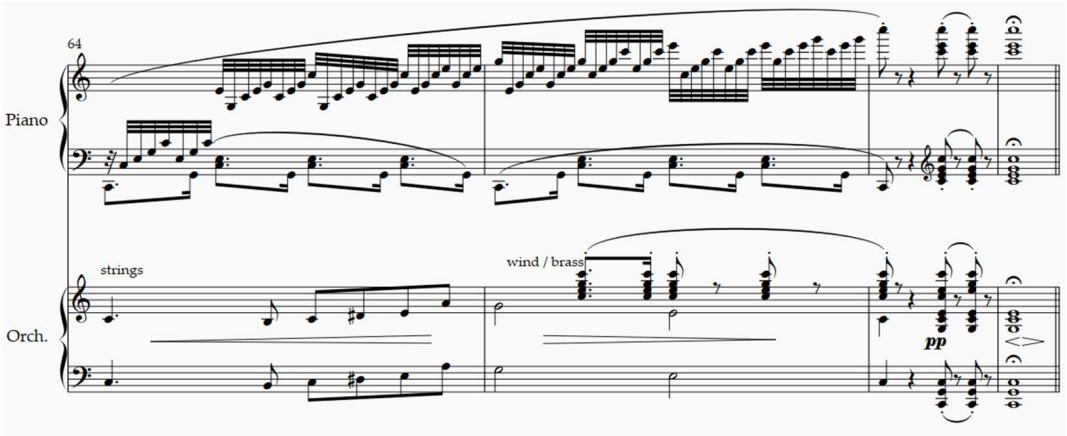
b. bars 23-26



c. bars 47-50



d. bars 64-66



The ‘Polonaise’ section, in E major (the flattened submediant – tonic relationship between the slow and fast movements are identical to those found between the inner and outer movements of the 1856 concerto), begins with an eleven-bar introductory ‘conversation’ between orchestra and piano (Ex. 3.23a, which repeats to form bars 5-8), within which the key fluctuates between C-major and B-major, followed by a further twelve bars of introduction ending with the pianist playing a B-major scalic run covering four-and-a-half octaves in two bars to bring us to E-major, the tonic for the movement. After two bars of string statement of the standard polonaise rhythm seen at the beginning of the movement, the piano begins the first theme, which makes use of a triplet-based scalic figure (Ex. 3.23b). The work proceeds to follow a fusion of sonata and rondo forms (see Table 3.6 and Exs. 3.23c-e), with the piano taking the melodic lead apart from in the second presentation of theme 2, where it joins the lower strings and woodwind for the interjections before returning to solo duties at bar 131, and with scalic or arpeggiated figures providing linking passages between themes.[74] The return of the first theme at bar 167 is presented by piano alone, modulating through a circle of fifths (via A minor, rather than the major) before a diminished arpeggio returns the piece to E major, and the orchestra rejoins at bar 180 for a final return of the first half of the first theme, which this time modulates through the relative minor via its dominant to a further scalic passage that returns the piece to E major. At bar 189 Bache marks *più mosso* and begins a coda section, with the piano playing almost continual semiquavers (Ex. 3.23f), broken only by two statements of the polonaise rhythm, in which the piano is doubled by the trumpets and, the second time, the clarinets. The work ends with five bars of repeated tonic chord, identical apart from changing voicings in the brass to provide a descending arpeggio.
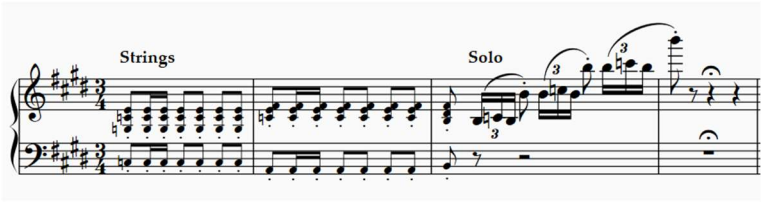
[74] See ‘Rondos and the Type 4 Sonata’ in James Hepokoski and Warren Darcy, *Elements of Sonata Theory* (Oxford: Oxford University Press, 2006), pp.388-429.

Table 3.6: Andante Spianato and Rondo Polonaise, Structural Outline of Polonaise Section
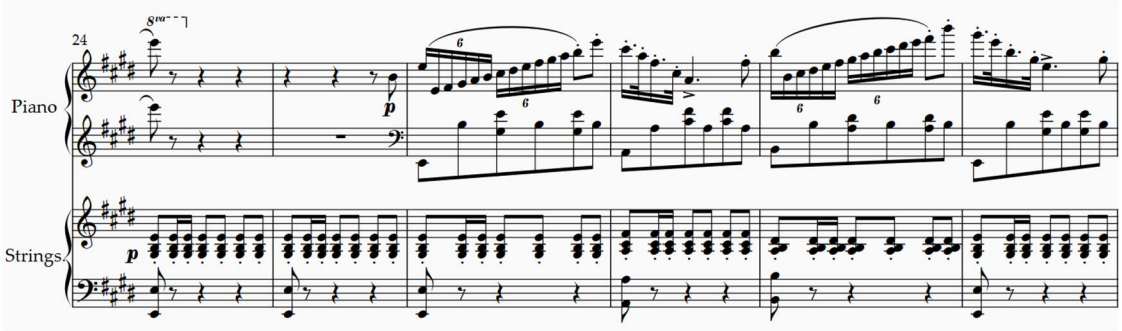
Bar	Section	Key
1	Introduction	I (V)
26	A	I
50	Codetta and link	I
55	B	vi
71	Link	II
75	C	V
99	Link (using material from introduction)	V
107	A	I
123	B	I
139	Link	V
143	C	I
167	A’	I
171	Link	to I (V)
181	A’’	I
189-231	Coda	I

Ex. 3.23: Bache, Andante Spianato and Rondo Polonaise, ‘Polonaise’ (*GB-Lam* MS1019)
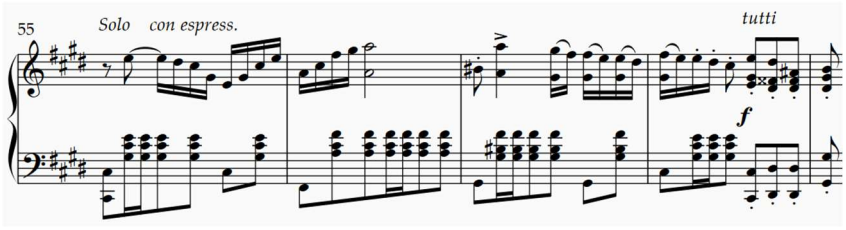
a. bars 1-4
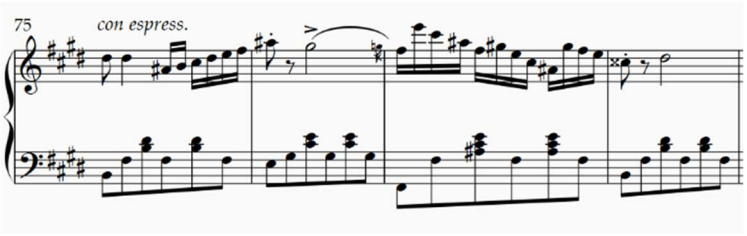


b. bars 24-29
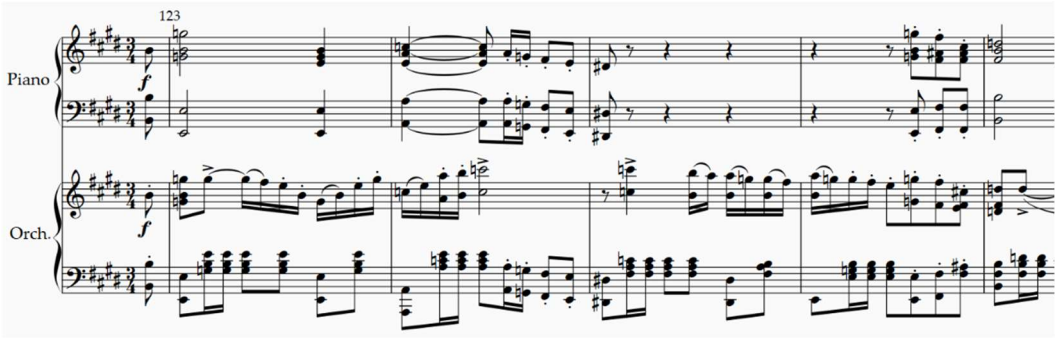


c. bars 55-59
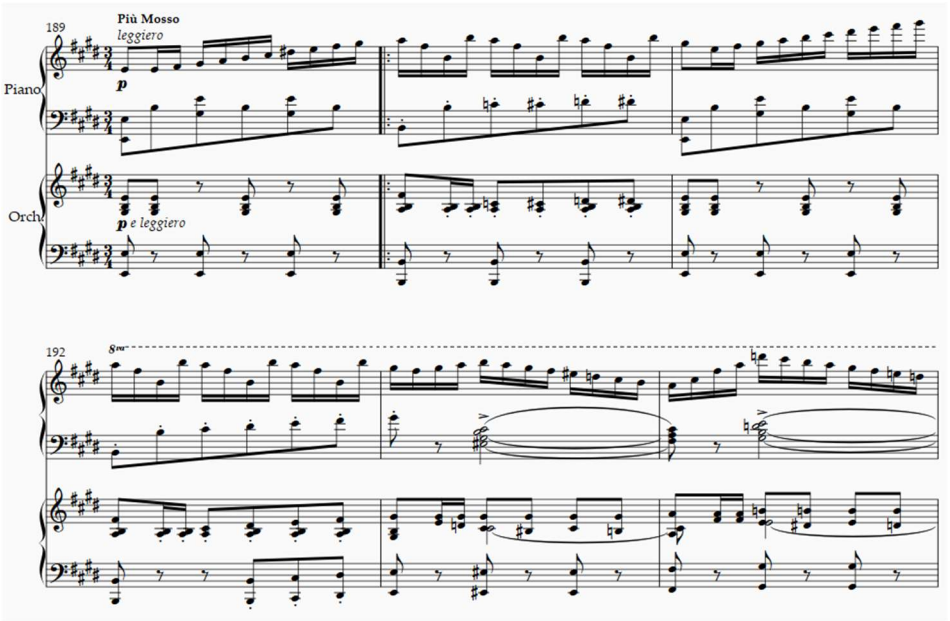


d. bars 75-78



e. bars 123-127



f. bars 189-194



3.2.2 Works for Solo Piano

Bache's 'Brilliant Polonaise' for piano solo, carrying a dedication to 'the most noble The Marchioness of Downshire',[75] was published (with an English title page) as his Op. 9 by Addison & Hollier in February 1854, probably predating the concerted version discussed above.[76] This composition lacks the 'Andante' movement found in the orchestral work, and the remaining polonaise is shorter: whilst the *Allegro Brilliant* section of the orchestral polonaise has 231 bars, the piano composition has only 159. This reduction is due mostly to the much shorter introduction in the solo composition, which is a simple four-bar introduction using the material found in the piano interjections of the orchestral version (Ex. 3.24a), although several of the inner thematic sections are also less developed than in the orchestral version, leading to the assumption that Bache expanded the work when he arranged it for orchestra, perhaps to balance its length with the preceding 'Andante'. This solo composition also lacks the extended coda section seen in the orchestral version: the coda in the solo version is eight bars long and uses only tonic and dominant harmonies (Ex. 3.24b). The way that Bache uses arpeggios in this ending is similar to that which he would go on to employ at the end of the 1856 piano concerto, whereas the octaves in alternating hands of the orchestral version mirror those at the end of the first movement of the 1851 concerto. There are intimations in the piano version that Bache was already hearing the work orchestrally. For example, at bar 37, he writes *forzando* (*fz*) under the last three quavers (Ex. 3.24c): in the orchestral version the orchestra joins the piano at the corresponding point (Ex. 3.23c above, bar 58). There are also moments when the solo piano version is simpler than piano part in the concerted work: for example, it can be seen by comparing Ex. 3.23c and Ex. 3.24c that the left hand is simpler, lacking the semiquavers inherent to the polonaise rhythm. It could be that Bache decided to create a stronger polonaise feeling when he wrote the orchestral version, perhaps to link it more closely to the Chopin polonaise, or it could be that repeated semiquaver chords would be too difficult (the piece itself is already technically quite demanding) for the Victorian home pianist to whom a published edition of the work would need to appeal.
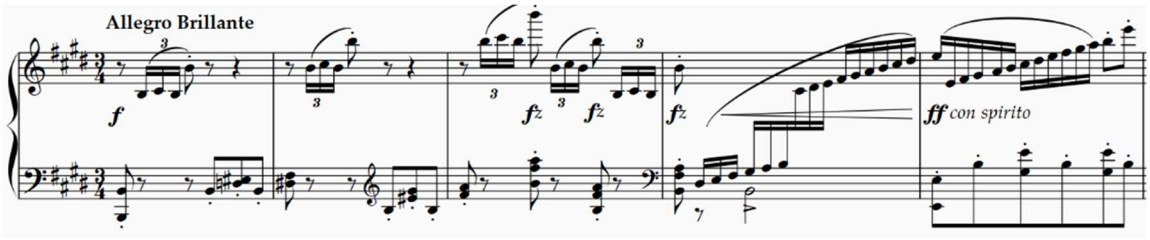
---

[75] The Marchioness of Downshire was Caroline Frances Hill, née Stapleton Cotton (1815-1893). No personal link with Bache has been found, but in a letter to his parents from Leipzig on 19 December 1853 in which he suggests he composes a piece for his 'cousin Laura', he writes: 'I am a very slow coach in these affairs, vide Marchioness of Downshire dedication' (*Gb-Lbl* Add MS 54193, fol. 242^{v}). Berger notes that the Dowager Marchioness of Downshire (Maria Hill, 1790-1855) was one of 'several members of the aristocracy [who] very graciously lent their music rooms to artists of distinction' in London in the 1850s: her home was in Belgrave Square (Berger, *97*, p.43).
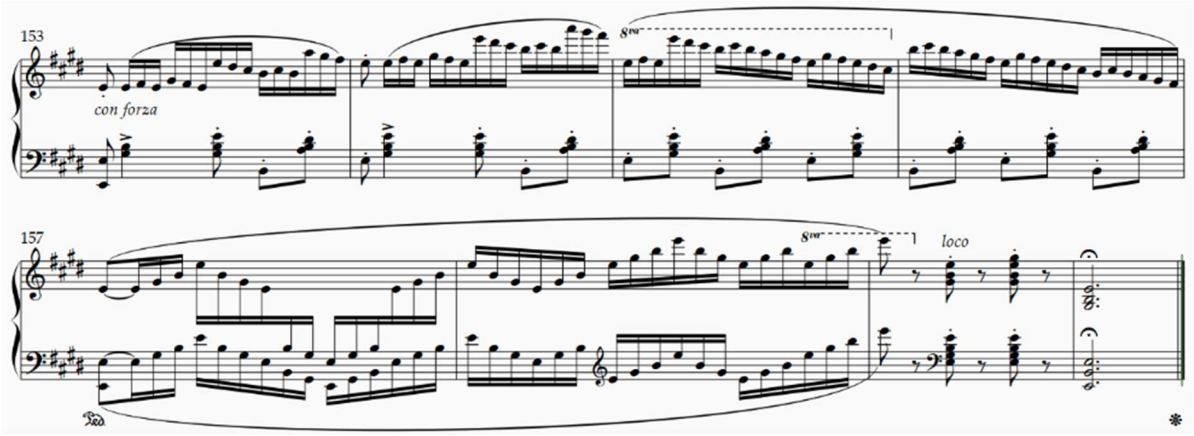
[76] Chopin's Op. 22 also exists as a solo piano work that predates its concerted version.

Ex. 3.24: Bache, 'Brilliant Polonaise', Op. 9 (Author's edition)
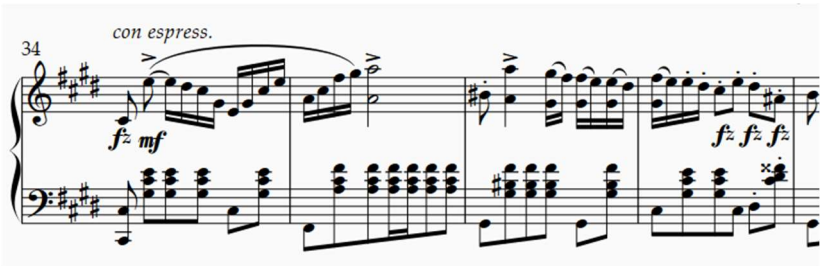
a. bars 1-5



b. bars 227-231



c. bars 34-38
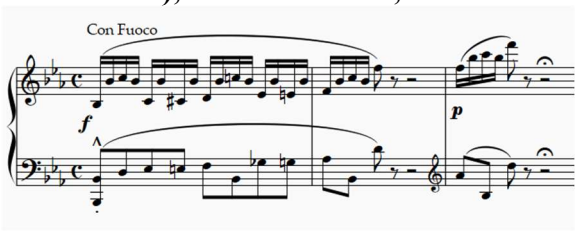


Bache's *La Penserosa e l'Allegra* was published posthumously by Addison, Hollier & Lucas in 1859. The piece is subtitled 'Morceau Caractéristique' [*sic*] and carries a dedication to a 'Miss Jackson'. It was probably composed in the last few months of Bache's life, and the plate number, handwritten on the autograph manuscript, which carries the dedication but no subtitle, matches that of the published edition. The title comes from companion poems by John Milton (1608-1674), 'Il Penseroso' ('The Thoughtful One') and 'L'Allegro' ('The Merry One'), which were first published in 1645, with Bache changing the gender of the protagonist, perhaps to fit his dedication. The poems' themes are varied, but given the date of Bache's composition, the final lines of each are pertinent: 'Il Penseroso', considering life alone as a hermit, ends 'These

pleasures Melancholy give, and I with thee will choose to live',[77] whereas 'L'Allegro', addressing Mirth, ends 'These delights, if thou canst give, Mirth with thee, I mean to live'.[78] Curiously, lesson twenty-six in William Sterndale Bennett's Op. 33 *Thirty Preludes and Lessons*, published in 1853, is entitled 'Il Penseroso', and whilst the only characteristic the two pieces share is that they are both in common time, perhaps Bache's knowledge of Bennett's work led him to the Milton source. Bache's work is certainly not programmatic, but could be seen as impressionistic, with the moods of the two movements reflecting those of Milton's poetry.

The structure of Bache's composition, in which both movements are in E-flat major, is relatively simple. It begins with a twelve-bar 'Introduzione' based on the dominant seventh and featuring a rising chromatic idea (Ex. 3.25). This leads to the first part, 'La Penserosa', a thirty-two-bar movement in 4/4 time, with a triplet division of the crotchet beat in the left hand throughout. The melody is in eight-bar sections: the first (Ex. 3.26a), which bears a resemblance to Mendelssohn's *Song Without Words* Op.53/2: see Ex. 3.27) modulates from the tonic to the dominant, and the second (Ex. 3.26b), which is then repeated in a more highly decorated form, begins in the dominant and cycles through the tonic, subdominant and subdominant minor before returning to a perfect cadence into the tonic. The eight-bar coda section inflects through the relative minor (via its dominant seventh) to the dominant, and the movement ends with an alternation of tonic and supertonic diminished chords over a tonic pedal (Ex. 3.26c), settling on the tonic for the final two bars.

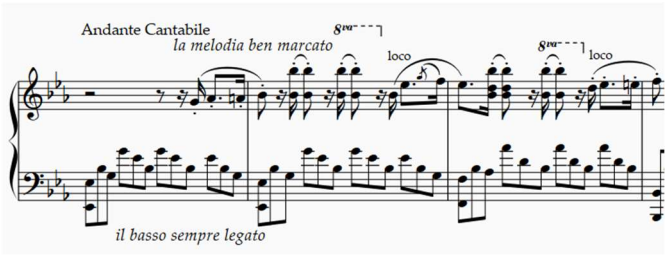
Ex. 3.25: Bache, *La Penserosa e l'Allegra* (London: Addison, Hollier & Lucas, 1859), 'Introduzione', bars 1-3
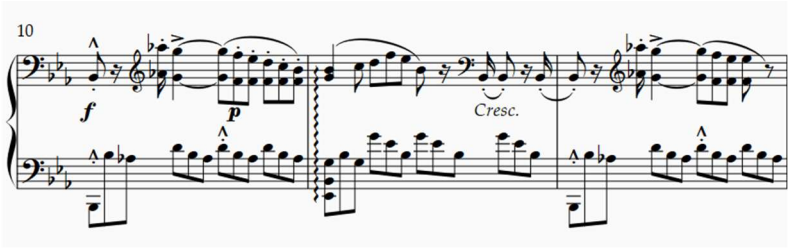


[77] John Milton, 'Il Penseroso', *The Poems of John Milton* (Edinburgh: Thomas Nelson and Sons Ltd. (n.d.)), p.458.
[78] Ibid., p.453.

Ex. 3.26: Bache, *La Penserosa e l'Allegra* (London: Addison, Hollier & Lucas, 1859), 'La Penserosa'
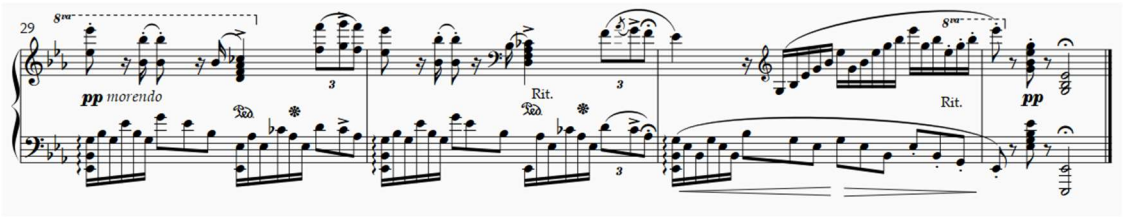
a. bars 1-4



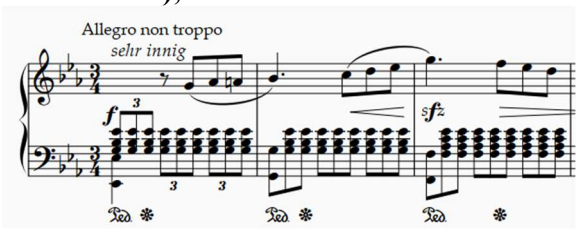
b. bars 10-12



c. bars 29-32



Ex. 3.27: Mendelssohn, *Song Without Words* Op. 53/2 (Farnborough: Gregg Press, 1968), bars 1-3
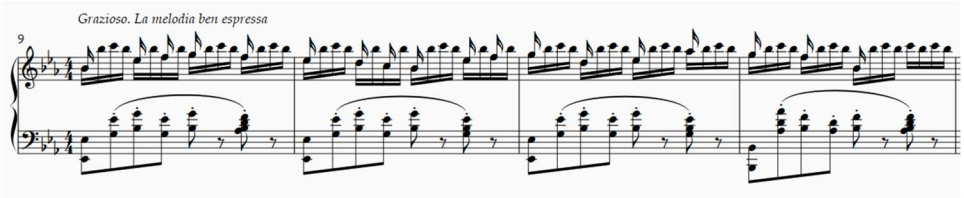


The second part, the ninety-eight bar *L'Allegra*, begins with a repeat of the first eight bars of the 'Introduzione', marked *con fuoco*, which is followed by the main theme, an eight-bar E-flat major melody (Ex. 3.28a), marked *Grazioso*. It consists of two four-bar phrases, the first of which ends on the dominant, the second of which returns to the tonic, and throughout which the right hand plays running semiquavers that continue for the rest of the movement. The following eight bars are similar in content and texture but different tonally: the melody begins in the subdominant and moves to
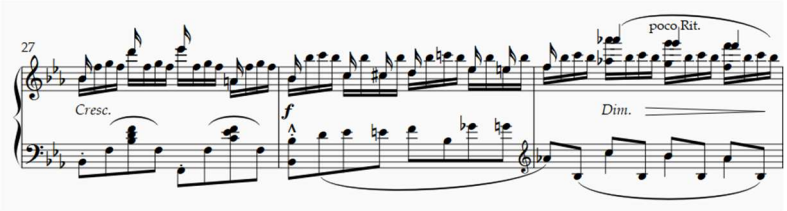
the dominant, with the repeat beginning in the subdominant minor. There then follows a five-bar 'codetta' which moves between the dominant and V of V and uses the material from the introduction (Ex. 3.28b), returning to the tonic in bar thirty. There is then a full repeat of the entire main theme, including the codetta, which Bache notates in the manuscript simply by using numbered bars. In bar 51, the first eight bars of the theme are repeated, this time with the right hand an octave higher and marked '*pp e delicato*'. After this, an extended coda section with a new melodic idea (Ex. 3.28c) and progressively faster movement of harmonies repeats in its entirety before leading to the conclusion of the work: a passage in the tonic with subdominant-minor inflections and regular perfect cadences. The final nine bars focus entirely on the tonic, save for the final iv-I cadences four bars from the end. The flourish of rising octaves split between the hands (Ex. 3.28d) is only seen elsewhere in Bache's compositions in the concerted works, and this could be evidence that Bache was hearing this work orchestrally as he composed it and that, had he lived longer, it would have been orchestrated in a manner similar to that of Op. 9.

Ex. 3.28: Bache, *La Penserosa e l'Allegra* (London: Addison, Hollier & Lucas, 1859), 'L'Allegra'
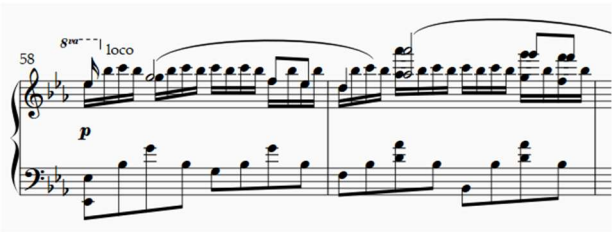
a. bars 9-12
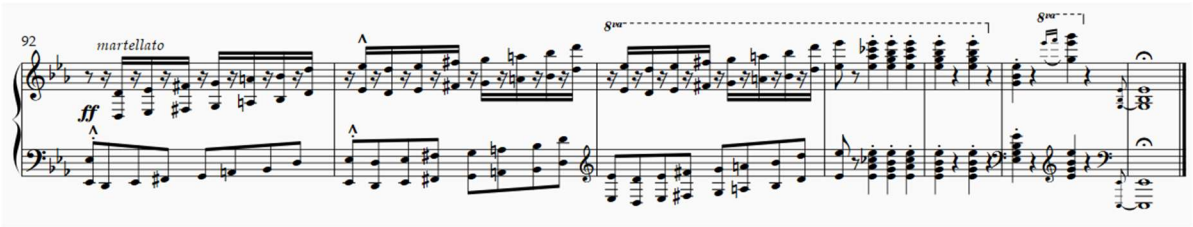


b. bars 27-29



c. bars 58-59



d. bars 92-98



Addison, Hollier & Lucas also published the work as two separate pieces (as did Ashdown & Parry in 1866). The effect of this is to remove the obvious thematic link between the introduction (titled 'Introduzione' in the manuscript), which is printed before 'La Penserosa', and the first eight bars of 'L'Allegra'. In his manuscript, despite writing 'No. 1' at the beginning of the 'Introduzione' and 'No. 2' at the top of the page where 'L'Allegra' starts, Bache implies that the three sections are meant to be played together: he writes 'segue La Penserosa' and 'segue L'Allegra' at the end of the 'Introduzione' and 'La Penserosa' sections.

In 1852 Bache stated that Addison offered him 'a yearly engagement, to look over proofs and write piano pieces for them'.[79] Earlier in the same year, he 'wrote two or three little piano pieces, which were published at Campbell and Ransford's'. These were not the 'art' music that he would write later in his career, but rather light, drawing-room music, with decorative front covers and titles and dedications in French, appealing to the contemporary upper- and middle-class predilection for foreign art and artists.[80]
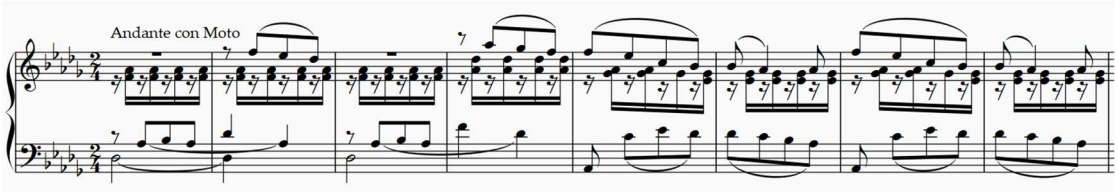
One of the pieces that Campbell and Ransford published in 1852 was *Rêve d'Amour*, which was 'loudly re-demanded' when Bache performed it on 7 April that year.[81] The piece is in D-flat major, and despite it being a relatively early work aimed at the drawing-room market, its 146 bars are not structurally simple. A sixteen-bar first theme (Ex. 3.29a), the melody surrounding an off-beat semiquaver pattern, is followed by a twelve-bar sequential second theme (Ex. 3.29b), which includes an inflection through A major and associated keys notated as a key change and which ends with an eight-bar codetta leading back to the first theme. After eight bars, the first theme alters and the work moves into an extended development section, travelling through F minor, A-flat major and E-flat major before returning to the tonic for a recapitulation of the first theme, which this time inflects through the tonic minor (again, with a notated key signature) before a fortissimo (one of the few dynamic markings in the piece) final

[79] *Brother Musicians*, p.14.
[80] Temperley, 'Xenophilia', p.12.
[81] 'Miscellaneous', *The Musical World*, 30.16 (17 April 1852), p.253.
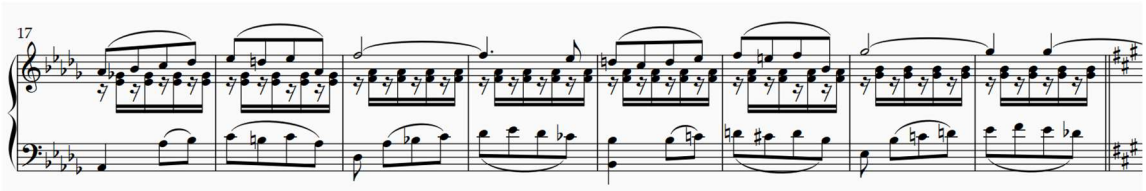
return of the main theme leads to a coda section in which tonic and dominant harmonies alternate over a tonic pedal (Ex. 3.29c). The work concludes with ten bars of tonic harmony.

Ex. 3.29: Bache, 'Rêve d'Amour' (London: Campbell, Ransford & Co., 1852)

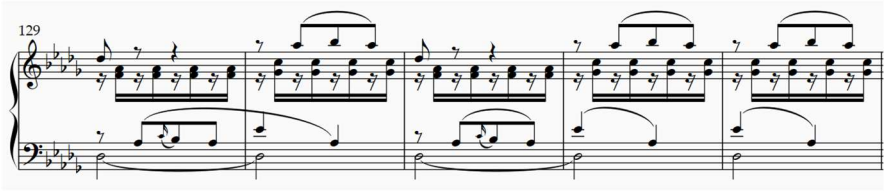
a. bars 1-8



b. bars 17-24



c. bars 129-133
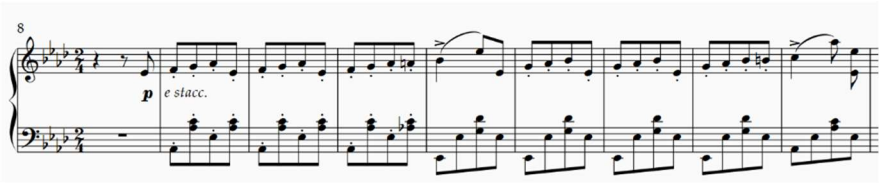


'Rêve d'Amour' is dedicated to the flautist Robert Pratten, for whom Bache was working on a flute concerto in the summer of 1852.[82] In the same year, Bache's 'L'Irrésistible, Galop di Bravura' was published by Addison & Hollier. The work was reprinted at least once in the same year, and was published in an arrangement for piano duet by W. H. Callcott in 1863, demonstrating its popularity.[83] The galop was a popular ballroom dance in the nineteenth century, and composers such as Daniel Auber (1782-1871) had galops arranged and published for piano.[84] As can be seen from Table 3.7, Bache's composition closely follows the standard form for a galop, a ternary work, with a short introduction and a coda section, although Bache also created a ternary feel within both the 'A' and 'B' sections of his composition, with the A section featuring

[82] *Brother Musicians*, p.14. There is no evidence of this work being completed.
[83] It was also reprinted by Augener in 1901, in the second series of Bache's works edited by George Langley.
[84] Auber's Galop from *Gustav III* was published many times, including in an arrangement by T. B. Phipps (London: G. Shade, *c*.1835).

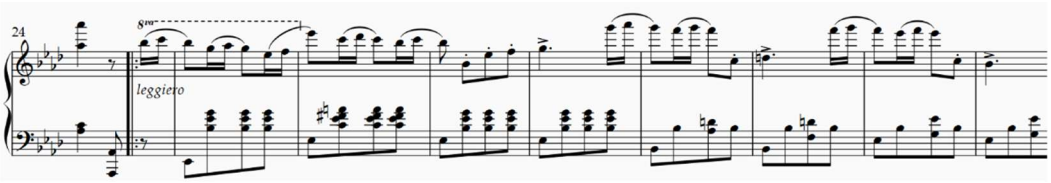
three melodic ideas in total (Exs. 3.30a-c), and the B section featuring two (Exs. 3.30d and e).[85]

Ex. 3.30: Bache, 'L'Irresistible, Galop di Bravura', Op. 5 (London: Addison & Hollier, 1852)
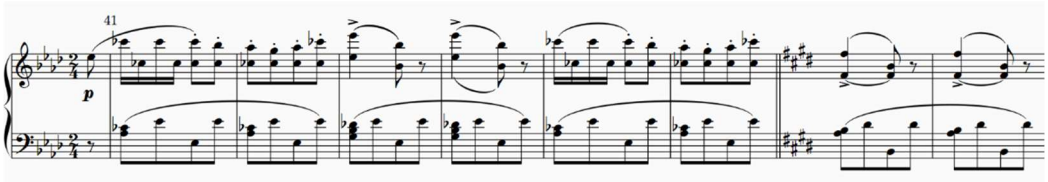
a. bars 8-16
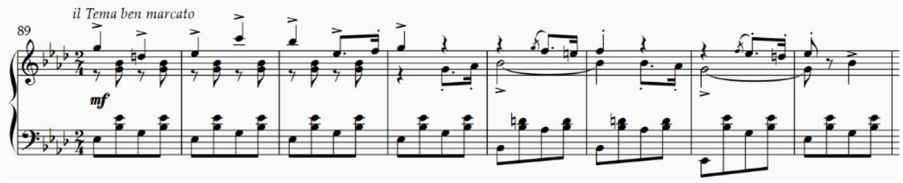


b. bars 24-32
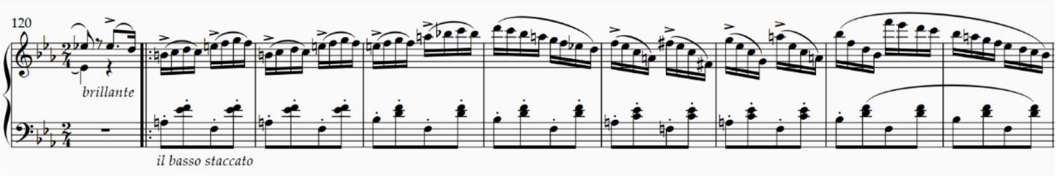


c. bars 40-48



d. bars 89-96



e. bars 120-128



Despite the popularity of the galop as a ballroom dance, there are very few published examples for piano solo, and only two galops 'di bravura' were published in London prior to Bache's: one by Wilhelm Kuhe (in 1851), and the other by Julius Schulhoff. It is interesting to note, given Schulhoff's potential influence on some of Bache's other works discussed in Chapter 4, that Schulhoff's Op.17 *Galop di Bravura*

[85] Andrew Lamb, 'Galop', in *Grove Music Online*, <https://doi.org/10/1093/gmo/9781561592630.article.10589>.

was first published in London by Campbell, Ransford & Co. in 1847, was arranged as a piano duet by Czerny in 1848 (Robert Cocks), reprinted as a solo in 1849, and was performed by Frederick Jewson at a Soirée Musicale arranged by Frank Bodda in Piccadilly on 12 December that year.[86] Bache would almost certainly have known this work, and his own *Galop* bears both a structural and tonal resemblance to that of the Bohemian (see Table 3.7), although Bache's third theme is in the tonic minor, rather than the major. Both works are in ternary form with an introduction and coda, but whereas in Schulhoff's composition only the 'trio' section is itself ternary, Bache also rounds off each outer section with a return to the first theme.

Table 3.7: Bache Op. 5 and Schulhoff Op. 17, Structural Comparison
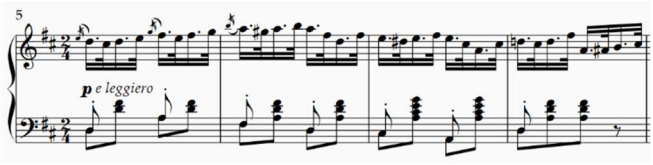
	Bache Op. 5 (in Ab)		Schulhoff Op. 17 (in Db)	
Sections	Bars	Theme (key)	Bars	Theme (key)
Introduction	1-8	(I)	1-4	(I)
A Section	9-24 25-40 (+ rpt) 41-68 69-72 73-88	T1 (I) T2 (V) T3 (i) Codetta (V) T1' (I)	5-36 21-36 37-68 69-82 83-98	T1(I) T2 (V) T3 (I) Codetta (V of V) T3 (I)
Trio Section	89-120 121-136 (+rpt) 137-168	T4 (V) T5 (V of V) T4 (V)	99-114 115-139 140-196	T4 (V) T5 (V of V) T4 (V)
Introduction Repeated	169-177	(I)	197-200	(I)
Return A Section	178-193 194-209 210-221 222-225 226-244	T1 (I) T2 (V) T3 (i) Codetta (V) T1' (I)	201-216 217-232 233-280	T1 (I) T2 (I) T3 (I)
Coda	245-296	(I)	281-310	(I)

[86] 'Miscellaneous', *The Musical World*, 24.49 (15 December 1849), p.798.
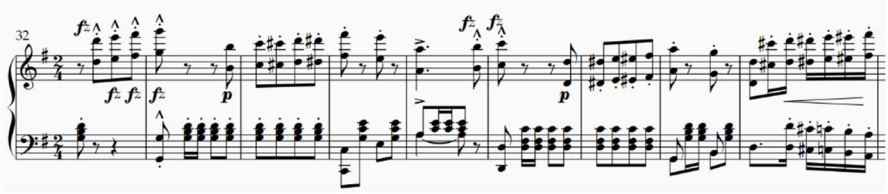
Having moved away from publishing salon-style pieces under his name, in 1857 Bache had two works published by Addison, Hollier & Lucas: a set of two polkas de salon, and *Sur le boulevard: Marche Parisienne*. This latter work has a coloured illustrated frontispiece (the only one of Bache's works that does), with the title, composer's name and other accompanying text in French, and it was available as both a piano solo and a duet, obviously appealing to amateurs playing the piano at home.[87] The composition itself is a straightforward march, ternary in form (with internal ternary structures in both A and B sections), with a short introduction and coda. The principal melodies of the A and B sections are shown below in Ex. 3.31a and b, the dotted rhythm being indicative of the Parisian title.[88]

Ex. 3.31: Bache, 'Sur le boulevard' (London: Addison, Hollier & Lucas, 1857)

a. bars 5-8



b. bars 32-40



One other genre that Bache explored in his solo piano music was the fantasia, generally meaning a theme and variations on a well-known melody. Alongside piano 'arrangements' of *Five Admired Melodies of Verdi*,[89] Bache published five fantasias: four in 1852, and one more in 1855. One example is his fantasia on Rossini's aria 'Non più Mesta', from *La Cenerentola*, which was published by Addison & Hollier as Op. 7/3 in December 1852 alongside fantasias on three non-operatic melodies. The opera was popular in Britain: in the course of 1852, *La Cenerentola* was produced at least twice at Her Majesty's Theatre,[90] following a production the previous year at which the hugely
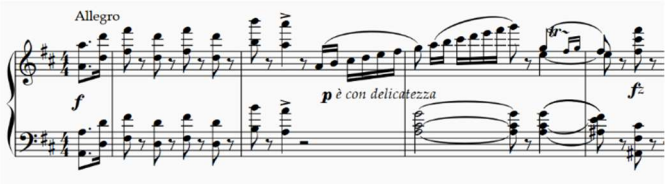
[87] Whilst on the first page of music the composer is stated as 'F. Edward Bache', on the frontispiece of both the solo and duet editions the publisher writes 'Edouard F. Bache'. This is, perhaps, another in-joke referring to Bache's use of a pseudonym, discussed in section 3.3 below.
[88] As seen in, for example, Ferdinando Carulli's Marche 'La Parisienne', Op. 332 for guitar (Leipzig: Schott 1830).
[89] Published posthumously by Kreutzer, Samson & Co. in 1860.
[90] 'Her Majesty's Theatre', *The Musical World*, 30.19 (8 May 1852), p.294; 'Her Majesty's Theatre', *The Musical World*, 30.30 (24 July 1852), pp.469-470.

popular Maria Alboni (1826-1894) had sung the title role of Angelina (including 'Non più Mesta') to great acclaim at the same venue.[91] In the following two years both the violinist Nicolò Paganini (1782-1840) and the pianist Henri Herz (1803-1888) had arrangements published in London.
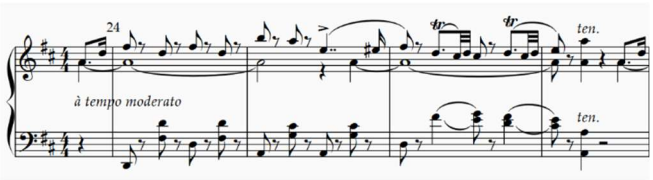
Bache's fantasia, in D major (perhaps a key considered as easier to play on the piano than Rossini's original E major), consists of a twenty-two bar introduction (beginning with the main motif, Ex. 3.32a), a statement of the main theme with some decoration (Ex. 3.32b), and then two variations, one using triplets and putting the melody into the flattened mediant major (Ex. 3.32c), and the second, again in the major, transforming the melody into a polonaise and ending with a brief tonic coda (Ex. 3.32d).

Ex. 3.32: Bache, Fantasia on Rossini's Celebrated Air 'Non Più Mesta' (London: Addison & Hollier, 1852)
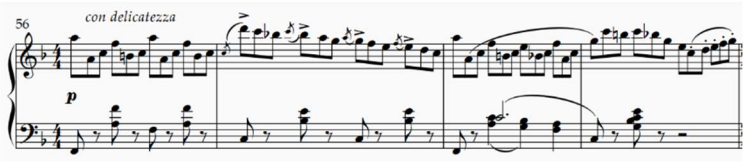
a. bars 1-4
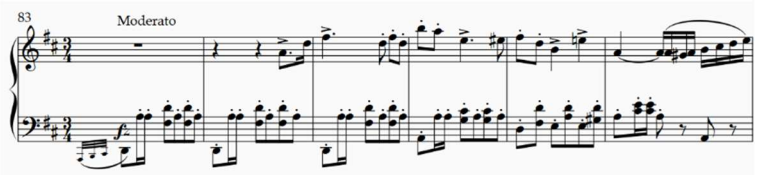


b. bars 24-27



c. bars 56-59
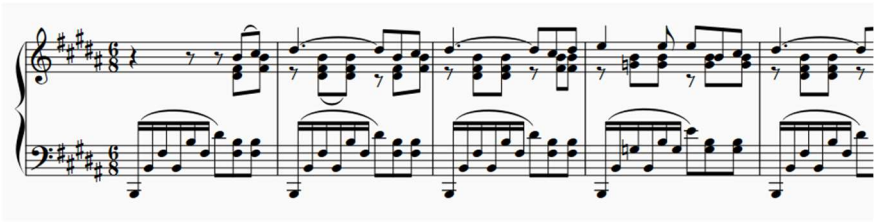


d. bars 83-88
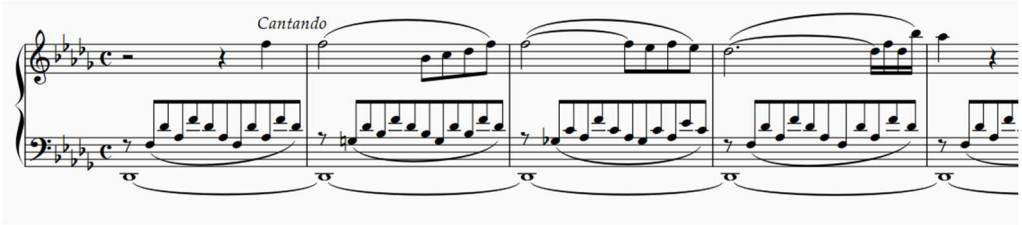


[91] 'The Rentree of Alboni', *The Musical World*, 26.29 (19 July 1851), p.452.

Bache's *Consolation*, written in 1857 whilst he was in Italy, may well take its name from the set of similarly titled works by Liszt, which were published by Breitkopf & Härtel in 1850. The piece is stylistically similar to Liszt's third consolation, with a compound feel (Bache uses a compound time signature, Liszt uses triplets) and a repeating bass line with a melody above, although Bache's work also has an inner harmonic voice, as shown in Examples 3.33 and 3.34. As the only other contemporary piano work entitled 'Consolation' seems to be Dussek's *La Consolation*, an introduction, theme and variations probably written around the turn of the nineteenth century, the existence of this composition might also suggest that Bache was studying the works of the Hungarian whilst in Italy.[92] More evidence of the influence of Liszt's music on Bache's compositional processes can be seen in the *Souvenirs d'Italie*.[93]

Ex. 3.33: Bache, 'Consolation' (London: Lamborn Cock & Addison, 1868), bars 6-10



Ex. 3.34: Liszt, 'Consolation', S.172/3 (Budapest: Editio Musica Budapest, 2014), bars 3-6



As the above survey shows, throughout his short career Bache's compositional style continued to develop. He assimilated ideas from several of the major composers of the period, as well as taking inspiration from literary sources, and composed in a variety of styles, both salon-style pieces presumably written to earn an income and serious art music for concert performance (including the concerted works). Chapter 4 will examine four genres of music within which Bache composed examples and analyse them more

[92] The thirteenth movement of Heller's Op.82, *Nuits Blanches* is given the subtitle 'Consolation' in the Schirmer editions of 1900, but not in the 1855 Scheurmann edition or the Maho edition published in Paris *c*.1870.
[93] See section 4.4.2, p.244.

closely to investigate his compositional techniques and influences, but there is a further collection of compositions which must be included in this overview: pieces that Bache composed under a pseudonym.

3.3 Compositions under the Pseudonym Franz Habec

Suggestions have been made in secondary literature that Bache published music under the pseudonym 'Franz Habec'. Michael V. Pisani, in an article about adaptations of Alexandre Dumas *père*'s *The Corsican Brothers*, states that 'Francis Edward Bache (under the pseudonym Franz Habec) published a series of glittering piano variations in 1853, which he called "Habec's Ghost Melody"',[94] and Jeanette Marie Drone cites the *Catalogue of Printed Music in the British Library to 1980* when making a connection between the two names.[95] However, although neither Pisani nor Drone provides any evidence of a link between the two names, the etymology of the pseudonym is clear ('Habec' being an anagram of 'Bache' and 'Franz' being the German form of 'Francis'), and there is no record in official documents of anyone called 'Franz Habec' existing anywhere in the nineteenth century.

In the library of the Royal Academy of Music, separate from the collection of manuscripts by Bache, there are some manuscripts of works by Habec, which are unmistakably in Bache's handwriting (see Fig. 3.1). Amongst them is a full orchestral score of the *Union Galop*.[96] This is almost certainly the piece that Mellon's Orchestral Union used regularly to close their performances between 1856 and 1859: a letter in *The Musical World* of 12 November 1853 from 'Your Own Correspondent' writes that an Orchestral Union concert in the Town Hall there closed with 'a clever galop by Habec, who by the way is one of our own townsmen'.[97] In most Orchestral Union concerts, however, the work was called *Rondo Finale* (the compound ternary form creates a rondo-like feeling), and attributed to F. Edward Bache.[98] This retitling possibly demonstrates Bache's desire to remove any obvious connection between himself and Habec, and thus keep the 'light pianoforte pieces' he was writing and publishing under

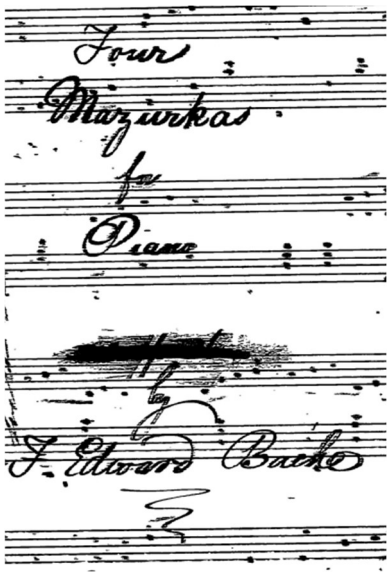
---

[94] Michael V. Pisani, '*The Corsican Brothers* and the Legacy of its Tremulous "Ghost Melody"', *Journal of Film Music*, 5.1-2 (2012), p.29-39 (p.37).
[95] Jeanette Marie Drone, *Musical AKAs* (Lanham: Scarecrow Press 2007), p.26. Laureen Baillie and Robert Balchin (eds), *Catalogue of Printed Music in the British Library to 1980,* 62 vols, (London: K.G. Saur 1981-7), III (1981), p.123.
[96] *GB-Lam* XX(163628.1). With reference to section 3.1.1 above (p.88), it is interesting to note that Bache also uses single flute, oboe and bassoon, but two clarinets, in this orchestration, although there is also an added part for piccolo.
[97] 'Music at Birmingham', *The Musical World*, 31.46 (12 November 1853), p.722.
[98] For example, see 'London Orchestral Union Band', *The Norfolk News*, 15 November 1856, p.4.

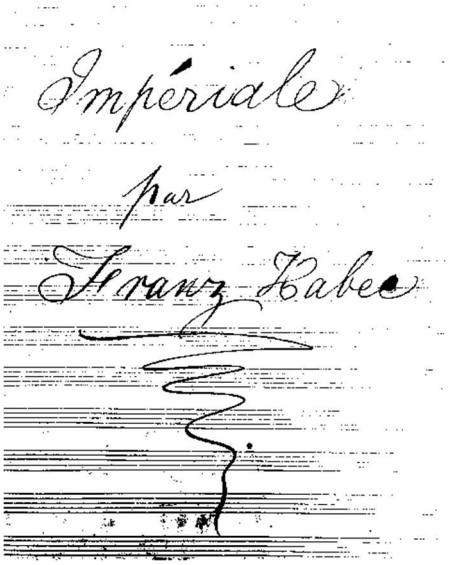
'Habec' separate in the general public's minds from the serious 'art music' for solo piano he was producing by this time.[99] If this is the case, the dedication of the published piano piece to Alfred Mellon is a clear clue left for informed contemporaries to enjoy. There is one moment when the façade slips, however: *The Northern Daily Times* on 27 September 1856 (and subsequent dates) reported that the orchestra's programme for their run of concerts in Liverpool would conclude with 'The Orchestral Union Gallop', again by Bache.[100]

Fig. 3.1: Handwriting Comparison

a. Bache, *Four Mazurkas*, title page (*GB-Lam* MS1011)



b. Habec, 'L'Imperiale', title page (*GB-Lam* XX163627.1)
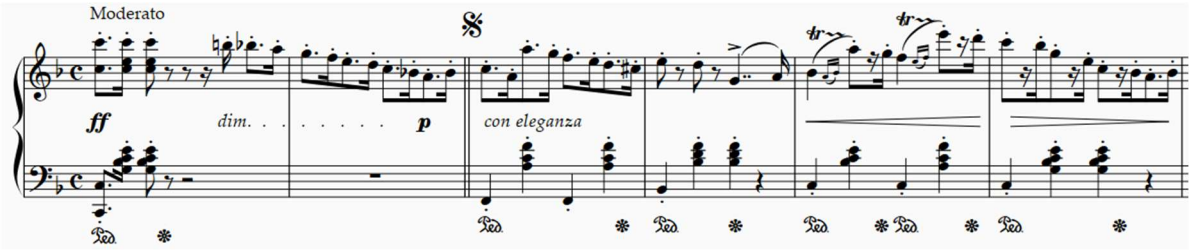


There are two other manuscripts in the Habec collection. One is *Tempo di Polka*, for orchestra, and the other is *Impériale*, which is inscribed as having been written in Leipzig in November 1854.[1] This latter piece exists in versions for both orchestra and solo piano. Although there is handwritten note on the title page of the piano score concerning the proposed layout for publication, and despite the composer having written 'London, Addison & Co.' at the bottom of the same page, there is no evidence that either version of this work was ever published. This could be because the work was submitted soon after the Charge of the Light Brigade, an episode of the Crimean War in which British troops suffered a heavy defeat, and the title could have been seen to be in

[99] *Brother Musicians*, p.15.
[100] 'Public Amusements', *The Northern Daily Times*, 27 September 1856, p.1.
[1] *GB-Lam* XX(163629.1); *GB-Lam* XX(163627.1).
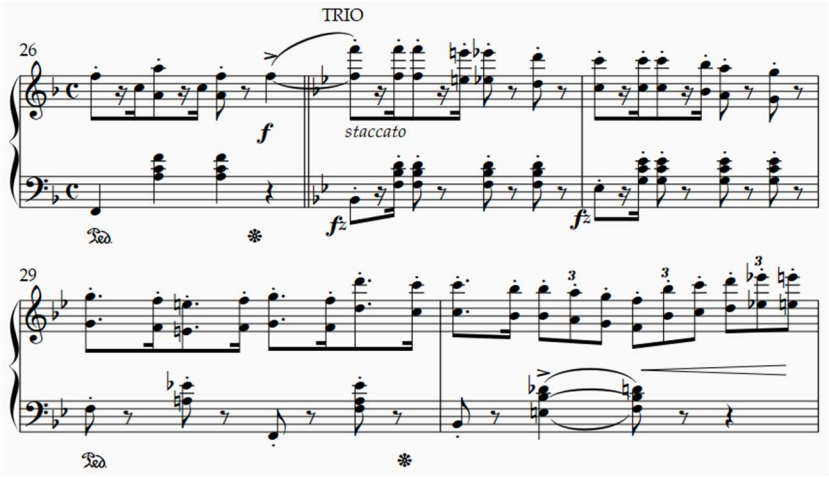
support of the Russian Empire, but it is also possible that by late 1854 Bache was working on more serious art music and decided not to publish further under the Habec pseudonym for this reason. The piece itself takes the same form as *The Flora Schottische*, using a *da capo* to produce an ABABA structure, with the B section again labelled 'Trio' and the two sections linked by a tonic-subdominant relationship (Ex. 3.35).

Ex. 3.35: Habec, 'Impériale' (*GB-Lam* MS XX(163627.1))

a. Bars 1-6



b. bars 26-30
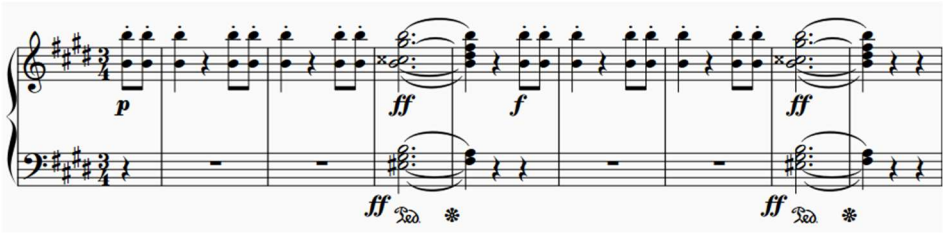


There are eight compositions listed in the British Library Catalogue as being by Franz Habec: five original compositions, two arrangements, and one transcription.[2] All of these were printed in London by Addison & Hollier, the firm responsible for publishing almost all of Bache's works for solo piano during his lifetime, and all date from between 1852 and 1856, when Bache would have been between the ages of eighteen and twenty-three.

[2] See Appendix B. Whilst outside the scope of this thesis, a volume entitled *Franz Habec's Selection of Popular Piano Forte Duets* (London: Addison & Hollier, 1854) contains two works: a *Mazurka Brillante* by Talexy, and Ferdinand Beyer (1803-1863)'s arrangement of 'Agatha und Irene' by Franz Abt (1819-1885). No further information regarding this volume is forthcoming.

Habec's transcription of the Valse by Luigi Venzano (1814-1878) was published as 'La Gassier, Valse Brillante' in late 1855. The original composition was a song written 'expressly' for the soprano Josefa Gassier (1821-1866) for use in the lesson scene in performances of Rossini's *Il Barbiere di Siviglia*, and was first published in around 1850.[3] In 1855, the same year as Gassier performed the role of Rosina at Drury Lane in London, she also performed the song with the New Philharmonic Society under Berlioz.[4] The song was obviously popular in England, as arrangements of it for piano (by Madame [Anna] Oury (1808-1880)), for military band (by Charles Godfrey (1790-1863)), and for harp (by John Thomas (1826-1913)) appeared in 1855, 1856 and 1858 respectively, and it was also published in a 'transcription' for piano by William Aspull (1798-1875) in 1859.[5]
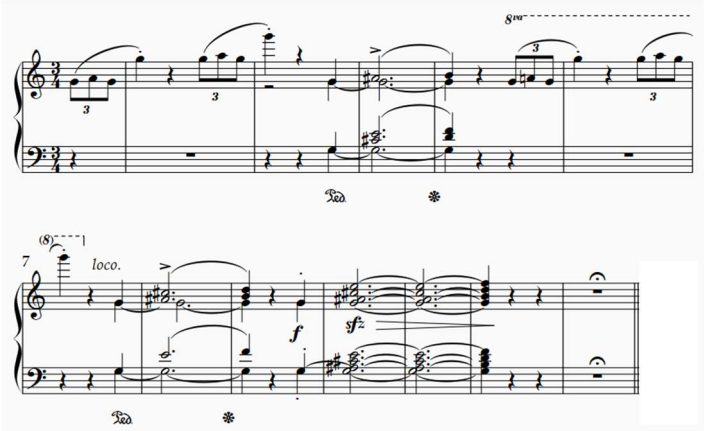
In his transcription, Habec ignores the *Andante sostenuto* first section of the original, and transposes the *Tempo di valse* from its original E major to C major, replacing Venzano's opening fanfare-like idea with a triplet motif, whilst retaining the harmonies at the cadential points (Exs. 3.36 and 3.37). Overall, setting aside the missing slow introduction, Habec's transcription is fifty-seven bars (around 20%) shorter than Venzano's original composition, mostly due to Habec truncating the return of the first theme, to create a shorter ABA'Coda structure than that found in the original.

Ex. 3.36: Venzano, 'La Valse' (Marseille: Pépin, 1850), *Tempo di Valse* bars 1-8
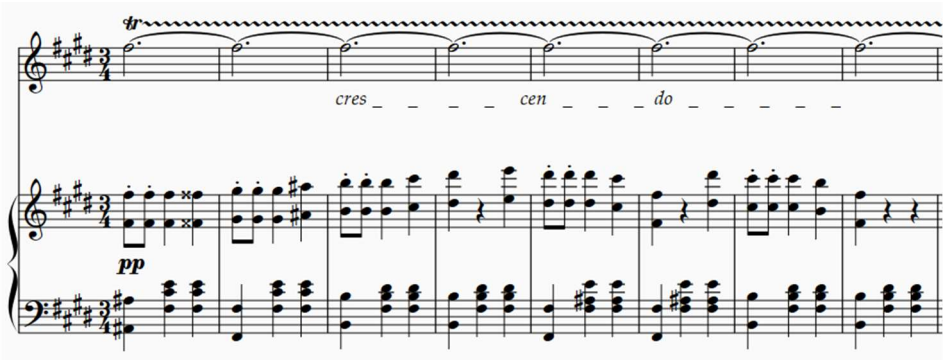


[3] 'Royal Opera, Drury Lane', *The Musical World*, 33.17 (28 April 1855), p.265. Reviewing a performance of *Il Barbiere di Siviglia* at Drury Lane, the writer attributes this addition to the opera to 'some unknown Genoese composer (say Venzona)'.
[4] 'New Philharmonic Society', *The Musical World*, 33.24 (16 June 1855), p.381.
[5] See *GB-Lbl* for further details.

Ex. 3.37: Habec, 'La Gassier' (London: Addison & Co., 1855), bars 1-12



The use of triplets at the beginning is curious, because there are none in Venzano's composition, but Habec also uses triplets in his transcription of the second theme, shown below (Exs. 3.38 and 3.39).[6] The pianist in Venzano's song is playing under the singer's trills at this point, and Habec's *leggierissimo e con eleganza* direction can be seen to mirror the *pianissimo* indication in the original. This piece also sees the only use of glissandi in Habec's compositional output. There are three: one at the end of each appearance of the introductory passage, and one at the end of the piece as a whole. It is interesting to note that, perhaps due to his documented dislike of the key of C major, Bache does not use glissandi in any of his piano compositions.[7] As has been seen previously, however, Bache regularly makes use of fast scalic runs, which could be seen as the equivalent of glissandi in keys other than C major.
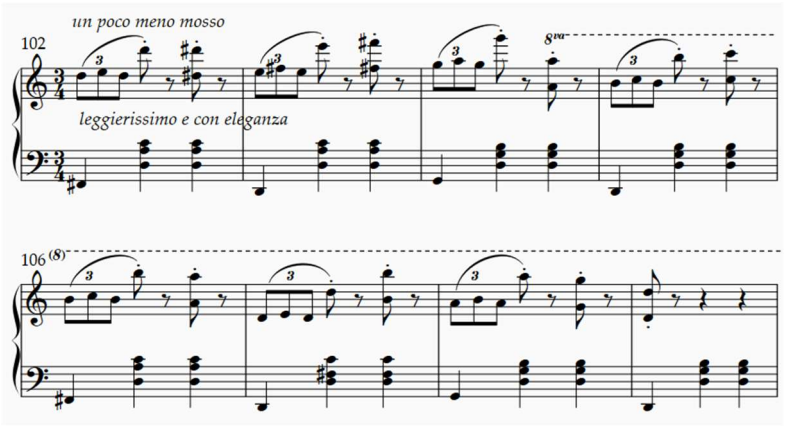
Ex. 3.38: Venzano, 'La Valse' (Marseille: Pépin, 1850), *Tempo di Valse* bars 116-123



[6] There is a similarity to be drawn between the triplet figuration at the beginning of *La Gassier* and the introduction to Bache's *Brilliant Polonaise*, shown in Ex. 3.24 above, which was published the previous year.

[7] See Chapter 1, fn. 11, p.16.

Ex. 3.39: Habec, 'La Gassier' (London: Addison & Co., 1855), bars 102-109



Habec's two arrangements were both published in 1856. *The Queen's Letter* is an arrangement of an 1854 song with text by William Henry Bellamy (1800-1866) and music by John William Hobbs (1799-1877), itself based on a letter regarding the Crimean campaign sent from Queen Victoria to Florence Nightingale (via Sidney Herbert, first Baron Herbert of Lea) at the beginning of that year.[8] An advertisement in *The Musical World* on 10 February 1855 described it as a 'spirit-stirring national song', available in sheet music form from Addison & Hollier, and it is unsurprising that the publisher wanted to profit from the popularity of the song by having a version made for solo piano. *Hurrah for the Red, White and Blue* is an arrangement of the patriotic song 'The Red, White and Blue', which is probably by the Irish journalist Stephen Joseph Meany (1822-1888) and the English composer Thomas E. Williams (died 1854), and which was first published in England around 1842 but became popular in the United States with an alternative text extolling 'Columbia' in the following ten years. William Grattan Flood confirmed that the 'vogue of the song continued for thirty years', and as it had been re-issued and then reprinted in London in 1855, a piano arrangement of it was obviously considered worthwhile the following year. [9]
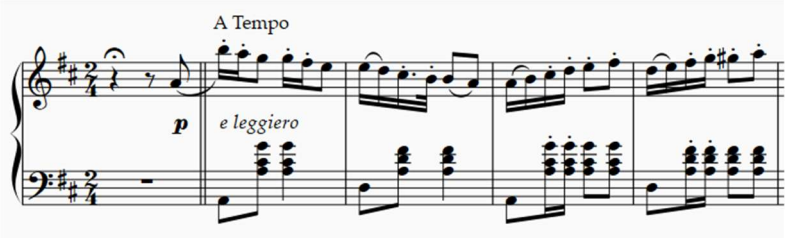
Habec's original compositions date from between 1852 and 1855. The earliest is a piece called *The Box and Cox Wedding Polka*, which according to its title page was 'performed at the Theatre Royal Haymarket before the highly successful farce "Box & Cox, Married & Settled"'.[10] This one act play, a sequel by Joseph Stirling Coyne (1803-

[8] This information is gleaned from a copy of the sheet music published in Sydney and held in the National Archive of Australia, <https://nla.gov.au/nla.obj-165543562/view?partId=nla.obj-165543570#page/n0/mode/1up> [accessed 04/05/2023].
[9] William H. Grattan Flood, 'Britannia, the Pride of the Ocean: Origin of the Song and Tune', *The Musical Times*, 56.865 (1 March 1915), p.159.
[10] Franz Habec, *The Box and Cox Wedding Polka* (London: Addison & Hollier 1852).
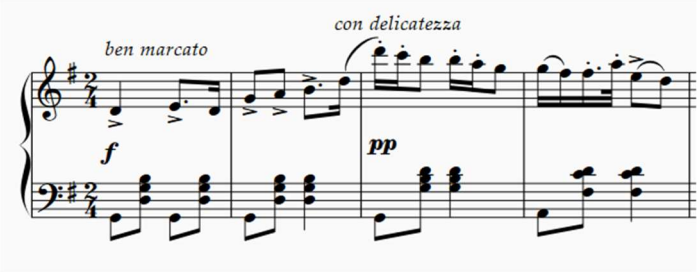
1868) to the popular John Madison Morton (1811-1891) play *Box and Cox* of 1847, starred John Baldwin Buckstone (1802-1879) – a highly regarded actor, playwright and comedian, who managed the Haymarket Theatre between 1853 and 1877 – and premiered on 15 October 1852. The composition is in ternary form, with the outer sections in D major and the middle section in G major, and the two sections are linked by a rhythmic pattern present in both themes (Ex. 3.40a & b below).

Ex. 3.40: Habec, 'The Box and Cox Wedding Polka' (London: Addison & Hollier, 1852)

a. bars 8-12



b. bars 57-60



Whilst there is nothing obvious in the composition itself to link Habec to Bache, it is significant that Mellon was Director of Music at the Haymarket Theatre in 1852, and that Bache regularly played in the orchestra there. Mellon had also been in charge of music at the Adelphi Theatre two years earlier, when Bache had composed the overture used at performances of *Jessie Gray*.[11]
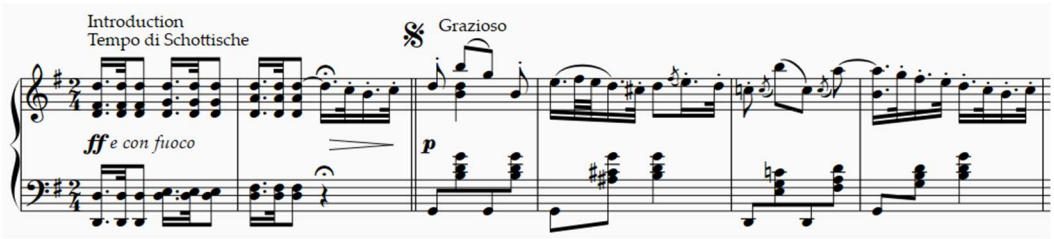
The Flora Schottische, published in 1853, is another ternary form piece (again with a tonic-subdominant link between the sections), with the B section headed 'Trio', although the performer is instructed through the use of a *da capo* to play the entire A and B sections twice before ending the piece with an altered A section entitled 'Coda'. The main themes are shown in Ex. 3.41 below. A schottische is defined as 'a round

[11] See Chapter 1, p.20.
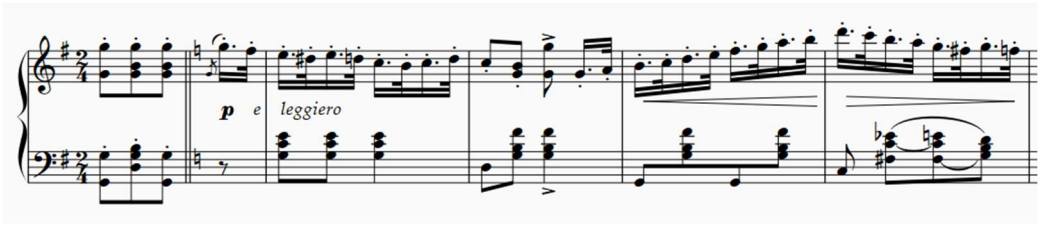
dance, like a polka, but slower', and apparently 'arose from the incorporation of waltz-like turns into the écossaise'.[12] Habec's work, whilst full of dotted rhythm units, does not include any overtly Scottish devices such as the Scotch-snap, and there is also no explanation available as to why the piece is called 'Flora', although there is a similarly-titled work by Charles Matthews which was also issued in the early 1850s, but which bears no melodic resemblance to Bache's work.[13]

Ex. 3.41: Habec, 'The Flora Schottische' (London: Addison & Hollier, 1853)

a. bars 1-6



b. bars 34-38, Trio
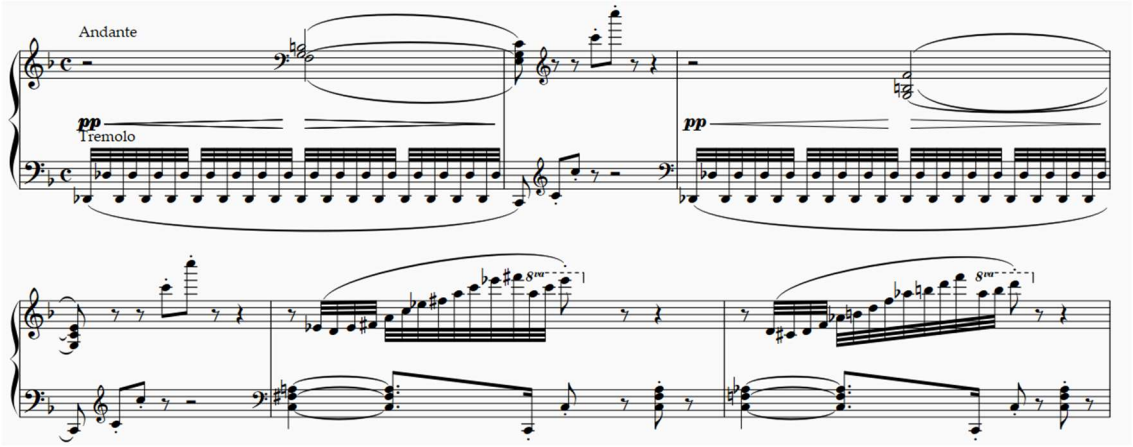


Habec's 'The Ghost's Melody' is subtitled on the first page of music 'introduced in the drama of "The Corsican Brothers"'. The play *The Corsican Brothers*, by Dion Boucicault (1820-1890) and starring Charles Kean (1811-1868) as both brothers, opened at the Princess' Theatre in London in February 1852.[14] Although there is no mention in contemporary literature of who composed or arranged the music for the production (and debate on this point continued as late as 1881), Kean had appeared at the Haymarket Theatre in the 1850-1851 season, and would therefore have known Mellon and possibly Bache himself, so Bache might have provided the music for this production (either under his own name or that of Habec).[15] The review of the play published in *The Albion* in New York mentions the ghost's appearance creating 'terror,

[12] Michael Tilmouth, 'Schottische', *Grove Music Online*, <https://doi.org/10.1093/gmo/9781561592630.article.25066>.
[13] Charles Matthews, *The Flora Schottische* (London: B Williams, *c*.1850).
[14] 'Music and the Drama', *The Observer,* 29 February 1852, p.3.
[15] 'The Ghost Melody in the *Corsican Brothers*', *The Musical World*, 59.3 (15 January 1881), p.42.
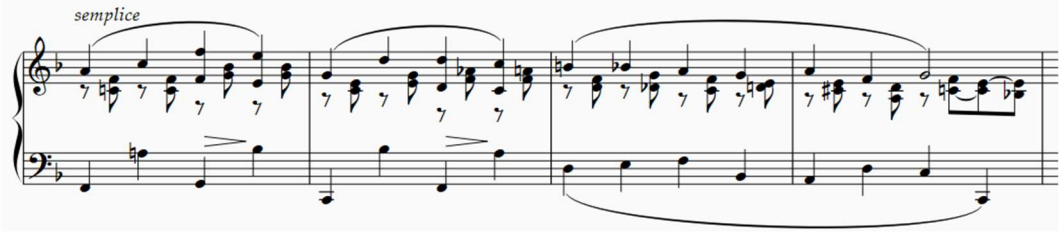
heightened by the low tremolos of the violins', and Habec's work begins with tremolos leading to a cadential passage prior to the main theme (Ex. 3.42).[16] The work continues with three variations on the sixteen-bar theme, all of which are in F major.

Ex. 3.42: Habec, 'The Ghost's Melody' (London: Addison & Hollier, 1854), Opening and beginning of cadenza passage

a. bars 1-6



b. Main theme, bars 14-17



Whether or not Habec did provide the music for the stage production, its success (the show played 236 times at the Princess Theatre, as well as running in other London theatres, including the Haymarket, and was still popular in 1862) is presumably what led Addison & Hollier to release the music as a composition for piano solo.[17] Curiously, the edition held at the British Library, published in February 1854, is marked 'Revised Edition' at the top of both the cover and the title page. There is no earlier extant edition to which this present edition can be compared, and when a simplified version of the melody, arranged by Edward Rimbault (1816-1876), was published in a volume of 'Popular Melodies' in 1867, the original author of the tune is not credited.[18]
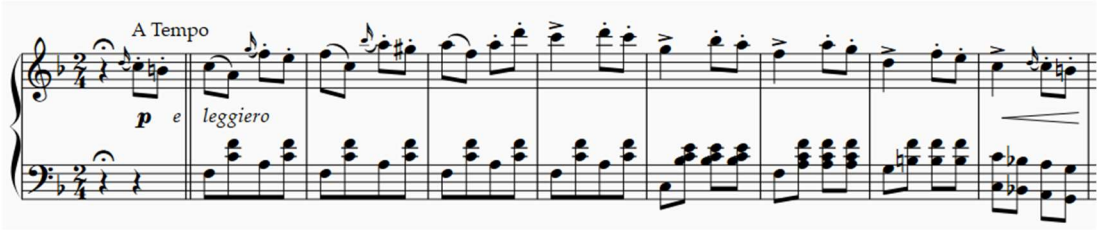
---

[16] Vivian, 'Touching the Drama in London', *The Albion, a Journal of News, Politics and Literature*, 11.12 (20 March 1852), p.141.
[17] Geraint D'Arcy, 'The Corsican Trap: its Mechanism and Reception', *Theatre Notebook*, 65.1 (February 2011), p.12.
[18] *The Garland* (Boston: Oliver Ditson & Co., 1867).
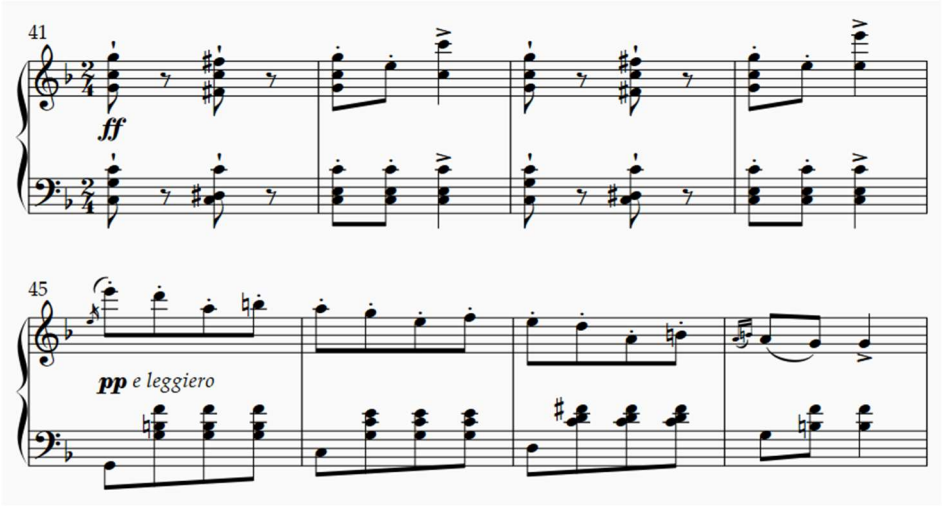
Also published as a piano solo in February 1854, 'The "Union" Galop' (a piano version of the orchestral work discussed above) is dedicated to Alfred Mellon, the Orchestral Union being Mellon's 'first independent undertaking', which began presenting concerts in 1853.[19] Similar to 'The Box and Cox Wedding Polka' and 'The Flora Schottische', the piece is ternary, with an A section in F major that is itself ternary (Ex. 3.43a and b, the second theme being in C major, the dominant) after an introductory fanfare-like passage, and a B section in the subdominant, B-flat major (Ex. 3.43c).

Ex. 3.43: Habec, 'The "Union" Galop' (London: Addison & Hollier, 1854)

a. bars 8-16
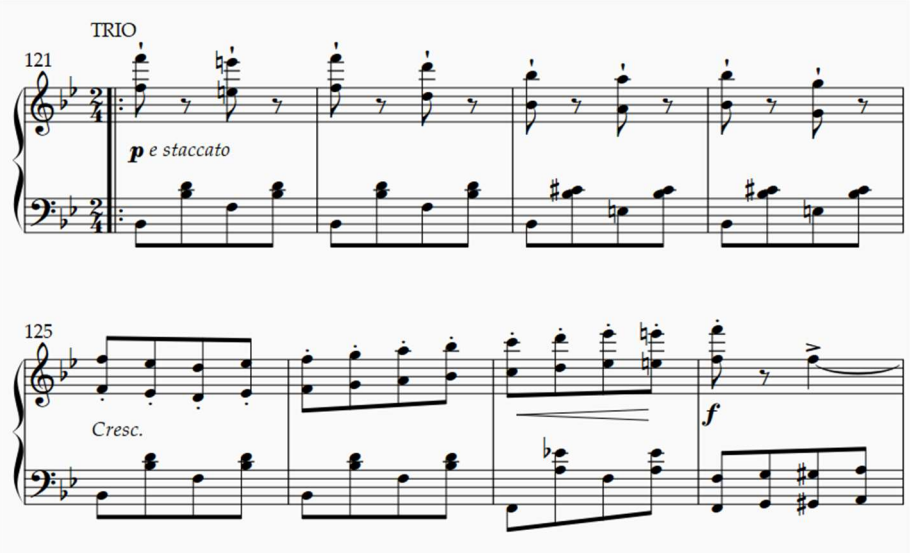


b. bars 41-48



[19] 'Alfred Mellon', *The Royal Society of Musicians* online archive, <www.rsmgb.org/2020/08/01/archive-item-of-th-month-august-2020/> [accessed 05/05/2023]; *Illustrated London News*, 2 April 1853, p.12.

c. bars 121-128
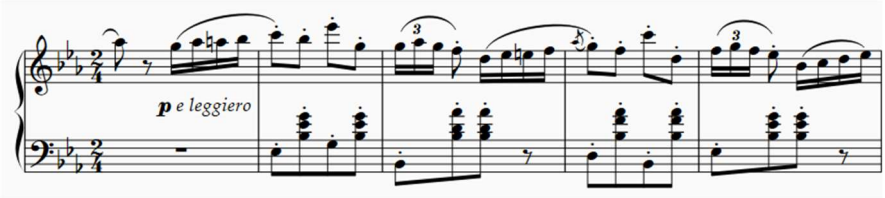


This composition was republished (by Edwin Ashdown) under Bache's own name in around 1884, when it was given the title *Les Bacchantes, Galop di Bravura*, and the dedication to Mellon was removed.

Considering my earlier discussion regarding the perception of British composers in the 1850s,[20] it is amusing and ironic, as well as practical, that Bache chose a foreign sounding pseudonym. Also relevant is the fact that almost all of Habec's compositions were published with English title pages, rather than the French title pages often seen on Bache's compositions.[21] The exceptions are *La Gassier*, an arrangement of a piece with a French title, and his final original work, *Marguerite, Polka de Salon*, which appeared in 1855, after a gap of over a year for compositions under the Habec name.[22] The piece is a standard *Polka* of the period, in ternary form, with the same tonic-subdominant relationship between sections as seen in all of Habec's other original compositions. The themes of the two sections are shown in Ex. 3.44.

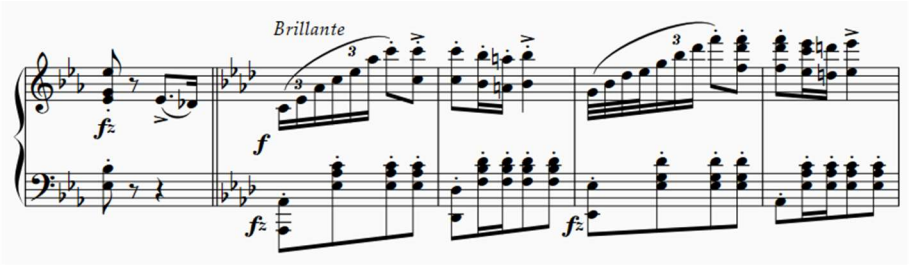
[20] See section 2.3, p.81.
[21] Another curiosity is that, with the exception of the *Union Galop*, none of Habec's published works carry dedications, whereas Bache regularly dedicates his compositions to a variety of people.
[22] The manuscript of *Impériale* also has a French title page, stating 'par Franz Habec'.

Ex. 3.44: Habec, 'Marguerite, Polka de Salon' (London: Addison & Hollier, 1855)

a. bars 4-8.
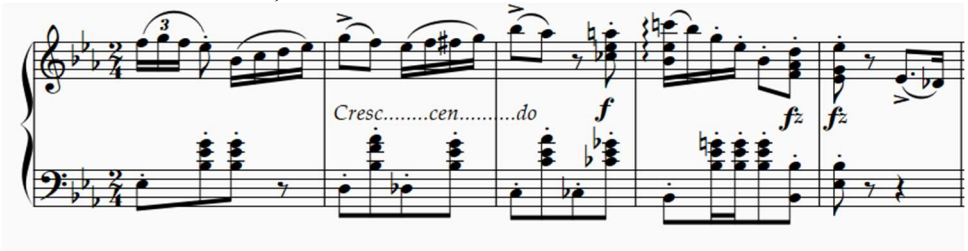


b. bars 44-48.
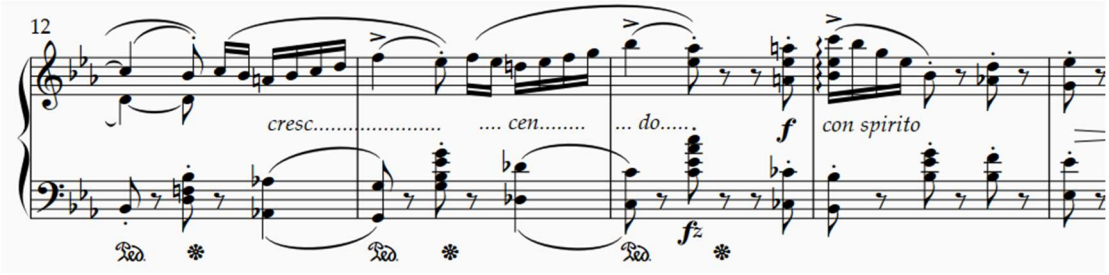


Within the piece, there is further evidence that Bache and Habec are the same person. The conclusion of the first section of 'Marguerite' is shown in Ex. 3.45 below. The similarity of this passage to the end of the first melody of Bache's second mazurka, also published in 1855 (Ex. 3.46) is striking. Apart from the change of time signature (and therefore the required change in note lengths) and some alterations to articulation, the shape of the whole phrase, with the repeated sequence of rising semiquavers to falling tone, is the same, and the final cadential progression is almost identical. This is more than Bache re-using material. In adopting exactly the same thematic material in pieces meant for entirely different audiences but produced by the same publishing house in the same year, Bache was leaving another clue that he was, indeed, Franz Habec.

Ex. 3.45: Habec, 'Marguerite, Polka de Salon' (London: Addison & Hollier, 1855), bars 40-44,
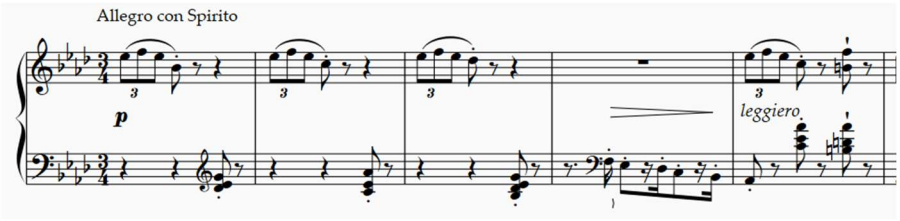


Ex. 3.46: Bache, Mazurka, Op. 13/2 (Author's edition), bars 12-16



There is one more musical link between Habec's compositions and Bache's *Mazurkas*: the triplet figuration in 'La Gassier' (also written in 1855), shown above at Exs. 3.36 and 3.38 is, whilst in the introduction displaced rhythmically by one crotchet beat, remarkably similar to that from Bache's fourth mazurka, shown in Ex. 3.47.[23]

Ex. 3.47: Bache, Mazurka, Op. 13/4 (Author's edition), bars 1-5



This brief survey, as well as providing proof that Bache and Habec were one and the same person, demonstrates that the original works composed under the Habec pseudonym are all ternary structures, and all have tonic-subdominant relationships between the sections. With their uncomplicated structures, relatively technically undemanding passagework and their titles, it seems clear that in these works Bache was producing compositions solely for the drawing-room market. This is supported by the fact that three of Habec's compositions ('The Flora Schottische', 'The Queen's Letter' and 'Hurrah for the Red, White and Blue') have illustrated title pages, and indeed the title page for 'Hurrah' is in colour. It seems clear that Bache was using the Habec pseudonym as a way of separating his commercially successful (but artistically possibly lacking in merit) drawing-room compositions (the 'pot boilers' that David Brock describes) from his art music, published under his own name.[24]

It is likely that Bache did not expect or intend to write more under the pseudonym after 1854: apart from the arrangements and transcriptions of 1855 and

[23] Further discussion of Bache's *Four Mazurkas* is found in section 4.2.
[24] Brock, p.675.

1856, which were possibly requested directly by Addison & Hollier and which Bache wanted to dissociate himself from as he built his reputation as a composer of art music, the only later compositions released as by Habec are 'Marguerite' and 'La Gassier', which he overtly links to his own *Four Mazurkas*. In July 1857, Bache published 'Sur le boulevard',[25] which on the face of it seems to fit the Habec model, with its colour title page, its ternary structure and its tonic-subdominant relationship.[26] Perhaps by this point, knowing almost certainly that he was terminally ill, Bache considered the 'joke' of the pseudonym to be less important, and wanted public recognition for his popular compositions as well. Or, perhaps, following 'La Gassier' and particularly 'Marguerite', the joke of the pseudonymous works had already been sprung, and Bache no longer needed to uphold the pretence.

In this chapter I have demonstrated that Bache was far more than just a composer of music for solo piano. His piano concertos, whilst generally following early romantic models, clearly demonstrate a thorough understanding of both the form and of practices of orchestration, and this latter is backed up by his orchestral overtures. His opera *Rübezahl* demonstrates his commitment to the genre, to which he would certainly have returned had he lived longer. His chamber music and song output, whilst small, show him to be a composer able to work with smaller forms, with the Piano Trio being a particularly fine example, deserving of a place in the canon, and the solo piano music examined here demonstrates both a fine grasp of how to create an enjoyable piece of salon music that would appeal to the consumer of the time (in both the fantasias written under the name Bache and the works published under the Habec pseudonym), as well as a clear development in style from his early attempts at emulating Mendelssohn to his later Chopin-inspired longer-form pieces, and his impressionistic depiction of Milton's poetry. Not all his music is harmonically conventional: his 1851 E major piano concerto has all three movements in the same key (E major), and in his *Morceau de Concert* he experiments with linking movements in distantly related keys (F major and D major), evincing the fact that he was a composer both familiar with developments in music of his time and willing to move away from the compositional norms of the classically inspired tradition within which he had developed.

---

[25] See section 3.2.2, p.145.
[26] Subtitled 'Marche Parisienne', the title page of *Sur le boulevard* is unsurprisingly in French.

Chapter Four: Case Studies

In this chapter, four genres within which Bache composed are examined in detail. The choice of generically titled compositions enables comparison with similarly titled works by other composers of the period, which comparison both provides insight into Bache's musical and stylistic influences and development and enables an assessment of his contribution to each of the individual genres.

4.1 The *Three Impromptus*[1]

Maurice Brown wrote that the term 'impromptu' was first used as the title of a composition by Jan Václav Voříšek, published in the *Allgemeine Musikalische Zeitung* in 1817.[2] However, there are earlier examples: the catalogue of the British Library dates Joseph Kemp's *Allons au Brasil: Impromptu pour le pianoforte* to 1806, and notes that Louis von Esch's *Impromptu Duo à Quatre Mains pour le Piano Forte* was published in 1801. Other than Kemp (whose work is formed of an introductory section marked *Largo con Espression* followed by a rondo marked *Allegro ma non troppo*), the earliest published British exponent of the impromptu for solo piano was Cipriani Potter, whose *Impromptu on the Famous Scotch Air, Auld Robin Gray* was published in 1826, followed by his *54 Preludes or Impromptus*, issued by R. Cocks and Co. in *c.*1830. Charles Neate (1784-1877) published *100 Short Preludes or Impromptus* in 1830, and William Sterndale Bennett's *Three Impromptus* were published in 1833.[3] Neither Potter's nor Neate's composition provides a model for Bache's work: they are collections of short pieces, most without time signatures or formal structure, and seem designed to assist people learning to play the instrument – in modern terms, much more a prelude than an impromptu. In the 'Address to the Public' at the beginning of his volume, Potter stated that 'these Preludes or Impromptus are intended to Precede the Author's Studies, which exhibit the Mechanical difficulties and powers of the Instrument'.[4]

Although the implication of the word 'impromptu' is that there is a level of improvisation involved in the production of the piece, many works of the first half of

---

[1] An early version of this chapter appeared in *British Music*, 43 (2021), pp.22-40, as the winning entry in the British Music Society essay competition 2021.
[2] Maurice Brown, 'Impromptu', *Grove Music Online* <https://doi.org/10.1093/gmo/9781561592630.article.13736>.
[3] All scores available at *GB-Lbl*.
[4] Cipriani Potter, *54 Preludes or Impromptus* (London: R. Cock, 1830), p.1.

the nineteenth century using this title, including Schubert's eight impromptus (D899 and D935) and works by Adolph Henselt and Robert Schumann, all follow classical structures (often ternary) and are lacking in improvisatory characteristics. As the ternary structure is similar to that employed by many dance forms of the period, the 'impromptu' designation could be seen to have been used by composers as a title by which to give some serious artistic credence to works for piano which might otherwise have been classified as 'salon' or dance music. Table 4.1 gives a summary of the structure of these works and others of the period, and Table 4.2 shows a summary of the structure of Bache's compositions for comparison. As can be seen, Bache's impromptus are all in ternary form, and he uses a 'dal segno al fine' instruction at the end of the 'B' section of each, meaning that the repeat 'A' section is identical to the initial one.

William Sterndale Bennett's *Three Impromptus* of 1833 provide a model for Bache, both in number and design, as each of the works is relatively short and in ternary form (although Bennett writes out the repeat 'A' section each time, and his first impromptu also has a short coda section). However, although Bennett's first impromptu is in triple meter (3/8), the other two are in common time, whereas Bache writes all three of his impromptus in 3/4. As Bennett was Bache's tutor in composition at the time that Bache wrote his impromptus (and is credited on the front cover of the 1851 edition), it is almost certain that the younger man knew the compositions of the elder. Another possible model is the work of Julius Schulhoff (1825-1898), a composer who performed in London in 1850 and about whom Bache wrote in 1853 that he possessed 'marked originality and beauty, though in a light style'.[5] There is no evidence, however, that Bache knew Schulhoff or his music as early as 1850. The Frenchman's *Three Impromptus pour le Piano* were published in 1846 (with each impromptu also having its own title), and two of them are in ternary form, the first with a coda. The second, whilst not in ternary form, uses the subdominant key relationship between sections that is seen in all three of Bache's impromptus, whereas most impromptus of the period use major/relative minor relationships, although examples of the subdominant are also seen in several of Marschner's Op. 22 and Op. 23 (composed around 1822), and in Schubert's Op. 142/2 (composed in 1827).

[5] *Brother Musicians* p.16. See section 4.2, pp.198-199, for more information about Schulhoff.

Table 4.1: Impromptus by Other Composers, Basic Analysis

Composer	Title	Date of Composition	Time Signature	Length in Bars	Basic Structure	Basic Harmonic Structure	Notes
Voříšek, Jan Vaclav	Impromptu Op. 7/1	1822	¢	126	(ABA)C(ABA) 42/42/42	(C-G-C) / (a-A) / (C-G-C)	D.C. al Fine
	Impromptu Op. 7/2	1822	3/4	206	(ABA)C(ABA) 79/48/79	(G-D-a-e-G) / (G-D-G-D-G) / (G-D-a-e-G)	D.S. al Fine
	Impromptu Op. 7/3	1822	2/4	188	(ABA)C(ABA) 68/52/68	(D-A-a-A-D) / (b-D-b) / (D-A-a-A-D)	Says 'D.S.', but there is no 'S.', so presumably 'D.C. al Fine'
	Impromptu Op. 7/4	1822	3/4	247	(ABA)C(ABA) 97/53/97	(A-E-f#-E-A) / A-E-A / (A-E-f#-E-A)	D.S. al Fine
	Impromptu Op. 7/5	1822	6/8	252	(ABA)C(ABA) 97/58/97	(E-B-E) / (E-B-E) / (E-B-E)	D.C. al Fine
	Impromptu Op. 7/6	1822	3/4	313	ABA 119/75/119	(B-F#-b-B) / (g#-B-g#) / (B-F#-b-B)	D.C. al Fine

Composer	Title	Date of Composition	Time Signature	Length in Bars	Basic Structure	Basic Harmonic Structure	Notes
Marschner, Heinrich	Impromptu Op. 22/1	*c*. 1822	C	64	ABA(coda) 15/18/14/17	(E-B) / (B-E-B) / E / E	
	Impromptu Op. 22/2	*c*. 1822	6/8	104	(ABA)C(ABA) 44/16/44	(A-a-E-A) / D / (A-a-E-A)	D.C. al Fine
	Impromptu Op. 22/3	*c*. 1822	3/4	113	(ABA)/C/(ABA) 47/19/47	(g-D-g) / G-e-G / (g-D-g)	D.C. al Fine
	Impromptu Op. 22/4	*c*. 1822	2/4	132	(ABA)C(ABA) 52/28/52	(D-F-D) / G / (D-F-D)	D.C. al Fine
	Impromptu Op. 22/5	*c*. 1822	3/4	166	(ABA)C(ABA) 71/24/71	(C-d-G-C) / F / (C-d-G-C)	D.C. al Fine
	Impromptu Op. 22/6	*c*. 1822	C and 3/4	140	Theme and 6 variations 12/12/12/12/12/12/68	G / D / G (in theme and first five variations)	More extended harmony in final variation.
	Impromptu Op. 23/1	*c*. 1822	3/4	141	ABA 46/49/46	G / C / G	D.C. al Fine
	Impromptu Op. 23/2	*c*. 1822	3/4	92	ABA 26/40/26	D / G / D	D.C. al Fine

Composer	Title	Date of Composition	Time Signature	Length in Bars	Basic Structure	Basic Harmonic Structure	Notes
Marschner, H. (cont.)	Impromptu Op. 23/3	*c*. 1822	2/4	94	(ABA)(CDC)(ABA) 31/32/31	(Eb-Bb-Eb) / (c-Ab-c) / (Eb-Bb-Eb)	D.C. al Fine
	Impromptu Op. 23/4	*c*. 1822	6/8	110	ABCA(coda) 17/23/17/28/25	E / B / B / E / E	
	Impromptu Op. 23/5	*c*. 1822	C	35	ABA 12/11/12	Eb / G-Bb / Eb	
	Impromptu Op. 23/6	*c*. 1822	C / 2/4	144	IABA 23/43/36/42	Bb-F / Bb / Eb / Bb	D.S. al Fine
Liszt, Franz	Impromptu Brilliant S150	1824	C / 2/4 / C / 2/4	349	Introduction + four titled sections (IABCD) (separate intro.)	E / E / B-G-B / Bb / Ab-f-E	
Schubert, Franz	Impromptu Op. 90/1	1827	C	204	ABABA 40/46/38/44/36	c / Ab / c / g-G / c-C	
	Impromptu Op. 90/2	1827	3/4	283	ABAB(coda) 82/86/82/33	Eb / b / Eb / b-eb	

Composer	Title	Date of Composition	Time Signature	Length in Bars	Basic Structure	Basic Harmonic Structure	Notes
Schubert, Franz (cont.)	Impromptu Op. 90/3	1827	¢ ¢	86	ABA(coda) 24/30/(24+8)	Gb / eb / Gb	
	Impromptu Op. 90/4	1827	3/4	275	ABA 106/58/111	ab-Ab / c# / ab-Ab	
	Impromptu Op. 142/1	1827	C	234	ABABA 68/46/67/44/9	f-Ab / ab-Ab / f-F / f-F / f	
	Impromptu Op. 142/2	1827	3/4	148	ABA 46/52/50	Ab / Db / Ab	
	Impromptu Op. 142/3	1827	¢	128	Theme and 5 Variations 18/18/18/26/21/18/9(coda)	Bb / Bb / Bb / bb / Gb / Bb / Bb	
	Impromptu Op. 142/4	1827	3/8	525	ABCBCAD(coda) 86/44/54/38/48/157/62/36	f / Ab / ab-A / Ab / A-Ab / f / Db-f / f	

Composer	Title	Date of Composition	Time Signature	Length in Bars	Basic Structure	Basic Harmonic Structure	Notes
Schumann, Robert	Impromptu Op. 124 / 1	1832	2/4	34	ABA 16/10/8	d / F / d	
	Impromptu Op. 124 / 9	1832	3/4	32	ABABA 8/4/8/4/8	Bb / Eb-F / Bb / Eb-F / Bb	
	Impromptus on a Theme by Clara Wieck	1833			Two sets: more like variations		
Moscheles, Ignaz	Impromptu Op. 89	1834	C	185	IABA (separate intro.) 12/82/50/41	Eb / Eb / B / Eb	
Bennett, William Sterndale	Impromptu Op. 12/1	1836	3/8	124	ABAB(coda) 36/44/22/22	b / D / b-B	
	Impromptu Op. 12/2	1836	C	84	ABA 28/28/28	E / e-E / E	
	Impromptu Op. 12/3	1836	C	54	ABA 17/13/24	f# / A / f#	
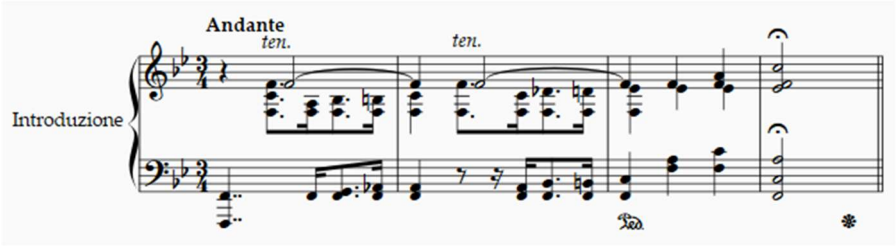
Composer	Title	Date of Composition	Time Signature	Length in Bars	Basic Structure	Basic Harmonic Structure	Notes
Chopin, Frédéric	Impromptu Op. 56	1839	4/4	110	IABA* 6/32/22/50	F# / D / F-F#	
Schumann, Clara	Impromptu	*c.* 1844	12/8	66	IABA 4/12/22/28	E / g#-various / E	
Schulhoff, Julius	Impromptu Op. 3/1: *Confidence*	1846	3/4	58	ABA(coda) 16/15/(16+11)	Gb / Db / Gb	
	Impromptu Op. 3/2: *Chanson à Boire*	1846	6/8	147	ABACA 31/24/17/45/30	Bb / g / Bb / Eb / Bb	
	Impromptu Op. 3/3: *Barcarolle*	1846	6/8	137	ABA 55/40/42	A / f# / A	

Table 4.2: *Three Impromptus*, Structural Analysis

Title of Work	Date of Composition	Time Signature	Length in Bars	Basic Structure	Basic Harmonic Structure	Notes
Introduction	1851	3/4	4		Bb (V)	
Impromptu 1	1851	3/4	72	Ternary (24/24/24) ABA	Bb / Eb / Bb	D.S. al Fine
Impromptu 2	1851	3/4	88	Ternary (36/32/36) ABA	Eb / Ab / Eb	D.S. al Fine
Impromptu 3	1851	3/4	94	Ternary (32/16/32) (AaA)B(AaA)	Bb / Eb / Bb / Bb	D.S. al Fine
Coda	1851	¾	14	a'A' (8/6)	Bb	Themes based on those in Impromptu 3

Bache's set of impromptus differs from other similarly named compositions of the period in that his three pieces are enclosed within an introduction (Ex. 4.1) and coda, implying that they are to be played as a set rather than as individual pieces. Whilst some impromptus have introductions (such as Potter's *Impromptu on Auld Robin Gray*, Moscheles' Op. 89 and Liszt's *Impromptu Brilliant* S150), and others have explicitly stated coda sections (for example, Schubert Op. 90/2), there does not seem to be another set of impromptus with both introduction and coda separately defined. In his manuscript, Bache writes 'Segue No. 1' at the end of the introduction, and then 'V.S. to Number 2' and 'V.S. to Number 3' at the end of the first and second impromptus respectively, again implying that the three pieces are meant to be played as a complete set.[6] These instructions are omitted from the published edition of the work. The key structure of the set as a whole is also worthy of note: the subdominant relationship exists between the three impromptus (the first and last impromptus are in B-flat major, the second is in E-flat major) as well as within them (B-flat – E-flat; E-flat – A flat; and B-flat – E flat, respectively). This, added to the presence of the introduction and coda, cements the idea that the works are to be regarded as a single work in several sections, rather than as three individual impromptus.

Ex. 4.1: Bache, *Three Impromptus* (Author's edition), Introduction
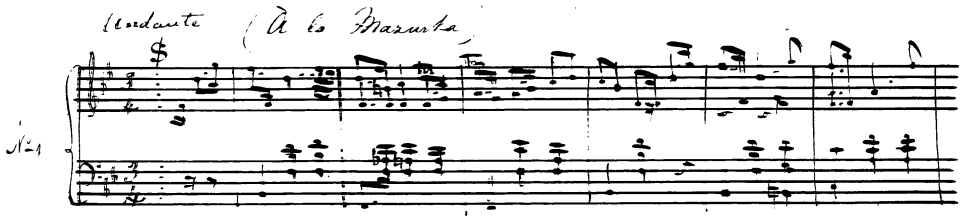


Of all of Bache's compositions held in manuscript at the Royal Academy of Music Library, the *Three Impromptus* is unique in that both Bache's original manuscript and his handwritten publisher's proof copy survive.[7] Taken alongside the first edition, published by Addison & Hollier in London in 1851, these give a greater insight into the way in which the work was prepared for publication than other of his compositions, and provide evidence of changes that were made during the editorial process.

[6] *GB-Lam* MS1010.
[7] Original manuscript is *GB-Lam* MS1010; the publisher's proof is *GB-Lam* MS1010A.

In the manuscript, above the beginning of the first impromptu, Bache writes 'À la Mazurka' (Fig. 4.1). This direction is repeated above the beginning of the third impromptu of the set.

Fig. 4.1: First Impromptu (*GB-Lam* MS1010), bars 1-6



However, this marking is missing from both the publisher's proof and the first edition. On the front of the proof, Bache writes:

> Monday September 29th, 1851.
>
> Dear Sir,
>
> If I could have still another proof, I should like, as I wish to have everything perfect, correct. However, I think I have corrected every error now – I will call at Mr Flavell's for one whenever you will let me … I remain yours, respectfully, Francis Edward Bache.[8]

This implies that he has decided not to keep the marking in the final edition. However, the lack of the direction in the published score can in no way be taken to mean that Bache had disassociated the composition that he had written from the style of the mazurka, and this opens another avenue for investigation into the influences that may have been at work in his compositional process. The most famous contemporary exponent of the style for solo piano was Frédéric Chopin, and it is highly likely that Bache was familiar with the Pole's compositions.[9]

The first impromptu has A and B sections that are each twenty-four bars long (each of which in turn divides into a mini ternary-form piece with three eight-bar long sections). The A section is in B-flat major (Ex. 4.2a) with a D-minor inflection in the middle eight bars (Ex. 4.2b), and the B section is in E-flat major (Ex. 4.2c), again with a minor inflection in the middle eight bars (Ex 4.2d). In the manuscript, Bache writes repeat marks around the first eight bars of the B section, as well as around the entire A section, but these are not included in the proof or the first edition.
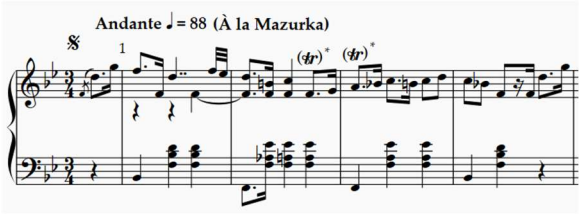
---

[8] *GB-Lam* MS1010A.
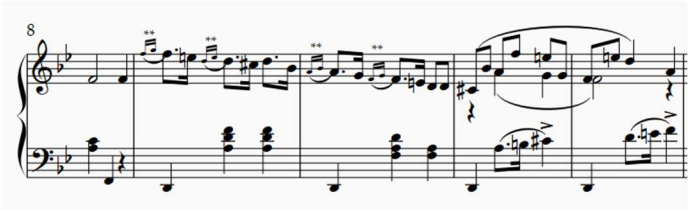
[9] Further discussion of the mazurka, and Bache's contribution to this genre, can be found in Chapter 4.2, p.181.

Ex. 4.2: Bache, First Impromptu (Author's edition)
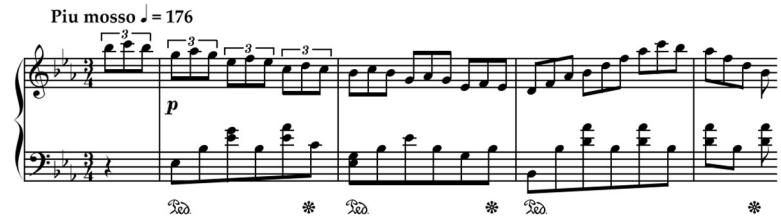
a. bars 1-4



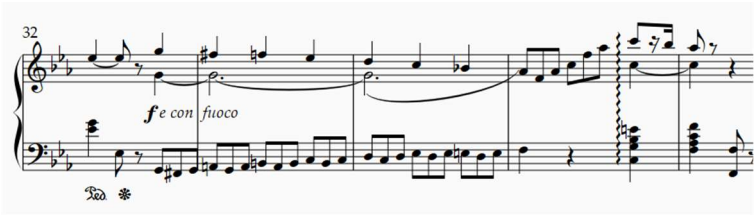
b. bars 8-12



c. bars 25-29



d. bars 32-36

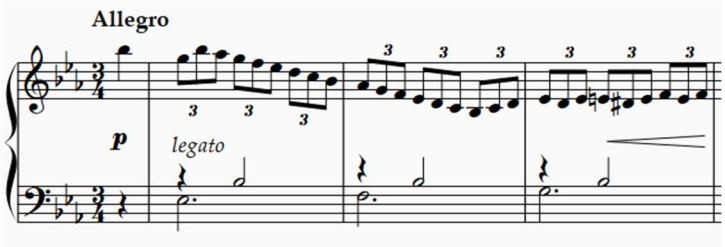


Another alteration between the manuscript and proof is the removal of the trills from some notes (marked * in Ex. 4.2a above) and the replacement of trills with grace notes in others (marked ** in Ex. 4.2b above). The dotted figure with a trill on it was very common in mazurkas of the period, and it is likely that the trills were removed at the same time in the process as the words 'À la Mazurka' were deleted from the beginning of the piece. Several reasons for this removal are possible. Firstly, the piece is entitled *Impromptu*, not *Mazurka*, and therefore too much stylistic pointing towards the latter style could have been seen as indecision on the part of the composer. Alternatively, the trills (multiple repetitions of the grace notes we see in the published edition) are technically quite demanding, and perhaps the publishers, aiming this work at the drawing-room performer, did not want to put prospective purchasers off. Or, it

could simply be a house engraving policy: Bache may not have meant a trill of multiple repetitions, and therefore the trill signs were replaced with grace notes at the proof stage.[10] Both the basic mazurka rhythm of a dotted quaver-semiquaver figure, and an accented (implied rather than notated) 'weak beat' are employed in this impromptu, enabling it to retain its mazurka feeling.

The most obvious thematic link in Bache's work to impromptus by other composers is the 'B' section of this impromptu (Ex. 4.2c), which seems to be a veiled quotation from Schubert's *Impromptu* Op. 90/2 (Ex. 4.3). The section is fast, in 3/4, in E-flat major, and the right hand has a scalic figuration in triplet quavers which starts on an upbeat, on the same note and follows the same general melodic shape. The first two of Schubert's *Impromptus* Op. 90 were first published in Vienna in December 1827, and it is possible that Bache (or his mother) had a copy of them at home in Birmingham, or that he played them with Meyer Lutz, his piano teacher in 1847. He may also have been introduced to them by Bennett, who had been friends with Robert Schumann, a great admirer of Schubert's Impromptus.[11] Alluding to Schubert in such an overt manner demonstrated to an audience that Bache saw his impromptus as belonging in the same generic category (art music) as those of the Austrian.

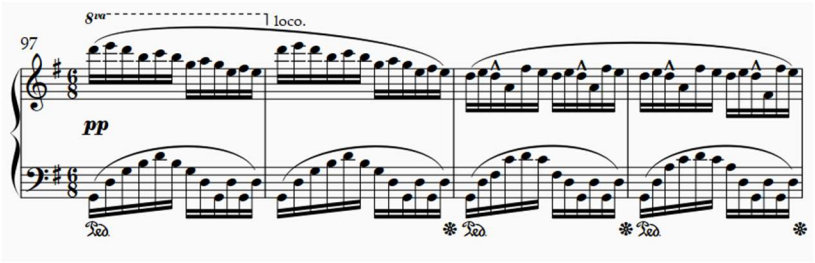
Ex. 4.3: Schubert, Impromptu Op. 90/2 (Munich: Henle Verlag, 1976), bars 1-3



The shape of Bache's right-hand figuration here is also comparable to that used by Chopin in his *Andante Spianato*, Op. 22 (Ex. 4.4), which was composed in 1834 and published in London by Wessel & Co. in 1836. Chopin's work, however, is in 6/8, and there is no triplet/duplet interplay as is seen between the hands in Bache's composition, although the accents in bars 99 and 100 of the Chopin do give a feeling of three against two.

[10] In the author's new edition of these works, this is discussed in the critical commentary, leaving performers to decide whether or not to include the ornamentation.
[11] See John Daverio, '"One More Beautiful Memory of Schubert"; Schumann's Critique of the Impromptus, D.935', *The Musical Quarterly*, 84.4 (Winter, 2000), pp.604-618.
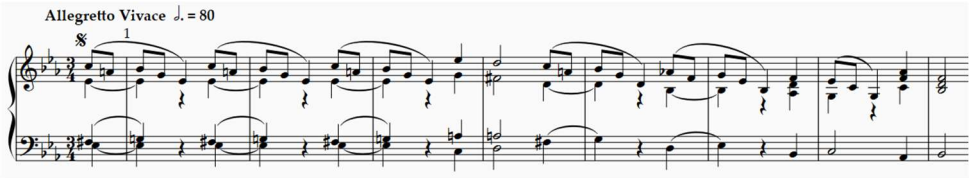
Ex. 4.4: Chopin, Andante Spianato, Op. 22 (London: Wessel & Co., *c*.1836), bars 97-100
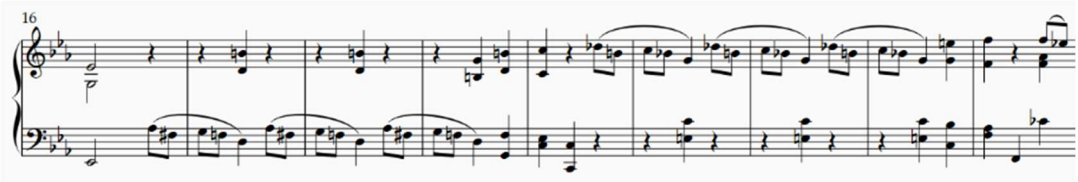


The second impromptu of Bache's set is also in ternary form, with an 'A' section that itself is ternary, but the three parts are of unequal length. The first part of the thirty-six-bar 'A section' in E-flat major (Ex. 4.5a) has sixteen bars, the second (Ex. 4.5b), where the music moves into C minor and then F minor, has eight followed by a four-bar cadential passage, and there are then eight bars of the original E-flat major theme to complete the 'A' section. The 'B' section is sixteen bars long, is in A-flat major, and consists of an eight-bar phrase (Ex. 4.5c) which is repeated, concluding on the dominant seventh (E-flat seventh) the first time and the tonic (A-flat major) the second. The whole of the 'B' section is repeated to balance it more closely in length with the 'A' section. There does not appear to be a close model for the 'sighing motif' used in this impromptu (Ex. 4.5a), but Bache would later use a very similar motif in his third mazurka, published by Addison & Hollier in London in 1855 (Ex. 4.6).

Ex. 4.5: Bache, Second Impromptu (Author's edition)

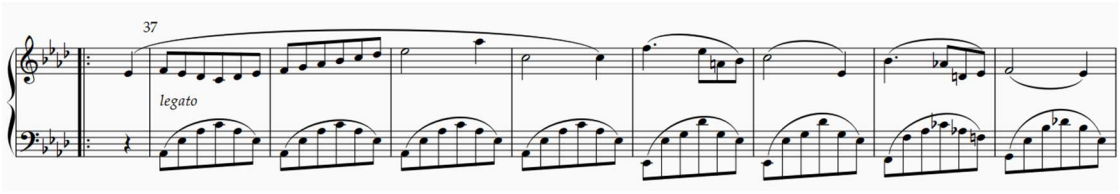
a. bars 1-8



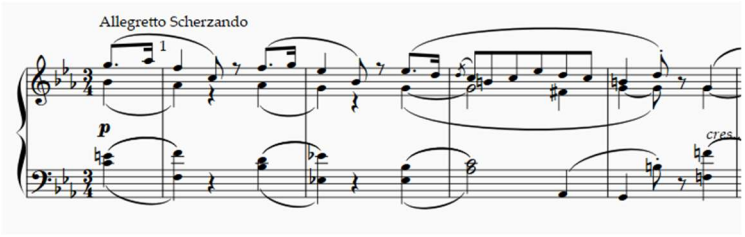
b. bars 16-24



c. bars 37-44



Ex. 4.6: Bache, Mazurka, Op. 13/3 (Author's edition), bars 1-4



In his manuscript, Bache writes *Più Mosso (Allegretto Capriccioso)* as the tempo indication, but this is replaced at the proof stage with *Allegretto Vivace*, which persists into the published edition. The removal of the *Più Mosso* indication could be due to the fact that metronome marks are added in the proof copy, rendering the term redundant, but there is no clear reason why *Capriccioso* is replaced with *Vivace*. The tempo indication for Bache's third mazurka is *Allegretto scherzando*, much closer in feeling to the *Capriccioso* Bache originally intended for his second impromptu. As it seems that Bache recycled several ideas from this work for his later mazurka, it is ironic that the second impromptu is the one piece in the set that, in the original manuscript, does not carry the subtitle 'À la Mazurka'.

The opening of the third impromptu (Ex. 4.7a), again originally marked 'À la Mazurka', uses rhythmic material also found in a mazurka by Chopin (WN14, Ex. 4.8), which was composed in 1827: not only is the pattern identical, but Bache also places the trill on the third beat of the first and third complete bars, which phrase in its entirety is not used elsewhere in Chopin's output of mazurkas. Chopin's WN14 was published posthumously by Fontana in 1855 (using the autograph as his source), and therefore Bache could not have seen a printed edition of it.[12] However, Chopin visited London in 1847 and could have brought manuscripts of works with him, which William Sterndale Bennett might have seen as a result of both he and Chopin working closely with the piano company Broadwood. Another possibility is that Bennett heard Chopin play in
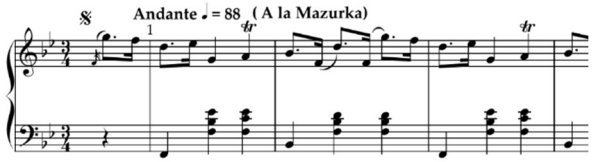
[12]Jan Ekier (ed.), *Mazurkas, Chopin National Edition* (Warsaw: PWM, 2013), p.6.

London, took ideas from his performances and applied them to his teaching of Bache the following year, when the latter arrived in London for lessons. In the following bars there is another example of trills being replaced in the published edition with grace notes, as discussed above in relation to the first impromptu.
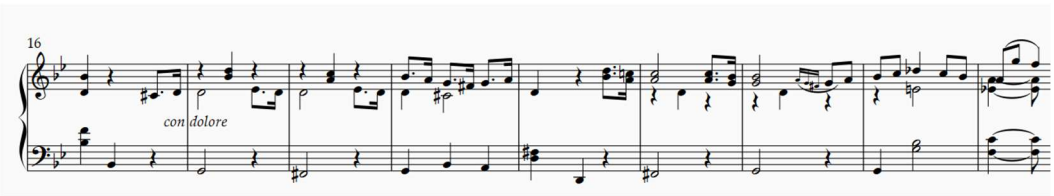
As with the second impromptu, the 'B' section of the third impromptu is substantially shorter than the 'A' sections, which are again, themselves, in ternary form (this time, sixteen bars, eight bars, and sixteen bars, with the inner section (Ex. 4.7b) being in G minor, the relative minor of the piece). In his manuscript, Bache includes a double bar before the second subject of 'A' begins in bar 17, which clearly shows that he was thinking of this as a separate sub-section, although there is no double bar before the upbeat to bar 25, the end of the eight-bar phrase. The 'B' section is simply an eight-bar phrase in E-flat major (Ex. 4.7c) that is repeated, with the only difference being a rhythmic change from dotted figures to triplets in the final bar. Unlike the second impromptu, there are no repeat marks to balance the length of the 'B' section with that of the 'A' in the third.

Ex. 4.7: Bache, Third Impromptu (Author's edition)
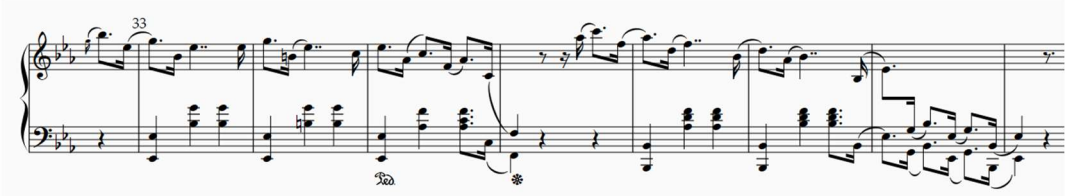
a. bars 1-4



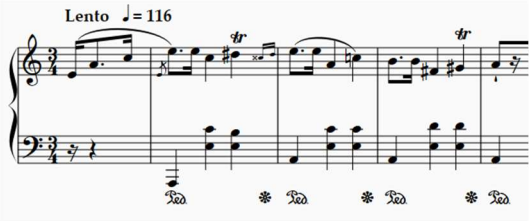
b. bars 16-24



c. bars 33-40



Ex. 4.8: Chopin Mazurka, WN14 (Munich: Henle Verlag, 1975)



The coda of Bache's set (Ex. 4.9) is both rhythmically and melodically based on the third impromptu, rather than using themes to link the three pieces together. In the proof and published edition the Coda is not indented in the same way as the Introduction or the beginning of each of the three impromptus, which might imply that the publisher considered it to be an integral part of the third impromptu, in the same way as is seen in Schubert's Op. 90/2 or Bennett's Op. 12/1. However, in the original manuscript Bache separates it on the page from the third impromptu, with 'Coda' written large enough for it to be considered as a coda to the whole set, rather than a coda simply to the final piece (Fig. 4.2). Bache also writes '*D.C. al Fine*' at the end of Impromptu 3, rather than '*D.C. al Coda*', implying that the Coda is something to be approached after the third impromptu has finished. This marking is retained in the published edition.

Ex. 4.9: Bache *Three Impromptus* (Author's Edition), Coda bars 1-6
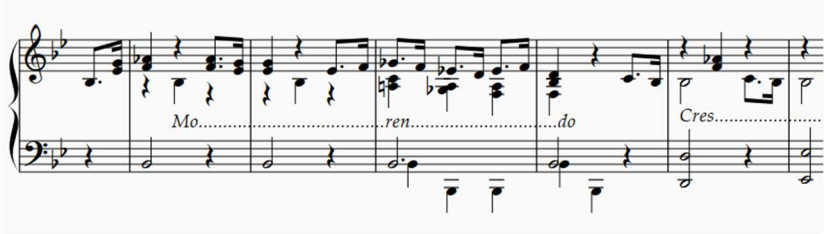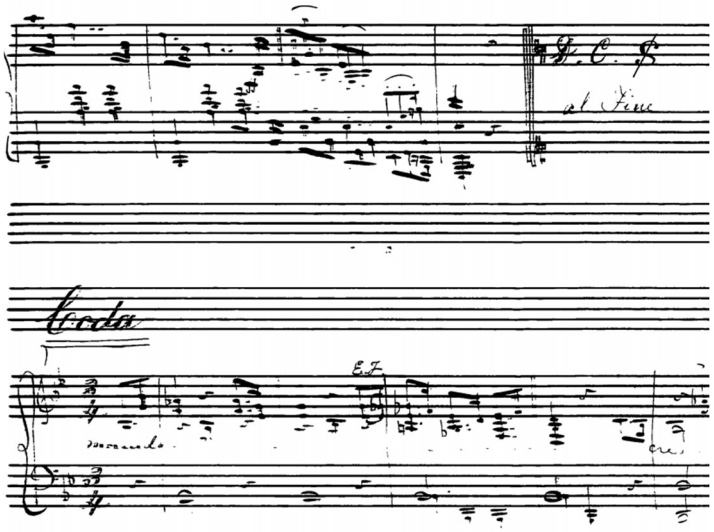


Fig. 4.2: Third Impromptu to Coda (*GB-Lam* MS1010)



The link between Bache's *Three Impromptus* and the mazurka form leads to a discussion of genre: giving these compositions the title *Impromptus* creates an altogether different impression to a consumer than that which would be presented were the works entitled *Mazurkas*. As discussed above, the impromptu genre throughout the early nineteenth century consisted of works, most with a ternary structure, which sat within the overarching generic classification of art music, whereas mazurkas were freer from these formal constraints and sat towards the edge of art music, overlapping with the folk traditions from which the genre developed, as well as having the obvious association with music for dancing. At this early point in his career, Bache was setting out to stake his claim as a composer of art music, as opposed to music for the 'middle-class salon', as Jim Samson calls it, into which generic classification several of his later works for solo piano can be placed.[13] At the same time, adding copious references to the mazurka style throughout his composition demonstrates Bache 'rais[ing] questions about the premises of the genre we are in the midst of hearing', as James Parakilas writes with regard to Chopin.[14] The question that Bache invites us to ask is: how many mazurka-like ideas can an impromptu contain before it is no longer an impromptu?

Samson focuses on Chopin's impromptus as a case-study for his discussion of genre, and reminds the reader in his introduction that neither the Voříšek nor Schubert sets of impromptus were so titled by the composers. He posits, therefore, that 'it seems

[13] Samson, p.214. See section 3.2, pp.140-148.
[14] Parakilas, p.181.

clear that neither Voříšek nor Schubert had any very clear view of the impromptu as a genre'.[15] Whilst this may be the case, the works are clearly within the genre (created by publishers, it would appear) by 1851, when Bache was writing his contribution. The *Three Impromptus* was Bache's first work in print, written and published when he was just eighteen years old, and the titling of it as impromptus, as Jeffrey Kallberg writes (again with reference to Chopin), implies that the concept of genre 'meant something' to Bache.[16] Defining (by their title as well as their stylistic conventions) Bache's works as impromptus would place them, through the 'generic contract … between composer and listener' that Kallberg discusses, alongside the works of Schubert, Schulhoff, Voříšek and others, and thus, to the sheet-music purchasing public, would give them an assumed artistic merit based on the reputation of these earlier works.[17]

It could be deduced from the discussion above that, in his *Three Impromptus*, Bache was creating works derivative of some of the most well-known composers of the day. Nicholas Temperley wrote that Bache was more than capable of imitating the work of others,[18] and Bache left a clear example of this with his *A Little Piece in the Style of Mendelssohn's Songs Without Words*: Bache assimilated the general style of Mendelssohn's pieces, but also added touches of his own, such as the declamatory opening.[19] As R. Larry Todd notes, 'if the many Mendelssohnian allusions in Bennett's piano music reveal him to have been a particularly close member of the Leipzig circle, they also show him to have possessed a creative imagination'.[20] In Bache's *Impromptus*, despite his using structures, harmonies and figurations that could be seen as imitative of earlier composers, these allusions are simply a generic starting point from which Bache began to create his own, original compositional style within the 'common musical language' of the nineteenth century, whilst playfully alluding to what has remained one of the best-known examples of the genre.[21] Bache's *Three Impromptus* are the first published instance of Bache demonstrating his playful approach to genre that, as the following case studies will show, continued throughout his compositional career.

---

[15] Samson, p.218.
[16] Kallberg, p.239.
[17] Ibid., p.243.
[18] Temperley, *The London Pianoforte School*, XVI, p.xv.
[19] See section 3.2, p.115-119.
[20] Todd, 'Mendelssohnian Allusions', p.117.
[21] Ibid..

4.2 The *Four Mazurkas*

Although Parakilas writes that 'the mazurka genre is not as readily identified by a single rhythm or other trait as the polonaise or march', Stephen Downes defines the basic mazurka rhythm as being in triple time, with the accent displaced to the traditionally weak beats, which displacement he explains as possibly having 'its origins in the paroxytonic accent in the Polish language'.[22] He adds that the mazurka rhythm ('ti-ki ta ta' or similar) is found in various differently titled dances, including the 'oberek or obertas, a rapid whirling dance for couples'; the mazurka itself, which 'is somewhat slower but still of lively character'; and the 'kujawiak, a dance of more moderate tempo, with longer phrase lengths'. For the purposes of this study, it suffices to say that the mazurka came to the attention of British audiences through the music of Frédéric Chopin, although Downes notes that 'the dance had become popular in Parisian high society some time before Chopin arrived'. Chopin wrote over fifty mazurkas, almost all in ternary form, which are regarded as 'highly artistic, stylized' examples of nineteenth-century salon music.[23] His works were written between 1825 and 1849, and published both during and after his lifetime.

Collections of Chopin's mazurkas were first published in 1832 by publishers including Kistner in Leipzig (Op. 6 and Op. 7), with editions being published in Paris (Maurice Schlesinger) later in the 1830s and in London by Wessel & Co. between 1842 and 1850, there often under the title 'Souvenir de la Pologne'. Other pieces had been published under the 'mazurka' title previously, of course: one of the earliest examples is Robert Bochsa's set of variations for harp entitled *La Mazurka, l'Air Saxon et le Scotch Reel* (Paris, *c*.1810). In the United Kingdom John Thomson ('of Edinburgh') issued a *Mazürka* in 1828, and James Satchell a *Mazurka* for pianoforte in 1830.[24] However, the published nature of the genre varied considerably. Throughout the 1830s and 1840s editions appeared of stand-alone mazurkas by composers such as Joseph Labitzky (1802-1881) and Johann Baptist Cramer (1771-1858), as well as arrangements of well-known melodies, such as 'La Mazurka', taken from the Taglioni-choreographed ballet of 1838 and arranged for piano in various forms by Charles William Glover (1806-1863) and Carl Czerny, among others. Some mazurkas were given titles, including 'the

[22] Parakilas, p.176.
[23] Stephen Downes, 'Mazurka' in *Grove Music Online*, <https://doi.org/10.1093/gmo/9781561592630.article.18193>.
[24] Copies of these works are held in the British Library.

Basket Maker's Mazurka', 'the Rose Mazurka' and 'the Lilien Mazurka'. Composers including Friedrich Burgmüller (1806-1874) and Philippe Musard (1792-1859) tied the mazurka to the quadrille in a compound form, which in Burgmüller's case was published 'with a full description of the figures', obviously for use in dancing.[25] From the second half of the 1840s, this naming of mazurkas and linking of them to other dance forms, such as waltzes or minuets, became common, providing a succession of drawing-room style works for amateurs to play. Louis Antoine Jullien (1812-1860) published *The Original Mazurka or Cellarius Valse* in London in 1845, and there followed a number of arrangements of it, adapted to various dancing masters' figures.[26] Waltz-mazurkas were written by composers such as Gioachino Rossini (1792-1868), Adrien Talexy (1821-1881) and Alphonse Leduc (1804-1868); many Polka-mazurkas were published in Britain, including works by Camille Schubert (1810-1889), Burgmüller, and Talexy.

From 1850, most compositions with the word 'mazurka' in their title were examples of the hybrid, salon-style forms described above, although a notable exception is Franz Liszt's *Mazurka Brilliante* (Leipzig: Bartholf Senff, 1850 and London: Campbell Ransford & Co., 1851).[27] The British Library catalogue lists thirty-five polka-mazurkas published in London in 1854 (the year Bache was composing his *Four Mazurkas*), rising to over seventy when foreign examples are added. When 'named' mazurkas are also set aside, there remain only five compositions published that year entitled simply 'mazurka' or 'mazurka brilliant', implying a desire to be recognised as 'art music': works by Talexy, Virginia Gabriel (1825-1877), Henri Cramer (1818-1877) and Charles Kensington Salaman (1814-1901). Named mazurkas never seem to have been published in sets, probably due to the way that they were marketed and sold, being aimed directly at the drawing-room music market.

---

[25] *Burgmüller's favourite set of Mazurkas, or Mazurka Quadrille, with a full description of the figures* (London: Chappell, 1845).

[26] 'The Cellarius' was a dance composed by Henri Cellarius in Paris in 1842, which he describes in his book *The Drawing Room Dances* (London: Churton, 1847), saying that 'my pupils would have this waltze called after me … I had no choice but with all humility to accept' (p.73-4). This hybrid concept extended to other forms: according to Neumeyer, there were 'a number of hybrid dances that became popular during the nineteenth century' (David Neumeyer, 'Ascending Cadence Gestures, A New Historical Survey, Part 5d2: 1860-1900, Polkas', University of Texas at Austin, June 2021, <http://dx.doi.org/10.26153/tsw/13803>).

[27] Other Mazurkas Brilliant(e)s were composed by Jacques Herz, John Fawcett and Maurice Strakosch in 1848 and 1849. See *GB-Lbl* for further details.

Prior to Bache's set of four mazurkas being published in 1855, there were very few composed sets of 'art music' mazurkas (as opposed to collections of disparate works) published in Britain. Setting aside Chopin and Schulhoff, who will be discussed in more detail later, only one or two sets were published each year: composers include Camille Schubert (*Cinq Mazurkas Nationales*, 1844), and two sets of three mazurkas by Lindsay Sloper (1826-1887) and Charles Lewis Wrenshall (1809-1882), published in 1846.

Bache's *Four Mazurkas de Salon* were published by Kistner in Leipzig in May 1855, and shortly thereafter in London by Addison & Hollier; a 3 June advertisement in the *Leipziger Zeitung* lists Bache's '4 Mazurkas de salon pour piano' for sale for 20 Ngr., and the English edition is advertised for 3s. in the *Illustrated Times* on 16 June.[28] According to Fr. Kistner & Siegel & Co., the modern-day publishing house descendant of Kistner, all paperwork relating to the publishing of Bache's music in Leipzig, including proofs, was destroyed in an RAF bombing raid during the Second World War.[29] However, the autograph manuscript held at the Royal Academy of Music, a copy prepared for engraving (including Bache writing 'London, Addison &c.' on the title page), is not the same as the Addison & Hollier edition which appeared in 1855. There is a handwritten note on the title page, which reads 'Mr Bache has cancelled these Mazourkas [*sic*], they are to be engraved in Leipzig in an altered state & a proof will be sent us to engrave from'.[30] The changes made are discussed in detail below. Bache dedicates his mazurkas to a fellow student at the Conservatory in Leipzig. Eben Augustus Kelly (1833-1896) was an American from Providence, Rhode Island, who returned from studying in Leipzig to become an organist and music teacher in the United States of America. Very little is known about his time in Leipzig, but he obviously valued the same style of music as Bache, as in 1879 he helped found the Chopin Club in Rhode Island, a performance club dedicated to music by Chopin and his contemporaries, which still operates today.[31]
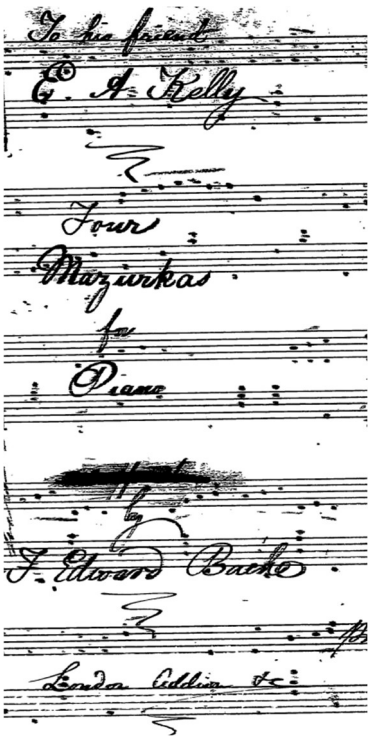
As can be seen from Fig. 4.3, in the manuscript Bache titles the work simply *Four Mazurkas*, and yet in both the Kistner and Addison & Hollier editions of 1855 the

---

[28] Advertisement, *Leipziger Zeitung,* 3 June 1855, p.2974; 'Addison and Hollier's New Publications', *Illustrated Times*, 16 June 1855, p.32.
[29] Personal correspondence with the author.
[30] *GB-Lam* MS1011.
[31] The author performed Bache's *Four Mazurkas* and *Brilliant Polonaise* to the Chopin Club of Rhode Island in Providence, RI on 14 April 2024.

works are titled *Mazurkas de Salon*. The fact that Bache wrote 'Mazurkas', and nothing further, suggests that he wanted his compositions to be associated with those earlier works of Chopin, Schulhoff and similar. The addition of the 'de salon' is curious. Bache's *Eugenie: Mazurka de Salon*, first performed in 1852 and published in London in 1853,[32] seems to be the earliest known 'mazurka de salon', followed in the same year by a set by Leon Pascal Gerville (1808-1880) entitled *Trois Mazurkas de Salon pour le Piano*, Op. 14 (publisher unknown).[33] The following year, 1854, saw two more 'mazurkas de salon' published, by Charles Albert Caspar (1827-1905) and Croshaw Johnson (dates unknown). Both of these works, and almost all later examples, also incorporated a descriptive title, such as *La Vallée des Roses, Mazurka de Salon* by Henri Roubier (d.1888), published in 1859. These works (unlike Bache's) are definitely light piano pieces aimed at the drawing-room market, rather than the 'art music' works of Chopin and Schulhoff.

Fig. 4.3: *Four Mazurkas*, title page (*GB-Lam* MS1011)



When the Kistner edition of the *4 Mazurkas de Salon* was advertised in the *Leipziger Zeitung*, they were listed alongside Henri Wieniawski's *Mazourkas de salon*

[32] See section 2.2.1 above, p.56.
[33] This is excluding Georges Jean Pfeiffer's '4ème Mazurka de salon', which the British library lists as being published *c*.1850. Pfeiffer would have been 15 in 1850, and his 3rd Mazurka de salon was published in Paris in 1860, so it is suspected that the dating of this publication is incorrect.

Op. 12. It is possible that Kistner added the 'de salon' to Bache's composition to link it, in the mind of the consumer, to the Polish violinist's works. Wieniawski, after all, had already published numerous compositions in Leipzig and was well known, and perhaps linking the two (despite the difference in spelling of the word 'mazurka') was a marketing strategy by the publishing house. The works themselves are nothing alike: Wieniawki's compositions are, despite being called 'Mazourkas' on their title page (they are not titled 'mazurka' individually in the score or violin part), much more like concert pieces. The word 'mazourka' seems to refer rather to rhythmic and melodic ideas used within the pieces. Bache's works therefore may have suffered due to their titular association with a lighter style of music than the composer intended. It is curious that Constance Bache, in the 1901 Augener edition of her brother's works, changes the tempo markings of the first and fourth mazurkas to match those in the manuscript, but the 'de Salon' suffix on the title page is retained.

Bache's issuing of his *Mazurkas* as a set of four is unusual for the time. However, of the fifty-nine mazurkas by Chopin that were published, thirty-two of them are presented as eight sets of four (although two of these sets, Op. 67 and Op. 68, were probably arranged into groups of four posthumously), so Bache could have been using Chopin's divisions as a model. Schulhoff's Op. 5 is also clearly designed as a set of four mazurkas, despite the fact that they were originally published as two sets of two, numbered '1 and 2' and '3 and 4'.[34] Table 4.3 summarises the structure of Bache's mazurkas. In the manuscript, Bache writes a pause mark over the final beat of each mazurka (all rests, coincidentally) which, coupled with the addition in the 1855 editions of the word 'FINE' at the end of the final mazurka, implies that Bache imagined the pieces to be performed as a complete set.[35] In contrast, Chopin occasionally wrote 'fine' at the end of individual mazurkas within a set (suggesting that the pieces could be played individually), as is the case in the holograph manuscripts of his Op. 24 and Op. 50 sets.[36]

---

[34] Bache's Op. 13 was also available, according to the title page of the 1855 Addison & Hollier edition, as two books of two mazurkas.
[35] Whilst the pauses remain, the 'fine' marking is missing in the 1901 Augener edition.
[36] < https://vmirror.imslp.org/files/imglnks/usimg/4/42/IMSLP842146-PMLP2282-Op24-manuscript.pdf>; < https://vmirror.imslp.org/files/imglnks/usimg/1/1f/IMSLP141416-PMLP02277-FChopin_Mazurkas,_Op.50_ms.pdf> [accessed 10 May 2024].
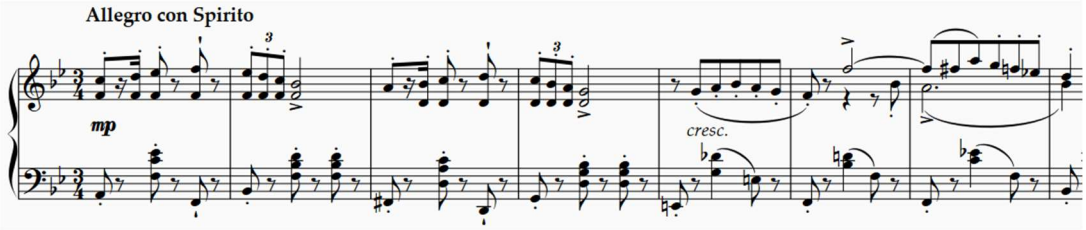
Table 4.3: *Four Mazurkas*, Op. 13, Basic Analysis

Movement	Time Signature	Length in Bars	Basic Structure	Basic Harmonic Structure
Mazurka 1	3/4	80	Compound Ternary (aba')Ba (32/32/16)	Bb-g / G-F7 / Bb-g
Mazurka 2	3/4	96	Compound Ternary (aba)Ba (48/32/16)	Eb-c-Eb / Ab / Eb
Mazurka 3	3/4	64	Compound Ternary (aba')Ba (32/16/16)	c / Ab-C / c
Mazurka 4	3/4	120	Compound Ternary (aba)(cdc)/a (52/48/20)	Ab-C/Eb-Ab / Eb-g-Eb / Ab
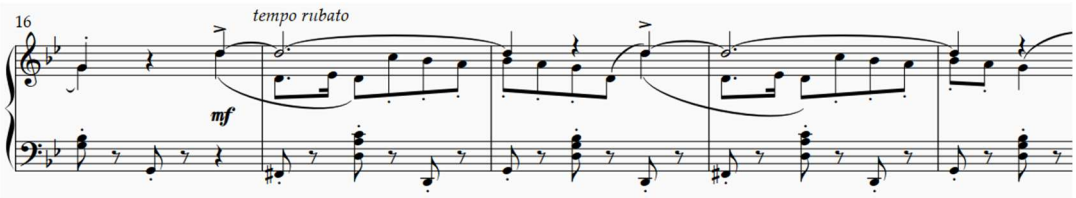
Op. 13/1 is in compound ternary form, with two melodic ideas in the A section (Exs. 4.10a and b) and one in the B section (Ex. 4.10c), with only the first melodic idea repeated in the return A section. As if to immediately justify the mazurka title, Bache uses two generic markers (both the dotted quaver-semiquaver and the triplet units) within the first two bars, and then repeats that rhythmic pattern in the following two bars to further emphasise the point. Both melodic ideas in the A section have displaced accents characteristic of the mazurka style; the melodic idea in the B section has an implied displaced accent on the third beat of the second bar, and a downbeat accent on the fourth bar of the melodic phrase.

Ex. 4.10: Bache, Mazurka, Op. 13/1 (Author's edition)
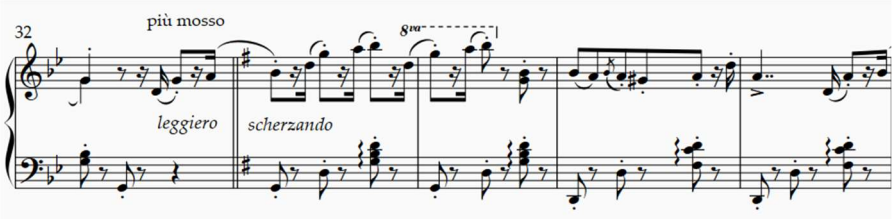
a. bars 1-8



b. bars 16-20
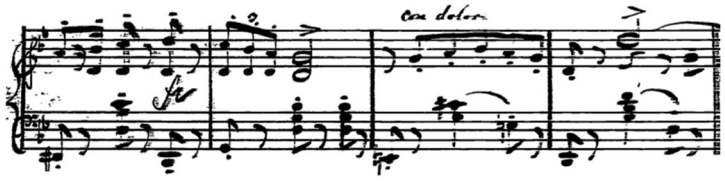


c. bars 32-36



The tonal structure Bache uses in this mazurka is unusual. Whilst the work starts in B-flat major, an inflection to the relative minor, a clear undercutting of the tonic, appears in bars 3 and 4, and Bache sees the harmonic implications of this through at bar 16, as the first theme concludes in the relative minor, creating a deliberate ambiguity in the music. This ties in with one further alteration: in his manuscript Bache writes 'con dolore' over bars 13, 31 and 77 (see Fig. 4.4), the bars at which the first theme cadences in the relative minor (including the final cadence of the piece), but this indication is missing from the published versions. Although minor inflections within a major theme do occur in Chopin's mazurkas (for example in Op. 33/3, where the second phrase of the first theme begins in the harmonic minor), the minor conclusion to a mazurka in a major key seen here is unique when compared to other mazurkas of the period: most mazurkas start and end in the same key, and the exceptions are by Chopin, where three mazurkas in the minor (Op. 24/4, Op. 56/3 and 59/3) inflect to the tonic major at the end and two (Op. 30/2 and Op. 41/1, although this is modal) modulate from a minor key to the dominant minor. The setting of the B section in chord VI of the (major) tonic, G major, is also unique amongst mazurkas of the period: whilst the major-key mazurkas of Chopin's oeuvre have examples of both relative minor and flattened submediant B sections, the major submediant relationship is never seen.
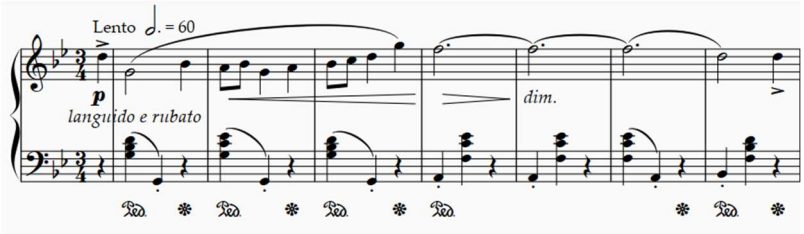
Fig. 4.4: Mazurka, Op. 13/1 (*GB-Lam* MS1011), bars 11-14
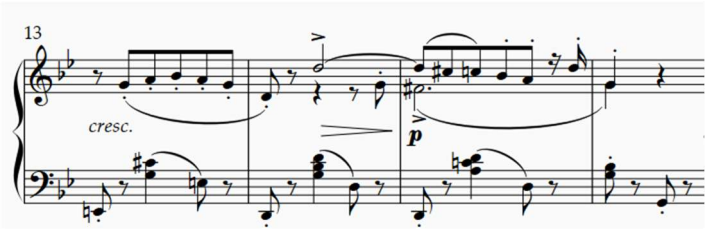


Curiously, the keys Bache uses are the same (although the opposite way round) as those employed by Chopin in his Nocturne Op. 15/3, where the melody is inflected to the relative major within the first phrase (Ex. 4.11). And this is not the only similarity between the two works. Jeffrey Kallberg discusses this nocturne at some length, and

points out its mazurka-like characteristics: ‘the triple meter … the accentual structure … Chopin’s tempo marking’, as well as noting that manuscript evidence implies that Chopin originally intended the work to be in ternary form.[37] Two further possible references to Chopin’s nocturne stand out in Bache’s work. The first is in the first theme, at bars 5-7 and again at bars 13-16 (the G minor cadence discussed above, shown at Ex. 4.12): the slurred, falling accompanimental figure is unusual, but similar to the figure Chopin uses at the start of his nocturne, although now on the second beat of the bar. In bar 16, the melodic falling fifth, and accompanimental harmony, are almost identical to the way in which Chopin starts his work. And at bar 17 of the Bache (Ex. 4.10b above) there is a tied inverted pedal note, with a dotted-rhythm melodic idea playing out underneath. A comparison can be drawn between this and bars 125-128 of Chopin’s Op. 15/3, shown below at Ex. 4.13: Chopin introduces the dotted-rhythm unit for the first time in the piece at this point, in a section where we also see pedal notes for the first time. Taken with the other evidence, Bache’s use of a similar idea seems to be more than a coincidence.

Ex. 4.11: Chopin, Nocturne, Op. 15/3 (Paris: Maurice Schlesinger, 1834), bars 1-7
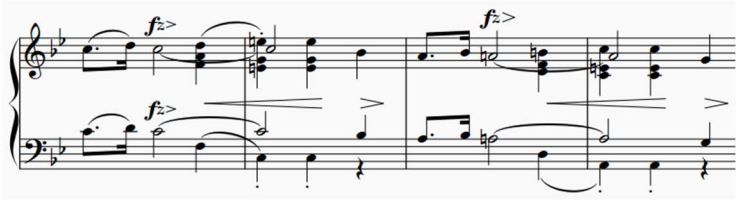


Ex. 4.12: Bache, Mazurka, Op. 13/1 (Author’s edition), bars 13-16
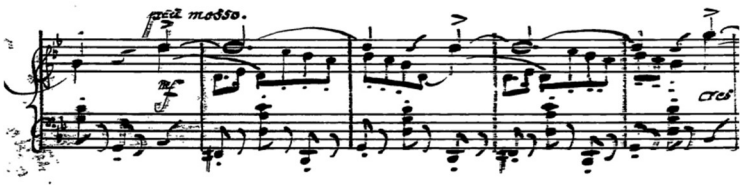


[37] Kallberg, p.247.

Ex. 4.13: Chopin, Nocturne, Op. 15/3 (Paris: Maurice Schlesinger, 1834), bars 125-128



In the published editions, bar 17 of Bache's mazurka is marked *tempo rubato* with *tempo primo* at bar 25. The word 'rubato' does not appear anywhere in *GB-Lam* MS1011, and this is the only place in which it appears in the published version. It is possible that Bache added it at proof stage in Germany after further study of the works of Chopin: Kallberg notes that Chopin's mazurkas contain three-quarters of his uses of the word, and the idea may have remained with Bache.[38] In the manuscript Bache writes *più mosso* at bar 17 (see Fig. 4.5), which could be seen as the opposite of *tempo rubato*, and at bar 33 he writes *vivace scherzando* at the beginning of the B section, as opposed to the *più mosso* and *leggiero scherzando* in the published versions. This alteration could be due to convention: mazurkas tend to stay in one indicated tempo throughout: only three of Chopin's mazurkas have a definite change of tempo between A and B sections, each marked by *più mosso* or *poco più vivo*.[39] In contrast, Chopin's use of expressive indications such as 'rubato', 'dolce' or 'sotto voce', which could also have implications for tempo, are much more common.

Fig. 4.5: Mazurka, Op. 13/1 (*GB-Lam* MS1011), bars 16-20

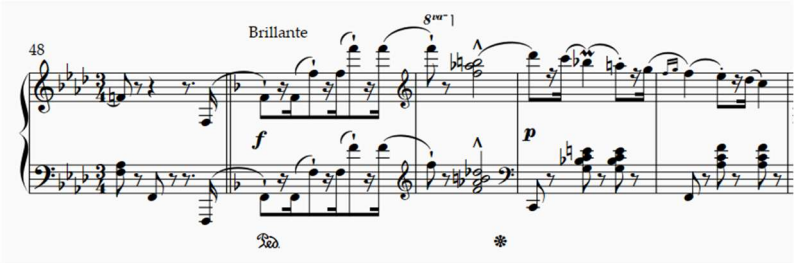


Similarities can be seen between the melody of the B section of this movement and that of the B section of Schulhoff's mazurka Op. 5/4 (see Ex. 4.14 in comparison with Ex. 4.10c). Both sections begin by changing key from the minor (only recently arrived at, in Bache's case) to the tonic major, and both use a four-bar phrase, consisting of a rising two-bar dotted rhythm pattern followed by a two-bar melody, which then repeats. This rapidly rising motif is not found elsewhere in the mazurka repertoire.

[38] Ibid..
[39] The three Chopin mazurkas that do include changes of tempo are Op. 56/1, Op. 68/2 and Op. 68/3.
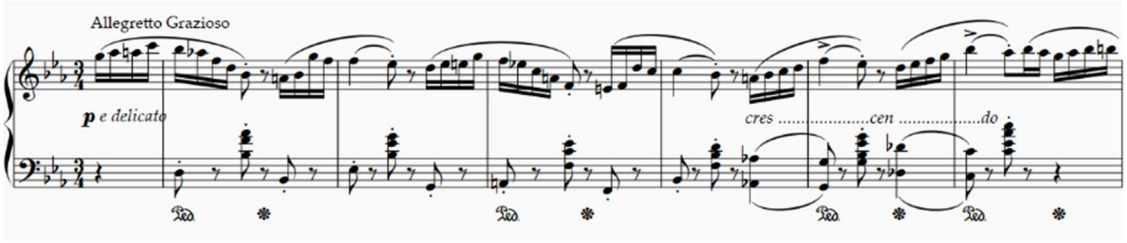
Bache met Schulhoff in Paris in late 1854, and took some composition lessons from him, and this could explain why Bache's mazurkas include allusions to the works of Schulhoff.[40]

Ex. 4.14: Schulhoff, Mazurka, Op. 5/4 (Mainz: Schott, n.d.), bars 48-52
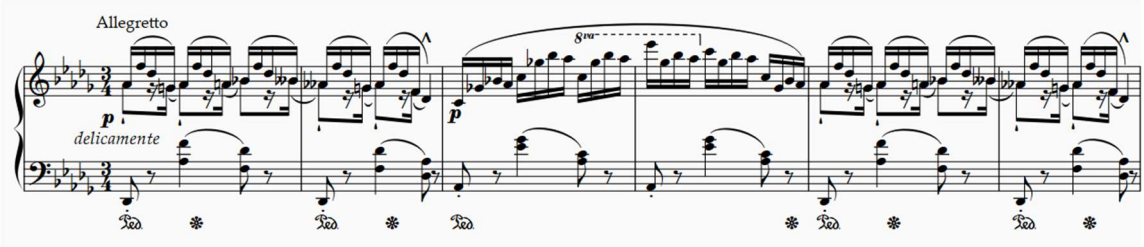


Bache's second mazurka is again in compound ternary form, although this time the full first theme is repeated at the return of the A section. The piece is immediately interesting due to Bache's use of semiquavers in the first theme (Ex. 4.15). Chopin does not use semiquaver passagework anywhere in his mazurkas, and the way in which the semiquavers travel over the bar line and through to the second beat of each bar seems to produce a first beat stress, which Bache actively encourages using accents in bars 5 and 6, and which is atypical of mazurka form. The whole first theme, underpinned with strong bass notes on beats 1 and 3, seems much more like a waltz than a mazurka. In this regard, similarities can be seen with Schulhoff's Op. 5/3 (Ex. 4.16), which seems to be the only example of running semiquavers in a contemporary mazurka (the melody in Schulhoff's composition is a dotted rhythm, with the middle semiquavers providing harmonic filling), and which also has a waltz-like accompaniment, although Schulhoff does provide third-beat accents at the end of each phrase. Both works are marked *Allegretto*, although Bache adds *Grazioso*.

Ex. 4.15: Bache, Mazurka, Op. 13/2 (Author's edition), bars 1-6



[40] See Chapter 1, p.31.
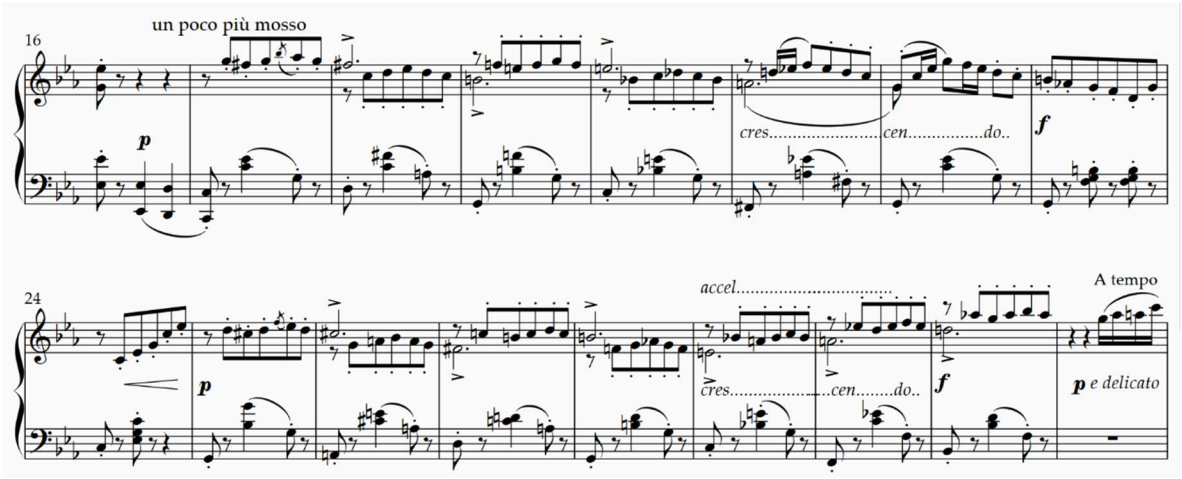
Ex. 4.16: Schulhoff, Mazurka Op. 5/3 (Mainz: Schott, n.d.), bars 1-6



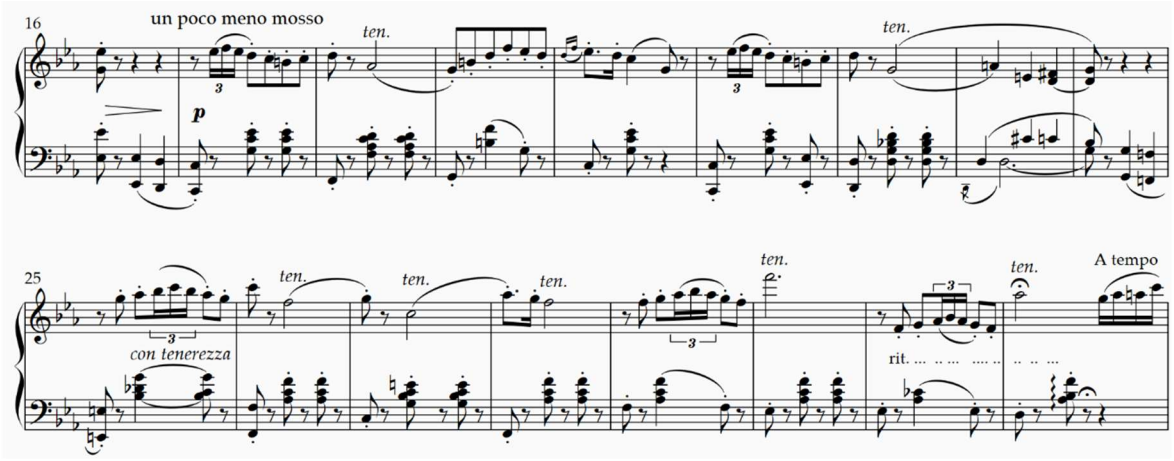
One difference between the manuscript version and the London publication was that a sixteen-bar section was rewritten between the cancellation of the manuscript at Addison, Hollier & Lucas and the issue of the published edition six months later (see Exs. 4.17 and 4.18). Not only are the notes completely different, and the tempo indication changed from *un poco più mosso* to *un poco meno mosso*, but the original version, sequential in its nature, travels through many more keys, rather like some of the harmony and counterpoint exercises that Bache completed with Hauptmann just prior to composing these works, and at a rate that is not seen in any of Chopin's mazurkas, or indeed other examples of the genre.

The seeming non-conformity with mazurka models could be the reason that Bache altered this section, but it is interesting that the replacement section has a bass line much more akin to that of a waltz, rather than the mazurka like bass line (with obvious second beat accents) it replaced. This section also includes a rhythmic unit (the off-beat triplet semiquavers) not seen elsewhere in the movement. It does appear, however, in two mazurkas by Schulhoff, Op. 5/2 and Op. 9/1. In this context, the Op. 5 mazurka is most relevant: in Ex. 4.19 it can be seen that the rhythm of the two bars following the triplet (which is in Schulhoff's mazurka, admittedly, a demisemiquaver triplet following a dotted quaver) is identical to the rhythm that Bache uses in his Op. 13/2 (Ex. 4.20). In Op. 9/1, Schulhoff also follows the triplet (here semiquavers, as Bache uses) with four quavers, but creates a more legato line in the following three bars (Ex. 4.21).
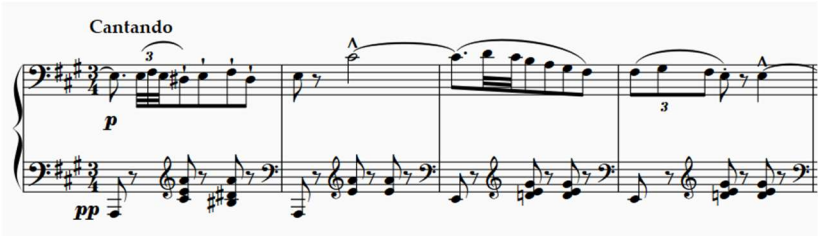
Ex. 4.17: Bache, Mazurka, Op. 13/2 (*GB-Lam* MS1011), bars 16-32
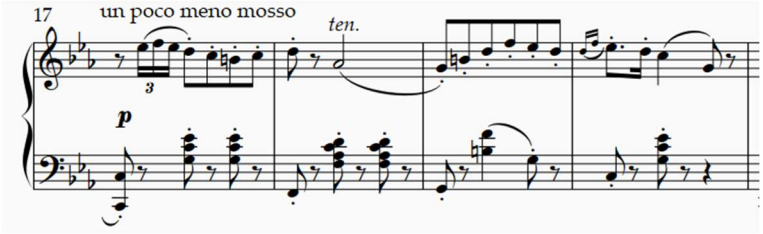


Ex. 4.18: Bache, Mazurka, Op. 13/2 (Author's edition), bars 16-32
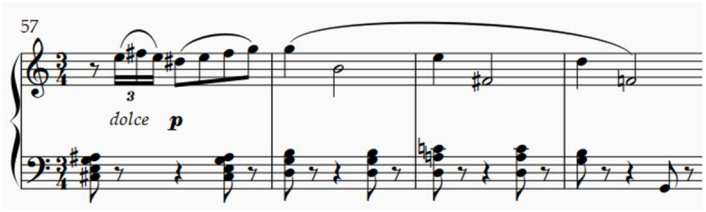


Ex. 4.19: Schulhoff, Mazurka, Op. 5/2 (Mainz: Schott, n.d.), bars 33-36



Ex. 4.20: Bache, Mazurka, Op. 13/2 (Author's edition), bars 17-20

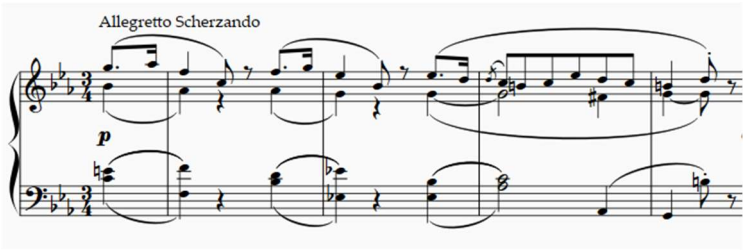


Ex. 4.21: Schulhoff, Mazurka, Op. 9/1 (Mainz: Schott, n.d.), bars 57-60
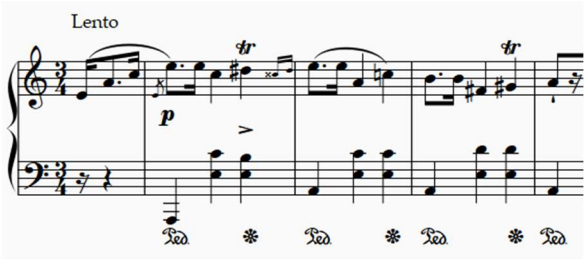


Bache's third mazurka in the set is also in compound ternary form, with only the first theme from the A section repeated at the return. This movement is, again, a work in which mazurka characteristics are not presented in a way that follows the generic norm. Whilst the dotted rhythm that is inherent to so many mazurkas is present in this movement, it is used in the first theme by Bache as an upbeat (Ex. 4.22). There is only one example of Chopin using a dotted rhythm as an initial upbeat in his mazurkas (Op. 68/2), and in that case it has an additional semiquaver (Ex. 4.23). Chopin's melody also has another dotted rhythm on the down beat, which leads the melody through the bar to the final beat accent. Bache's melody phrases off onto the second beat, which has the effect of creating a first beat stress, again unusual in the mazurka form.

Ex. 4.22: Bache, Mazurka, Op. 13/3 (Author's Edition), bars 1-4
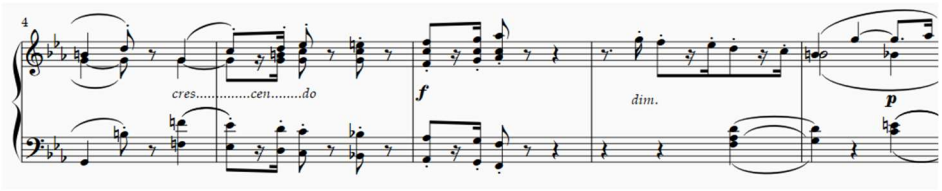


Ex. 4.23: Chopin, Mazurka, Op. 68/2 (Munich: G. Henle Verlag, 1975), bars 1-4
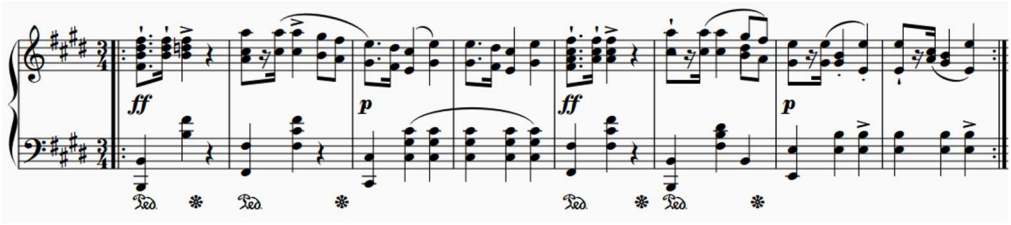


In the second half of the first theme Bache uses the dotted rhythm in another unusual way (Ex. 4.24). Halfway through a four-bar phrase, having now shifted the dotted rhythm to the first beat of the bar, the melody suddenly breaks off, with over two beats of silence before it continues. This rhythmic 'statement' is only seen twice in Chopin's works. In Op. 6/3, it is used at the beginning of the second section, in an eight-

bar repeated section that does not occur elsewhere (Ex. 4.25). In Op. 30/4, it appears as a more emphatic version of melody previously stated (Ex. 4.26). In both cases, Chopin resumes on the first beat of the following bar.

Ex. 4.24: Bache, Mazurka, Op. 13/3 (Author's edition), bars 4-8
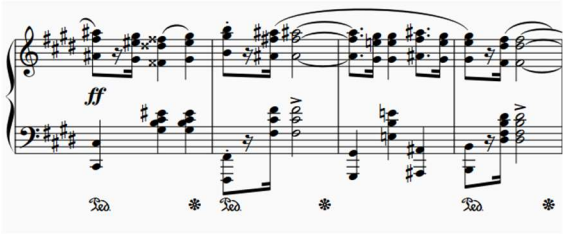


Ex. 4.25: Chopin, Mazurka, Op. 6/3 (Munich: G. Henle Verlag, 1975), bars 33-40
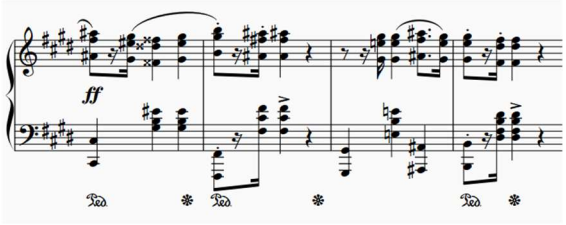


Ex. 4.26: Chopin, Mazurka, Op. 30/4 (Munich: G. Henle Verlag, 1975)

a. bars 73-76



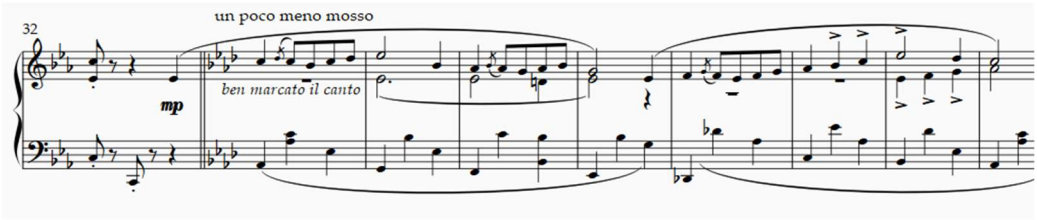
b. bars 89-92



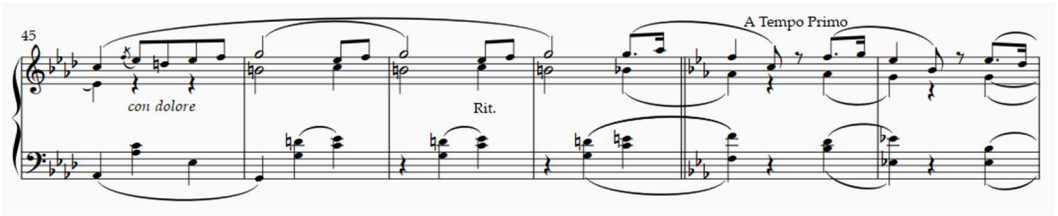
The B section of Bache's third mazurka consists of an eight-bar melody (Ex. 4.27a) which then begins to repeat, but which loses its way and turns into a succession of imperfect cadences tonicizing C minor (Ex. 4.27b), leading to the return of the A section. This melody again seems more waltz-like, with none of the off-beat accents associated with mazurkas.

Ex. 4.27: Bache, Mazurka, Op. 13/3 (Author's edition)

a. bars 32-40
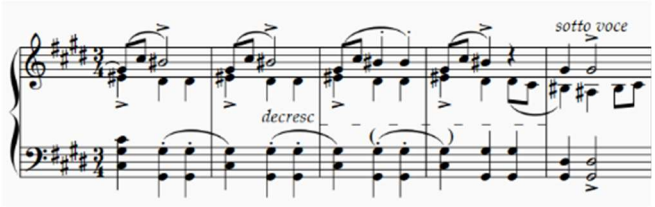


b. bars 45-49



Whilst rhythmically this mazurka is unusual, harmonically there is a strong model in Chopin. Just as Bache concludes his B section with a seemingly meandering series cadences, Chopin's Op. 6/2 mazurka is in C# minor, with a B section that starts in E major but repeats in C# major, leading to a cadential passage similar to that used by Bache, before the return of the A section (Ex. 4.28).
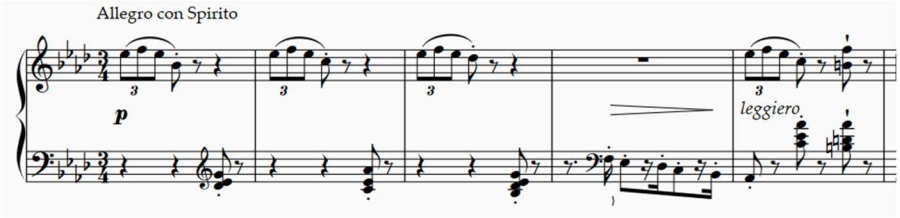
Ex. 4.28: Chopin, Mazurka, Op. 6/2 (Munich: G. Henle Verlag, 1975), bars 45-49



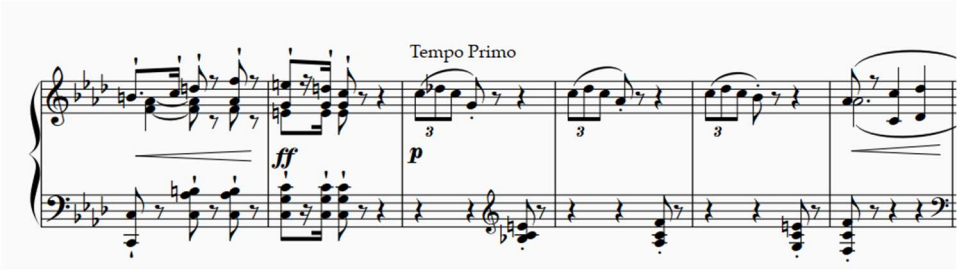
Bache's fourth mazurka has a four-bar introductory passage, shown at Ex. 4.29a. The introduction presents material that is then used as the basis for the first theme, starting at bar 5, but it also returns in its original form prior to the recapitulation of the main theme (both within the internal ternary structure of the first A section as defined above, at bar 33, and to introduce the final A section at bar 101). A passage using the same idea, but in the relative minor, is seen at bars 25-28 (Ex. 4.29b) within the central part of the A section. Examples of an introduction being re-presented at the return of the A section are found in Chopin's mazurkas (Op. 6/2, Op. 7/3, Op. 30/4), but in each case these introductions are melodically unconnected to the main theme and are not manipulated within the body of the piece.

Ex. 4.29: Bache, Mazurka, Op. 13/4 (Author's edition)

a. bars 1-5



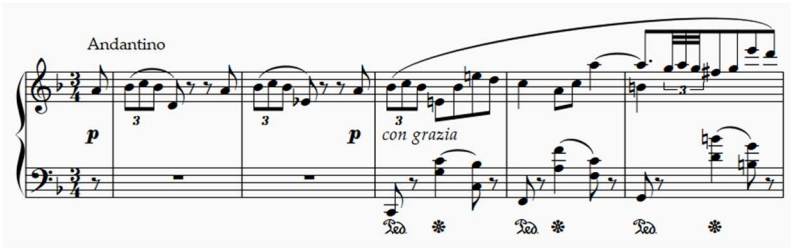
b. bars 23-28
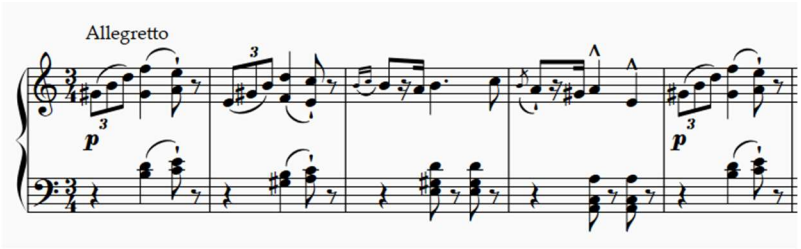


Whilst a triplet figure at the beginning of a bar is not unusual in mazurka melodies, the rhythmic unit of the triplet, a quaver and a quaver rest, with no supporting bass line or accompanimental harmony, does not occur anywhere in Chopin's oeuvre. A very similar idea (with a significant use of rests in the left hand) is seen at the beginning of Schulhoff's mazurka Op. 5/1 (Ex. 4.30): the rhythmic unit (here including an upbeat) being extended into the first theme.[41] Schulhoff does not repeat the unaccompanied introductory bars before later presentations of the theme, however. In his Op. 9/2 mazurka, Schulhoff uses a similar rhythmic unit, shown in Ex. 4.31. This time there is no upbeat, and so this could, despite slightly different articulation, be seen as a closer model for Bache's melody (Ex. 4.32). Schulhoff also uses the repeating triplet quaver and quaver unit as a linking mechanism in this mazurka (see Ex. 4.33), with each of his repetitions covering a diminished seventh (as in the first bar of his melody), rather than having neighbour note relationships found in the Bache. Bache's fourth mazurka therefore draws much more influence from Schulhoff's work than from Chopin's.

[41] Examples of the triplet unit featuring at the start of a melody can be found in Chopin's Op. 7/5 and KK IIa/3.
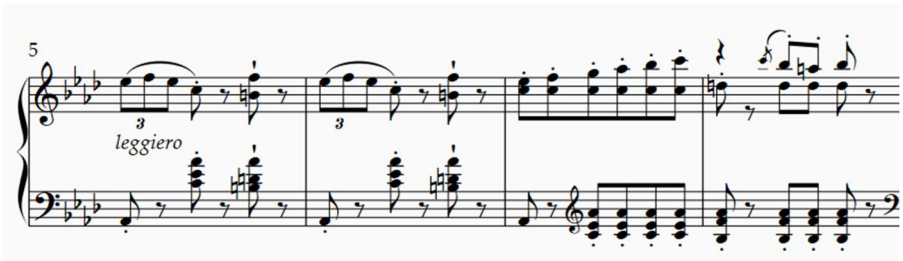
Ex. 4.30: Schulhoff, Mazurka, Op. 5/1 (Mainz: Schott, n.d.), bars 1-5
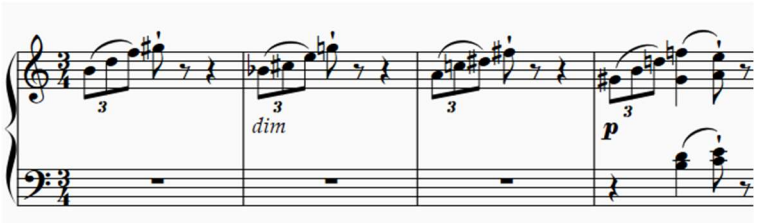


Ex. 4.31: Schulhoff, Mazurka, Op. 9/2 (Mainz: Schott, n.d.), bars 1-5



Ex. 4.32: Bache, Mazurka, Op. 13/4 (Author's edition), bars 5-8



Ex. 4.33: Schulhoff, Mazurka, Op. 9/2 (Mainz: Schott, n.d.), bars 16-19
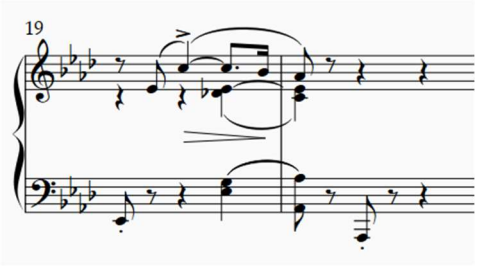


In *The London Pianoforte School*, Nicholas Temperley wrote that Bache 'directly quotes from [Chopin's] *Grand valse brillante*, Op. 18' in this fourth mazurka.[42] Comparison of the two works has found one area of similarity, shown below. Whilst the final cadence of Bache's A section (Ex. 4.34, seen again at the end of the piece) is in the same key and area of the keyboard as Chopin's passage (Ex. 4.35, which, incidentally, is in the middle of a sixteen-bar phrase), the quotation is certainly not direct, and possibly not even conscious. A thorough examination of both works has yielded no evidence of
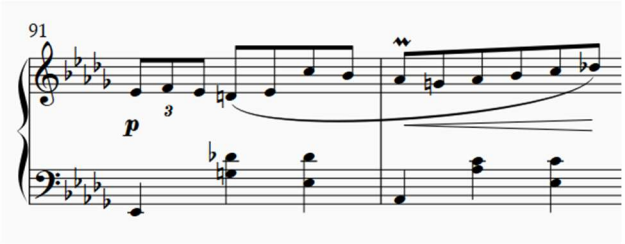
[42] Temperley (ed.), *The London Pianoforte School*, XVI, p.xv.

any other similarities, and none of the other ways by which Bache alludes to Chopin in his mazurkas occur in this passage. Although Bache may have intended a brief nod to Chopin here, the allusions in this mazurka to Schulhoff, discussed above, are far stronger.

Ex. 4.34: Bache, Mazurka, Op. 13/4 (Author's edition), bars 19-20



Ex. 4.35: Chopin, *Grande Valse Brillante*, Op. 18 (Munich: G. Henle Verlag, 1978), bars 91-92



In his *Four Mazurkas*, Bache alludes numerous times to the works of two specific composers: Chopin (in Mazurkas 1 and 3) and Schulhoff (in Mazurkas 2 and 4). Schulhoff published his *Four Mazurkas* Op. 5 in 1846, with the Op. 9 set of two mazurkas being released the following year. Very little has been written about Schulhoff, although, in her article in *The Musical Times* to celebrate the centenary of the birth of the pianist Theodor Leschetizky (1830-1915), Constance Jenkins writes that the Polish virtuoso was friends with Schulhoff, and spent several months away from the concert platform early in his career, attempting 'not only to equal but to excel Schulhoff' in the 'remarkable way in which Schulhoff made the pianoforte "sing"'.[43] From an obituary which appeared in the same journal in 1898, it is gleaned that he was a disciple of Chopin, receiving encouragement from the older composer upon his arrival in Paris in around 1843, that he 'paid frequent visits to London' and was 'in the earlier decades of the century a very famous personality indeed'.[44] Whilst Schulhoff and most of his music have seemingly been forgotten, his Mazurka Op. 5/4 was recorded by the

[43] Constance Jenkins, 'Theodor Leschetizky, 1830-1915', *The Musical Times*, 71.1048 (June 1930), p.504.
[44] 'Obituary: Julius Schulhoff', *The Musical Times*, 39.662 (April 1898), p.268.

French pianist Jean Martin (1927-2020) in 1974, along with mazurkas by Heller, Karganoff, Moscheles, Szymanowski and Scriabin.[45] In a review of that recording in *La Revue Administrative*, the French politician and amateur musician Yann Gaillard describes Schulhoff's work as 'classique', as opposed to the 'ambiguë' he uses to describe similarly titled works by Heller.[46]

Further analysis of Schulhoff's mazurkas shows that his Op. 5 set bears remarkable resemblance to Chopin's Op. 41, composed between 1838 and 1839, so much so that the conclusion must be drawn that he was, to a certain extent, modelling his composition on that of the Pole. As can be seen from Table 4.4, both sets have four movements, and the tempo markings are identical in each set. Also, the keys of the middle two movements in each set are separated by the same interval (an augmented second, which Bache also uses between the second and third mazurkas of his set, reframed as a minor third).

Table 4.4: Comparison of Mazurkas by Chopin, Schulhoff and Bache

Composer	Opus	Keys	Tempo Markings	Date of Composition
Chopin	41	a/e-B-Ab-c#	*Andantino / Animato / Allegretto / Maestoso*	1838-1839
Schulhoff	5	F-E-Db-f	*Andantino / Animato / Allegretto / Maestoso*	1846
Bache	13	Bb-Eb-c-Ab	*Allegro con spirito / Allegretto Grazioso / Allegretto Scherzando / Allegro con spirito*[47]	1854

Schulhoff may also have modelled the dedication of his set on that of Chopin: Chopin dedicated his Op. 41 to 'son ami, Etienne Witwicki', and Schulhoff's Op. 5 is dedicated to 'son ami, Henri Mandello'. Although the title page of Bache's mazurkas (including the dedication, 'à son ami, E. A. Kelly') may be in French because of the reasons given previously, the change of language may also be Bache attempting to

[45] *L'Art de la Mazurka*, Jean Martin, piano (Arion, ARN 36 385, 1978).
[46] Yann Gaillard, 'L'Art de la Mazurka', *La Revue Administrative*, 183 (1978), p.356.
[47] or *Moderato / Allegro Grazioso / Allegretto Scherzando / Moderato* in the manuscript.

create a link back to the earlier composers: the title page to both books of Schulhoff's Op. 5 mazurkas state '4 Mazurkas pour piano par J. Schulhoff', again using the cardinal number '4'. Of course, the wording used for the dedications was standard at the time, but the timing of the alteration in Bache's case, concurrent with the change of notes in the second mazurka (between withdrawal of the manuscript with Addison & Hollier and the publication in Leipzig), which has been shown above to appear due to Schulhoff's influence on Bache, is pertinent.

The analysis above makes it clear that, when composing his Op. 13 mazurkas, Bache was fully aware of Chopin's Nocturne Op.15/3, and was alluding to it in his first movement. Unlike Edward Wolff (1814-1880), whose homage to Chopin's work Jeffrey Kallberg discusses, Bache is much more subtle in his allusion, leaving small clues to his inspiration for an enlightened audience to find and enjoy.[48] The same can be said of his allusions to the mazurkas of Chopin's Op. 6 and Op. 30, and Schulhoff's Op. 5 and Op. 9 later in the set: there we see Bache directly quoting rhythmic, melodic or structural ideas, but also employing subtle changes of expressive direction and using key relationships to imply a connection. The allusion to earlier mazurkas in Bache's work is particularly enjoyable in the context of the association with Chopin's Op. 15/3 because these mazurkas, particularly the second and third, which lack many of the generic markers of a mazurka, can be seen as Bache indulging in Kallberg's 'generic interplay'.[49]

However, Bache also incorporates a number of novel features in his *Four Mazurkas*, such as strong downbeat accents (more commonly seen in waltzes) and unusual rhythmic units, as well as the unique binding of the four pieces as a set using pauses and a terminal *fine* marking. He demonstrates not only a thorough understanding of the genre as it was in 1854, but also an ability to playfully alter that genre, to set aside generic markers, and to blur the boundaries between established genres: Chopin created a nocturne from a mazurka, and so Bache creates a mazurka alluding to Chopin's nocturne. And, whilst fully aware of the prescribed characteristics of a mazurka, Bache persists in presenting pieces with downbeat accents and bass lines that sound remarkably like waltzes. This is an amusement for him comparable to his

[48] Kallberg, pp.252-257.
[49] Ibid., p.252.

disguising of mazurkas as impromptus seen in section 4.1 above, another example of him deliberately subverting a recognised generic identity.

4.3 The *Five Characteristic Pieces*

Drinking Song – Beloved – Forsaken –

Barcarole – Village Merry-Making

In identifying meaningful contexts in which to explore Bache's *Five Characteristic Pieces* one must first address a matter of semantics; specifically, the interchangeable nature of the words 'character' and 'characteristic' when applied to musical compositions. Apart from 'character' being a noun and 'characteristic' being an adjective, there is a subtle difference in meaning between the two words in English. The most relevant definition of 'characteristic' in the *Oxford English Dictionary* is 'that [which] serves to identify or to indicate the essential quality of nature of a person or thing; distinctive; typical'.[50] The noun 'character', alternatively, is defined most relevantly as 'the aggregate of the distinctive features of something; essential peculiarity; distinctive nature, style, or quality; sort, kind, description'.[51]

There is a marked difference in vocabulary used in different languages, which is pertinent here. Whilst English, German and French dictionaries all contain both the noun and the adjective, in the context of nineteenth-century piano music composers and publishers operating in German always use the compound noun 'Charakterstücke', whereas the English and French use the phrase 'characteristic pieces' or 'pièces caractéristiques'. There are no records of pre-1855 published German sheet music titled *Charakteristische Stücke* in the catalogue of the Staatsbibliotek in Berlin, whilst the first published composition entitled 'Character Pieces' (in English) is, according to the catalogue of the British Library, Herbert Francis Sharpe's 1887 work, *Five Character Pieces for Piano Duet*.[52] When works are republished in different countries across Europe, the title is changed to the appropriate version (for example, Mendelssohn's Op.

---

[50] First used by Jeremy Taylor (d.1667) in his *Theologia eklektike*, 1647: see <https://www.oed.com/dictionary/characteristic_n?tab=meaning_and_use> [accessed 15/01/24].

[51] First used in a translation of Bishop Eusebius by M. Hanmer in *Auncient Ecclesiasticall Histories*, 1577: see <https://www.oed.com/dictionary/character_n?tab=meaning_and_use#9587486> [accessed 15/01/24].

[52] <https://stabikat.de/Search/Results?lookfor=%22Charakteristische+st%C3%BCcke%22&type=AllFields>; <https://bll01.primo.exlibrisgroup.com/discovery/search?query=any,contains,%22Character%20Pieces%22&tab=LibraryCatalog&search_scope=Not_BL_Suppress&sortby=date_a&vid=44BL_INST:BLL01&lang=en&offset=0"> [accessed 17/01/24].

7),[53] which explains why Bache's composition was published first as *5 Charakterstücke* by Kistner in Leipzig in early October 1855,[54] but when it appeared in London at the turn of the year in an edition by Addison & Hollier, the title was *5 Characteristic Pieces*.[55] Bache's works must therefore be placed into the context of an already existing multivarious genre encompassing works titled both 'character pieces' and 'characteristic pieces'.

Early examples of instrumental works depicting/representing particular emotions or characters include *Les Papillons* by Couperin (published 1713) or Daquin's *Le Coucou* (published 1735). Beethoven composed a bagatelle, *Lustig-Traurig* (WoO 54), around 1802, and by the second quarter of the century works of this type were common: examples include works by Robert Schumann (collections such as *Kinderscenen*, *Carnaval*, and *Album für die Jugend*) and Louis Moreau Gottschalk (individual works with titles such as *Le Bananier* and *La Savane*). However, these works were not presented in collections explicitly titled 'character' or 'characteristic' pieces, although Robert Schumann's *Davidsbündlertänze* is subtitled 'Achtzehn Characterstücke' in the 1851 edition published by Schuberth & Co. in Hamburg.[56] Table 4.5 lists works published explicitly under the title 'Character/istic Pieces' (in any language) prior to 1855.

[53] Felix Mendelssohn, *Sieben Charakterstücke* (Berlin: F. Laue, 1827), published in England as *The Temperaments, or Seven Characteristic Pieces* (London: Wessel & Co., *c*.1845).
[54] The sheet music was advertised in the *Rheinische Musick-Zeitung für Kunstrfreunde und Künstler*, 10 October 1855, p.336, <http://opacplus.bsb-muenchen.de/title/7691792/ft/bsb10487156?page+1204> [accessed 17/01/24].
[55] The copy of the first movement held in the British Library is date stamped 4 January 1856, and a review of the sheet music was published in 'Mr Bache's Musical Compositions, Third and Concluding Notice', *The Birmingham Journal*, 9 January 1856, p.2.
[56] The 1837 first edition does not contain the 'Characterstücke' subtitle.

Table 4.5: 'Character/istic Pieces' (in any language) for solo piano published prior to 1855

Date	Composer	Title of Collection	Movements: Titles or Tempo Markings	If Titles: Emotions, Characters or Scenes	Publisher
1783	Füger, Gottfried L.	*12 Charakteristische Klavierstücke*	Titles	Emotions	Tübingen: auf kosten des Verfassers'
1827	Mendelssohn, Felix	*7 Charakterstücke* Op. 7	Titles	Emotions	Berlin: F. Laue
1836	Schumann, Clara	*4 Pièces caractéristiques*	Titles	Scenes	Leipzig: Hofmeister
1839	Hartmann, J. P. E.	*2 Pièces caractéristiques*	Tempo		Leipzig: Hofmeister
1839	Reinecke, Carl	*2 Characterstücke und eine Fuge für die linke Hand*	Tempo		Hamburg: August Cranz
1840	Franck, Edouard	*3 Charakterstücke* Op. 3	Tempo		Leipzig: Kistner
c.1840	Marschner, Heinrich	*2 Charakterstücke* Op. 105	Titles	One scene, one emotion	Leipzig: Wunder
1840	Deprosse, Anton	*4 Characterstücke* Op. 1	Titles	Scenes	Hamburg: Fritz Schuberth
1841	Markull, Friedrich Wilhelm	*Characterstücke* Op. 2	Unknown		Leipzig: Friedrich Hofmeister

Date	Composer	Title of Collection	Movements: Titles or Tempo Markings	If Titles: Emotions, Characters or Scenes	Publisher
1841	Hensel, Fanny Mendelssohn	*Das Jahr: 12 Charakterstücke*	Titles	Mixture	Unpublished until 20th Century
c. 1841	Wolff, Edouard	*6 Mélodies caractéristiques* Op. 60	Titles	Characters	Paris: E. Troupenas
1847	Dreyschock, Alexander	*Morceau Caractéristique*	Tempo		Mainz: Schott
1847	Flügel, Gustav	*3 Characterstücke* Op. 10	Titles	Scenes	Mainz: Schott
1848	Cramer, Johann B.	*Homage to the memory of Mendelssohn, 12 Characteristic Pieces* Op. 111	Tempo		London: Ewer & Co.; Leipzig: C. F. Peters
1849	Hartmann, J. P. E.	*6 Characterstykke* Op. 50	Titles	Scenes	Copenhagen: C. C. Lose & Delbanco
1849-50	Litolff, Henry	*3 Morceaux Caractéristiques* Op. 54	Titles	Characters	Braunschweig: G. M. Meyer
1850	Taubert, Wilhelm	*4 Characterstücke* Op. 83	Tempo		Leipzig: Boosey & Hawkes

Date	Composer	Title of Collection	Movements: Titles or Tempo Markings	If Titles: Emotions, Characters or Scenes	Publisher
1850	Reissiger, Carl	*'Souvenirs de la Jeunesse', 5 Characteristic Pieces*	Titles	Three emotions, two scenes	London: Wessel & Co.; Dresden: Wilhelm Paul
1850	Norman, Ludvig	*2 Characterstücke* Op. 1	Mixed	One tempo, one scene	Stockholm: Julius Bagge
1850/1	Smetana, Bedřich	*6 Characterstücke* Op. 1	Titles	2 scenes, 4 characters	Leipzig, Kistner
1850/1	Norman, Ludvig	*4 Characterstücke* Op. 2	Tempo		Leipzig: Kistner
1851	Schimon, Adolf	*5 Pièces caractéristiques pour le piano*	Unknown		London: Ewer & Co.,
1851	Heller, Stephen	*Promenades d'un Solitaire: 6 Charakterstücke* Op. 78	Tempo		Leipzig: Kistner
1852	Heller, Stephen	*Promenades d'un Solitaire: 6 Charakterstücke* Op. 80	Tempo		Leipzig: Kistner
1852	Litolff, Henry	*6 Characterstücke* Op. 65	Titles	Three emotions, two scenes, one character	Braunschweig: Henry Litolff's Verlag

Date	Composer	Title of Collection	Movements: Titles or Tempo Markings	If Titles: Emotions, Characters or Scenes	Publisher
1852	Horn, August	*4 Characterstücke für das Pianoforte* Op. 5	Titles	Two emotions, two scenes	Kassel: Luckhardt
1853	Mayer, Charles	*12 Kleine characteristiche Tonbilder* Op. 172	Titles	Eight scenes, four emotions	Magdeburg: Heinrichshofen's Verlag
1854	Wollenhaupt, Hermann Adolf	*5 Morceaux caractéristiques* Op. 22	Tempo		Buffalo: Meyer & Tretbar
1854	Bargiel, Woldemar	*3 Characterstücke* Op. 8	Tempo		Leipzig: Boosey & Hawkes
1855	Jungmann, Albert	*2 Charakterstücke* Op. 55	Titles	Characters	Vienna: Müller
1855	Mächtig, Carl	*3 Charakterstücke*, Op. 6	Titles	Scenes	Breslau: Leuckart

Table 4.6: *Five Characteristic Pieces*, Basic Analysis

Movement Title	Key	Time Signature	Length in Bars	Structural Outline
Drinking Song	A	6/8	149	Introduction – ABA'CA – Coda
Beloved	G	C	56	Introduction – 3 verse strophic – Coda
Forsaken	b	C	46	Introduction – ABA' – Introduction & Coda
Barcarole	A-flat	12/8	57	Introduction – ABA'A'' – Introduction & Coda
Village Merry-Making	G	6/8	297	IAIBIAIA'BI'

The title 'Characteristic Pieces' was first used for a collection of short works (uniquely, in this case, 'characteristische' in German, with a bilingual title page also including the French 'pièces caractéristiques') with descriptive titles by Gottlieb Christian Füger in a volume published 'at the author's expense' ('auf kosten des Verfassers') in Tübingen in 1783.[57] The titles of the individual pieces are 'characteristic' in the sense of emotions, with movements including 'Ausgelassenheit (Exuberance)', 'Froehlichkeit (Joy)', and 'Wuth und Raferei' (Anger and Rage)'. Over forty years later, the earliest example of a published set of explicitly titled 'Characterstücke' (or its alternate spelling 'Charakterstücke') is Mendelssohn's Op. 7.[58] The individual titles of Mendelssohn's pieces, which include 'Sanft und mit Empfindung (Gentle and with sensation)' and 'Kräftig und feurig (Strong and fiery)' are again more emotive than descriptive.

The first set of characteristic pieces that contains movements with titles describing characters (people or objects) rather than emotions is Clara Schumann's '4

[57] This work is titled 'Charakteristische Klavierstücke' in German, with the addendum 'pour le clavecin' in the French.
[58] Berlin: F. Laue, 1827.

Pièces Caractéristiques', in which movements include 'Impromptu: Le Sabbat' and 'Scène Fantastique: Le Ballet des Revenants'.[59] Table 4.5 shows that, from the mid-1830s onwards, titles evoking characters or scenes (and mixtures of them within sets) become the norm, with no sets of compositions relying uniquely on emotions for titles, and with the alternative being untitled individual pieces with tempo markings, such as Heller's two volumes of characteristic pieces, which carried the overarching title *Promenades d'un Solitaire*. Bache's set comprises two characters ('Beloved' and 'Forsaken') and three scenes ('Drinking Song', 'Barcarole' and 'Village Merry-Making'). The titling of movements with definite characters or emotions enables an analysis of the pieces with references to the various topics evoked, which will be touched upon in brief herebelow.

After 1855, the genre continues to grow (Bache's *La Penserosa e l'Allegra*, published posthumously in 1859, was itself given the subtitle 'morceau caractéristique'). The catalogue of the British Library lists twenty-five further sets of 'Characteristic Pieces' published between 1855 and 1875, and another eighty before the end of the century. In the final quarter of the nineteenth century editors and publishers reprinted earlier works with new titles or subtitles: one example is Heller's *Nuits Blanches* (first published in Leipzig by Kistner in 1853 with the subtitle 'Blumen-Frucht- und Dornenstücke'),[60] which in the Schirmer edition of 1900 has the added subtitle 'Eighteen Characteristic Pieces', with each piece having its own descriptive title.

From this brief historical survey it can be seen that, in writing characteristic pieces published in 1855, Bache was working within a relatively well-established genre, although one which would not reach its peak for almost half a century. It is notable that, of the thirty-one compositions in Table 4.5, twenty-two were published in modern-day Germany, and twelve of those were published in Leipzig, where Bache was living at the time he composed his work. Given that of those twelve, five were published by Kistner, the publishing house with which Bache was associated, it is likely that Bache was aware of the genre when composing his own example, and it is possible that the idea of creating a set came from the German publisher.

[59] Leipzig: Hofmeister, 1838.
[60] 'Flower, Fruit and Thorn Pieces'.

As detailed in Table 4.6, Bache chooses to put five pieces in his set: as can be seen from Table 4.5, this is unusual within the genre: only three of the thirty-one compositions listed have five individual movements. Of those three, only one has titled movements: Carl Reissiger's *Souvenirs de la Jeunesse: 5 Characteristic Pieces* (1850).[61] Bache knew of Reissiger and held his 'church music' in high regard, writing to George Ingram in October 1854 that hearing it in Dresden 'is the greatest musical pleasure I have yet had in Germany'.[62] He had also, as a child visiting friends in London with his father, played 'a string quintet' by the German composer, so it is feasible that he had also played some of Reissiger's piano music, and come across the *Souvenirs*.[63] Reissiger's pieces are in general longer and more thematically developed than Bache's, as well as more virtuosic in character, for example in his use of passages of running octaves.[64]

Whilst Bache's manuscript of the *Characteristic Pieces* does not survive, by reference to the manuscript of the Mazurkas (see Fig. 4.3, p.184), which were also published by Kistner in Leipzig in 1855, it might be inferred that the title of the work presently discussed was also originally in English. No written reviews of the German publication exist, but a copy of the Addison & Hollier edition of the sheet music was submitted to the *Birmingham Journal*, and a detailed review, quotations from which appear below, was published on 9 January 1856 alongside a review of his *Six Songs with German Words* Op. 16. As is to be expected from a publication in Bache's hometown, the overall tone is positive: the unnamed reviewer writes that 'these pieces show a marked advance in Mr Bache's compositions, both as regards originality of ideas and completeness of form', and adds that 'they are evidently written with a purpose, being highly descriptive, indeed so much so, as to render it almost superfluous for us to attempt to describe them'. In conclusion, he writes 'we cannot but admire these "five characteristic pieces" as they appear to differ in style from any music we have heard, and are certainly very superior to nine tenths of the modern compositions for the piano-forte'.[65]

---

[61] No score of Schimon's *5 Characteristic Pieces* has been located for reference.
[62] *Brother Musicians*, p.48.
[63] *GB-Lbl* Add MS 54193, fol. 60^{v}.
[64] Reissiger's *Characteristic Pieces* are dedicated to Jakob Zeugheer Herrmann, a Swiss violinist who emigrated to England and was the first principal conductor of the Liverpool Philharmonic Society, serving between 1843 and his death in 1865.
[65] 'Mr Bache's Musical Compositions, Third and Concluding Notice', *The Birmingham Journal*, 9 January 1856, p.2.

Important to the reviewer is that 'Mr Bache has departed from the common practice of giving foreign titles to his music, and has named them in plain English'.[66] This is interesting, because when Bache debuted three of the pieces at the concert he gave in Liverpool in March 1855, they had French titles: 'Chanson à boire' and 'Fete Rustique'[*sic*] obviously correlate to the first and last movements of the present collection.[67] The third piece he performed that day, recorded in the newspaper as 'Romance Characteristique' [*sic*] could have been one of the Op. 12 *Two Romances* (also published in 1855), but it seems more likely, given its programming alongside 'Drinking Song' to have been an early version of either 'Beloved' or 'Forsaken'. The idea that the works originally carried French titles is supported by the fact that, as mentioned in Chapter 1 above, Bache 'finished the *Five Characteristic Pieces'* whilst in Paris in December 1854 and January 1855, and dedicated them 'to his friend, George Ingram'.[68] In his letter of 23 December 1854, he wrote to Ingram that 'as I expect you will come, I shan't write you a word more now; and if you don't come, why I'll cut your head off when I come back'.[69] However, in the Leipzig (Kistner) edition, the titles of both the collection and the individual pieces are in German.

The first movement, 'Drinking Song', is in A major, in 6/8 time. After a short introduction on the dominant (Ex. 4.36a), the first thematic group is introduced (Ex. 4.36b). The second theme (Ex. 4.36c) is in the relative minor, and lasts eight bars before reverting to the material from the first group. A middle section in the dominant (Ex. 4.36d), with inflections to both vi and V of V is rounded off by a short coda which leads back to a recapitulation of the introductory and first thematic group material. The piece ends with an extended coda in the tonic, with inflections to iv (Ex. 4.36e). The January 1856 *Birmingham Journal* description of 'Drinking Song' creates a narrative for the piece: it

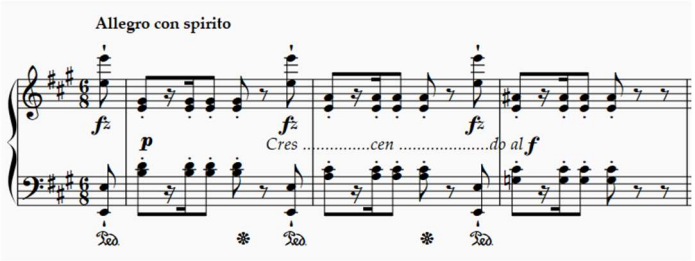
> opens with a spirited chorus, accompanied by the clinking of glasses and beating of time on the tables. After a brilliant symphony a solo is heard in which one of the company gives a toast, which is responded to in a chorus; this is followed by a pure four-part song. Another singer then relates in a

[66] Ibid..
[67] 'Thomas's Saturday Morning Concerts', *The Liverpool Mail,* 24 March 1855, p.3.
[68] *Brother Musicians*, p.51.
[69] *Brother Musicians*, p.52.
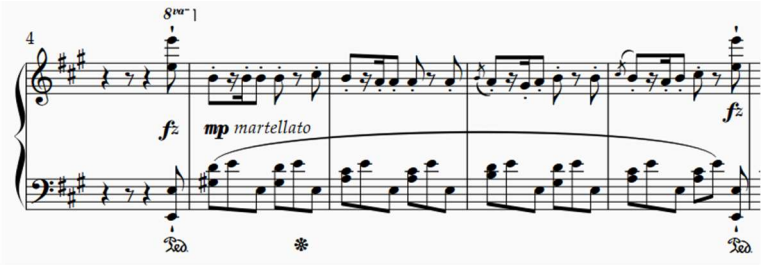
short but elegant solo some *affaire d'amour*, after which the symphony leads to a repetition of the first subject, which with a coda makes a capital final.[70]

Ex. 4.36: Bache, 'Drinking Song' (Author's edition)

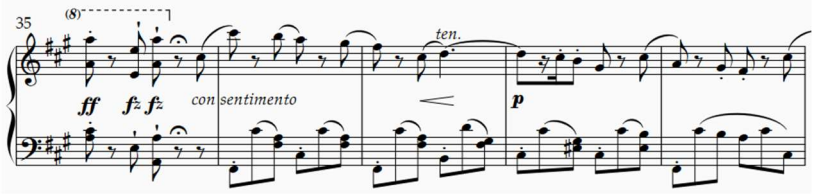
a. bars 1-3



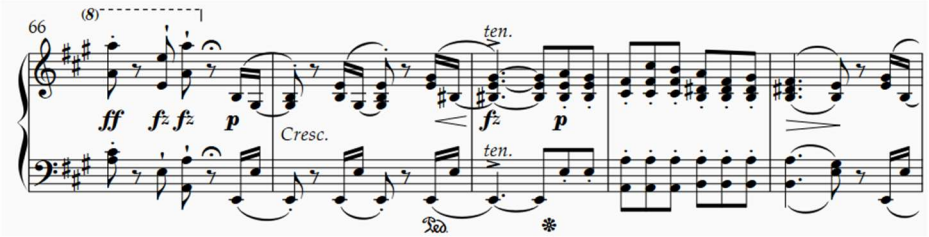
b. bars 4-8



c. bars 35-39
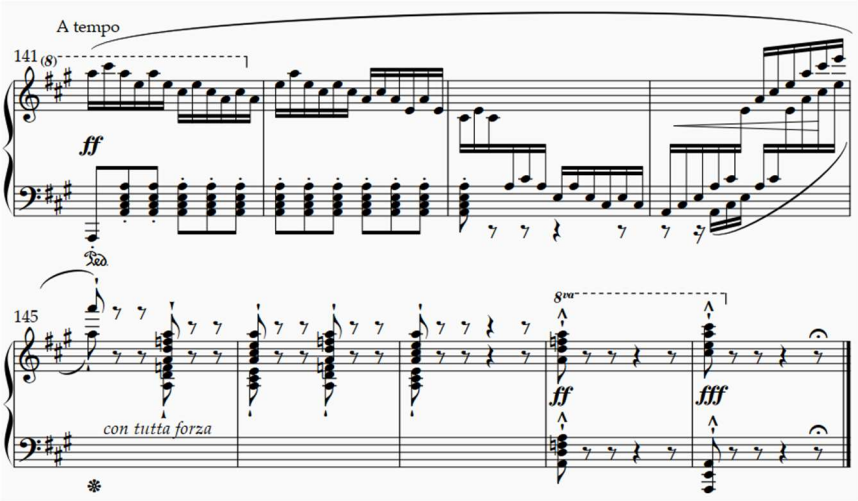


d. bars 66-70



[70] 'Mr Bache's Musical Compositions, Third and Concluding Notice', *The Birmingham Journal*, 9 January 1856, p.2.

e. bars 141-149
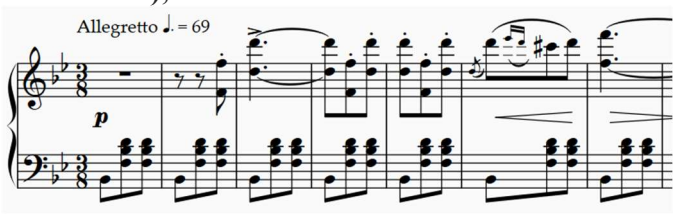


The seeming vocal aspect alluded to in the review, combined with the style of Bache's composition, suggests an operatic quality to the work. It is known from *Brother Musicians* that, in the second half of 1854, Bache was focussing his attention on the study of opera across Europe: in July he wrote to Alfred Barham that he had been studying the operas of Rossini and Donizetti,[71] and in October a letter to Ingram confirms that he is 'excessively anxious to live in Paris for three or four months … because I have never yet lived among what you may call an opera people', adding that he looks forward to French operas in Paris with 'intense curiousity'.[72] As drinking songs are integral parts of several European operas of the period, a brief examination of these is pertinent here.

Verdi's *La Traviata*, containing the brindisi 'Libiamo ne' lieti calici' was written in 1853, and although there is no record of Bache knowing that opera specifically, he does write to Ingram in 1854 that he hopes that, next time they meet, they will play 'some old Verdi, whom I am over head and ears in, and am going to stick up for, as being as great a man as any of 'em'.[73] It is therefore likely that Bache had at least had access to a copy of the 1853 first edition of the vocal score.[74] Although Verdi's brindisi aria itself is in B-flat major, the opening of the first act of the opera, in which the brindisi is found, is in A major. The aria itself, as is common in Italian opera of the period, is strophic in form, unlike Bache's composition, but it is in compound time

[71] *Brother Musicians*, p.42.
[72] Ibid., pp.45-46.
[73] Ibid., p.48.
[74] Milan: Ricordi, 1853. There is also a brindisi in Verdi's *Macbeth* (vocal score published Paris: Bureau Central de la Musique, 1849), but this is in common time and therefore less relevant to the present discussion.
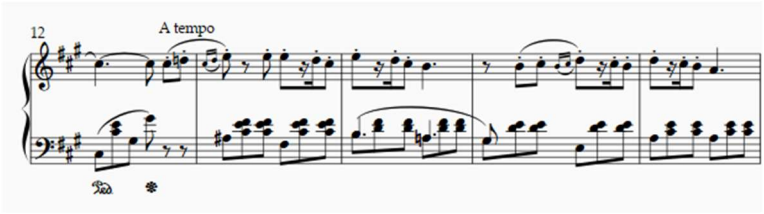
(3/8), with the characteristic 'um-cha-cha' bass-line (Ex. 4.37) that Bache echoes at points in his work (such as in the second part of the first thematic group, Ex. 4.38a). A further example of the form with which Bache was probably familiar is Donizetti's 'Il segreto di esser felice' (*Lucrezia Borgia*, 1833), which is in 6/8 time, again with the characteristic bass line (Ex. 4.39), but which also contains orchestral interjections similar in character to the 'Brilliante' sections of Bache's work (Ex. 4.38b).

Ex. 4.37: Verdi, Brindisi: 'Libiamo ne' lieti calici', *La Traviata* (Milan: Ricordi, n.d.), bars 1-7
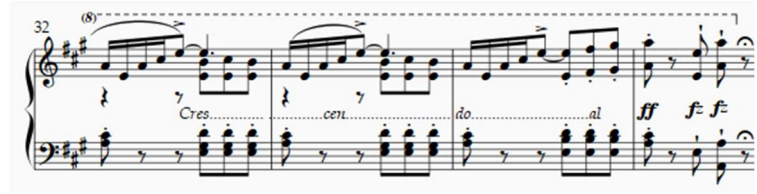


Ex. 4.38: Bache, 'Drinking Song' (Author's edition)
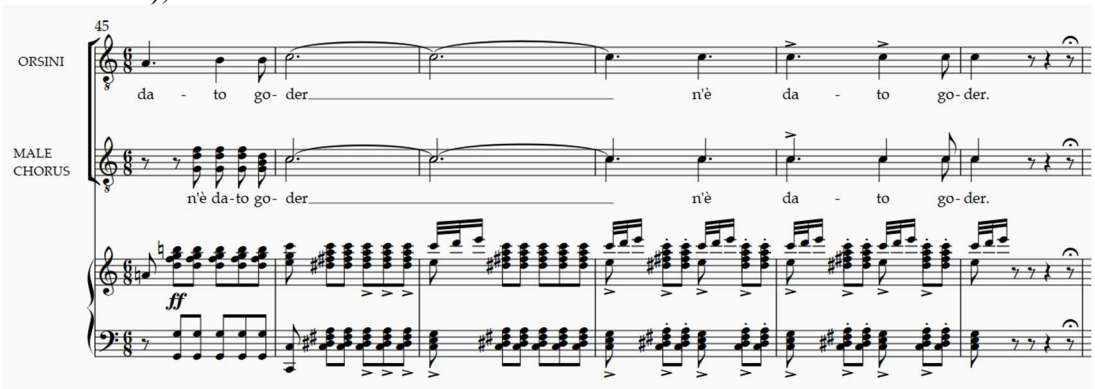
a. bars 12-16



b. bars 32-35
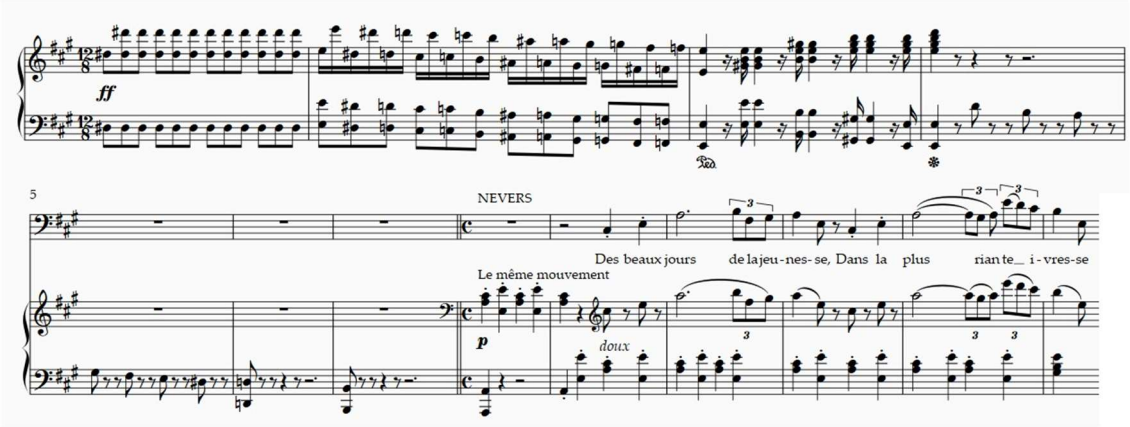


Ex. 4.39: Donizetti, 'Il segreto di esser felice', *Lucrezia Borgia (*Milan: Ricordi, n.d.), bars 45-50



The final act of *La Prophète*, an 1849 opera by Giacomo Meyerbeer (1791-1864), who spent much of his working life in Paris, contains a drinking song, 'versez, que tout respire' towards the end of the opera. Again, this is in 6/8 time, and contains orchestral interjections between verses. However, it is another opera by Meyerbeer, *Les Huguenots*, premiered in Paris in 1836, with which the *Birmingham Journal* drew a comparison: 'those of our readers who remember the first scene of Meyerbeer's "Huguenots" will readily enter into the spirit of the piece, it being a musical representation of just such a scene'.[75] The opening chorus of *Les Huguenots* is also in A major, with an E7 introduction and a first theme with a feeling of compound time (Ex. 4.40), and when Bache arrived in Paris early in December 1854, 'the primary object' of his stay being, as Constance writes, 'to study the Opera there',[76] *Les Huguenots* was being performed in the city three times a week, and it is this piece, particularly the introduction and effective pause before the main melodic idea begins, that Bache seems to be alluding to in his 'Drinking Song'.[77]

Ex. 4.40: Meyerbeer, *Les Huguenots*, Vocal Score (Paris: Brandus & Cie, *c.*1860), First Chorus, bars 1-13
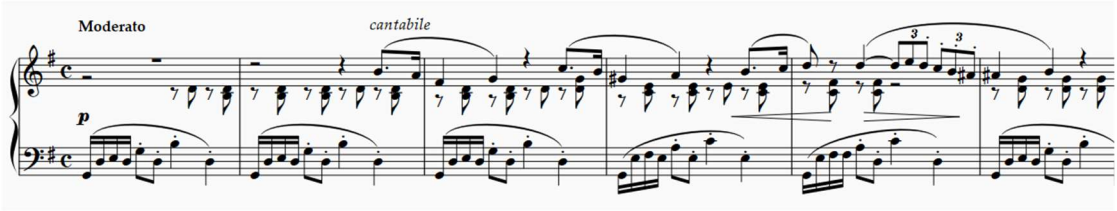


The second movement of Bache's set, entitled 'Beloved', is given the German title 'An die Geliebte' in the 1901 Augener edition. In common time and G major, Bache's work is song-like in nature: after a short introduction, the main theme (Ex 4.41a) is repeated three times, each time developing differently. The first verse is twelve bars long, concluding on a D7 chord that leads into verse 2; the second verse is also twelve bars long, but it ends in B major and is followed by a short linking passage that leads back to the melody, this time through A minor (which means the melody is here

[75] 'Mr Bache's Musical Compositions, Third and Concluding Notice', *The Birmingham Journal*, 9 January 1856, p.2.
[76] *Brother Musicians*, p.51.
[77] 'Paris', *The Musical World*, 32.50 (16 December 1854), p.827.
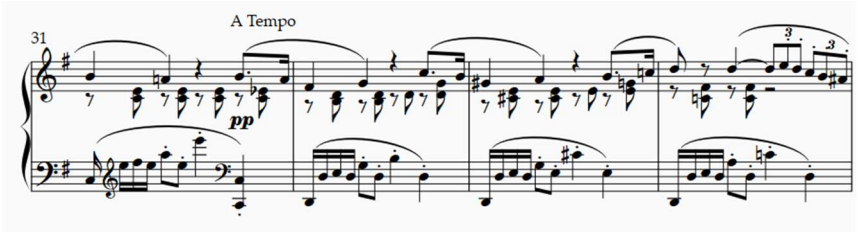
harmonised beginning with Ic (Ex. 4.41b), the bass note then becoming a V pedal for the rest of the phrase). The final iteration of the melody is also twelve bars long, finishing with a perfect cadence into the coda section, which itself is made up of three parts: two statements of a motif marked 'semplice' (Ex. 4.41c), the first using quavers, the second triplets; and then a final section repeating the first phrase of the melody over a tonic bass prior to the final tonic chords (Ib, I). The texture consists of a flowing melody accompanied by offbeat quavers over a bassline that rhythmically acts as an almost continual ostinato (which the *Birmingham Journal* described as 'well sustained throughout the piece, without becoming monotonous'),[78] only changing at the ends of 'verses', when the music becomes more intense in the middle of the final 'verse' (Ex. 4.41d), or when the left hand mirrors the right hand melody in the coda.

Ex. 4.41: Bache, 'Beloved' (Author's edition)
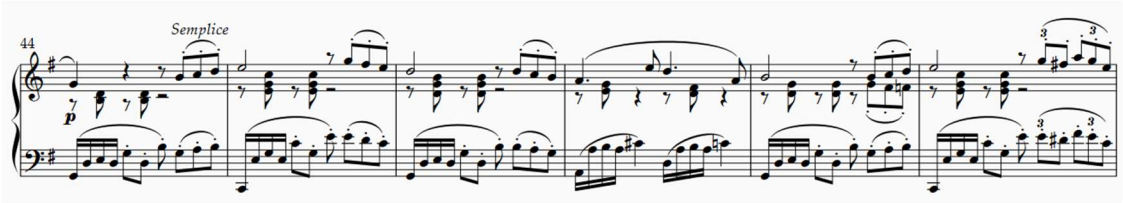
a. bars 1-6



b. bars 31-34

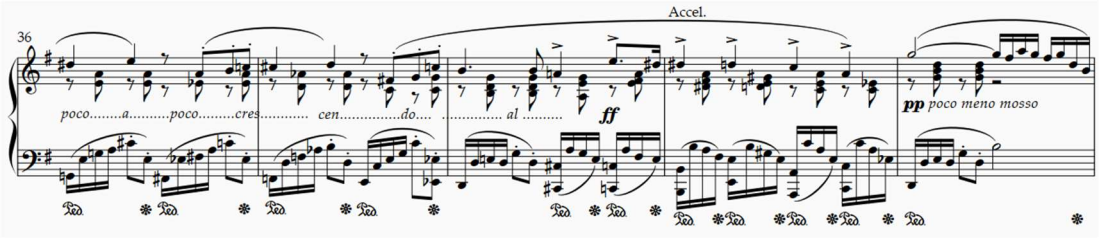


c. bars 44-48
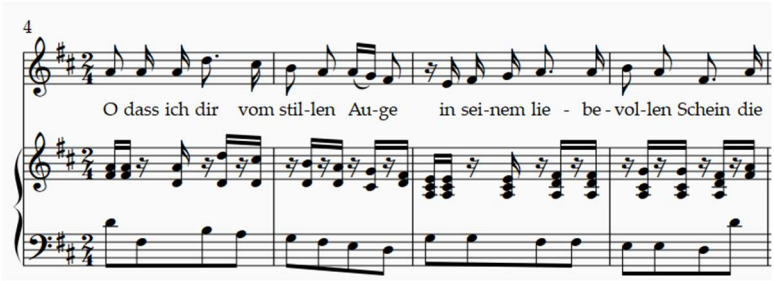


[78] 'Mr Bache's Musical Compositions, Third and Concluding Notice', *Birmingham Journal*, 9 January 1856, p.2.

d. bars 36-40



Although it is unknown whether Bache himself gave the works their German titles, there are numerous examples of songs entitled 'An die Geliebte' from the first half of the nineteenth century, most of which (including all the examples discussed here), despite the nature of the text, are set in major keys. The best-known today are by Schubert (D.303) and Beethoven (WoO140), both of which are settings of the poem *An die Geliebte* by Josef Ludwig Stoll (1778-1815), in which the poet wishes that he might drink his beloved's tears so that her pain would become his.[79] The poem consists of two stanzas, and whilst Beethoven writes a through-composed setting (using offbeat chords in the right hand, Ex. 4.42), repeating the final line of the poem, Schubert sets the song strophically.

Ex. 4.42: Beethoven, 'An die Geliebte', WoO 140 (Leipzig: Breitkopf & Härtel, *c.*1864), bars 47
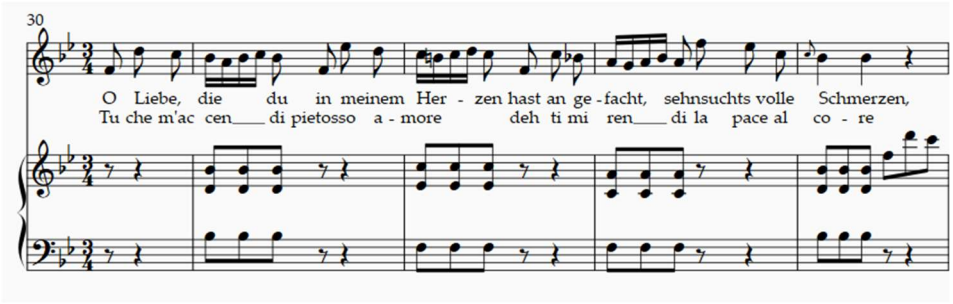


There is an obvious similarity in melodic contour between Bache's work and the melody of the 'Allegro' section of the aria 'Sofframor, in qualche istante', sung by Lindoro as he pines for his love Isabella, in Rossini's opera *L'Italiana in Algeri* (Ex. 4.43a). A version of the melody appears in G major, the key of Bache's piece, in the overture to the opera (Ex. 4.43b).[80] The beginning of the Italian text translates as 'you who kindles me with pity, you give me peace in my heart', and the German text, which Bache may have understood having lived in Leipzig for two years, translates as 'O love, which you have kindled in my heart, longing for sorrows'. Knowing Bache's

[79] <https://www.lieder.net/lieder/get_text.html?TextId=15380> [accessed 05/02/24].
[80] The aria 'sofframor …' is substituted in later editions for 'Languir per una bella', which is offered as an alternative in an appendix to the original Schott edition vocal score.
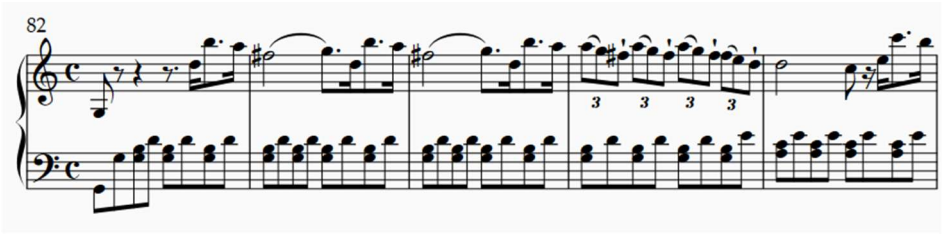
enthusiasm for the Italian composer's oeuvre at the time, this use of a similar melody, with a seeming awareness of the associated text, along with Bache's 'cantabile' marking, might be seen as Bache alluding to the operatic sphere once more (or indeed to his own Overture in G major).[81]

Ex. 4.43: Rossini, *L'Italiana in Algeri*, Vocal Score (Mainz: Schott, *c.*1819)

a. Aria, 'Sofframor, per qualche istante', bars 30-34



b. Overture, bars 82-86
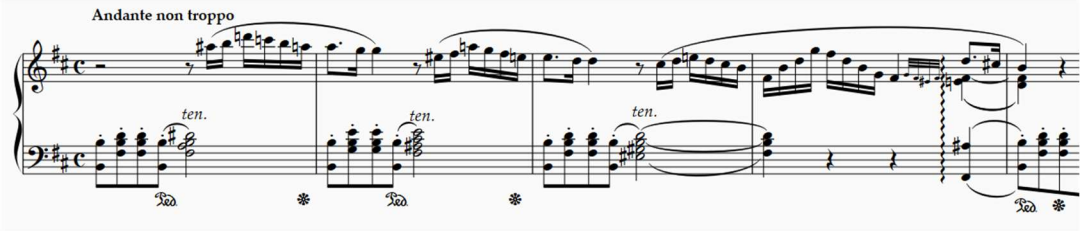


The *Birmingham Journal* described 'Forsaken', the third movement, as 'a charming and expressive song' in which 'even the smallest details are perfectly in character.[82] The shortest piece of the five ('Forsaken' is only 46 bars long) is unique within the set by virtue of being in a minor key, B minor, and in quasi-ternary form. The piece begins with a passage of introductory material (Ex 4.44a), which leads into the first theme marked 'con dolore' and beginning with a falling perfect fourth (Ex. 4.44b). The first theme is harmonised using the tonic, dominant seventh, subdominant and supertonic, before moving to a short section in the relative major, marked 'con tenerezza'. The minor melody returns, leading to a cadential passage on V7, which itself leads to the central section, a melody in the tonic major featuring a rising perfect fourth (Ex. 4.44c). This melody is brought to a close by an interjection in the bass, again a rising perfect fourth, which is followed by a minor descending scale (Ex. 4.44d) leading to a recapitulation of the first theme in an altered form. The introductory material is

[81] See section 3.1.1, p.92.
[82] 'Mr Bache's Musical Compositions, Third and Concluding Notice', *The Birmingham Journal*, 9 January 1856, p.2.
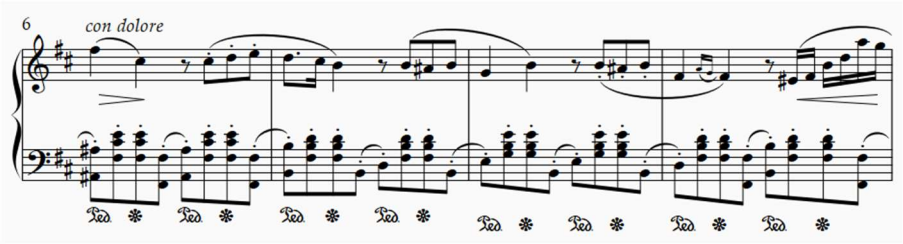
repeated in its entirety at the end of the piece, with the addition of a falling fifth (Ex. 4.44e): the implied yet stripped back perfect cadence ('a sigh', as the *Birmingham Journal* described it) could be seen to signify closure for whatever narrative the imagined protagonist had found himself in.[83]

Ex. 4.44: Bache, 'Forsaken' (Author's edition)
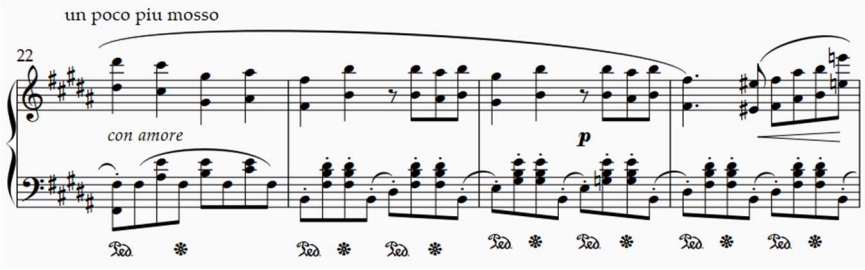
a. bars 1-5



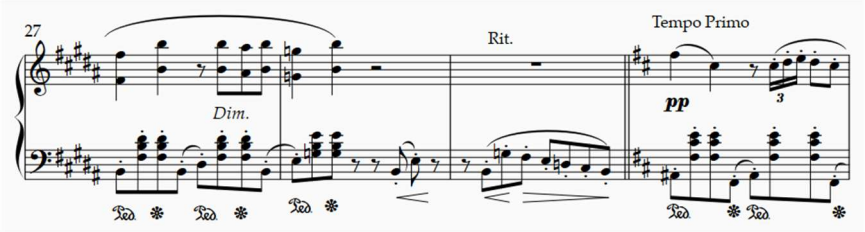
b. bars 6-9



c. bars 22-25

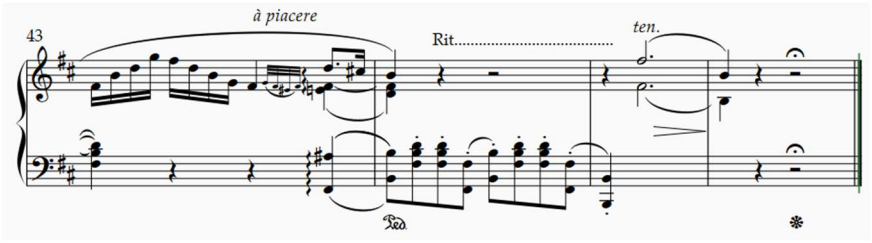


d. bars 27-30
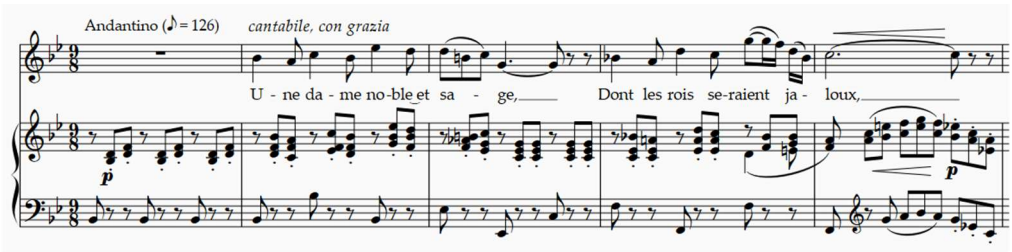


[83] Ibid..

e. bars 43-46



The subversion of the tonic in the first bar of the introduction (similar to that felt at the beginning of Beethoven's *Waldstein* Sonata) could be a signifier of a more serious composition than Bache's salon pieces, where such tonal instability is never found. The ternary structure of the main body of 'Forsaken' (ignoring the introduction and coda sections) is similar to that found in mid-nineteenth-century French opera. Although the character is completely different, one example that is pertinent here both because the key structure of the three sections (i – I – i) is identical to that used by Bache but also because, as previously mentioned, it is likely that Bache saw a production of the opera, is the 'Piff Paff' aria from Meyerbeer's *Les Huguenots*. The texture that Bache uses also seems to suggest an operatic conception to the work: the introduction could be an obbligato instrumental solo accompanied by lower strings or wind, and the melody is almost always just a single line in the right hand, representing the singer, while the left hand plays almost continuous quavers in accompaniment (as in Ex. 4.40b), reminiscent of a string section. *Les Huguenots* also contains an example of this texture in the cavatina 'Une dame noble et sage' (Ex. 4.45).

Ex. 4.45: Meyerbeer, *Les Huguenots*, Vocal Score, Paris: Brandus & Cie, *c.*1860
'Une dame noble et sage', bars 1-5



The fourth movement, 'Barcarole', is the only movement with a title that has any precedent in other sets of characteristic pieces of the period: there are 'Gondolier Songs' in the sets by both Henry Litolff (1818-1891) and Carl Mächtig (1836-1881). Away from examples found within sets of character(istic) pieces, the barcarole also exists as an independent genre, with numerous examples within the solo piano music repertoire including Chopin's Op. 60 in F# minor (composed 1845-6) and four pieces by

Mendelssohn: three movements in his *Songs Without Words* (Op. 19b/6, Op. 30/6 and Op. 62/5) and one freestanding piece, the *Gondellied*, WoO10. Rodney Stenning Edgecombe cites a difficulty in tracing a clear history for the genre due, in part at least, to the 'points of intersection between popular and art music', noting that the music Goethe heard in Venice in 1786 was 'a solemn, monothematic canzone'.[84] He references examples of the genre in operas including Meyerbeer's *Le Prophète*, Donizetti's *L'Elisir d'Amore* and Rossini's *Otello*, all composers with whose works Bache was familiar, and proposes a further division of the barcarole genre into six sub-categories including 'the elegaic'; 'the supernal'; 'the vigorous'; and 'as a demotic class marker in operas with a sociological context'.[85]

As Maurice J. E. Brown writes, with reference to the Venetian songs that the form is based on, 'a basic feature of the barcarolle is the time signature, 6/8, with a marked lilting rhythm depicting the movement of the boat'.[86] It is true that many examples of the barcarole in pre-1855 piano music are in 6/8, but as Edgecombe writes, the genre 'subsists in many more metric configurations than 6/8'.[87] Franz Bendel (1832-1874) writes a barcarole in 3/4 (with triplet quavers creating a 9/8 feel), and Ferdinand Praeger (1815-1891) writes his 'Barcarole in G major' in 3/4 without any triplet quavers, the shape of the left hand figuration creating its own sense of 'rocking'. Stephen Heller writes a set of four, Op. 141, two of which are in 6/8 and two of which are in triple metre: one in 9/8 and the other in 9/16. Bache's composition is in 12/8, and in this way it is similar to those of Hermann Bonn (fl. 1832-1884), Litolff and Chopin.

Bache's 'Barcarole' begins with a six-bar introductory passage in which a solo melodic line, gradually crescendoing, establishes the key of A-flat major over a rhythmical bass (Ex. 4.46a).[88] The melody, marked 'ben espressa la melodia' is first stated simply in the tonic (Ex. 4.46b) and is followed by a second thematic idea, the left hand beginning with a scalic motif and the right hand answering in the following bar (Ex. 4.46c). The interplay of these two motifs moves to G major for the next statement of the melody, which this time is decorated with chromatic interjections (Ex. 4.46d). A

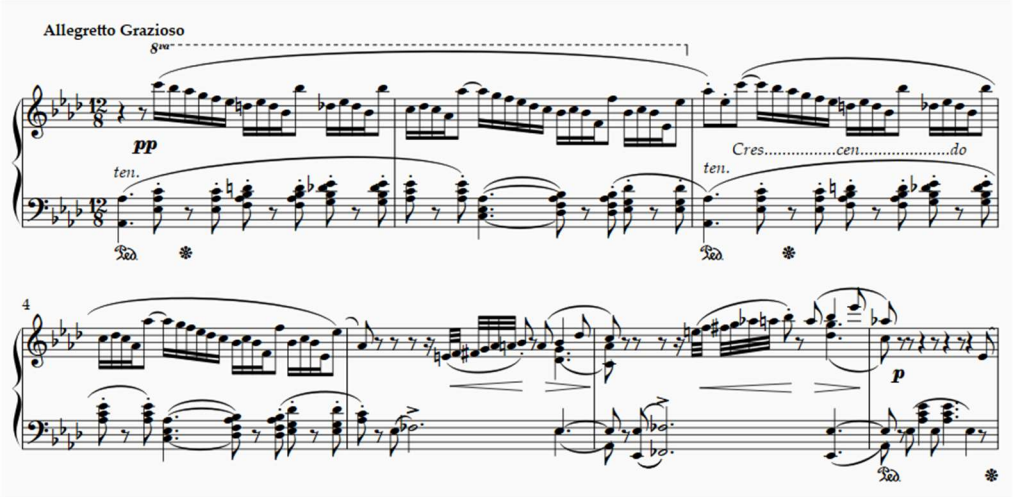
---

[84] Edgecombe, pp.253-254.
[85] Ibid., p.257.
[86] Maurice J. E. Brown, 'Barcarolle', *Grove Music Online*, <https://doi.org/10.1093/gmo/9781561592630.article.02021>. Both 'barcarole' and 'barcarolle' are used as titles for compositions throughout the nineteenth century.
[87] Edgecombe, p. 252.
[88] Bache's use of the key of A-flat major for a water-related work is discussed in more detail in Chapter 4.4 below, p.251.
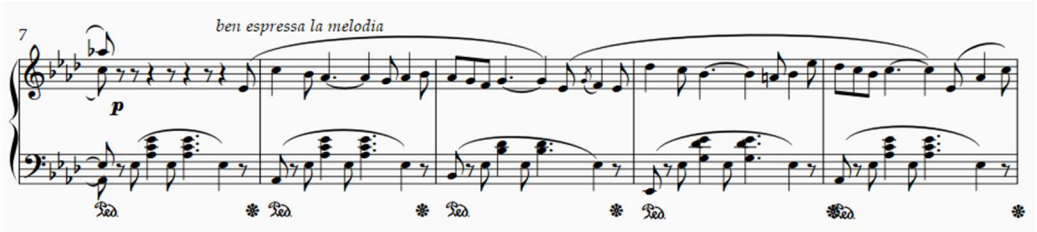
short linking passage leads to a further repeat of the melody, in the tonic, this time with echo-effect interjections between phrases (Ex. 4.46e), and another linking passage leads to a short cadenza prior to a full repeat of the material from the introduction (this time marked 'Dim.'), which itself leads to a short coda (Ex. 4.46f). The work, as with the previous movements, seems operatic in conception, with the quasi-strophic structure mapping onto operatic aria form, and the ornamentation of the melody and the short cadenza evoking the decoration that a singer would apply to a strophic song in later iterations within the operatic context.

Ex. 4.46: Bache, 'Barcarole' (Author's edition)
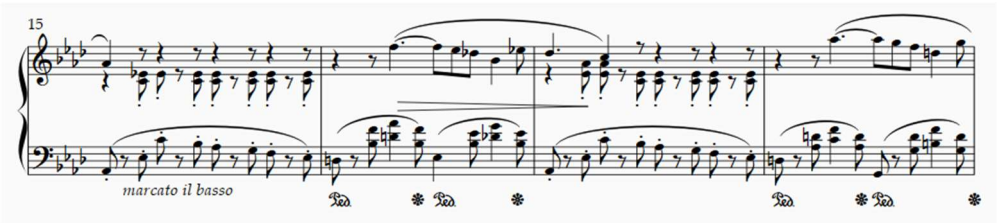
a. bars 1-7
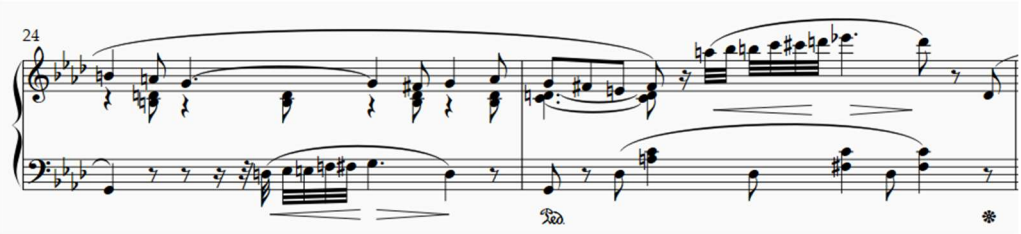


b. bars 7-11



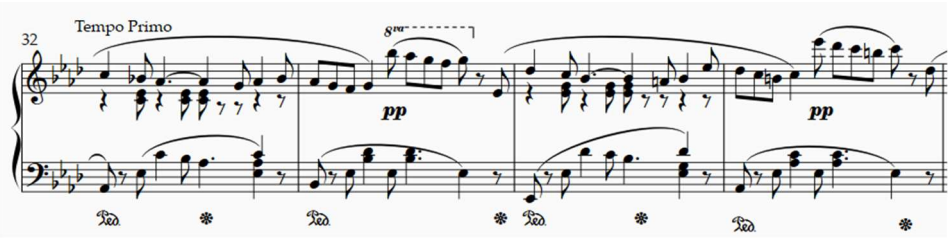
c. bars 15-18
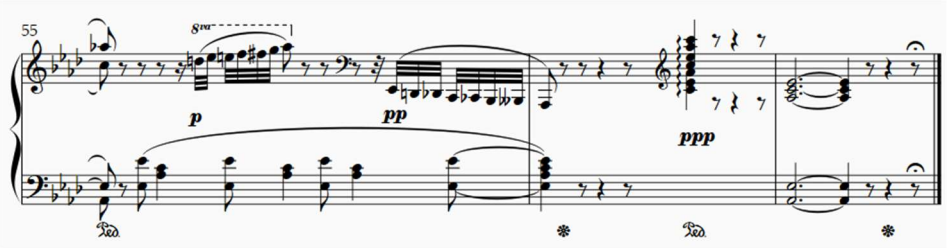


d. bars 24-25



e. bars 32-35



f. bars 55-57



Bache marks his composition *Allegretto Grazioso*, which is on the faster side for barcaroles of the period. Although Heller's Op. 141/1 is marked C*on Moto* and Litolff's 'Gondolier Song' is to be played *Non troppo presto*, these are the exceptions: most contemporary barcaroles have tempo indications of *Moderato* or *Andante*, with Heller using *Lento con Espressione* and *Lentamente* for his Op. 141/3 and 141/4. Whilst in terms of tempo Bache's composition is as expected, when compared to the now well-known piano barcaroles of the period, Bache's is unusual because it is in a major key. One of Edgecombe's definitions of a barcarole is 'the elegiac boat song', echoing Brown's opinion that the genre in opera has a 'sentimental, even melancholy atmosphere', and most prominent composers of the period rely on minor keys to create this effect (Chopin writes in F# minor, Mendelssohn uses G, F# and A minors in his *Songs Without Words*, and three of Heller's Op. 141 are in minor keys).[89] However, as implied above, Edgecombe clarifies that not all barcaroles 'necessarily display 'a "sentimental" or "melancholy" ethos', describing Berlioz's 'L'Isle Inconnu' from *Nuits*

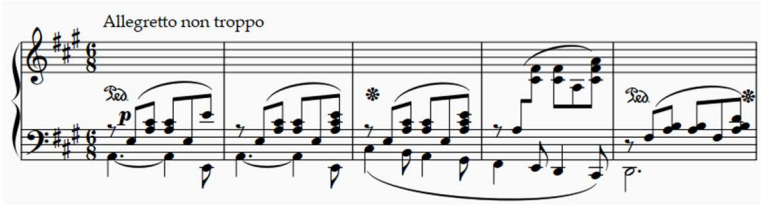
[89] Edgecombe, p.256; Brown, 'Barcarolle'.

d'Été as 'positively elated'.[90] In terms of Edgecombe's definitions, Bache's composition would fit into the 'supernal' subcategory: which Edgecombe describes as possibly being 'dreamy, restful, escapist'.[91] There are, of course, other solo barcaroles of the period in major keys, including works by Praeger and Emile Prudent (1817-1863), and Jean Henri Ravina (1818-1906) writes his 1851 example in A-flat major, the same key as Bache, but this is the only similarity: the Frenchman's work includes a 'Preludio' section and the writing is far more virtuosic.[92]

There are two similarities between Bache's 'Barcarole' and those of Mendelssohn. The first is melodic: Bache's melody (Ex 4.46b) begins with a rising sixth followed by a falling scale, which pattern is also seen in the introduction and postlude to Mendelssohn's *Gondellied* WoO10 (Ex. 4.47a). At bar 15, Bache extends his scale down (matching Mendelssohn's almost entirely) and marks the left hand 'marcato il basso' (Ex 4.46c), and at bar 32, Bache places this motif into the bass as a contrapuntal figure in canon with the melody, placing it in the same register as Mendelssohn, albeit a semitone lower (Ex. 4.46e). The second is structural: Bache ends his piece with two tonic chords (Ex. 4.46e), the first with the mediant at the top. Mendelssohn does likewise in the *Gondellied* (Ex. 4.47b) and also in his *Song Without Words* Op. 62/5 (Ex. 4.48), but it appears that no other barcarole of the period ends this way. These two similarities taken together seem to point to Bache, whose father wrote that he was, for a time, obsessed with Mendelssohn's *Songs Without Words*, alluding to the German composer in this composition.[93]

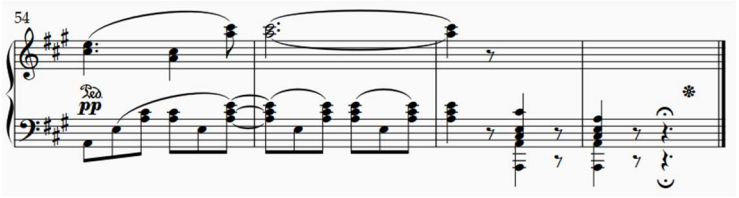
Ex. 4.47: Mendelssohn, 'Gondellied', WoO10, ed. Theodor Kullak (Leipzig: C. F. Peters, *c.*1880)

a. bars 1-5
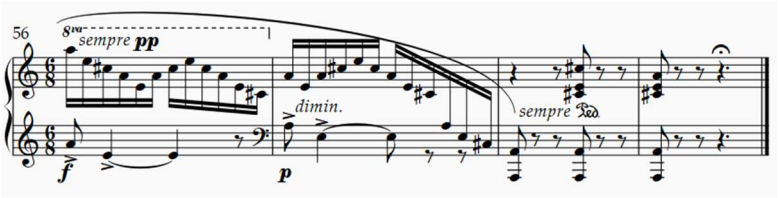


[90] Edgecombe, p.252.
[91] Ibid., p.259.
[92] Bache would almost certainly have known Sterndale Bennett's 'Barcarole', the second movement of his fourth piano concerto, which is in F major. Bennett's concerted work (in 6/8) is much more developed in structure than Bache's composition, and is therefore probably not a model in anything other than name and mode.
[93] See section 3.2, p.116.

b. bars 54-57
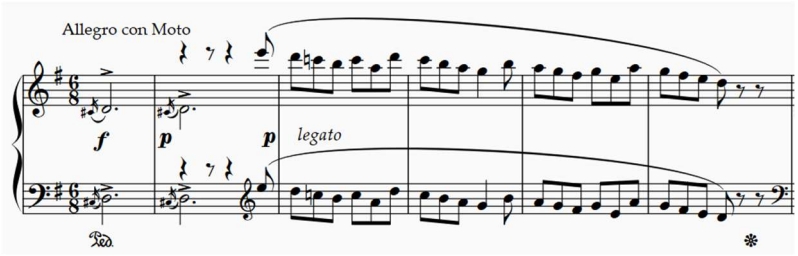


Ex. 4.48: Mendelssohn, *Song Without Words*, Op. 62/5, ed. Theodor Kullak (Leipzig: C. F. Peters, *c.*1901), bars 56-59
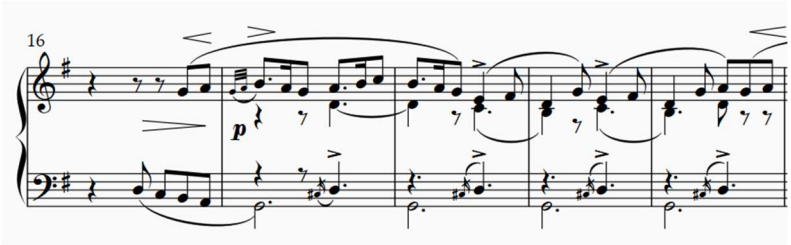


The final movement of Bache's set is entitled 'Village Merry-Making', or 'Ländliches Fest' in the German of the 1901 Augener edition. In G major, in 6/8, it begins with a drone, followed by introductory material on the dominant (Ex. 4.49a). The first thematic group starts at bar 16, and consists of two themes, one in the tonic underpinned by a drone (Ex. 4.49b), the other a staccato melody in the dominant over a legato bass (Ex. 4.49c). After a further statement of the introductory material and the first theme, the second thematic group is introduced. Beginning in the tonic minor (Ex. 4.49d) with a subject evoking the 'hunt' topic and reminiscent both melodically and rhythmically of 'Jagdlied' (Op. 82/8) or 'Wilder Reiter' (Op. 68/8) by Robert Schumann, a further melody appears in the dominant (Ex. 4.49e), and the introductory material is then also heard in the dominant, slightly more extended and set, to begin with, over a rhythmical bass. There then follows a recapitulation of the first thematic group, and then an extended development of the introductory material, including modulations to both vi (E minor) and VI (E major), IV (C major) and ii (A minor): this last taking the rhythm of the first theme (Ex. 4.49f). A final statement of the first theme itself is then heard, prior to a repeat of the second thematic group, this time beginning in iv (C minor). The final section of the piece is an extended coda based on the introductory material, which has now become a melody in its own right (Ex. 4.49g), and the piece concludes with a *Presto* section also based on the introductory material (Ex. 4.49h), which diminuendos to *ppp* prior to a *Prestissimo* final flourish, ending with a series of perfect cadences and a final 'blast' of the drone.

Ex. 4.49: Bache, 'Village Merry-Making' (Author's edition)
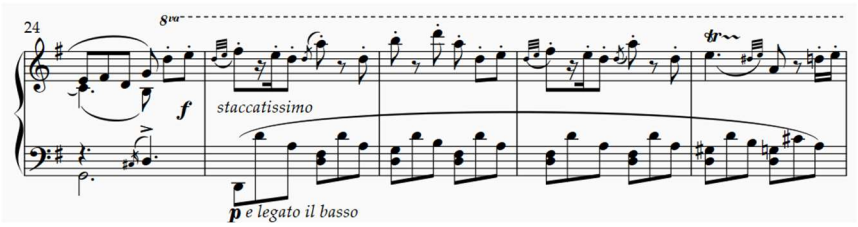
a. bars 1-6
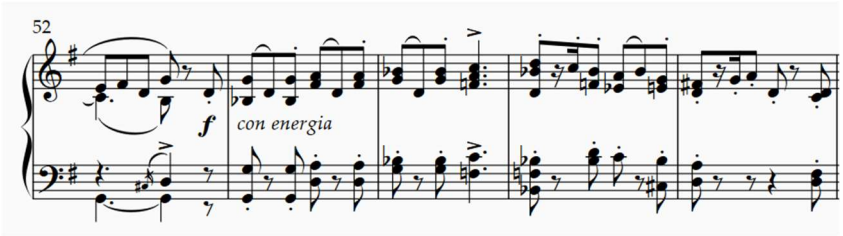


b. bars 16-20
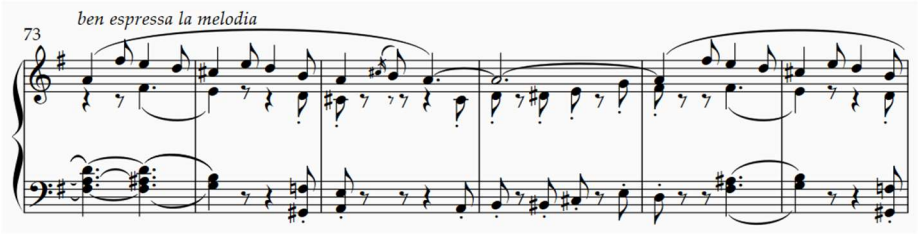


c. bars 24-28
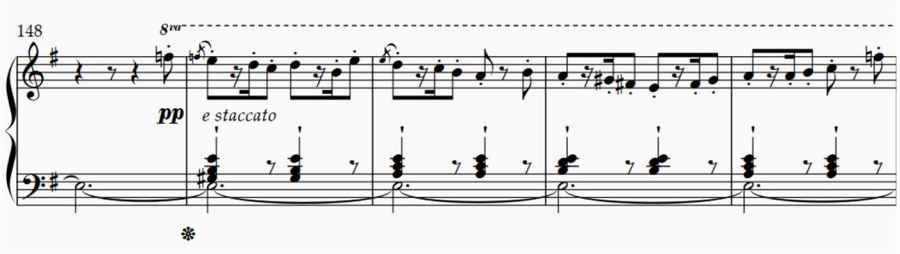


d. bars 52-56
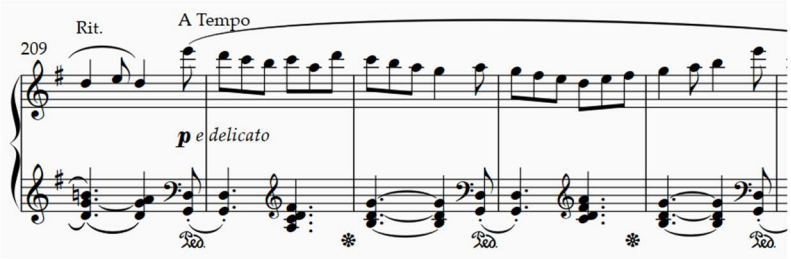


e. bars 73-77
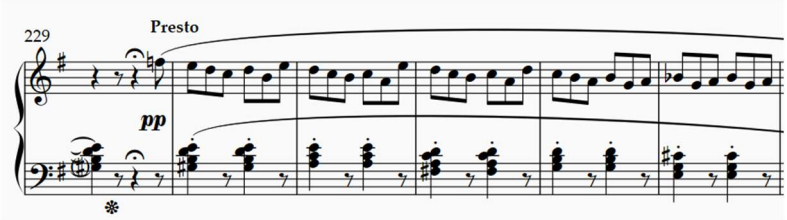


f. bars 148-152



g. bars 209-213



h. bars 229-234
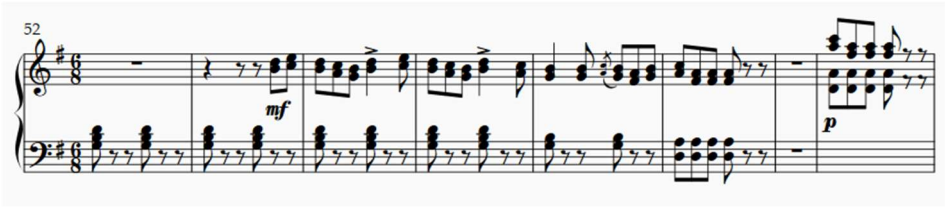


As it is known that Bache was, at the time of composing his *Characteristic Pieces*, immersing himself in the study of opera, both Italian and French, it is likely that he would have been familiar with representations of rural or village life, either from live performance or piano reductions. Raymond Monelle writes that the 'pastoral' topos includes the use of triple metre (generally 6/8 from the classical period onwards), pedal points, drones in open fifths, and 'affectations of traditional dance tunes'.[94] All of these elements are present in Bache's work, as well as in several works that he may have known. For example, the opening of Bellini's *La Sonnambula* (premiered 1831) is set in a village square, and the music begins in G major, in 6/8. Bellini uses an echo at the octave (Ex. 4.50a), as Bache does at regular points throughout his work, and when Bellini's second subject arrives, in the dominant, it is accompanied by a figure similar to that used by Bache (Ex. 4.50b).
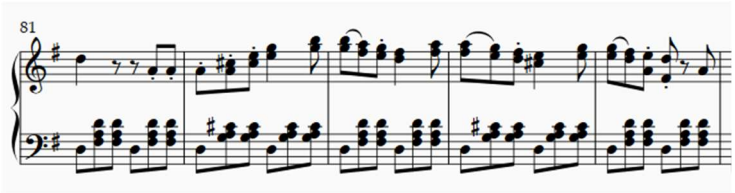
[94] Raymond Monelle, *The Musical Topic: Hunt, Military and Pastoral* (Bloomington and Indianapolis: Indiana University Press, 2006), p.243.

Ex. 4.50: Bellini, *La Sonnambula*, Vocal Score (Milan: Ricordi, *c.*1869)

a. bars 52-59
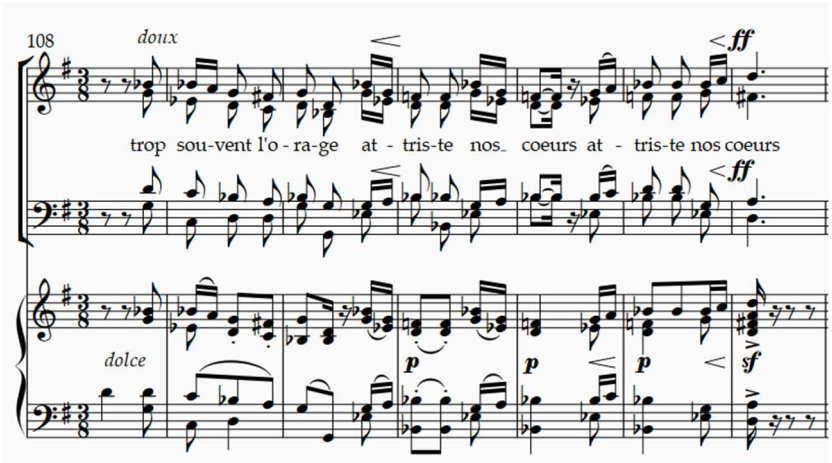


b. bars 81-85



The opening chorus from Meyerbeer's *Le Prophète*, following an extended clarinet cadenza in the minor, is also in G major, but in 3/8 time rather than 6/8. And whilst the tempo indication (*Andantino pastorale quasi Allegretto*) is slower than Bache's *Allegro con moto*, harmonically the work follows the same contours, with inflections to the dominant, and also has a second subject in the tonic minor, again moving to the dominant (Ex. 4.51).

Ex. 4.51: Meyerbeer, *Le Prophète*, Vocal Score (Paris: Brandus & Cie., *c.*1849), No. 1, 'Prélude et Choeur Pastorale', bars 108-114
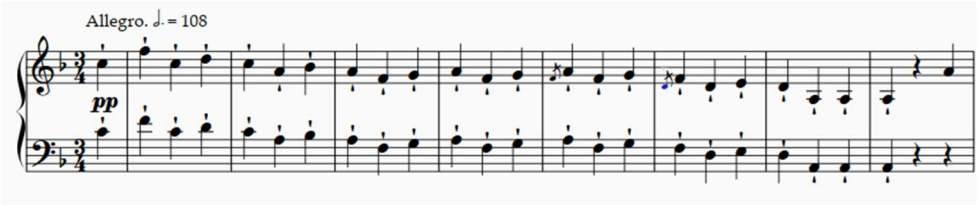


Considering Bache's childhood pleasure in hearing Beethoven's Sixth Symphony (*Pastoral*),[95] a work often cited within discussion of the 'pastoral' topos, comparison should be drawn with that work also. Bache ends his miniature with an extended diminuendo, mirroring that at the end of Beethoven's symphony. And although

[95] See Chapter 1, p.16.

the articulation is different, the opening melodic idea in 'Village Merry-Making' is the same length (albeit in quavers in 6/8 rather than crotchets in 3/4), is presented in octaves, and begins on a similar upbeat, as the beginning of Beethoven's third movement, which is subtitled 'Merry Gathering of Country Folk' (Ex. 4.52).[96]

Ex. 4.52: Beethoven, Sixth Symphony (*Pastoral*), arr. Hummel (Mainz: B. Schott's Söhnen, n.d.), 3rd movement, bars 1-8



Of the five titles Bache chooses for the pieces in his set, none is used in earlier sets of characteristic pieces, although barcaroles appear in sets by Litolff (1852) and Mächtig (1855) respectively, under the titles 'Der Gondolier' and 'Gondellied'.[97] However, several of the titles Bache chooses had been used previously as the titles for individual works by various composers, and thus Bache is effectively working with genres within a genre in the present composition. There are precedents in this other than in the works of Litolff and Mächtig: Clara Schumann includes a bolero in her 1836 set, as does Robert Bockmühl (1846), and Reissiger gives his final characteristic piece, 'Unbounded Joy', the subtitle 'Galop Fantastique'. By including pieces such as barcaroles, boleros or nocturnes (as Anton Rubinsten does) in sets entitled 'Character(istic) Pieces', composers create an overarching title which becomes an umbrella idea that has more meaningful genres couched within it, and topics such as 'the pastoral' are introduced through titles such as 'The Shepherd Girl' (Smetana) or the present 'Village Merry-Making'.

Whilst Dahlhaus posits that the romantic era 'elevat[ed] the character piece to a central form in piano music', by Kallberg's argument the character(istic) piece is not a defined genre.[98] However, there are some patterns in groupings of works, including titles that imply a musical representation of characters or scenes, emotions, topics, or genres. From the presentation of his set when compared with his *Three Impromptus* and

[96] Beethoven's movement is subtitled 'Lustiges Zusammensein der Landleute' in the original German.
[97] The 'Gondellied' is the German equivalent of the barcarole as the genre develops. See Edgecombe, p.254.
[98] Carl Dahlhaus, *Nineteenth-Century Music*, trans. by J. Bradford Robinson (Berkeley: University of California Press, 1989), p.144.

Four Mazurkas, particularly the lack of a 'fine' at the end of the final movement, as well as from records of his own performances of individual works within it, it is clear that Bache did not regard his *Characteristic Pieces* as a cohesive set that must be performed in its entirety. This demonstrates that he had, in the present work, abandoned focussing on one specific genre to enable him to gather a group of pieces in which we see evidence of his immersion in the operatic canon, with parallels being able to be drawn with various operatic idioms (a drinking song, two solo arias, a barcarole and a scena) on a miniature scale for the piano, with resonances to music by Verdi, Donizetti, Rossini and Meyerbeer.

4.4: The *Souvenirs*

The genre of musical souvenir is of a different type to, for example, impromptus or mazurkas, formed as it is of pieces whose similarities are not structural, technical or characteristic, but impressionistic or programmatic: it is not functional, but evocative, and whilst many pieces allude to the exotic, the 'other', the level of consistency of this allusion is low, with some composers choosing to reference explicit melodies, and others simply using melodic or rhythmic tropes associated with the region to infer a link. It seems to be clear, however, that the genre of musical souvenir has its roots in the literary genre of travel writing.

The *Collins English Dictionary* states that a 'souvenir' is 'an object that recalls a certain place, occasion or person'.[99] The *Oxford English Dictionary* cites the first use of the word in written English, a direct borrowing of the French meaning 'a thing remembered', as being in a letter to Lady Ossory from Horace Walpole in November 1775,[100] and the first use as a word meaning 'memento' or 'keepsake' as being in 1776.[101] This latter usage of the word in creative literature in English was rare, an early example being Maria Edgeworth in *Tales of Fashionable Life* ('whilst Emilie was confined by her sprained ankle, she employed herself in embroidering and painting various trifles, which she intended to offer as *souvenirs* to her English friends').[102] Its earliest titular appearance in English seems confined to yearbook-type publications such

[99] <www.collinsdictionary.com/dictionary/english/souvenir> [accessed 07/10/2022].
[100] Wilmarth S. Lewis (ed.), *The Yale Edition of Horace Walpole's Correspondence*, 48 vols. (New Haven: Yale University Press 1937-1983), XXXII (1965), p.278.
[101] 'Catalogue Stock in Trade, Mr J. Frankland, Jeweller', <www.oed.com/view/Entry/185321> [accessed 07/10/2022].
[102] Maria Edgeworth, *Tales of Fashionable Life* (London: J. Johnson & Co., 1809), p.125.

as the *Atlantic Souvenir*, first published in Philadelphia in 1825.[103] In its native French, due to its use that would translate into English as 'memories', the word as a title for works of literature is more common.[104] These will be highlighted in more detail below, but the earliest example in poetry appears to be an 1841 poem by the Frenchman Alfred de Musset,[105] although a better (if slightly later) example in this context is Maurice Rollinat (1846-1903)'s 'Souvenir de la Creuse', a poem in which the author narrates his experience of the area close to Limoges, France.[106] The title is only used occasionally for poems in the nineteenth century, and more rarely for other creative literary forms.

Travel writing as a literary form became increasingly popular in the early nineteenth century. The Grand Tour had been an institution since the seventeenth century, but the advent of cheaper, more accessible travel brought about by the developing ship and railway industries meant that more people could visit relatively far-flung destinations. This increase in tourists led to an increase in literature, books both for and about travel. Karl Baedeker's guides were first published in Germany in the 1830s, but by the 1850s they were standard for German and French tourists travelling throughout Europe. For the English, Mariana Starke's *Travels on the Continent* had been published earlier, in 1820, and contained tips on budgeting, food and accommodation, as well as a packing list including items as eclectic as sulphuric acid and a silver teapot.[107]

There is a strong tradition of using the title *Souvenir* in a travel writing context in French literature. The earliest example seems to be Jacques Henri Meister's *Souvenirs d'un voyage en Angleterre*, which dates from 1791.[108] From the early nineteenth century there are writings by Chateaubriand, Crapelet, and Périé, although it is difficult to distinguish between political or diplomatic memoirs and writing about

---

[103] *The Atlantic Souvenir; A Christmas and New Year's Offering* (Philadelphia: Carey, Lee & Carey, 1825).
[104] Set aside here are biographical works such as *Les Souvenirs de Madame Caylus*, published with notes by Voltaire 'Au Chateau Fernei' in 1770; engraved journals for personal use (such as *Le Souvenir, or Pocket Remembrancer 1793*, published in London); collections of pictures; and religious sermons and writings dating back to the mid-17th Century.
[105] Alfred De Musset, *Oeuvres completes de Alfred de Musset: Poésies* (Paris: G. Charpentier 1889), p.450. Bache set a poem by de Musset, *Fortunio's Song* (London: Augener 1901).
[106] Maurice Rollinat, 'Souvenir de la Creuse', in *Les névroses: les âmes, les luxures, les refuges, les spectres, les ténèbres*, (Paris: Charpentier et Cie. 1885), p.235.
[107] Mariana Starke, *Travels on the Continent: Written for the Use and Particular information of Travellers* (London: John Murray, 1820), pp.5-6.
[108] Jacques Henri Meister, *Souvenirs d'un voyage en Angleterre* (Paris: Gattey, 1791).

travel, as the two are often intertwined.[109] As the century progressed the number of works that we would define as 'travel literature' (being personal, intellectual, and describing the lived experience) became far more numerous, with books including de Clodoré's *Souvenir d'un voyageur en Asie* (Paris: 1822), the painter and antiquary de Forbin's *Souvenirs de la Sicile* (Paris: 1823), and *Excursion dans l'Amerique du Sud: esquisses et souvenirs*, anonymously published by Renard in Paris in 1828.[110] Authors that are now regarded as canonical also contributed to the genre: examples include Jacques Arago's *Promenade autour du monde* (Paris: 1822); Mme La Comtesse de La Grandville's *Souvenirs de voyage, ou, Lettres d'une voyageuse malade* (Paris: 1836); and Alexandre Dumas' *Souvenirs de voyage: Italie* (Brussels: 1841). In English, authors adding to the genre included Dickens (*American Notes*, New York: 1842), Thackeray (*Notes of a Journey from Cornhill to Grand Cairo*, London: 1846), and Eliot (*Sightseeing in Germany and the Tyrol*, London: 1856).[111]

An important aspect of travel literature is the demonstration of 'otherness': how a culture differs from that of the author's home. Chloë Chard, in *Pleasure and Guilt on the Grand Tour*, writes that travel writers of the period 'define their own task as one of grasping that difference'.[112] Ways in which this is done include 'sprinkl[ing] the commentary lavishly with foreign words; conveniently made visible … through the use of italics', as well as the tropes of hyperbole and, in opposition, 'digression or divagation'. Chard discusses the concept of binary opposition: an author's setting up of symmetrical comparisons between the foreign and the familiar by regularly referring to his or her native culture in contrast to the subject location. Among others, she gives the example of Montesquieu's *The Spirit of Laws* (translated by Thomas Nugent in 1750), in which the author, a Frenchman, writes 'in Europe there is a kind of balance between the southern and northern nations', illustrating this by contrasting 'the laziness of the southern nations' with 'the industry and activity [of] those in the north'.[113]

---

[109] François-René de Chateaubriand, *Souvenirs d'Italie, d'Angleterre et d'Amerique* (London: Colburn, 1815); Georges-Adrien Crapelet, *Souvenirs de Londres en 1814 et 1816* (Paris: Crapelet 1817); Amelie-Julie Périé, *Souvenirs de Brighton, de Londres et de Paris* (Paris: 1818).
[110] <https://babel.hathitrust.org/cgi/pt?id=hvd.32044080372949&view=1up&seq=1> [accessed 18/12/2022].
[111] For discussion of these works and others, see Amanda Gilroy (ed.), *Romantic Geographies: Discourses of Travel 1775-1844* (Manchester: Manchester University Press, 2000), and Peter Hulme and Tim Youngs (eds.), *The Cambridge Companion to Travel Writing* (Cambridge: Cambridge University Press 2002).
[112] Chloë Chard, *Pleasure and Guilt on the Grand Tour* (Manchester: Manchester University Press, 1999), p.3.
[113] Ibid., pp.4 and 41.

In his book *The Mediterranean Passion*, John Pemble highlights the abundance of titles used by Victorians to document the 'otherness' of foreign travel: newspapers were full of 'S*ketches, Notes, Diaries, Gleanings, Glimpses, Impressions, Pictures, [and] Narratives',* and longer-form authors of the time also used these titles.[114] As Michael Allis discusses in *British Music and Literary Context*, 'rather than an arbitrary labelling, … these titles often signified a particular structure or intent'. Allis takes the word 'ramble' as an example, demonstrating (with reference to work by Beth Kautz) that the title is reflected in language used within the prose: words such as 'fragments', 'loitering' or 'vaguely' conjure up images of the randomness that 'ramble' implies.[115] This leads to a consideration of the meaning of the word 'souvenir' in the context of English travel writing.

As is perhaps obvious given its absence from Pemble's list of titles, and as mentioned briefly above, 'souvenir' was rarely used as a title for British travel literature of the period. There were 'dramatic' or 'poetic' souvenirs published in the 1830s, often subtitled 'literary and graphical illustrations' of various historical literary figures or works of literature,[116] but the earliest example of the specific use of the word 'souvenir' relating to travel seems to be Quiggin's *Illustrated Guide and Visitor's Companion through the Isle of Man*, which carries the subtitle 'to which are added a Directory for Douglas; and a Mona Souvenir'. The 'Souvenir' is a collection of poems by a variety of local authors about Mona, a historical name for the Isle of Man. [117] This collection could be seen to fit the 'poetic souvenir' model discussed above, but although the authors choose poetry as the genre in which to express their thoughts, the content includes personal experience: 'A Sunset and Moonlight visit to Peel Castle and its Ancient Cathedral', written by George Horseley Wood (1794-1874) begins 'There is not a spot in Mona's Isle // Has purer charms for me', and includes the lines 'And watch the sun's declining ray // As we sit on the grassy mound'.[118] As the authors included in the volume were residents of the Isle of Man, the volume is more a 'souvenir' for people

---

[114] John Pemble, *The Mediterranean Passion. Victorians and Edwardians in the South* (Oxford: Oxford University Press 1988), p.7.
[115] Michael Allis, *British Music and Literary Context: Artistic Connections in the Long Nineteenth Century* (Woodbridge: Boydell Press, 2012), p.261.
[116] For example, John Bennet's *Poetic Souvenir for 1834: a collection of ... pieces in verse* (London: Longmans & Co., 1834) or Charles Tilt's *The Dramatic Souvenir: being literary and graphical illustrations of Shakespeare and other English dramatists* (London: Tilt, 1833).
[117] This subtitle (along with the associated directory and souvenir) is removed in later editions of Quiggin's book.
[118] John Quiggin, *The Illustrated Guide and Visitor's Companion through the Isle of Man* (Douglas: Quiggin, 1836), p.122-123.

buying the book than an example of travel writing, thus exemplifying the souvenir genre in literature.

One very obvious way to describe the custom and ritual of a foreign culture is by observing its musical traditions. Goethe, in his *Italian Journey*, details hearing the singing of Venetian gondoliers in 1786 or 1787: 'The moon had risen when I took my seat in a gondola … the melody … is something between chorale and recitative' (note that Goethe makes sure that the reader understands that he was in the gondola when the singing took place).[119] Chard writes that the claim to an eye-witness experience, the idea of being 'on-the-spot', gives authority on whatever subject the author is addressing.[120] In Quiggin's case, for example, he states that the author of his book is 'a Resident', therefore adding authenticity to his text,[121] whereas Goethe uses the word 'I' in his text to demonstrate his presence at the events described.

In a recent overview of travel literature and music, Allis has highlighted a range of writers (including Stendhal, Charlotte Eaton, Mary Shelley and Heinrich Heine), exploring the implications of various versions of musical otherness in performance, such as Frances Trollope, who wrote 'I scarcely ever head a white American, male or female, go through an air without being out of tune before the end of it'; or Isabella Bird's description of Japanese music: 'songs included "jerking discords" that were "most laughable"', although the American Lafcadio Hearn wrote that, despite it being 'strangely difficult to memorize the melody of a Japanese popular song', 'when [the exotic rhythms] have become familiar through study … how nervously fascinant the … singular swing of the song'.[122] The idea of being on the spot is also applicable to musical compositions: Allis suggests that Elgar's use of the word 'in' in titles for compositions (*In the South (Alassio)*; *In Smyrna*; *Cocakaigne: in London Town*) creates a 'certain immediacy, as if the audience is experiencing something first-hand', when compared to compositions using the word 'from', such as Richard Strauss' *Aus Italien* ('From Italy').[123]

---

[119] Johann W. von Goethe, *Italian Journey 1786-1788*, trans. by Elizabeth Mayer and Wystan H. Auden (Harmondsworth: Penguin Books, 1970), p.92.
[120] Chard, pp.95-96.
[121] Quiggin, p.vii.
[122] Michael Allis, 'Travel Writing', in *The Oxford Handbook of Music and Intellectual Culture in the Nineteenth Century*, ed. by Paul Watt, Sarah Collins, and Michael Allis (New York: Oxford University Press, 2020), pp.103-126 (p.109, p.108).
[123] Allis, *British Music and Literary Context*, p.261.

Composers also documented their travel experiences in prose writings: one example is Hector Berlioz, who published tales of his European travels in serial form before collating them in his *Memoirs*.[124] Bache was also apparently aware of how the documenting of musical travel in prose was of interest to readers: tantalisingly, he mentions 'musical letters' that he had been writing for the *Birmingham Journal* in correspondence to his father sent from Algeria on 29 January 1856.[125] A thorough trawl of the first four months' editions of that year's newspaper have yielded very little written about music at all, and nothing about travel in Algeria. As Bache's letter to his father implies that the 'musical letters' were commissioned, rather than unsolicited, it must be assumed that his writing was not published because events such as the Crimean War were taking many column inches, or because the musical news from early March onwards was dominated by the burning down of the Royal Opera House, Covent Garden.

The earliest piece of music with a title including the word 'souvenir' appears to be 'Musical Souvenirs: Quadrilles, Waltzes and a Galloper', composed and arranged by 'Miss Prior' and dedicated to Lady Aylmer, published by Simms in Bath in the last decade of the eighteenth century, and other early examples include *Le Souvenir: Trio pour Piano, Harpe et Violon ou Cor* by R. N. C. Bochsa (1789-1856), published in Paris around 1813.[126] The Englishman Peter Stubbs published a set of quadrilles in Liverpool in 1824 with the title *Le Souvenir.* The first definitively dated souvenirs for piano are by Carl Czerny: *Souvenir Théatral*, published by Diabelli and Company in Vienna in 1825, is a piano duet subtitled 'Fantaisies Elegantes pour la Piano-Forte' which covers a range of melodies from operas by Bellini; while *Le Souvenir*, designated as Czerny's Op. 4 and published the same year, is an original theme and variations for solo piano dedicated to Helena Larisch von Moennich (1799-*c*.1872).

In almost all the musical works mentioned here, and in all of Bache's *Souvenirs*, the titles and subtitles of the works are presented in French. The word was, of course, used by French composers of the period: Bochsa, as mentioned above, and Antoine Romagnesi (*Le Souvenir: Romance*, 1815) are just two examples, whilst in London Charles Chaulieu's *Souvenirs d'un voyager,* for piano, was published in 1833. As

---

[124] Hector Berlioz, trans. by David Cairns, *The Memoirs of Hector Berlioz* (London: Victor Gollancz, 1969); see Allis 'Travel Writing', pp.117-18.
[125] *Brother Musicians*, p.62.
[126] <https://babel.hathitrust.org/cgi/pt?id=mdp.39015080960738&view=1up&seq=1> [accessed 19 December 2022].

discussed above, presenting compositions with French titles and subtitles was a common device in English musical publishing in the mid-nineteenth century, almost certainly related to the prevailing contemporary opinion, documented by Fuller Maitland in 1902, that 'the English [population] is far more ready than any other to welcome musicians from abroad', and that therefore home-bred composers and performers struggled to achieve any real recognition.[127] However, this tendency to usage of the French language for souvenirs may point to a desire for composers to associate their creative work with earlier literary works, and it certainly provided a link in the minds of the nineteenth-century consumer between the vast body of French travel literature (where the modern common usage of the term 'souvenir' seems to have originated) and these new pieces of music.

As the genre emerged, the musical souvenir took the form of a work for solo or accompanied instrument evoking the spirt of a place, often relying on the use of recognizable national airs, or scales, modes or forms invoking a sense of 'otherness'. The first published musical souvenir explicitly mentioning a place is Bochsa's *Souvenir d'Irelande, a fantasia on Robin Adair, for the harp* (London: 1828), and the first using recognizable national melodies is Ignaz Moscheles' *Souvenirs de Danemarc* (Leipzig: 1830), which contains clearly labelled quotations from Danish national airs (Ex. 4.53). It is important to note that these works are in no way examples of nationalism in music (as Liszt's *Hungarian Rhapsodies* were seen to be within Hungary, for example), as the composers are not of the nationality of the place to which they refer in their compositions.[128]
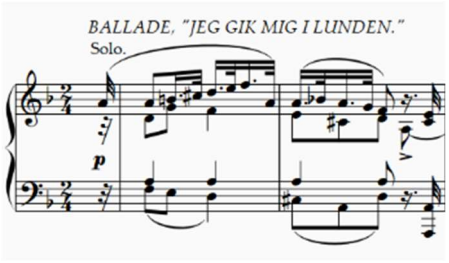
Mention must also be made of works that evoke a sense of place without being titled 'Souvenir', such as Liszt's *Années de Pèlerinage* or Smetana's *Má vlast*. Whilst these works, and others like them, might be similar to souvenirs in conception, being impressionistic musical portraits of places, the fact that the composers chose not to name them 'Souvenir' means that they are outwith the parameters of this study in terms of defining the genre.
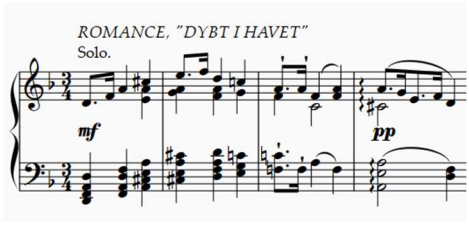
---

[127] Fuller Maitland, pp.56-58. See section 2.3, p.82.
[128] Ralph P. Locke, *Musical Exoticism: Images and Reflections* (Cambridge: Cambridge University Press, 2009), p.136.

Ex. 4.53: Moscheles, *Souvenirs de Danemarc* (Leipzig: Probst, 1830)
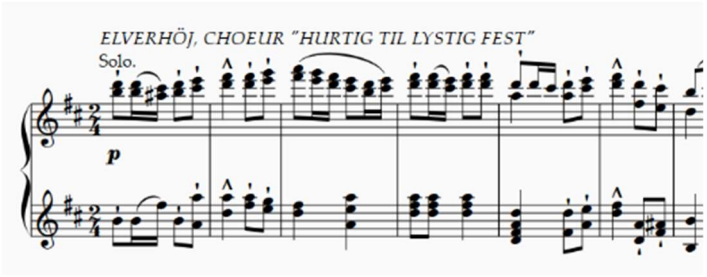
a. **bars 73-74**



b. bars 182-185



c. bars 278-284



The title 'Souvenir' was also used for collections of works, possibly to invoke the sense of otherness or the exotic to make these works more attractive to the consumer. Such works include the English publication between 1842 and 1850 by Wessel & Co. of Chopin's *Mazurkas*, subtitled '*Souvenirs de la Pologne*'. Whilst the earliest example is a collection of songs, *Le Souvenir des ménestrels*, written by Charles Laffillé (Paris: 1815), J. F. C. Muncke's *Souvenir de Pologne*, a collection of 'une polonaise et trois mazurkas' was published in London some time in the late 1820s, and Schott & Sons published *Souvenir à Ludwig van Beethoven*, a collection of 'six walses et une marche funèbre' (Paris: 1828). Whilst these collections are themed around either a single composer or a single musical style, other volumes are more diverse in their contents. Chappell published a musical yearbook, *Apollo's Gift, or, The Musical Souvenir for 1830,* a collection of works for piano by various composers including Cramer, Beethoven, Moscheles and Hummel, and a further volume was issued in 1831, including works by Mendelssohn and Kalkbrenner. These volumes were similar to *The*

Musical Bijou: an Album of Music and Poetry which was issued by Goulding and D'Alamaine in the same two years. As Donald Krummel has suggested, these publications probably appeared due to the 'fashion of gift-books that emerged with the advent of colour lithography'.[129] The use of 'Souvenir' as the title of a collection of seemingly disparate works by one composer is unseen prior to Bache's compositions.

4.4.1 The 'Souvenir d'Alger'

Bache travelled to Algiers in January 1856, and stayed until late April.[130] Although wider Algeria continued to suffer following the French invasion of 1830, the country was designated a département of France on 4 November 1848. Algiers itself has been included in the earlier 'government-general of the French possessions in North Africa' in July 1834, and the imposed military rule, along with the 'economic prosperity of the years 1851-57' led to the city being regarded as a safe destination for travellers, at least those from metropolitan France.[131] It was not, however, in the first rank of destinations for nineteenth-century British travellers: measured by the criterion of editions of travel guides published, Algeria and Palestine ranked with Spain and Greece as 'third-class resorts'. Baedeker did not produce a guidebook for the country, and Thomas Cook and John Murray only published eight editions between them. Algeria was also popular for tourists due to its Roman ruins, and Mohamed Chamekh sees this tourism as 'possibly … a continuation of the Grand Tour'.[132] However, visiting the country was never as popular as visiting the European Riviera, and Egypt was regularly preferred as a north African destination for British travellers. Pemble writes that 'Dr William Wilde, in 1837, foresaw a promising future for Algiers as a health resort', and adds that 'it did manage to attract a certain number of Victorian invalids, who liked to call it the Torquay of Africa'.[133]

Of all Bache's souvenirs, his unpublished 'Souvenir d'Alger' most closely reflects the recognized genre markers for a souvenir, containing devices evocative of
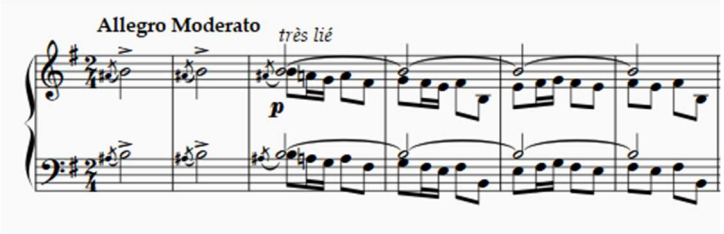
---

[129] Donald W. Krummel, 'Searching and Sorting on the Slippery Slope: Periodical Publication of Victorian Music', *Notes*, 46.3 (Mar. 1990) pp.593-608 (p.598).
[130] See Chapter 1, pp.33-34 for biographical information about Bache's trip to Algeria.
[131] Charles-Robert Ageron, trans. by Michael Brett, *Modern Algeria: A History from 1830 to the Present* (London: Hurst and Company, 1991), pp.9 and 33.
[132] Mohamed Chamekh, 'Algeria in British Travel Writings (1850-1930): Images and Perceptions', *Athens Journal of Tourism*, 5.4 (November 2018), pp.271-288 (p.275).
[133] Pemble, p.86.
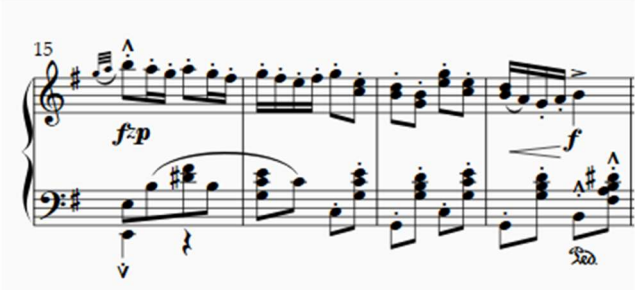
Arab Andalusian or Moorish music.[134] Although the raised fourth, commonly seen in some Algerian folk music, is absent in the main melody (although it is there as a grace note), the opening of the work (Ex. 4.54a) uses the natural minor or aeolian mode, carefully avoiding the sixth or seventh degrees of the scale that could inflect the sound with overtly western influence. Even once the main theme, melodically linked to the introduction, begins (Ex. 4.54b), Bache regularly returns to his introductory material. Structurally, therefore the work is in effect a rondo, interposing more western ideas (in the major, Ex. 4.54c), between sections obviously influenced by the musical world of North Africa as he saw it (in the natural minor). The juxtaposition of these Arab-influenced sections with the more overtly 'western', major key episodes, can be seen as a musical representation of Chard's concept of 'binary opposition' discussed with regard to literature above.[135] Table 4.7 shows the tonal scheme of the work: the entire piece centres around E, and barring small inflections such as in bars 17 and 18 (Ex. 4.54b), only the six bars between 94 and 100 move through any other keys (Ex. 4.54d).

Ex. 4.54: Bache, 'Souvenir d'Alger' (Author's edition)

a. bars 1-6
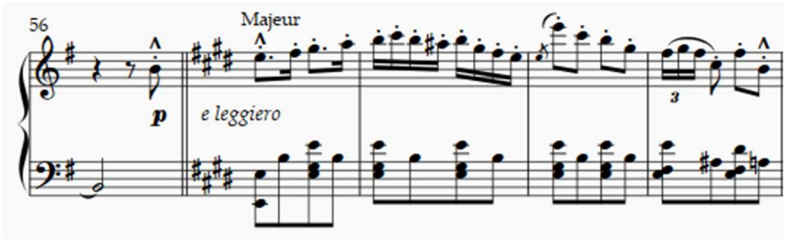


b. bars 15-18
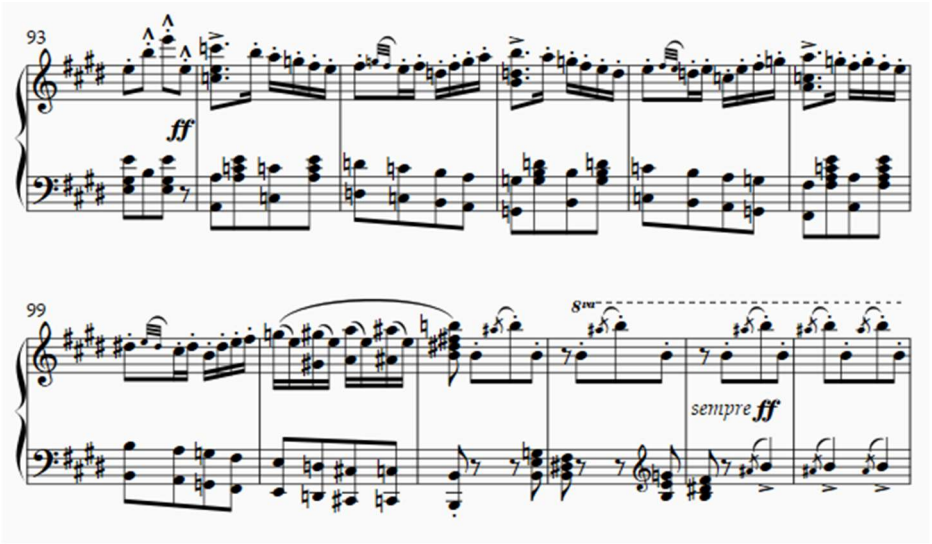


[134] As this work has to be included in any discussion of Bache's *Souvenirs*, the author prepared an edition of it from the only extant source, *GB-Lam* MS1015. All musical examples in this chapter are from that edition.

[135] 'Binary opposition' is also discussed by Michael Allis with regard to Elgar's *In The South* (see Allis, *British Music and Literary Context*, p.268).

c. bars 56-60



d. bars 93-104



In the 'Souvenir d'Alger', Bache may well have been experimenting with the musical concept of exoticism, or orientalism. The growing fascination with the exotic, which began in the sixteenth century, led to European composers cultivating a sense of the exotic within their works, with examples that Bache may well have known including Mozart's Rondo alla turca from his Piano Sonata K.331, and the depiction of various characters in his operas *Die Entführung aus dem Serail* and *Die Zauberflöte*. In the nineteenth century, improvements to communications and transport infrastructure, along with colonisation such as that of the French in Algeria 'made it possible for musicians and members of their audiences to get to know different peoples and cultures by travel … and for performers from other cultures to perform in Western theatres and world's fairs', leading to a further 'burgeoning interest' in the exotic.[136] With respect to allusion to North African cultures, composers generally wrote modal melodies to evoke this non-western trope. By the mid-1850s, with his expressed interest in opera, Bache would almost certainly have been exposed to Rossini's *Mosè in Egitto* as well as his *L'Italiana*
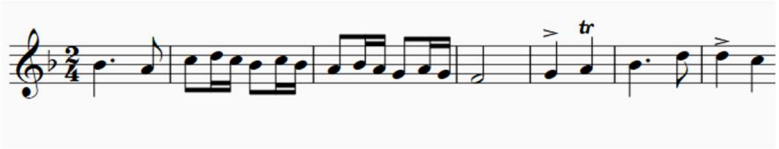
[136] Ralph P. Locke, 'Exoticism', in *Grove Music Online* <doi.org/10.1093/gmo/9781561592630.article.45644>

in Algeri, which, as shown above, probably influenced several of his other compositions,[137] although this latter work, according to Ralph P. Locke, 'sounds obviously Middle Eastern in just one number for chorus'.[138]
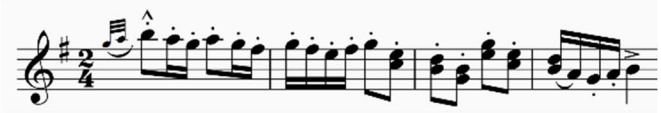
Of course, it is also possible that, in the 'Souvenir d'Alger', Bache was attempting to imitate some of the local music he heard whilst in Algeria. The primary source for information about music in the country around the time of Bache's visit is *Esquisse Historique de la Musique Arabe aux Temps Anciens*, published by Alexandre Christianowitsch in 1863. This volume (in French) contains chapters detailing the history of music in North Africa, describing the instruments used, and transcribing forty melodies that the author collected whilst in Algiers. These melodies are examples of the seven 'nouba' (large-scale musical forms) that Christianowitsch encountered in the country, although he makes readers aware that because the tunes pass through an oral tradition, the versions he publishes 'can only poorly reflect the original models'.[139] Due to this oral tradition, it is likely that these melodies were also being played in Algeria at the time of Bache's visit, albeit perhaps in a slightly altered form.

In the first section of the work, Bache sets up the rhythmic device ti-tiki. This rhythm is seen in more than half of the tunes Christianowitsch transcribes, appearing in thirteen of them as individual occurrences, and in a further nine as a rhythmic unit within a sequence. However, the pitches used in the Algerian melodies almost always involve upper neighbour note relationships (Ex. 4.55), rather than the lower neighbour note or descending passing note seen in Bache's composition (Exs. 4.54d and 4.56).

Ex. 4.55: Derdj (Nouba Medjenneba) (Christianowitsch, p.35), bars 1-7



Ex. 4.56: Bache, 'Souvenir d'Alger' (Author's edition), R.H. bars 15-18



[137] See pp.91, 98 and 216.
[138] Locke, *Musical Exoticism*, p.46.
[139] Alexandre Christianowitsch, *Esquisse Historique de la Musique Arabe aux Temps Anciens* (Cologne: Dumont-Schauberg, 1863), p.33, translation by the author.

The ti-tiki device is also seen in more recent Arab Andalusian music, an example being in 'Barwal 1' from Salah El-Mahdi's recording of *nūbat al-sīka*, made in 1960 in Tunis, as transcribed by Ruth F. Davis (Ex. 4.57).[140]

Ex. 4.57: Barwal 1 (Nūbat al-Sīka) (Davis, p.21), bars 22-26
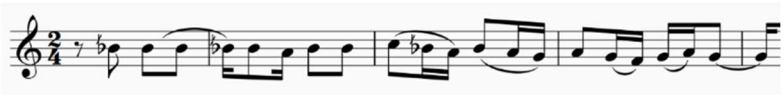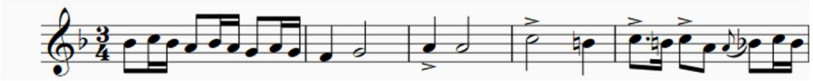


Table 4.7: 'Souvenir d'Alger', Tonal Analysis

Bars	Marking	Tonal scheme	Structure
1-14	*Allegro moderato*	e (V)	Introductory material (I)
15-30		e	A
31-42		e (V)	I
43-56		e	A
57-93	*Majeur*	E – g#– E	B
94-100		a – G – F# dim. – B	Link
101-116		e (V)	I
117-124	*Mineur*	e	A
125-136		e (V)	I
137-150		e	A
151-172	*Majeur*	E	C
173-178		e – E dim.	I
179-188	*Mineur*	e (V)	I
189-198		e / E	Coda

Another musical device to highlight is the grace notes: Bache uses two notes from within the key to lead up to the first beat of the melody. This is not seen in any of Christianowitsch's melodies: whilst nineteen of them contain grace notes, twelve are mordent types, five are upper appoggiaturas, and only two, each in pieces entitled 'Mosadder', are single, lower appoggiaturas (Ex. 4.58).

[140] Ruth F. Davis, *Ma'lūf, Reflections on the Arab Andalusian Music of Tunisia* (Oxford: Scarecrow Press Inc., 2004), p.21.

Ex. 4.58: Mossader (Nouba Ghrib) (Christianowitsch, p.48), bars 1-6



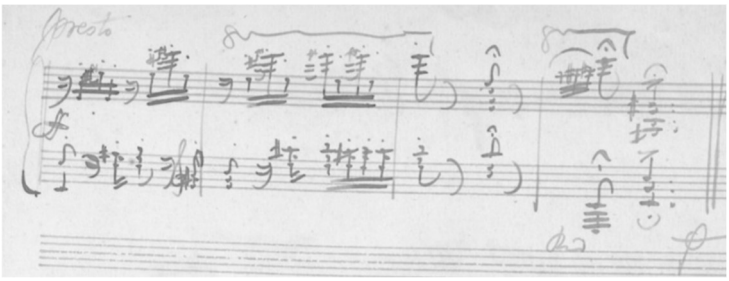
Although there is no way of knowing what local melodies Bache heard whilst in Algeria, these brief comparisons between Bache's composition and pieces of Algerian music known to have been being played around the time that he was there show that Bache is unlikely to have copied a melody that he heard directly, and that it is more likely that his composition is based on general ideas that he assimilated from the North African music to which he was exposed, along with more general compositional ideas taken from his personal evocation of tropes of the exotic. It is notable that the 'Souvenir d'Alger' is the only composition in which Bache attempts to assimilate ideas from another musical culture, and the fact that it remained unpublished could point towards some possible dissatisfaction with his attempt.

In bar 151, the ti-tiki rhythm is turned into an ostinato in the bass over which the right hand plays a scalic passage (in the major mode) leading to a high trilling effect, reminiscent of the sound produced by a mizwid, a traditional North African (now regarded as Tunisian) type of double-chanter bagpipe that would often be used in improvisatory passages linking melodic sections of pieces together.[141] Bache re-introduces his introductory motif underneath this trilling effect before ending the work with a return to the opening thematic material.
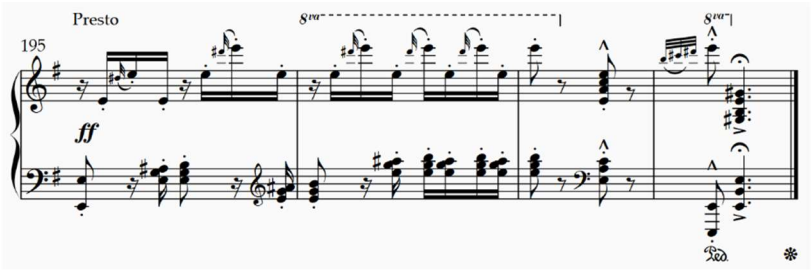
Bache's manuscript suggests that he omitted to return the left hand to the bass clef prior to the second beat of this penultimate bar (Fig. 4.6); the final bar is obviously meant to be in bass clef, and the hands would overlap strangely if the previous beat was in treble clef. However, returning the second beat of bar 197 to bass clef then brings up an anomaly in harmony: the right hand is playing a chord of A minor in 2nd inversion, the left a chord of C major. In the author's edition, a bass clef has been added between the first and second beats of the penultimate bar, and the notes altered to recreate the second inversion A minor harmony that the manuscript implies (Ex. 4.59).

[141] Rachid Cherif, 'Le *mizwid* en Tunisie : notoriété confirmée d'un instrument de musique', <https://ctupm.com/fr/the-mizwid-in-Tunisia-a-famous-musical-instrument/> [accessed 24 November 2022].

Fig. 4.6: 'Souvenir d'Alger' (*GB-Lam* MS1015), bars 195-198
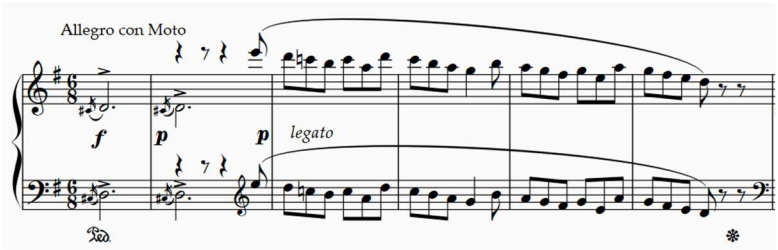


Ex. 4.59: Bache, 'Souvenir d'Alger' (Author's edition), bars 195-198



Alongside the allusion to Arabic music, and again demonstrating his playful approach to composition, Bache can also be seen to be indulging in self-allusion. The opening of the 'Souvenir d'Alger' (Ex 4.54a, above) is remarkably similar to the opening of 'Village Merry-Making', from the *Five Characteristic Pieces* (Ex. 4.60).

Ex. 4.60: Bache, 'Village Merry-Making' from *5 Characteristic Pieces* (Author's edition), bars 1-6



The 'Souvenir d'Alger' is unusual amongst Bache's compositions in that it does not carry a dedication. One explanation for this may be that it was never prepared for publication, as all the autograph manuscripts that do carry dedications are copies prepared for submission to publishers. The manuscript is inscribed with a place and date: 'Algiers, April 13th 1857' (Fig. 4.7), but the '7' is corrected to a '6' using a different ink. In April 1857, Bache was in Rome, possibly remembering his time in Africa the year before. Whilst it is possible that this was simply an oversight (admittedly, an unusual one given that the correction is to a year *earlier*), it could also be an example of Bache curating a story. Perhaps the work was, in fact, more of a

'souvenir', a remembrance, than it would seem if it was written whilst Bache was actually in Algeria. After all, as discussed above, the concept of being 'on the spot' whilst creating a work was seen to lend credibility and authority to it, and perhaps Bache (or someone curating his legacy and possibly preparing this work for publication) wanted to fashion the illusion that he had, in fact, composed the work in North Africa.

Fig. 4.7: 'Souvenir d'Alger' (*GB-Lam* MS1015), date inscription on first page



The only composition that can be definitively dated (by the date written on the autograph manuscript, 8 April 1856) as coming from Bache's time in Algiers is 'Madeleine', a short *Andante Espressivo* in C major dedicated to a Miss Bell (reworked as a movement of *Souvenirs d'Italie*: see discussion below), which incorporates none of the sense of 'otherness' portrayed in the 'Souvenir d'Alger'. Miss Bell was presumably a relative of John Bell (1797-1863), the Consul General to Algiers between 1854 and 1863, whom Constance describes as Edward's 'kind friend'.[142] John Bell had a fountain in Algiers named after him, which although now demolished was, according to the *Guide Bleu*, still there in 1955.[143]

4.4.2 *Souvenirs d'Italie*

Toujours gai – Madeleine – Bon matin – Sur les lagunes –
L'Allegresse – Rêve d'une villageoise – Berceuse – Fête Napolitaine

Souvenirs d'Italie was first published in late 1857, following Bache's stay in Rome earlier that year. The Italian publication (Lucca, Milan), which appears to be the earliest extant edition, titles the work 'Souvenir', singular, whereas Addison, Hollier & Lucas, and later Augener, title the work 'Souvenirs', plural.[144] Linked to this is the fact that, in the 1857 English publication, each movement has its own frontispiece, which

[142] *Brother Musicians*, p.61. I have been unable to find any relative of John Bell called Madeleine.
[143] The quotation regarding the fountain in the Guide Bleu is at <https://alger-roi.fr/Alger/bd_bru/boulevard_bru.htm> [accessed 21/11/2022].
[144] *GB-Lam* MS1045 shows that AHL used a copy of the Lucca edition of 'Fête Napolitaine' as their proof copy: the pages are marked up with AHL page formatting and the Lucca plate number is crossed through and replaced with the AHL plate number.

acts as a barrier between movements and leads to the consideration that they may have initially been published separately (yet concurrently: the accession date on the British Library copy of each piece is 16 December 1857). The singular title would imply that Bache intended this work to be published as a complete set to be played and heard together, as opposed to individual pieces, which is how they seemed when first published in London.[145] In her edition of *c*.1902, Constance divides the work into three 'books': pieces 1 to 3, pieces 4 to 6, and pieces 7 and 8.[146] This division might simply have been due to the length of the complete work and the economic considerations of publishing smaller, cheaper sets (volume 1 has twenty-one pages, volume 2, twenty-two and volume 3, nineteen), but it is interesting to note that the division creates three sets of works each beginning with a piece in A-flat major (Table 4.8).

Table 4.8: *Souvenirs d'Italie* movements split into volumes (London: Augener, *c*.1902)

Movement Number and Name	Constance Bache volume	Key of Movement
1. Toujours gai	1	Ab
2. Madeleine	1	Db
3. Bon matin	1	A
4. Sur Les lagunes	2	Ab
5. L'Allegresse	2	G
6. Rêve d'une villageoise	2	f / F
7. Berceuse	3	Ab
8. Fête Napolitaine	3	G

The work is immediately different from the 'Souvenir d'Alger' in its relative lack of an attempt to create the exotic musically. Although Italy would have been considered exotic by most English consumers of sheet music, only the final movement uses obviously Italian music idioms, tarantellas and saltarellos. Several of the other movements gain their Italian link through Bache's allusion to the Italian-inspired works
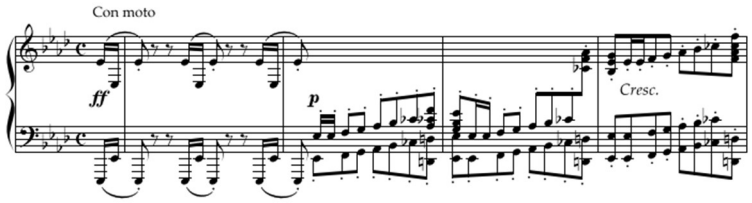
[145] The binding of the copies in the British Library makes this difficult to ascertain, but each piece has a separate, identical accession date stamp of 16 December 1857.
[146] Augener plate number 12322.

of Franz Liszt, and the rationale for others to be included in the set seems to be simply that Bache was in Italy when he composed them.
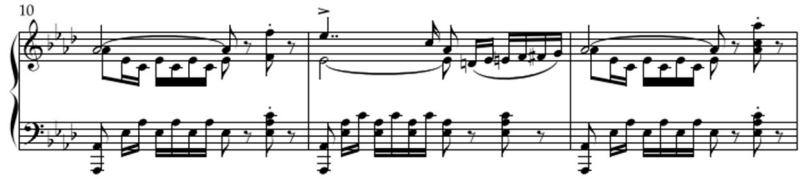
The first movement of the collection, 'Toujours gai', is subtitled 'Marche Gracieuse'. A common time march, with the tempo indication of *con moto*, the piece has two main melodic ideas within its 156 bars. After an introductory passage (Ex. 4.61a), the first theme (Ex. 4.61b) is stated in the tonic, A-flat major. This is followed by a repeat of most of the introductory material before a restatement of the first theme, this time with a brief inflection to F-flat major, and a short coda section. The second theme (Ex. 4.61c) is in the subdominant, D-flat major, and lasts for only thirty bars before a link passage returns us to the introductory material and an extended (fifty-bar) version of the first theme (inflecting to D-flat), ending in a tonic coda section, which utilises the scalic concept from the introductory material along with fragments of the main theme. The piece is dedicated to a 'Mrs Coates'.[147]

Ex. 4.61: Bache, 'Toujours gai' (Author's edition)
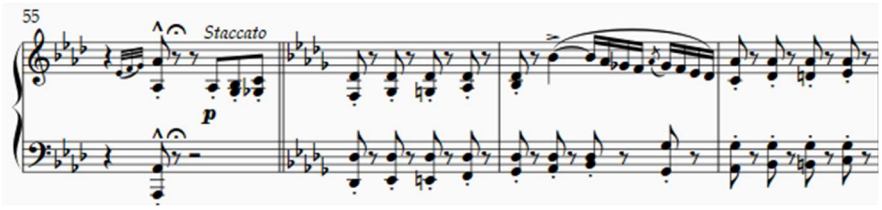
a. bars 1-4



b. bars 10-12
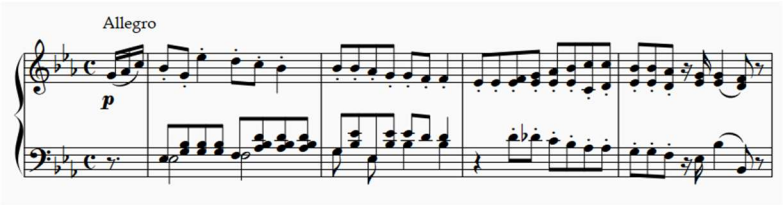


c. bars 55-58



[147] No information on Mrs Coates has been forthcoming.

Whilst ‘Toujours gai’ would become a popular title for light instrumental music in the later nineteenth century, only two examples seem to pre-date Bache’s work. One is ‘a favorite rondo for the pianoforte’ by Joseph Dale (1750-1821), published in London in around 1805; the other is a song, the text by Thomas Haynes Bayly (1797-1839) and the music by Charles Edward Horn (1786-1849), which according the frontispiece of the edition published in London by Cramer, Addison & Beale in the early 1830s, came from the ‘favorite farce’ *My Eleventh Day*, performed by Madame Vestris at the Olympic Theatre.[148] This production was in 1832, so Bache would not have seen it, but the melody is the same as that in a piano work, *Toujours gai*, composed by Johann Baptist Cramer and published by the same publishing house at around the same time.[149] The melody is shown in Ex. 4.62, and an immediate parallel can be drawn between the third bar and the rising idea Bache uses, firstly in bar 2 of his work, shown in Ex. 4.61a above.

Ex 4.62: Cramer, ‘Toujours gai’ (London: Cramer, Addison & Beale, 1830s), bars 49-52
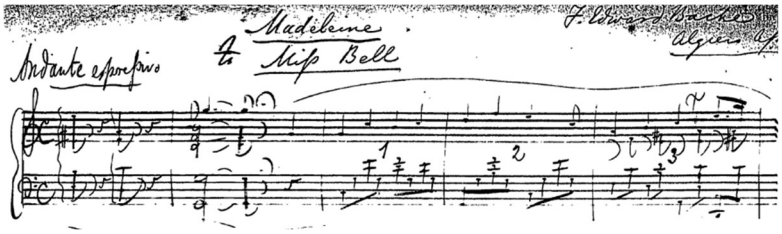


Although Bache’s work is in a different key, and although he treats the material differently, the fact that he played works by Cramer as a child,[150] and that he almost certainly had access to back-catalogues when he worked for Addison’s publishing house in the early 1850s, suggests that in this work, Bache is paying homage, albeit on a small scale, to the older man.

The second movement, ‘Madeleine’, is a re-working and expansion of the piece of the same name that Bache initially drafted in Algiers the year before, now transposed to D-flat major. Subtitled ‘Romance’, and with the same dedication ‘to Miss Bell’ as the earlier piece, the later version includes a decorative introduction and a transposition of the main melody from the soprano to the alto line, where it becomes enclosed within the accompanying texture (Fig. 4.8 and Ex. 4.63)
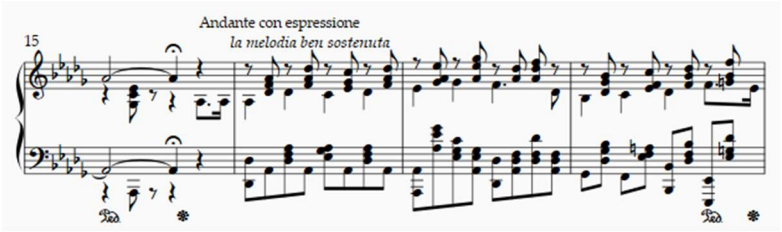
---

[148] <https://archive.org/details/ToujoursGai40852/mode/2up> [accessed 09/01/2023].
[149] <https://nla.gov.au/nla.obj-2991759474> [accessed 09/01/2023].
[150] See Chapter 1, p.16.

Fig. 4.8: *Madeleine* (1856) (*GB-Lam* MS1036), bars 1-5
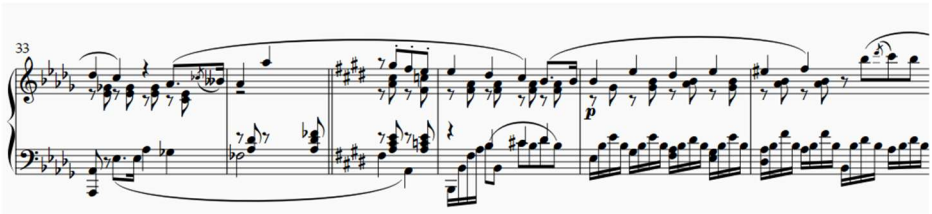


Ex. 4.63: Bache, 'Madeleine' (Author's edition), bars 15-18
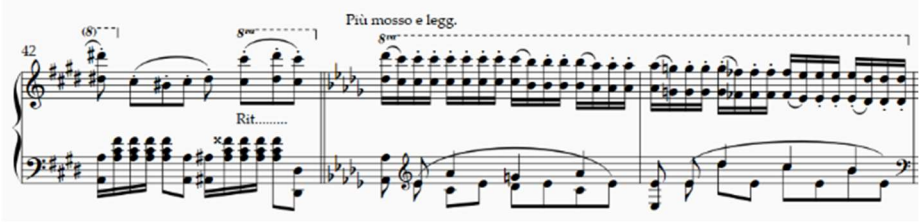


Whilst the 1856 version of the piece consists of the initial melody, a short section in C minor, and then a decorated recapitulation, cadenza and coda, the later version uses the minor inflection to move to a passage where the main theme is stated in E major (Ex. 4.64a), prior to a short second theme involving repeated octave semiquavers in the right hand (Ex. 4.64b), which effect then modulates through various keys to bring the music back to D-flat major. The first theme is repeated, this time at the top of the texture, and this is then interwoven with the octave motif, leading to a coda in which the melody is highly decorated (Ex. 4.64c).

Ex. 4.64: Bache, 'Madeleine' (Author's edition)
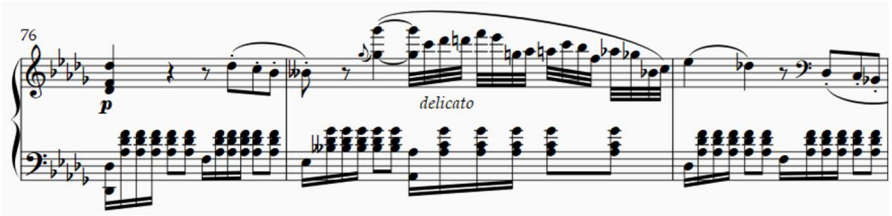
a. bars 33-37



b. bars 42-44
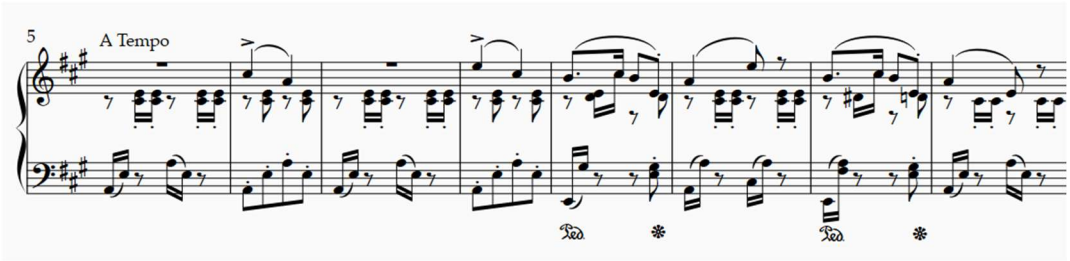


c. bars 76-78



The following movement, ‘Bon matin, Bluette’, is the only work in the collection with no dedication in the published edition. There is also no extant manuscript source, so whether Bache intended there to be a dedicatee at any point is unknown. The piece is short, just 82 bars of 2/4 time music, and only one melodic idea (Ex. 4.65) which, whilst sometimes ending in the tonic (A major) and sometimes in the dominant (E major), never changes far from its first presentation. A large number of pieces titled or subtitled ‘Bluette’ were published in the nineteenth century, many of which were songs and most of which, with accompanying descriptive titles such as ‘Les Yeux Bleus’ or, more relevant here, ‘Souvenir de Berlin’, seem aimed at the drawing room music market.[151]

Ex. 4.65: Bache, ‘Bon matin’ (Author’s edition), bars 5-12
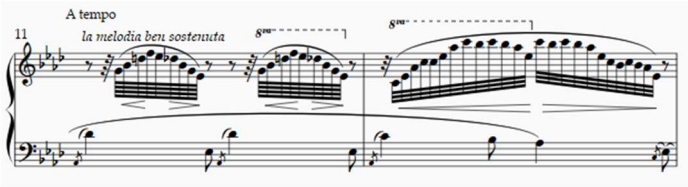


Miss Bell is not the only acquaintance from Algeria who receives a dedication in *Souvenirs d’Italie*: Mlle Hoskier, to whom ‘Sur Les lagunes’, the fourth movement, is dedicated, was the daughter of a Danish banker, Herman Christian Hoskier (1797-1867), who was stationed in Algiers in the 1850s. Hoskier had seven children, three of whom were daughters: Ellinor (1831-1901) married Félix Antoine Appert (1817-1891), a French diplomat, in around 1850; Elisa (1837-1916) married Pierre François Gustave Girod in the mid-1850s; so it is probable that this dedication is to Henriette, the youngest daughter of the family, about whom little appears to be known.

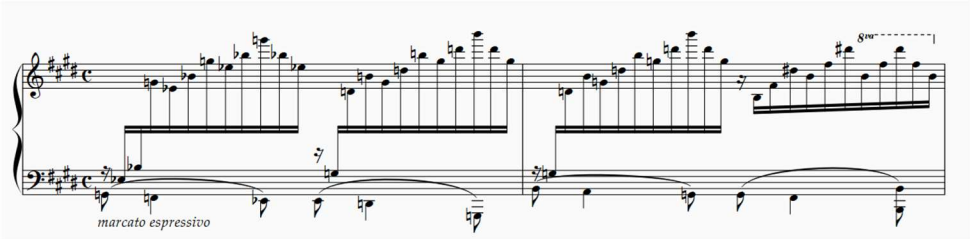
[151] Etienne Arnaud, *Les Yeux Bleus* (Paris: Mayence, 1845); Alexander Dreyschock, *Souvenir de Berlin, Bluette pour le piano* (Berlin: Bote & Bock, 1846).

'Sur les lagunes', subtitled 'Barcarole-Étude', is interesting in the context of Bache's compositions for piano because, for the first time, Bache uses filigree writing to ornament his melody (Ex. 4.66), a technique commonly seen in the music of Franz Liszt but a change of style for Bache. Whilst Liszt had been writing for the piano since the 1820s, his first book of the *Années de Pèlerinage* (many of the pieces in which are revised versions of works from his 1842 publication *Album d'un Voyager*), was composed at the turn of the 1850s, and it is in these that there is widespread use of this decorative technique (Exs. 4.67 and 4.68).

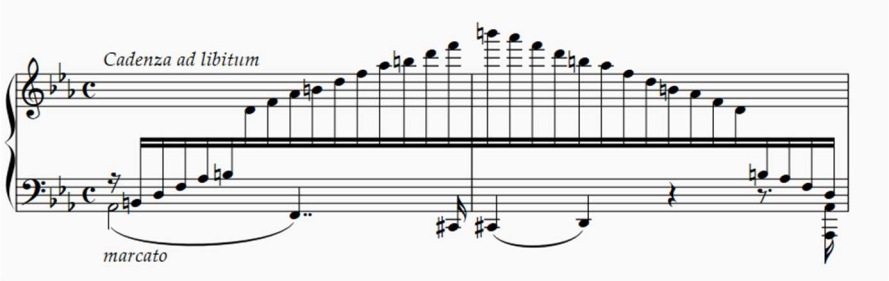
Ex. 4.66: Bache, 'Sur les lagunes' (Author's edition), bars 11-12



Ex 4.67: Liszt, 'Vallée d'Obermann' from *Années de Pèlerinage* I (Budapest: Editio Musica Budapest 1974), bars 184-185, ossia version
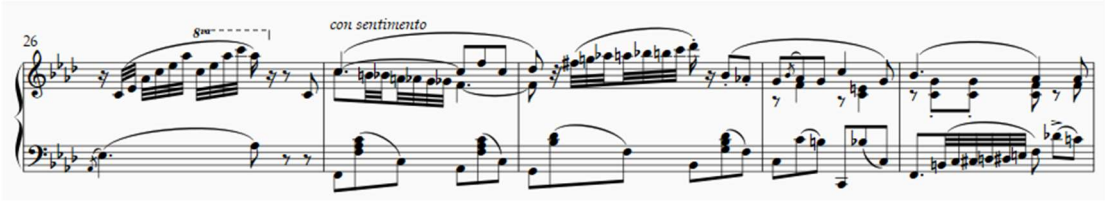


Ex 4.68: Liszt, 'L'Orage', *Années de Pèlerinage* I (Budapest: Editio Musica Budapest, 1974), bars 94-95
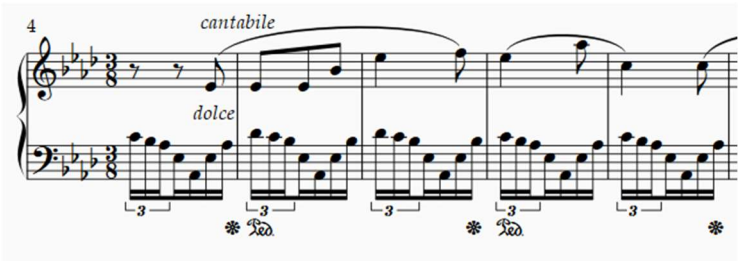


Bache's work is structurally simple: an introduction is followed by an A section in A-flat major (Ex. 4.66), a B section in the relative minor (Ex. 4.69), a link passage back to a recapitulation of the A section, and then a short coda with subdominant inflections.

Ex. 4.69: Bache, 'Sur les lagunes' (Author's edition), bars 26-30



There are other similarities to Liszt's works in 'Sur les lagunes'. Firstly, the key Bache chooses is striking: both of Liszt's water-related movements ('Au bord d'une source' and 'Au Lac de Wallenstadt') are also in A-flat major. Bache seems here to be alluding particularly to 'Au Lac de Wallenstadt'. A comparison of it with 'Sur les lagunes' shows that both are relatively simple in their texture, with a melody in one hand and accompaniment figure (filigree in Bache, rhythmical in the Liszt, as in Ex. 4.70) in the other; both are in three main sections enclosed by an introduction and extended coda passage, with the first section consisting of a repeated melodic phrase; and both are in triple time (the Bache in 6/8, the Liszt in 3/8). However, as well as this allusion to the Hungarian, we see Bache experimenting with self-allusion: note the brief occurrence of a high trilling close to the end of the work (Ex. 4.71): a throw-back to the music Bache heard whilst making Mlle Hoskier (the dedicatée)'s acquaintance in Algeria the year before, and similar to a passage seen in his 'Souvenir d'Alger' (Ex. 4.72).
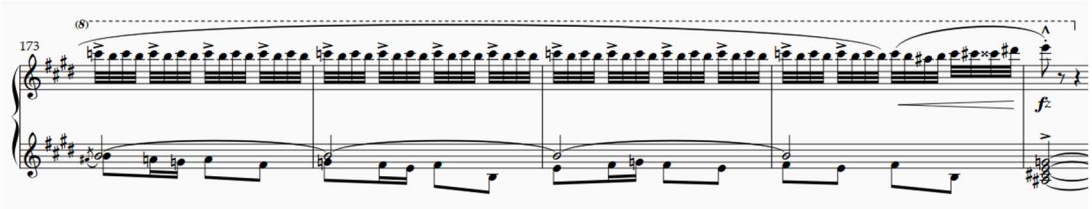
Ex. 4.70: Liszt, 'Au Lac de Wallenstadt', *Années de Pèlerinage* I (Budapest: Editio Musica Budapest, 1974), bars 4-8



Ex. 4.71: Bache, 'Sur les lagunes' (Author's edition), bars 77-80
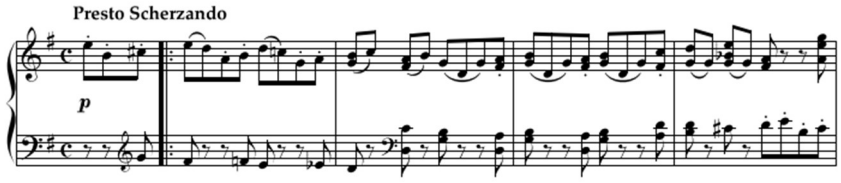


Ex. 4.72: Bache, 'Souvenir d'Alger' (Author's edition), bars 173-177



'L'Allegresse, *Presto Capriccioso*', is dedicated to Signora Ricci. The piece is in G major, and resembles a Mendelssohn scherzo such as his WoO2 or WoO3 both in the way the hands interact with each other in the main theme (Ex. 4.73) as well as in the way the movement builds to a loud climax before dissolving away to almost nothing at the end. 'L'Allegresse' is noteworthy because it was performed by Leonard Borwick in a concert at the Singakademie in Berlin in December 1895, and again at St. James' Hall, London a week later, on 7 January 1896.[152]

Ex. 4.73: Bache, 'L'Allegresse' (Author's edition), bars 1-4



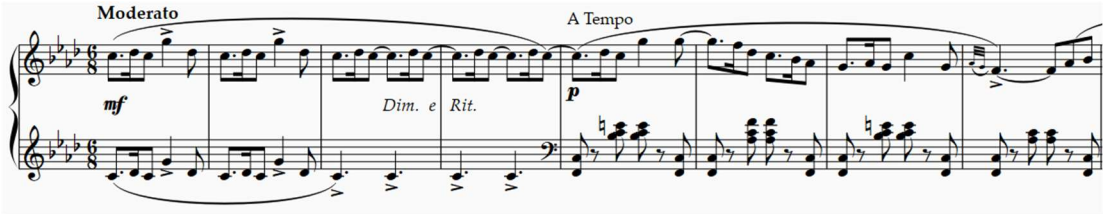
'Rêve d'une villageoise, Chant Pastoral', is dedicated to Signora Buti, about whom, again, nothing is known. The piece itself has two themes. The first (Ex. 4.74a) is presented first in the tonic, F minor, and appears again after each presentation of the second (Ex. 4.74b), which is in F major, inflecting to A major and C7. The final appearance of the first theme is also in the major, which leads to a quiet concluding coda. As is common in movements with pastoral titles, including Liszt's movement from the first book of the *Années de Pèlerinage* (Ex. 4.75), the bass acts as an almost continuous tonic drone, with inflections to the dominant over the tonic bass note.[153] Interestingly, whilst Liszt's composition is in E major throughout (with the B section having a strong dominant feel to it), as opposed to the major-minor relationship found in

[152] Untitled article, *The Weekly Dispatch*, 5 January 1896, p.9; 'Mr David Bispham's Concert', *The Standard*, 8 January 1896, p.2.
[153] Bache's use of a drone to allude to the pastoral topos is also seen in 'Village Merry-Making' from the *Five Characteristic Pieces*, discussed in section 4.3 above, pp.224-228.
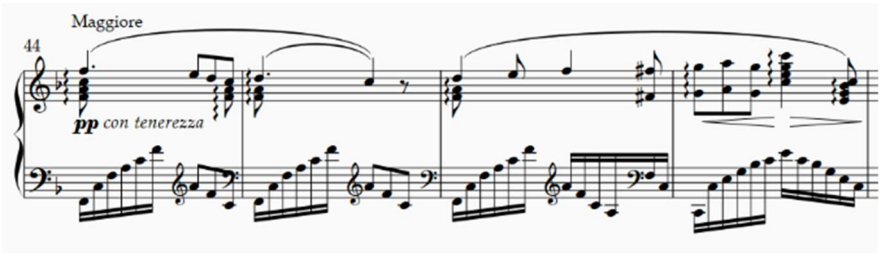
the Bache, it also contains two thematic ideas, which are presented in an ABAB format without a concluding A section or coda.

Ex. 4.74: Bache, 'Rêve d'une villageoise' (Author's edition)
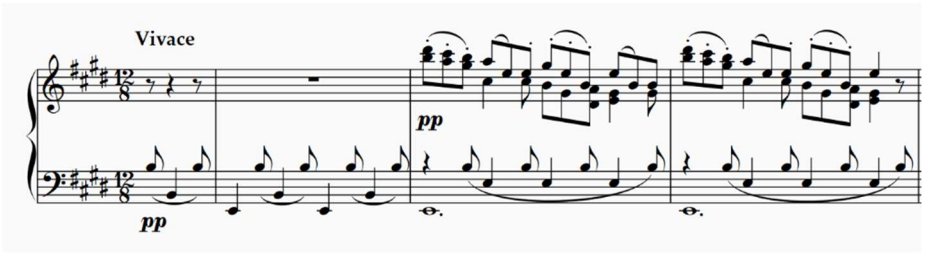
a. bars 1-8



b. bars 44-47



Ex. 4.75: Liszt, 'Pastorale', *Années de Pélérinage* I (Budapest: Editio Musica Budapest, 1974), bars 1-3

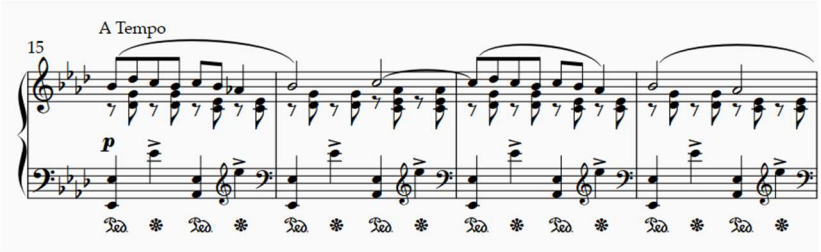


'Dors, mon enfant', subtitled 'Berceuse', is dedicated to George Wells Ingram.[154] Structurally, the piece is simple: forty-two bars long, with just one melodic idea (shown below in Ex. 4.76), which is first presented in the home key of A-flat major before being presented in both E-flat and, later, D-flat majors (the latter leading through B-flat minor and E-flat major back to the home key). There is a two-bar introduction and a five-bar coda, and the dynamic level never rises above ***p***. The key Bache chooses is interesting: both Liszt and Chopin (whose genre-defining work, the first piano piece to explicitly carry the title, was published in 1844) wrote their berceuses in D-flat major,

[154] As seen in section 4.3 above, the *Five Characteristic Pieces* are also dedicated to Ingram, making him the only dedicatee to receive dedications in two separate works.

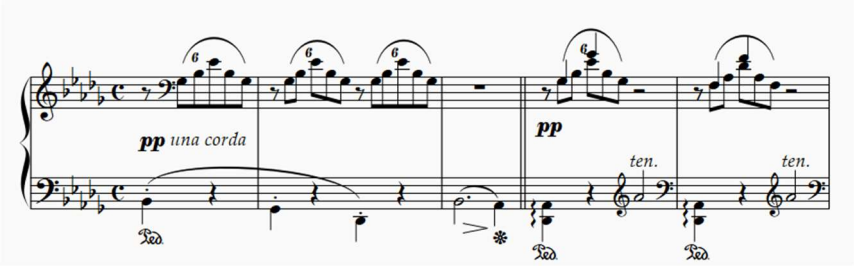
and many berceuses are written in 'flat' keys.[155] Bache clearly follows one generic norm in his composition: the repetitive bass, which alternates between chords V and I.

Ex. 4.76: Bache, 'Berceuse' (Author's edition), bars 15-18
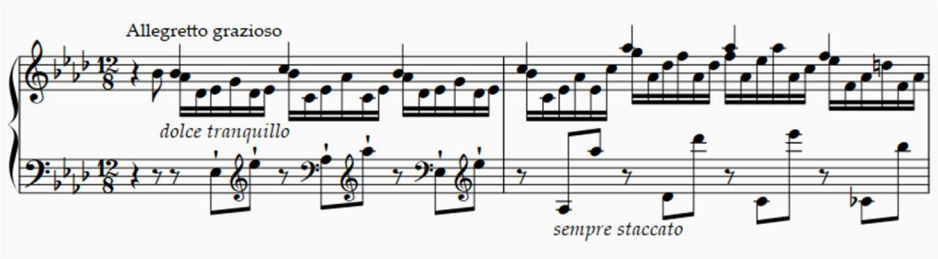


The central generic idea of a Berceuse, the triple or compound meter, is subverted by the time signature Bache uses: the piece is written in common time.[156] Prior to Bache's composition, the most well-known example of a Berceuse in common time is Liszt's *Berceuse* of 1854, but this uses triplet quavers to create the characteristic rocking feeling (Ex. 4.77), a technique Liszt also employs in his later arrangement of Gounod's Berceuse from *La Reine de Saba*. Bache does not use any triplets in his composition, and so the piece lacks the rhythmical rocking feeling expected in works of this title. However, perhaps as a gesture to pianists playing the work, at several points Bache requires the left hand to pass over the right hand (as seen in Ex. 4.76 above), which creates a sense of rocking for the performer, if not for the audience. This could also be another allusion to Liszt's *Année de Pélérinage*: 'Au bord d'une source', the fourth movement of the first 'Suisse' book, (as mentioned above, also in A-flat major), contains regular hand crossings, as shown in Ex. 4.78.

Ex. 4.77: Liszt, *Berceuse*, S.174 (Budapest: Editio Musica Budapest, 2014), bars 1-5



[155] Louis Lacombe (1818-1884) wrote a piano piece entitled 'Dors mon enfant', first published in France 1846, which is also in D-flat major. This piece, however, is in 3/4 time, and bears no melodic resemblance to Bache's work.
[156] Kenneth L. Hamilton, 'Berceuse' in *Grove Music Online*, <https://doi.org/10/1093/gmo/9781561592630.article.02749>.
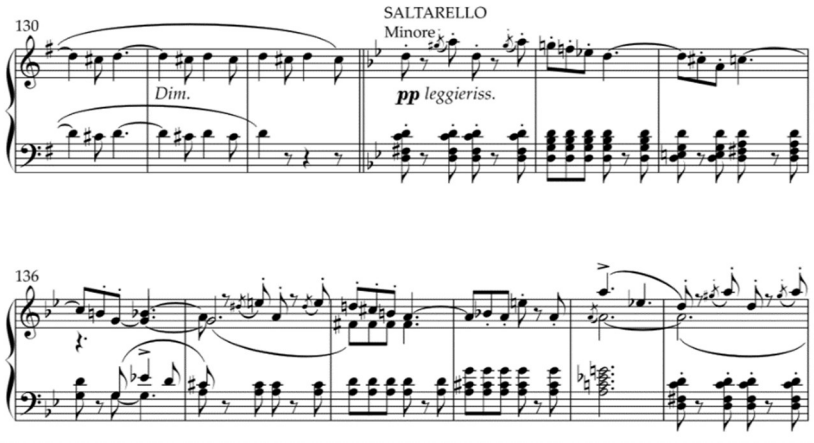
Ex. 4.78: Liszt, 'Au bord d'une source', *Années de Pèlerinage* I (Budapest: Editio Musica Budapest, 1974), bars 1-2



The final movement, 'Fête Napolitaine', is the only movement in this set which, at first glance, seems to reflect the expected musical content of a souvenir, containing explicitly labelled references to Italian musical influences, including two saltarellos (Exs. 4.79a and b). The first of these, as Christopher Howell writes in the programme notes to his 2012 recording of the collection, 'is the real thing, with its lopsided syncopations', whereas the second is more akin to a tarantella in its treatment of the 6/8 metre.[157] The piece also includes sections entitled 'Chant des Pêcheurs', 'Plainte du Mendiant', 'Cloche de l'Ave Maria' and 'Prière'. The allusion to the tarantella is interesting, because Oscar Beringer writes that the tarantella 'became the rage amongst the English amateurs' in the mid-nineteenth-century.[158] Perhaps with this work, Bache was aiming directly for that amateur market.
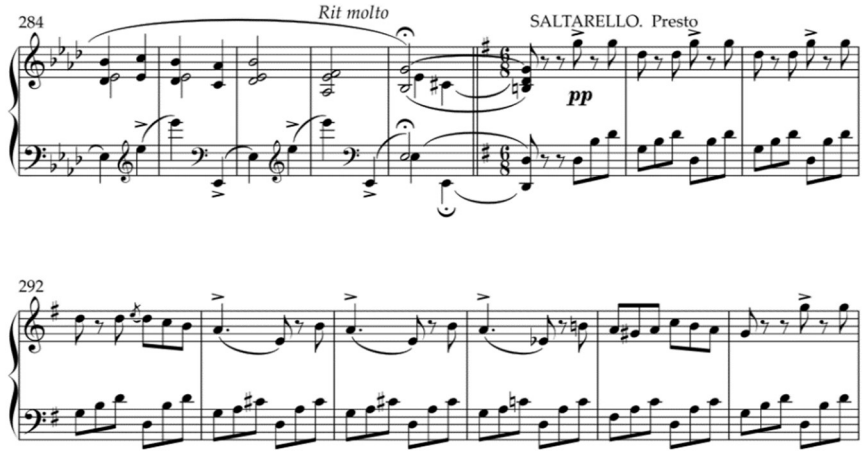
Ex. 4.79: Bache, 'Fête Napolitaine' (Author's edition)

a. bars 130-141



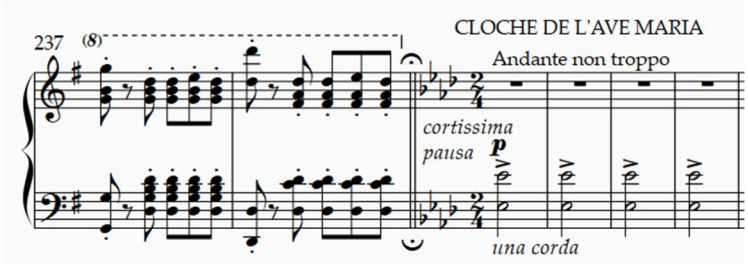
[157] Christopher Howell, sleeve notes to CD Sh506, (Sheva Collection, 2012).
[158] Beringer, p.10.

b. bars 284-297

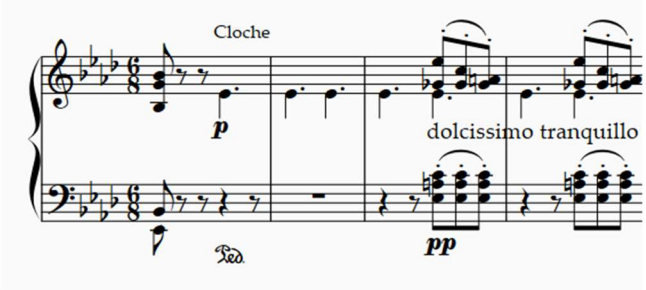


Upon examination, further parallels can be drawn between Bache's work and the compositions of Liszt. Firstly, the 'Cloche de l'Ave Maria' (Ex. 4.80) intones the same note (within the same key) as the 'cloche' in Liszt's 'Les Cloches de G*****' (Ex. 4.81): not the version in the *Années de Pèlerinage*, but the earlier version from Book I of *Album d'un Voyager*. The following 'Prière' section could be seen to take inspiration from the melodic contour of Liszt's setting of the 'Psaume (de l'eglise à Genève)', which is also in the first book of *Album d'un Voyager* (Exs. 4.82 and 4.83).
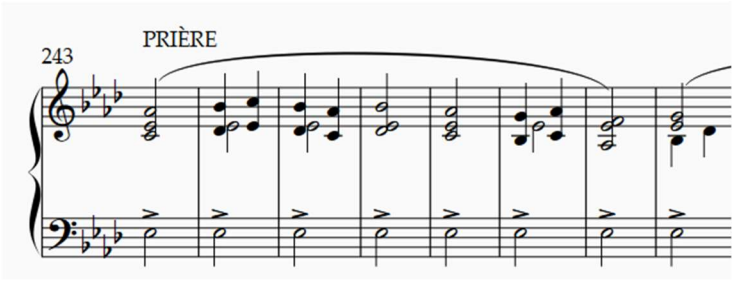
Ex 4.80: Bache, 'Fête Napolitaine' (Author's edition), bars 237-242
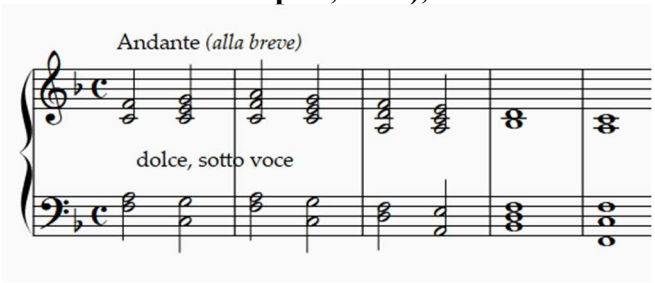


Ex 4.81: Liszt, 'Les Cloches de G***', *Album d'un Voyager* (Budapest: Editio Musica Budapest, 1976), bars 75-78**



Ex 4.82: Bache, 'Fête Napolitaine' (Author's edition), bars 243-250



Ex 4.83: Liszt, 'Psaume (de l'église à Genève)', *Album d'un Voyager* (Budapest: Editio Musica Budapest, 1976), bars 1-5
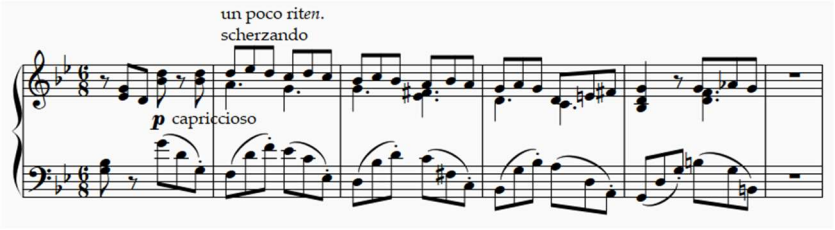


Returning to the saltarellos within Bache's work, there is a parallel to be made with Liszt here, also. The final section of Liszt's *Venezia e Napoli*, regarded as a supplement to the second volume of the *Années de Pelèrinage*, is entitled 'Tarantella'. There is little to distinguish a saltarello from a tarantella: in *Grove Music Online* the former is defined as simply 'a generic term for moderately rapid Italian dances, usually in triple metre and involving jumping movements',[159] and the musical example used to illustrate a tarantella in *Grove Music Online* begins with the same rhythmic and melodic motif as Bache's second 'saltarello'.[160] Within his composition, Liszt lays out two tarantella ideas, the first in G minor, and the second in G major (Exs. 4.84a and b), the same keys as Bache uses for his two saltarello sections. Although melodically the two are quite different to Bache's ideas, I believe that the use of the same keys for these dances is Bache's way of showing that he is aware of the older composer's work.
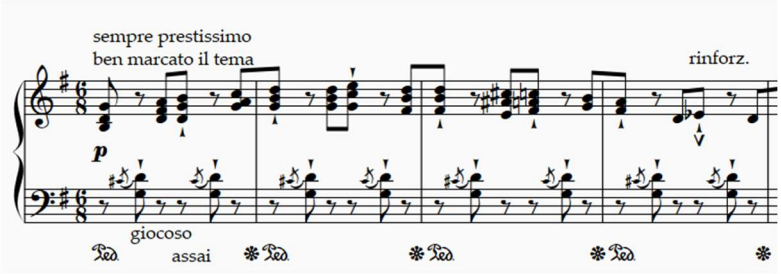
[159] Meredith Ellis Little, 'Saltarello', in *Grove Music Online*, <https://doi.org/10.1093/gmo/9781561592630.article.24412>.
[160] Erich Schwandt, 'Tarantella', in *Grove Music Online*, <https://doi.org/10/1093/gmo/9781561592630.article.27507>.

Ex. 4.84: Liszt, 'Tarantella', *Venezia e Napoli* (Budapest: Editio Musica Budapest, 1974)

a. bars 109-113



b. bars 395-398



'Fête Napolitaine' is dedicated to Lady Henrietta Morant (née Somerset, 1831-1863), the daughter of the 7th Duke of Beaufort.[161] It is, however, curious that, considering the apparent importance of being 'on the spot' to impart a writer's authority (as discussed above), the one movement of the *Souvenirs of Italy* that alludes to a specific place references Naples, somewhere that Bache did not personally visit.

Within the *Souvenirs d'Italie* we see Bache regularly referring to the *Années de Pèlerinage* of Franz Liszt, particularly the first book, subtitled 'La Suisse', or possibly his 1842 *Album d'un Voyager* (which also contains all the pieces Bache appears to allude to, some in an altered form). The *Années de Pèlerinage*: *Première Année* was first published by Schott in Mainz in 1855. Although Bache was in England for most of that year, and Liszt's work was not published in London until after Bache's death, Bache returned to Leipzig via Paris in 1856, prior to travelling to Italy for the winter. It is therefore quite possible that, were he not aware of the earlier publication, he acquired a copy of Liszt's compositions in France or Germany in 1856 and took it with him when he made the journey south. Parallels can be drawn between Liszt and Bache in their approach to writing 'travel music' for piano, as well as in technical details of the pieces. As Virginia Whealton writes, it was George Sand who defined Liszt as a 'voyageur' in her *Lettres d'un voyageur* of 1835, and thus 'invited him into the Romantic *récit de*

[161] There is scant information available about Henrietta, other than that her marriage to John Morant of Ringwood in 1855 was childless, and there is no apparent connection between her and Bache.

voyage, a genre that was hitherto the domain of aristocrats, intellectuals, scholars, and professional writers, but not – with the notable exception of Hector Berlioz – of musicians'.[162] Liszt, with his 1842 *Album d'un voyageur*, was therefore the first composer to create a musical version of travel writing for solo piano, as opposed to a musical souvenir of specific melodies. In it, he wrote a foreword where he described his pieces as an attempt 'to give musical utterance to some of my strongest sensations, some of my liveliest impressions', continuing that music 'cease[s] to be a mere combination of sounds' and 'become[s] but a poetic language more apt than poetry itself, may be, at expressing everything … within our souls'.[163] Bache, in a similar way, appears to have created his *Souvenirs d'Italie* as a form of musical poetry in which to present his feelings about other composer's music, as well as about places and people that he had encountered.

4.4.3 *Souvenirs de Torquay*

L'Invitation – Prière de jeune fille – Mélodie-Étude –
Les quatre voleurs – La Légéreté

Published posthumously by Addison, Hollier & Lucas in early 1859, the *Souvenirs de Torquay* is Bache's final completed composition, and the Royal Academy of Music holds autograph manuscript copies of all five movements (including two almost identical copies of 'Prière de jeune fille' and 'Les quatre voleurs') in its library.[164] These manuscripts contain some markings that appear to be pagination formatting points prior to publication, but there are no corrections or remarks regarding the editing process from Bache himself. In Constance's 1902 edition for Augener, the work is, as with the *Souvenirs d'Italie*, split into three smaller books, with Mélodie-Étude alone in the second. This split makes less sense than the similar division of the *Souvenirs d'Italie*: the middle volume contains only six pages of music (compared to ten and twelve respectively for the outside volumes), and there is nothing in the key relationships between movements that would suggest this arrangement either (Table 4.9). Constance also removes the dedications that are present in the 1859 edition, and offers no explanation for this.

---

[162] Virginia E. Whealton, 'Franz Liszt's *Album d'un voyageur*: music, memorials, and the Anthropocene', in *Nineteenth-Century Contexts*, 41.5 (2019), pp.543-563 (p.543).
[163] Franz Liszt, trans. by Fanny Copeland, revised by Mevanwy Roberts, Preface to *Album d'un Voyageur* (Leipzig: Breitkopf & Härtel, 1916).
[164] *GB-Lam* MS1014A-E.

Table 4.9: *Souvenirs de Torquay* movements split into volumes, London: Augener *c.*1902

Movement Number and Name	Constance Bache volume	Key of Movement
1. L'Invitation	1	Bb
2. Prière de jeune fille	1	G
3. Mélodie-Étude	2	A
4. Les quatres voleurs	3	F
5. La Légéreté	3	Ab
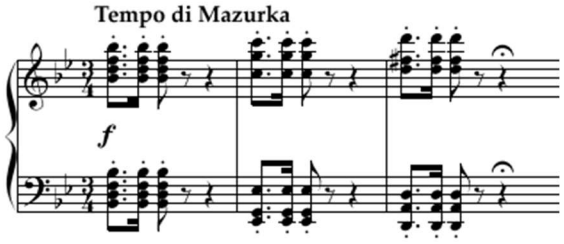
There is an immediate generic joke being played by Bache here. In defining the souvenir genre, whether in literary or musical form, much of the attraction of the work comes from its portrayal of the exotic. Titling one's composition *Souvenir de Torquay*, in French, does not conceal the fact that these works are about a seemingly mundane spa town in Devon, on the south coast of England, albeit a town that was described at the time as the English Riviera, and that in 1850 was advertising itself as 'the Montpellier of England'.[165] Bache had arrived in Torquay in October 1857, and stayed there, giving a recital (his final public performance) in February 1858, until the end of April 1858, when he returned to his family home in Birmingham. Therefore, these souvenirs definitely satisfy the condition of being 'on the spot' that was so desirable within the genre. In another way, however, they are something entirely different. There is no reference to place or attempt to imitate particularly Devonian (or even English) music within the set (which removes the possibility of these works demonstrating any kind of nationalism), but rather several of the movements recall pieces of music from earlier in Bache's compositional career, effectively creating a souvenir of himself.

The first movement is a mazurka entitled 'L'Invitation', dedicated to Elizabeth Kistner (dates unknown), the daughter of the founder of the Leipzig music publisher Friedrich Kistner (1797-1844) and the niece of Julius Kistner (1805-1868) who had first published Bache's *Quatre Mazurkas* in 1854.[166] The present work, in B-flat major, begins with an introductory 3-bar flourish, a 'preparation for the dance' (Ex. 4.85). This
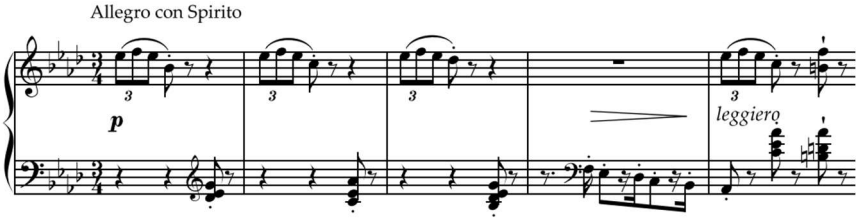
[165] William White, *History, Gazetteer and Directory of Devonshire* (Sheffield: Robert Leader, 1850), p.444.
[166] Elizabeth, along with her mother Clementine, owned the Kistner company after her father's death in 1844. In a letter to Bache dated 25 April 1855, Kistner includes his niece in a list of people who 'shake your hands', demonstrating that the two knew each other (*Brother Musicians*, p.55).

gesture calls to mind the three-bar introductory idea in the fourth of Bache's *Mazurkas* (Ex. 4.86), although Bache uses this material at each recapitulation of the main theme in that work, whereas the gesture in Ex. 4.85 is only seen at the beginning of the piece. The opening flourish is followed by a passage of introductory material which begins in D major and finishes with a cadenza-like passage on F7, leading to the forty-six bar first theme (Ex. 4.87a). The second theme (Ex. 4.87b) is in E-flat major and thirty bars long, after which the first theme returns in shortened form. There then follows a complete recapitulation of the introductory material (minus the 3-bar flourish) and a short coda using material from the first theme. The piece is therefore in arch form (Table 4.10).

Ex. 4.85: Bache, 'L'Invitation' (Author's edition), bars 1-3
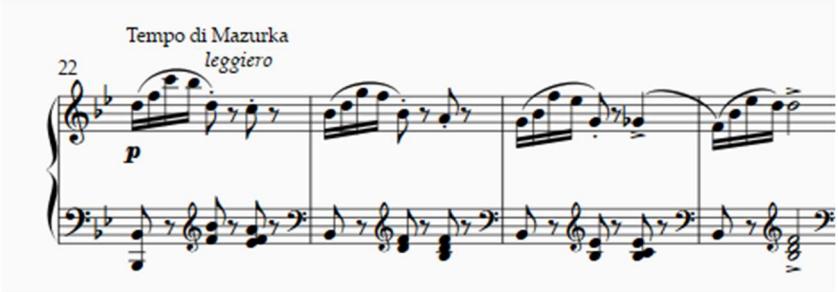


Ex. 4.86: Bache, Mazurka, Op. 13/4 (Author's edition), bars 1-5



Ex. 4.87: Bache, 'L'Invitation' (Author's edition)

a. bars 22-25



b. bars 69-72

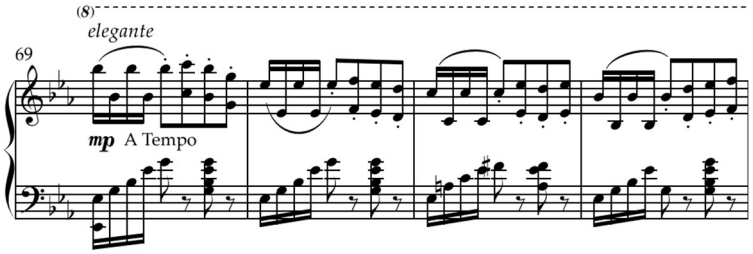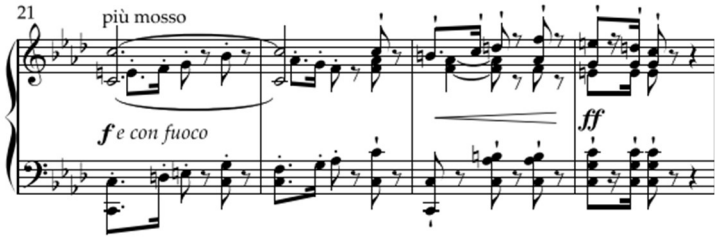


Table 4.10: 'L'Invitation', Structural Analysis

Bars	Tempo Marking	Tonal scheme	Structure
1-3	*Tempo di Mazurka*	I-III	Flourish
4-21	*Più lento*	III-V7 of I	Introduction
22-68	*Tempo di Mazurka*	I	First Theme
69-98	*A Tempo*	IV	Second Theme
99-124		I	First Theme
122-140	*Più lento*		Introductory Material
141	*Lento – Allegro Molto*	I	Coda

In this movement, there are two melodic units that can be seen to reference the Op. 13 *Mazurkas*. The rhythmic pattern shown in Ex. 4.88, particularly bar 24, is the first: whilst this rhythmic unit is used regularly in generic mazurkas, and Bache uses it in the melodies of three of the four Mazurkas of Op. 13, he only uses it once in this piece, in the material of the opening flourish (Ex. 4.85), never within the main sections. In the context of this being a 'souvenir', it could be that Bache is playfully reminding the dedicatee (and his knowledgeable audience) of the previous works before creating something new.
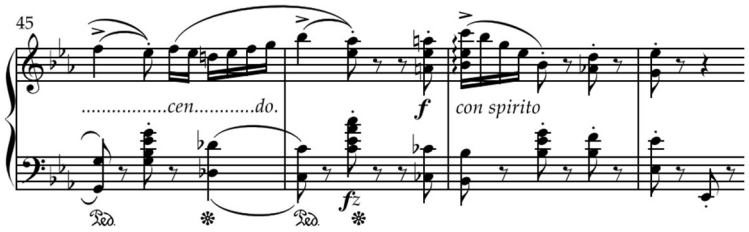
Ex. 4.88: Bache, Mazurka, Op. 13/4 (Author's edition), bars 21-24



Another significant device is the use of the rhythm shown in the right hand at bar 30 (Ex. 4.87a), the A section of the piece, and in the left hand beginning at bar 69 (Ex. 4.87b), the B section. Bache uses this rhythm in the second of his Op. 13 Mazurkas, at the conclusion of the A section (Ex. 4.89). However, as discussed above in section 3.3 (p.155), he also uses it in *Marguerite*, with exactly the same notes as in the Mazurka. Perhaps using this device again here is his way of connecting all the pieces

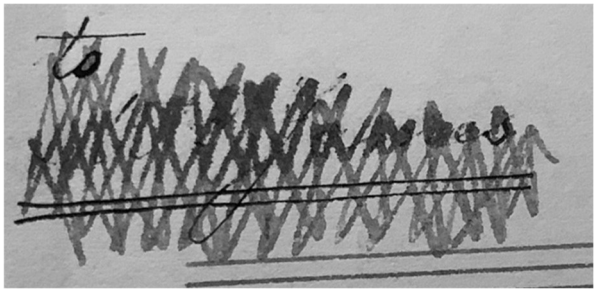
together in the mind of someone completely familiar with his compositions, a souvenir of his previous works.

Ex. 4.89: Bache, Mazurka, Op. 13/2 (Author's edition), bars 45-48



The second movement, 'Prière de jeune fille', is the only movement with no dedication in the published edition, but one of the two manuscript copies does contain a deleted dedication (Fig. 4.9), so it must be assumed that Bache changed his mind. On close inspection, the dedication may be read as 'to M'lle James', but this is unclear.
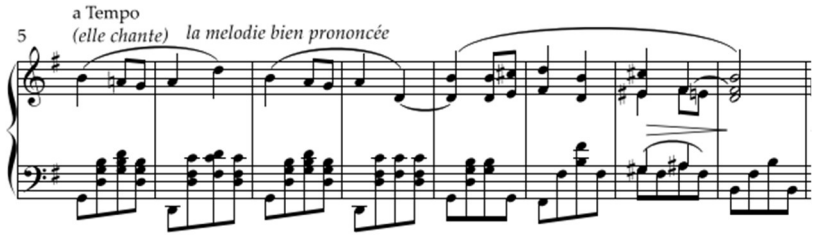
Fig. 4.9: 'Prière de jeune fille' (*GB-Lam* MS1014B), dedication



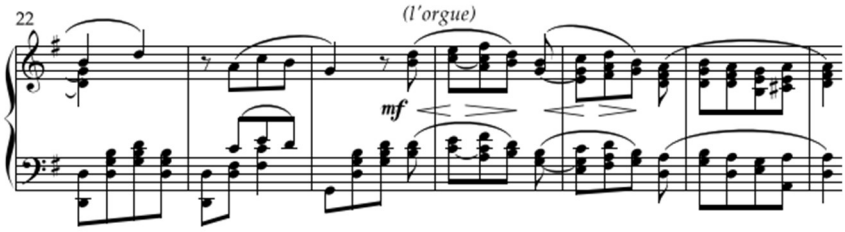
The work is in three main sections, each titled 'elle chante' (Ex. 4.90a). The first and third are in G major, and the second in G minor. Acting as an introduction and playout to the piece, as well as appearing between the first and second main sections, is a four-bar section titled 'l'orgue' (Ex. 4.90b). The minor melody section builds (Bache writes 'supplicando' on the score) to a climax which leads without an 'organ' interlude back to a subtly ornamented repeat of the major section, and the piece ends with a three-bar coda, an extended plagal cadence.

Ex. 4.90: Bache, 'Prière de jeune fille' (Author's edition)

a. bars 5-12

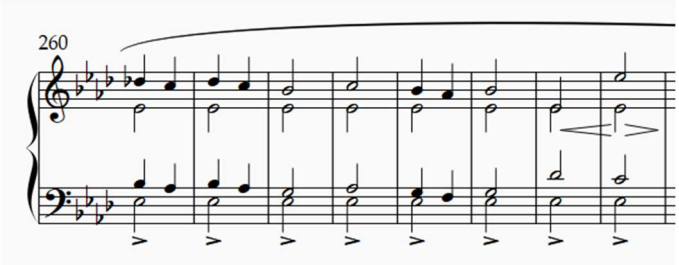


b. bars 22-28



'Prière de jeune fille' is the only work by Bache that contains an explicitly written narrative. At the beginning of the piece, Bache writes 'Elle entre dans l'église et entend le son de l'orgue' ('she enters the church and hears the sound of the organ'). At the beginning of the next section, 'elle chante' ('she sings'). Not knowing who 'she' is, and whilst it is possible that the piece is referring to someone Bache met whilst he was a church organist, there is the possibility that this piece is a feminised version of Bache's reminiscences of his experience of hearing an organ for the first time, and of his love of the instrument as described by his mother Emily in her scrapbook: 'the first time his fingers felt the keys they moved as if he had been accustomed to it'.[167] Curiously, the melody of the work bears some resemblance to the melody of the 'Prière' section of 'Fête Napolitaine', from the *Souvenirs d'Italie* (bars 263-266 of Ex. 4.91). Again, therefore, Bache references his own, earlier work, in this composition.

Ex. 4.91: Bache, 'Fête Napolitaine', *Souvenirs d'Italie* (Author's edition), bars 260-267
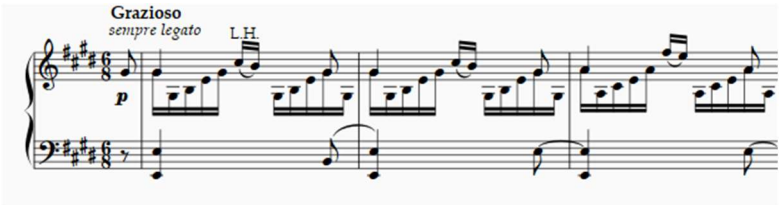


[167] *GB-Lbl* Add MS 54193, fol. 23r.

The third movement, 'Mélodie-Etude', is dedicated to Sir Vere de Vere (1808-1880), an Irish baronet, the same age as Bache's father and an associate of his uncle, James Martineau, who may well have met Bache whilst visiting Rome with his brother, the poet Aubrey de Vere (1814-1902), the previous year. De Vere was also an associate of Mrs Gaskell: in the preface to her edition of the correspondence between Mrs Gaskell and Charles Eliot Norton, Jane Whitehill writes that 'at the Sunday morning breakfasts in the Via Sant'Isidoro [Mrs Gaskell's lodgings in Rome] there [was] nearly always present Aubrey de Vere'.[168] From contemporary newspapers, we know that Sir Vere de Vere was in Torquay with his wife in February 1858, and probably attended Bache's concert.[169]

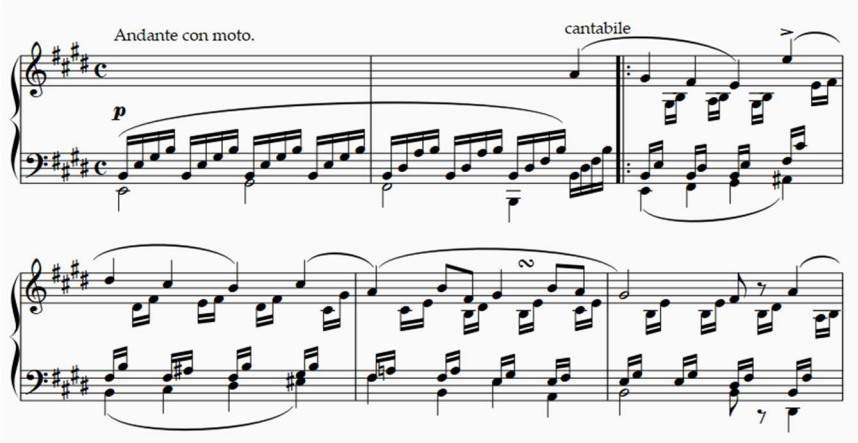
The work itself consists of a melodic line (that involves the left hand crossing the right) accompanied by a bass and rippling semiquaver middle voice, which texture (and the fact that both works are in E major) makes the piece reminiscent of the first of Mendelssohn's *Songs Without Words*, Op. 19/1 (Exs. 4.92 and 4.93). The structure is similar as well: both composers use a melodic unit which is repeated, with the repeat being developed to conclude in the dominant. Mendelssohn then passes through G major, whereas Bache uses both G major and C major for brief repetitions of the melody, before both works return to E major for the conclusion. One obvious difference is that Bache's work has a far longer coda section than Mendelssohn's. Another reason for the suspicion of allusion to the Mendelssohn is that both works contain a break from the three-part texture, a melodic line in semiquavers which follows the same contour in each piece (Exs. 4.94 and 4.95). Notice that Bache also marks his run with a diminuendo to ***p***.

Ex. 4.92: Bache, 'Mélodie-Étude' (Author's edition), bars 1-3
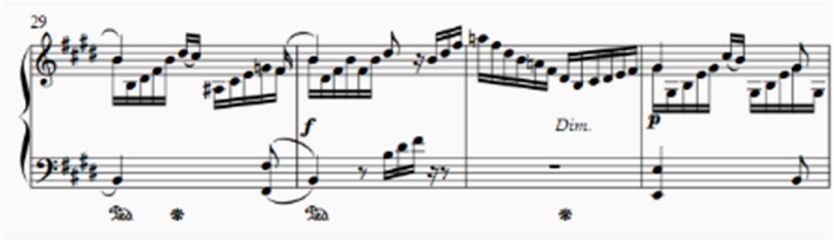


[168] Whitehill, p.xx.
[169] 'List of Residents and Visitors', *Torquay and Tor Directory*, 17 February 1858, n.p..
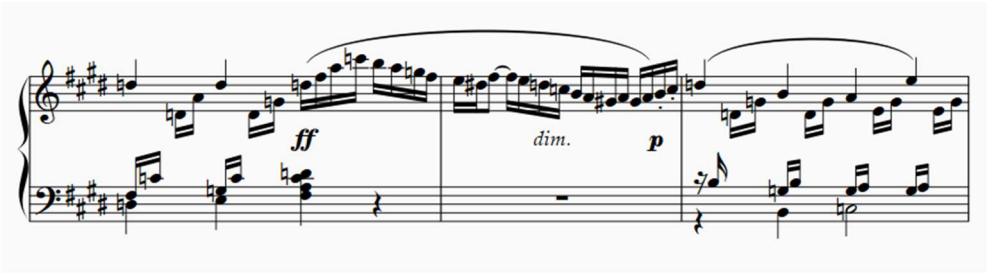
Ex. 4.93: Mendelssohn, *Song Without Words*, Op. 19/1 (Bonn: Simrock, *c.*1832), bars 1-6



Ex. 4.94: Bache, 'Mélodie-Étude' (Author's edition), bars 29-32
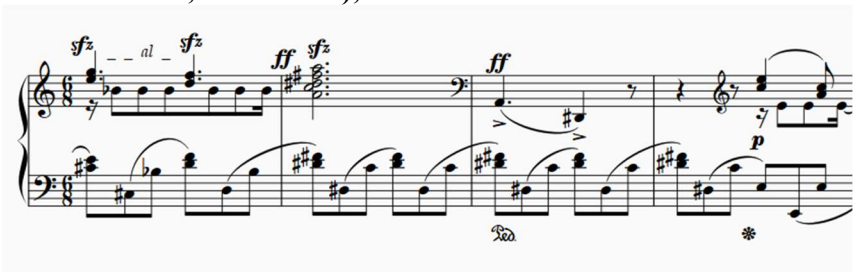


Ex. 4.95: Mendelssohn, *Song Without Words*, Op. 19/1 (Bonn: Simrock, *c.*1832), bars 20-22



Although the time signature of Bache's composition, 6/8, is not the same as Mendelssohn's in Op. 19 no. 1, it is the same as the time signature used by the German in the three *Songs Without Words* that he subtitles 'Venetianisches Gondellied' (Op. 19/6; Op. 30/6; Op. 62/5), and it is also in this last example by Mendelssohn that we see the only occurrence of crossing hands that the German employs within his *Songs Without Words* (Ex. 4.96). The three 'Venetian' Songs Without Words could be regarded as Mendelssohn's closest approximation to writing musical souvenirs, and it is possible that Bache was using the Mendelssohnian style and Venetian characterisation to infer a link back to his meeting with the de Veres in Italy the year before. Another link with the previous year is the regular hand-crossings seen in 'Mélodie-Étude' (Ex. 4.92), which Bache also used in his 'Berceuse' from the *Souvenirs d'Italie*.

Ex. 4.96: Mendelssohn, *Song Without Words*, Op. 62/5 (Leipzig: Breitkopf & Härtel, 1874-1882), bars 42-45
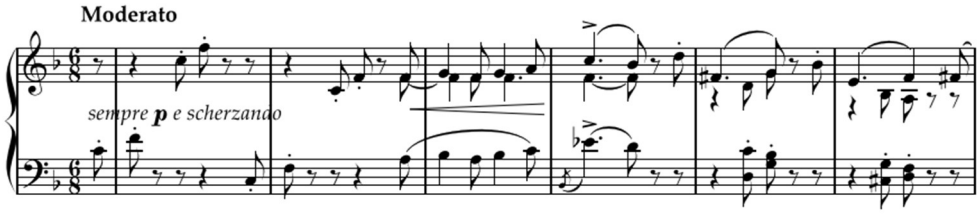


The fourth piece in the set, published as 'Les quatre voleurs' (The Four Thieves) exists in manuscript as two different copies. In one copy, the title has been corrected from 'Les trois voleurs' (The Three Thieves), and prior to that from what would appear to be the original title of the piece: 'Zitto, Zitto', which translates from the Italian as 'Quiet, Quiet' (as an expression this can also be used to mean doing something 'on the quiet', which would tie in with the 'thieves' idea in the published title), and which is the title of a duet from the opera *La Cenerentola* by Rossini, whom it is known Bache admired greatly. This movement, therefore, may well also look back to Bache's time in Italy. Both versions are dedicated to George Benjamin Arnold (1832-1902), the organist of St Mary's Torquay between 1856 and 1860 who later found recognition as a composer of choral music.
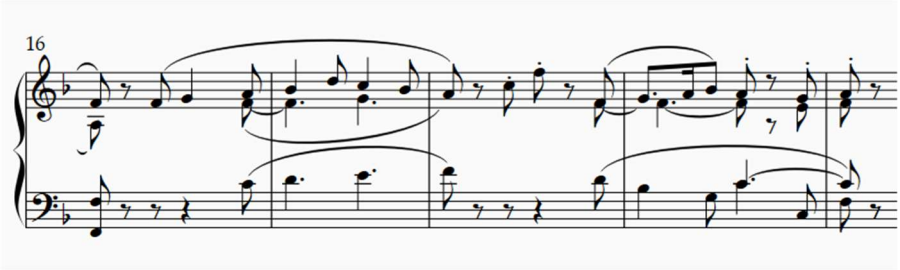
The piece is in F major, and has three main thematic ideas within an ABCAC+coda structure (A, B and C are below at Exs. 4.97a, b and c respectively). The first appearance of C is in the dominant, C major, with the second appearance in F major, the tonic. The brief coda is based on the rising fourth motif of theme A.

Ex. 4.97: Bache, 'Les quatre voleurs' (Author's edition)
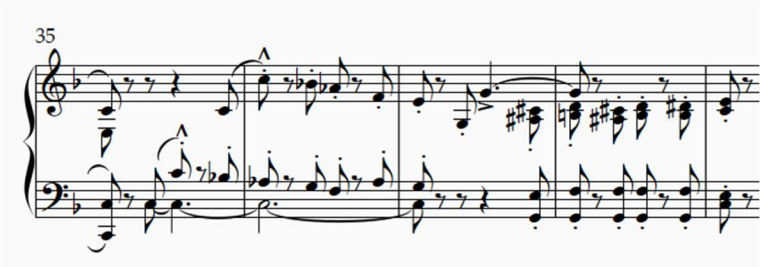
a. bars 1-6



b. bars 16-20



c. bars 35-39
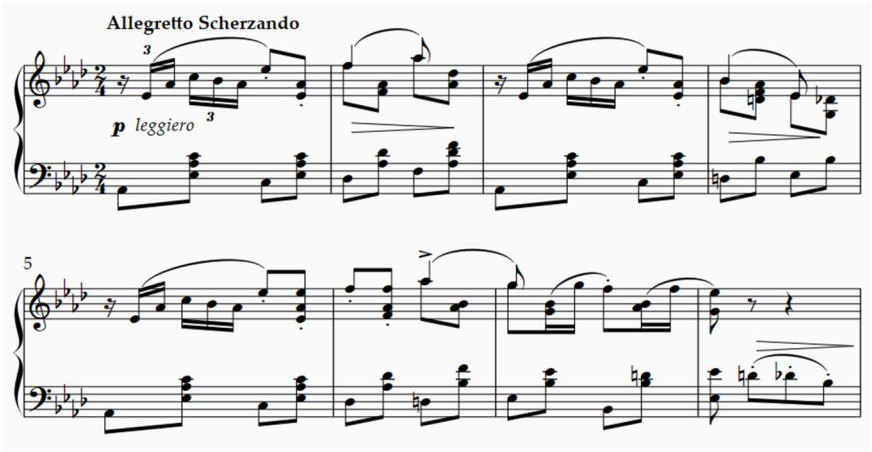


'La Légéreté (which translates as 'lightness', but also as 'thoughtlessness' or 'levity'), is the final work in the set, and is dedicated to Alfred Garratt Barham (1829-1901), a lifelong friend of Bache whom Constance also refers to as an 'occasional mentor'.[170] Bache and Barham wrote to each other regularly,[171] and when Barham and his wife Eliza (1832-1924) had a son in 1859 (their third, but their first following Bache's death) they named him 'Francis Edward Foster Barham'.[172] Subtitled 'Rondo Élégant', the piece begins in A-flat major. There are two main melodic ideas (A and B) which alternate within the first 58 bars (Exs. 4.98a and b), and which return after the 'C' section discussed below. Apart from the first presentation of theme B, which is in the dominant (E-flat major), and the C section discussed below, the piece is in A-flat major throughout. The works ends with a short (nine-bar) coda based on melody A.
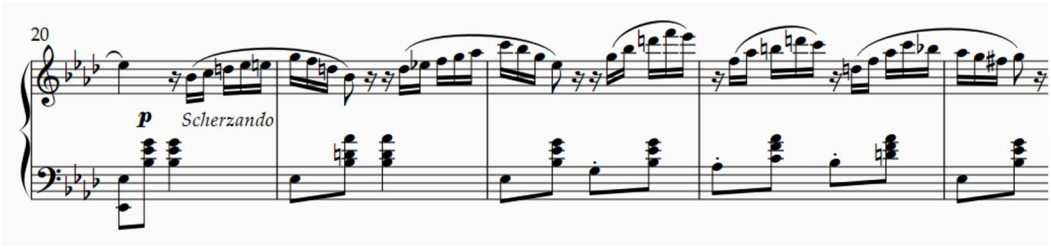
[170] *Brother Musicians,* p.7.
[171] For examples, see *Brother Musicians*, pp. 7, 8, 10, 24, 41, 79, 96.
[172] Genealogy of Alfred Barham, <https://www.geni.com/people/Alfred-Barham/6000000005438470741> [accessed 23/09/23].

Ex. 4.98: Bache, 'La Légéreté' (Author's edition)

a. bars 1-8

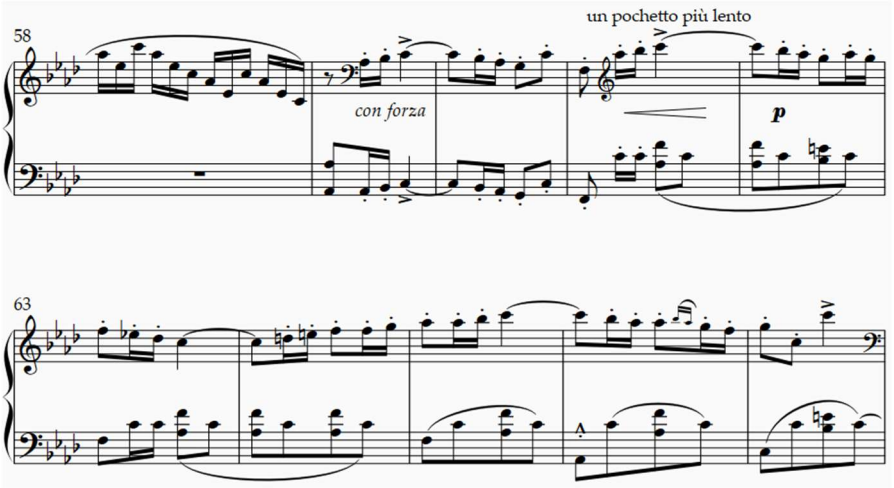


b. bars 20-24
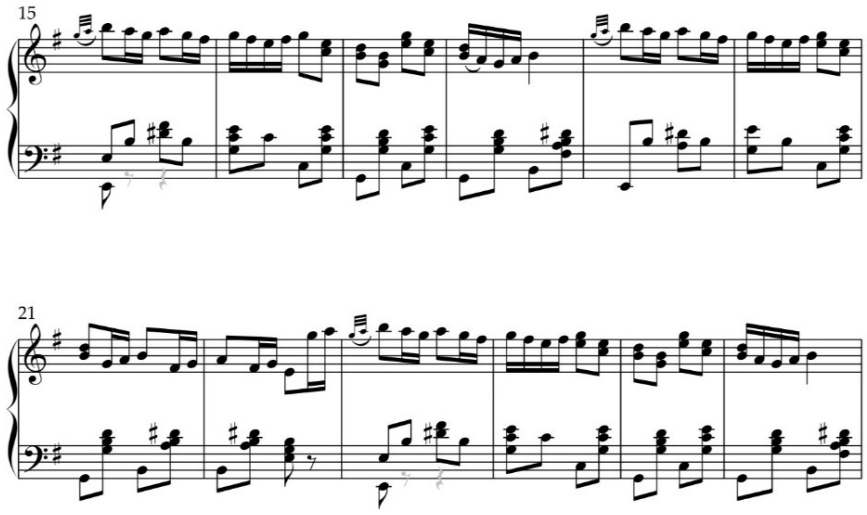


In the C section between bars 59 and 104, there is an allusion to the 'Souvenir d'Alger' (Exs. 4.99 and 4.100). The central section of 'La Légéreté' is a melody in F minor which references the earlier work: the ti tiki rhythm and the overall descending pitch sequence of the melody, as well as the steady quaver accompaniment in the left hand. This is yet another example of Bache alluding to his own earlier works, which would be amusing for relatives or acquaintances familiar with his oeuvre as a whole.

Ex. 4.99: Bache, 'La Légéreté' (Author's edition), bars 58-67
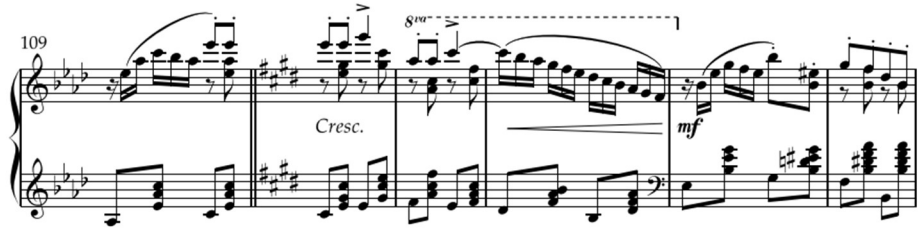


Ex. 4.100: Bache, 'Souvenir d'Alger' (Author's edition), bars 15-26



At bar 110 the music modulates to E major (approached through C# minor, Ex. 4.101). This could be another reference to the 'Souvenir d'Alger', which takes E as its tonal centre and ventures into the major for its B section, but it could also be that Bache is here again indulging in self-allusion for the benefit of posterity. Although a modulation to the flattened submediant (technically F-flat major, in this case) is not unusual in music of the first half of the nineteenth century, Bache only uses this key relationship twice in his other works for piano: very briefly in 'Toujours gai' from the *Souvenirs d'Italie* (also in A-flat major), and in a more extended fashion in the first movement of his Piano Concerto in E major, Op. 18, completed in 1856. The present modulation to E major serves as a reminder of this earlier work, perhaps placed in this composition as a self-souvenir.

Ex. 4.101: Bache, 'La Légéreté' (Author's edition), bars 109-114



The three *Souvenirs* discussed here show Bache's compositional technique developing. From the 'Souvenir d'Alger', which shows Bache applying classical pianistic techniques to Arab-Andalusian-inspired melodies, we see Bache experimenting with pianistic styles reminiscent of composers such as Chopin and Liszt as he matures

as a composer. This development shows that his compositional style was not fully formed by the time he died, and demonstrates that there was potential in him to alter the style within which he was writing to suit the musical tastes of the time. Although Bache was present in each of the places for which he wrote souvenirs (thus gaining the credibility of authenticity discussed by Chard), the 'Souvenir d'Alger' is the only work to overtly evoke a sense geographical otherness. In the later sets, Bache sees the souvenir as a far broader genre, a byword for remembrance, and an opportunity therefore to poetically evoke memories of place, people and music, through his use of allusion to earlier compositions both by himself and by other composers. He seems to be the first composer to group pieces not linked by a sense of place in the musical language under the umbrella term of 'Souvenir', thus redefining the genre. In the *Souvenirs de Torquay* particularly, we see a different kind of 'souvenir', an autobiographical memento. Bache, knowing that he is dying, is refashioning the genre to create a souvenir of himself for the people he leaves behind, a more nuanced, complicated idea which is, in 1858, a new way of using the title 'souvenir'. A parallel can therefore be drawn between Bache's treatment of the souvenir and the third way in which Samson sees Chopin as dealing with genre: 'conventional titles, newly defined', a type of generic renovation.[173] As well as (as was seen with his *Impromptus* and *Mazurkas*) paying tribute to one of the greatest composers of the period working within the genre, Bache uses the souvenir genre as a retrospective commentary on his own life and works. This development of the genre, to become much more than simply a work evoking a place visited, is unseen in compositions by other composers before Bache, and demonstrates Bache's complete originality in his approach to the genre of musical souvenir.

[173] Samson, p.216.

Conclusion

The purpose of this thesis has been to provide a more detailed account of Bache's life and compositional activities than has been previously available, and use this to reassess his works for solo piano. Through primary source material, I have demonstrated that far more evidence of his life exists than has been published before, and this new biographical information provides both an in-depth exploration of parts of his life that were previously unexplored and evinces his motivations as a composer and performer, thus enabling Bache to be placed in the wider context of mid-nineteenth-century British music. Using manuscript scores, I have here presented in public (and briefly analysed) for the first time many of Bache's works which only exist in handwritten form, and shown that they demonstrate that Bache is a composer whose work deserves to be better known than it currently is.

It has been important to examine the earliest opinions of him, those not coloured by cultural and stylistic developments after his death. It is clear from the evidence presented in Chapter 2.1 that during his lifetime Bache had a reputation as a high-quality musician. With the number of pianists working in London in the early 1850s, it is unlikely that personal acquaintance alone afforded him the opportunity to accompanying a rising star such as John Carrodus, or to play for an organisation such as The Royal General Theatrical Fund, and whilst personal connections through the Martineau family may have secured him the solo spot in Mr Thomas' concert in Liverpool in March 1855 (although there is no evidence of this), the reviews of that performance show that any faith put in Bache was not misplaced. It is important to note that the June 1852 premiere of his 1851 piano concerto, with Bache at the keyboard, took place at the Hanover Square Rooms: as Therese Ellsworth has noted, this was the venue at the time for 'the most distinguished instrumental concerts', including those of the Philharmonic Society.[1] Whilst the concerto appeared in a programme conducted by Bache's mentor Alfred Mellon that also included a *Concertstück* by Robert Pratten and an overture by Mellon himself as well as Mendelssohn's Symphony in A, it is surely the case that Mellon would not have included a work that he felt to be inferior, however close his relationship with its composer.[2]

---

[1] Ellsworth, *The Piano Concerto in London Concert Life*, p.20.
[2] 'Concerts of the Week', *Illustrated London News*, 19 June 1852, p.482.

Chapter 2.2 has demonstrated that Bache's reputation as a composer was also cemented early. This must have been the case, because in November 1851 he was introduced to John Palgrave Simpson, who provided the libretto for Bache's opera *Rübezahl*, sending 'two or three sheets daily' as he wrote them, implying a professional working relationship between the two men, one an established author and the other an eighteen-year-old student.[3] A month later, Chorley described Bache as 'reputed to be of more than ordinary promise', an opinion which he continued to hold, despite his later concerns (in relation to the *Six German Songs*) about Bache appearing 'semi-foreign'.[4] And after some early disparaging remarks, probably due to the perception of Bache as a possible rival to Arabella Goddard in pianistic terms, James Davison was also positive in his opinions of Bache as a composer. Most importantly, perhaps, for Bache's more recent reception, is Chorley's statement after the 1852 concerto performance: 'we have met with no Englishman more likely to give us the English composer for whom we have so long been waiting than Mr Bache'.[5] This quotation, not mentioned in secondary literature from the nineteenth- and early twentieth-century, becomes the evidence upon which Bache's reputation in the recent past is based, being quoted first by Temperley in his 1980 article for *Grove's Dictionary*, and in 1983 by David Brock (then based at the Birmingham School of Music) in his *Musical Times* article about him.

It is possible Bache was originally promoted by Grove because he was writing only four years after the death of Bennett in 1875, and may have been looking for 'a lost hero', to demonstrate some continuity in English composition throughout the second half of the nineteenth century: [6] Bache is an ideal candidate for this role, particularly as he fitted the 'popular romantic image of the struggling and unfortunate artist' that Victorians found attractive.[7] However, it must also be remembered, as Hughes and Stradling write, that the 'Grove' project was 'a powerful Anglocentric document which gives English musical culture an extraordinary coverage and bias'.[8] Whilst there is no way to discover why a succession of eminent writers, up to Hugo Riemann and Guido Adler in the early 1930s, mention Bache when referencing or discussing nineteenth-

---

[3] *GB-Lbl* Add MS 54193, fol. 194[r].
[4] 'Music and Dramatical Gossip', *The Athenaeum*, 1258 (6 December 1851), p.1288. 'New Publications: Vocal Music', *The Athenaeum,*1587 (27 March 1858), p.408.
[5] 'Concerts of the Week', *The Athenaeum*, 1286 (19 June 1852), p.682.
[6] Although he published some large-scale works in the final ten years of his life, Bennett composed relatively little after his marriage in 1844.
[7] As described in relation to Mendelssohn in Eatock, p.133.
[8] Meirion Hughes and Robert Stradling, *The English Musical Renaissance 1840-1940* (Manchester: Manchester University Press, 2001), p.24.

century British music, the fact that they do is important. The publication of *Brother Musicians* in 1901 certainly had an effect: it was mentioned explicitly by Fuller Maitland in his 1904 update to the article on Bache in *Grove's Dictionary*. For later writers, it may be that they are attempting to fill the apparent gap between the end of Bennett's compositional career and the fruition of what became known as the English Musical Renaissance: Bache (had he still been alive) would have been the obvious candidate to choose, and the fact that he was included by Grove in his *Dictionary* (1879-1889), which entry is then picked up on by later authors, meant that his name continued to be heard in the offices of authors of biographical and reference works, if nowhere else.

As highlighted above, it is remarkable that, despite dying before he created a reputation or legacy for himself, Bache is mentioned several times in secondary literature later in the nineteenth century and into the early twentieth. There are two aspects of his reception that are highlighted in these writings. Firstly, the idea of promise. As was shown in Section 2.2, this was highlighted in many of the 1858 obituaries of Bache, and in 1879 George Grove himself wrote that 'had he lived longer, Bache 'would … have proved a lasting ornament to the English school'.[9] In 1897, probably relying on Grove for his information, Duff Brown wrote that 'death robbed England of a highly gifted artist',[10] and in 1902 Fuller Maitland opined that Bache's 'early promise was so soon cut off', and that had he lived longer, 'the course of the renaissance might have been altogether different, or at least it might well have begun a good many years before it actually did'.[11] On analysis of the primary evidence, particularly the unpublished manuscripts, the depiction of Bache as a composer with a promising future cut down before his prime seems to be accurate.

The other aspect of Bache's reception that appears regularly is that some (undetermined by later authors) works demonstrated the quality of Bache's compositions. From writings of the period there is evidence that both critics (Davison and Chorley) and fellow composers (Czerny regarding the 1856 piano concerto) were impressed with Bache's ability as a composer, and whilst most of his larger-scale compositions are not discussed in literature from the period, primarily due to them being unpublished, the evidence within Chapters 3 and 4 of this thesis has shown that

[9] Grove 1879, p.120.
[10] Duff Brown, p.20.
[11] Fuller Maitland, pp.119-120; p.125.

Bache had a diverse portfolio of compositions, many of which could be described as being of high quality. Had these compositions been published and presented to the public immediately after Bache's death, perhaps this strand of reception would have developed into a firm reputation for him as a composer to be placed on a par with others such as Bennett. Whilst it is disappointing that this promotion did not occur in the 1860s, it is understandable when changes in musical taste of the period are taken into account. However, with modern performers and promotors looking for new (to audiences), enjoyable music to present, now seems to be an ideal time to drive forward public recognition for Bache and his music.

Of course, it should be Bache's music that speaks for itself. Whilst his death prior to reaching artistic maturity is important with reference to his legacy, Chapter 3 of this thesis has presented evidence that even at his relatively young age Bache was composing high-quality piano music, be that art music under his own name or salon-style music (to earn an income) under both his own name and the pseudonym Franz Habec. It also demonstrates that, with the exception of *Rübezahl* and the piano concertos, he focussed his attention on shorter form works, not composing any symphonies or sonatas. Amongst the works discussed here, the Piano Concerto in E major best demonstrates his abilities as a composer of music fit for the concert stage, with its demonstration of a mastery of the classical concerto form, whilst being novel in the linking of movements, although several of his other concerted works, none of which seem to have been performed apart from the Op. 9 *Andante and Rondo Polonaise*, demonstrate harmonic complexities unseen in many compositions of the period. At the same time, Bache's fantasias for solo piano show a composer taking the melodies of others and transforming them into extended pieces fit for any amateur, possessing a certain technical ability, to play and enjoy at home, and his 'Union' Galop, played at the end of every Orchestral Union concert over a three year period, demonstrates his ability to write light, salon-style music that was obviously popular.

Without referencing his work outside the field of solo piano composition, the case studies in Chapter 4 demonstrate that Bache composed successfully in a variety of genres, all of which were well received by critics at the time. At the beginning of his career this music was, unsurprisingly, stylistically linked to that of his teachers and mentors, although he was already demonstrating the playfulness that would come to characterise him as a composer, seen for example in the allusion to Schubert in the first of his *Three Impromptus*. Bache was not simply writing pastiche: in his *Four Mazurkas*,

there is evidence of both a firm understanding of the form and of the generic concept as demonstrated by Chopin's oeuvre, alongside a desire to leave clues as to his inspiration, perhaps to amuse his friends, or even just himself. The *Characteristic Pieces* evince his desire to explore the operatic form in the pianistic sphere, and show further development in his compositional style, both in the assimilation of ideas taken from orchestral styles of the time and in the use of textures seen in song and song accompaniment, as opposed to the classically pianistic textures of his earlier works. 'Forsaken' in particular demonstrates more serious harmonic concepts than might be expected from a composer who was pigeonholed by some as writing salon music. And the three works entitled Souvenir are a demonstration in miniature of Bache's developing compositional style: 'Souvenir d'Alger' is traditional in its texture whilst being forward-looking in its use of modality, whilst the *Souvenirs d'Italie* show clear signs of the influence of the technical developments brought to solo piano music by Franz Liszt. In the *Souvenirs de Torquay*, Bache reverts to something that could be seen as similar to his earlier style (with some clear parallels to Mendelssohn in the piano textures employed) as he extends the souvenir genre to become a self-referential memorial, something which no other composer had done. My analysis of Bache's works highlights a widely read young man assimilating and repurposing musical ideas to produce a compositional catalogue that is more than worthy of a place alongside the best examples of the genres, those currently regarded as canonical.

From a wider viewpoint, not restricted to scholars of nineteenth-century British piano music, Bache is fascinating due to the way in which he uses genre in his compositions. The field of genre studies in music has been created within the last forty years, and thus any attempt to define a composer's approach to working with generic labels within the framework provided by modern research is necessarily subjective. In relation to recent literature on musical genre, Bache's playful approach demonstrates two of the categories Samson uses to clarify Chopin's approach to composition: 'conventional titles, conventionally defined' – the 'Souvenir d'Alger'; and 'conventional titles, newly defined' – the *Souvenirs de Torquay*, this second example demonstrating particularly why Bache's music is important in the context of generic studies in music.[12] At the same time, Bache's *Three Impromptus* and *Four Mazurkas* provide examples of a composer deliberately subverting Kallberg's 'generic contract',

[12] Samson, p.216.

with his mazurka-inspired impromptus, and his waltz-like bass lines and references to a Chopin nocturne in his mazurkas, which should encourage scholars to consider issues of genre in compositions currently not included in the standard canon of works for solo piano.

Having amplified the available biographical information about Bache, and having demonstrated his playful approach to genre, the next stage is to make his music for solo piano available and accessible to scholars and performers for the first time in over a century. Bache disappeared from public consciousness because he died before he was able to cement his place in the canon, but he is deserving of that place. The term 'das Land ohne Musik' has been used to describe the Britain of the mid-nineteenth century as being lacking in compositional output, but Bache was there, producing high quality music, which deserves to be brought to the attention of modern audiences.

There is much more work to do on Bache's legacy, with the concerted works for piano and orchestra and the opera *Rübezahl* being clear contenders for attention. But the work done in compiling this thesis also acts as a model for the possible rediscovery and rehabilitation of other neglected mid-nineteenth-century composers. In the field of composer-pianists, candidates for exploration include William Henry Holmes (1812-1885), a student of Potter and teacher of Bennett, Charles Neate (1784-1877) or Francesco Berger, whilst further research is also needed into the lives and works of Edmund T. Chipp (1823-1866), who whilst remembered as a composer for organ also wrote now forgotten piano pieces,[13] and Henry Brinley Richards (1817-1885), who according to *Grove Music Online* was 'a prolific composer especially of vocal and piano music, almost all of which is now largely forgotten'.[14] Considering the use of genre as a mode of enquiry into Bache's works in this thesis, a similar method could be applied to groups of works such as the nocturnes of William Vincent Wallace (1812-1865) or the waltzes of Charles Coote (1809-1880).

Robert Buckley wrote in 1908 that 'all organists know and admire the Introduction and Allegro in the old style, and by this piece alone Bache will continue to survive in the churches'.[15] The fact that the *Introduction and Allegro* is still played and recorded

---

[13] A detailed review of Chipp's *Twilight Fancies* appeared in 'Reviews', *The Musical World*, 37.6 (5 February 1859), pp.83-86.
[14] Owain Edwards, rev. by A.F. Leighton Thomas, '(Henry) Brinley Richards', *Grove Music Online* <https://doi.org/10.1093/gmo/9781561592630.article.23384>.
[15] 'A Birmingham Composer', *Birmingham Gazette and Express*, 24 August 1908, p.4.

demonstrates that, today, people who know Bache's music like it, and may well therefore be open to hearing more by him. Without entering the realms of musical psychology, it is important to consider why we play or listen to music. As a performer, I have enjoyed playing Bache's music alongside my study of it. Admittedly, some of it is quite simply structured salon music (the music he admitted writing to earn an income), not particularly novel or adventurous, but even those pieces are generally well written and entertaining to play and listen to. His more original pieces, such as the 'Consolation', are beautifully crafted and demonstrate the clear technical (if not musical) influence of composers such as Chopin and Liszt, as well as more complex harmonies and melodic inflections than are found in his salon pieces. Moments of tonal instability in both this piece, and several of the pieces discussed in Chapter 4, clearly evince Bache's belief that he was writing art music for the concert platform, rather than simple pieces for the amateur pianist. For me, Bache's best composition is the 'Brilliant Polonaise', a hugely entertaining romp to play, breathless to listen to, with unexpected turns in the harmonisation of the main theme as the work progresses that clearly demonstrate, in my opinion, that Bache himself was enjoying writing and playing it immensely. And that is exactly the kind of music that I want to share with my audiences.

As George Langley wrote, Bache's music portrays 'simple tales, tastefully told', with simple in Langley's mind implying 'pure as a child'.[16] Much of it is not technically demanding, which means that it is accessible to both amateur and professional pianists, as well as providing a stepping-stone (through the biographical, if not necessarily stylistic, link) into the more complex musical language of composers such as Bennett, which is still rarely played despite the relatively recent research that has been done. It is also, and perhaps more importantly for the general public, enjoyable to listen to: I have performed it regularly over the last three years, in situations including universities, local history societies and public recitals, and have had overwhelmingly positive comments from audience members, both academic and non-academic, many of which mirror Oscar Beringer's comments that Bache's music possesses both 'charm and poetic feeling'.[17] For the reasons explored above, Bache's music fell out of fashion and passed into obscurity, but this in no way means that it should stay forgotten. This research, and the continued performance of Bache's music, will bring it, and hopefully through its

[16] Langley, p.83.
[17] Beringer, p.11. Following a performance in Providence, Rhode Island on 14 April 2024, a fellow performer told me that he 'could listen to [Bache's] music for hours'.

example that of Bache's contemporaries, to both amateur pianists and a wider public audience than previously, which can only be beneficial to both the reputation of nineteenth-century British music and the pianistic landscape as a whole.

Bibliography

PRIMARY SOURCES

Manuscript Sources

Bache, Constance and Margaret, Letters to James Robert Sterndale Bennett (*GB-Ob* MS Sterndale Bennett 61)

Bache, Emily, *Album Concerning Francis Edward Bache* (*GB-Lbl* Add MS 54193)

Bache, F. Edward, *A Little Piece in the style of Mendelssohn's Songs Without Words* (*GB-Lam* MS1018)

— Andante con espressione (*GB-Lam* MS1035)

— Andante Spianato and Rondo Polonaise Brilliante (*GB-Lam* MS1019)

— Duo Brilliante for Violin and Piano (*GB-Lam* MS1027)

— 'Fête Napolitaine: Morceau de Fantasie' (*GB-Lam* MS1045)

— Four Mazurkas, Op. 13 (GB-Lam MS1011)

— 'L'Invitation (Mazurka)' (GB-Lam MS1014A)

— 'La Légéreté: Rondo elegant' (GB-Lam MS1014E)

— *La Penserosa e L'Allegra* (GB-Lam MS1013)

— 'Les quatre voleurs: Scherzo' (GB-Lam MS1014D)

— 'Litany' (GB-Lam MS1037))

— 'Madeleine' (1856) (GB-Lam MS1036)

— 'Melodie-Etude' (GB-Lam MS1014C)

— *Morceau de Concert*, Op. 22 (GB-Lam MS1034)

— 'The Orchestral Union Galop, or Rondo Finale' (GB-Lam XX(163628.1))

— Overture in E major (GB-Lam MS1030)

— Overture in G major (GB-Lam MS1029)

— Overture: *Rübezahl* (GB-Lam MS1001)

— Piano Concerto in E major (1851) (GB-Lam MS1006)

— Piano Concerto in G minor (1850) (GB-Lam MS1005)

— 'Prière de jeune fille' (GB-Lam MS1014B)

— Quartett for Two Violins, Viola and Violoncello (GB-Lam MS1031)

— *Rübezahl* (GB-Lam MS1004)

— 'Souvenir d'Alger' (GB-Lam MS1015)

— Studies in Counterpoint and Fugue (GB-Lam MS1032)

— Three Impromptus (GB-Lam MS1010)

— Three Impromptus (GB-Lam MS1010A)

— ‘Zitto, Zitto’ (GB-Lam MS1014D)

Bache, Samuel, ‘Lancashire Distress Fund payments to Rev. Gaskell, December 1862’ (*GB-Bp* UC/2/3/4/5/3)

Habec, Franz, ‘Impériale’ (*GB-Lam* MS XX(163627.1))

Newspapers, Periodicals and Journals

For concert reports, music reviews and other articles in the following journals, see individual footnotes and appendix entries

The Aberdeen Press and Journal
The Advertiser and Gazette
The Airdrie and Coatbridge Advertiser
Akhbar (Algiers)
Alnwick and County Gazette
Aris’s Birmingham Gazette
The Albion
Ashton Weekly Reporter
The Athenaeum
The Barnsley Chronicle
The Bath Chronicle
The Bedfordshire Mercury
The Bedfordshire Times and Independent
Belfast News-Letter
The Berkshire Chronicle
Berrow’s Worcester Journal
The Bedfordshire Advertiser
The Berwick Advertiser
The Beverley Recorder
The Bexley Heath and Erith Observer
Bexhill-on-Sea Observer
The Birmingham and Aston Chronicle
The Birmingham Daily Gazette
The Birmingham Daily Post
Birmingham Gazette and Express
Birmingham Journal
Birmingham Mercury
The Birmingham Musical Examiner
The Bolton Evening News
The Borough of Marylebone Mercury
The Bradford Daily Telegraph
The Brighouse News
Brighton Gazette
The Bristol Mercury and Western Counties Advertiser
Bromsgrove, Droitwich and Redditch Weekly Messenger
The Bucks Examiner
The Bucks Herald
The Burton Chronicle
The Bury Free Press
The Bury and Norwich Post and Suffolk Herald
Bury Times
Carmarthen Journal

The Cheltenham Chronicle
Cheshire Observer
Chester-le-Street Chronicle
The Chronicle
Clifton Society
The Cornishman
The Courier
The Coventry Herald and Free Press
The Croydon Guardian
The Daily Express
Daily Mirror
The Daily News
The Daily Review
The Daily Telegraph
The Derby Daily Telegraph
The Derby Mercury
Derbyshire Advertiser and Journal
The Derbyshire Courier
Devizes and Wiltshire Gazette
The Devon Evening Express
Die Musik
Diss Express
The District News
Dorset County Chronicle
Driffield Times
Dudley Mercury
The Dundee Advertiser
The East and South Devon Advertiser
Eastbourne Gazette
Eastern Daily Press
Eastern Evening News
The Echo
The Edinburgh Evening Courant
The Era
The Essex County Chronicle
The Essex Standard and East Counties Advertiser
The Evening Star
Evening Telegraph
Exeter and Plymouth Gazette
The Falkirk Herald
The Faversham Mercury
The Field, The Farm, The Garden
Fleetwood Chronicle
The Folkestone Herald
The Freeman's Journal
The Frome Times
Gazette des Tribunaux
The Gentleman's Magazine and Historical Review
Glasgow Evening News
The Glasgow Herald
The Globe
Gloucester Citizen
Gloucester Journal
Gloucestershire Echo
The Grantham Journal
The Hackney and Kingsland Gazette
The Halifax Guardian
The Hampshire Advertiser
The Hampshire Independent
Hampstead and Highgate Express
The Harmonicon
The Hastings and St Leonards Observer
Hendon and Finchley Times
The Henley Free Press
The Henley and South Oxfordshire Standard

The Herts Advertiser
Heywood Advertiser
The Huddersfield Chronicle
Hull Daily Mail
The Huntly Express
The Illustrated London News
Illustrated Times
Illustrated Weekly Telegraph
Isle of Wight Observer
Jackson's Oxford Journal
The Journal
The Kenilworth Advertiser
Kentish Mercury
The Kilburn Times
Kirkcudbrightshire Advertiser
The Kirkintilloch Herald
The Lady's Newspaper
The Lakes Herald
The Lancaster Gazette
Larne Times
The Leeds Mercury
The Leeds Times
The Leicester Chronicle
The Leicester Daily Post
Leicester Journal
The Leicestershire Mercury
Leipziger Zeitung
The Lichfield Mercury
The Lincoln, Rutland and Stamford Mercury
The Lincolnshire Chronicle
The Liverpool Daily Post
The Liverpool Mail
The Liverpool Mercury
The Londonderry Sentinel
Londonderry Standard
The Louth and North Lincolnshire Advertiser
The Lynn Advertiser
Maidenhead Advertiser
Manchester Courier
Manchester Evening News
The Melton Mowbray Mercury
The Mercury
The Merthyr Express
Middlesex County Times
The Middlesex Gazette
The Midland Daily Telegraph
The Millom Gazette
The Montgomery County Times
The Monthly Musical Record
Montrose Standard
Morecombe Guardian
The Morning Advertiser
The Morning Chronicle
The Morning Post
The Motherwell Times
The Musical Times
The Musical Times and Singing Class Circular
The Musical World
Nelson Chronicle
The Newbury Weekly News
The Newcastle Weekly Chronicle
The News and Advertiser
The Norfolk News
The Norfolk Chronicle and Norwich Gazette

Norwood News
The North British Daily Mail
The North Cheshire Herald
The North-Eastern Daily Gazette
The North Wales Chronicle
The North Wales Times
Northampton Daily Echo
The Northampton Mercury
Northern Daily Mail
The Northern Daily Times
The Northern Whig
The Norwich Mercury
Norwood News and Crystal Palace Chronicle
The Observer
The Oxford Times
The Oxfordshire Weekly News
Pacific Coast Music Review
Pall Mall Gazette
Penrith Observer
Perthshire Advertiser
The Peterborough and Huntingdonshire Standard
Pontypridd Observer
The Portadown News
The Port-Glasgow Express
The Preston Herald
Reading Mercury
The Reporter
Revue et gazette musicale de Paris
The Rhyl Advertiser
Rhyl Record and Advertiser
The Rochdale Observer
Royal Cornwall Gazette
The Royal Leamington Spa Courier
The Salisbury and Winchester Journal
The Salisbury Times
The Sandiacre and Stapleford Weekly News
Saunders' News-letter and Daily Advertiser
The Scarborough Gazette
The Scotsman
Sheffield Daily Telegraph
The Sheffield and Rotherham Independent
Smethwick Telephone
The Somerset Standard
The South Bucks Standard
The South Devon Journal
The South London Press
The South Yorkshire Times
The Spectator
The Staffordshire Advertiser
Staffordshire Sentinel
The Stage
The Standard
The Star (Guernsey)
Stourbridge, Brierley Hill and County Express
Stroud News
Sunderland Daily Echo
The Suffolk Chronicle
The Sun
The Surrey Mirror
The Surrey Times
The Sussex Advertiser
The Swindon Advertiser

The Taunton Courier
The Tenby Observer
The Times
The Todmorden Advertiser
The Toronto Mail
Torquay and Tor Directory
The Torquay Times
The Uttoxeter Advertiser
The Walsall Free Press
The Warwick and Warwickshire Advertiser
The Weekly Dispatch
The West Briton and Cornwall Advertiser
The West Herts and Watford Observer
West London Observer
The West Somerset Free Press
West Sussex County Times
The Western Chronicle
The Western Daily Press
The Western Times
Wiltshire Times
Windsor and Eton Express
The Worcestershire Chronicle
The Wrexham Advertiser
The York Herald
Yorkshire Gazette
The Yorkshire Herald
The Yorkshire Post

Printed Music

Bache, F. Edward, *Andante and Allegro* (London: Novello, 1936)

— *Les Bacchantes, Galop di Bravura* (London: Edwin Ashdown *c*. 1884)

— *Brilliant Polonaise* (London: Addison and Hollier, 1854)

— *Characteristic Pieces* (London: Addison Hollier and Lucas, 1855)

— *Characteristic Pieces* (London: Augener, 1901)

— *5 Characterstücke* (Leipzig: Kistner, 1855)

— *Consolation* (London: Lamborn Cock and Addison, 1868)

— *Fairy Lilian* (London: Addison and Hollier, 1855)

— *Fantasia on Rossini's Celebrated Air 'Non Più Mesta'* (London: Addison & Hollier, 1852)

— *Five Admired Melodies of Verdi* (London: Kreutzer, Samson & Co., 1860)

— *Glad Was My Heart* (The Hereford Journal Co., 1908)

— *Three Impromptus* (London: Addison and Hollier, 1851)

— *L'Irresistible, Galop di Bravura*, Op. 5 (London: Addison & Hollier, 1852)

— *Four Mazurkas* (London: Addison Hollier and Lucas, 1856)

— *4 Mazurkas* (London: Augener, 1901)

— *4 Mazurken* (Leipzig: Kistner, 1856)

— *La Penserosa e l'Allegra* (London: Addison, Hollier and Lucas, 1859)
— Piano Trio, Op. 25 (Leipzig: Fr. Kistner, 1865)
— *Rêve d'Amour* (London: Campbell, Ransford & Co., 1852)
— *Six Songs with English and German Words*, Op. 16 (London: Edwin Ashdown, n.d.)
— *Souvenirs d'Italie* (London: Addison, Hollier and Lucas, 1857)
— *Souvenirs d'Italie* (London: Augener, 1901)
— *Souvenirs d'Italie* (Milan: Lucca, 1857)
— *Souvenirs de Torquay* (London: Addison, Hollier and Lucas, 1859)
— *Souvenirs de Torquay* (London: Augener, 1904)
— *Sur le boulevard* (London: Addison Hollier and Lucas, 1857)
Bargiel, Woldemar, *3 Characterstücke*, Op. 8 (Leipzig: Breitkopf & Härtel, 1854)
Beethoven, Ludwig van, *An die Geliebte*, WoO 140 (Leipzig: Breitkopf & Härtel, *c*.1864)
— Symphony no. 2, ed. by Mockwitz (London: Boosey & Hawkes 1816)
— Symphony Number 6 (*Pastoral*), arr. by Hummel (Mainz: B. Schott's Söhnen, n.d.)
Bellini, Vincenzo, *La Sonnambula*, Vocal Score (Milan: Ricordi *c*.1869)
Bendel, *Venezia*, *Barcarolle*, Op. 5/2 (Berlin: Edition Europa, *c*.1911)
Bennett, William Sterndale, *Three Impromptus*, Op. 12 (Leipzig: Kistner, 1836)
Bonn, Hermann, *Barcarola* (Munich: Aibl, *c*.1850)
Burgmüller, Friedrich, *Burgmüller's favourite set of Mazurkas, or Mazurka Quadrille, with a full description of the figures* (London: Chappell, 1845)
Carulli, Ferdinando, *Marche 'La Parisienne'*, Op. 332 (Leipzig: Schott, 1830)
Chopin, Frédéric, *Andante Spianato*, Op. 22 (London: Wessel & Co., *c*.1836)
— Barcarolle, Op. 60 (New York: Schirmer, 1882)
— *Grand Valse Brillante*, Op. 18 (Munich: G. Henle Verlag, 1978)
— Impromptu, Op. 36 (London: Ashdown & Parry, *c*.1870)
— Mazurkas (Munich: G. Henle Verlag, 1975)
— Nocturnes, Op. 15 (Paris: Maurice Schlesinger, 1834)
Cramer, Johann Baptiste, *Homage to the memory of Mendelssohn, 12 Characteristic Pieces*, Op. 111 (London: Ewer & Co., 1848)
— *Toujours gai* (London: Cramer, Addison & Beale, 1830s)
Czerny, Carl, *Le Souvenir* (Vienna: Diabelli, 1825)

— *Souvenir Théatral* (Vienna: Diabelli, 1825)

Deprosse, Anton, *4 Characterstücke*, Op. 1 (Hamburg: Fritz Schuberth, 1840)

Donizetti, Gaetano, *Lucrezia Borgia (*Milan: Ricordi, n.d.)

Dreyschock, Alexander, *Morceau Caractéristique* (Mainz: Schott, 1847)

Evers, Carl, *An die Geliebte* (Karlsrühe: self-published, 1842)

Field, John, *Nocturnes and Related Pieces* ed. by Robin Langley (London: Stainer and Bell for the Musica Britannica Trust, 1997)

Flügel, Gustav, *3 Characterstücke*, Op. 10 (Mainz: Schott, 1847)

Franck, Edouard, *3 Charakterstücke*, Op. 3 (Leipzig: Kistner, 1840)

Füger, Gottlieb, *12 Charakteristische Klavierstücke* (Tübingen: 1783)

Habec, Franz, *Box and Cox Wedding Polka* (London: Addison and Hollier, 1852)

— *The Flora Schottische* (London: Addison and Hollier, 1853)

— *La Gassier* (London: Addison & Co., 1855)

— *The Ghost's Melody,* (London: Addison and Hollier, 1854)

— *Hurrah for the Red, White and Blue* (London: Addison & Hollier 1856)

— *Marguerite, Polka de Salon* (London: Addison and Hollier, 1855)

— *The Queen's Letter* (London: Addison & Hollier, 1856)

— *The 'Union' Galop*, (London: Addison and Hollier, 1854)

Hartmann, J. P. E., *6 Characterstykke*, Op. 50 (Copenhagen: Lose & Delbanco, 1849)

— *2 Pièces caractéristiques* (Leipzig: Hofmeister, 1839)

Heller, Stephen, 4 Barcarolles, Op. 141 (Leipzig: Breitkopf & Härtel, *c*.1885)

— *Promenades d'un Solitaire: 6 Charakterstücke*, Op. 78 (Leipzig: Kistner, 1851)

— *Promenades d'un Solitaire: 6 Charakterstücke*, Op. 80 (Leipzig: Kistner, 1852)

Hensel, Fanny, *Das Jahr: 12 Charakterstücke* (Kassel: Furore, *c*.1989)

Horn, Charles Edward, *Toujours gai* (London: Cramer, Addison & Beale, 1830s)

Horn, August, *4 Characterstücke für das Pianoforte*, Op. 5 (Kassel: Luckhardt, 1852)

Humperdinck, Engelbert, *Hansel and Gretel, A Fairytale Opera in Three Acts* (London: Schott, 1895)

Jungmann, Albert, *2 Charakterstücke*, Op. 55 (Vienna, Müller, 1855)

Lacombe, Louis, *Dors mon enfant* (London: Lonsdale, 1862)

Liszt, Franz, *Album d'un Voyageur* (Budapest: Editio Musica Budapest, 1974)

— *Album d'un Voyageur* (Leipzig: Breitkopf & Härtel, 1916)

— *Années de Pèlerinage* I (Budapest: Editio Musica Budapest, 1974)

— *Berceuse*, S.174 (Budapest: Editio Musica Budapest, 2014)

— *Consolations*, S.172 (Budapest: Editio Musica Budapest, 2014)

— *Impromptu Brilliant*, S.190 (Bonn: Simrock, n.d.)

— *Mazurka Brilliante* (Leipzig: Bartholf Senff, 1850)

— *Venezia e Napoli* (Budapest: Editio Musica Budapest, 1974)

Litolff, Henry, *6 Characterstücke*, Op. 65 (Braunschweig: Litolff, 1852)

— *3 Morceaux Caractéristiques*, Op. 54 (Braunschweig: Meyer, 1849-50)

Mächtig, Carl, *3 Charakterstücke*, Op. 6 (Breslau: Leuckart, 1855)

Markull, Friedrich, *Characterstücke*, Op. 2 (Leipzig: Hofmeister, 1841)

Marschner, Heinrich, *2 Charakterstücke*, Op. 105 (Leipzig: Wunder, *c*.1840)

— Impromptus, Op. 22 (Leipzig: Hofmeister, n.d.)

— Impromptus, Op. 23 (Leipzig: Hofmeister, n.d.)

Matthews, Charles, *The Flora Schottische* (London: Williams, *c*.1850)

Mayer, Charles, *12 Kleine characteristiche Tonbilder*, Op. 172 (Magdeburg: Heinrichshofen, 1853)

Mendelssohn, Felix, *7 Charakterstücke*, Op. 7 (Berlin: F. Laue, 1827)

— *Gondellied* WoO10, ed. Theodor Kullak (Leipzig: C. F. Peters, *c*.1880)

— Piano Trio No. 1, Op. 49 (Leipzig: Breitkopf & Härtel, *c*.1840)

— Scherzo, WoO 2 (Farnborough: Gregg Press, 1968)

— Scherzo à capriccio, WoO 3 (Farnborough: Gregg Press, 1968)

— *Songs Without Words*, Op. 19 (Bonn: Simrock, *c*.1832),

— *Songs Without Words*, Op. 62 (Leipzig: Breitkopf & Härtel, 1874-1882)

Meyerbeer, Giacomo, *Les Huguenots*, Vocal Score (Paris: Brandus & Cie, *c*.1860)

— *Le Prophète*, Vocal Score (Paris: Brandus & Cie., *c*.1849)

Moscheles, Impromptu, Op. 89 (Paris: Schlesinger, n.d.)

— *Souvenirs de Danemarc* (Leipzig: Probst, 1830)

Neate, Charles, A Hundred Impromptus or *Short Preludes* (London: Chappell, 1830)

Norman, Ludwig, *2 Characterstücke*, Op. 1 (Stockholm: Julius Bagge, 1850)

— *4 Characterstücke*, Op. 2 (Leipzig: Kistner, 1850-1851)

Potter, Cipriani, *Impromptu on the Famous Scotch Air, Auld Robin Gray* (London: R.Cocks, 1826)

— *54 Preludes or Impromptus* (London: R. Cocks, 1830)

Ravina, Jean Henri, Barcarolle, Op. 24 (Mainz: Schott, *c*.1854)

Reinecke, Carl, *2 Characterstücke und eine Fuge für die linke Hand* (Hamburg: August Cranz, 1839)

Reissiger, Carl, *'Souvenirs de la Jeunesse', 5 Characteristic Pieces* (London: Wessel, 1850)

Rimbault, Edward (arr.), *The Ghost Melody* (Boston: Ditson & Co., 1857)

Rossini, Gioachino, *L'Italiana in Algeri* (Mainz: Schott Söhne, n.d.),

— *L'Italiana in Algeri*, Vocal Score (Mainz: Schott *c*.1819)

Schubert, Franz, Impromptus, Op. 90 (Munich: Henle Verlag, 1976)

— Impromptus, Op. 142 (Munich: Henle Verlag, 1976)

Schulhoff, Julius, Impromptus, Op. 3 (Mainz: Schott, n.d.)

— *4 Mazurkas*, Op. 5 (Mainz: Schott, n.d.)

— *Two Mazurkas*, Op. 9 (Mainz: Schott, n.d.)

Schumann, Clara, *Impromptu* (Paris: Le Gaulois, 1885)

— Piano Concerto, Op. 7 (Wiesbaden: Breitkopt & Härtel, 1990)

— *4 Pièces caractéristques* (Leipzig: Hofmeister, 1836)

Schumann, Robert, *Albumblatter*, Op. 124 (Leipzig: Breitkopf & Härtel, 1888)

— *Davidsbündlertänze* (Hamburg: Schuberth, 1851)

— *Impromptus on a Theme by Clara Wieck*, Op. 5 (Leipzig: Breitkopf & Härtel, 1885)

Smetana, Bedřich, *6 Characterstücke*, Op. 1 (Leipzig: Kistner, 1850-1851)

Taubert, Wilhelm, *4 Characterstücke*, Op. 83 (Leipzig: Breitkopf & Härtel, 1850)

Venzano, Luigi, *La Valse* (Marseille: Pépin, 1850)

Verdi, Giuseppe, *La Traviata* (Milan: Ricordi, n.d.)

Voříšek, Jan Vaclav, *Six Impromptus*, Op. 7 (Prague: Státní Hudební Vydavatelství, 1964)

Wieniawski, Henri, *2 Mazourkas de Salon*, Op. 12 (Leipzig: Kistner, 1854)

Wolff, Edouard, *6 Mélodies caractéristiques*, Op. 60 (Paris: Troupenas, *c*.1841)

Wollenhaupt, Hermann, *5 Morceaux caractéristiques*, Op. 22 (Buffalo: Meyer & Tretbar, 1854)

SECONDARY SOURCES

Books and Chapters

Adler, Guido, *Handbuch Der Musikgeschichte* (Tutzing: Hans Schneider, 1961)

Ageron, Charles-Robert, trans. Michael Brett, *Modern Algeria: A History from 1830 to*

the Present (London: Hurst and Company, 1991)

Allis, Michael, *British Music and Literary Context: Artistic Connections in the Long Nineteenth Century* (Woodbridge: Boydell Press, 2012)

— 'Performance in Private: "The Working Men's Society" and the promotion of progressive repertoire in 19th-century Britain' in *Music and Performance Culture in Nineteenth-Century Britain: Essays in Honour of Nicholas Temperley*, ed. by Bennett Zon (Farnham: Ashgate, 2012)

— 'Promotion through Performance: Liszt's Symphonic Poems in the London Concerts of Walter Bache' in *Europe, Empire and Spectacle in Nineteenth-Century British Music*, ed. by Rachel Cowgill and Julian Rushton (Aldershot: Ashgate, 2006), pp.55-76

— '"Remarkable force, finish, intelligence and feeling": Reassessing the Pianism of Walter Bache'' in *The Piano in Nineteenth-Century British Culture: Instruments, Performers and Repertoire*, ed. by Therese Ellsworth and Susan Wollenberg (Aldershot: Ashgate 2007), pp.193-216

— 'Travel Writing' in *The Oxford Handbook of Music and Intellectual Culture in the Nineteenth Century,* ed. by Paul Watt, Sarah Collins and Michael Allis (New York: Oxford University Press, 2020), pp.103-126

Anon., *Catalogue of the Principal Instrumental and Choral Works performed at the Saturday Concerts* (Crystal Palace: Evans, 1895)

Anon., *Monday popular concerts, St. James's Hall programmes and analytical remarks. First season, 1859* (London: Mallett, 1859)

Anon., *Proceedings at the Ninth Anniversary Festival of the Royal General Theatrical Fund* (London: Fairbrother, 1853)

Bache, Constance, *Brother Musicians* (London: Methuen, 1901)

Baillie, Laureen, and Robert Balchin (eds.), *The Catalogue of Printed Music in the British Library to 1980* (London: K. G. Saur 1981-1987)

Banfield, Stephen, 'The Artist and Society', in *The Romantic Age 1800-1914,* ed. by Nicholas Temperley (Oxford: Blackwell, 1988) pp.11-28

Bashford, Christina, 'Concert Listening the British Way? Program Notes and Victorian Culture', in *The Oxford Handbook of Music Listening in the 19th and 20th Centuries,* ed. by Christian Thorau and Hansjakob Ziemer (New York: Oxford University Press, 2019) pp.187-206

— *The Pursuit of High Culture: John Ella and Chamber Music in Victorian*

England (Woodbridge: Boydell & Brewer, 2007)

— , Rachel Cowgill, and Simon McVeigh, 'The Concert Life in Nineteenth Century London Database', in *Nineteenth-Century British Music Studies, vol. 2*, ed. by Jeremy Dibble and Bennett Zon (Aldershot: Ashgate, 2002) pp.1-14

— , and Leanne Langley (eds.), *Music and British Culture 1785-1914: Essays in Honour of Cyril Erlich* (Oxford: Oxford University Press, 2000)

Beedell, Ann, *The Decline of the English Musician 1788-1888* (Oxford: Clarendon Press, 1992)

Bennett, William Sterndale, *Lectures on Musical Life,* ed. by Nicholas Temperley (Woodbridge, Boydell Press 2006).

Berger, Francesco, *97. Selected Articles published to celebrate the Author's Ninety-seventh Birthday* (London: E Mathews & Marrot, 1931)

— *Reminiscences, Impressions and Anecdotes* (London: Sampson, Low & Co., 1913)

Beringer, Oscar, *Fifty years' experience of pianoforte teaching and playing (*London: Bosworth and Co., 1907)

Berlioz, Hector, *The Memoirs of Hector Berlioz*, trans. by David Cairns (London: Victor Gollancz, 1969)

Berry, Paul, *Brahms Among Friends* (Oxford: Oxford University Press, 2014)

Blanning, Tim, *The Triumph of Music: Composers, Musicians and their Audiences, 1700 to the Present* (London: Allen Lane 2008)

Bledsoe, Robert, 'Mendelssohn's canonical status in England, the revolutions of 1848, and H. F. Chorley's "retrogressive" ideology of artistic genius', in *Nineteenth-Century British Music Studies, vol. 2,* ed. by Jeremy Dibble and Bennett Zon (Aldershot: Ashgate, 2002) pp.139-153

Blom, Eric, *Music in England* (London: Penguin, 1942)

Briggs, Asa, *A Social History of England* (Harmondsworth: Penguin, 1985)

Brown, James Duff, and Stephen Stratton, 'Bache, Francis Edward', in *British Musical Biography: A Dictionary of Musical Artists, Authors and Composers Born in Britain and its Colonies*, (Birmingham: Stratton, 1897)

Brown, Richard, *Society and Economy in Modern Britain 1700-1850* (London: Routledge, 1991)

Bunce, John, *A History of the Birmingham General Hospital and the Musical Festivals* (Birmingham: Cornish Brothers, 1873)

Carnelley, John, *George Smart and Nineteenth-Century London Concert Life* (Woodbridge: Boydell Press, 2015)

Cellarius, Henri, *The Drawing Room Dances* (London: Churton, 1847)

Chard, Chloë, *Pleasure and Guilt on the Grand Tour* (Manchester: Manchester University Press, 1999)

Chapple, John A. V., and Arthur Pollard (eds.), *The Letters of Mrs Gaskell* (Manchester: Mandolin 1997)

Chateaubriand, François-René de, *Souvenirs d'Italie, d'Angleterre et d'Amerique* (London: Colburn, 1815)

Chorley, Henry F., *Thirty Years' Musical Recollections*, 2 vols (London: Hurst and Blackett, 1862)

Christianowitsch, Alexandre, *Esquisse Historique de la Musique Arabe aux Temps Anciens, avec Dessins D'Instruments et Quarante Mélodies Notées et Harmonisées* (Cologne: Librairie de M. DuMont-Schauberg, 1863)

Colles, Henry Cope (ed.), *Grove's Dictionary of Music and Musicians, Third Edition,* 5 vols (London: MacMillan, 1940)

Cone, Edward T., *The Composer's Voice* (London: University of California Press, 1974)

Cook, Nicholas, *A Guide to Musical Analysis* (Oxford: OUP, 1994)

Cook, Nicholas and Mark Everist (eds), *Rethinking Music* (Oxford: OUP, 1999)

Cooper, John, *Felix Mendelssohn Bartholdy: A Guide to Research* (London: Routledge, 2001)

Cox, H. Bertram and C. L. E. Cox, *Leaves from the Journals of Sir George Smart* (London: Longmans, Green and Co., 1907)

Crapelet, Georges-Adrien, *Souvenirs de Londres en 1814 et 1816* (Paris: Crapelet 1817)

Dahlhaus, Carl, *Esthetics of Music*, trans. by William W. Austin (Cambridge: Cambridge University Press, 1981)

— *Foundations of Music History*, trans. by J. Bradford Robinson (Cambridge: Cambridge University Press, 1983)

— *Nineteenth-Century Music*, trans. by J. Bradford Robinson (Berkley: University of California Press, 1989)

— *Schoenberg and the New Music: Essays*, trans. by Derrick Puffett and Alfred Clayton (Cambridge: Cambridge University Press, 1987)

Dannreuther, Edward, *The Romantic Period* (Oxford: Clarendon Press, 1905)

Davis, Ruth F., *Ma'lūf, Reflections on the Arab Andalusian Music of Tunisia* (Oxford: Scarecrow Press, 2004)

De Val, Dorothy, 'Legitimate, Phenomenal and Eccentric: Pianists and Pianism in Late Nineteenth-Century London', in *Ninetenth-Century British Musical Studies vol. 2,* ed. by Jeremy Dibble and Bennett Zon (Aldershot: Ashgate 2002) pp.182-198

Dent, Robert K., *The Making of Birmingham* (Birmingham: J. L. Allday, 1894)

— *Old and New Birmingham* (Birmingham: Haughton and Hammond, 1880)

Desmond, Adrian, *The Politics of Evolution: Morphology, Medicine and Reform in Radical London* (Chicago: University of Chicago Press, 1989)

Dibble, Jeremy. and Julian Horton (eds.), *British Musical Criticism and Intellectual Thought 1850-1950* (Woodbridge: Boydell Press, 2018)

Drone, Jeanette Marie, *Musical AKAs* (Lanham: Scarecrow Press, 2007)

Dubrow, Heather, *Genre* (London: Methuen, 1982)

Duggan, Audrey, *A Sense of Occasion. Mendelssohn in Birmingham 1846 & 1847* (Studley: Brewin Books, 2011)

Eatock, Colin, *Mendelssohn and Victorian England* (Abingdon: Ashgate, 2009)

Eaton, Thomas, *Musical Criticism and Biography* (London: Longmans, 1872)

Edgeworth, Maria, *Tales of Fashionable Life* (London: J. Johnson & Co., 1809)

Edwards, Frederick, *The History of Mendelssohn's oratorio 'Elijah'* (London: Novello, 1896)

Ehrlich, Cyril, *The Music Profession in Britain since the Eighteenth Century: a Social History* (Oxford: Clarendon Press, 1986)

Ekier, Jan (ed.), *Mazurkas, Chopin National Edition* (Warsaw: PWM, 2013)

Elkin, Robert, *The Old Concert Rooms of London* (London: Edward Arnold, 1955)

Ella, John, *Musical sketches, abroad and at home* (London: W. Reeves, 1878)

Ellsworth, Therese, 'The Piano Concertos of Mozart and Beethoven: Early Performances in Nineteenth-Century London', in *Nineteenth-Century British Music Studies, vol. 2,* ed. by Jeremy Dibble and Bennett Zon (Aldershot: Ashgate, 2001), pp.169-181

— 'Victorian Pianists as Concert Artists: The Case of Arabella Goddard (1836-1922)', in *The Piano in Nineteenth-Century British Culture*, ed. by Therese Ellsworth and Susan Wollenberg (Aldershot: Ashgate, 2007), pp.149-171

Field, John, *Nocturnes and Related Pieces*, ed. by Robin Langley (London: Stainer and Bell for Musica Britannica, 1997)

Foster, Myles, *History of the Philharmonic Society of London: 1813-1912* (London: John Lane, The Bodley Head, 1912)

Fuhrmann, Wolfgang, 'The Intimate Art of Listening: Music in the Private Sphere During the Nineteenth Century', in *The Oxford Handbook of Music Listening in the 19th and 20th Centuries,* ed. by Christian Thorau and Hansjakob Ziemer (New York: Oxford University Press, 2019) pp.277-312

Fuller-Maitland, John, *English Music in the XIXth Century* (London: Richards, 1902)

— (ed.), *Grove's Dictionary of Music and Musicians Second Edition*, 5 vols (London: MacMillan 1909)

Garratt, James, *Music, Culture and Social Reform in the Age of Wagner* (Cambridge: Cambridge University Press, 2010)

Gill, Conrad, *History of Birmingham* (Oxford: Oxford University Press, 1952)

Gilroy, Amanda (ed.), *Romantic Geographies: Discourses of Travel 1775-1844* (Manchester: Manchester University Press, 2000)

Goethe, Johann W. von, *Italian Journey 1786-1788*, trans. by Elizabeth Mayer and Wystan H. Auden (Harmondsworth: Penguin Books, 1970)

Golby, David J., *Instrumental Teaching in Nineteenth-Century Britain* (Aldershot: Ashgate, 2004)

Grier, James, *The Critical Editing of Music* (Cambridge: Cambridge University Press, 1996)

Grimes, Nicole. and Angela Mace (eds.), *Mendelssohn Perspectives* (London: Routledge, 2012)

Grove, George, 'Bache, Francis Edward', in *A Dictionary of Music and Musicians 1450-1889 in Four Volumes* ed. by George Grove (London: MacMillan 1879-1889), I (1879), p.120

— 'Bache, Francis Edward', in *Grove's Dictionary of Music and Musicians in Five Volumes,* ed. by John A. Fuller Maitland (London: MacMillan 1904), I, pp.159-160

— 'Francis Edward Bache', in *Grove's Dictionary of Music and Musicians in Five Volumes* ed. by Henry Cope Colles (London: MacMillan 1927), I, p.188

— ‘Francis Edward Bache’, in *Grove’s Dictionary of Music and Musicians in Nine Volumes*, 5th edition ed. by Eric Blom (New York: St Martin’s Press 1954), I, p.338

Hamilton, Kenneth, *After the Golden Age, Romantic Pianism and Modern Performance* (Oxford: Oxford University Press, 2008)

Handford, Margaret, *Sounds Unlikely: Six Hundred Years of Music in Birmingham, 1392-1992* (Birmingham: The Birmingham Institute, 1992)

Hardy, Lisa, *The British Piano Sonata 1870-1945* (Woodbridge: The Boydell Press, 2001)

Hatten, Robert S., *Interpreting Musical Gestures, Topics and Tropes* (Bloomington: Indiana University Press, 2004)

Haweis, Hugh Reginald, *Music and Morals* (London: W.H. Allen, 1892)

Hedley, Arthur (ed. and trans.), *Selected Correspondence of Fryderyk Chopin* (New York: Da Capo Press, 1979)

Hewlett, Henry (ed.), *Henry Fothergill Chorley, an Autobiography,* 2 vols (London: Richard Bentley and Son, 1873)

Hill, David G., *Henry Smart: neglected nineteenth century organ master* (Schagen: Mixtuar, 1988)

Horton, Peter, ‘William Sterndale Bennett, Composer and Pianist’, in *The Piano in Nineteenth-Century British Culture*, ed. by Therese Ellsworth and Susan Wollenberg (Aldershot: Ashgate, 2007), pp.119-148

Howes, Frank, *The English Musical Renaissance* (London: Secker and Warburg, 1966)

Hueffer, Francis, *Half a Century of Music in England 1837-1887* (London: Chapman and Hall, 1889)

Hughes, Meirion, *The English Musical Renaissance and the Press 1850-1914: Watchmen of Music* (Aldershot: Ashgate 2002)

— , and Robert Stradling, *The English Musical Renaissance 1840-1940* (Manchester: Manchester University Press 2001)

Hulme, Peter and Tim Youngs (eds.), *The Cambridge Companion to Travel Writing* (Cambridge: Cambridge University Press, 2002)

Kallberg, Jeffrey, *Chopin at the Boundaries: Sex, History, and Musical Genre* (Harvard University Press, 1996)

Kilburn, Nicholas, *The Story of Chamber Music* (London: W. Scott, 1904)

Klein, Hermann, *Musical notes: an Annual Critical Record of Important Musical Events* (London: Novello, 1890)

Langford, John, *A Century of Birmingham Life* (Birmingham: E. C. Osborne, 1868)

— *Modern Birmingham and its institutions: a chronicle of local events, from 1841 to 1871* (Birmingham: E. C. Osborne, 1873)

Lanzendörfer, Anselma, 'Designated Attention: The Transformation of Music Announcements in Leipzig's Concert Life, 1781-1850', in *The Oxford Handbook of Music Listening in the 19th and 20th Centuries,* ed. by Christian Thorau and Hansjakob Ziemer (New York: Oxford University Press, 2019) pp.162-185

Levy, Matthias (ed.), *Taylor's System of Shorthand Writing* (London: Trübner and Co., 1862)

Locke, Ralph P., *Musical Exoticism: Images and Reflections* (Cambridge: Cambridge University Press, 2009)

Mackerness, Eric, *A Social History of English Music* (London: Routledge, 1964)

Mak, Su Yin, 'Formal ambiguity and generic reinterpretation in the late instrumental music', in *Schubert's Late Music, History, Theory, Style*, ed. by Lorraine Byrne Bodley and Julian Horton (Cambridge: Cambridge University Press, 2015)

McVeigh, Simon, 'The Concert Series', in *The Oxford Handbook of Music and Intellectual Culture in the Nineteenth Century,* ed. by Paul Watt, Sarah Collins and Michael Allis (New York: Oxford University Press, 2020) pp.293-315

— 'The Society of British Musicians (1834-1865) and the Campaign for Native Talent', in *Music and British Culture 1785-1914* ed. by Christina Bashford and Leanne Langley (Oxford: Oxford University Press, 2000), pp.145-168

Meister, Jacques Henri, *Souvenirs d'un voyage en Angleterre* (Paris: Gattey, 1791)

Milestone, Rachel, 'A Melodious Phenomenon: The Institutional Influence on Town-Hall Music Making', in *Music and Institutions in Nineteenth-Century Britain*, ed. by Paul Rodmell (Farnham: Ashgate, 2012), pp.55-77

Milton, John, *The Poems of John Milton* (Edinburgh: Thomas Nelson and Sons Ltd., (n.d.))

Mirka, Danuta (ed.), *The Oxford Handbook of Topic Theory* (Oxford: Oxford University Press, 2014)

Monelle, Raymond, *The Musical Topic: Hunt, Military and Pastoral* (Bloomington and Indianapolis: Indiana University Press, 2006)

Montgomery, James, *Songs of Zion, being Imitations of Psalms* (London: Longman, Hurst, Rees, Orme and Brown, 1822)

Musset, Alfred de, *Oeuvres completes de Alfred de Musset: Poésies* (Paris: G. Charpentier 1889)

Nalbach, Daniel, *The King's Theatre, 1794-1867: London's first Italian opera house* (London: Society for Theatre Research 1972)

Newman, William, *History of the Sonata Idea Volume 3: The Sonata Since Beethoven* (University of North Carolina Press, 1970)

Parakilas, James, *Piano Roles: Three Hundred Years of Life with the Piano* (New Haven: Yale University Press, 2001)

Parry, Charles Hubert H., *Sonatas for violin and pianoforte* ed. by Jeremy Dibble (London: Stainer and Bell for Musica Britannica, 2003)

Parrott, Isabel, 'William Sterndale Bennett and the Bach revival in nineteenth-century England', in *Europe, Empire, and Spectacle in Nineteenth-Century British Music*, ed. by Rachel Cowgill and Julian Rushton (Aldershot: Ashgate, 2006), pp.9-43

Pearce, Frank, *The Torquay Marine Spa, 1853-1971* (Newton Abbot: Orchard Publications, 2000)

Pemble, John, *The Mediterranean Passion, Victorians and Edwardians in the South* (Oxford: Oxford University Press, 1987)

Périé, Amelie Julie, *Souvenirs de Brighton, de Londres et de Paris* (Paris: 1818)

Phillips, Henry, *Musical and Personal Recollections during half a century* (London: Charles Skeet, 1864)

Pieper, Antje, *Music and the Making of Middle-Class Culture* (Basingstoke: Palgrave MacMillan, 2008)

Pitman, Isaac, *A Manual of Phonography* (London: Samuel Bagster and Sons, 1842)

Quiggin, John, *The Illustrated Guide and Visitor's Companion through the Isle of Man* (Douglas: Quiggin, 1836)

Rainbow, Bernarr, 'Samuel Royle Shore' in *The New Grove Dictionary of Music and Musicians*, ed. by Stanley Sadie, 20 vols (London: MacMillan, 1980), XVII, p.263

Raynor, Henry, *Music and Society since 1815* (New York: Schocken Books, 1976)

Reid, Charles, *The Music Monster* (London: Quartet Books, 1984)

Riemann, Hugo, *Handbuch der Musikgeschichte* (Leipzig: Breitkopf & Härtel, 1919)

Rodmell, Paul, *Charles Villiers Stanford* (Burlington: Ashgate, 2002)

— (ed.), *Music and Institutions in Nineteenth-Century Britain* (Farnham: Ashgate, 2012)

Rohr, Deborah, *The Careers of British Musicians, 1750-1850* (Cambridge: Cambridge University Press, 2001)

Rollinat, Maurice, *Les névroses: les âmes, les luxures, les refuges, les spectres, les ténèbres*, (Paris: Charpentier et Cie. 1885)

Rosen, Charles, *The Romantic Generation* (London: Harper Collins, 1996)

Salmen, Walter, *The Social Status of the Professional Musician from the Middle Ages to the 19th Century* (New York: Pendragon Press, 1983)

Samson, Jim (ed.), *The Cambridge Companion to Chopin* (Cambridge: Cambridge University Press, 1992)

Scholes, Percy A., *The Mirror of Music*, 2 vols (London: Novello, 1947)

Schöne, Alfred, and Fred Hiller (eds)., *The Letters of a Leipzig Cantor Vol. II* (London: Novello, 1892)

Skipp, Victor, *The Making of Victorian Birmingham* (Studley: Brewin Books, 1996)

Spark, William, *Henry Smart: his life and works* (London: William Reeves, 1881)

Stanford, Charles V., *Pages from an Unwritten Diary* (London: Edward Arnold, 1914)

— *Studies and Memories* (London: Archibald Constable and Co., 1908)

Starke, Mariana, *Travels on the Continent: Written for the Use and Particular information of Travellers* (London: John Murray, 1820)

Sterndale Bennett, James Robert, *The Life of William Sterndale Bennett* (Cambridge: Cambridge University Press, 1907)

Sutcliffe Smith, Joseph, *The Story of Music in Birmingham* (Birmingham: Cornish Brothers, 1945)

Temperley, Nicholas, 'Bache Family', in *The New Grove Dictionary of Music and Musicians* ed. by Stanley Sadie, 20 vols (London: MacMillan 1980), I, p.879

— Xenophilia in British Musical History, in *Nineteenth-Century British Music Studies, vol. 1*, ed. by Jeremy Dibble and Bennett Zon (Aldershot: Ashgate, 1999) pp.3-19

— (ed.), *The London Pianoforte School 1766-1860*, 20 vols (New York: Garland 1984-1987)

— (ed.), *The Lost Chord: Essays on Victorian Music* (Bloomington: Indiana University Press, 1989)

— (ed.), *Music in Britain: The Romantic Age 1800-1914,* (Oxford: Blackwell, 1988)

Thomas, Wyndham (ed.), *Composition, Performance, Reception* (Aldershot: Ashgate, 1998)

Todd, R. Larry, 'Mendelssohnian Allusions in the Early Piano Works of William Sterndale Bennett', in *The Piano in Nineteenth-Century British Culture*, ed. by Therese Ellsworth and Susan Wollenberg (Aldershot: Ashgate, 2007)

— (ed.), *Nineteenth Century Piano Music* (New York: Schirmer, 1990)

Uglow, Jennifer, *Elizabeth Gaskell: A Habit of Stories* (London: Faber and Faber, 1993)

Walker, Ernest, *A History of Music in England* (Oxford: Clarendon Press, 1907)

Webb, R.K., 'The Gaskells as Unitarians', in *Dickens and other Victorians*, ed. by Joanne Shattock (Basingstoke: The MacMillan Press, 1988)

Weber, William, *Music and the Middle Class: the social structure of concert life in London, Paris and Vienna,1830-1848* (New York: Holms and Meyer, 1976)

White, Harry and Boydell, Barra (eds.), Rosemary, *The Encyclopaedia of Music in Ireland*, 2 vols (Dublin: University College Dublin Press, 2013)

White, William, *History, Gazetteer and Directory of Devonshire* (Sheffield: Robert Leader, 1850)

Whitehill, Jane (ed.), *Letters of Mrs Gaskell and Charles Eliot Norton 1855-1865* (London: Oxford University Press, 1932)

Whittall, Arnold, 'The Signs of Genre: Britten's version of pastoral', in *Sundry Sorts of Music Books: Essays on the British Library Collections*, ed. by Chris Banks, Arthur Searle and Malcolm Turner (London: The British Library, 1993), pp.363-374

Williamson, Rosemary, *William Sterndale Bennett: A Descriptive Thematic Catalogue* (Oxford: Clarendon Press, 1996)

Zicari, Massimo, *Verdi in Victorian London* (Cambridge: Open Book Publishers, 2016)

Zon, Bennett, *Music and Metaphor* (Aldershot: Ashgate, 2000)

Zorn, Friedrich (trans.), *Grammar of the Art of Dancing, Theoretical and Practical* (Boston: Heintzmann, 1905)

Journal Articles

Anon., ‘Opening of the Winter Session in the Medical Schools’, *The British Medical Journal*, 2 (1901) pp.1006-1010

Anon., ‘The Union’, *The Mason College Magazine* (Birmingham: 1891)

Bache, Samuel, ‘Francis Edward Bache’, *Christian Reformer or Unitarian Magazine and Review*, 14.12 (1858), pp.713-718

Brock, David, ‘A Note on F. E. Bache 1833-58’, *The Musical Times*, 124.1689 (1983), pp.673 and 675

Brown, Maurice J. E. ‘Chopin and His English Publisher’ *Music & Letters*, 39.4 (1958), pp.363-371

Bush, Geoffrey, ‘Sterndale Bennett: A Note on his Chamber and Piano Music’, *The Musical Times*, 113.1552 (1972), pp.554-556

— ‘Sterndale Bennett: The Solo Piano Works’, *Proceedings of the Royal Musical Association*, 91 (1964-5), pp.85-97

Chamek, Mohamed, ‘Algeria in British Travel Writings (1850-1930): Images and Perceptions’, *Athens Journal of Tourism*, 5.4 (2018), pp.271-288

D’Arcy, Geraint, ‘The Corsican Trap: Its Mechanism and Reception’, *Theatre Notebook*, 65.1 (2011), pp.12-22

Daverio, John, ‘“One More Beautiful Memory of Schubert”: Schumann’s Critique of the Inpromptus, D.935’, *The Musical Quarterly*, 84.4 (2000), pp.604-618

Edgecombe, Rodney Stenning, ‘On the Limits of Genre: Some Nineteenth-Century Barcaroles’, *19th-Century Music*, 24:3 (2001), pp.252-267

French, Elizabeth, ‘Francis Edward Bache and his Three Impromptus for Piano’, *British Music*, 43 (2021), pp.22-40

Gaillard, Yann, ‘L’Art de la Mazurka’, *La Revue Administrative*, 183 (1978), p.356

Handford, Margaret, ‘Music in Birmingham 1392-2006’, *British Music*, 29 (2007) pp.52-75

Kallberg, Jeffrey, ‘The Rhetoric of Genre: Chopin’s Nocturne in G minor’, *19th-Century Music*, 11:3 (1988), pp.238-61

Krummel, Donald W., ‘Searching and Sorting on the Slippery Slope: Periodical Publication of Victorian Music’, *Notes*, 46.3 (1990), pp.593-608

Langley, George, ‘The Pianoforte Works of Francis Edward Bache’ *Monthly Musical Record*, 35 (1905), pp.83-84

Langley, Leanne, 'The Musical Press in Nineteenth-Century England' *Notes*, 46.3 (1990), pp.583-592

Longyear, Rey M., 'Clarinet Sonorities in Early Romantic Music', *The Musical Times*, 124.1682 (1983), pp.224-226

Martin, Laura, 'The Rübezahl Legend in Benedikte Naubert and Johann Karl August Musäus', *Marvels and Tales*, 17.2 (2003), pp.197-211

Orioli, Giovanni, 'La Roma musicale di cento anni fa', *Studi Romani*, 5.5 (1957), pp.580-589

Parakilas, James, 'Disrupting the Genre: Unforeseen Personifications in Chopin', *19th-Century Music*, 35:3 (2012), pp.165-181

Pisani, Michael V., '"The Corsican Brothers" and the Legacy of its Tremulous "Ghost Melody"', *Journal of Film Music*, 5.1-2 (2012), pp.29-39

Rink, John, 'Digital Editions and the Creative Work of the Performer', *Nineteenth-Century Music Review*, 18 (2021), pp.51-81

Samson, Jim, 'Chopin and Genre', *Music Analysi*,*s* 8.3 (1989), pp.213-231

Scott, Derek, 'Music and Social Class in Victorian London' *Urban History*, 29.1 (2002) pp.60-73

Stamford, Charles V., 'William Sterndale Bennett: 1816-1875', *The Musical Quarterly*, 2.4 (1916), pp.628-657

Temperley, Nicholas, 'Domestic Music in England 1800-1860', *Proceedings of the Royal Musical Association 1958-9*, pp.31-47

— 'London and the Piano, 1760-1860', *The Musical Times*, 129.1744 (1988), pp.289-293

— 'Mendelssohn's Influence on English Music', *Music and Letters*, 43 (1962), pp.224-33

— 'Mozart's Influence on English Music', *Music and Letters*, 42 (1961), pp.307-318

— 'Schumann and Sterndale Bennett', *19th-Century Music*, 12.3 (1989), pp.207-220

— 'Sterndale Bennett and the Lied: 1', *The Musical Times*, 116.1593 (1975), pp.958-961

— 'William Sterndale Bennett: Imitator or Original?', *Nineteenth-Century Music Review*, 13.2 (2016), pp.173-193

Todd, R. Larry, 'Review "The London Pianoforte School, 1766-1860: Clementi, Dussek, Cogan, Cramer, Field, Pinto, Sterndale Bennett, and Other Masters of the Pianoforte" by Nicholas Temperley', *Journal of the American Musicological Society*, 44.1 (1991), pp.128-136

Truette, Everett, 'Organ and Choir', *The Etude*, 24.6 (1906), p.395

Whealton, Virginia E., 'Franz Liszt's *Album d'un voyageur*: music, memorials, and the Anthropocene', *Nineteenth-Century Contexts*, 41.5 (2019), pp.543-563

Doctoral Theses, Dissertations and Academic Papers

Ellsworth, Therese, *The Piano Concerto in London between 1801 and 1850* (unpublished doctoral dissertation, University of Cincinnati, 1991)

Goulden, John, *Michael Costa, England's First Conductor* (unpublished doctoral thesis, Durham University, 2012)

Mawson, David, *The piano music of Sterndale Bennett in the context of nineteenth-century pianism: A practice-based interpretative study with critical commentary* (unpublished doctoral thesis, University of Leeds, 2007)

Milestone, Rachel, *'A New Impetus to the Love of Music': The Role of the Town Hall in Nineteenth-Century English Musical Culture* (unpublished doctoral thesis, University of Leeds, 2009)

Shaver Gleason, Linda, 'English Reception of Felix Mendelssohn as Told Through British Music Histories' (unpublished doctoral dissertation, University of California Santa Barbara, 2016).

— '"It sounds like Mendelssohn, it must be Sterndale Bennett": Acknowledging German Influence in English Historiography' (paper given at the North American British Music Studies Association conference, Syracuse University NY, 2016)

Stevens, Helen, *Paradise Closed Energy, inspiration and making art in Rome in the works of Harriet Hosmer, William Wetmore Story, Elizabeth Barrett Browning, Nathaniel Hawthorne, Sophia Peabody Hawthorne, Elizabeth Gaskell and Henry James, 1847-1903* (unpublished doctoral thesis, King's College London, 2016)

Willis, Peter, *Chopin in Britain: Chopin's Visits to England and Scotland in 1837 and 1848. People, Places and Activities* (unpublished PhD Thesis, Durham University, 2009)

Recordings

Bache, F. E., 'Introduction and Allegro', *The English Cathedral Series vol. II*, Marcus Huxley (Regent Records, B000065TI1, 2002)

— 'Introduction and Allegro', *Priory LP Archive Series vol. 3*, Paul Derrett (Priory, PRCD915, 2004)

— 'Introduction and Allegro', Thomas Heywood, (*Concert Organ International Channel*, 1998) < https://www.youtube.com/watch?v=2_v59SyY-wk> [accessed 29/02/24]

— 'Piano Concerto in E major', *Bennett & Bache: Piano Concertos*, Howard Shelley, BBC Scottish Symphony Orchestra (Hyperion Records CDA67595, 2007)

— Piano Trio in D minor, *Edward Bache*, The English Piano Trio (Dutton CDLX 7145, 2004)

— Six Songs Op. 16, *Edward Bache*, Yvonne Howard and Timothy Ravenscroft (Dutton CDLX 7145, 2004)

— 'Souvenirs d'Italie', *An Englishman in Italy*, Christopher Howell (Sheva Collection CD SH506, 2012)

Bennett, William Sterndale, 'Fifth Piano Concerto', Malcolm Binns, Philharmonia Orchestra cond. By Nicholas Braithwaite (Lyrita SRCD205, 2007)

Schulhoff, Julius, 'Mazurka, Op. 5/4', *L'Art de la Mazurka,* Jean Martin (Arion, ARN 36 385, 1978)

Websites

Pages from *Grove Music Online*:

Banfield, Stephen, 'Meyer Lutz', doi.org/10.1093/gmo/9781561592630.article.17228

Brown, Maurice J. E., 'Impromptu', doi.org/10.1093/gmo/9781561592630.article.13736

— , rev. by Kenneth L. Hamilton, 'Barcarolle', doi.org/10.1093/gmo/9781561592630.article.02021

Burton, Nigel and Keith Horner, 'Michael Costa', doi.org/10.1093/gmo/9781561592630.article.06635

Bussi, Francesco, 'Guglielmo Andreoli', doi.org/10.1093/omo/9781561592630.013.90000380475

Downes, Stephen, ‘Mazurka’,
doi.org/10.1093/gmo/9781561592630.article.18193
Edwards, Owain, rev. by A.F. Leighton Thomas, ‘(Henry) Brinley Richards’,
doi.org/10.1093/gmo/9781561592630.article.23384
Hamilton, Kenneth, ‘Berceuse’, doi.org/10/1093/gmo/9781561592630.article.02749
Handford, Margaret, ‘Birmingham’,
doi.org/10.1093/gmo/9781561592630.article.03130
Horner, Keith, ‘Louis Jullien’, doi.org/10.1093/gmo/9781561592630.article.14538
Husk, William Henry, rev. by Bruce Carr, ‘Charles Neate’,
doi.org/10.1093/gmo/9781561592630.article.19661
— ‘Lucy Anderson’, doi.org/10.1093/gmo/9781561592630.article.00864
Lamb, Andrew, ‘Galop’, doi.org/10/1093/gmo/9781561592630.article.10589
Little, Meredith Ellis, ‘Saltarello’, doi.org/10.1093/gmo/9781561592630.article.24412
Locke, Ralph P., ‘Exoticism’, doi.org/10.1093/gmo/9781561592630.article.45644
— ‘Orientalism’, doi.org/10.1093/gmo/9781561592630.article.40604
Peter, Philip H., rev. by Julian Rushton, ‘Potter family’,
doi.org/10.1093/gmo/9781561592630.article.22191
Samson, Jim, ‘Genre’, doi.org/10.1093/gmo/9781561592630.article.40599
Schwandt, Erich, ‘Tarantella’, doi.org/10/1093/gmo/9781561592630.article.27507
Temperley, Nicholas, ‘Bache family’,
doi.org/10.1093/gmo/9781561592630.article.01697
— ‘Sir Julius Benedict’, doi.org/10.1093/gmo/9781561592630.article.02657
Tilmouth, Michael, ‘Schottische’, doi.org/10.1093/gmo/9781561592630.article.25066
Turbet, Richard, ‘Musical Antiquarian Society’
doi.org/10.1093/gmo/9781561592630.article.19413

Pages from the *Oxford Dictionary of National Biography*:
Gordon, Alexander, ‘Tagart, Edward’, doi.org/10.1093/ref:odnb/26914
Kent, Charles, rev. by Donald Hawes, ‘John Palgrave Simpson’,
doi.org/10.1093/ref:odnb/25588
Warrack, John, ‘James William Davison’, doi.org/10.1093/ref:odnb/7301

Other websites:

‘The Adelphi Theatre Calendar: A Record of Dramatic Performances at a Leading Victorian Theatre’, <https://www.umass.edu/AdelphiTheatreCalendar> [accessed 29 March 2023]

‘Bache, Alfred’, obituary: <www.icevirtuallibrary.com/doi/pdf/10.1680/imotp.1907.17278> [accessed 15/08/2024]

Bank of England, ‘Inflation Calculator’, <www.bankofengland.co.uk/monetary-policy/inflation/inflation-calculator> [accessed 12/01/24]

‘Boulevard Bru à Alger’, <https://alger-roi.fr/Alger/bd_bru/boulevard_bru.htm> [accessed 21/11/2022]

British Library Online Catalogue, <https://bl.uk> [accessed 31/05/2024]

The British Newspaper Archive <www.britishnewspaperarchive.co.uk> [accessed 01/06/2024]

CBSO, ‘About Us: History’, <https://cbso.co.uk/about-us/history> [accessed 01/03/24]

Cherif, Rachid, ‘Le *mizwid* en Tunisie : notoriété confirmée d’un instrument de musique’, <https://ctupm.com/fr/the-mizwid-in-Tunisia-a-famous-musical-instrument/> [accessed 24 November 2022]

Chopin, Frédéric, ‘Four Mazurkas Op. 24’, <https://vmirror.imslp.org/files/imglnks/usimg/4/42/IMSLP842146-PMLP2282-Op24-manuscript.pdf> [accessed 10 May 2024]

— ‘Mazurka Op. 50/1’, <https://vmirror.imslp.org/files/imglnks/usimg/1/1f/IMSLP141416-PMLP02277-FChopin_Mazurkas,_Op.50_ms.pdf> [accessed 10 May 2024]

Collins Dictionary, ‘Souvenir’, <www.collinsdictionary.com/dictionary/english/souvenir> [accessed 07/10/2022]

Cramer, Johann, ‘Toujours gai’, <https://nla.gov.au/nla.obj-2991759474> [accessed 09/01/2023]

‘Edition Silvertrust Presents Edward Bache’, <https://www.editionsilvertrust.com/bache-piano-trio.htm> [accessed 16/11/2023]

<www.findmypast.co.uk> [accessed 15/08/2024]

Friends of Red House Park, 'The Addyes-Scott Families', <https://www.b43.co.uk/red/index.php/addyes-scott-families> [accessed 17/02/2023]

'Genealogy of Alfred Garratt Barham', <https://www.geni.com/people/Alfred-Barham/6000000005438470741> [accessed 23/09/23]

Hobbs, John, 'The Queen's Letter', <https://nla.gov.au/nla.obj-165543562/view?partId=nla.obj-165543570#page/n0/mode/1up> [accessed 04/05/2023]

Horn, Charles, 'Toujours gai', <https://archive.org/details/ToujoursGai40852/mode/2up> [accessed 09/01/2023]

Hyperion Records, 'Bennett and Bache Piano Concertos', <https://www.hyperion-records.co.uk/dc.asp?dc=D_CDA67595> [accessed 29/02/24]

Kitson, Richard, 'The Musical World', *RIPM Online* <https://ripm.org/index.php?page=JournalInfo&ABB=MWO> [accessed 16/03/2023]

'Liverpool Hope Street Unitarian Church' at The National Pipe Organ Register, n.d., <https://www.npor.org.uk/survey/R01745> [accessed 22/03/2023]

Neumeyer, David, 'Ascending Cadence Gestures, A New Historical Survey, Part 5d2: 1860-1900, Polkas', University of Texas at Austin, June 2021, <http://dx.doi.org/10.26153/tsw/13803>

Oxford English Dictionary, 'Character', <https://www.oed.com/dictionary/character_n?tab=meaning_and_use#9587486> [accessed 15/01/24]

Oxford English Dictionary, 'Characteristic', <https://www.oed.com/dictionary/characteristic_n?tab=meaning_and_use> [accessed 15/01/24]

Oxford English Dictionary, 'Souvenir', <www.oed.com/view/Entry/185321> [accessed 07/10/2022]

Prior, Miss, 'Musical Souvenirs, quadrilles, waltzes & a Galoppe for the Piano Forte', <https://babel.hathitrust.org/cgi/pt?id=mdp.39015080960738&view=1up&seq=1> [accessed 19 December 2022]

Renard, ‘Excursions dans l’Amerique du Sud, esquisses et souvenirs’, <https://babel.hathitrust.org/cgi/pt?id=hvd.32044080372949&view=1up&seq=1> [accessed 18/12/2022]

‘Rheinische Musick-Zeitung für Kunstrfreunde und Künstler’, <http://opacplus.bsb-muenchen.de/title/7691792/ft/bsb10487156?page+1204> [accessed 17/01/24]

The Royal Society of Musicians, ‘Alfred Mellon’, <www.rsmgb.org/2020/08/01/archive-item-of-th-month-august-2020/> [accessed 05/05/2023]

‘Royal Theatrical Fund: Our History’, <https://www.trtf.com/our-history> [accessed 26 May 2021]

Shepherd, John, ‘Review: “An Englishman in Italy”’, <https://www.musicweb-international.com/classrev/2012/June12/An_Englishman_SH056.htm> [accessed 27/02/24]

Staatsbibliothek Berlin Catalogue, https://stabikat.de [accessed 14/05/24]

Stoll, Josef, trans. by Emily Ezust, ‘An die Geliebte’ <https://www.lieder.net/lieder/get_text.html?TextId=15380 > [accessed 05/02/24]

Tartz, Ute, ‘Livia Virginia Frege’, <https://research.uni-leipzig.de/agintern/frauen/frege.htm> [accessed 15/11/2023]

‘Text to Art Songs and Choral Works by F. Bache’, The LiederNet Archive, <https://www.lieder.net/lieder/get_settings.html?ComposerId=11532> [accessed 15/11/2023].

WorldCat, <https://search.worldcat.org> [accessed 03/06/2024]

Appendix A:

Works composed by Francis Edward Bache

This list has been compiled by searching library catalogues, examining manuscripts held at the Royal Academy of Music, and deducing further compositions from primary sources such as letters and reports of concerts. Works for solo piano are at Appendix B.

* composed under the pseudonym Franz Habec

Genre	Title	Date of Composition	Details of Publication	Manuscript
Opera	*Which is Which?*	*c*.1851		
	Rübezahl	1853		*GB-Lam* MS1001-1004
Orchestral	Overture in G, *Jessie Gray*	1850		*GB-Lam* MS1029
	Overture in E	1851		*GB-Lam* MS1030
	Rondo Finale / Orchestral Union Galop*	1854		*GB-Lam* XX(163628.1)
	*Impériale**	1854		*GB-Lam* XX(163627.1)
	*Tempo di Polka**	*c*.1854		*GB-Lam* XX(163629.1)
Concerted Works	Piano Concerto in G minor	1850		*GB-Lam* MS1005
	Piano Concerto in E	1851		*GB-Lam* MS1006
	Andante con espressione for Piano and Orchestra	*c*.1851		*GB-Lam* MS1035
	Andante Spianato and Rondo Polonaise for Piano and Orchestra	1855		*GB-Lam* MS1019
	Piano Concerto in E	1856		*GB-Lam* MS1007

Genre	Title	Date of Composition	Details of Publication	Manuscript
Concerted Works (cont.)	Morceau de Concert for Piano and Orchestra	1857		*GB-Lam* MS1034
Chamber	*Romance* for Violin and Piano	1848		*GB-Lam* MS1026
	String Quartett in F major	1851		*GB-Lam* MS1031
	Piano Trio, Op. 25		Leipzig: Kistner, 1865	
	Romance for Violoncello and Piano Op. 21		London: Augener, 1900	
	Duo Brillante for Violin and Piano		London: Augener, 1901	*GB-Lam* MS1027
	Romance for Flute and Piano			
Piano Duet	*The Unprotected Female: Quadrilles*	1850		*GB-Lam* MS1020
	Potpourri on Lucia di Lammermoor, by Henri Cramer, arr. Bache		London: Addison Hollier, 1852	
	Beethoven Funeral March, arr. Bache (with ad lib. flute, violin and cello)		London: Addison & Hollier, 1853	
	Sur le boulevard, Marche Parisienne		London: Addison Hollier & Lucas, 1857	

Genre	Title	Date of Composition	Details of Publication	Manuscript
Piano Duet (cont.)	*Le Carnaval de Venise*, Brilliant Fantasia		London: Edwin Ashdown, 1885	
	Oesten's Fantaisia, on airs from Lucrezia Borgia, arr. Bache		London: Edwin Ashdown, 1889	
	Two Duets for his Little Brothers		London: Augener 1909	
Organ	Voluntary in F	*c*.1849-51		*GB-Lam* MS1010
	Introduction and Allegro in the Ancient Style / *Andante and Allegro*		Barnet: Fitzjohn Music, 2009	*GB-Lam* MS1016
	Prelude and Fugue in E minor			
	Three Movements for Organ		London: Edwin Ashdown, 1892	
Choral	Kyrie Eleison for Choir and Organ		London: Novello, 1907	*GB-Lam* MS1042
	'Litany'	1858		*GB-Lam* MS1037
Songs	'Litany'	1858	London: 1862	*GB-Lam* MS1037

Genre	Title	Date of Composition	Details of Publication	Manuscript
Songs (cont.)	'The Exile', Ballad in the Irish Style			*GB-Lam* MS1037
	Four Songs (Mrs Ames and Burns)		London: Edwin Ashdown, 1859	*GB-Lam* MS1040
	Wandrer's Nachtlied (Goethe, trans. Mrs H. Ames)		London: 1859	*GB-Lam* MS1037
	Six Songs with English and German Words, Op. 16 (English words by J. Palgrave Simpson)		London: Hutchings & Romer, *c*.1865	
	Vieni la barca è pronta (Metastasio)		London: 1867	*GB-Lam* MS1037
	Go Where You Will (J. Palgrave Simpson)		London: Hutchings & Romer, *c*.1870	
	Sweet is Evening's Fragrant Dew		London: Edwin Ashdown, 1895	
	Childhood's Joy (E. H. Blyth)		London: 1895	
	Fortunio's Song (de Musset trans. C. Bache)		London: Augener, 1901	*GB-Lam* MS1037
	Reverie (words by Rey trans. C. Bache)		London: Augener, 1901	*GB-Lam* MS1037

Appendix B:

Works for Solo Piano composed by Francis Edward Bache

Opus No.	Title	Date of Composition	Details of Publication	Manuscript
#	A Little Piece in the Style of Mendelssohn's *Song Without Words*	Undated		*GB-Lam* MS1018
#	Waltz in E major	Undated		*GB-Lam* MS1010
#	*Tantalus* (Bluette d'Album)	Undated		*GB-Lam* MS1016
1	*Three Impromptus: Moments de Récréation*		London: AH 1851	*GB-Lam* MS1010
#	*The Go Ahead*. Polka	1851		*GB-Lam* MS1021
2	*Rêve d'Amour*		London: CR, 1852	
3	*La Belle Capricieuse*		London: CR, 1852	
4	*Rêverie du Soir*		London: AH, 1852	
5	*L'Irresistible*. Galop di Bravura		London: AH, 1852	
6	*L'Esprit de la Danse*		London: AH, 1852	
*	*The Box and Cox Wedding Polka*		London: AH, 1852	
7	1. Fantasia on *Bonnie Dundee* 2. Fantasia: *Those Evening Bells* 3. Fantasia: *Non più Mesta* 4. Fantasia: *A Russian Air*		London: AH, 1852	

Opus No.	Title	Date of Composition	Details of Publication	Manuscript
8	*Eugénie*; Mazurka de Salon		London: AH, 1853	
*	*The Flora Schottische*		London: AH, 1853	
*	*The Union Galop*		London: AH, 1854	
*	*The Ghost's Melody*		London: AH, 1854	
*	*Impériale*	1854		*GB-Lam* (XX 163627.1)
9	*Brilliant Polonaise*		London: AH, 1854	
12	*Two Romances*		London: AH, 1855	*GB-Lam* MS1017
13	*Four Mazurkas de Salon*		Leipzig: Kistner, 1855	*GB-Lam* MS1011
WO	*En Avant!* Fanfare militaire pour piano		London: AH, 1855	
WO	*Fairy Lilian*		London: AH, 1855	
WO	Fantasia on *Il Balen di Suo Sorriso*		London: AH, 1855	
15	*Five Characteristic Pieces*: 1. 'Drinking Song' 2. 'Beloved' 3. 'Forsaken' 4. 'Barcarole' 5. 'Village Merrymaking'		London: AH, 1855	

Opus No.	Title	Date of Composition	Details of Publication	Manuscript
* $	*Marguerite*, Polka de Salon		London: AH, 1855	
*	*La Gassier*, Valse Brillante		London: AH, 1856	
*	*Hurrah for the Red White and Blue*		London: AH, 1856	
*	*The Queen's Letter*		London: AH, 1856	
17	Two Polkas de Salon		London: AHL, 1857	
19	*Souvenirs d'Italie:* 1. 'Toujours gai' 2. 'Madeleine' 3. 'Bon matin' 4. 'Sur les lagunes' 5. 'L'Allégresse' 6. 'Rêve d'une villageoise' 7. 'Dors, mon enfant' *8.* 'Fête Napolitaine'		London: AHL, 1857	2. *GB-Lam* MS1036 8. *GB-Lam* MS1045
WO	*Sur le boulevard*		London: AHL, 1857	
#	'Souvenir d'Alger'	1857		*GB-Lam* MS1015
20	*Les Clochettes du traineau*		London: AHL, 1859	
23	*Feu Follet*		London: AHL, 1859	*GB-Lam* MS1012
24	*La Penserosa e l'Allegra*		London: AHL, 1859	*GB-Lam* MS1013
#	*Zitto, Zitto*	*c*.1858		*GB-Lam* MS1014D

Opus No.	Title	Date of Composition	Details of Publication	Manuscript
26	*Souvenirs de Torquay:* 1. 'L'Invitation' 2. 'Prière de jeune fille' 3. 'Mélodie Etude' 4. 'Les quatre voleurs' *5.* 'La Légéreté'		London: AHL, 1859	*GB-Lam* MS1014
10	*Allegretto Grazioso*		London: Brewer, 1859	
WO	Five Admired Melodies of Verdi, arranged for the pianoforte: 1. 'Di due figli vivea' 2. 'Tacea la note placida' 3. 'Stride la vampa' 4. 'Il Balen di suo sorriso' *5.* 'E deggio e posso crederli'		London: Kreutzer Samson, 1860	
WO	*Consolation:* Mélodie Etude		London: LCA, 1863	*GB-Lam* MS1016
WO	*Les bacchantes:* Galop di bravura		London: Edwin Ashdown, 1884	

Explanation of Symbols and Abbreviations

* Works published under the pseudonym Franz Habec

Unpublished Works

$: This work was republished under Bache's own name by Edwin Ashdown in 1884.

AH: Addison and Hollier

AHL: Addison, Hollier and Lucas

CR: Campbell, Ransford & Co.

LCA: Lamborn, Cock, Addison & Co.

WO: Without Opus (published)

Appendix C:

Performances given by Francis Edward Bache

Date	Location	Work(s) Performed	Reference
26/08/1846	Birmingham Town Hall	*Elijah* (Mendelssohn) – as violinist in orchestra	*Brother Musicians* p.2
11/11/1849	Exeter Hall, London	*Solomon* (Handel) – as violinist with the Sacred Harmonic Society	*GB-Lbl* Add MS 54193, fol. 121^{r}
Early 1850	St Luke's Old Street, London	Improvisation "in the style of a festal march"	Everett E. Truette, 'Organ and Choir', *The Etude* 24.6 (1906), p.395
21/01/1851	Keighley	Violin Concerto (Mendelssohn); 'a solo by Sivori' (with John Carrodus, violin)	*Brother Musicians*, p.8
1851-1852	Haymarket Theatre, London	Violinist in the orchestra for various productions	*Brother Musicians*, p.14, p.32
07/04/1852	Mr Kelly's Concert, The Music Hall, Store Street	*Rêve d'Amour* and *Galop*	'Miscellaneous', *The Musical World*, 30.16 (17 April 1852), p.253
15/06/1852	Hanover Square Rooms	Piano Concerto in E (1851), 1st movement	*The Illustrated London News*, 19 June 1852, p.482
21/03/1853	London Tavern	Unknown, solo piano and accompaniment.	'Royal General Theatrical Fund', *The Morning Post*, 22 March 1853, p.6

Date	Location	Work(s) Performed	Reference
17/03/1855	Philharmonic Hall, Liverpool	*Andante Spianato and Rondo Brillante*	'Provincial', *The Musical World*, 33.11 (17 March 1855), p.167
07/05/1855	St Martin's Hall	*Andante and Rondo Polonaise Brilliante*	'Mr Alfred Mellon's Concerts', *The Musical World* 33.19 (12 May 1855), p.295
19/06/1855	13 Ecclestone Square, London	Unknown	Untitled item, *The Musical World*, 33.25 (23 June 1855), p.401
? Summer 1855	Hampstead		*Brother Musicians* p.54
06/07/1855	St Martin's Hall	Performed as accompanist for Krall and Bianchi	'St Martin's Hall', *The Morning Post*, 6 July 1855, p.1
11/09/1855	Ipswich	Trio, Op. 38 (Beethoven); Nocturne; (Chopin); 'A Village Merrymaking'; *Kreutzer* Sonata (Beethoven)	'Matinee Musicale', *The Suffolk Chronicle*, 15 September 1855, p.3
29/11/1855	Dee's Assembly Room, Birmingham	Beethoven *Trio in E-flat*, Op. 1; Mendelssohn Sonata in B-flat (vc +pf); two Mendelssohn SWW (inc. book 5 'Allegretto Grazioso'); Thalberg *Tarantella*;	'The Chamber Concert of Thursday', *The Birmingham Journal*, 1 December 1855, p.8

Date	Location	Work(s) Performed	Reference
27/12/1855	Dee's Assembly Rooms, Birmingham	Trio in C major Op. 87 (Haydn); Aria 'Sempre all'Alba' (Verdi); Mazurkas 1 and 2 (Op. 13), 'Village Merrymaking' Op. 15; Grand Sonata in A minor for pianoforte and violin (Beethoven); *German Songs* Op. 16/1&4;	'Chamber Concerts', *The Birmingham Journal*, 29 December 1855, p.7
28/03/1856	Algiers	*Andante and Rondo Polonaise*; other unknown works	*Brother Musicians* p.66; (quoting L'*Akhbar, 02/04/1857*)
29/11/1856	Vienna	'Concerto' (1856), to Czerny	*Brother Musicians* p.88
April 1857	Rome	Unknown	Uglow, p.423
15/02/1858	Baths Assembly Rooms, Torquay	'Fete Napolitaine'; 'Clochettes de traineau', 2 unnamed concert pieces with orch. accompaniment	'Mr F. E. Bache's Matinee Musicale', *The South Devon Journal*, 24 February 1858, p.3

Appendix D:

Performances by others of Bache's works during his lifetime

Date	Location	Performer	Works Performed	Reference
18/11/1850-24/01/1851	Adelphi Theatre, London		*Jessie Gray* Overture	*GB-Lam* MS1029, annotation on front cover
August 1856	Salisbury; Bath; Bristol; Leicester	Orchestral Union under Alfred Mellon	*Rondo Finale*	*The Salisbury and Winchester Journal*, 2 August 1856, p.2; *The Bath Chronicle*, 14 August 1856, p.4; *The Bristol Mercury*, 16 August 1856, p.4; *Leicestershire Mercury*, 23 August 1856, p.3
01/09/1856	Derby	Orchestral Union under Alfred Mellon	*Rondo Finale*	*The Derby Mercury*, 27 August 1856, p.1
30/09/1856	Liverpool	Orchestral Union under Alfred Mellon	*Orchestral Union Galop*	*The Daily Post*, 3 October 1856, p.1
10/10/1856	Lancaster	Orchestral Union under Alfred Mellon	*Rondo Finale*	*The Lancaster Gazette*, 18 October 1856, p.5
25/10/1856	Dublin	Orchestral Union under Alfred Mellon	*Rondo Finale*	*Saunders's Newsletter*, 25 October 1856, p.2

Date	Location	Performer	Works Performed	Reference
27/11/1856	Norwich	"London Orchestral Union Band"	*Rondo Finale*	*The Norfolk Chronicle and Norwich Gazette*, 22 November 1856, p.2
22/01/1857	Assembly Rooms, Dee's Royal Hotel, Birmingham	George Russell (piano), Miss F Rowland (vocalist)	*Serenade* (song)	*Birmingham Journal*, 17 January 1857, p.4
11/02/1857	Unicorn Inn Assembly Rooms, Stow [on the Wold]	Mr Fred Archer (piano)	Unspecified work	*Jackson's Oxford Journal*, 14 February 1857, p.8.
29/03/1858	Drury Lane Theatre, London	Pyne and Harrison English Opera Company	*Rondo Finale*	*The Morning Post*, 29 March 1858, p.1
31/03/1858	Drury Lane Theatre, London	Pyne and Harrison Company	*Rondo Finale*	*The Morning Chronicle,* 1st April 1858, p.5
12/07/1858	Music Hall, Broad Street, Birmingham	Walter Bache	*Introduction and Allegro* (organ)	*The Birmingham Daily Post*, 30 July 1858, p.3
05/08/1858	Assembly Rooms, Dee's Royal Hotel, Birmingham	George Russell and others	Unspecified works	*Brother Musicians* p.101; *The Birmingham Daily Post*, 5 August 1858, p.3

Appendix E:

Post-September 1858 Performances of works by Bache

Date	Location	Performer	Works Performed	Reference
15/12/1858	Lecture Hall, Croydon	George Russell	*Morceau de Concert*	*The Croydon Chronicle*, 18 December 1858, p.1
21/12/1858	Dee's Hotel, Birmingham	Deichmann and others	Unspecified	*Aris' Birmingham Gazette*, 27 December 1858, p.2
27/12/1858	St John's WMA, Pleck	Mr Darwall and others	*Romance* for cello and piano	*The Walsall Free Press*, 1 January 1859, p.4
15/04/1859	Town Hall, Louth	Orchestra under Mellon	*Rondo Finale*	*The Louth and North Lincolnshire Advertiser*, 2 April 1859, p.1
16/04/1859	Victoria Hall, Leeds	Pyne and Harrison Orchestra under Mellon	*Rondo Finale*	*The Leeds Mercury*, 18 April 1859, p.3
14/10/1859	Lecture Theatre of the Midland Institute, Birmingham	Mr Anderton	'Madeleine'; 'Dors, mon enfant'	*Aris' Birmingham Gazette*, 10 October 1859, p.3

Date	Location	Performer	Works Performed	Reference
07/11/1859	Dee's Hotel, Birmingham	Mr Matthews and Mr Flavell	*Romanza* for flute and piano	*The Birmingham Daily Post*, 8 November 1859, p.2
15/03/1860	Methodist New Connexion Chapel, Paddock		'Organ Sonata'	*The Huddersfield Chronicle*, 17 March 1860, p.5
19/03/1860	Town Hall, Birmingham	Miss Cecilia Summerhayes; Mr Stimpson	*Les Clochettes de traineau*; *Introduction and Allegro* (organ)	*Aris' Birmingham Gazette*, 19 March 1860, p.3
09/06/1860	Willis's Rooms, London	Mr W. G. Cusins, Miss Messent	*Serenade*	*The Era*, 10 June 1860, p.10
18/06/1860	Town Hall, Birmingham		Various, including 'Litany'	*Birmingham Journal*, 16 June 1860, p.4
25/06/1860	Town Hall, Birmingham	Mr F. Gough	'Litany'	*The Birmingham Daily Post*, 25 June 1860, p.1
23/07/1860	Town Hall, Birmingham	Cecilia Summerhayes	'Galop'	*The Birmingham Daily Post*, 27 July 1860, p.2
03/06/1861	Town Hall, Birmingham	Rosetta Piercy	Romance in D (violin)	*Aris's Birmingham Gazette*, 1 June 1861, p.4

Date	Location	Performer	Works Performed	Reference
04/11/1861	Town Hall, Birmingham		Various	*Aris's Birmingham Gazette*, 2 November 1861, p.4
12/02/1862	Assembly Rooms, Birmingham		Various piano compositions including *Romance* and *Polinaise* [*sic*]	*Aris's Birmingham Gazette*, 15 February 1862, p.7
03/01/1863	St James' Hall, London	R. Sydney Pratten	*Roman*ce (flute and piano)	*The Morning Post*, 1 January 1863, p.1
05/03/1863	Plough and Harrow, Hagley Rd, Birmingham	Cecilia Summerhayes	*L'Allegra*	*Aris's Birmingham Gazette*, 7 March 1863, p.8
09/04/1863	King Edward's School, Birmingham	Mr Bembridge, Mr Miller	*Romance* (violin and piano)	*The Birmingham Daily Gazette*, 10 Paril 1863, p.3
14/09/1863	Town Hall, Birmingham		Trio; *Duo Concertante* (violin and piano); 'Litany'	*The Birmingham Daily Gazette,* 14 September 1863, p.1
15/10/1863	Church of the Messiah, Birmingham	Walter Bache (organist)	Unknown: "Bache Memorial Performance"	*Carmarthen Journal*, 16 October 1863, p.7
17/12/1863	Plough and Harrow		*Carnival de Venise* (piano duet)	*Birmingham Journal*, 14 November 1863, p.4

Date	Location	Performer	Works Performed	Reference
14/03/1864	Temperance Hall, Leicester	R. S. Pratten	*Romance (*flute)	*The Leicestershire Mercury*, 19 March 1864, p.8
30/06/1864	Dublin	J. Hamilton Clarke	*Introduction and Allegro*	*The Daily Express*, 30 June 1864, p.2
29/05/1865	Birmingham	Clara Wight	*The Winter it is Past*	*The Birmingham Daily Gazette,* 29 May 1865, p.1
20/11/1865	Birmingham	Lecture by Alfred R. Gaul	Unspecified	*The Birmingham Daily Post*, 21 November 1865, p.4
02/01/1866	Birmingham	Mr Anderton, Walter Bache	Unspecified	*The Birmingham Daily Post*, 4 January 1866, p.6
06/02/1866	Royal Sussex Hotel, Tunbridge Wells	Dr Bucherer	*Carnival* (piano duet)	*The Sussex Advertiser*, 13 February 1866, p.3
23/05/1866	Collard and Collard, Grosvenor Street, London	Linas Martorelli	*Vieni, la barca e pronta* (song)	*The Morning Advertiser*, 24 May 1866, p.6
27 and 29/11/1866	London	Master Charles and Master Arthur LeJeune	Organ work	*The Borough of Marylebone Mercury*, 1 December 1866, p.3
11/12/1866	Holy Trinity Church, Worcester	Thomas Goodwin	*Childhood's Joy* (song)	*Berrow's Worcester Journal*, 15 December 1866, p.3

Date	Location	Performer	Works Performed	Reference
05/10/1867	Crystal Palace, London	Miss Elton	*What Wakes Me*	*The Era,* 6 October 1867, p.15
20/11/1867	Victoria Hall, Leeds	James Stimpson	*Introduction and Allegro*	*The Yorkshire Post*, 18 November 1867, p.1
01/02/1868	Nock's Assembly Rooms, Birmingham		*Morceau de Concert* (piano and orchestra)	*The Birmingham Daily Gazette*, 3 February 1868, p.5
19/12/1868	Exchange Assembly Rooms, Birmingham	Constance Bache	*Andante and Rondo Polonaise*	*Birmingham Journal*, 19 December 1868, p.6
21/12/1868	Exchange Assembly Rooms, Birmingham	Miss Alice Phillips	*Farewell Fond Heart*	*Birmingham Journal*, 26 December 1868, p.5
18/01/1869	Music Hall, University of Edinburgh	Professor Oakley	*Andante and Allegro* (organ)	*The Edinburgh Evening Courant*, 19 January 1869, p.5
04/03/1869	Music Classroom, Park Place, Edinburgh	Professor Oakley	*Allegro Marziale* (organ)	*The Edinburgh Evening Courant*, 6 March 1869, p.8

Date	Location	Performer	Works Performed	Reference
03/06/1869	Witney, Corn Exchange	New Philharmonic Society	*Piano Trio*	*The Oxford Times*, 12 June 1869, p.6
19/01/1871	Lamborne	Rev. H. W. Miller	'Fête Napolitaine'	*The Newbury Weekly News*, 26 January 1871, p.4
01/02/1871	Mechanics' Institution, Stalybridge	Mr Avison (cello), Messrs Travis and Worth (piano)	*Romance* (cello and piano)	*Ashton Weekly Reporter*, 28 January 1871, p.1
14/04/1871	County Assembly Rooms, Lincoln	Mrs T. Brook	*Chloe* (song)	*The Lincolnshire Chronicle*, 21 April 1871, p.4
31/03/1873	Philharmonic Hall, Southampton	Mr R. Sharpe's pupils	*Farewell* (song); *Polonaise* (piano)	*The Hampshire Advertiser*, 2 April 1873, p.2
01/07/1873	Westminster Abbey	Mr [Charles] Jekyll	Unspecified organ music	*The Star*, 5 July 1873, p.4
12/02/1874	Birmingham	Mr Stevens and Mr Nicholson	*Romance* (flute and piano)	*The Birmingham Daily Post*, 13 February 1874, p.8
01/06/1875	Edinburgh Hall, Yorkshire Exhibition, Leeds	Mr James H. Rooks	*Andante and Allegro*	*The Chronicle*, 5 June 1875, p.4
25/09/1875	Colston Hall, Bristol	George Riseley	*Andante and Allegro*	*The Western Daily Press*, 24 September 1875, p.1

Date	Location	Performer	Works Performed	Reference
08/07/1876	St Mary's Church, Haughton Dale	C. H. Wrigley	*Andante and Allegro*	*The North Cheshire Herald*, 15 July 1876, p.7
20/12/1876	The Music Hall, Leamington Spa	Mr James Matthews	*Romance* for flute and piano	*The Royal Leamington Spa Courier*, 23 December 1876, p.4
12/05/1877	Colston Hall, Bristol	George Riseley	*Andante and Allegro*	*The Western Daily Press*, 12 May 1877, p.8
05/07/1877	Willis' Rooms, London	Mr Lindsay Sloper	*Characteristic Sketch*	*The Standard*, 5 July 1877, p.2
21/09/1877	Congregational Chapel, Rhyl	Mr W H Jude	*Andante and Allegro*	*The North Wales Chronicle*, 22 September 1877, p.6
13/10/1877	Leeds Town Hall		*Andante and Allegro*	*The Leeds Mercury*, 15 October 1877, p.3
20/10/1877	Royal Academy of Music	Clara Samuell	*Farewell* (song)	*The Daily Telegraph*, 22 October 1877, p.3
17/07/1878	Otley Road Wesleyan Chapel, Leeds	Mr J. P. Bowling	Unspecified organ work	*The Leeds Times*, 20 July 1878, p.8
17/02/1879	Mission Room, Bury St. Edmunds	Adah L. Gould	*Polonaise Brillante*	*The Bury Free Press*, 22 February 1879, p.5

Date	Location	Performer	Works Performed	Reference
02/06/1879	Parish Church, Hingham	Dr. F. E. Gladstone	*Introduction and Allegro*	*The Norwich Mercury*, 7 June 1879, p.7
21/06/1879	Magdalen College, Oxford	Rev. L. Tuckewell	*The Serenade* (song)	*The Oxford Times*, 21 June 1879, p.8
21/07/1879	Clifton Church, Yorkshire	W. S. Child	*Andante and Allegro*	*The York Herald*, 22 July 1879, p.7
18/10/1879	Town Hall, Manchester	J. Kendrick Pyne	*Andante and Allegro*	*Manchester Courier*, 18 October 1879, p.1
19/01/1880	St Thomas' Hall, London	The Sprinmuhls and Mr Upward	Trio in D minor	*The Hackney and Kingsland Gazette*, 26 January 1880, p.3
04/02/1880	New Street, Leicester	Miss Gill et al.	Trio in D minor	*Leicester Journal*, 6 February 1880, p.8
06/04/1880	Congregational Church Schoolroom, Bury St. Edmunds	Mrs Attwell and Miss Fenn	*Les Bacchantes* (Piano duet)	*The Bury Free Press*, 10 April 1880, p.8
24/07/1880	St James Church Wardleworth		*Andante and Allegro*	*The Rochdale Observer*, 31 July 1880, p.8

Date	Location	Performer	Works Performed	Reference
02/08/1880	Hyde Parish Church, Isle of Wight	Mr F. H. Simms	Prelude and Fugue in E minor; *Andante con moto* from a flute and piano duet	*The Isle of Wight Observer*, 31 July 1880, p.4
14/08/1880	St George's Hall, Liverpool	Mr W. T. Best	*Allegro con Brio* (D major)	*The Liverpool Mail*, 14 August 1880, p.5
04/10/1880	S Augustine's Church, Scisset	Mr Garner	*Andante and Allegro*	*The Barnsley Chronicle*, 9 October 1880, p.2
14/10/1880	Llandrillo	J Whitman	*Andante and Allegro*	*The North Wales Chronicle*, 23 October 1880, p.8
18/02/1881	Armoury, Huddersfield	Miss Clara Samuell	*Farewell* (song)	*The Huddersfield Chronicle*, 19 February 1881, p.8
03/07/1881	Armitage Bridge Church	W. R. Nichol	*Andante and Allegro*	*The Huddersfield Chronicle*, 5 July 1881, p.3
14/09/1881	St Martin's Church, Leicester	Mr Charles Hancock	*Andante and Allegro*	*The Leicester Chronicle*, 17 September 1881, p.5
19/11/1881	Brighton Aquarium	Miss Clara Samuell	Unspecified song	*Brighton Gazette*, 25 November 1881, p.7
11/01/1882	Tiverton	Mr S. Reay	*Introduction and Allegro*	*The Devon Evening Express*, 12 January 1882, p.3
07/02/1882	Masonic Hall, Birmingham	Mr Stratton and Mr Gregory	*Romance* (flute and piano)	*The Birmingham and Aston Chronicle*, 11 February 1882, p.5

Date	Location	Performer	Works Performed	Reference
20/02/1882	Parish Church, Blackburn	Mr Walter Handel Thorley	*Introduction and Allegro*	*The Preston Herald*, 22 February 1882, p.3
04/03/1882	St George's Hall, Liverpool	J. Swift	*Andante and Allegro*	*The Liverpool Daily Post*, 6 March 1882, p.6
28/04/1882	Town Hall, St. Albans		*Andante and Allegro*	*The Herts Advertiser*, 6 May 1882, p.6
26/05/1882	Greyfriars' Church, Edinburgh	R. D. Pettie	Unspecified organ work	*The Daily Review*, 29 May 1882, p.3
02/08/1882	Parish Church, Ryde	F. H. Simms	*Andante and Allegro*	*The Isle of Wight Observer*, 5 August 1882, p.5
12/09/1882	Hinckley Parish Church	Charles Hancock	*Andante and Allegro*	*The Leicester Chronicle*, 16 September 1882, p.7
21/09/1882	St Cuthbert's Church, Thetford	Mr F. C. Atkinson	*Introduction and Allegro*	*The Bury and Norwich Post*, 26 September 1882, p.8
25/09/1882	Birmingham	Mr Stratton's Concert	Unspecified MS composition	*The Birmingham Daily Post*, 28 August 1882, p.8
28/10/1882	Victoria Hall, Exeter	D. J. Wood	*Adagio and Allegro in D*	*The Devon Evening Express*, 26 October 1882, p.2
30/10/1882	London	Miss Marian McKenzie	*Farewell*	*Pall Mall Gazette*, 3 November 1882, p.4

Date	Location	Performer	Works Performed	Reference
18/11/1882	Victoria Hall, Exeter	D J Wood	*Introduction and Allegro*	*The Devon Evening Express*, 17 November 1882, p.2
19/11/1882	Birmingham	Miss Samuell	Unspecified songs	*The Birmingham Daily Post*, 11 December 1882, p.5
08/12/1882	Town Hall, Yeovil	The Brousils and Mr Parker	Piano Trio	*Dorset County Chronicle*, 14 December 1882, p.7
23/01/1883	Frome	Miss Laura Cox	*L'Allegra*	*The Frome Times*, 24 January 1883, p.2
30/04/1883	St James' Hall, London	Miss Marion MacKenzie	*Farewell*	*The Morning Post*, 1 May 1883, p.5
29/05/1883	St Hilda's Church, Middlesbrough	Felix Corbett	*Introduction and Allegro*	*The North-Eastern Daily Gazette*, 31 May, 1883, p.4
13/11/1883	Masonic Hall, Birmingham	Constance Bache	*Morceau de Concert* for piano and strings	*The Birmingham Daily Post*, 14 November 1883, p.5
06/12/1883	Assembly Rooms, Salisbury	Miss A Aylward	*Ah! Did they but know*	*The Hampshire Advertiser*, 8 December 1883, p.7
29/01/1884	Glasgow	Marian Mackenzie	*Farewell*	*North British Daily Mail*, 6 February 1884, p.4
29/03/1884	Crystal Palace, London	Marian Mackenzie	*Farewell*	*Norwood News and Crystal Palace Chronicle,* 5 April 1884, p.8

Date	Location	Performer	Works Performed	Reference
19/05/1884	Wandsworth Town Hall	Mr Bicknell Young	*Farewell*	*The Stage*, 23 May 1884, p.16
11/08/1884	St Thomas' Church, Sunderland	G. F. Vincent	*Prière* (organ)	*Sunderland Daily Echo*, 12 August 1884, p.3
30/11/1884	Merton College, Oxford	Brower, Abel and Burd	Piano Trio	*Jackson's Oxford Journal*, 6 December 1884, p.5
10/01/1885	Glasgow	Clara Samuell	*Farewell*	*The Scotsman*, 12 January 1885, p.4
03/03/1885	Wesleyan Chapel, Henley	Mr Cox	*Introduction and Allegro*	*The Henley Free Press*, 7 March 1885, p.5
10/03/1885	Kensington School of Music	Concert by pupils of Miss Beatrice Smith	*Lebewohl*	*West London Observer*, 14 March 1885, p.3
21/03/1885	English Wesleyan Chapel, Rhyl	G. E. Fielding	*Andante and Allegro*	*The Rhyl Advertiser*, 28 March 1885, p.3
11/08/1885	International Inventions Exhibition, South Kensington	J. A. Batchelor	*Introduction and Allegro*	*The Herts Advertiser*, 15 August 1885, p.7

Date	Location	Performer	Works Performed	Reference
15/09/1885	Wesleyan Chapel, Peterborough	Charles W. Page	*Introduction and Allegro*	*The Peterborough and Huntingdonshire Standard*, 19 September 1885, p.8
08/10/1885	Free Trade Hall, Manchester	Clara Samuell	*Farewell*	*Manchester Evening News*, 2 October 1885, p.1
20/09/1886	St Thomas' Church, Sunderland	G. F. Vincent	*Prière*	*Sunderland Daily Echo*, 19 September 1885, p.2
28/10/1886	St James' Hall, Derby	Miss Louisa Garton (RAM presentation)	Presto Capriccioso in G ('L'Allegresse')	*The Derby Mercury*, 3 November 1886, p.6
04/12/1886	Town Hall, Newcastle	Miss Clara Samuell	*Farewell*	*The Newcastle Weekly Chronicle*, 11 December 1886, p.8
13/12/1886	Rosslyn Hill Chapel, London	Twyford Taylor	Unknown organ work	*Hampstead and Highgate Express*, 18 December 21886, p.5
10/02/1887	Working Men's Club, Epping	Miss Fardell and Miss Davis	*Les Bacchantes* (piano duet)	*The Essex County Chronicle*, 18 February 1887, p.4
08/03/1887	Victoria Hall , Exeter	The Misses and Mr Vinnicombe	Piano Trio op 25	*The Devon Evening Express*, 9 March 1887, p.1
12/03/1887	Castle Hall, Taunton	Mr F. M. Newton	*Farewell*	*The Taunton Courier*, 16 March 1887, p.5

Date	Location	Performer	Works Performed	Reference
24/03/1887	St John's Church, Carlinghow	J. Tomlinson	*Andante and Allegro*	*The News and Advertiser*, 26 March 1887, p.5
01/04/1887	Belfast Philharmonic Society	Madame McKenzie	*Farewell*	*Belfast News-Letter*, 1 April 1887, p.5
11/05/1887	St Mark's Church, New Swindon	F. W. Hayward	*Andante and Allegro*	*The Swindon Advertiser*, 14 May 1887, p.5
02/08/1887	Parish Church, Tenby	Mr W. T. Jenkins	*Prière de jeune fille* (organ)	*The Tenby Observer*, 28 July 1887, p.5
03/11/1887	All Saint's Leicester	Mr Hancock	*Allegro* (organ)	*The Leicester Daily Post*, 4 November 1887, p.2
12/11/1887	Corn Exchange, Coventry	F. W. Beard, F. Ward, A. J. Priestley	Trio (Andante, Allegro)	*The Coventry Herald and Free Press*, 18 November 1887, p.2
24/11/1887	Masonic Hall, Birmingham	Oscar Pollock	'Sur les lagunes'	*The Birmingham Daily Post*, 24 November 1887, p.5
14/12/1887	Coliseum, Leeds	Clara Samuell	*Farewell*	*The Leeds Mercury*, 15 December 1887, p.8
01/01/1888	Christ Church, Hendon	Mr Wheeldon	*Introduction and Allegro*	*Hendon and Finchley Times*, 6 January 1888, p.5

Date	Location	Performer	Works Performed	Reference
26/01/1888	Fine Art Institution, York	Herr Oberhoffer	'L'Allegresse'	*Yorkshire Gazette*, 28 January 1888, p.3
21/02/1888	Stanley Hall, Kentish Town (school concert)	Mr A. Shaw	*L'Allegro*	*Hampstead and Highgate Express*, 25 February 1888, p.7
24/03/1888	"Old Church", Wokingham	Mr C. T. Dee	*Andante and Allegro*	*The Berkshire Chronicle*, 24 March 1888, p.8
23/05/1888	Ryde Parish Church	Mr F. H. Simms	*Andante con moto*	*Isle of Wight Observer*, 19 May 1888, p.8
05/07/1888	St Alkmunds Church, Derby	Dr Corbett	*Introduction and Allegro*	*Derbyshire Advertiser and Journal*, 13 July 1888, p.5
18/07/1888	St John's Church, Windermere	Mr G. H. Dodgson	*Andante and Allegro*	*The Chronicle*, 20 July 1888, p.5
22/09/1888	Cromer Hall	Miss Elizabeth Johsnson, J. A. Torreus Johnson, W. S. Rawson	Trio in D minor	*The Norfolk News*, 29 September 1888, p.9
25/10/1888	Smethwick Institute		Trio in D minor	*Smethwick Telephone*, 27 October 1888, p.3
31/10/1888	Leeds	Clara Samuell	*Farewell*	*The Yorkshire Post,* 1 November 1888, p.4

Date	Location	Performer	Works Performed	Reference
11/01/1889	Holy Trinity Church, Lamorbey	J. E. Borland	*Introduction and Allegro*	*The Bexley Heath and Erith Observer*, 19 January 1889, p.5
05/02/1889	New Street Baptist Chapel, Burton	J. F. Shotton	*Introduction and Allegro*	*The Burton Chronicle*, 7 February 1889, p.8
27/02/1889	St James' Church, Bury	Edward Iles	*Andante Cantabile* (organ)	*The Bury Free Press*, 9 March 1889, p.5
15/08/1889	Westborough Street Wesleyan Chapel, Scarborough	Mr James Lister	Unspecified piece in three movements	*The Scarborough Gazette*, 22 August 1889, p.4
30/08/1889	St John's Church, Windermere	J. W. J. Grainger	*Introduction and Allegro*	*The Chronicle*, 6 September 1889, p.5
18/10/1889	Parish Church, Montrose	Walter Mitchell	*Andante and Allegro*	*The Dundee Advertiser*, 21 October 1889, p.3
02/11/1889	East Parish Church, Aberdeen	Walter Mitchell	*Andante and Allegro*	*Montrose Standard*, 8 November 1889, p.5
14/11/1889	English Baptist Chapel, Rhyl	G. E. Fielding	*Andante and Allegro*	*Supplement to the 'Rhyl Record and Advertiser'*, 16 November 1889, p.1

Date	Location	Performer	Works Performed	Reference
01/12/1889	The People's Concert Society		Piano Trio	*Stourbridge, Brierley Hill and County Express*, 14 December 1889, p.5
13/12/1889	Town Hall, Stourbridge	Clara Samuell	*Farewell*	*Dudley Mercury*, 14 December 1889, p.5
23/12/1889	St Barnabas Church, Linslade	G. Trevor Huxham	*Andante and Allegro*	*The Bucks Herald*, 28 December 1889, p.7
11/01/1890	National Hall, Hornsey	Mr H. F. Gregg, Miss Emily Wright, Mr G. B. Armfield	Piano Trio	*The Middlesex Gazette*, 25 January 1890, p.2
03/03/1890	St Matthew's Church, Upper Clapton	Howard Leask	Unspecified organ work	*The Hackney and Kingsland Gazette*, 7 March 1890, p.3
16/04/1890	Trinity Wesleyan Chapel, Preston New Road	Mr Jude	*Andante and Allegro*	*Preston Herald*, 19 April 1890, p.3
13/05/1890	St Nicholas' Church, Warwick	Sydney H. Cooke	*Andante and Allegro*	*The Warwick and Warwickshire Advertiser*, 17 May 1890, p.5

Date	Location	Performer	Works Performed	Reference
26/08/1890	St Edmund's Church, Southwold	H. D. Flowers	*Andante and Allegro*	*Eastern Daily Press*, 30 August 1890, p.5
15/11/1890	All Saints' Church Harleywood	Harry L. Marshall	*Andante and Allegro*	*The District News*, 21 November 1890, p5
25/02/1891	Chapel, Broomhill	John Tomlinson	*Andante and Allegro*	*The Reporter*, 28 February 1891, p.8
02/03/1891	Public Hall, Worcester	H. Holloway	*Introduction and Allegro*	*The Worcestershire Chronicle*, 7 March 1891, p.4
19/03/1891	Glasgow Choral Union	Clara Samuell	*Farewell*	*Glasgow Evening News*, 20 March, 1891, p.4
18/04/1891	Clifton	S. E. Worton	*Allegro di Marcia* (organ)	*The Brighouse News*, 25 April 1891, p.2
20/04/1891	Festival Concert Room, York	Mr Staniland Hall	*Romance in G* (flute)	*Yorkshire Gazette*, 25 April 1891, p.5
06/06/1891	Royal Birmingham Society of Artists	H. S. Thompson, C. Breeze, Mr Breakspeare	Piano Trio (Andante and Rondo)	*The Birmingham Daily Post*, 8 June 1891, p.8
13/06/1891	Holy Trinity Church, Bedford	Dr Spark	*Andante and Allegro*	*The Bedfordshire Mercury*, 20 June 1891, p.5

Date	Location	Performer	Works Performed	Reference
22/07/1891	Sandringham Church	A. H. Cross	*Introduction and Allegro*	*The Lynn Advertiser*, 25 July 1891, p.3
03/09/1891	Ozanne Hall, Guernsey	The Misses Hope	Piano Trio	*The Star*, 1 September 1891, p.2
17/09/1891	Truro	Dr Monk	*Andante and Allegro*	*Royal Cornwall Gazette*, 24 September 1891, p.7
22/09/1891	Hick Lane Wesleyan Chapel, Batley	S. W. Pilling	*Andante and Allegro*	*The News and Advertiser*, 25 September 1891, p.5
30/09/1891	St Michael and All Angels, Enfield	James Langran	*Andante and Allegro*	*The Middlesex Gazette*, 3 October 1891, p.3
26/11/1891	St James, Enfield	James Langran	*Andante and Allegro*	*The Middlesex Gazette*, 12 December 1891, p.7
27/11/1891	Kirkcudbright	Mr Kaltofen	*Andante and Allegro*	*Kirkcudbrightshire Advertiser*, 4 December 1891, p.4
01/01/1892	Boroughbridge Church	J. Allott	*Andante and Allegro*	*The Yorkshire Herald*, 2 January 1892, p.6
26/01/1892	Square Road Congregational Church, Halifax	Isaac Hirst	*Andante and Allegro*	*The Bradford Daily Telegraph*, 29 January 1892, p.4

Date	Location	Performer	Works Performed	Reference
25/02/1892	Birmingham	Mr Oscar Pollock	'Romance' from *Souvenirs d'Italie*	*The Birmingham Daily Post*, 26 February 1892, p.4
24/04/1892	Wensley	Stocks Hammond	*Introduction and Allegro*	*Nelson Chronicle*, 29 April 1892, p.7
11/09/1892	Church, Oldroyd	A. T. Ackeroyd	*Andante and Allegro*	*The District News*, 16 September 1892, p.5
02/11/1892	St Nicholas' Church, Leamington Spa	S. H. Cooke, Miss A. Heath	'Andante Expressivo' from Piano Trio Op. 25	*The Royal Leamington Spa Courier*, 5 November 1892, p.8
02/11/1892	Linthurst Day School, (Blackwell Institute)	Mrs Holloway	'Drinking Song'	*Bromsgrove, Droitwich and Redditch Weekly Messenger*, 5 November 1892 p.5
11/12/1892	Christ Church, Bath	Mr H. J. Davis	*Andante and Allegro*	*The Bath Chronicle*, 15 December 1892, p.3
03/01/1893	West street chapel, Stamford	Haydon Hare	*Andante and Allegro*	*The Lincoln, Rutland and Stamford Mercury*, 3 February 1893, p.4
09/02/1893	Large Town Hall, Reading	J. C. B. Tirbutt	*Introduction and Allegro*	*Reading Mercury*, 4 February 1893, p.1
11/02/1893	St John's Spittlegate	Gee Patman	*Romance* (organ)	*The Journal*, 18 February 1893, p.8
07/03/1893	Temperance Hall, Kirkintilloch	Miss Buchanan	*Farewell*	*The Kirkintilloch Herald*, 8 March 1893, p.5

Date	Location	Performer	Works Performed	Reference
08/06/1893	All Saints' Church, Northampton	Mr Bowles	*Andante and Allegro*	*The Northampton Mercury*, 9 June 1893, p.8
31/08/1893	Oxford Wesley Memorial Church	A. F. Kerry	*Andante and Allegro*	*The Oxfordshire Weekly News*, 6 September 1893, p.3
15/11/1893	Assembly Rooms, Salisbury		Piano Trio	*The Salisbury Times*, 17 November 1893, p.8
25/11/1893	Royal Society of Artists	George Halliley, Ida Jones and A. J. Priestley	Piano Trio	*The Birmingham Daily Post*, 27 November 1893, p.7
25/11/1893	Assembly Rooms, Hull	J. W. Hudson	*Introduction and Allegro*	*Hull Daily Mail*, 27 November 1893, p.3
20/01/1894	St Mary's Church, Southampton	A. N. Price	*Introduction and Allegro*	*The Hampshire Independent*, 20 January 1894, p.5
23/02/1894	St Paul's Church, Foleshill	T. H. Davis	*Introduction and Allegro*	*The Kenilworth Advertiser*, 24 February 1894, p.5
07/04/1894	Westleigh Mill	J. Boydell	*Andante and Allegro*	*The Chronicle*, 13 April 1894, p.5
30/05/1894	Loudwater Church	Mr Albert E. Dean	*Andante and Allegro*	*The South Bucks Standard*, 1 June 1894, p.8

Date	Location	Performer	Works Performed	Reference
03/06/1894	Hinckley Parish Church	Mr Barrow	*Introduction and Allegro*	*The Leicester Chronicle*, 9 June 1894, p.6
30/06/1894	Church, Temple Balsall	Misses Heath and Mr C. W. Perkins (organ)	Piano Trio	*The Royal Leamington Spa Courier*, 30 June 1894, p.8
05/07/1894	Holy Trinity, Taunton	Mr Harrold A. Jeboult	*Introduction and Allegro*	*The Courier*, 11 July 1894, p.5
09/07/1894	St Francis Church, Clifton		*Moderato Religioso* (organ)	*Clifton Society*, 12 July 1894, p.14
18/10/1894	St Mark's Peckham	Frederic Leeds	*Andante and Allegro*	*The South London Press*, 20 October 1894, p.6
24/10/1894	Perry Barr	A. J. Cotton	*Introduction and Allegro*	*The Birmingham Daily Post*, 25 October 1894, p.5
31/10/1894	Philharmonic Society	Clara Samuell	*Farewell* (as an encore)	*The Northern Whig*, 1 November 1894, p.5
04/11/1894	Oldroyd	J. E. Leah	*Andante and Allegro*	*The Todmorden Advertiser*, 9 November 1894, p.7
07/11/1894	New Cross Hall, St James's Hatcham	Messrs Kipps, Moore and Watts	2 mvts of Piano Trio Op. 25	*Kentish Mercury*, 9 November 1894, p.6
26/01/1895	Associaton Hall, Toronto	J. Humpfrey Anger	*Andante and Allegro*	*The Toronto Mail*, 28 January 1895, p.6

Date	Location	Performer	Works Performed	Reference
02/07/1895	Crystal Palace	Mr F. Gostelow	*Introduction and Allegro*	*The Bedfordshire Advertiser*, 5 July 1895, p.5
26/08/1895	St Saviour's Guildford	Ernest Ball	*Andante and Allegro*	*The Surrey Times*, 31 August 1895, p.6
31/08/1895	Methodist New Connexion Chapel, Boston	John Tomlinson	*Andante and Allegro*	*The News and Advertiser*, 6 September 1895, p.8
14/09/1895	Clayton Baptist Chapel	Alfred Moorhouse	Unspecified organ work	*Illustrated Weekly Telegraph*, 21 September 1895, p.1
24/10/1895	Highweek Parish Church	D. J. Wood	*Romance* (organ)	*The East and South Devon Advertiser*, 26 October 1895, p.8
22/11/1895	St George's Hall Bradford	Madame Mackenzie	*Farewell*	*The Bradford Daily Telegraph*, 25 November 1895, p.3
12/12/1895	St Mary's Church, Staines	R. F. Martin Akerman	*Introduction and Allegro*	*Middlesex County Times*, 14 December 1895, p.2
30/12/1895	Singakademie, Berlin	Leonard Borwick	['L'Allegresse']	*The Daily Telegraph*, 31 December 1985, p.5
07/01/1896	St James' Hall, London	Leonard Borwick	Piano solo(s) including 'Presto Capriccioso' ['L'Allegresse']	*The Era*, 11 January 1896, p.11

Date	Location	Performer	Works Performed	Reference
09/01/1896	Corn Hall, Bungay	Mrs Harrison F. Tetley	Piano Trio (Andante and Allegro Molto)	*Eastern Evening News*, 9 January 1896, p.3
18/01/1896	Manchester Town Hall	J. K. Pyne	*Andante and Allegro*	*Manchester Courier*, 20 January 1896, p.8
11/02/1896	Guille-Alles Library, Guernsey	Mr and Mrs Matthews	Piano Trio, 1st mvt	*The Star*, 8 February 1896, p.2
23/03/1896	Bishop's Lydeard	H. A. Jeboult	*Introduction and Allegro*	*The West Somerset Free Press*, 28 March 1896, p.5
30/03/1896	Crookes Wesleyan Chapel	J. W. Ibberson	*Introduction and Allegro*	*The Sheffield and Rotherham Independent*, 3 April 1896, p.6
29/05/1896	Cheltenham	Messrs Perrins and Slader	*Romance* (duet)	*The Cheltenham Chronicle*, 30 May 1896, p.7
01/07/1896	Pool Quay	Mr Stanley	*Andante and Allegro*	*The Montgomery County Times*, 4 July 1896, p.6
05/07/1896	St Mark's Church, Wrexham	Mr Bailey	*Introduction and Allegro*	*The Wrexham Advertiser*, 4 July 1896, p.5
22/08/1896	Victoria Hall, Castleton		Piano Trio (Allegro)	*The Aberdeen Journal*, 28 August 1896, p.6
27/10/1896	Lenzie Union Church	William Renshaw	*Andante and Allegro*	*The Kirkintilloch Herald*, 28 October 1896, p.4

Date	Location	Performer	Works Performed	Reference
15/12/1896	St Stephen's Schoolroom, Guernsey		Piano Trio (Allegro)	*The Star*, 12 December 1896, p.2
19/12/1896	St Mark's South Norwood	G. F. Bruce	*Introduction and Allegro*	*Norwood News*, 19 December 1896, p.6
17/12/1897	The Hall, Montpellier, Cheltenham	Miss Beetham and Lewis	*L'Irresistible* (piano duet)	*The Echo*, 18 December 1897, p.3
06/02/1898	St Hilda's Church, Berners Street Leicester	W. J. Bunney	*Introduction and Allegro*	*The Leicester Chronicle*, 12 February 1898, p.6
23/03/1898	All Saints' Church, Babbacombe	Claude Fowles	Unspecified organ work	*The Torquay Times*, 25 March 1898, p.8
10/05/1898	Barnstaple Music Hall	Carl Kopsel	*Romance* (violin)	*Exeter and Plymouth Gazette*, 11 May 1898, p.4
14/05/1898	Eastbourne Town Hall	Misses Scott, Rivett-Carnac and Cardwell	Piano Trio, third movement	*Eastbourne Gazette*, 18 May 1898, p.7

Date	Location	Performer	Works Performed	Reference
30/10/1898	St John's Grantham	H. P. Dickenson	*Andante and Allegro*	*The Grantham Journal*, 5 November 1898, p.4
05/02/1899	Parish Church, Wrexham		*Introduction and Allegro*	*The Wrexham Advertiser*, 4 February 1899, p.5
07/02/1899	St Mary's Church, Taunton		*Introduction and Allegro*	*The Courier*, 8 February 1899, p.5
27/03/1899	Town Hall, Sunderland	Mr Oscar Cohen et al	Piano Trio	*Sunderland Daily Echo*, 28 March 1899, p.3
13/04/1899	Town Hall, Uttoxeter	The Misses McCullagh	Piano Trio, mvts. 2 and 3	*The Uttoxeter Advertiser*, 19 April 1899, p.4
07/10/1899	Town Hall, Manchester	J. Kendrick Pyne	*Andante and Allegro*	*Manchester Courier*, 10 October 1899, p.9
11/09/1899	Luton Parish Church	Fred Gostelow (organ)	'Cradle Song'	*The Bedfordshire Advertiser*, 15 September 1899, p.5
29/11/1899	Court House, Warwick		Piano Trio	*The Warwick and Warwickshire Advertiser*, 2 December 1899, p.8
23/12/1899	St Andrew's Hall, Glasgow	Miss Kirkby Lunn	*Farewell*	*The Glasgow Herald*, 25 December 1899, p.6
25/01/1900	Maidenhead	Harry Carver	*Introduction and Allegro*	*Maidenhead Advertiser*, 31 January 1900, p.5

Date	Location	Performer	Works Performed	Reference
21/02/1900	Theatre Royal, Windsor	Mr Akerman	*Introduction and Allegro*	*Windsor and Eton Express*, 3 March 1900, p.6
03/05/1900	St Mary's Church, Bishop Lydeard	H. A. Jeboult	*Andante and Allegro*	*The Courier*, 9 May 1900, p.5
11/08/1900	Christ Church, Bala	A. B. Botwood	*Andante and Allegro*	*The North Wales Times*, 18 August 1900, p.6
21/05/1901	St Martin-at-Palace	R. Lowne	*Introduction and Allegro*	*Eastern Daily Press*, 25 May 1901, p.6
16/11/1901	Norwich	Dr Bunnett	*Romance – Andante Cantabile* (organ)	*Eastern Evening News*, 16 November 1901, p.2
09/02/1902	St Barnabas, Bexhill on Sea	P. Shaul Hallett	*Introduction and Allegro*	*Bexhill-on-Sea Observer*, 8 February 1902, p.8
06/04/1902	Parish Church, Folkestone	Arthur Sims	*Rhapsody* (con moto) – organ	*The Folkestone Herald*, 12 April 1902, p.6
06/07/1902	St James' Hall, Lichfield	Mr F. C. Oakley	*Romance* (violin)	*The Mercury*, 11 July 1902, p.5
22/10/1902	Corn Exchange, Bedford	Olive Samway	*Brilliant Polonaise*	*The Bedfordshire Times and Independent*, 24 October 1902, p.5
10/03/1903	Flowerhill Church	Charles Midgley	*Introduction and Allegro*	*The Airdrie and Coatbridge Advertiser*, 14 March 1903, p.4

Date	Location	Performer	Works Performed	Reference
15/03/1903	St Mary's Church, Beverley		Piano Trio, second movement, with organ	*The Beverley Recorder*, 14 March 1903, p.4
13/09/1903	St. Barnabas, Bexhill-on-Sea	P. Shaul Hallett	*Introduction and Allegro*	*Bexhill-on-Sea Observer*, 12 September 1903, p.10
13/01/1904	Wesleyan Church, Faversham	Carson Poole	*Andante and Allegro*	*The Faversham Mercury*, 16 January 1904, p.5
25/01/1904	St John's Church Driffield	James Saner Duckworth	*Romance* (organ)	*Driffield Times*, 30 January 1904, p.2
07/02/1904	Holy Trinity Church, Stroud		*Andante in A* minor (organ)	*Stroud News*, 5 February 1904, p.6
14/02/1904	Kenwyn Church, Truro	A. W. Gill	Unspecified organ work	*Royal Cornwall Gazette*, 18 February 1904, p.5
14/02/1904	Parish Church, Ashover	J. Frederick Staton	*Introduction and Allegro*	*The Derbyshire Courier*, 20 February 1904, p.8
22/04/1904	Marazion	J. Trebilcock	*Introduction and Allegro*	*The Cornishman*, 28 April 1904, p.3
10/07/1904	St Barnabas, Bexhill-on-Sea	P. Shaull Hallett	*Introduction and Allegro*	*Bexhill-on-Sea Observer*, 9 July 1904, p.9

Date	Location	Performer	Works Performed	Reference
02/09/1904	Shore Baptist Chapel	C. A. Suthers	*Andante and Allegro*	*The Todmorden Advertiser*, 9 September 1904, p.2
01/02/1905	Manchester	F. A. Sewell	*Andante and Allegro*	*Manchester Evening News*, 25 January 1905, p.1
11/03/1905	Town Hall, Manchester	J. Kendrick Pyne	*Andante and Allegro*	*The Manchester Courier*, 13 March 1905, p.6
05/04/1905	Baptist Chapel, Duffield		*Andante and Allegro*	*The Derby Daily Telegraph*, 7 April 1905, p.4
23/04/1905	St Edmunds, Exeter	F. G. Bradford	*Andante and Allegro*	*The Western Times*, 24 April 1905, p.2
31/05/1905	Arbroath Parish Church	Warren T. Clemens	Unspecified organ work	*The Courier*, 1 June 1905, p.3
25/06/1905	Regent Street Congregational Church, Barnsley	Mr Fitton	*Andante and Allegro*	*The Barnsley Chronicle*, 1 July 1905, p.7
23/09/1905	Ulster Hall, Belfast	Dr Price	*Andante and Allegro*	*The Northern Whig*, 25 September 1905, p.9
06/10/1905	Ulster Hall, Belfast	Madame Kirkby Lunn	*Farewell*	*The Belfast News-Letter*, 7 October, 1905, p.9
03/11/1905	St John's Hall, Penzance	Mrs T. H. Williams	'Litany'	*The Cornishman*, 9 November 1905, p.5

Date	Location	Performer	Works Performed	Reference
15/11/1905	St Columb Major Church	J. H. Pullman	*Andante and Allegro*	*Royal Cornwall Gazette*, 16 November 1905, p.5
20/11/1905	Kilburn Athenaeum		Piano Trio	*The Kilburn Times*, 24 November 1905, p.5
25/11/1905	Roman Promenade, Bath	Madame Marian McKenzie	Unspecified songs	*The Bath Chronicle*, 30 November 1905, p.4
31/01/1906	Parish Hall, Millom	H. Norsworthy	*Il Penseroso e l'Allegro* (piano)	*The Millom Gazette*, 2 February 1906, p.5
25/03/1906	Parish Church, Moulton	H. Harris	*Introduction and Allegro*	*The Northampton Mercury*, 30 March 1906, p.7
08/04/1906	Montgomery Wesleyan Church, Brincliffe	E. G. Lavcock	*Introduction and Allegro*	*Sheffield Daily Telegraph*, 9 April 1906, p.7
13/05/1906	Alexandra Road Congregational Church, South Shore	W. H. Purdy	*Andante and Allegro*	*Fleetwood Chronicle*, 15 May 1906, p.5
13/08/1906	St John's Church, Felixstowe	F. C. Backer	*Andante and Allegro*	*The Evening Star*, 15 August 1906, p.1
09/11/1906	Kinnaird Hall, Dundee	Alex Low	*Andante and Allegro*	*Evening Telegraph*, 9 November 1906, p.1

Date	Location	Performer	Works Performed	Reference
19/11/1906	Larbert Parish Church	George D. Gillies	*Andante and Allegro*	*The Falkirk Herald*, 24 November 1906, p.6
26/11/1906	St Peter's Church	A. H. Robinson	Unspecified organ work	*The North Wales Times*, 1 December 1906, p.5
11/02/1907	St Peter's Church House, Hastings	Firam A. Hollands	*Gallope de Bravura*	*The Hastings and St Leonards Observer*, 16 February 1907, p.4
29/07/1907	Wesleyan Chapel	H. T. Gilberthorpe	*Andante and Allegro*	*The West Somerset Free Press*, 3 August 1907, p.3
15/08/1907	Piddington Church	A. C. Tysoe	*Introduction and Allegro*	*The Northampton Mercury*, 16 August 1907, p.5
29/09/1907	Broadclyst	C. Wheaton	*Introduction and Allegro*	*The Western Times*, 1 October 1907, p.6
17/10/1907	Perranarworthal	Arthur W. Gill	*Andante and Allegro*	*The West Briton and Cornwall Advertiser*, 24 October 1907, p.6
20/10/1907	Farnworth Parish Church	A. E. Jones	*Introduction and Allegro*	*The Bolton Evening News*, 21 October 1907, p.3
02/02/1908	Millom	H. Norsworthy	*Andante and Allegro*	*The Millom Gazette*, 2 February 1908, p.5
06/02/1908	Bishop's Hull	Harold Jeboult	*Introduction and Allegro*	*The Courier*, 12 February 1908, p.5
19/04/1908	St Peter's Abercanaid	W. H. Browers	*Introduction and Allegro*	*The Merthyr Express*, 25 April 1908, p.10
12/06/1908	Coldingham	David C. Walker	*Introduction and Allegro*	*The Berwick Advertiser*, 19 June 1908, p.6

Date	Location	Performer	Works Performed	Reference
23/08/1908	Birmingham Cathedral	S. Royle Shore (organ)	*Andante con Moto* in A minor (organ); 'Litany'; *Romance* in Bflat (piano and violin/cello); *Introduction and Allegro*	*Birmingham Gazette and Express*, 24 August 1908, p.4
15/09/1908	St Mary's Church, Bury St. Edmunds	George W. Boutell	*Berceuse* in A-flat (organ) ['Dors, mon enfant']	*The Evening Star*, 16 September 1908, p.2
22/10/1908	St James, Bushey	A. E. T. Eales	*Andante and Allegro*	*The West Herts and Watford Observer*, 31 October 1908, p.5
06/11/1908	Kinnaird Hall, Dundee	A. F. Milne	*Introduction and Allegro*	*Evening Telegraph*, 6 November 1908, p.1
28/11/1908	Town Hall, Glasgow	C. E. Midgley	*Andante and Allegro*	*The Port-Glasgow Express*, 27 November 1908, p.3
17/12/1908	The Shrubbery, Norwich	Mr Muirhead	*Introduction and Allegro*	*The Norfolk Chronicle*, 26 December 1908, p.4
02/01/1909	Temperance Hall, Croydon	John Codner	*Introduction and Allegro*	*The Croydon Guardian*, 9 January 1909, p.
09/01/1909	Manchester Town Hall	J. Kendrick Pyne	*Andante and Allegro*	*Manchester Courier*, 11 January 1909, p.12

Date	Location	Performer	Works Performed	Reference
27/03/1909	Birmingham	Arthur Cooke	Piano Concerto in E (1856)	*Birmingham Gazette and Express,* 29 March 1909, p.4
18/04/1909	St John's Church, Harpenden	E. R. Billingham	*Andante and Allegro*	*The Reporter*, 22 April 1909, p.3
18/04/1909	Wilmslow United Methodist Church	Mr Snow	*Andante and Allegro*	*The Advertiser*, 23 April 1909, p.5
22/07/1909	Wesleyan Church, Bruton	Arthur Clements	*Andante and Allegro*	*The Western Chronicle*, 23 April 1909, p.6
29/04/1909	Strabane Parish Church	C. J. Brennan	*Introduction and Allegro*	*The Londonderry Sentinel*, 1 May 1909, p.5
30/05/1909	Church of St Mary Major, Exeter	W. A. Cole	*Andante and Allegro*	*The Western Times*, 31 May 1909, p.4
04/07/1909	St Anne's Church, Grantham	H. P. Dickenson	*Andante and Allegro*	*The Grantham Journal*, 10 July 1909, p.4
02/12/1909	First Presbyterian Church, Portadown	Mr Bealy	*Andante* (organ)	*The Portadown News*, 4 December 1909, p.5
11/12/1909	Ulster Hall, Belfast	Mr Brennan	'a couple of delightful pieces' (organ)	*The Northern Whig*, 13 December 1909, p.2

Date	Location	Performer	Works Performed	Reference
27/04/1910	St Martin's Church, Croydon	Sir Walter Parratt	unspecified organ work	*The Chronicle*, 30 April 1910, p.11
03/06/1910	Parish Church, Insch	David Coutts	*Andante and Allegro*	*The Huntly Express*, 10 June 1910, p.3
11/06/1910	Parish Church, Newark	C. Hancock	*Introduction and Allegro*	*The Lincoln, Rutland and Stamford Mercury*, 17 June 1910, p.8
25/06/1910	Styal Wesleyan Chapel	Morris Nanney	*Andante and Allegro*	*The Advertiser*, 1 July 1910, p.6
15/10/1910	Crystal Palace, London	Brothers Cherniavski	Piano Trio	*The Chronicle*, 15 October 1910, p.14
09/11/1910	Blaby	Howard Leask	*Postlude in D* (organ)	*Leicester Daily Post*, 10 November 1910, p.8
28/01/1911	Dundee	Cherniavski Trio	Piano Trio	*The Courier*, 26 January 1911, p.3
25/11/1911	Holy Trinity Church, Henley	E. Beck-Slinn	Unspecified organ work	*The Henley and South Oxfordshire Standard*, 1 December 1911, p.5
13/12/1911	Sheppard's Barton Chapel, Frome	Fred W. Gerrett	*Andante and Allegro*	*The Somerset Standard*, 15 December 1911, p.6
16/04/1912	Westmorland Music Festival		Piano Trio	*The Lakes Herald*, 19 April 1912, p.5

Date	Location	Performer	Works Performed	Reference
26/05/1912	Parish Church, Alnwick	T. Robinson	*Introduction and Allegro*	*Alnwick and County Gazette*, 25 May 1912, p.5
17/11/1912	Gosford St Baptist Church, Coventry	W. E .Warner	*Andante and Allegro*	*The Coventry Herald*, 22 November 1912, p.6
14/06/1913	Town Hall, Manchester	J. Kendrick Pyne	*Andante and Allegro*	*Manchester Courier*, 14 June 1913, p.1
26/08/1913	Bury St Edmunds	Leonard Faires	*Andante and Allegro*	*The Bury Free Press*, 30 August 1913, p.5
31/08/1913	Holy Trinity, Exmouth	R. J. Bennett	*Introduction and Allegro*	*Western Times*, 2 September 1913, p.2
25/10/1913	Town Hall, Northampton	Messrs Facer, Dickens and Grant	Piano Trio, mvt. 1	*Northampton Daily Echo*, 27 October 1913, p.4
19/04/1914	Littleborough United Methodist Church	Frank Evans	*Andante and Allegro*	*The Rochdale Observer*, 22 April 1914, p.7
11/05/1914	Tabernacle Chapel, Pontypridd	Tom Llewellyn	Unspecified organ works	*Pontypridd Observer*, 16 May 1914, p.3

Date	Location	Performer	Works Performed	Reference
15/11/1914	Leicester Road Chapel, Melton Mowbray	E. W. Wilders	*Andante and Allegro*	*The Melton Mowbray Mercury*, 19 November 1914, p.5
01/12/1914	Dunbeth Church	J. Bushill	*Introduction and Allegro*	*The Airdrie and Coatbridge Advertiser*, 5 December 1914, p.5
22/02/1915	Wesley Memorial Church, St. George	Alec Weeks	*Andante and Allegro*	*Western Daily Press*, 23 February 1915, p.4
28/04/1915	Queen's Road Baptist Church, Coventry	W. E. Warner	*Andante and Allegro*	*The Midland Daily Telegraph*, 29 April 1915, p.2
06/02/1916	Primrose Hill Congregational Church, Northampton		Piano Trio, mvt 2	*Northampton Daily Echo*, 7 February 1916, p.2
04/06/1916	Horley Parish Church	Francis W. Sutton	*Introduction and Allegro*	*Surrey Mirror*, 9 June 1916, p.8
27/08/1916	Beckford Parish Church	Harold Darke	*Andante and Allegro Maestoso*	*Gloucestershire Echo*, 1 September 1916, p.1

Date	Location	Performer	Works Performed	Reference
08/09/1916	Motherwell Church	William Ramsay and James Black	Unspecified organ work	*The Motherwell Times*, 8 September 1916, p.8
26/01/1917	St Chad's Church, Smethwick		*Introduction and Allegro*	*Smethwick Telephone*, 27 January 1917, p.3
09/12/1917	Dalziel United Free Church		*Andante and Allegro*	*Motherwell Times*, 7 December 1917, p.8
03/06/1918	South Street Baptist Church, Wellington	Harold A. Jeboult	*Allegro in D* (organ)	*Taunton Courier*, 12 June 1918, p.4
17/12/1918	St Paul's Church, Penzance	C. F. Gower	*Introduction and Allegro*	*The Cornishman*, 18 December 1918, p.7
12/10/1919	St Margaret's Church, Swinton	E. G. Robinson	*Introduction and Allegro*	*The South Yorkshire Times*, 18 October 1919, p.2
14/03/1920	Stapleford Wesleyan Church	E. Smeeton	*Andante and Allegro*	*The Sandiacre and Stapleford Weekly News*, 19 March 1920, p.5
01/10/1920	Kenwyn Church, Truro	Gordon Hall	*Andante and Allegro*	*The West Briton and Cornwall Advertiser*, 7 October 1920, p.6
22/01/1921	Town Hall, Birmingham	C. W. Perkins	*Introduction and Allegro*	*Birmingham Gazette*, 24 January 1921, p.4

Date	Location	Performer	Works Performed	Reference
01/03/1921	Shirehampton	W. A. Lamb	*Andante and Allegro*	*Western Daily Press*, 2 March 1921, p.5
27/11/1921	St John's (Middle) Parish, Perthshire		*Introduction and Allegro*	*Perthshire Advertiser*, 26 November 1921, p.2
04/12/1921	Parish Church, Yeovil	F. G. Ridson	*Andante and Allegro*	*Western Chronicle*, 9 December 1921, p.3
21/05/1922	Durham Road Church, Chester-le-Street	T. H. Rowell	*Andante and Allegro*	*Chester-le-Street Chronicle*, 26 May 1922, p.5
13/07/1922	Appleby Church	J. Pollard	*Andante and Allegro*	*The Penrith Observer*, 18 July 1922, p.7
26/08/1922	Exposition Auditorium, San Francisco	Uda Waldrop	*Andante and Allegro*	*Pacific Coast Music Review,* 26 August 1922, p.10
15/09/1922	Belford Parish Church	C. Oscar-Shore	*Introduction and Allegro*	*The Berwick Advertiser*, 29 September 1922, p.7
04/10/1922	Colgate	W. Libbetter	*Andante and Allegro*	*West Sussex County Times*, 14 October 1922, p.4

Date	Location	Performer	Works Performed	Reference
05/10/1922	Commercial Street Congregational Church, Northampton	Frank Evans	unspecified organ work	*Northampton Daily Echo*, 7 October 1922, p.2
18/11/1922	Ulster Hall, Belfast	Mr Brennan	unspecified organ work	*The Northern Whig*, 20 November 1922, p.6
11/11/1923	Highbury Congregational Church	Mr A. G .Bloodworth	*Andante and Allegro*	*The Echo*, 12 November 1922, p.5
25/11/1923	Parish Church, Wiveliscombe		*Andante and Allegro*	*The Taunton Courier*, 28 November 1923, p.7
25/01/1924	St Enoch's Church, Belfast	George Lilley	*Andante and Allegro*	*Belfast News-Letter*, 26 January 1924, p.5
08/11/1924	Ulster Hall, Belfast	C. J. Brennan	*Introduction and Allegro*	*Belfast News-Letter*, 10 November 1924, p.9
27/05/1925	Ryecroft Wesleyan Church, Gloucester	E. R. Maude	*Introduction and Allegro*	*Gloucester Citizen*, 28 May 1925, p.6
24/10/1925	Ulster Hall, Belfast	"City Organist"	*Allegro* (organ)	*The Northern Whig*, 24 October 1925, p.9
14/11/1926	Town Hall, West Hartlepool	John Nicholson	*Andante and Allegro*	*Northern Daily Mail*, 15 November 1926, p.4

Date	Location	Performer	Works Performed	Reference
31/01/1928	St Paul's Gloucester	E. H. Daniels	*Andante and Allegro*	*Gloucester Journal*, 4 February 1928, p.13
01/04/1928	Flaunden	Mr Hames	*Andante and Allegro*	*The Bucks Examiner*, 13 April 1928, p.7
03/02/1929	Sandylands United Methodist Church	George E. Shaw	*Andante and Allegro*	*Morecombe Guardian*, 9 February 1929, p.1
05/05/1929	Holy Trinity Church, Taunton		*Andante and Allegro*	*Taunton Courier*, 8 May 1929, p.6
16/11/1930	Christ Church, Bradford-on-Avon	A. E. Niblett	*Andante and Allegro*	*Wiltshire Times*, 22 November 1930, p.12
06/12/1930	Ulster Hall, Belfast	C. J. Brennan	*Introduction and Allegro*	*Belfast News-Letter*, 8 December 1930, p.14
21/12/1930	Lord Mayor's Chapel, Bristol	E. C. Wheddon	*Introduction and Allegro*	*Western Daily Press*, 20 December 1930, p.4
05/09/1932	Olympia Halls,	E. Beck-Slinn	*Introduction and Allegro*	*Aberdeen Press and Journal*, 5 September 1932, p.5
29/10/1932	Ulster Hall, Belfast	C. J. Brennan	*Introduction and Allegro*	*Belfast News-Letter*, 31 October 1932, p.5
12/07/1933	Parish Church, Runcorn	B. Davies	*Andante and Allegro*	*Cheshire Observer*, 15 July 1933, p.14
23/03/1935	Victoria Hall, Hanley	Dr Weale	unspecified organ work	*Staffordshire Sentinel*, 22 March 1935, p.4

Date	Location	Performer	Works Performed	Reference
27/03/1935	Church of S Jerome, Dawley	Francis Sawkins	*Introduction and Allegro*	*The Advertiser and Gazette*, 5 April 1935, p.14
14/09/1936	St Catherine's Church, Pontypridd	Edgar Daniels	*Andante and Allegro*	*The Merthyr Express*, 12 September 1936, p.23
11/11/1937	St Lawrence's Church, Bourton-on-the-Water	F. A. Clements	*Andante and Allegro*	*The Cheltenham Chronicle*, 20 November 1937, p.5
11/03/1938	Dalziel High Church	James Nicol	*Introduction and Allegro*	*The Motherwell Times*, 18 March 1938, p.3
06/06/1939	Bressingham Church	C. P. Cowell	*Introduction and Allegro*	*Diss Express*, 9 June 1939, p.5
18/09/1940	St Mary's Church, Lichfield	Edgar Daniels	*Introduction and Allegro*	*The Lichfield Mercury*, 13 September 1940, p.6
18/02/1945	Aylesbury	Arthur Jones	*Introduction and Allegro*	*The Bucks Herald*, 23 February 1945, p.5
02/05/1955	Gardenmore Church	C. J. Brennan	*Introduction and Allegro*	*Larne Times*, 5 May 1955, p.11
28/02/1964	St Luke's, Heywood	Horace Davies	*Andante and Allegro*	*Heywood Advertiser*, 6 March 1964, p.2
17/11/1983	Westbourne Road, Birmingham Polytechnic	David Brock	Various unspecified works	*The Musical Times*, November 1983, p.675

Appendix F:

Performances by the author of works by Bache

Date	Location	Works Performed
06/01/2022	Sherwell Upper Theatre, University of Plymouth (BFE-RAM Student Conference 2022)	*Brilliant Polonaise*: *Three Impromptus*
23/07/2022	Department of Music, Illinois State University, Normal, IL (NABMSA Conference 2022)	*Brilliant Polonaise*; *Souvenir d'Alger*; 'Sur les lagunes' (*Souvenirs d'Italie*); 'La Légéreté' (*Souvenirs de Torquay*)
10/09/2022	Department of Music, Durham University (RMA Conference 2022)	*Brilliant Polonaise*; *Souvenir d'Alger*; 'Sur les lagunes' (*Souvenirs d'Italie*); 'La Légéreté' (*Souvenirs de Torquay*)
16/02/2023	Emmanuel Church, Loughborough	*Brilliant Polonaise*; Impromptu 1 (*Three Impromptus*); Mazurka 1 (*Four Mazurkas*); 'Dors, mon enfant' (*Souvenirs d'Italie*); 'Sur les lagunes' (*Souvenirs d'Italie*); *Souvenir d'Alger*
13/03/2023	St. Anne's Church, Derby	*Brilliant Polonaise*; Impromptu 1 (*Three Impromptus*); Mazurka 1 (*Four Mazurkas*); 'Sur les lagunes' (*Souvenirs d'Italie*); *Souvenir d'Alger*
25/10/2023	Torquay Museum Society, Torquay, Devon	*Brilliant Polonaise*; *Souvenirs de Torquay*
31/01/2024	Royal Academy of Music, London	*Brilliant Polonaise*; *Three Impromptus*; Mazurkas 1 & 2 (*Four Mazurkas*); *Marguerite*; *Souvenir d'Alger*; *Consolation*; 'Sur les lagunes' (*Souvenirs d'Italie*); 'Dors, mon enfant' (*Souvenirs d'Italie*); 'La Légéreté' (*Souvenirs de Torquay*)

Date	Location	Works Performed
18/03/2024	St. Anne's Church, Derby	*Five Characteristic Pieces*
12/04/2024	St Joseph's University, Philadelphia, PA	*Brilliant Polonaise*; Impromptu 1 (*Three Impromptus*); Mazurkas 1 & 2 (*Four Mazurkas*); *Marguerite*; *Souvenir d'Alger*; *Consolation*; 'Sur les lagunes' (*Souvenirs d'Italie*); 'Dors, mon enfant' (*Souvenirs d'Italie*); 'La Légéreté' (*Souvenirs de Torquay*)
14/04/2024	The Chopin Club, Providence, RI	*Brilliant Polonaise*; *Four Mazurkas*
17/04/2024	Department of Music, University of Illinois, Champaign-Urbana, IL	*Brilliant Polonaise*; *Souvenir d'Alger*; 'Sur les lagunes' (*Souvenirs d'Italie*); 'La Légéreté' (*Souvenirs de Torquay*)
18/04/2024	Department of Music, Illinois State University, Normal, IL	*Brilliant Polonaise*; Impromptu 1 (*Three Impromptus*); Mazurka 1 & 2 (*Four Mazurkas*); *Marguerite*; *Souvenir d'Alger*; *Consolation*; 'Sur les lagunes' (*Souvenirs d'Italie*); 'La Légéreté' (*Souvenirs de Torquay*)
11/05/2024	St Michael & All Angels Church, Chiswick, London	*Brilliant Polonaise*; *Consolation*; *Souvenir d'Alger*