



Photo. by F. A. Barrett

MR. JOSIAH NORTON

Frontispiece

DERBYSHIRE ARCHAEOLOGICAL AND NATURAL HISTORY SOCIETY.

MUSICAL LIFE IN DERBY IN THE 18th AND 19th CENTURIES.

By S. TAYLOR.

THOSE of us who spend our days watching our step, peering at the ground and dodging the traffic, are apt to live a different life from those others who from time to time lift up their gaze to the things around them. These latter, as they walk through the streets of our town, never fail to see and wonder at all the evidence there is of the past in our midst. Unfortunately this evidence tends to disappear and, in my own experience of close on fifty years, it has decreased to a very marked extent. One has a haunting fear that before another fifty years have passed the spirit of the place will be just a restless ghost. It is, however, the spirit which is unconquerable, be it the spirit of man or of place, and the spirit is often enshrined in documents which are preserved either by accident or by the hands of those who treasure them to the fullness of their value. The discerning eye can see plenty of evidence that our town held a position of some importance in the late eighteenth and early nineteenth centuries, each street in the centre holds its own piece of evidence, either a single building or part of one or perhaps an entire façade. Thanks to the care and foresight of the family of Mr. W. F. D. Norton, some of the spirit of

the time has been preserved in records of the musical life, and chiefly in the programmes of the musical festivals of those days. The earliest of these programmes is illustrated in Fig. 1.

On the second page of this programme there is printed:—

DIRECTORS

The Earl of Harrington.
Lord Vernon.
Sir Robert Burdett, Bart.
F. N. C. Mundy, Esq.
Major Trowell.
The Rev. Charles Hope.
Joseph Bainbrigge, Esq.

The second programme in point of time is a concert under the same list of directors and is described as 'Third Performance. Selection of Sacred Music, from the works of Handel. Thursday, September 4th, 1788.' From these statements it appears that there was a musical festival held in Derby before Wednesday evening, September 3rd, 1788, and it is probable that the first performance took place either on Tuesday, September 2nd, 1788, or in the morning of the following day. It will also be noticed that the place where the third performance was held is not stated, but in subsequent years the sacred music was always given in All Saints' Church and it is probably there that the performance was given in 1788. The theatre where the second performance was given was in Bold Lane and was adapted to its purpose in the year 1773.

It will be of interest to reproduce the programme of this first concert of which we have a record in full (Fig. 2).

The remainder of the programme is a reprint of the words of the songs, and we learn that the five voices in the glee were those of Miss Parke, Mr. Hindle, Mr. Harrison, Mr. Knyvett and Mr. Webbe.

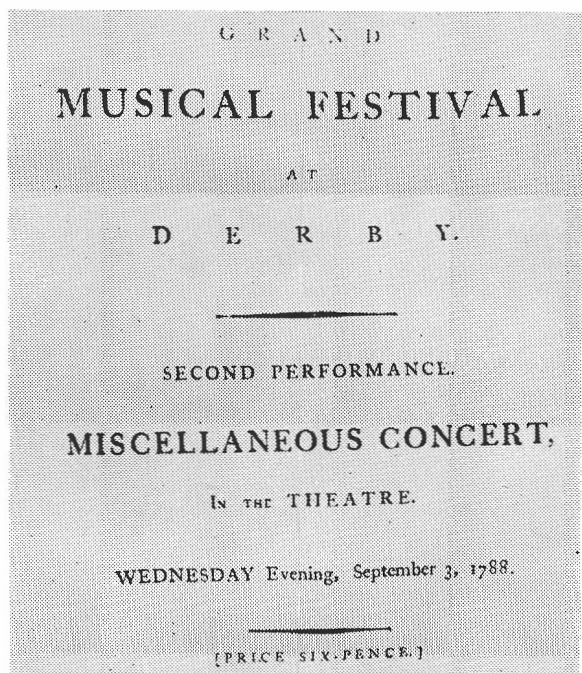


Photo. by F. A. Barrett

FIG. I

Facing p. 2

Miscellaneous CONCERT.

ACT I.

OVERTURE and CHORUS, } ACIS AND GALATHEA.
 " O the Pleasures of the Plains," } H. A. HANDEL.

QUARTETTO, Messrs. ASHLEY. HAYDN.

SONG, Miss PARKE, " Tu di saper procura." L. B. C.

DOUBLE CONCERTO, French Horns, }
 Messrs. LEANDER. }

SONG, Mr. HARRISON, and CHORUS, }
 " Softly rise" — } DR. BOYCE.

SONG, Madame MARA, }
 " So che dovrei godere," } CARUSO.

CONCERTO, Violin, Mr. CRAMER.

ACT II.

OVERTURE.—HAYDN.

AIR, Madame MARA, and CHORUS, }
 " Tyrants would, in impious Throngs," } HANDEL.

SONG, Mr. HARRISON, (by Desire,) }
 " The Mantion of Peace," } WEBER.

CONCERTO, Oboe, Mr. PARKE.

GLEE, 5 Voices, and CHORUS, }
 " When Winds breathe soft," } WEBER.

SONG, Madame MARA, }
 " Angels, ever bright and fair," } HANDEL.

CHORUS " From the Center"—(SOLOMON) HANDEL.

FIG. II

Photo, by F. A. Barrett

There are two pieces of indirect evidence which may be deduced from the programme. Firstly, there must have been some sort of an orchestra for the overture, and there must also have been a body of singers for the chorus. The group of programmes I have before me contains an early reference to the 'Derby Choral Society' instituted in 1817 and the foundation of the 'Derby Philharmonic Society' on May 7th, 1835. The leader of the first of these was Mr. Gover and of the second the joint leaders were Mr. W. Gover and Mr. J. Norton. Although there is a lapse of between 30 and 50 years between the concert and the first mentions of these musical societies, it is a reasonable assumption that the latter grew out of the former.

I have mentioned the second and third performances, but it is not a hazardous guess to state that the first performance was probably of the Messiah by G. F. Handel, given in All Saints' Church, because bound up with the rest of the programmes are pages 9-13 of the latter parts of this work and they are printed in the same type and on the same paper as the others and the artists mentioned are the same. These few pages then are the earliest reference to a musical festival in Derby and the date will be either Tuesday, September 2nd, 1788 or Wednesday morning, September 3rd, 1788, and most probably the former.¹

If we examine the two full programmes in detail, we shall get a good idea of the quality of the music at the

¹ From the advertisement columns of the *Derby Mercury* we learn that the festival began with the Messiah on Wednesday morning of September 3rd, 1788, and although we have knowledge of musical entertainments being given in Derby much earlier (1748, 1756 and 1757), this date must stand as a landmark in local musical history. This was a time when musical entertainments were passing from the private patronage of the wealthy to the concert as we know it to-day.

festival, and I think we shall have to agree that it was very high indeed. Let us then see what information we can gather, firstly about the music; secondly, about the artists.

It is almost inevitable that the name of Handel should be most prominent amongst the composers, and it is not necessary to say much about these items in the programmes.

'Acis and Galatea' was probably written in 1720 and 'Athalia' in 1733; 'Solomon' in 1748 and 'Theodore' in 1749; and so we have a group of pieces which fairly represent this master.

The two items by Haydn are not indicated. He wrote sixteen overtures, and he also wrote a double concerto for the French horn, and this was probably the one played in this programme.

Mr. Cramer published three concertos of his own composition and so we can hazard a guess that this was one of them.

Mr. Parke wrote several oboe concertos for his own playing. They were not published.

William Boyce (1710-1779) composed a serenata, 'Solomon,' to words by Edward Moore. It contained the song 'Softly Rise,' which was very successful and popular for over a century.

Sarti (1729-1802) was a composer of opera.

Lodovico Caruso (1754-1822) was a composer of opera.

Samuel Webbe (1740-1816) was a celebrated writer of songs, catches and glees. The song and glee sung at this concert were the most excellent of their kind. It would be either he or his son Samuel who sang in the glee.

The Masters Astley were the four sons of John Astley, and three of them made names for themselves in English music as violin, violoncello and pianoforte players. John Astley organised various Grand Musical Festivals, and

it is possible that he had a great deal to do with this one.

I have no information about the Messrs. Leander.

Mr. Harrison was probably Samuel Harrison (1760-1812). He was a native of Belper, and had a great reputation. Until he was 18 years old he sang soprano and then his voice suddenly broke at a Gloucester Festival. Eventually he had a voice which was 'remarkably pure and sweet and even in tone, but deficient in power' (Grove). He and Mr. Knyvett founded vocal concerts and we find that they both sang at all three of these concerts. There was also a Mr. John Harrison who sang bass at two of these concerts, but I have no record of him. Samuel Harrison was considered the head of his profession as a concert singer.

Wilhelm Cramer (1745-1799) had a considerable reputation as a violinist. He was a brother of the founder of the firm of Cramer & Co.

The five singers of the glee were Miss Parke and Messrs. Hindle, Harrison, Knyvett and Webbe. Mr. Hindle was probably John Hindle, Mus.Bac. (1761-1796), who composed glees as well as sang them. Mr. C. Knyvett (1752-1822) was an alto (falsetto) or contra tenor.

There remain the two ladies who sang at this concert and of them the more renowned was Madame Mara, who was one of the greatest singers of the 18th century. Her birth name was Gertrude Elizabeth Schmeling, and, at the age of four, her father punished her for trying to play a fiddle. However, she played duets with him in the next year and at the age of nine went with him to Vienna. She then came to England and, as the violin was not considered a ladylike instrument, she studied singing and became the first great German singer. She was always popular in England and especially when singing Handel. She lost all her savings in the great fire in Moscow in 1812, and, though she worked hard again, she died in comparative poverty.

Miss Parke is worth a special notice. She was the daughter of the oboeist at this concert and was born in 1775 and died in 1822. Her first appearance is stated in Groves' Dictionary to have been at Gloucester in 1790, but we have her here in Derby in 1788 at the remarkable age of 13 years. It is no wonder her father came with her. She appeared twice in this the second and twice also in the third performance. In the Messiah on the first day of the festival it is not possible to say how often she appeared but in the latter half she sang once and, as we shall see, was also in what was called the semi-chorus. This is a noteworthy achievement, especially in so large a church as All Saints'. She retired from the concert platform when she married Mr. Beardmore and she is described as a very accomplished woman both in the arts and languages.

The third performance was of works by Handel. As will be seen from the programme, illustrated in Fig. 3, it was divided into three parts and opened with the Overture to the Occasional Oratorio which was composed in 1746, the occasion being the '45 appropriately enough. Songs and choruses were sung from Joshua (1747), Solomon (1748), Samson (1741), Jephtha (1751) and Israel in Egypt (1738). Part II began with an air and chorus from Esther (1732) and an air from one of the anthems. Then the second of Handel's hautboy concertos was played, after which Miss Parke sang 'O had I Jubal's Lyre' from Joshua followed by a chorus from Saul (1738) and an air and chorus from Israel in Egypt. Part III began with the Overture and Dead March from Saul followed by the Funeral Anthem, the funeral being that of Queen Caroline. After that there was a duet, two songs and a chorus from Israel in Egypt, 'Time and Truth' (probably the third writing of it in 1717), Judas Maccabaeus and Jephtha, the whole finishing with the Gloria Patri from the Jubilate written in 1713.

Selection of SACRED MUSIC.

PART I.

OVERTURE to the Occasional ORATORIO.

SONG, Mr. JOHN HARRISON, }
"Shall I in Mamre's fertile Plain," } JOSHUA.
CHORUS, "For all these Mercies"——— }

SONG, Miss PARKE, "What though }
I trace each Herb and Flower," } SOLOMON.

INTRODUCTION and CHORUS, }
"Ye Sons of Israel,"——— } JOSHUA.

SONG, Mr. HARRISON, "Total Eclipse"——— }
CHORUS, "O first created Beam"——— } SAMSON.

RECITATIVE, Madame MARA, }
"Ye sacred Priests whose Hands"——— } JEPHTHA.

AIR, "Farewell ye limpid Springs and Floods," }

CHORUS, "He gave them Hail-stones" } ISRAEL IN
for Rain" } EGYPT.

PART II.

AIR, Mr. HINDLE, "Jehovah crown'd," }
CHORUS, "He comes, he comes,"——— } EITHER.

AIR, Mr. HARRISON, }
"O come let us worship"——— } ANTHEMS.

SECOND HAUTEBOY CONCERTO.

SONG, Miss PARKE, "O had I Jubal's Lyre,"——— JOSHUA.

CHORUS, "Gird on thy Sword"——— SAUL.

SONG, Mr. KNYVETT, }
"Thou shalt bring them in,"——— } ISRAEL IN
AIR, Madame MARA, and CHORUS, } EGYPT.
"The Lord shall reign"——— }

PART III.

OVERTURE, and DEAD MARCH. SACL.

FUNERAL ANTHEM.

DUET, Mr. GRIFFITHS & Mr. WEBBE, } ISRAEL IN
"The Lord is a Man of War,"——— } EGYPT.

SONG, Mr. HARRISON, } TIME AND
"Pleasure, my former ways resigning," } TRUTH.

CHORUS, "When his loud Voice"——— JEPHTHA.

SONG, Madame MARA, } JUDAS MACCHABEUS
"Pious Orgies,"——— }
GLORIA PATRI JUBILATE.

FIG. III

Photo, by F. A. Barrett

Two notes seem to be called for. We are introduced to a bass singer, Mr. Griffiths. We know he was a bass because he sang a bass solo in the Messiah and that is all we do know of him. The Funeral Anthem is divided into four parts—a quartetto, a chorus, a quartetto and a chorus. The quartetto was sung by all the principal voices. It is a most unfortunate circumstance that we have only pages 9-13 of the Messiah performance and that we have to assume that this was the opening performance of the festival, but the assumption is reasonable. So far as we know the whole of the Messiah was given and so it must have been a lengthy affair. The chief interest lies in the liberties taken with the score. No doubt the management had some difficulties to contend with. One was the absence of a contralto and another was probably an inexperienced chorus.²

The programme begins at the tenor recitative (No. 29) sung by Mr. Harrison and goes forward correctly to the recit and air (Nos. 31 and 32) which was sung by Miss Parke. The following chorus (No. 33) is described as a semi-chorus—all the principal singers—and it is split up in the programme as though it were six separate choruses, and the final part 'He is the King of Glory'

² The orchestra consisted of 120 performers and it was conducted by Messrs. Harrison and Denby, assisted by Mr. Astley. The double drums and the double bassoons were then used in Westminster Abbey. The young gentlemen of His Majesty's Chapel Royal were also engaged, together with many chorus singers from the Concerts of Ancient Music in London. Books for the four performances at one guinea each were issued at Messrs. Drewry & Roomes, booksellers, and at Mr. Denby's. The demand was very great and no more were issued than the hall would accommodate. Non-subscribers were admitted to the church at 7/6d. for each performance. Ladies were requested to come without hats and feathers. The performers were requested to attend rehearsal early in the morning of Tuesday, September 2nd.

was sung by the full chorus. It then proceeds in order until we come to the soprano solo (No. 38), 'How beautiful are the feet,' which was sung as duet by Mr. Knyvett and Mr. Hindle, an alto and a tenor. One may wonder how it was done; it would certainly not meet with approval to-day. The first four choruses in Part III (Nos. 46, 47, 48 and 49) were sung, the first and third by the semi-chorus and the second and fourth by the full chorus. The contralto recitative (No. 52) was sung by Mr. Knyvett, who also sang the contralto part in No. 53. A final change was made in No. 55, when Mr. Harrison sang the soprano air.

We have given a fairly full account of this very early and possibly first Musical Festival in Derby and think that the present verdict will be one of approval of an ambitious and creditable series of concerts. The arrangement of the Messiah may possibly be forgiven by those who remember that it was once arranged for two flutes.³

The next concert in point of date was a Grand Musical Festival at Derby, Thursday, September 5th, 1793. A

³ From a flood of adulatory notices we gather that the festival was a great success and brilliant beyond anything previously seen in Derby. People who previously had not 'lett' lodgings were asked to do so and to put 'General Entertainment above every Private Consideration.' In spite of the fact that the festival was 'numerously as well as respectably attended,' it did not prevent something of a scene when for some unstated reason Madame Mara arrived late at the Theatre. 'This was almost instantly overpowered. We trembled for the Consequence. The Lady however took the *best* method of Revenge, shaming by a *Bravura* song executed in her own manner, misfounded Disapprobation into Perfect Applause.' The final verdict reads: 'Now the Soil is broken, it seems only to have wanted Culture, and the vegetative Quality not having been exhausted, perhaps the richer Crops may be produced. The present Instance is encouraging, and that it may lead to future Experiments seems at present the general wish.'

Grand Selection of Sacred Music. The programme does not state where it was held, but if we allow our previous reasoning, we shall agree that it was probably at All Saints' Church. The directors are listed as:—

The Rt. Hon. the Earl of Harrington.

The Rt. Hon. Lord Vernon.

Sacheverel Pole, Esq., High Sheriff.

E. M. Mundy, Esq., M.P.

E. S. Sitwell, Esq.

W. B. Lowe, Esq.

J. S. Biscoe, Esq.

Bache Thornhill, Esq.

F. Mundy, Jnr., Esq.

T. Borrow, Esq.

The Rev. C. Holden.

The Rev. C. Hope.

The Rev. C. S. Hope.

The programme was divided into three parts, the first of which began with the overture to the Occasional Oratorio.

Miss Parke, by now 18 years of age, Mr. Harrison and Mr. Hindle appear again, and new singers were Mrs. Harrison and Mr. Bartleman, whilst Mr. Holmes played a bassoon accompaniment. The chorus sang several times during the whole programme and it was described once as a double chorus, once as a full chorus and twice as a grand chorus. From this we can assume that the Choral Society had remained in being for the intervening five years, had practised with some regularity and had increased in numbers.

Mrs. Harrison would be the Miss Cantelo whom Samuel Harrison married. She is described as 'principal second soprano at all the best concerts.' James Bartleman was a bass (or more exactly a baritone) singer of repute. He sang at the Vocal Concerts and the Concerts of Ancient Music. He revived many of

Purcell's great bass songs and sang them with great success as long as he had a voice. I wonder if Mr. Holmes was the father of William Henry Holmes, who was born in Sudbury, Derbyshire, in 1812, and who introduced Brahms' first pianoforte concerto to England in 1872. We know that William Henry's father was a musician.

The whole programme was Handel except for one song from Boyce's Solomon. Mrs. Harrison was brave enough to sing 'Pious orgies' from Judas Maccabeus which had been sung five years before by Madame Mara. Evidently she could take care of herself.

The second part of the programme began with the Overture and Dead March in Saul, so very popular.

Mr. John Harrison appears in this part of the concert and Mr. Kynvett is in a new rôle as organist, accompanying Miss Parke. Probably he also played the march in what is described as a scene from Joshua ('The Fate of Jericho'). Mr. Harrison sang the recitative, after which came the march and then Mr. Harrison and the grand chorus sang 'Heaven thunders, trumpets roar, and groans the ground.' What a climax!

Part III began with the second oboe concerto, and though Mr. Parke's name is not mentioned, he would probably come with his daughter. Mr. Kynvett sang.

There is no doubt that these forebears of ours were heroic at concerts. This one contained forty separate items, and when one considers the leisurely arrivals and departures and the intervals between the parts, they would consume more than four hours.

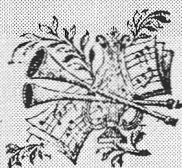
The next programme is for a Grand Musical Festival at Derby, Wednesday, October 10th, 1810. The Messiah (Fig. 4).

The Duke of Devonshire was the President and the Vice-Presidents were the High Sheriff and four Members of Parliament. The patrons were one archbishop, three dukes, one marquis, four earls, four viscounts, five barons, one honorable, and twelve baronets.

GRAND
MUSICAL FESTIVAL,
AT
DERBY.

WEDNESDAY, OCTOBER, 10, 1810.

THE MESSIAH.



PRICE SIX PENCE.

Printed at the Office of John Drewry, in the Irongate.

Photo, by F. A. Barrett

FIG. IV

Facing p. 10

The whole of the oratorio is given in the programme and no liberties are taken with the text. The two choruses in each of Parts II and III were divided between the semi-chorus and full chorus and that was probably a practice of the times. Some of the recitatives are marked accompanied, which probably means by the piano, a fairly general practice.

One difficulty in reporting this concert is provided by the principal singers, because over the printed names have been written the names of other singers, giving the impression of a drastic change.

Mr. Harrison and Mr. Bartleman were associated with Mr. Goss, who was John Jeremiah Goss (1770-1817)—a pure alto of beautiful quality to which was added skill and taste. However, Mr. Harrison's name is erased and Mr. Vaughan's substituted. Mr. Vaughan (1782-1842) was a tenor from Norwich Cathedral with a pure but not powerful voice, and with great distinctness of pronunciation and faultlessness of intonation. Mr. Knyvett's name is written over that of Mr. Goss.

Of the ladies, Mrs. Bianchi was the principal. She was a Miss Jackson who married a composer Bianchi, who devoted his time to teaching her singing. When he died she married again and was better known as Mrs. Bianchi-Lacy. On all but one occasion, a quartet, her name is substituted by another, and that occasion is probably a mistake since for the solo immediately preceding the quartet her name is superseded by that of Mrs. Salmon (1787-1849). She was Eliza Mundy and possessed a pure soprano voice of beautiful quality and extraordinary flexibility. She died in the greatest poverty. Mrs. Bianchi's name is also substituted by that of Miss Travis, sometimes by Miss D. Travis. Miss Travis is also printed in the programme for two contralto items. The Misses Travis came from Oldham and began their musical careers in the chorus of the Concerts of Ancient Music in London. They soon rose to the position of soloists.

We may judge this to have been a very successful performance of the Messiah.

The next programme we have is described as:—

DERBY
GRAND MUSICAL FESTIVAL
1819
SECOND GRAND SELECTION
of
SACRED MUSIC
To Be Performed In
ALL SAINTS' CHURCH
on Thursday Morning, Oct. 7th
Derby; Printed at J. Drewry's Office
Price Sixpence.

Then follows a whole galaxy of notable patrons and the scheme of the selection. It was divided into three parts. Part I consists of two items from Handel's Anthems, preceded by an overture and one item from Handel's Jephtha. These were followed by selections from Haydn's Creation. Part II began with the Fifth Concerto by Handel and contained five other Handel compositions, two by Marcello, one by Mozart and one by Greateorex. Part III was all Handel except for a very popular song by Guglielmi. It began with the second oboe concerto, which has found its way into each festival so far.

In Part I the chorus sang from Handel twice and Miss Travis sang his anthem 'O Magnify the Lord.' The first part of the Creation was given and the principals were Miss Travis, Mrs. Salmon, whom we have met before, and Miss Stephens (1794-1882), a soprano who excelled in the expression of quiet devotional feeling and simple pathos; her enunciation was very bad. She married the 80-year-old Earl of Essex in 1838 and outlived him nearly 43 years. Of the men, Mr. Vaughan and Mr. Knyvett, whom we have met, were joined by

Mr. Duruset, who is not known, and Mr. Thomas Rudford Bellamy (1770-1843), a bass singer who succeeded Mr. Bartleman in the Concerts of Ancient Music.

Part II was a very miscellaneous affair. Two items from Mozart's Requiem were followed by a recitative and song (Handel), 'Farewell ye Limpid Springs,' sung by Mrs. Salmon. Then followed a mixed item given as composed by Marcello and Greateorex. It consisted of a chorus by Marcello and a trio and chorus by Greateorex. The trio was sung by Messrs. W. Knyvett, Duruset and Bellamy. Mr. W. Knyvett was the younger son of the Mr. Knyvett who sang in Derby in 1788. He was an alto like his father.

Then Mr. Vaughan sang to the accompaniment of Mr. Lindley, a 'cellist of great ability, both for quality of tone and technique. He was said to be a perfect accompanist of recitative. A chorus was followed by songs by Miss Warwick, who is unknown. Then there was a duet sung by Miss Travis and Mr. Bellamy, a recitative by Stephens and, finally, an air and grand chorus.

Part III consisted of seven compositions by Handel, to one of which an old friend, Mr. Holmes, played a bassoon obligato. One other item was sung by Miss Stephens—it was composed by Pietro Guglielmi (1727-1804), a prolific composer of opera. This song of his, 'Gratias agimus tibi' with clarionet obligato, for high soprano, was long a great favourite in English concert programmes. The clarionetist was Thomas Lindsey Willman (1783-1840), a famous executant.

Benedetto Marcello (1686-1739) was a highly educated Venetian lawyer. His paraphrase of 50 psalms is one of the finest productions in musical literature, of which one English edition was published in 1757 in eight volumes.

There remains one name which requires accentuation—that of Thomas Greateorex (1758-1831). He was born

at North Wingfield and was the son of Anthony Greatorex of Riber Hall, Matlock. He had a distinguished career, being associated with Knyvett, Harrison and Bartleman in the Vocal Concerts, and became organist of Westminster Abbey. It is very probable that he conducted this festival, that being one of his activities. A very accomplished man, being a Fellow of both the Royal and Linnean Societies; he was buried in the west cloister of Westminster Abbey.

The fifty items of the concert must have been another heroic affair, but greater things are in store.

We now come to the complete set of programmes for the Derby Musical Festival of 1825 for the benefit of the General Infirmary. On each programme of the series given in All Saints' Church there is the notice 'The Company are respectfully requested not to stand still in the passages of the Chancel Gallery, nor to leave the Gallery at the conclusion of the Performance until their carriages are called.'

The programmes are printed by W. & W. Pike, Corn Market, Price Sixpence.

This festival was on a large scale. On the three days, October 4th, 5th and 6th, there were two performances, the morning in All Saints' Church and the evening in the theatre. On October 7th there was a morning performance in All Saints' Church. There was the usual distinguished body of patrons with the Right Hon. Earl Howe as President and the borough was represented by the Mayor.

For the sacred concerts the artists engaged were the familiar ones: Miss Travis, Miss Stephens and Messrs. Vaughan, Knyvett, Phillips, Bellamy, Hindley and Williams. The newcomers were Madame Caradori and Miss Wilkinson and Mr. Whall. Madame Caradori (1800-1865), whose name was Maria Caterina Rosalbina Cardori-Allan began her career in opera and then turned to oratorio and festival music. She sang the soprano

part in the first performance of *Elijah*, and in March, 1825, sang in Beethoven's Ninth Symphony with the Philharmonic Society. Her voice was not powerful, but was sweet and flexible, a quality frequently mentioned by writers of the period. Her style was almost faultless and she pleased rather than astonished her audience. It is very interesting to learn that about the time of this festival her salary was £1,200 a year. Miss Wilkinson (1768-1841) was an operatic singer of some repute. Mr. Whall is unknown. He was probably a baritone and he sang in two quartets in the second and seventh concerts.

The artists in the miscellaneous concerts were the same, with the addition of Signor De Bagnis (Giuseppi, 1793-1849). He was an operatic singer who, in 1823-24, conducted the opera at Bath—Mr. Cramer was the violinist.

It would be a lengthy business to give each concert in detail so we must content ourselves by looking at them in a rapid way with the details here and there, but a good impression of the quality of endurance demanded of the congregation or audience will be gained if we tabulate the items of the first service. It began with Orlando Gibbons' noble Hosanna and then followed the Venite, Psalms 19, 20 and 21. The First Lesson: The Te Deum: The Second Lesson: The Jubilate: Amen: An air from Judas Maccabaeus: Three Collects: An Anthem: The Prayer for the Clergy and People: An air from The Redemption: Psalm 32 in metrical verse: The Sermon: Duet and Chorus from Judas Maccabaeus.

We must remember that sermons were sermons in those days, and it is possible that three-quarters of an hour was allotted to it. It is possible also that the congregation got some sort of a look in with the singing and, at any rate, they had not to sit still all the time. It is worth while to quote the words of the last item of the service:—

' O never, never bow we down
 To the rude stock or sculptur'd stone,
 But ever worship Israel's God,
 Ever obedient to his awful nod.'

and no wonder.

The second miscellaneous concert consisted of:—

A Symphony by Haydn.

Selection from the music in the Tempest by Purcell.

Song from The Turc in Italy by Rossini.

Duet for two sopranos.

Song: Soprano: by Sacchini.

Violoncello Concerto.

Glee for four voices by Sir John Stevenson.

Song: Bass: by Coke.

Quintet by Rossini.

Symphony by Mozart.

Operatic scene by Guglielmi.

Song.

Clarinet Concerto.

Operatic scene by Zingarelli.

Duet: Tenor and Bass: Rossini.

Song: Soprano: Mozart.

Trio from *Così fan tutte* by Mozart.

Making in all a formidable programme in which all the items except three were in Italian. It is interesting to speculate upon the time taken to perform such a programme, with its comings and goings and an audience which would demand its share of the time for its own social purposes. If we think that the audience and management were unduly loyal to the artists they had known in previous years, even to the son when the father was not there, we must remember that they engaged the cream of the available talent of the day.

On Wednesday morning Handel's Jephtha was given compressed into one part yet preserving the interest of the sacred history. Thursday morning was given up to the Messiah.

The composers whose works were given were all classics, each in his own style, from Handel to Rossini and Mozart to Dr. Croft, Bishop and Cimarosa, Weber and Dr. Pepusch, Locke and Marcello. It is a pity that we do not know more about the symphonies and concertos, but one concert opened with Beethoven's Symphony in C.

The one name not so far mentioned is that of Mr. Greatorex which is scattered sparsely through the programme as that of an arranger and harmoniser. Perhaps he arranged and managed the whole festival and, if so, let us give honour to the local man. We may wonder how many people nodded on that Friday evening of October 7th in the year 1825.

Bound up with the Derby programmes are three others of performances at Drury Lane, London, one of Judas Maccabaeus in 1756, another of The Redemption in 1787 and the third of a general Handel selection with no date but headed 'Last night but one.'

We have now considered the smallest of the books of bound copies of programmes, but there are three others which tell a considerable part of the story of music in Derby one hundred years ago.

The second volume in time contains a considerable number of programmes and makes a short book. It answers many of the early problems, and the first of these shows that the musical festival on behalf of the General Infirmary was a triennial affair. The programmes for the 1828 festival begin the book and consists of 113 pages, the printer being William Bemrose and Co., Market Place, and it is interesting to note that this firm used some of the blocks used by Mr. Drewry. There were four concerts of sacred music in All Saints'

Church by permission of the Rev. Charles Stead Hope, and three grand concerts in the theatre. The conductor of all these was Mr. Greatorex (' who will preside at the organ and pianoforte '). The book also contains the 1831 festival, conductor—Sir George Smart (' who will preside at the piano forte '), ninety-nine pages and the usual seven performances. After one page of the patrons, who form as bright a galaxy as before, we have a list of the principal vocal performers, whose importance is indicated by the type used:—

MADAME CATALANI

Miss Wilkinson

Mrs. Knyvett

Madame Toso Puzzi

and

MISS STEPHENS

Miss Travis

Miss M. Travis

Miss Osborne

Miss Smithurst

Miss Fletcher

Miss Ketley

Master Tinney

Master Taylor

—

MR. BRAHAM

MR. VAUGHAN

MR. KNYVETT

MR. TAYLOR

and

MR. PHILLIPS

Mr. Taylor

Mr. Tinney

Mr. Bennett

and

Mr. Thompson.

Then follows a list of the principal instrumental performers and from this we begin to get the measure of these concerts, for there is an orchestra of 81 musicians.

The following list is printed in the programme:—

PRINCIPAL INSTRUMENTAL PERFORMERS

(1828)

Messrs. Cramer & Oury.....Leaders

Mr. Mawkes (Royal Academy of Musick)

Mr. Moralt.....Principal Second

Mr. Daniels ,, Violin

Mr. Wilcox ,, Second

Mr. Lindley ,, Violoncello

Signor Dragonetti ,, Double Bass

VIOLINS—Messrs. Guynemer, Ella, Reve, Nix, Gledhill, Griesbach, Nadaud, Watkins, Seymour (R.A.M.), Abbott, Thomas, Mackintosh, Fritche, Maffre, Gill, McEwan, Hickson, Graham, Mavins, Bennett, Norton, Kendrick, Stenson, Irving, and six others.

VIOLAS—Messrs. Denton, Weston, Jones, Jones, Williamson, and five others.

VIOLONCELLO—Messrs. Lindley, Lucas, Hatton, Fritche, Street and Smedley.

DOUBLE BASS—Messrs. Dragonetti, Anfossi, Fletcher, Deacon, Vernon, Barber.

FLUTES—Messrs. Nicholson and Cubley.

OBOE—Messrs. Cooke (R.A.M.), Sharp and Cubley.

CLARIONETS—Messrs. Willman, Gover, Hall and Hall.

BASSOONS—Messrs. Mackintosh, Waldron, and two others.

HORNS—Signor Puzzi, Cunningham, and two others.

TRUMPETS—Messrs. Harper and Hunt.

TROMBONES—Messrs. Smithies, Nicholson and Adcock.

DOUBLE DRUMS—Mr. Chipp.

CONDUCTOR

Mr. Greatorex

Who will preside at the Organ and Piano Forte.

The ' Violin Norton ' is Mr. Josiah Norton whom we have to thank for the presentation of these programmes.

The whole scheme follows the same pattern as before,

opening with a morning service and with the Messiah on the Thursday morning, but I suspect that they learned by experience, for though the morning service is long enough, it is much shorter than in 1825. The chants are given and the inserted songs and choruses are taken from Haydn, Handel and Beethoven, the latter from the 'Mount of Olives.' The service finished with the old favourite 'Pious Orgies, Pious Airs' by Handel and sung by Miss Stephens.

We will not write much of the artists; most of the names are familiar and preserve a family connection with Derby, but Madame Catalani and Mr. Mahan are each worth a note or two.

In her day Madame Catalani had been the foremost soprano singer. Her portrait shows a strikingly handsome woman and it is on record that her voice was of extreme range and most beautiful. In the early years of the 19th century, she commanded extraordinary fees. She is said to have made over £16,000 in one year, to have received a fee of 2,000 guineas for one festival and £200 for singing 'Rule Britannia' and one other song.

Mr. Mahan was a tenor singer of high repute. I have no record of his fees but he lost a large fortune by speculating in theatre property. He was in great request at festivals.

There is no record of the size of the chorus, but by this time it was probably considerable as we shall see when we consider the 1831 festival.

We have seen that the first of the sacred concerts was a morning service and the third the Messiah. This latter was given in the same manner as at previous festivals, the contralto part being dispersed between a soprano and an alto and the use of the semi-chorus being as before. It is to be hoped, however, that Guglielmi's 'Gratias agimus tibi' was introduced at the commencement of the second part. It was sung by Madame

Catalani, accompanied on the clarionet by Mr. Willman.

The second and fourth sacred concerts were comprised of the usual very numerous selection of arias, anthems and choruses of the day. Forty items made up Wednesday morning's performance. It is interesting to note the name of a Leicester amateur, a stocking manufacturer, by name W. Gardiner, who had great experience of continental music. He helped in the 1825 programme, but he seems to have done more than that in this one. He was a great hand at arranging and never scrupled to use the music of Haydn, Beethoven, Handel and Mozart whenever it suited his purpose. His oratorio *Judah* was taken mainly from Haydn and to a less extent from others, with a thread of Gardiner to hold it together. On the whole Mr. Greatorox appears to have preferred the Haydn parts, for we find items such as *Motett Haydn* or *Grand Chorus Beethoven* as introduced into the oratorio of *Judah* by Gardiner. Luther's hymn, 'Great God! What do I see and hear,' was sung by Madame Catalani and chorus and accompanied on the trumpet by Mr. Harper. The fourth sacred concert consisted of the first part of the *Creation* as previously at these festivals. This last grand selection began with a motetto by Mozart adapted to English words by W. Gardiner and the whole with the *Coronation Anthem* by Handel.

It is an unfortunate thing that we have no copy of the programme for the first grand concert on Tuesday evening, 10th September, 1828, but the programmes for the second and third concerts are there. They show a marked advance in construction, each contained seventeen items, but even at half the length of the concerts of the previous festival they are long enough. The second concert contained a Haydn symphony and the *Prometheus Overture* of Beethoven as well as a violin concerto by Viotti. Handel does not appear but Rossini has four compositions amongst the vocal items, Mozart

two and Weber one. The third concert contained the Pastoral Symphony by Beethoven, an overture by Mozart and a fantasia on the horn played, and presumably composed by Signor Puzzi. Of the vocal items four are by Rossini; the others are one each by Attwood, Blewitt, Knyvett, Dr. Pepusch, Cordilla, and Millard.

The festival for the year 1831 opened on Tuesday morning, 27th September, with morning service and a grand selection of sacred music in All Saints' Church. The printer of the programme was again William Bemrose.

PRINCIPAL INSTRUMENTAL PERFORMERS (1831)

Mr. F. Cramer—Leader of the Band

VIOLINS

Messrs.		Messrs.	
Reeve, C. (Prin. 2nd)	London	Thurlwell	Nottingham
Mawkes	"	Herrmann	Dublin
Anderson	"	Fritche, G. Jnr.	Derby
Dance	"	Fritche, F.	"
Cramer, Jnr.	"	Gover	"
Ella	"	Hendrick	"
Griesbach	"	Norton, Josiah	"
Guynemer	"	Stenson	"
Kearns	"	Webb	"
Mackintosh, Jnr.	"	Norton, Thomas	"
Nicks	"	Irving, William	"
Seymour, R.A. of MUS.	"	James	"
Thomas	"	Blake	"
Watkins	"		

TENORS

Daniels (Principal)	London	Irving	Derby
Abbott	"	Holmes, R. A.	Sudbury
Davis	"	Fletcher	Cavendish Bridge
Wilcox	"	Flint	Derby

VIOLONCELLOS

Lindley (Principal)	London	Herrmann	Dublin
Lucas, R.A. of M. Pr. 2nd	"	Fritche, I.	Derby
Hatton	"	Street	"

DOUBLE BASSES

Messrs.		Messrs.	
Dragonetti (Prin.)	London	Penson, W.	London
Anfossi (Prin. 2nd)	„	Barber	Derby
Smart, C.	„	Lee	Nottingham

FLUTES

Nicholson (Prin.)	London	Cubley, William	Derby
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PICCOLO

OBOES

Mr. Cubley, F.	Derby	Cooke, G. (Prin.)	London
		Irwin, G.	„

CLARINETS

Willman (Prin.)	London	Irving, I.	Derby
Powell (Prin. 2nd)	„	Woodward	„

BASSOONS

Mackintosh (Prin.)	London	Houghton	Allestree
Rohner (Pr. 2)	Sheffield	Bendall	Duffield

HORNS

Platt (Prin.)	London	Church	Derby
Rae (Prin. 2nd)	„	Cooper	„

TRUMPETS

Harper (Prin.)	London	Hunt, G.	Derby
Hyde (Pr. 2)	Manchester	Hunt	Weston

TROMBONES

Smithies (Alto)	London	Albrecht (Bass)	London
Woodham (Tenor)	„	Smith „	Derby

DRUMS

COPYIST⁴

Mr. Chipp	London	Mr. Goodwin	London
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SOLO PERFORMERS

<i>Harp</i> .—Miss Fontaine	<i>Bassoon</i> .—Mr. Rohner
<i>Violin</i> .—Mr. Mawkes	<i>Violoncello</i> .—Mr. Lindley
<i>Flute</i> .—Mr. Nicholson	<i>Double Bass</i> .—Signor Dragon-
<i>Piano Forte</i> .—Mr. Holmes	etti

⁴ See footnote on page 25.

CHORUS SINGERS

Under the Superintendence of Mr. G. Holden

Selected from Derby, Liverpool, Leicester, etc., Choral Societies.

TREBLES

Misses	England	Derby	Misses	Potts, M.	„
	England	„		Thomas	„
	Bennett	„		Travis	Oldham
	Bayley	„		Travis, M.	„
	Blake	„	Mrs.	Wilde	„
	Gratian	Belper	Misses	Clough	Rochdale
Masters	Gover, E.	Derby		Sharpe	Leicester
	Baker	Liverpool		Sharpe, E.	„
	Entwistle	„		Amat	„
	Hallowood	„		Bromby	„
	Jackson	„		Bromby, A.	„
	Johnson	„		Newcombe	„
	Leach	„		Rate	„
Mrs.	Linacre	„		Smith	„
	Maddock	„	Masters	Jarvis	„
	Pemberton	„		Hough	„
Miss	Potts	„	Miss	Houghton	Allestree

ALTOS

Messrs.	Ford	Derby	Messrs.	Price	Liverpool
	Longman	„		Woodward	„
	Cooper	„		Leak	Nottingham
	Hardy	„		Jarvis	Leicester
	Drew	„		Paget	„
	Holme	„		Rivett	„
	Beeston	„		Graham	„
	Ball	Liverpool		Marshall	„
	Baldwin	„		Cooper	„
	Dutton	„		Ball	„
	Entwistle	„		Waddington	„
	Stott	„			Manchester
	Hartley	„		Turner	„
	Marsden	„			„

TENORS

Messrs.	Hawkridge	Derby	Messrs.	Gregory	Derby
	Halbeard	„		Caird	Liverpool
	Turner	„		Dunn	„
	Cubley, E.	„		Holden	„
	Drew	„		Linacre	„

Messrs. Maddock	Liverpool	Messrs. Wikes	Leicester
Metcalfe	"	Vernon	"
Russell	"	Dove	"
Smith	"	Sansom	"
Stott	"	Row	"
Gillow	"	Prestwich	Manchester
Wilkinson	"	Farmer	Nottingham
Warden	Leicester		

BASSES

Messrs. Birkin	Derby	Messrs. Ratcliffe	Liverpool
Evans	"	Langshaw	"
Birkin, F.	"	Bennett	Lichfield
Cadwallader	"	Cradock	Leicester
Yeomans	"	Handscomb	"
Rowarth	"	Toon	"
Norton	"	Rowlett	"
Birkin, E.	"	Eyre	"
Blundell	Liverpool	Jarratt	"
Cross	"	Braunston	"
Hadley	"	Sheldrick	Manchester
Gillow, R.	"	Parrin	Wokington
Leders	"	Maxwell	Nottingham
Potts	"	Holmes	Sudbury
Pemberton	"		

The festival was conducted by Sir George Smart, a musician very much in demand for this type of work. Sir George was the first founder of the Musicians' Benevolent Fund. His father had seen Handel conduct and he was considered the authority on the singing of Handel's oratorios, in which art he gave instructions to many singers, amongst whom was Jenny Lind.

⁴ The copyist would be termed librarian to-day. In the year 1799 Haydn's 'Creation' was brought to England by Mr. Astley for performance, and Mr. Goodwin was engaged as copyist and he organised the production of 120 copies in such a short time that the oratorio was given six days after its arrival. Mr. Goodwin said 'Sir, we have recently emulated a great example, it is not the first time that the Creation has been completed in six days.'

The chief vocalist engaged was Madame Stockhausen (1803-1877) who, though not remarkable, was a favourite singer of the day and her favour increased with the power of her voice. She is chiefly known through the name of her son Julius, who became one of the greatest of all singers.

Mrs. W. Knyvett was the second wife of W. Knyvett; she had sung at the previous festival. She was Deborah Shaw and she died in 1876. A niece of Mrs. Travis, one of the Lancashire (Oldham) chorus singers, she was engaged by the Concerts of Ancient Music and became a pupil of Greateorex. Her chief interest for us at this point is that she is known to have sung at the Derby Festival in 1816, of which there is no record in the papers discussed here, at which date she must have been young. Her chief dates are 1813, when she sang in the chorus, 1815, when she began to have requests for oratorios, 1826, when she married W. Knyvett and 1843 when she retired from the concert platform.

Miss Masson, 1806-1865, who was probably a mezzo-soprano, was a talented singer in great request for private concerts. She was a pupil of Mrs. Henry Smart, Sir George's sister-in-law.

The outstanding figure of this festival was not a singer but a composer. The Chevalier Neukomm was a rather romantic figure in English music at this time. However, he was completely eclipsed by Mendelssohn, who was then in England. He was a pupil of Haydn and was associated with Tallyrand and the French Court. He was a friend of Sir George Smart.

The programmes for this festival are not complete since those for Wednesday morning and Thursday evening are missing.

In place of the latter there is inserted a reprint of a letter from the Chevalier Neukomm to Sir George Smart thanking him for the excellent first performance of his oratorio *The Mount Sinai* and written in the agreeable

style of that day, leaving no sentiment of gratitude unexpressed. The letter is dated (Thursday) September 29th, 1831, and as from Derby.

The Tuesday morning was devoted to a service in All Saints' Church as usual, but with one interpolation from Handel's Jephtha and two by the Chevalier Neukomm, one of which with a trumpet obligato was specially composed for Mr. E. Taylor. The other was an air with oboe obligato. For Tuesday evening Neukomm contributed the opening symphony which he conducted, and his celebrated song 'Napoleon's Midnight Review'—an immensely popular air. A violin concerto by Spohr was played by Mr. Mawkes. The second half of the concert opened with Weber's overture to Euryanthe, the other instrumental items being a trio for two 'cellos and double bass by Corelli. The vocal items were contributed by fourteen composers from Handel to Cooke and Rossini to Mrs. H. Wilson whose song, 'There was once a Golden Time,' was sung by Mr. Braham who accompanied himself on the pianoforte.

Wednesday evening was as varied as Tuesday evening: Neukomm's contributions being two songs. The instrumental items were the Jupiter Symphony of Mozart and a grand overture by Romberg. A flute concerto by the soloist Mr. Nicholson and a harp fantasia in which was introduced an air and variations by Bochsá, a man who revolutionised harp playing.

Thursday morning was given up to Handel's Messiah 'with Mozart's accompaniment':

Conductor: Sir George Smart
who will preside at the Organ.

'To which a long movement has been affixed by Mr. Gray of London.' Friday morning's programme was in three parts. The first was selections from Jephtha of which there were twenty-seven items. The second was the first part of the Creation with nineteen items. The third was the item of sacred music of which Neukomm

contributed a cantata with 'cello obligato, a motet with violin obligato and the twelfth psalm.

The foregoing two sets of programmes by no means make up the whole of this second book, they are about one half of it, the remainder being largely those of the Derby Choral Society and there are several miscellaneous programmes.

It will be of considerable interest to examine those of the Choral Society, and especially the earliest one, in some detail. The title page reads:—

DERBY CHORAL SOCIETY

Patrons

His Grace the Duke of Devonshire
E. S. Chandos Pole, Esq.
Hon. Admiral Curzon
The Hon. & Rev. F. Curzon
F. Mundy, Esq., J.P.
J. Watts Russell, Esq.

FOURTH MISCELLANEOUS CONCERT

To be performed in
The New Assembly Room
On Thursday Evening, April 17th, 1828

Performance to Commence at Eight o'clock.

LEADER: Mr. Gover

Printed at the Office of Drewry & Son, where tickets
may be had.

Price—Three Pence.

The Programme of this Fourth Concert was:—

PART I

OVERTURE (Men of Prometheus).....	<i>Beethoven</i>
FUNERAL MARCH	<i>Dr. Boyce</i>
CHORUS 'Death's Portals'	<i>Himmel</i>
SONG, Mr. Ford, 'Waft her angels'.....	<i>Handel</i>
AIR AND CHORUS, Miss Heaton, 'Laudate Pueri!'...	<i>Zingarelli</i>
CHORUS 'He Comes!' (Palestine).....	<i>Dr. Crotch</i>
AIR, Miss Heaton, 'From Mighty Kings'.....	<i>Handel</i>
TRIO 'The Lord Will Comfort Zion'.....	<i>Gardiner</i>
Miss England, Messrs. Longman & Hawkrigde.	
GRAND CHORUS 'Hallelujah'.....	<i>Beethoven</i>

PART II

OVERTURE (La Gazza Ladra)	<i>Rossini</i>
SONG Miss Heaton, 'Fra tante angoscie'	<i>Carafa</i>
GLEE 'See the Chariot at Hand'	<i>Horsley</i>
Miss Heaton, Messrs. Ford, Halbard, & Birkin	
SONG Mr. Longman, 'The Bonnie Lass I Love so Well'...	<i>Lee</i>
DUET 'Born in yon blaze'.....	<i>Dr. Clarke</i>
Miss Heaton and Mr. Ford.	
TRIO Violoncellos & Double Bass.....	<i>Corelli</i>
Messrs. Street, Chapel & Barber	
SONG Mr. J. Critchley, 'The King of the Shamrock,	
The Thistle & Rose'	
	<i>Bishop</i>
GLEE 'The Rose of the Valley'.....	<i>Knyvett</i>
Miss Heaton, Messrs. Ford, Cubley & Gee.	
SONG Miss Heaton, 'I Canna like ye, Gentle Sir'	

FINALE—God Save The King.

This programme affords the occasion for a few comments and one or two guesses.

Four instrumental items afford a pleasant variety and they are well selected to that end. They compel us to believe that there was a substantial orchestra in the town and indeed quite a number of the names of the instrumentalists in the festival orchestra of this year, 1828, are those of local musicians and the others would most certainly be. It would not be a very wild guess to say that probably the moving spirit of this orchestra

was Mr. Josiah Norton. It is interesting to note that these local musicians played one of Corelli's successful trios for 'cello and double bass. Corelli wrote several trios for this unusual combination and one was given, perhaps the same one, in the 1831 festival by three London musicians. It is satisfactory to note that the Derby men did not imitate the Londoners. Another reflection we may be permitted to make is on the extraordinary preference given at almost all the concerts we have so far examined for the funeral march and anthem.

Most of the vocalists were local singers. They can be traced in the chorus of the 1831 festival. If Halbard is a variant of Halbeard, we have only Miss Heaton and Mr. Gee not in that list and the former came from Birmingham. Our final guess is in the American sense—that everyone spent a most enjoyable evening.

In this second book of programmes there are eighteen concerts given by the Choral Society and they date from April 17th, 1828 to May 8th, 1832. There appear to have been four concerts given each season, and during the four seasons represented an extra concert was given on three occasions. The first programme is the fourth of the 1827-28 season. The next season is complete with one extra. There is the second concert programme missing from the next season. Then follows an early extra concert on October 22nd, 1830, which was given in the Royal Theatre, Bold Lane, whereas all the others were given at the New Assembly Room. The season 1830-31 begins with the second concert in 1831, the concert held on April 14th, 1831, being described with awful finality—the fourth and last. The next season, 1831-32, is complete with an extra between the third and fourth, for which the tickets were priced at 3/6d. each.⁵

⁵ A short while before he died Mr. Handley told me that he had once possessed two volumes of programmes of the Derby Choral Society which he had given to Lady Inglefield. Her ladyship has kindly lent them to me for examination, and

The names of the local singers who sang solos were:—

Miss Bennett and Miss Bailey (if she is the Miss Bayley of the festivals).

Messrs. Ford, Cubley, Longman, Halbard, Gee, Hawkrige, E. Birkin, Turner, Cooper, F. Birkin, Hardy, Evans and Drew.

A number of these men sang at the concerts regularly, for instance Mr. Ford at fifteen of the eighteen, so the list may be taken to indicate a very vigorous society.

There are some soloists whose locality we cannot trace:—

Miss Fletcher, Miss Russell, Mrs. Bowstead and Mr. Machin.

Of those who came from elsewhere, Miss Heaton of Birmingham is easily the favourite, she was present at eight concerts. Others are Signora Borghesi, Mrs. Cramer of London, Miss Wells, who is described as a pupil of Mr. Watson of London, and Miss Watson. Mr. Cohen of Edinburgh also sang at one concert some typical Scotch songs, one of which was written by the Mr. Braham we have met at the festivals and whom we have never known when he wore the first letter of the alphabet in the front of his name.

The eighteen programmes in this book show a great variety in their selection, both in the vocal and instrumental items. Sixteen different composers of

though they add no fresh information to that already gleaned they have some interest. One volume deals with the years 1824 and 1825, with one concert in 1823 and the infirmary service for 1822. The other with the years 1831, 1832 and 1833, with the infirmary service for 1832 and 1834. Several of the concerts were held for the benefit of old members of the society, and we may quote from the title page of one of them: 'for the benefit of Edward Gover late Master of the Band of the Derbyshire Militia who still continues borne down by increasing infirmity and old age.' These books were once the property of Mr. and Mrs. Hawkrige, Miss England and Miss Amelia England.

instrumental music are represented with forty-two pieces, ten of which are by Rossini and four symphonies by Beethoven. There are sixty-nine composers of vocal music. Handel is represented in fifteen concerts with thirty-five pieces. Bishop is in thirteen programmes with eighteen pieces. Haydn is in eleven programmes with seventeen pieces. Other names frequently found are Mozart, Rossini, Weber, Boyce, Lee, Knyvett; Beethoven and Purcell appear twice. Neukomm's visit to Derby must have left an impression because his name occurs seven times immediately afterwards. One more name remains to be mentioned, that of Bach. It occurs once as:—

CHORUS. 'He Opened the Rock of Stone.' *Bach.*

This is taken from a cantata *The Israelites in the Wilderness* by Carl Philip Emanuel Bach, who was, at this date, the representative of that family. For a time he eclipsed his father, the most illustrious of musicians—John Sebastian—who does not appear at all in these programmes.

Mr. J. Norton was the composer of one song. There are no particulars but it was sung by Mr. Longman of Derby and was called 'Sweet is the Musk Flow'r.'

One programme which stands by itself in this book is that of the 20th Anniversary of the Derbyshire Royal Infirmary—'President S. Crompton, Esq., M.P., A Grand Selection of Sacred Music to be performed in All Saints' Church on Thursday morning, October 1st, 1829 under the direction of Mr. Gover. Organ—Mr. G. Fritche.'

The service had the same character as those held at the opening of the festivals. Morning service interspersed with selections from the works of Handel, Haydn, Graun, Crotch and Gardener. As usual a quartet from Handel's Funeral Anthem was sung. Although the *Te Deum* was sung to Dr. Randel, it was repeated after the Jubilate as a selection from Purcell's *Grand Te Deum*

and this was obviously the high point in the music of the service.

The Derby Choral Society performed the music at the consecration of St. John's Church at 10-30 in the forenoon of Tuesday, August 19th, 1828. Mr. J. Norton was the organist at this church.

An unusual notice in the programme reads: 'The Price of Admission to the Body of the Church will be 2/6d. and for Children 1/- each: To the Galleries 1/- and for Children 6d. each — There will be no other collection.'

Other programmes in this book and in which Mr. J. Norton and others from Derby most probably assisted are for:—

- (1) A Selection of Sacred Music in the Parish Church of Burton-on-Trent on Monday Morning, 23rd June, 1828.
- (2) A Selection of Sacred Music in Wirksworth Church on Wednesday Morning, 10th February, 1830.
- (3) Miscellaneous Concert in the School Room, Wirksworth, on Wednesday Evening, 10th February, 1830.

Leader of the Band—Mr. Gover.

- (4) A Selection of Sacred Music to be performed at a meeting of the Christian Co-operating Society, to be held at the Brookside Chapel, Derby, on the evening of Christmas Day at half-past six o'clock.

It seems to have been a combination of business and pleasure since between the printed items of the musical programme are written in ink 1, 2, 3 and 4 Resolutions coupled with the name of Messrs. Gawthorn, Pike, Roscoe and Waterfall with the Chairman to take votes.

- (5) Another meeting of this society at Brookside Chapel on Monday Evening, 26th December, 1831, at six o'clock. Conductor—Mr. Norton.

The printer of the programme was James Storer, Corn Market, Derby.

There was the same combination of business with pleasure. The music was similar to that given by the Choral Society—Handel, Boyce, Haydn, with a selection from Neukomm's Mount Sinai.

- (6) Selection of Sacred Music in Langley Church on Monday Morning, May 23rd, 1831.

This programme has a hint of tragedy written in almost faded pencil on the back. It reads 'Sir, will you have the goodness to lend Mr. Irving your clarinet.' The signature is indecipherable.

- (7) This programme reads:—

G R A N D
MISCELLANEOUS SUBSCRIPTION
C O N C E R T

Patron

The Most Noble The Marquis of Hastings

To be performed

on Monday evening, March 19th, 1832

at

The Large Room, Moira Arms,
Castle Donnington.

The Performance to Commence at Seven o'clock

Leader—Mr. W. Irving

Castle Donnington

Printed by J. Bamford — Stamp Office

Price Sixpence.

The concert has the usual character and all the performers are from Derby.

- (8) This programme says:—

By Permission of
Sir John Fowler
High Bailiff

Messrs. Irving

(Professors of Music to his Grace the Duke of
Devonshire)

Miss Wells

(Pupil of Mr. Watson) principal vocalist last season at
the Theatre Royal, Haymarket, and the celebrated
juvenile vocalist

Miss Watson

(Of the Theatres Royal, Dublin, Glasgow, etc.) both
principal singers at Signor Paganini's Concerts, at
Liverpool, Manchester, Birmingham, Chester, Sheffield
and also

Mr. Watson

Composer to the Theatre Royal, Covent Garden and
member of the Royal Academy of Music. They will
give a Grand Vocal and Instrumental Concert,

In the Town Hall, Burton

on Thursday, May 24th, 1832.

In which they will be assisted by Mr. F. Birkin.

Solo Players:

Harp.....Mr. J. Irving

Violin Mr. W. Irving

Mr. Watson will preside at the Piano Forte.

Tickets of admission (including books of the Perform-
ances) 4/- each to be had of Messrs. Scott & Tomkinson,

The Performance to begin at Seven precisely.

Scott & Tomkinson, Printers and Booksellers, Burton.

The assistants played as great a part as the principals
in this concert, so that it was largely given by Derby
musicians. It will be remembered that Miss Wells and
Miss Watson sang at the fourth concert of the Choral
Society on May 3rd of this year.

One item in the programme is worth mention: it is
called a comic round and reads:—

‘ Come and with us be gay
And frolic, sing and play
And laugh old care away
Ha! Ha! Ha! Ha! Ha! Ha!’

- (9) The last programme in the book is that of Selections of Sacred Music to be performed in Melbourne Church on Tuesday Morning, June 12th, 1832. Service to commence at half-past eleven o'clock.

The music given was chiefly by Handel, but Haydn, Boyce, Sims and Neukomm, each contributed one item.

Two programmes are those of the Yorkshire Choral and Sheffield Subscription Concerts. The second and third of the series given in November, 1828. They are noteworthy as listing a number of Derby musicians in the orchestra. Mr. Fritche of Derby was leader of the band on November 17th and at both concerts Mr. J. Norton was amongst the violins.

The third book in our collection is very mixed and incomplete. There are, for instance, three programmes of the Derby Choral Society and these are dated March 21st, 1834, February 27th, 1835, March 2nd, 1837. At the first of these Mrs. Weston, of Leicester, was the guest artiste. The chief artist at the second was Mr. William Aspull, the organist at St. Mary's Church, Nottingham, who seems to have been something of a character; with him was Mrs. Aspull, pianiste ('who will play a Concerto, etc. on the Piano Forte') and Miss Hopkins, the celebrated vocalist, pupils of Mr. William Aspull. Mrs. Aspull's contribution to the concert is worth quoting in full:—

DIVERTISSEMENT DE CONCERT

ou

Adagio, Variations, Brillantes et Rondeaux

sur une

Marche Favorite Viennoise

dedié a

Mrs. William Aspull, de Nottingham

Grand Piano Forte — Mrs. Wm. Aspull — Czerny
with orchestral accompaniments.

The third of these concerts was given by local artists although Miss Tedoldi, who sang one song, has not yet been traced. Miss Bregazzi, who also sang at this concert, is known to have been a local resident and it is probable that Miss Tedoldi was a friend of hers.

These concerts have the same character as those already reported on and indicate a very healthy society, relying largely upon its own members for its performances. The programmes have the same character as those of previous years; there are generally three instrumental items and the vocal items are glees, choruses and solos and the names of the local soloists remain the same, Mr. Ford and Mr. Birkin being the most prominent.

It is worth while quoting the prices of admission on each programme. The first is:—

Admittance Front Seats 4/-. — Back Seats 2/6d. —

Tickets and Books of the Performances may be had at Mr. Stenson's, Music Warehouse and of Mr. Drewry, Messrs. Pike, and Mr. Bemrose, Booksellers.

The second:—

Tickets, Three Shillings each, may be had at the shops of Mr. Drewry, Messrs. Pike, and Mr. Bemrose, Printers; at Mr. Stenson's Music Warehouse, Corn Market; and at Mr. William Cubley's Fancy Repository, Queen Street. Family ticket, admitting four — 10/6d.

The third concert is described as the 'Second Miscellaneous Concert' of its season. 'Subscription to the series of Three Concerts — 7/6d. Tickets transferable, but not to another Concert. Non-subscription tickets — 3/6d. each may be procured at Mr. Stenson's Music Warehouse, Mr. Cubley's Repository, and the shops of the principal Booksellers; at which places the names of Subscribers may also be entered on the list.'

From this we can conclude that the system of giving

three concerts each season in the New Assembly Room was being continued.

Another group of programmes shows that the holding of the triennial musical festival for the Royal Infirmary was discontinued and replaced by an annual service and sermon in All Saints' Church. This book contains five programmes:—

The 23rd Anniversary	...	October	9th, 1832
„ 24th	„	„	3rd, 1833
„ 25th	„	„	16th, 1834
„ 26th	„	„	6th, 1835
„ 27th	„	„	27th, 1836

The admittance to the church was one shilling. The leader of the band Mr. Gover, and Mr. George Fritche was at the organ. The order of the service in 1832 will give some idea of the length of service people were prepared to endure:—

Opening Chorus	<i>Haydn</i>
Venite	<i>Dr. Dupins</i>
The Psalms for the day	
Quartette & Chorus.....	<i>Chevalier Neukomm</i>
First Lesson	
Te Deum	<i>Jackson</i>
Second Lesson	
Duett	<i>Chevalier Neukomm</i>
Jubilate	<i>Norris</i>
Third Collect	
Motetto (Te Deus Splendente)	<i>Mozart</i>
Chorus, Semi-Chorus, Chorus, Chorus, Duett	
Prayer for the Clergy	
Quartetto	<i>Haydn</i>
Sacred Cantata 'Christ's Second Advent'	
Poetry by the Rev. H. H. Milman	
Music composed for Treble, Counter Tenor,	
Solo & Chorus by the Chevalier Neukomm	
Sermon	
Trio (Resurrection)	<i>Chevalier Neukomm</i>

Chorus

Blessing

Double Chorus (Solomon) *Handel*

In the year 1833 the service was similar, but there was not so much of the Chevalier. 'Christ's Second Advent' was repeated.

In 1834 there was one item by the Chevalier and Handel was prominent. Before the sermon 'Selections from Samson' were given, with Mr. F. Birkin as the soloist. One song by Handel had an obligato by two clarinets and ophicleide. This latter was an instrument which superseded the serpent. The name means a keyed snake.

For the 1835 service Haydn and Handel were the chief composers. An anthem by Dr. Boyce was arranged for full band by Mr. Gover and another by Dr. Croft was similarly treated with an introduction—organo—Mr. G. Fritch.

In 1836 the preacher's name is given on the programme—The Rev. Walter Augustus Shirley, M.A.

A quartette was sung from the Chevalier Neukomm's Mount Sinai by Miss Moulton and Messrs. Cooper, Hawkrigge and Evans.

Himmel's Funeral Chorus for Frederick II of Prussia was also sung, and selections were given from a service by Mozart containing a quartet sung by Miss Shires and Messrs. Ford, Bregazzi and Birkin. Miss Shires sang a solo and also in the anthem after the sermon.

Another programme refers to All Saints' Church and it is worth while quoting the title page.

'In consequence of the ornaments required for All Saints' Church being of a superior description, the sum subscribed for that purpose, although very liberal, is yet found inadequate to meet the expense; it has therefore been found necessary to make the present appeal to the public:—

On Sunday evening next, Sept. 6th, 1835

A Sermon

will be preached in

All Saints' Church

by the

Rev. William Fletcher, B.A.

Fellow of Brase-Nose College, Oxford and
Master of the Free Grammar School, Derby.

In behalf of the funds for lighting the said
Church with Gas

The following Sacred Pieces will be
Sung on the Occasion.'

The music consisted of a metrical version of the 96th Psalm and various compositions by Haydn, Gardiner, Gluck and Neukomm with a symphony played on the organ during the collection.

Five programmes are those of the half-yearly meeting of the Christian Co-operating Society held at the Brookside Chapel. Sacred music conducted by Mr. Norton. These meetings were held:—

On the Evening of Christmas Day, 1832 at six o'clock

On Wednesday Evening, July 2nd, 1834 at seven o'clock

On Thursday Evening, Dec. 25th, 1834 at six-thirty o'clock

On Thursday Evening, June 23rd, 1835 at seven o'clock

On Friday Evening, Dec. 25th, 1835 at six-thirty o'clock

As before the music was sung between the business items and the composers represented were Haydn, Beethoven, Pergolesi, Gardiner, Boyce, Stevenson, Calcott and Mozart.

Another concert of some local interest was the second of the third season of the Burton-on-Trent Musical Society. The date given is Friday, April 7th next, but no year is given, it was probably 1837. The guest artists were Miss Shires, Mr. Harrison and Mr. Machin,

and it is stated that Mr. E. Mammott 'has kindly volunteered his assistance'—

Leader: Mr. Gover Conductor: Mr. Greatorex.

The instrumental music consisted of two overtures, a fantasia by Mr. Mammett and a trio for violin, viola and 'cello not specified, and the artists are not named.

On the evening of April 9th, 1833 and under the patronage of the Most Noble the Marquess of Hastings, Master Richardson (flautist) gave a concert in the large room at the Bell & Crown, Castle Donington, for which he 'solicits your company and patronage.' The leader and pianoforte was Mr. Froude Fritche, who also played a violin fantasia. Tickets of admission were 2/6d., to be had at the Printers (Mr. J. Bamford of Castle Donington) and at Mr. W. Fletcher's, Cavendish Bridge. An overture by Rossini and a symphony by Haydn were played, probably by a Derby orchestra. Miss England and Mr. Birkin both sang and Master Richardson appeared five times, once in a trio for two flutes and pianoforte by Rossini.

On Wednesday evening, September 25th, 1833, a concert was given at Melbourne under the patronage of Hon. George Lamb, M.P., William Jenney, Esq., Rev. Joseph Deans, vicar, Joseph Cantrill, Esq., James Dolman, Esq., R. B. Child, Esq., Henry Fox, Esq., and William Haimes, Esq. The advertisement of this says:—

The Ladies and Gentlemen of Melbourne and its Vicinity are most respectfully informed that a Concert of Miscellaneous Music will be performed in the National School Room, Melbourne, when Mr. Salisbury's newly invented Instrument, the Cremonicon, will be introduced: also a New Organ

(fitted up by Mr. White, Organ Builder, late of London) will be opened in which is introduced for the first time in this County, the Grand Accordion Stop, the invention of Mr. Salisbury. The concert will be supported by some of the Principal Performers in the neighbourhood.

Tickets, 2/6d. each, may be had of Mr. Coxon, Bookseller, and Mr. Earp, Grocer, Melbourne, and Mr. Benson, Derby.

The programme consisted of two overtures, with full band, by Mozart and Rossini. Various songs, a voluntary on the cremonicon, a grand trio on the cremonicon, organ and pianoforte, and a piece described as 'Duetto, Flute and Piano Forte. Cubley and a Gentleman Amateur.' There is little to denote the quality of the music given.

Another concert in this book is one given by Mr. Woolley in the Theatre, Derby, and described as the second on Friday evening, January 20th, 1837. A programme in the fourth book shows that this was preceded on the previous evening by a similar concert. The 'Principal Vocal Performers' were Miss C. Novello, Mr. H. Phillips and Mr. Walton. The instrumental performers were:—

Grand Piano Forte	Miss Woolley
Violin	Mr. Rudersdorff
Violoncello	Mr. Lindley Junior
Flute	Mr. Richardson
Conductor	Mr. Woolley

Perhaps we may digress from our order to notice another concert of Mr. Woolley's in the Lecture Hall, Wardwick, Derby, on Friday evening, February 9th, 1838. For this the principal vocal performers were Miss Brace (from the Great Festivals, Philharmonic Concerts,

etc.), Miss Maria B. Hawes (from the same), Mr. C. Purday (from the London Concerts). The instrumentalists were:—

Piano Forte	Miss Woolley
Trumpet	Master Phillips
Violin	Mr. H. Farmer
Conductor	Mr. Woolley

With the exception of Mr. and Miss Woolley, all these artists were well known on the concert platform, and some were old Derby friends.

On the evening of the 14th of June, 1836 a selection of miscellaneous music was performed by the pupils of Mr. Norton at Mr. Hudson's Academy, Full Street, Derby. The programme is not very informative as no pupils are named but a variety of instruments was used. A trio of flutes, pianoforte, viola, violoncello. Three songs were sung, one was composed for the occasion. A trio for flute, violin and violoncello was composed by Mr. Norton.

The chief interest in this third book lies in the group of programmes of the Derby Philharmonic Society, which begin with the rules for the foundation of the Society in the year 1835. These rules are very full and precise and arrange for the election of members, amateur and professional, and officers and the date of meetings. These latter were held for practice 'every Thursday (altered at once to Friday) evening at Eight o'clock precisely and the meeting shall not continue later than Ten.' Monthly meetings were held to which each member could invite four friends. Meetings were suspended during May, June, July and August. An entrance fee of one guinea was paid and a quarterly subscription of 5/6d. paid in advance. Music was borrowed at a fee and a fine imposed for its retention beyond two weeks, and fines were also imposed for non-attendance at certain meetings. The leadership was

taken in turn by members or a fine of 5/- was made.
The first officers were:—

President: R. W. Haden, Esq., Mayor.

Committee: R. W. Haden, Esq., Mr. C. Mozley, Mr.
T. S. Tunaley, Mr. W. Williamson, Mr. H. Boden,
Mr. W. Gover, Mr. J. Norton.

Treasurer: Mr. W. Williamson.

Secretary: Mr. James Storer, Jnr.

Librarian: Mr. J. Chell.

Leaders: Mr. W. Gover and Mr. J. Norton.

The undermentioned is a list of the members of the
Derby Philharmonic Society, established May 7th,
1835:—

Entered at the Commencement

Entered during the 1st Season

VIOLIN PRIMO

Mr. W. Gover Leader	Derby
Mr. J. Norton „	Derby
Mr. T. S. Tunaley	Derby
Mr. H. Boden	Derby
Mr. C. Sale	Derby
Mr. H. James	Derby

VIOLIN SECONDO

R. W. Haden, Esq. Mayor	Mr. W. Gover, Jnr.	Derby
	Derby	
Mr. W. Harvey	Darley	
Mr. J. Pycroft	Derby	

VIOLA

Mr. R. Kendal	Derby	Mr. D. Blake	Derby
<i>Left during the 1st Season</i>		Mr. W. Woodward	Derby

VIOLONCELLO

Mr. C. Mozley	Derby
Mr. W. Harvey	Darley
Mr. J. Boden	Derby
Mr. A. Street*	Derby
* (Resigned during the 1st Season)	

DOUBLE BASSO

Mr. W. Goodall	Mill Cottage
Mr. E. Gover	Derby

Entered at the Commencement *Entered during the 1st Season*

CLARIONET

Primo—Mr. J. Irving
and Harpist

Secondo—Mr. Woodward

Derby

FLAUTO

Primo—Mr. W. Cubley Derby

Secondo—Mr. Williamson

Derby

Ditto—Mr. T. Gamble Derby

TROMBA

Primo—Mr. Hunt

Derby Secondo—Mr. Ratcliff Ingleby

CORNO

Primo—Mr. W. Cooper Derby

Secondo—Mr. J. Welch Derby

OPHICLEIDE

Mr. J. Chell Derby
(resigned during the first
season)

VOCALISTS

Soprano Primo—Miss Shires

Derby

Secondo—Miss Bregazzi

Derby

Tenore—Mr. J. Storer: Derby

Basso—Mr. W. Edwards Derby

Mr. J. Macconnell:

Derby

PIANIST TO THE GLEES, etc.

Mrs. Blake

Derby

For the year 1837 some changes were made and the name of W. Gover disappears from the list, his place being taken by Mr. H. W. James. Other names not included in the list are Mr. C. Sale, Mr. J. Boden, Mr. E. Gover and Mr. W. Gover, Jnr. The additional members are Mr. E. Gamble, violin; Mr. Sharpe, flute; Mr. Knight, flute; Mr. J. Lander, horn. The ophicleide gives place to the bassoon, played by Mr. T. Houghton and an additional vocalist is Miss C. Davenport.

The statement of accounts from Ladyday, 1835 to Christmasday, 1836, is:—

RECEIPTS.				DISBURSEMENTS.			
	£	s.	d.		£	s.	d.
119 Quarterly Subscriptions at 5/6d.				Mr. Hunt's Bill ..	1	10	0
each	32	14	6	Mr. Cooper's do. ..	3	5	0
2 ditto at 2/9 each	0	5	6	Mr. Ratcliffe's do. ..	0	16	6
Entrance Monies ..	4	4	0	Mr. Norton's do. ..	2	9	0
Forfeits	1	0	9	Mr. Trafford's do. ..	0	10	5
				Mr. Lowe's do. ..	0	12	3
				Mr. Boden's do. for			
				Stands ..	2	0	0
				Mr. Storer's do. for			
				Printing ..	4	8	6½
				Do. do. for			
				Stationery ..	6	11	8½
				Do. do. for Music	19	7	3
				Do. do. for use of			
				Piano Forte for 9			
				evenings 2/6 ea.	1	2	6
				Messrs. Norton,			
				Irving and James'			
				Expenses from			
				Lichfield to at-			
				tend Concert Feb-			
				ruary 26th ..	10	0	0
				Mr. Irving's Ex-			
				penses from Liver-			
				pool to attend			
				Concert December	2	10	0
				Candles	1	17	0½
				Refreshments ..	0	15	3
				Gee for attendance	2	12	0
				Bestwich do. ..	0	10	0
				Sundries	0	14	3½
Balance due to							
Treasurer ..	13	17	0				
	£52	1	9		£52	1	9
Balance	13	17	0				
Subscriptions and							
Forfeits in Arrears	2	6	6				
	11	10	6				

Examination of the rules and the balance sheet show that the Society had a weekly practice night, and that public meetings were held in October, December, February and April. The leader of the public meetings had conducted the practices of the previous two months. Members were fined for absence from the public meetings. There is no evidence that the Friday evening practice was held in the Town Hall, but the public meetings were held there. Lighting was not supplied but heating is not an item of expense, nor is the hire of the hall, though there are two charges for attendance. The support of the Society came entirely from its own members as no charge was made either for admission to the public meetings or for the programmes. It is also noteworthy that the names of the artists are not given in the programmes, the only name mentioned being that of the leader.

It may certainly be said that the rules of the Society were founded upon praiseworthy principles.

Practices started, we may presume, in the first week of September in the year 1835 and the first public meeting was held on February 28th and the second on April 15th, 1836. These two programmes contained:—

The Second Symphony of Beethoven

OVERTURE	La Dame Blanche	<i>Boildieu</i>
OVERTURE	Caliph of Bagdad	<i>Boildieu</i>
OVERTURE	Prometheus	<i>Beethoven</i>
OVERTURE	Italian in Algiers	<i>Rossini</i>
OVERTURE	Don Juan	<i>Mozart</i>
QUARTETT	Instrumental	<i>Haydn</i>
SEPTIETTO	Instrumental	<i>Neukomm</i>
DUETT	Harp and Violin	<i>Labarre and De Beriot</i>
FANTASIA	Harp	<i>Bochsa</i>

To these instrumental pieces the vocalists added eleven songs and glees, two of which were written by Mr. Norton. The last item was a finale newly arranged by Novello.

God Save Our Gracious King
William Our Noble King
God Save the King:

the first verse as a solo and chorus, then a duett and chorus, a trio and chorus and the last verse a quartett and chorus.

Surely these amateurs are to be congratulated whatever the performance may have been.

The season 1836-37 was of a similar character. Each concert contained a symphony: one each by Haydn and Mozart and a trio of Beethoven's. They had the unpleasant habit of playing the first part of the symphony before the interval and the last part afterwards; from which we may conclude that only two movements of each were played. Four new overtures were given: A 'Septetto Concertanto' by Neukomm for clarinet, flute, oboe, trumpet, horn, bassoon and contra basso: A clarinett quartetto by Mozart. There must have been considerable attraction in the harp playing, for Bochsa's fantasia appears in each programme and the duett for harp and violin in three of the four. There are twenty-six instrumental items altogether and the usual quantity of songs.

The October and February concerts were conducted by Mr. Norton and those in December and April by Mr. W. H. James, Jnr. The conductor was described as the leader and so it is probable that it was done from his music desk. The Bochsa harp fantasia and the Labarre and De Beriot harp and violin duet, played so frequently at these local concerts, are played by Mr. J. Irving and Mr. Irving and Mr. J. Norton respectively on other programmes.

The fourth book of programmes begins with several from the Philharmonic Society and they show that a change had come over its constitution and, by inference, that Mr. Norton had something of a struggle to keep it up to its high standard. From now on Mr. Norton was the only leader.

The season 1837-38 began on November 13th and the other concerts were given on December 21st, February 22nd and May 10th. The symphonies played were Mozart's in D, 1st and 2nd movements: Mozart's in C, 1st and last movements: Haydn's 7th, 1st and last parts and Beethoven's in C, 1st and last parts. Seven overtures were played. Neukomm's septet was played twice and there was also an assortment of quartets, trios, duets, and solos, as well as the usual vocal items, the last of which was God Save the Queen.

A leaflet inserted in the book at this point states that 'Mr. Harper and his son, Being on a visit to Derby, have kindly offered their valuable services to the Philharmonic Society; the Members therefore avail themselves of this opportunity to give a Concert at the Town Hall on Monday evening, October 8th, 1838.' Mr. Harper played the trumpet and his son the cornet and the violin. It is perhaps as well that this happened in the year 1838. The overture in the first half was divided by songs, and the trumpet and violin, whilst Haydn's Surprise Symphony in the second half was divided up by songs and the cornet. Both Mr. Harper and his son were expert players. Mr. Harper played the English slide trumpet, a difficult instrument with a brilliant tone.

The other concerts in this season of 1838-39 were given on December 17th, March 1st and April 19th. The plan of each remained the same. Two symphonies by Mozart and one by Beethoven. A new item on March 1st was a quintetto concertante by Weber for clarinet, violin-primo and secondo, viola and violoncello.

The season 1839-40 appears to have been a critical one. Mr. Norton was the leader throughout. Each concert began with a symphony played in its entirety; the remainder consisted of overtures, instrumental duets and songs. The names of the members of the orchestra are written in each programme, thirty-one for the first,

thirty for the second, twenty-eight for the third and twenty-seven for the fourth. The names of half of these players are those of original members of the society and the same applies to the vocalists. It is of interest to note here that the ophicleide gave place to the bassoon in the first season of the orchestra, and lovers of Thomas Hardy will be pleased to know that during the last season Mr. Rowbottom played the serpent. Another feature of the 1839-40 programmes is a pencilled list of the names of those who received tickets for each concert. The numbers for each concert are sixteen, twelve, thirteen and twenty. Beethoven's septet was played on March 27th, 1840. The last of these programmes was given on June 1st, 1840. It is impossible to say if this marks the end of the Society, but it is reasonable to assume that it does. At this date Mr. Norton, who was undoubtedly the moving spirit in the Society, was thirty-four years old and he lived for another twenty-four years, so there would probably have been more concerts noticed if they had been held, but at the same time, one must note that this June concert is the last in date of the whole collection of Derby concerts, only one other held in Liverpool is dated a month later. The last programme of the Choral Society is dated April, 1840. It would be very remarkable if both these local societies died during the summer of 1840. On the other hand, the discipline, constitution and financial arrangements of the Philharmonic Society were against its long life and the evidence we have is that very little support was given to the members at their open meetings. There is no doubt that the standard worked to was high and that at a time when it is usual to speak of the study of music as being at a low ebb.

Three programmes in this book are those of the annual service for the Infirmary held in 1837, 1838 and 1839. They have the same character as those already reported upon and three solo singers are members of the Choral Society. It would serve little purpose to detail the

THEATRE ROYAL, DERBY.

The Nobility, Gentry, and Public in general, of Derby, and its neighbourhood, are most respectfully informed
THAT

MADemoisELLE GRISI,
SIGNOR LABLACHE, SIGNOR F. LABLACHE,
SIGNOR PIO CIANCHETTINI, & SIGNOR PUZZI.

INTEND GIVING

A GRAND VOCAL AND INSTRUMENTAL CONCERT,

On Friday Evening, September 4th, 1835.

PROGRAMME

PRIMA PARTE.

DUETTO.—"L'Inferno."—Signor Lablache, and Signor F. Lablache.—*Incipit*—ROSSINI.
ARIA.—"Stanza di più combattuto."—Mademoiselle Grisi.—*Introduced in the Opera of Uello.*—MARLIANI.
FANTASIA.—CURNO.—Signor Puzi.—(in which he will introduce several favorite Arie.)—PUZZI.
DUETTO.—"Oh! guardate che figura."—Mademoiselle Grisi, and Signor Lablache.—*Incipit*—HAYDN.
TERZETTO.—"None Beside."—Mademoiselle Grisi, Signor Lablache, & Signor F. Lablache.—*Incipit*—RUBINI.

SECONDO PARTE.

DUETTO.—"Il Rival sul far Te dei."—Signor Lablache, and Signor F. Lablache.—*Incipit*—BELLINI.
POLACCA.—"Sua Vergine l'artosa."—Mademoiselle Grisi, Signor Lablache, and Signor F. Lablache.—*Incipit*—BELLINI.
COMIC SONG.—"O girato tutto il mondo."—Signor Lablache.—BALFA.
FANTASIA.—PIANO FORTE.—SIGNOR PIO CIANCHETTINI.—CIANCHETTINI.
QUARTETTO.—"A te o Cui."—Mademoiselle Grisi, Signor Lablache, Signor F. Lablache, and CORNO GELIARDI, Signor Puzi.—*Incipit*—BELLINI.
DUETTO.—"La Lezione con Pazienza sopprimere."—Mademoiselle Grisi, and Signor F. Lablache.—*Incipit*—FROST.

PIANO FORTE, SIGNOR CIANCHETTINI.

Doors to be open at Seven, and the Performance to commence at Eight o'Clock.

Seats in the BOXES can only be secured by purchase of Tickets, which may be had at J. Storer's Music Warehouse, Corn-Market, Derby, where a Plan of the Boxes may be seen.

Till and Gallery Tickets may be had of Mr. Deane, Messrs. Pigg, Mr. Benson, and Mr. Storer, Forwards.

BOXES, 8s. UPPER BOXES, 4s. PIT, 3s. GALLERY, 2s.

J. STORER, PRINTER, CORN-MARKET, DERBY.

Photo, by F. A. Barrett

FIG. V

Facing p. 51.

programmes. There was still a charge of one shilling admittance to the church and in 1839 Handel's funeral anthem was again sung.

The next series of concerts are those given by the Choral Society on:—

December 7th,	1837
December 20th,	1837
May 3rd,	1838
November 15th,	1838
February 21st,	1839
March 20th,	1839
December, 10th	1839
February 7th,	1840
March 18th,	1840
April 23rd,	1840

The first of these was a generous one for the benefit of Miss Shires. Mozart's overture to Don Juan; Haydn's Surprise Symphony and Mozart's Jupiter Symphony were liberally interspered with vocal music of which there were fifteen items.

It is stated on the programmes of this period that the Choral Society was founded in 1817.

There must have been difficulty in preserving the character of the Society for one can find a confusion in the programmes in which works by Handel, Haydn, Beethoven and Mozart are mingled with very poor music and even with a tendency to introduce the comic song. Although the concerts were given under influential patronage, Mr. Gover, who was the leader throughout, must have had increasing difficulty in keeping the Society together. The last concert here recorded was a curious mixture of the classical and the banal.

There must have been considerable excitement in Derby on Friday evening, September 4th, 1835, when at the Theatre Royal a concert was given by Grisi, Lablache, Ciani, and Puzzi, the two former being the most prominent singers of the time (see Fig. 5). Grisi (1811-1869) must have been at her best and

she had just begun her association with England which lasted until 1861. She and Lablache were two members of a celebrated quartet for whom in 1835 Bellini wrote 'I Puritani' and in 1840 Donizetti wrote 'Don Pasquali.' Three songs from Puritani were sung on this occasion, one of these was a quartet in which one of the voices was replaced by the horn, played by Puzzi. Lablache (1794-1858) had a magnificent bass voice of great range. As a boy he sang contralto in the Requiem of Mozart on the death of Haydn and as a man he sang the bass part on the death of Beethoven (April 3rd, 1827): he also was one of the torch bearers at the funeral of Beethoven. In 1836 and '37 he was Singing Master to Queen Victoria. His daughter married Thalberg.

Amongst these last programmes is a single sheet of a concert given in the Promenade Rooms at Buxton on August 11th, 1837, under the immediate patronage of Lord and Lady Beresford. At this the leader was Mr. Norton and the Duke's band assisted. Mr. J. C. Irving played the harp.

On April 6th, 1838, Mr. Irving promoted a concert in the New Lecture Hall, Wardwick, Derby. Miss Bregazzi and Mr. Harrison were the vocalists and solo instrumentalists were Messrs. F. and J. Fritche—piano-forte, Mr. Norton—violin and Mr. Irving—harp. The orchestra was led in the first part by Mr. Gover and in the second by Mr. Norton. The symphony played was Mozart's Jupiter, and two overtures were played.

There is a broadsheet and a programme of the music given at the opening of the organ in Sawley Church on April 17th, 1838. The music was under the direction of Mr. Norton. There were two services, morning and afternoon, and the singers were members of the Choral Society.

A similar service was held in Wilne Church on May 6th, 1838, on the opening of its organ.

Other musical services were given by members

**LECTURE HALL, WARDWICK,
DERBY.**

UNDER THE PATRONAGE OF
H. R. H. THE DUKE OF CAMBRIDGE,
AND
PRINCE ESTERHAZY.

Herr Schallehn,

First Leader of **MR. STRAUSS' BAND**, Conductor of the Orchestra of His Majesty's Palace, Buckingham Palace, London, N., having just arrived from the Continent with a select

STRAUSS' BAND,

Has the honour to announce to the Nobility, Gentry, and Public of Derby and its Vicinity, that he will give a

**Grand Evening
CONCERT**

A LA STRAUSS,

At the above Room,

ON FRIDAY, OCTOBER 18th, 1839.

PROGRAMME. PART I.

OVERTURE	KACOWDA.
WALTZ, "Kosmos"	KANLER.
SPHONX	EDEN.
WALTZ, "Stomach"	STRAUSS.
POT-POURRI, "Les Diables"	YOUNG.
GALOP, "New-Born"	SCHALLER.

PART II.

OVERTURE	KAUFMANN.
QUADRILLE	HOSHO.
WALTZ, "Petersburger"	KANLER.
GALOP	SPHONX.
BALL-HACKETEN WALTZ	STRAUSS.

The above Music is published by H. Cocke and Co., London, and is to be had of all Music Sellers.
Dress to be Quoted at Half-past Seven, and the Concert to commence precisely at Eight o'clock.
Tickets of admission 3s. 6d. each, and Family Tickets for admission 15s. 6d.; to be had at the Mercury and
Reception Office, and at Mr. Chisholm's Music Repository, Finsbury.

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Photo, by F. A. Barrett

FIG. VI

Facing p. 53.

of the Derby Choral Society at Shardlow on Wednesday, November 14th, 1838 in behalf of the building fund; at Wilne on Sunday, June 2nd, 1839 in behalf of the choir; and again at Sawley on Sunday, May 12th, 1839 in behalf of the choir. The programmes for the last of these states that the Rev. James Lowther Senhouse, M.A., is vicar of the church of Sawley and Wilne, and of the chapel-of-ease at Long Eaton. All these services had the same character as those others we have already noticed and the names of the soloists are the familiar ones. The music for the two latter was under the direction of Mr. Norton.

On Tuesday, October 9th, 1838, Mr. Strauss, the celebrated valze composer, with his unrivalled orchestra composed of twenty-eight artistes gave a concert in the Lecture Hall, Wardwick, Derby, consisting chiefly of his own compositions. The tickets were 7/- each or four for 20/-. This was Johann Strauss, the father. His visit to Derby was part of a tour made in 1838 to many towns in the Midlands and some in Yorkshire. At Derby he was taken ill and it was only with difficulty that he reached Vienna again. He died eleven years later. He always introduced some classical items into his programmes. On this occasion there were overtures by Auber and Herold.

On Friday, October 18th, 1839, the former leader of Mr. Strauss's band brought some of his fellow players to Derby to give a concert *a la Strauss*. Strauss's band had become very restless from excessive travelling and there was doubtless an endeavour of some of them to reap a little harvest from their former successful tour (Fig. 6).

On Thursday, October 11th, 1838, Mr. Mori gave a concert in the Mechanics' Hall, Derby, with a splendid contribution of talent. It was essentially an operatic concert. Mr. Mori was an excellent violinist and in great demand at all the principal concerts and oratorios. He had with him in Derby Mrs. Bishop, Miss Fanny

Wyndham, Signor Begrez, Signor F. Lablache and his brother-in-law Mr. Lavenue.

Miss M. T. Bregazzi gave a concert on Tuesday evening, December 17th, 1839 in the Lecture Hall, Wardwick, Derby, for which she engaged the flautist Signor Folz. She was also assisted by Mr. Guynemer and Messrs. Gover, Norton and Irving, and the instrumental band of the Derby Choral Society. No programme is preserved. Miss Bregazzi lived at 2, Cheapside, Derby.

Miss Bregazzi also gave a concert on January 9th, 1839 at which the same artists appeared except Signor Folz. The programme was similar to those given by the Choral Society.

The members of the Choral Society gave a concert in the Assembly Room on Thursday evening, June 13th, 1839 on behalf of the Derby Dispensary Fund, an active charitable institution of those days and which continued into the present century.

What is described as positively Mr. Thalberg's last appearance in Derby took place at a morning concert in the Lecture Hall on Monday, September 9th, 1839. It commenced at one o'clock. Mr. Thalberg played four of his own compositions. The rest of the concert was taken up by singers, amongst whom was Balfe, who was a baritone. This was four years before his *Bohemian Girl* was produced.

The last of these programmes is that of a concert given by Mr. Blore, who lived at No. 68, Bridge Gate, Derby. The artists were: Mr. Gover, the leader; Mr. H. W. James at the pianoforte and the members of the Derby Choral Society. As usual, an overture by Mozart and a symphony by Haydn were played, and the songs and glees were of the same character as those generally given by these artists.

I wish to tender my thanks to Mr. F. A. Barrett for the photographs which illustrate this account of music in Derby between 1788 and 1840.