

THE UNIVERSITY OF HULL

Domestic Piano Music in Victorian England:
The Case of (Edward) Sydney Smith (1839-89)

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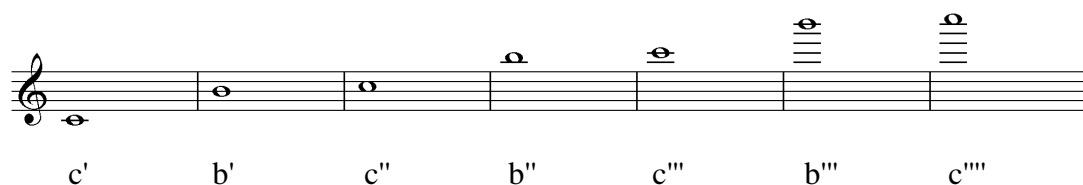
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Pitch notation, and a note regarding currency

The following system has been used where necessary in order to designate a particular octave:



The currency of nineteenth-century England was divided into pounds, shillings, and pence. One pound was made up of twenty shillings; one shilling of twelve pence. In this thesis pounds are shown by a £ sign, shillings as ‘*s*’, and pence as ‘*d*’. For example, ‘two pounds, six shillings and three pence’ will be shown as £2 6*s* 3*d*. In price lists transcribed from the press, ‘six shillings’ will be shown as ‘6 0’.

Preface

The history of music-making in Victorian and Edwardian England has, in recent decades, been well documented. The dedication and hard work of legions of amateur singers and brass players is now appreciated and admired, and this admiration also extends to those working behind the scenes – the wives and daughters who washed uniforms, sewed on loose buttons, polished brass instruments, made teas and sandwiches for rehearsals etc. Theirs is an important story. However, there were countless other amateur musicians whose histories are much harder to unearth – the tens of thousands of amateur pianists, who laboured at their instruments for many hours in order to provide entertainment for themselves, their families, and for visitors. Their stories have remained hidden from the modern gaze because the nineteenth-century home was a private world of respectable domesticity. This thesis aims to uncover something of this hidden world of domestic music-making, through an examination of the piano compositions of (Edward) Sydney Smith (1839-89), probably the most prolific English composer working in this field.

Part 1 of the thesis looks at the commercial context in which Smith worked – the developing music business, and the new opportunities this created for musicians (composing, teaching, and performing) – using the rapidly-expanding press as a source of information. In order to provide an illustration of the developing national music business, the northern city of Hull has been used as a representative provincial city. When taken as a point of reference against which to compare developments in London, a general impression emerges of the provinces at first lagging behind the latest cultural developments, but continually striving to catch up with anything modern emanating from the capital. The press and the developing railway network both played important roles in this.

In addition to performing, Smith worked as a piano teacher, and published (in addition to his *c.*400 works for piano) his own piano tutor book. Part 1 also looks at the development of music education in this period, as it applied to the piano. The men who worked in ‘official’ institutions such as the London music colleges were seen as ‘gentlemen scholars’, and in order to illustrate the gulf which had opened up between this respectable occupation and the commercially-driven activities of men like Sydney Smith, the career of John Francis Barnett (1837-1916) is used to provide points of comparison between the two. Barnett represents the officially-recognized

academic background against which Smith operated, and held several important positions over the course of a long career. While Smith was a commercial success on his own terms, Barnett (in a similar way to Sterndale Bennett) was arguably far less successful, even on his own terms. One simple illustration of this is the fact that although pieces by Smith are today fairly easy to find on sale in charity and secondhand shops (as far apart as Hessle in East Yorkshire and Burford in Oxfordshire), to date, no pieces by Barnett have been found on sale. The two men represent the chasm which had opened up between the commercial and non-commercial sides of Victorian musical life. Smith's works were the subject of rigorous marketing campaigns, and as a result were distributed nationally and used in recitals, competitions, and in the home. Compared to the large number of advertisements in the press which are to be found for Smith's music and recitals, a relatively small number of advertisements for Barnett's works and performances have been found.

Part 2 of the thesis moves into the private sphere of the Victorian home and considers the relationship of the piano to middle-class domestic entertainment. The use of the parlour for this activity is seen as a product of the middle-class need for respectability, and the correlation between respectability and status is also examined. The desire to be seen as respectable impacted on cultural activities as much as any other area of middle-class life. The earnestness with which this was instilled in the younger members of the family is perfectly illustrated by the following cartoon, taken from *Punch* magazine (3 January 1880):



THE CIMABUE BROWNS. ("TRAIN UP A CHILD," &C.)

Antiquated Grandpapa (fresh from Ceylon). "Now, my DARLINGS, WE'RE GOING TO MAKE A REGULAR DAY OF IT. FIRST WE'LL GO TO THE ZOO. THEN WE'LL HAVE A JOLLY GOOD BLOW-OUT AT THE LANGHAM HOTEL. AND THEN WE'LL GO AND SEE THE PANTOMIME AT DRURY LANE!"

Master Cimabue. "THANKS AWFULLY, GRANDPAPA! BUT WE PREFER THE NATIONAL GALLERY TO THE ZOOLOGICAL GARDENS!"

Miss Monna Givronda. "YES, GRANDPAPA!—AND WE WOULD SOONER HEAR HANDEL'S *JUDAS MACCABEUS*, OR SEBASTIAN BACH'S GLORIOUS 'PASSIONS-MUSIK,' THAN ANY PANTOMIME, THANK YOU!"

A respectable family is dismayed by Grandpapa's tastes in entertainment.

The children have clearly been 'trained up' by their parents, and are more interested in educational and improving pursuits than in trips to the zoo and the pantomime. 'Antiquated Grandpapa', having been abroad for some years, has missed the nineteenth-century encroachment of respectability as a life-governing principle. Music-making was a respectable activity, and such families had thereby created a new and ever-expanding market for new music. Some of the ways by which Smith's piano music was marketed to these middle-class consumers are investigated through considerations of the front covers of a selection of his pieces, and of the ways in which the pieces were advertised. Smith's celebrity status is also explored with a look at his involvement with Brinsmead pianos.

Part 3 of the thesis moves onto the music stand of the piano, and discusses a representative sample of works by Smith. The introduction to Part 3 discusses the criteria used for the selection of these pieces, and places them in the context of Smith's output. Through textual analyses of these works, aspects of Smith's style are

revealed – the same points of style which Victorian pianists and their audiences found so attractive. In addition to stylistic features of the music, it is also possible to uncover something of the hidden world of the Victorian home – what were the concerns of the Victorians; what did they feel about the state of their world, about the social conditions of their fellow men and women at home, and of their young men who were abroad, fighting for Queen and country; what were their hopes for their sons and daughters. An interpretive consideration of Smith's many piano pieces can begin to offer answers to these questions, and it may thus be possible to uncover something of the private world of Victorian domestic music-making.

Part 1 The Business, Media, and Educational Context

1.1 The Development of the Music Business: The Piano

1.1.1 Eighteenth-Century Roots

Johann Christoph Zumpe came to England from Saxony in 1760 and for a while was employed by the man who founded the Broadwood piano business, Mr Shudi. He later began manufacturing his now well-known ‘square’ pianos, or *pianos anglais*, as they became known in Europe. These instruments became popular with the rising middle class. They cost ‘upwards of £20’¹ or ‘half that of a single manual harpsichord and much less than a grand’.²

The piano’s popularity in England increased gradually. It was used to accompany a song in Covent Garden, in a 1767 production of the *Beggar’s Opera*.³ There is some dispute regarding the first use of a solo piano in a public recital. David Rowland claims a performance by ‘James Hook (1746-1827) on 7 April 1768, possibly on a Backers grand’.⁴ Ehrlich states that the piano’s ‘London debut as a solo instrument took place [in 1768], when Johann Christian Bach played a Zumpe square’.⁵ A more specific date for this concert is given by Todd, who writes that an advertisement for this event appeared on 2 June 1768, in the *Public Advertiser*.⁶

In any event the development of the piano, or rather various types of piano, coincided historically with the rise of the middle class, a group with a strong urge to acquire culture and the disposable wealth with which to buy it. It was not so much a case of musical developments boosting the piano’s rise to stardom, as much as ‘the affluence and social ambitions of a prosperous middle class’.⁷ The novelty value of the piano was still high, and manufacturers were still in an experimental period of development.

A Longman and Broderip advertisement from 1785 is addressed ‘To the CURIOUS in MUSICAL INSTRUMENTS’, and offers for sale or hire a variety of pianos and harpsichords:

Upright Harpsichords on a new Principle, with a curious Swell, horizontal ditto [...] upright Piano Fortes, elegant Commodes and Sideboards, with Piano Fortes, Spinnetts, Guitars, Piano Forte Guitars [...]⁸

As Ehrlich says, ‘the conclusion is inescapable that the piano had not yet ‘arrived’’.⁹

By around 1780 there had emerged two distinct schools of piano manufacturing, now known as the Viennese and the English. In England, Broadwood took the lead in grand piano design. Already-existing technologies that Broadwood incorporated into his latest design were (along with the mechanism of the action) ‘trichord stringing and the *una corda* pedal’.¹⁰ Broadwood’s most forward-looking innovation was arguably his consulting of scientists, in this case men with knowledge of acoustics. As a result he established a new scale length for piano strings, as well as a new hammer striking position. The results were an improved tone and ‘evenness throughout the range’.¹¹

1.1.2 Nineteenth-Century Expansion

The eighteenth-century system of small workshops made piano production slow and costly, and this was reflected in retail prices. By the 1790s, ‘at prices upwards of £20 they [pianos] were far beyond most people’s means’.¹² Increasing mechanisation early in the nineteenth century was to gradually change the situation, and Ehrlich gives several examples of mid-century technical improvements. Mr Horsfall’s new method for the manufacture of piano wire (1854) is one improvement which made possible larger and more reliably in-tune pianos. The hammer coverings, traditionally of leather, were eventually made from newly-improved felt. Although this was an ‘improvement’, hammers were still covered by hand in the mid-century period, adding greatly to production costs.

The Great Exhibition of 1851 was to have enormous influence on music-making across the country. Even before the opening, piano manufacturers were making claims for their instruments:

THREE HUNDRED POUNDS BONUS.- J.MILLS, pianoforte-maker, (from Broadwood and Son’s,) 35, Cardington-street, Hampstead-road, will give the above sum to any artisan in England who can MANUFACTURE a GRAND PIANOFORTE equal to a specimen, to be seen every day (Sundays excepted) at the above address. The nobility, gentry, and the profession are invited to inspect it. J. M., after many years’ studious attention to the construction of the grand piano, can challenge competition, as he will do in the Great Exhibition of 1851.¹³

In this example the manufacturer, being extremely confident in his piano design, ‘can challenge competition, as he will do in the Great Exhibition of 1851’.

Victorian progress in the arts and sciences was symbolised by the building which was to be the home of the Great Exhibition – the Crystal Palace, so called by *Punch*. This vast structure of iron and glass was one of the industrial wonders of the period, and producers of goods and services clamoured for any association with the most talked-about event of the period. In London, Alfred Davis & Co. produced in c.1854 *The Crystal Palace Game*, a board game which consisted of a map of the world showing the far-off countries from where a great number of the exhibits had originated. As the board proudly announced, this was ‘An entertaining excursion in

search of knowledge'.¹⁴ The popular composer Charles D'Albert (1809-86) published various exhibition-influenced pieces for the piano – *The Grand Exhibition Quadrille*, *The Crystal Palace Waltz*, *Prince Albert's Polka* (for solo or duet).¹⁵ Eminent musicians were also persuaded to become involved. Hector Berlioz was employed in the musical instrument section of the exhibition as a jury member.¹⁶ Also on this jury was Dr Henry Wylde, a leading academic figure whose students included the composers Sydney Smith and John Francis Barnett.

The exhibition demonstrated to the country how important the new railway network could be for the transportation of large numbers of people. Thomas Cook saw an opportunity, and organised cheap day-return trips for working-class visitors from around the country.¹⁷ This caused some concern among polite society initially, as this letter to *The Times* illustrates:

Sir,- Permit me to suggest to his Royal Highness Prince Albert that before he subjects the inhabitants of the S.W. quarter of London to the many and various nuisances which the birth, life, and death of the Exhibition of 1851 must necessarily entail on them for at least three summers, he should try how he would himself like to be exposed to a similar visitation for the short space of three days – permitting the next Greenwich fair to be held in the private grounds of Buckingham Palace. He will then be able to form a faint, a very faint, idea of what we, our wives, and children will have to suffer whilst the said Exhibition is being formed, during its existence, and during its removal.¹⁸

The writer goes on to talk of 'the crowds which will infest our neighbourhood', and sees this as 'a monstrous invasion of Hyde Park'. The letter is signed:

I am, Sir,
A PROFESSIONAL MAN WITH A YOUNG WIFE AND A YOUNG
FAMILY.

However, when the exhibition had been open for some time the general public opinion was that the excursionists were well-behaved and respectable, in their own way. Indeed, when the idea was put forward that the exhibition should close on Sundays, supporters of self-improvement pointed out the educational benefits of the exhibition for the working man:

The experiment is yet to be tried whether, by offering the working man innocent and wholesome enjoyment, he may not be induced to spend in the work of self-improvement some of those few hours in which cessation of toil leaves him to feel the full weight of unoccupied

existence. Will those who would shut the door of the Crystal Palace on Sunday provide the poor with any entertainment equally innocent and equally attractive?¹⁹

At the time of the exhibition there were approximately two hundred piano manufacturers in England, mostly small, and mostly in London. Reasons for their concentration in the capital included the large (and increasing) market for pianos in the city and surrounding areas, a readily-available workforce (piano manufacturing was a labour-intensive business), and good transport links. A number of piano manufacturers exhibited at the Crystal Palace. Ehrlich lists 102 from around the world,²⁰ of which thirty-eight were English, or 37%. Forty-one prize medal or 'honourable mentions' were awarded, twelve going to English manufacturers, who exhibited sixty-six instruments, more than any other country. The avowed purpose of the exhibition was to demonstrate to the civilised world England's superiority in the arts and sciences.²¹ The fact that England won proportionately fewer prizes for pianos (twelve out of forty-one equates to 29%, from 37% of the exhibitors) did not matter – she still had more manufacturers, exhibiting more instruments, than any other country.

It is generally accepted that the second half of the century saw a huge, post-Great Exhibition expansion, both in instrument production and in the music industry generally. This was chiefly of manufacturers already in existence – as Russell says, the 'bulk of increased instrument production was largely met by the expansion of firms in existence before 1840'.²² Demand for new pianos in turn affected the secondhand market, as used instruments were traded in for new models (considered in detail in Section 2.4 The Possession of a Respectable Piano). This was one of several ways by which 'piano ownership permeated down the social scale'.²³ Instruments which once held pride of place in upper-middle-class homes found new families to care for them, in more modest dwellings.

The desire to own a new instrument was extremely strong, and the new system of hire purchase made this possible for large numbers of people. The practice began slowly, but by the 1860s it was well under way as a business practice. The London firm of Moore & Moore are recognised as the company who established hire purchase, and Ehrlich cites an advertisement in the *Bethnal Green Times* dated 5 January 1867:

Let on hire. 3 year system. Pianettes 2½ guineas per quarter. Piccolos 3 guineas. Cottage pianos £3.10.0. Drawing-room model cottage £3.18.0.²⁴

Although hire purchase made the acquisition of a piano possible for all but the poorest of the working class, the public at large disapproved of the practice for two reasons. The first was that unscrupulous dealers were selling instruments of inferior quality, so much so that by the end of the three-year term a poorly made piano would be practically worthless. The second reason was that poorer families often found themselves in financial difficulty, and unable to keep up the payments. Unfortunately, English law had not kept pace with commercial developments. It was not until the 1895 *Helby v. Matthews* case that the complex question of title to goods was settled. Briefly, Mr Helby had sold a piano to a customer on hire purchase. The customer subsequently took the piano to a pawnbroker, a Mr Matthews. Helby sued Matthews for the return of the piano. The case took so long to settle (going eventually to the House of Lords) that by the time the House had found in his favour, Helby had died.²⁵ Over the previous four decades many gullible people had been sold disreputable instruments that they could ill-afford.

In the closing decades of the eighteenth century most pianos were sold directly from a manufacturer's small workshop to a paying customer, who was likely to be an amateur, and reasonably knowledgeable about music. London instrument makers sold in this way and also distributed instruments to provincial dealers. These were typically shopkeepers who sold sheet music and accessories, sometimes also offering repair and tuning services. Provincial dealers were looked on as 'trade', and had a relatively low status socially. An advertisement in the *Beverley Guardian & East Riding Advertiser* reads:

BARTLE'S MUSICAL REPOSITORY
NORTH-BAR-STREET, BEVERLEY.
NEW MUSIC for Jan., 1856 – D'Albert's Sardinian Polka, with portrait of Victor Emanuel. Jullien's Belle of the Village Waltz. Frederic Bartle's Song, "Since the New Year came." Thompson's "Moonlight Varsoviana." The whole of D'Albert's Music always in Stock. Harmoniums, Concertinas, Violins &c.²⁶

This advertisement is placed between those for a shoemaker, and for a lost dog. Other advertisements in the same column are for a painter, a tea merchant, and a

‘Cheap HAT and HOSIERY Warehouse’. Around mid-century, provincial instrument dealers were not specialists in the modern sense, but local traders who held in stock a small selection of sheet music and instruments. Instruments like concertinas required a relatively small capital outlay, making music an attractive addition for a small business. By the 1870s however, piano manufacturers like John Brinsmead were appointing local agents – independent businesses – who could retail their instruments (see Section 2.5 Sydney Smith and John Brinsmead: the Power of Advertising).

The period from the 1870s to the Great War has been called ‘the consumer’s golden age’.²⁷ By the 1880s larger retailers had begun to accept monthly rather than quarterly payments on hire purchase agreements. The number of pianos manufactured in England roughly doubled from 25,000 in 1870 to 50,000 in 1890.²⁸ Trade prices were kept strictly secret and artificially high so that ‘discounts’ could be given. The Provincial Music Traders’ Association was formed in 1886 in an attempt to keep out of music retailing those shopkeepers who did not display pianos in a ground floor shop window, and to protect price levels. The piano market had evolved to the extent that retailers in the north of England could have a new piano delivered to their premises at a cost of one or two pounds, and still sell it for a profit:

D’ALMAINE’S PIANOS from 12gs. ORGANS from 5gs. Every Instrument warranted for ten years. Carriage Free on approval. Easy terms. Full price paid will be allowed within three years if exchanged for a higher class Instrument.²⁹

Spread over three years, this would equate to around 1s 6d a week plus interest for a piano. The claim is even made that if a ‘higher class instrument’ is subsequently purchased within three years, a full-value part exchange will be given. They are also confident enough to offer a ten year warranty. This was a buyer’s market for all classes, including the working class:

With artisan wages averaging between forty and fifty shillings a week the ‘piano purchasing power’ of working-class incomes had approximately doubled since 1850.³⁰

Ownership of a piano brought status. It was ‘valued as an instrument but above all prized as the status symbol of the age’.³¹ By the end of the century this was a real possibility for the majority of the working population.

1.1.3 The Development of Kingston upon Hull, c.1790-1890

Kingston upon Hull has been chosen as a representative example of a nineteenth-century English provincial city.

The development of Hull from around the late eighteenth to the late nineteenth centuries can be considered in both cultural and commercial terms, in order to see its general character. During the period of post-enlightenment, for those who had both the time and money, a thirst for knowledge spread around all the major cities of Europe. One manifestation of this in England was the development of lending libraries. During the 1760s and 1770s the midlands and north of England saw several libraries being established – ‘Liverpool in 1768, Sheffield in 1771, Hull in 1775, and Birmingham in 1779’.³²

With its location at the mouth of a major estuary, the potential of Hull as a port and commercial centre led to its connection to the national canal system in the late eighteenth century, as Porter observed – ‘by 1790 (the start of a decade of ‘canal mania’), Liverpool, Hull, Birmingham, Bristol and London were all linked up’.³³ In the late-eighteenth-century period, Hull does not seem to have been keeping up with cultural developments that were taking place in other cities. A visitor to Hull writing in 1838 about a visit in around 1790 complained that:

Hull was the most unmusical place I ever visited (c.1790). I attended a concert given by Mons. Aldy the celebrated violinist [Aldy was a refugee from France]. Scarcely more than half a dozen persons were present, and so few professors resided in the place that a violoncello performer could not be found to accompany him; this part was wretchedly performed by a man upon the bassoon.³⁴

There followed a period of relatively small-scale musical activity until around the 1840s and 1850s. The most important music retailer in the city, Gough & Davy Ltd, was founded in 1850. Its main rival Holder Brothers were running their first shop by 1855, and by this period concerts and recitals were regular events. Well-known performers brought to the city in this period include Paganini in 1832, Sir George Smart in 1834, Thalberg in 1838 and 1840, and Liszt in 1840.³⁵ By the 1850s Hull had become established on the ‘musical map’ of the country. The performance of art

music to select audiences was only one aspect of this. The brass band movement played its part in gaining recognition for Hull with the help of the railways:

The growth of the railways created an opportunity to travel to competitions which were often very well attended: at Hull's Zoological Gardens (now no more) in 1856, 12,000 people paid to hear a contest in which first prize was awarded to the Leeds Railway Band.³⁶

The population of Hull increased rapidly after mid-century – Best presents a table of ‘Towns of 100,000+ by the 1881 census’.³⁷ The figures for Hull are reproduced in Table 1.1.3.1:

1851		1861		1871		1881	
000s	Order	000s	Order	000s	Order	000s	Order
85	14=	98	15	122	15	166	14

Table 1.1.3.1 The population increase in Hull from 1851 to 1881.

Hull's population in 1901, given in *Cassell's Encyclopædia*, is 240,618.³⁸ This figure is consistent with that given for 1911 by Harvie and Matthews, who placed Hull in the ‘250,000 [people] and over’ category.³⁹ Over a period of sixty years (1851 to 1911) Hull's population had risen from 85,000 to 250,000 – an increase of approximately 185%. The main reasons for this were industry and shipping. Hull's importance as a major nineteenth-century port has always been noted by later historians. For example, when discussing wheat imports F. M. L. Thompson places Hull on a par with Liverpool and London.⁴⁰ The c.1905 article on Hull in *Cassell's Encyclopædia* supports this view, saying that ‘[t]he great industry of Hull is connected with shipping, and the dock accommodation makes it the third port in the kingdom’.⁴¹

Hull's ‘civic pride’ can be seen in the local press of the period, where connections to, and comparisons with, other cities were being made. Hull may have been equal to London and Liverpool with regard to wheat imports, but business leaders in the city needed a better railway connection:

The position of Hull on the Humber would leave it without a rival on the East coast had the North Eastern Railway but done a reasonable share of duty to us.⁴²

Musical connections with other parts of the country continued to be fostered, for example with Trinity College, London, as the following letter illustrates:

19 April 1880

LOCAL MUSICAL EXAMINATIONS

Sir, I shall feel much obliged if you will kindly give me a little space in your valuable paper to inform the musical public of the town and neighbourhood that the two musical examinations in connection with Trinity College, London – the first one theoretical and the second practical – will be held respectively on the 11th of June and the 30th of July, in the Town Hall. [...] On behalf of the college, I beg to express our sincere thanks to his Worship the Mayor for the kind assistance which we again receive this year by having the use of a room in the Town Hall for the examinations.

I am, &c,

F. R. MULLER.⁴³

F. R. Muller 'was organist at St. Charles' Church 1869-1874 and local secretary of the International College of London'.⁴⁴ He was an active member of the local musical community, as this letter to the same newspaper shows:

30 January 1880

DR HANS VON BULOW

Sir.- The great artist who is about to visit our town is one of the finest pianists of this country, and many of my musical friends have asked me to write a biographical sketch of him, as it might add to the interest of the concert. With your kind permission I will do so [...]

[...] I hope that all the musical people of Hull will avail themselves of this opportunity of hearing one of the greatest artists of our time.

I am, &c,

F. R. MULLER.⁴⁵

By 1890, Gough & Davy and Holder Brothers were trading in a nationally-recognised musical and cultural city, Gough & Davy even claiming the seal of royal approval:

6 September 1890

Gough & Davy

By appointment to HRH the Prince of Wales [invite] an inspection of their Stock of Pianos and American Organs.⁴⁶

Holder Brothers were continuing to organise concerts for Hull's musical community, and the following review gives a flavour of such an occasion:

1 November 1890

HOLDER BROTHERS' CONCERT IN HULL.

The evening concert which took place in the Public Rooms, in Jarratt-Street, on Tuesday, and which was arranged by Messrs Holder Bros., of Hull, was a great success [...] the principal lady vocalist was Madame Valeria [...] Mr Johannes Wolff, the violinist, was warmly greeted on his re-appearance in Hull [...] Messrs Holder Bros., of Whitefriargate, deserve the warmest thanks for the excellence of the arrangements they made, and especially for bringing so talented a company to Hull.⁴⁷

Gough & Davy regularly brought nationally-known artistes to the city, as Scott noted in *The Singing Bourgeois*:

In Hull, a city which never had a festival, regular concerts were promoted by local traders and others. The music shop Gough & Davy brought up Edward Lloyd in February 1893 to sing his latest ballad-concert success, 'The Holy City', accompanied by its composer at the piano.⁴⁸

The size of Hull's cultured middle class can be gauged from this review of the 1890 annual meeting of the Hull Literary and Philosophical Society:

1 November 1890

HULL LITERARY AND PHILOSOPHICAL SOCIETY

The annual conversazione in connection with the HULL LITERARY AND PHILOSOPHICAL SOCIETY took place in the Institution, Albion-Street. The invitation to participate in the proceedings was accepted by between 700 and 800 ladies and gentlemen. The arrangements and reception of this large and fashionable assembly were of the most complete character, and as the ladies (some of them attired in elegant and rich costumes) and gentlemen moved about the rooms the scene presented was of a most brilliant nature.⁴⁹

Musically, Hull had come a long way between the 1790s and 1890s, and is therefore well justified as a representative example of a developing Victorian city. (The marketing of pianos in Hull during the nineteenth century is considered in detail in Section 2.5.) The cultured, commercially-successful middle-class residents of Hull, who in the later decades of the period resided largely in the suburban 'Avenues' area of the city, enjoyed concerts, recitals, societies, and other cultural events of equal standing with any other major city in England. Moreover, its position as an international port must have given the city a cosmopolitan flavour that other northern cities did not have. One residential avenue, named The Boulevard, was even modelled on the Parisian style:

As the name suggests, it has the style of the French boulevards with their trees and wide roads. At the time that the development was built [the 1870s] the name was fashionable with the English upper and middle classes, perhaps because it enhanced their social status to be familiar with all things French.⁵⁰

1.1.4 'Trade and Art are Mortal Enemies': (Edward) Sydney Smith (1839-89) and John Francis Barnett (1837-1916)

Sydney Smith was born on 14 July 1839. He came from a provincial background in Dorchester, Dorset. His father Frederick was a teacher of piano and dancing. In the 1841 census record Frederick describes himself as 'Professor of Dancing', while in 1851 he has become 'Professor of Music'.⁵¹ In 1855, Smith was studying at the Leipzig Conservatoire. He studied piano with Moscheles and Plaidy, 'cello with Grutzmacher, harmony and counterpoint with Hauptmann, Richter and Papperitz, and composition with Reitz. He returned to England in 1858. He settled in London in 1859 and began working as a piano teacher, 'where he had a considerable reputation'.⁵²

Smith was active as a performer throughout his career (see Section 1.2.5). His early recitals in the years 1861-2 tended to promote one or two pieces, in particular *La Harpe Eolienne* Op. 11:

9 April 1862

MR. SYDNEY SMITH will repeat his highly successful piece "LA HARPE EOLIENNE," at his pianoforte recitals, at the Crystal Palace, on Monday, Wednesday, and Thursday in the present week. The recitals commence at a quarter to 4 o'clock.⁵³

From c.1863 onwards Smith's recitals grew in length, as this appearance in Cheltenham illustrates:

26 October 1863

MR. SYDNEY SMITH will give a PIANOFORTE RECITAL, at Cheltenham, on Friday, Nov. 27, when he will have the honour of introducing his popular solos "La Harpe Eolienne," "Le Jet d'Eau," "Fairy Whispers," and "Danse Napolitaine." Concertina, Mr Richard Blagrove.⁵⁴ Tickets may be had of Messrs. Hale and Co., Cheltenham.⁵⁵

The reasons for Smith's appearances in Cheltenham and Malvern are discussed in Section 3.8 *Danse Napolitaine* Op. 33. Both towns had colleges which were responsible for the education of young ladies, thereby creating an excellent market

for Smith and his music, and it is a sign of Smith's business acumen that he actively promoted his 'products' in these towns.

Smith's first four published compositions date from 1861, one of which was *La Harpe Eolienne*. This was destined to become one of his best-known works. Over the period of his career, Smith probably published far more music for the amateur pianist than anyone else at the time. He produced around 400 compositions and transcriptions from opera, and was published on the continent, in America and Canada. As a concert pianist Smith performed Chopin, Bach, Beethoven, and Mozart. In addition he also performed virtuoso concert pieces by some of his contemporaries:

13 October 1868

MR. SYDNEY SMITH'S PIANOFORTE RECITALS, Bath, Oct. 16 and 17; Clifton, Oct. 19 and 20. The programmes will include the following classical and modern compositions:- Sonata Appassionata, Beethoven; sonata in C minor, Mozart; prelude and fugue in C sharp major, Bach; "Concert- Stück" and "Il moto continuo", Weber; finale from concerto in G minor, Lieder ohne worte, and "Hymn of Praise" (paraphrase), Mendelssohn; study in C, Rubinstein; romance and etude, Henselt; Polonaises, Op. 22 and Op. 53 and Marche Funébre, Chopin; Caprice "La Truite," Heller; and several of Mr. Sydney Smith's compositions.⁵⁶

This recital shows that Smith did not compromise on the complexity of the music that he performed, and that he was up-to-date in his knowledge of repertoire. The featured compositions are advertised as 'classical and modern': Beethoven, Mozart and Bach are 'classical', while Weber, Mendelssohn, Rubinstein, Henselt, Chopin and Heller are in the 'modern' category.

Since his death Smith has not been held in high esteem at all as a composer:

His works, designed to entertain rather than edify, are rarely performed nowadays, but at the time they were highly popular with a certain type of pianist eager to achieve the maximum display with the minimum of effort.⁵⁷

The majority of the approximately one hundred references to Smith in *The Times* are for his public appearances. Being completely freelance, he had to perform regularly in order to advertise his availability as a professor of pianoforte, in addition to his

newly-published compositions. There is also one short reference to him under one of the two pseudonyms that he used: ‘A simple gavotte and musette by Paul Beaumont [...]’.⁵⁸ (For the advertising of his piano compositions Smith used local newspapers, in particular *The Graphic*. These are reproduced in Appendix 1.)

John Francis Barnett was born in London on 16 October 1837. His family had good connections – John Francis was the eldest son of Joseph Alfred Barnett (singing teacher and younger brother of the composer John Barnett) and Emma (daughter of William Hudson). One of his uncles was John Barnett (1802-90), who was of German descent and a member of Meyerbeer’s family. His mother Emma ‘had been a pupil of Sterndale Bennett’.⁵⁹

Barnett had a long professional career, giving recitals from an early age:

Two years after the opening of the [Great] Exhibition I made my first appearance as a pianist at the New Philharmonic Concerts.⁶⁰ [This] took place on 4 July 1853, at Exeter Hall [...] certain of the directors of these Concerts at first showed some opposition to my appearance as a performer. I was thought to be too young.⁶¹ [...] I played the D minor Concerto of Mendelssohn from memory, and met with a most encouraging welcome.⁶²

In 1857 Barnett finished his studies at the Royal Academy, and travelled to Germany hoping to perform as a solo pianist. However, he enrolled at the Leipzig Conservatoire. He studied counterpoint under Hauptmann and Richter, composition under Rietz, and piano under Moscheles and Plaidy.⁶³ He talks fondly of his student days in his memoirs:

For the pianoforte I not only had Plaidy as my instructor, but Moscheles as well. I think, in many respects, the greatest advantage I enjoyed was studying with Julius Rietz, who was a wonderful master for enabling the student to give finish and conciseness to his compositions.⁶⁴

Barnett had a busy professional life as a teacher and lecturer. In 1883 he was appointed to the staff of the Royal College of Music in London (discussed in detail in Section 1.3.1 The Training of Musicians). He was also active as a musician who gave public lectures on music, for which he performed his own examples:

4 October 1881

Mr JOHN FRANCIS BARNETT will give a LECTURE on Pianoforte Music THIS EVENING, at the Harborne and Edgbaston Institute, Birmingham, which he will illustrate by a pianoforte recital.⁶⁵

30 June 1885

CONVERSAZIONE of the SOCIETY of ARTS – Mr JOHN FRANCIS BARNETT will give a PIANOFORTE RECITAL on Eavestaff's Pianoforte, in the Russian Court at the Inventions Exhibition, on Friday, July 3rd, at 9.30 pm.⁶⁶

His smaller-scale piano pieces were very popular with amateur pianists in the Victorian period:

Many of Barnett's smaller, descriptive piano pieces, which had a great vogue in 19th-century drawing rooms (where they provided a relief for young ladies from the works of Czerny and Hummel), achieve a simple charm.⁶⁷

The above quotation is a paraphrase from Barnett's obituary in *The Times*, which offered the following opinion:

[...] piano pieces such as *The Ebbing Tide* and *The Flowing Tide* had a vein of poetry which made them a blessed relief to young ladies brought up on Czerny and Hummel.⁶⁸

In his memoirs (which run to 335 pages) Barnett makes no mention of Sydney Smith, despite the fact that they must have been in Leipzig at around the same time, were professionally active in London in the same period, and subsequently lived in the same area of London. Smith's widow Blanche lived in the road in St John's Wood which runs alongside that in which Barnett and his family lived. In 1891 Blanche was listed in the census as a widow, resident at 4 Abbey Gardens, St John's Wood. Abbey Gardens runs parallel to Marlborough Place, St John's Wood. In 1891, number 8 Marlborough Place was the home of Barnett.⁶⁹

Barnett's longer-term reputation suffered to some extent from the anti-German English press of the late-nineteenth and early-twentieth century period. Dying in 1916 during the Great War, his obituary in *The Times* was condescending both to nineteenth-century German romanticism and the English 'consumers' of his music:

He was, in fact, one of the group of men in this country who were influenced by the early romanticists of Germany, and responded to that influence without seeing what the logical outcome of the movement would be. [...] He followed the same ideals, the combination of classical style with gentle romantic feeling which could never advance very far, but which was sufficiently fresh in its day to arrest the attention of a people nourished on more prosaic musical fare.⁷⁰

The publication of music as a commodity, as demonstrated by the relatively large output of Smith, had been noted and criticised earlier in the century. For example, the composer Hector Berlioz regretted the rapidly developing state of affairs regarding the nineteenth-century music business. When a small-scale vocal score and individual pieces from his *Les Troyens* were issued by his publisher, Berlioz remarked that ‘You can buy bits of me for ten cents, as at a butcher’s stall [...] Ah! Trade and Art are mortal enemies’.⁷¹

A new situation had developed with the ever-increasing popularity of the piano. A composer could now write for two distinct markets – the public (concert) and private (salon). The ‘great’ composers contributed to both. Chopin’s output is perhaps the clearest example – the waltzes and nocturnes were popular with the inhabitants of the salon, while the polonaises and ballades were written for larger audiences and the concert hall. That Smith also composed in both fields, and has subsequently been almost entirely forgotten by later audiences, is evidence perhaps of the fickle nature of audience taste in music, or of the élitist nature of the nineteenth-century academic world.

Towards the end of his life, Smith suffered a decline in popularity. The scandalous nature of his divorce (see Appendix 5 for transcriptions of the Smiths’ divorce papers), and his subsequent marriage to the family’s French nurse (see Appendix 4 for copies of the marriage certificates), must have caused such a scandal as to remove all respectability⁷² from him as a professional musician. Furthermore, after his death, without the composer to promote it, his music may have been tarnished with a label of inferiority from which it has never recovered. Barnett was a gentleman scholar – Smith seems to have been neither a gentleman nor a scholar, but he also seems to have outsold Barnett in Europe and America. (Barnett’s music was to suffer a similar lack of esteem after his death.)

Smith and Barnett may seem to represent the two sides of Berlioz' argument, and thus between them the two faces of the Victorian musical world, but the situation is not so clearly divided. Until the period of his divorce, Smith enjoyed a popular reception with a great many amateur pianists (to judge from the number of compositions published, and performed by amateur pianists around the country), whereas the quantity of Barnett's piano output amounts to around one tenth of Smith's, and was popular with a smaller number of pianists. Middle-class amateur pianists of the time seem to have been more willing to associate themselves with the music of Smith rather than Barnett, despite Barnett's higher social status as academic and public figure.

1.1.5 The French Influence

‘[Miss Crawley] had been in France – and loved, ever after, French novels, French cookery, and French wines [...]’⁷³

This quotation from William Thackeray’s *Vanity Fair* (1847-8) gives a flavour of the English middle-class hunger for French culture. This French influence had an effect on the planning of public works, as was noted in Section 1.1.3 regarding the building of new boulevards in Hull, but it also extended to the domestic sphere and affected all the generations in a typical middle-class household. For example, the fashion for taking afternoon tea, with or without following entertainment, was a habit brought over from Paris. This extract from *Cassell’s Household Guide* offers advice on the most appropriate form of dress to be worn at an afternoon tea party. It shows the French influence, in calling such an occasion a *thé dansant*:

The dress usually worn at tea may be either full morning dress or evening dress, according to the engagements that may follow, or the character of the entertainment itself. At a *thé dansant*, for instance, i.e., a tea, with dancing for after amusement, a suitable dress for dancing would be selected [...].⁷⁴

The middle class could discover for themselves the latest trends in upper-class circles by reading publications such as *The Lady’s Newspaper*. Whether it was fashion, home furnishings or music, the middle class were ‘simply emulating their superiors’.⁷⁵ This article from *The Lady’s Newspaper* describes in great detail the French clothes delivered to a ‘young English lady of high rank’:

PARIS AND LONDON FASHIONS

GENERAL OBSERVATIONS ON FASHION AND DRESS

An extensive wedding order which a Parisian dress-maker has recently been commissioned to execute for a young English lady of high rank, comprises a number of splendid dresses, together with several complete Court costumes. We select for description those which are most remarkable for their novelty [...].⁷⁶

The influence of Paris on fashion continued throughout the nineteenth century, a *Daily Express* critic writing as late as 1900 that ‘Paris is responsible for the daintiest and most delicate specimens [of bridesmaid dresses...]’.⁷⁷

The French influence also extended to furniture, and was encouraged by the attendance of Queen Victoria at the Great Exhibition – in the period after the Exhibition ‘[t]he influence of France was felt in the gilded and curvaceous furniture favoured by the Queen’.⁷⁸ Asa Briggs offers this extract from *Furniture Gazette* (1872), illustrating how the ‘taste for French furniture’, or imitations of French furniture design, found favour with the middle class:

“The gradual and steady appeal of the Louis Quinze style’ had now reached the point where ‘the taste for French furniture is fast becoming more popular among middle-class people’’. [There was] ‘a decided wave of fashion in favour of French art’.⁷⁹

The period from the Great Exhibition to the 1870s witnessed an improvement in the build quality of furniture, including pianos. The consumer taste for all things French had the effect of raising the standards of English manufacturers:⁸⁰

French designers were responsible for much of the improvement. Their influence was felt in the productions of all the leading London manufacturers as well as those who made cheaper goods by mass production methods.⁸¹

Even in the sphere of the nursery, the French influence could be found. In the second half of the nineteenth century ‘France came gradually to dominate the market in dolls, notably dolls with porcelain heads’.⁸²

The French language was used by manufacturers to raise the perceived status of any product, from furniture to fashion to sheet music. Of the approximately four hundred piano compositions published by Sydney Smith, the vast majority have French titles. The assumption was that the consumers of his music could understand French. Moreover, this ‘foreign’ language created a cultural space between Smith’s music and the lower-status songs heard at the music hall. One such song is ‘Tuner’s Oppor-tuner-ty’, dating from the 1870s. It was composed and performed by Fred Coyne, one of many comedy-vocalists working in the music halls. The song depicts the amorous adventures of a piano tuner, whose exploits result in his marriage to one of his regular female clients, a Miss Crotchety Quaver.⁸³

Smith used approximately eighty French descriptions for his music. As was common practice at this time, a piece was published with a title, followed by a genre, sometimes a dedicatee, and finished (almost always) with an opus number:

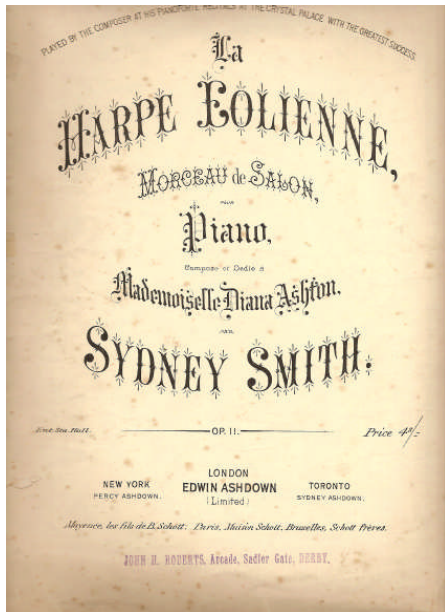
Danse des Fantômes, morceau dramatique pour piano Op. 200
Le Jet d'eau, morceau brillant pour piano Op. 17

Smith favoured several genres: the *danse* (*Espagnole, gracieuse, Hongroise, Irlandaise, mignonne, Polonaise, Suisse*) and *marche* (*brillante, des Tambours, funèbre, Gauloise, Hongroise, Républicaine*) being two of his most commonly used ones. However, Smith's favourite genre was the *morceau*: 'morsel' or 'trifle' – he used nine different types: *brilliant, caractéristique, de concert, de genre, de salon, dramatique, élégant, en style de Gavotte et Musette, militaire*.

As noted above, one of his most popular pieces was *La Harpe Eolienne* (see Figure 1.1.5.1 below). This was published as a *Morceau de Salon, pour Piano* in 1861, and its first public performance, advertised in *The Times*, dates from the same year:

CRYSTAL PALACE – MR. SYDNEY SMITH will repeat his highly successful piece LA HARPE EOLIENNE at his pianoforte this day. It is published by Ashdown and Parry, Hanover Square.⁸⁴

Given that this is a 'repeat' performance there may have been an earlier one given by Smith. He did perform the piece throughout his career, as advertisements in *The Times* show. It carried a French dedication – *Composé et Dedié à Mademoiselle Diana Ashton*.



The piece was composed *par* Sydney Smith, and was his Op. 11. The large florid text, the use of French, and the various font sizes would all have added to the general impression of status. An impressive list of the places of publication is given – London, Mayence, Paris, Brussels, and at the top of the page we are told of Smith’s ‘greatest success’ with the piece at the Crystal Palace – in English (this line, translated into French, may have been too difficult to understand), and in small letters, in order to

Fig. 1.1.5.1 The front cover of *La Harpe Eolienne*.

prevent spoiling the overall effect of grandeur given by the front page. An attempt seems to have been made almost to *hide* the lines in English – to draw the eye to the French. Smith seems not to have made a distinction between pieces *de salon* and pieces *de concert* – one could be forgiven for thinking that a piece *de salon* would be conceived on a smaller scale than a piece *de concert*, but *La Harpe Eolienne* is written as a concert piece. It is not a small-scale piece – on the contrary, it is conceived and executed on a relatively large scale. Thus, as a salon piece, it would be guaranteed to impress a select audience of after-dinner guests.

John Francis Barnett made use of French titles for only nine of his *c.*40 pieces – the rest are all in English, apart from two which are in German. His piano pieces are conceived as ‘character’ pieces, and have titles which conjure up rustic, pseudo-folk-like images, such as *Mountain Echoes*, *The Spinning Wheel*, *The Dripping Well*, and *Wayside Sketches*. These titles reflect the feeling of nostalgia for a pre-industrial England which developed towards the end of the nineteenth century, leading up to the Great War. Because Barnett’s middle-class audience would have assumed that French was in common use amongst their social circles, since knowledge of the language was seen as a necessary part of a person’s education, its blatant use would not have impressed anyone. The consumers of Smith’s music were probably more likely to use French to impress their friends and acquaintances, just as they had their

daughters tutored in the French language in order to demonstrate that they had ‘culture’. Smith’s title pages would have made them feel as though they were buying into a higher culture.⁸⁵

In Hull there were several teachers who referred to themselves as ‘Professor’ or ‘Madame’. For example, Alice Sharrah LTCL (1863-1940) was the proprietor of The Hull School of Music. She started teaching in 1887, aged 24. By 1899 she had premises at 55 Spring Bank (a respectable residential area), called herself ‘Madame’, and was regularly presenting pupils’ concerts. Her private concert room apparently held 150 people. Madame Constance Hall (1884-1951) was a contralto and teacher of singing. She had addresses at The Boulevard and Albert Avenue. ‘Madame’ was either running a successful business, judging by these highly respectable addresses,⁸⁶ or perhaps she had married well. In this case, social convention would have allowed her to work on a part-time basis at home by taking on a few piano pupils. She would not have been permitted to go out to work.

The use of French as an indicator of status among the middle class was widespread, and continued into the twentieth century. (Status and respectability are discussed in Part 2.) Barnett published three pieces with French titles in the early years of the new century. These were *Chant Séraphique* (1915), *Sonata Romantique* (1917), and *Meditation Morceau Lyrique No. 1* (1929). The use of French as a ‘selling point’ by the music publishing industry was accepted by the lower-middle class. The Victorian middle class bought into the culture which was offered to them in the form of music and anything for the home – prints of well-known paintings for example. Paradoxically, for them it was not acceptable for art and trade to mix. Gentlemen scholars could not associate themselves with the ‘trade’ (other than by giving testimonials in advertisements). This could be why Smith and Barnett do not seem to have had any contact. Smith’s use of French, and his strong association with Brinsmead pianos, may have seemed crude and ‘commercialised’ to Barnett and his circle, hence Barnett’s avoidance of French in his own works – he did not want to be seen associating himself with ‘trade’, so generally avoided the use of French, whereas Smith even published under two French pseudonyms – Paul Beaumont (lit., ‘beautiful mountain’) and Victor Delacour.⁸⁷

1.2 From 'grand Piano-Forte' to 'cheerful melodeon': The Press and the Music Business

1.2.1 Introduction

The relationship between the music business and the press can be traced to the early eighteenth century. The first daily newspaper appeared in 1702, roughly coinciding with the first commercial production of Italian opera in England. This was Handel's *Rinaldo*, first performed at the Queen's Theatre in London on 24 February 1711. During its run of performances a review appeared in *The Spectator* written by Sir Richard Steele.⁸⁸ Alongside other commercial developments the press saw considerable expansion – 'by 1760 there were four daily London papers and six which appeared thrice weekly while by [this date] there were also thirty five provincial papers'.⁸⁹ This expansion outwards from London to the provinces set a pattern which was to continue into the nineteenth century, seen particularly in music hall syndicates and in the band and choral movements.

Turning to the nineteenth century, arguably the single most important event (or rather pair of events) which encouraged the development of the press was the abolition of the 'newspaper tax' in 1855 and the excise duty payable on paper in 1861. This resulted in an enormous increase in the quantity of newly-available reading matter – these decades 'saw a spectacular expansion of daily and Sunday newspapers, especially in the provinces'.⁹⁰ The effect this had on the country's musical life was an expansion and nationalisation of musical practices.⁹¹ The music industry tapped into this 'mass-market for cheap literature'.⁹² It has been calculated that 'by 1863, there were over 1,000 newspapers in Britain',⁹³ and most of these were newly-established. Some lasted while others did not, but collectively they all made a contribution to the cultural life of the country, whether on a national or local level.

Newspapers were one way in which the provinces were competing with London. Meanwhile, the national newspapers were competing with each other, as Best has written – '*The Times* at last met competition worth speaking of. [Although] its circulation remained impressive; 60,000 or more daily through the 60s and into the

early 70s [...] first the *Daily News*, then by the early 70s the *Daily Telegraph* overtook it'.⁹⁴ By 1871, the circulation of the *Daily Telegraph* had reached almost 200,000.⁹⁵ Towards the end of the century, newspapers were organised with more clearly-defined, class-based allegiances. For example the *Daily Mail*, established in 1896, was 'the archetypal reading matter for the lower middle class'⁹⁶; it was distributed nationally, and priced to compete with provincial newspapers.

Local newspapers were as influential on their readers as were the nationals on theirs – 'the new provincial press took its tone from the *Telegraph*, and that tone was unabashedly and enthusiastically progressive'.⁹⁷ Progress is a key theme in Victorian Britain – by the 1850s 'the newspaper tax had gone, the telegraph to hand, express trains, news agencies, provincial vigour and independence'.⁹⁸ Best counted ninety-six daily newspapers in the provinces.⁹⁹ In the second half of the century most provincial towns could boast one or two daily newspapers of their own.

1.2.2 Newspapers and the Selling of Pianos

During the closing decades of the eighteenth century parallel developments in English life produced conditions which collectively contributed to the rise in popularity of the piano. The emerging middle class, instrument manufacturing, the press and music publishing were the major developments, but among them must be included the development of lithography. Invented in 1798, it was one of countless technical innovations resulting from the new industrial age. Sheet music could now be printed quickly and cheaply, far more so than with the earlier method of printing from pewter plates.

It was an age of extremes. In contrast to the technological breakthrough of lithographic printing, ‘quack’ ideas were dreamt up by entrepreneurs, a representative one being *The Piano-Forte Magazine*, created and promoted by James Harrison of London. A weekly music magazine priced at 2s 6d it was launched in 1797 and first advertised in *The Times* on 1 April. Each issue contained a ‘promissory note’ – on the collection of two hundred and fifty of these the collector would be presented with ‘a beautiful brilliant-toned Piano-Forte’,¹⁰⁰ allegedly worth more than a twenty-five guinea instrument. The main flaw in this scheme was that after five years’ collecting, approximately £31 5s would have been paid out. At least a collection of music would have been built up. The scheme was wound up in 1802 and it is not known if any collector actually acquired a piano. This example illustrates the fledgling music business of the period. Entrepreneurs were devising new schemes – some would fail, others would prosper, but the novelty value of music and musical instruments was (and was destined to remain) high, meaning that the public could be drawn in by such schemes.

As the nineteenth century progressed and the business world developed, commercial dealings in a more ‘modern’ sense are seen. Moreover, each town and city developed its own business community. Advertisements in *The Hull Advertiser* of 1861 give the impression of a thriving local music scene. J. W. Holder’s advertisement of 26 January shows an existing business in the city centre, selling off old stock in order to make way for new:

SECONDHAND PIANOFORTES, Cottage, Cabinets, and Squares, taken in exchange and recently returned from Hire, SELLING OFF at a great Reduction in Price, to make room for NEW STOCK, at J. W. HOLDER'S Extensive Pianoforte and Harmonium Warehouse, No. 1, WHITEFRIARGATE, HULL. NB.- Pianofortes and Harmoniums Lent on Hire, with Arrangement for Purchase, if required, on advantageous terms.¹⁰¹

In July 1861 a 'NEW PIANOFORTE REPOSITORY' is advertised:

NEW PIANOFORTE REPOSITORY, 61, Market – Place, Hull.
J. W. Stephenson (Organist of St. John's Church) begs to inform his friends and the public, that he has OPENED the Premises as above, with an entire NEW stock of PIANO-FORTES and HARMONIUMS, by the best makers, and solicits the favour of an inspection. Alexandre's Harmonium from Six Guineas. New Music at Half-price – Pianofortes Tuned.¹⁰²

At the beginning of the same year Gough & Davy (the largest music business in the city) are advertising the sale of instruments they have acquired from 'the Assignees Mr Greeve's', demonstrating that they have the commercial strength to take over another business and sell off its stock, thereby removing a competitor from the scene:

PIANO-FORTES SELLING OFF. MESSRS, GOUGH & DAVY, having purchased from the Assignees Mr Greeve's stock of PIANO-FORTES and PRINTED MUSIC, they offer the whole for sale on these Premises, 55 Savile-Street, and at a great reduction from the usual prices. SHEET MUSIC AT ONE FOURTH.
55, SAVILE STREET, and 29 and 30, GEORGE STREET, HULL.¹⁰³

These advertisements offer a snapshot of a busy music scene in the city, but also reveal nineteenth-century attitudes to class. The J. W. Holder advertisement is probably aimed at a lower-middle-class market. The company refer to their premises as a 'warehouse', not an 'emporium' for example, they are offering 'Cottages, Cabinets and Squares', not grand pianos, and they are dealing in ex-hire and part-exchange instruments. They make no secret of the fact that they are offering 'advantageous terms' on hire purchase deals.

The 'NEW PIANOFORTE REPOSITORY' seems to be targeting a higher class of clientele. The proprietor is using his professional and social connections to establish the status of his new business from the outset. He is 'Organist of St John's Church' (a respectable occupation) and is dealing in instruments 'by the best makers'. He

refers to his 'premises' as a 'repository', not as a 'warehouse', and no mention is made of hire purchase. This does not mean that he did not offer such arrangements, but the inference can be made that transactions of this kind should be discussed in private, in order to maintain respectability.

Gough & Davy were by this time firmly established in the city. They refer to themselves as 'MESSRS, GOUGH & DAVY', two 'Premises' in prime city centre locations are proudly advertised, and they give the impression of being a sizeable concern.

In addition to his long-standing endorsement of Brinsmead pianos, Sydney Smith was involved in the marketing of new pianos at the highest level:

5 July 1880

STEINWAY-HALL (London).- Mme. FLORENCE CLARE'S MORNING CONCERT. Vocalists – Miss Anna Williams, Mme. Florence Clare, Miss Helen D'Alton, Mr. Percy Blandford, Mr. Arthur Clare, and Mr. Frederic King; violin, Signor Erba; pianoforte, Mr. Sydney Smith. Conductor, Mr. Henry Parker. – Thursday afternoon, July 8, at 3 o'clock.

STEINWAY-HALL (London).- The public have the advantage of hearing, and the artistes of using, a Steinway Grand Pianoforte at all the foregoing concerts.

STEINWAY-HALL (London).- The following opinion of Herr Richard Wagner on this point may be of interest:-

STEINWAY-HALL (London).- "Our great Tone-Masters, when writing the grandest of their creations for the Pianoforte, seem to have had a presentiment of the ideal grand piano as now attained by yourselves. A Beethoven sonata, a Bach chromatic fantasie, can only be fully appreciated when rendered upon a Steinway pianoforte".

STEINWAY-HALL (London).- Tickets and programmes.¹⁰⁴

Steinway was of course keen to sell pianos into the domestic market, and this 'morning concert' seems to have been planned in order to demonstrate the suitability of their pianos for home use. Six vocalists are featured (three men and three women) in order to demonstrate the Steinway's suitability as an accompanying instrument for domestic song, a violinist (male, as would probably be the case in a home setting) is accompanied by the piano, and the drawing room compositions of Smith are used to

demonstrate the Steinway's capabilities as the domestic instrument *par excellence*. Smith's stature at this time is shown by the fact that he is the only pianist featured in the concert. Unfortunately, the pieces he performed are not listed. Steinway managed to secure a testimonial from no less a figure than Richard Wagner for their marketing campaign. This is quoted at greater length than in *The Times* by Ehrlich:

But it was Richard Wagner whose praise for Steinway pianos predictably scaled the heights of eloquence. [...] he [...] penned this massive tribute: I do indeed find it humiliating for so many other branches of art that the art of building pianofortes alone should so closely approach perfection. I know of nothing in painting, sculpture, architecture, literature, and unfortunately music, which – since I have comprehension of this – could compare with the masterly perfection reached in pianoforte building. Our great tone masters, when writing the grandest of their creations for the pianoforte, seem to have had a presentiment of the Ideal Grand Piano, as now attained by yourselves. A Beethoven Sonata, a Bach Chromatic Fantasy [*sic*], can only be fully appreciated when rendered upon one of your pianofortes.¹⁰⁵

It could be argued that newspaper advertisements and articles could help to either change or maintain the status quo in Victorian England. For example, respectable families did not frequent the music hall until around the 1880s, but when reviews began to appear in their own newspapers, attitudes could be changed:

It was perhaps reading about the success of these recitals [Chevalier's Costermonger songs] amongst eminent society [...] that helped change the attitude of 'respectable' society towards the music hall.¹⁰⁶

However, an attitude in direct contradiction to this can easily be found. A 1902 review of a brass band contest, although supporting the spreading south of the band movement because of its 'value as an educational factor', pours scorn on any working man's desire to join the ranks as an orchestral player, stating bluntly 'That the working man should learn to suit his stubborn fingers to the violin, at any rate with any success, is hardly to be expected'.¹⁰⁷ Such attitudes lingered on well into the twentieth century.

Articles in the general press, ostensibly on a particular topic, could be 'directed' towards the advertisement of a particular make of piano. One such article, featured in *The Illustrated London News* in 1896, was called 'The Creation of a Pianoforte'.¹⁰⁸ It described the various stages in the manufacture of a 'modern' piano, with particular reference to John Brinsmead and Sons, with whom Sydney Smith had a particularly

close working relationship. The technique of making use of an informative article as an advertising vehicle in this way still continues in the modern-day magazine.

1.2.3 Newspapers and Composers

Once the power of the press began to be appreciated by musicians, many and varied advertisements began to appear. The use of a ‘name’ composer to sell music or endorse instruments is a common occurrence in modern times, and the concept has eighteenth-century roots. A 1797 advertisement in *The Times* shows Preston & Son, 97 The Strand, London using the name of Steibelt to attract attention (the name is in block capitals). They blatantly name-drop – ‘Dedicated to the Queen of Prussia’ and ‘the Right Hon. The Countess of LAUDERDALE’. Steibelt was a popular (European) pianist/composer/teacher at the time, and his name is promoting not only his own music, but that of ‘Kambras’, ‘the late Francis Sharp’ and ‘Dr. Starnson’.¹⁰⁹

Nineteenth-century pianist/composers placed advertisements not only for the sale of their new compositions; they sometimes performed them in order to promote sales, as did John Francis Barnett:

26 June 1866

Mr JOHN FRANCIS BARNETT will PLAY his highly successful new pianoforte piece “Chanson d’Amour,” (Hutchings and Romer), at the Soirée of the New Philharmonic Society, THIS EVENING.¹¹⁰

There are several points of interest regarding this advertisement. The name is in block capitals to attract the eye of the reader, the music is apparently ‘highly successful’ despite being new, the publisher’s name is given and Barnett is performing ‘at the Soirée of the New Philharmonic Society’, a concert which will have consisted of various items – symphonic, solo and perhaps song. (Note the use of French.) This was the usual way to hear solo piano music at this time, since the solo piano recital was still relatively rare.

Sydney Smith was far more active as a regular performer than Barnett, since in this period the most effective way to advertise a newly-published piece was to arrange a public performance of it:

1 October 1862

MR. SYDNEY SMITH will play his two new pieces, “Deuxieme Tarantelle” and “Fairy Whispers” nocturne, at his pianoforte recital at the Crystal Palace, THIS DAY, October 1st.¹¹¹

Smith performed many of his new compositions (and transcriptions) in London and the provinces. He performed in several towns away from London, as shown in Table 1.2.3.1:

Location of Concert	Date of advertisement in <i>The Times</i>
Tonbridge Wells	15 November 1862
Chatham	12 January 1863
Faversham	12 January 1863
Cheltenham	5 October 1863
Cheltenham	26 October, 25 November 1863
Malvern	1, 3 December 1863
Clifton	6 April 1866
Bath	6 April 1866
Clifton	1 November 1867
Bath	13 October 1868
Clifton	13 October 1868
Tonbridge Wells	11 February 1870

Table 1.2.3.1 Smith’s recitals between 1862 and 1870, as advertised in *The Times*.

When a new piece was published, it was Smith’s *performance* of it which was advertised, not the piece as such. On some occasions, Smith was promoted as a composer, who also performed works by others:

1 November 1867

MR. SYDNEY SMITH will PERFORM the following SELECTION from his pianoforte compositions at his Recitals, at Clifton, on Friday evening and Saturday morning, Nov. 8th and 9th. Programme:- “L’Ange du Foyer,” “The Austrian Hymn,” “Danse Napolitaine,” “Fantaisie on Airs from Martha,” “La Harpe Eolienne,” “Eloquence,” “Etude de Concert,” “Study for the Left Hand Alone,” “Le Jet d’Eau;” and also “Prelude and Fugue in C major,” No. 3 [*sic*], Bach; “Grand Study,” Op. 23, No. 2, Rubinstein; and “Polonaise in E flat,” Op. 22, Chopin.¹¹²

The French language makes frequent appearances in Smith’s advertisements, since he made such regular use of it in his titles. Clifton, the location for these particular recitals, was a respectable suburb of Bristol, a major international port. Smith is appearing as a London-based composer/pianist – the ‘great’ composers are briefly

mentioned at the end of the advertisement – ‘and also [...] Bach [...] Rubinstein [...] Chopin’.

As always in the entertainment business, one of the best advertisements is a flattering review, and Smith was awarded this accolade after his appearance in a Boosey & Co. Ballad Concert in 1873:

15 April 1873

LONDON BALLAD CONCERTS

[...] There were two Ballad Concerts yesterday, one in the afternoon and one in the evening. [...] two brilliant fantasies- “*Air Irlandais*” and “*Le jet d’eau*” – the compositions of Mr. Sydney Smith, whose name as an author of drawing-room music of the most agreeable kind has fairly been pronounced “a household word,” and who plays just as agreeably as he composes. The “*Air Irlandais*” being encored, Mr. Sydney Smith played another of his favourite pieces.¹¹³

By this time Smith’s name had evidently become a ‘household word’. He is ‘an author of drawing-room music of the most agreeable kind’. The paradox for any nineteenth-century composer of music for the *domestic* market is that it was a *public* performance of the music which was the best advertising medium for it. Smith gave public ‘demonstrations’ of his compositions, using the press as his tool, on a regular basis.

Advertisements were targeted at amateur musicians who had created a market for new music with which to make an impression with their evening *soirée* guests. (The domestic concert is considered in Section 2.3.) On these occasions, strict rules of etiquette applied:

At most private concerts the music is given in one part only, followed afterwards by supper or light refreshments [...] it is not considered polite, in a private house, to leave before the termination of the concert [...] the rustling of programmes and tapping of fans is the only applause ladies are supposed to bestow.¹¹⁴

The provincial middle classes in the north of the country wanted to keep up with cultural developments in the south. The following is an example of an advertisement for such ‘domestic’ music from the *Hull Advertiser*:

9 March 1861

THE AMERICAN MINSTREL QUADRILLES, for Piano, by ADAM WRIGHT, 3s. “Neatly and tastefully arranged; a very pretty set of quadrilles, easy enough for young performers”- *Liverpool Mercury*.
LA MAZURESKA, pour Piano, par LOUIS ADELBERG, 3s. Another elegant piece, which, in its simplicity, betrays the pen of the accomplished musician.¹¹⁵

The composers’ names are proudly announced and, as was common, French is used to raise the perceived status of the composer and his music – ‘pour Piano, par LOUIS ADELBERG’. A quotation from the *Liverpool Mercury* (a city with a large, wealthy, cultured middle class – the same social group in Hull were as keen to be seen as a cultured community) – uses adjectives such as ‘neat’, ‘pretty’, ‘tasteful’, and ‘easy’. These words had a strong appeal to Victorian amateur pianists. The view of some twentieth-century historians has been that this was their guiding approach to the selection of music, as Arthur Loesser so succinctly put it:

To seem skilled without work, to talk plausibly without knowledge, to own something precious-looking without expense – these all hang together: their purpose is to produce a showy effect at little cost.¹¹⁶

Composers of music for the amateur market were aware of this prevailing attitude, and some were highly successful in their response to it. However, certain works by Sydney Smith show that some amateur pianists were no doubt extremely talented, and required music which was technically more challenging. One such piece by Smith is *Evening Rest. Berceuse* Op. 74 (c.1868), considered in detail in Section 3.5.

1.2.4 Newspapers and Music Tutors

The French language has always held an allure for the middle class, and Paris in the late eighteenth and nineteenth centuries was at the centre of European musical and cultural life. Any musician who wanted to establish himself as a private teacher would use a French connection, however tenuous it may have been, to build up their list of *clientele*. If you were actually French, even better:

MDLLE. DE ROCHARD, who has already prospered in London, respectfully acquaints the Public, that she teaches the MUSIC on the PIANO FORTE in the best style, having been taught by the first Performer in Paris. She gives Lessons either at Home or in Town, on very reasonable terms. She also teaches the Italian Language grammatically. Direct to No. 4, South Street, Manchester-Square.¹¹⁷

Mademoiselle de Rochard has no qualms about using her nationality to appeal to amateur musicians – she ‘teaches the MUSIC on the PIANO FORTE in the best style, having been taught by the first Performer in Paris’, inferring that ‘the best style’ is acquired in Paris. She also offers languages – Italian, and (presumably) French. In the adjacent column of *The Times*, the following advertisement was placed:

To PARENTS and SCHOOLS.- A Young Lady of the age of 16, who has acquired a thorough knowledge of MUSIC, wishes to engage herself on moderate terms either at home or abroad. Direct to M. H. at Mr. Longman’s Manufactory, Tottenham-court-road.¹¹⁸

This ‘young lady’ offers her services as a music teacher ‘at home or abroad’. Unusually, she does not list any other accomplishments (as they were known) such as a language, painting or needlework, and to compensate for this she claims possession of ‘a thorough knowledge’ of her subject (despite her young age), is willing to accept ‘moderate terms’ (despite portraying herself as a specialist), and is open to offers of employment from ‘abroad’.

John Francis Barnett was a frequent user of *The Times* advertisement columns. As a ‘professor’ at various London academies (see Section 1.3 Academia and Composers) he occasionally placed an advertisement which proclaimed his availability for teaching:

30 September 1868

Mr JOHN FRANCIS BARNETT begs to announce his return to town for the season. Letters to be addressed to the London Academy of Music, St. George's – hall, Langham-place, W.¹¹⁹

Sydney Smith worked in the same way:

7 February 1866

MR. SYDNEY SMITH begs to announce that he has returned to town for the season. Address 30, Upper Seymour-street, Portman-square, or to the care of Messrs. Ashdown and Parry, 18, Hanover-square.¹²⁰

The wording of these advertisements is revealing. Both musicians 'beg to announce' – they are addressing their social superiors in a deferential manner because they are advertising for new clients. However, these same clients would applaud respectfully and publicly admire the composing and performing skills of the same musicians, when they gave recitals.

By the 1860s many privately-run academies had been established. They needed tutors in order to function, and the more prestigious academies required tutors with excellent knowledge of several subjects, as well as subject specialists. In addition to teaching privately, Smith was on the staff of the Kilburn Ladies' College in London, as professor of piano:

14 May 1869

EDUCATION (first-class) for YOUNG LADIES. Resident Hanoverian and Parisian Governesses; 17 professors in attendance. Piano, Mr. Sydney Smith; harp, Mr. J. B. Chatterton (harpist to the Queen); singing, Messrs. Romer and Bodda; drawing, Mr. Dearmer; Italian, Signor Toscani; Latin, Mr Wilkinson; callisthenics, Mr. Everest &c. Separate beds. Garden, croquet lawn, covered walk. Diet best quality and unlimited. Average number 30. Strictly inclusive terms from 40 to 80 guineas per annum. Half term June 2. Address Mrs. Dearmer, Kilburn Ladies' College, Carlton-road, Kilburn, W.¹²¹

Smith had a long association with this independent college, as repeat advertisements show – he is listed as 'professor' of piano for the years 1871-3 and 1882. It is important to note that Smith found such a position in an independent college whereas Barnett was professor of piano in 'official' institutions such as the London Academy of Music (see Section 1.3.1). In the above advertisement the ordering of the subjects

is revealing – music comes first as it is a ladies’ college. The professor of harp is ‘Mr. J. B. Chatterton (harpist to the Queen)’. The same harpist had appeared in a concert with John Francis Barnett on 10 May 1861 (see Section 1.2.5).

In provincial towns and cities private colleges were established along similar lines. The following ‘finishing school’ in Hull even offered ‘French and German from resident Foreign Governesses’, as seen at the Kilburn Ladies’ College:

14 January 1861

WANTED, after the vacation, in a first-class and long-established Finishing School, a YOUNG LADY as Pupil Teacher – The courses of instruction in English, Piano, Singing, Harp, Drawing in Crayon, and Pencilled Landscapes, with French and German from resident Foreign Governesses, are of the highest order, and peculiarly adapted to form (if necessary) a self-supporting position.- Terms 20 Guineas per annum. References are permitted to parents of Pupils of the highest respectability.- Address “T56”, Hull Advertiser.¹²²

The advertisement lists the subjects required from the ‘Pupil Teacher’ – ‘English, Piano, Singing, Harp, Drawing in Crayon, and Pencilled Landscapes’. Finishing schools such as this provide another illustration of the nationally-developing music business, with provincial establishments being modelled on those in London.

1.2.5 Newspapers and Performers

The high novelty value of the piano in the late eighteenth century (see Section 1.2.2) had an effect on its use in public concerts. One outcome was the presentation of ‘novelty’ acts to the public:

6 June 1785

The Musical Child, from Newcastle upon Tyne.
He is only Thirty-Six Months old, has the Judgement of the most professed Theorist in Music, and is allowed by all Ranks of Persons, to be the most astonishing natural Production that ever made its Appearance in the known World. This Infant is to perform in the Centre of the School, on the Forte Piano, several known Airs, &c.¹²³

The attraction of the infant prodigy did not wane as the piano gradually became more familiar:

9 July 1799

Master Parker the celebrated Musical Infant made his first appearance at the Royal Circus last night, and performed several favourite sonatas, &c. on the piano forte, in a masterly style, and also gave his recitations in a manner that greatly astonished the audience, and met with unbounded applause. – We find he is engaged for this week only, and will no doubt prove highly attractive.¹²⁴

Opportunities for pianists to perform came from the many and varied public concerts which were held in this period and during the ‘season’ the pleasure gardens at Marylebone, Vauxhall and Ranelagh offered further employment:

28 April 1790

RANELAGH
IS OPEN, THIS DAY, APRIL the 28th, with
A CONCERT
of VOCAL and INSTRUMENTAL MUSIC.
To continue open on MONDAYS, WEDNESDAYS, and
FRIDAYS, during the Season.¹²⁵

The professional concerts at the Hanover Square Rooms in London helped in the promotion of the pianoforte and its music, but the piano solo was always only one item among many, in what were varied programmes. In the following concert the piano only appears in a quintet, and presumably was used to accompany the singers:

6 February 1786

HANOVER SQUARE GRAND PROFESSIONAL CONCERT.
THE Committee most respectfully inform the Nobility and Gentry, that
the FIRST CONCERT at this Place, will be on MONDAY, the 6th of
February, when the following Pieces will be performed.

ACT THE FIRST

Overture, Haydn. Quintetto, for Flute, Violin, Violoncello, Piano Forte,
and Hautboy, by Messrs Florio, Cramer, Cervetto, Dance, and Fischer –
Bach. Song, Signor Tenducci. Solo Violoncello, Mr. Cervetto. Song,
Signora Ferrarese. Concerto Violin, Mr Cramer.

ACT THE SECOND

Overture, Mr. Abel. Song, Signor Tenducci. Concerto Hautboy, Mr
Fischer. Song, Signora Ferrarese – Handel. New Sinfonia, Signor
Clementi.¹²⁶

The benefit concert offered another opening for composer/performers and their
music. In the following concert, 'For the BENEFIT of MR PARKE', the piano is
given special emphasis by being listed separately:

7 April 1785

For the BENEFIT of MR PARKE
At the Ancient CONCERT ROOMS, Tottenham-Street,
TO-MORROW the 8th of APRIL,
Will be performed, a
GRAND CONCERT
Of VOCAL and INSTRUMENTAL MUSIC.
The vocal parts by
Messrs Harrison, Reinhold, Hindle, and Miss Parke,
The Instrumental by
Messrs Pieltein, Borghi, Paxton, Parke, and Miss Parke.
In the Course of the Concert will be introduced, Two
GLEES [...]
And for the first time, a new Sonata, on the Piano Forte,
Composed by Mr Clementi.¹²⁷

The increasing popularity of the piano at the public concert in this period coincided
with its rising popularity as a domestic instrument. Furthermore, '[I]t was also a
period which saw an increasing emphasis on virtuoso performance and technique. At
the same time, amateur music making increased rapidly [...]'.¹²⁸

The public concert which offered a variety of items remained popular into the nineteenth century:

9 May 1808

NEW ROOMS, HANOVER SQUARE. Mr and Mrs GAUTHEROT respectfully acquaint the Nobility and their Friends, that their BENEFIT CONCERT is fixed for THIS EVENING, when will be performed, a CHOICE SELECTION of VOCAL and INSTRUMENTAL MUSIC.¹²⁹

The advertisement goes on to list the various items in the concert:

[...] some of the most admired airs and duets [...] a concerto on the harp and another on the piano-forte [...] a new Duet for the harp and piano-forte [...] a Solo on the violin [...]

There is an increased use of the piano in this concert compared to those shown in the previous advertisements. It is used as a solo concerto instrument, in a duet with the harp, and it was no doubt used to accompany the 'airs and duets'. Musical variety was what audiences wanted. One paradox of the nineteenth century generally is that although a chasm opened between 'art' and 'popular' music, the general Victorian audience did not recognise such a distinction:

The most prominent feature of the nineteenth-century musical scene was that music was not departmentalised, and a man could go in one evening from a ballad concert, sniffing over 'Home, Sweet Home', to a promenade concert, revelling in a Beethoven symphony, on to a music hall, joining in the chorus of a ribald ditty, and back to a musical evening at home, where Mendelssohn's *Songs without Words* – perhaps the most popular piano music ever published – rubbed shoulders with 'Champagne Charlie'. There was nothing odd in taking in these various musical experiences.¹³⁰

The Victorian period is generally rife with contradictions, and although the above quotation paints a picture of a busy musical evening, it was still the case that these various genres were experienced in separate venues – they were not combined as was to happen eventually with popular music.

The benefit concert also continued into the nineteenth century. At the following concert, held at the Argyll Rooms in London for the benefit of Mr Perez and Mr Reyes, the piano features prominently, the only other listed item being a performance by Mr Sor:

7 April 1815

In the course of the evening Mr Sor, the most celebrated performer on the Spanish guitar, and who is just arrived in England, will execute a Fantasia on that instrument; MR REYES will sing several favourite pieces, and MR PEREZ will perform a grand military Concerto and a Fantasia, upon the Piano Forte.¹³¹

The guitar was a popular instrument for domestic use so it seems likely that Mr Perez and Mr Reyes were hoping to attract amateur guitarists to their concert.

The growing popularity of the piano as a concert instrument together with the development of pianistic virtuosity led to the rise of the ‘star’ performer. These men toured Europe, including England, and two of the biggest names were Thalberg and Liszt. Both appeared in Hull. Thalberg performed with the Hull Philharmonic Society on 27 January 1838. A review in the Hull Advertiser of 2 February 1838 ‘gave no indication of his program, although they praised him highly’.¹³² Franz Liszt performed at the Concert Rooms, Kingston Square on 11 December 1840. He seems to have been less popular than Thalberg, one reviewer stating that ‘we think he has been greatly overrated as to his genius as a musician’.¹³³ Unfortunately the concert does not seem to have been advertised very well, and Liszt had to be content with a small audience – it was ‘[...] attended by a most meagre company’.¹³⁴

Gentlemen scholars from the academic world gave occasional public performances of both old and their own music. John Francis Barnett made regular use of *The Times* to promote this area of activity – one area of many in his busy professional life. Barnett performed Beethoven and Mozart concertos in the early years of his career, establishing a reputation as a performer of considerable ability. He performed a Mozart concerto in London on 10 April 1861:

2 April 1861

Musical Society of London, 3rd Season, [...] Pianist, Mr. John Francis Barnett.¹³⁵

Barnett discusses these early performances in his memoirs, and this performance is interesting because although he looked on this particular concerto as a relatively easy example by Mozart, he had written a cadenza which was designed to impress:

I was engaged to play at one of the concerts of the Musical Society. I was asked to play [...] Mozart in C, one of the simpler specimens [...].¹³⁶

The subsequent review in *The Times* was full of praise:

11 April 1861

Mozart's splendid pianoforte concerto, played with extraordinary strength, point, and fluency by Mr. John Francis Barnett, who in the first *allegro* introduced a "cadenza" of his own as masterly and appropriate as it was brilliant – carried the audience into another sphere of art [...].¹³⁷

Barnett was evidently pleased with his performance, as he recalled in his memoirs:

I was, nevertheless, able, in the cadenza which I wrote for the first movement, to introduce many passages requiring a good deal of brilliancy of execution, and that without writing out of the Mozart character.¹³⁸

On 6 May 1861 Barnett was performing Beethoven for the New Philharmonic Society:

2 May 1861

ST. JAMES'S-HALL – Mr JOHN FRANCIS BARNETT will PLAY Beethoven's Pianoforte Concerto in G at the New Philharmonic Concert, Monday evening, May 6, and public rehearsal, Saturday afternoon, May 4.¹³⁹

On 10 May 1861 Barnett appeared as one of the performers at the following concert:

6, 9 May 1861

Mlle. MARIA DE VILLAR's EVENING CONCERT, at the Hanover-square Rooms, on Friday, the 10th of May, at half-past 8 o'clock, under the immediate patronage of Countess Somers, Countess of Leven, the Lady Clarence Paget, the Lady Theresa Lewis, the Lady Manners, Lady Charlotte Schreiber, Hon. Mrs. Lee Mainwaring, Mrs. Charles Barnard, the Marquis of Lansdowne, the Right Hon. The Earl of Dudley. Artistes:- Vocalists – Miss Palmer, Mlle. Maria de Villar, Mr. George Perren, and Herr Hermanns. Instrumentalists – pianoforte, Mr. John Francis Barnett; violoncello Herr Lidel; harp, Mr. J. Balsir Chatterton (harpist to Her Majesty the Queen). Conductor, Herr Wilhelm Ganz.¹⁴⁰

This was evidently an extremely high-status concert at which to appear. Barnett was twenty three years of age at this concert and he was performing with no less a person

than the ‘harpist to Her Majesty the Queen’. The size of the audience is not known, but a sizeable audience was expected since the above lengthy advertisement was placed twice in *The Times*, and it presumably had to be paid for from the proceeds.

By 1862 Barnett’s performing activity had greatly increased, as can be seen from Table 1.2.5.1:

	Date of Concert	Details	Date of advertisements in <i>The Times</i>
1862	7 May	ST. JAMES’S HALL – NEW PHILHARMONIC CONCERT	2 May
		Public rehearsal of the above on 3 May	
	10 May	Mr Seymour’s Benefit Concert St James’s Hall	8 May
	13 May	WEST LONDON MADRIGAL SOCIETY	2, 8, 12 May
	22 May	Mr John Francis Barnett’s Grand Concert, St James’s Hall	2, 5, 6, 8, 21 May

Table 1.2.5.1 Barnett’s 1862 recitals in London.

In order to maximise the audience for his own ‘Grand Concert’ Barnett placed five advertisements in *The Times*. The concert was advertised right up to the previous day:

21 May 1862

Mr John Francis Barnett will PERFORM at his grand concert, St James’s Hall, on Thursday evening, May 22, in Sphor’s Quintet, in C minor, Mendelssohn’s Trio, in D minor, Beethoven’s Sonata in C major, Op 53, and Thalberg’s Fantasia Lucrezia Borgia.

1862 represents the peak of Barnett’s performing activities – he evidently wanted to make a name for himself as a musician. London’s concert and recital season, with *The Times* as the main advertising vehicle, was where he did this. Having launched his career, for the remainder of the 1860s Barnett appeared as a performer only once or twice each year, as Table 1.2.5.2 illustrates.¹⁴¹

	Date of Concert	Details	Date of advertisements in <i>The Times</i>
1863	9 March	Philharmonic Concert Hanover Square Rooms Beethoven Concerto No. 5	10 March (review)
1864	16 Feb	ST. JAMES'S HALL – NEW PHILHARMONIC CONCERT <i>Return of Spring</i>	16 February
1865	7 January	The Beethoven Society <i>Return of Spring</i>	6 January
	9 June	Own concert - Hanover Square Rooms <i>Sonata for Piano and Violin</i>	1, 5 June
1866	26 June	New Philharmonic Society <i>Chanson d'Amour</i>	26 June
	20 July	Royal Dramatic College <i>Chanson d'Amour</i>	20 July
1867	16 May	Glee & Madrigals Society <i>Mount St Bernard</i>	15 May
1868	7 December	Monday Popular Concert Beethoven 'Waldstein' Sonata	7 December (preview)

Table 1.2.5.2 Barnett's London recitals (1863-8), as advertised in *The Times*.

With the exception of the 1863 performance of Beethoven's 'Emperor' Concerto and the 1868 performance of the 'Waldstein' Sonata, these performances were all of Barnett's own works – public advertisements for them, in an age before radio and television. *Mount St Bernard (an Alpine Scene)* and *Return of Spring Op. 7* were published in 1863,¹⁴² and the *Chanson d'Amour* in 1866.¹⁴³ Men such as Barnett, who worked as composers, performers or academics, knew the value of the press. Its power could be harnessed to publicise their availability for teaching, public recitals, and academic appointments. In short, it could be used to further their careers.

The performing career of Sydney Smith followed a different pattern to that of Barnett. In addition to regular performances of his own music (see Section 1.2.3) Smith appeared at regular intervals as a concert pianist. Table 1.2.5.3 below shows the number of performances advertised in *The Times* for Smith and Barnett and the years in which teaching appointments as 'professor of piano' were advertised:

Year	Smith		Barnett	
	Performances		Performances	
1861	2		3	
1862	11		4	
1863	15		1	Teaching
1864			1	
1865	2		2	
1866	4		2	
1867	2		1	
1868	7		1	
1869	1	Teaching		
1870	2			
1871		Teaching		
1872	1	Teaching		
1873	3	Teaching		
1874	2			
1875	3			
1876				
1877			1	
1878				
1879	1			
1880	3			
1881	2		1	
1882		Teaching		
1883			1	
1884				
1885		Teaching	1	
1886				
1887	1			

Table 1.2.5.3 The number of performances given by Smith and Barnett, as advertised in *The Times* between 1861 and 1887.

Smith as a concert pianist is rarely, if ever, mentioned in the currently-available literature, yet he was apparently an accomplished pianist – a reviewer in *The Times* referred to him as ‘Mr. Sydney Smith, [...] who plays just as agreeably as he composes’.¹⁴⁴ He gave at least one performance every year between 1861 and 1887, with only a few exceptions. In 1864, no performances were advertised in *The Times*, and only five new pieces were published – *Marche des Tambours, morceau militaire pour Piano* Op. 40., *Pas Redoublé, morceau brillant pour Piano* Op. 35., *Rêve Angélique, berceuse pour le Piano* Op. 37., *The Spinning Wheel, Spinnlied, morceau élégant pour Piano* Op. 39., and *Une Nuit étoilée, sérénade pour Piano* Op. 36. No new pieces were published in 1865, and Smith performed only twice that year, on 19 and 20 June. However, 1866 was a busy year – eight new pieces were published, in

addition to four duet arrangements of existing pieces. Smith also gave four recitals that year. He appeared at St. James's Hall in March:

7 March 1866

MARCH 15th – Mr. RANSFORD'S SECOND ENGLISH CONCERT to take place at St. James's – Hall , on Thursday, March 15th, to commence at 8 o'clock precisely, when the following distinguished artists will appear:- [...] Pianoforte, Mr. Sydney Smith.

MR. RANSFORD'S ENGLISH CONCERT.- Mr. SYDNEY SMITH will PLAY his much-admired caprice de concert, "Golden Bells" at St. James's Hall, March 15th.

Mr. SYDNEY SMITH will PLAY his popular and brilliant concert piece "Golden Bells," at Mr. Ransford's English Concert, St. James's Hall, March 15th.¹⁴⁵

Smith performed at Clifton and Bath in April:

6 April 1866

MR. SYDNEY SMITH will PLAY his brilliant gallop, "The Fairy Queen," at Clifton, April 16th; and his admired concert piece, "Golden Bells," at Bath, April 19th.¹⁴⁶

In May, Smith performed at the Hanover Square Rooms in London:

14 May 1866

MISS ELEANOR ARMSTRONG'S CONCERT will take place at the Hanover-square Rooms, on Wednesday evening, May 23rd [...] Instrumentalists – Mr. Francisco Berger, Mr. Sydney Smith [...] Conductors – Herr Wilhelm Ganz, Mr. F. Berger, and Mr. Sydney Smith.¹⁴⁷

This advertisement was repeated on 21 May 1866, two days before the concert.

In order to emphasise his status as a performer, expressions such as 'pianoforte recital' are often printed in upper case:

15 May 1880

ST. JAMES'S HALL.- MR SYDNEY SMITH begs to announce his PIANOFORTE RECITAL (ninth season), on Wednesday afternoon, June 2nd, at 3 o'clock. Vocalists, Madame Patey and Mr Santley. Accompanist, Sir Julius Benedict and Mr W. Ganz. Sofa stalls, 7s.; balcony 3s.,; area, 2s.,; admission, 1s. Tickets may be obtained of Mr.

Sydney Smith, 45, Blandford-square; usual Agents; and at Austin's Ticket office, St. James's-hall.¹⁴⁸

For this particular concert, advertisements were placed in *The Times* in the days leading up to the concert, listing the performers and the works to be performed:

28 May 1880

[Repeat advertisement for above]

MR. SYDNEY SMITH will PLAY Sonata Appassionata in F minor, Op. 57 (Beethoven); a, Characteristic Piece in A major, Op. 7, No. 4 (Mendelssohn); b, Impromptu in B flat major, Op. 142, No. 3 (Schubert); a, Ricordanza Etude (Liszt); b, Scherzo, in B flat minor (Chopin); at his Pianoforte Recital, St. James's-hall, June 2, 3 o'clock.

MR. SYDNEY SMITH will PLAY, at his Pianoforte Recital, at St. James's-hall, on Wednesday afternoon next, June 2, 3 o'clock, his pieces – Ballad Minuet, Grand Polonaise, Echoes of the Past (first time of performance), Marche Hongroise, finale, Bolero, By desire.

MADAME PATEY will SING Creation's Hymn (Beethoven), and Arise and follow me (J. Blumenthal), at Mr. Sydney Smith's Pianoforte Recital, St. James's-hall, Wednesday afternoon next, June 2, 3 o'clock.

MR. SANTLEY will SING The Erl-King (Schubert) and Maid of Athens (Gounod), at Mr. Sydney Smith's Pianoforte Recital, St. James's-hall, Wednesday afternoon next, June 2, 3 o'clock.¹⁴⁹

Smith's own works are listed in one advertisement, while the works of other composers are given a separate listing. This was an aid to clarity, but it also illustrates how nineteenth-century audiences did not see a distinction between the works of 'great' composers and those of contemporary composers. Furthermore, it illustrates one way by which English composers attempted to raise their status by associating themselves with European composers – an example of reflected glory.

Smith's works are given 'equal billing' to those of Schubert and Chopin (the same approach to live music was noted in Section 1.2.5). Smith chose concert works for this occasion. Rather than choosing any of the relatively lightweight *Songs without Words* by Mendelssohn, he chose Op. 7 No. 4 – the *Schnell und Beweglich* from that set; he performed Beethoven's 'Appassionata' Sonata again; and instead of a Chopin nocturne or waltz he chose the B \flat minor Scherzo.

(The influence of particular contemporary European composers on Smith's compositions is considered in several sections of Part 3. For example, Section 3.6 considers the influence of Liszt on Smith's *Ripples on the Lake* Op. 109.)

1.3 Academia and Composers

1.3.1 The Training of Musicians

The training of musicians was one of many areas of musical activity which came under public scrutiny in the nineteenth century. The 1865 Committee set up by the Society of Encouragement of Arts, Manufactures and Commerce was to consider the state of music education at home and on the continent.¹⁵⁰ This Committee can be seen as a response to the tide of nationalism which had swept through the country in the wake of the Great Exhibition. By mid-century Great Britain had the collective confidence and the technology to stage what had been ‘wholly unprecedented in its format, scale, visitor numbers and profits’.¹⁵¹ Henry Cole, of Great Exhibition fame, was on the 1865 Committee (see Section 1.1.2). Cole was important because of the influence which the Committee was to have on the future of music training in England – as Ehrlich says, Cole’s importance lay in his ‘belief in the arts as crucial to the nation’s economic prosperity and moral progress’.¹⁵² Cole was one of a small group of men who Donald Burrows called ‘enablers’:

It is not possible to review the course of music in Victorian England, particularly in London, without considering a few strong and determined individuals. They were not in the main creative musicians, nor even primarily performers, but a group that might be described as ‘enablers’ – Prince Albert himself, Henry Cole, George Grove and Richard Bowley [...].¹⁵³

Academies, conservatoires and colleges were established throughout the century, both in the public and private sectors. Ehrlich gives a useful table of ‘Some music colleges’, covering the period 1823-98.¹⁵⁴ A selection of these will be considered in this section, chosen because of their importance to piano teaching, or because they feature in the career of John Francis Barnett. A few ‘schools of music’ were established in Hull, and these will also be considered in this section.

The Royal Academy of Music (RAM) was established in 1822 and opened the following year. It is argued by Ehrlich that the history of this institution is an example of how not to run an academy. He says of its former students that ‘few achieved much distinction [...] all [who became] established professors [...] were provincial teachers of modest attainment’.¹⁵⁵ The method of piano teaching at the

RAM attracted criticism. A visitor during the early 1830s found twenty pianos producing ‘an incessant jangle’ in a single room.¹⁵⁶ The situation continued for many years, as the following concert review from *The Times* illustrates:

[...] the general room in the Royal Academy of Music – where, while one boy is practising a sonata, another is practising scales, and another shakes and arpeggios. What did the whole amount to? Confusion, not harmony – rhodomontude [*sic*], not music.¹⁵⁷

Some musicians raised themselves above this ‘confusion’ – one witness who gave evidence at the 1865 Committee was Sterndale Bennett, who had been a student at the RAM from 1826-36.¹⁵⁸ Despite the above criticisms, the RAM did meet with some success. A review in *The Times* of a student concert given at the Hanover Square Rooms states that ‘it was brilliantly and numerously attended [...]’.¹⁵⁹

Student concerts were held at the Hanover Square Rooms regularly through the 1820s and 1830s. In the final analysis however, the RAM did not live up to its own expectations. Mackerness, writing in 1964, said that ‘The Royal Academy of Music (founded in 1822) had never really carried much weight’.¹⁶⁰ It was the well-intentioned but ultimately impractical teaching methods, leading to a not very strong reputation, which resulted in the RAM not being able to ‘carry much weight’.

John Francis Barnett had a long association with the RAM. He first met Dr Wylde ‘who was at that time a professor at the Royal Academy of Music’¹⁶¹ when he was eleven years old. When he was thirteen (in 1850) he was awarded the King’s Scholarship at the RAM, for which he ‘prepared [...] no’s [*sic*] 1 and 4 from Mendelssohn’s Seven Characteristic Pieces [and] wrote for it a very juvenile Sonata’.¹⁶² Barnett was a student at the RAM until 1857. While at the RAM he had grown aware of new trends in music, and first heard of Robert Schumann. In later years he was asked to stand as one of the adjudicators for a composition prize at the RAM¹⁶³ and eventually was appointed Fellow of the Royal Academy of Music.¹⁶⁴

Trinity College typifies the ‘uniquely British enterprise’¹⁶⁵ of holding external examinations in performance. The College was established in 1872 as the Church Choral Society of London and College of Choral Music. This Society was incorporated as Trinity College London in 1875, and practical examinations in piano

playing were introduced in 1878. National expansion was rapid, as Ehrlich says – ‘By 1882 there were 193 centres in England and Wales, 16 in Scotland [...]’.¹⁶⁶ The typical examination centre was a ladies’ college, and ‘an overwhelming majority of examinees were girls learning the piano’.¹⁶⁷ (See Section 1.1.3 – the local examinations for Trinity College to be held in Hull, ‘the first one theoretical and the second practical’,¹⁶⁸ were held in Hull Town Hall.)

John Francis Barnett was known to Trinity College. His piece *Fairyland (pizzicato)* was performed at a student concert in July 1891.¹⁶⁹ Trinity College was recognised at the time for its unique position as the founding organisation for the external examination of music students. At the College’s 1891 prize-giving ceremony held at Prince’s Hall, Piccadilly, it was noted that ‘Trinity College might fairly claim to be the pioneer of the musical examination system’.¹⁷⁰ The rise in student numbers was impressive: ‘In 1888-89 there were 358, in 1889-90, 949, and in 1890-91, 977’.¹⁷¹ However, the figure for 1891 is slightly smaller than the number given by Ehrlich for the Associated Board of the Royal Schools of Music (see below).

The National Training School was established in 1876. The intention was to offer training to talented young musicians, with scholarships being funded by subscription. In the first year thirty-eight scholarships were funded by the City of London. Of these, three scholars were ‘directly appointed’, and for the other thirty-five places, examinations were held between 24 April and 20 May 1876, 314 candidates being examined.¹⁷² This system was eventually abandoned – ninety-three regional scholarships had been established instead by 1880, and fee-paying students were also accepted. The assets of the School were taken over by The Royal College of Music in 1882. Compared to Trinity College, which ‘originally had a decided ecclesiastical bias, [...] the National Training School for Music was more general in its curriculum’.¹⁷³

John Francis Barnett was on the staff of the National Training School from its inception. In his memoirs he gives a different impression of the School compared to Ehrlich, who quotes one of the School’s more successful students, Eugene d’Albert: ‘Sullivan’s lessons had been perfunctory and had I remained there much longer, I should have gone to utter ruin’.¹⁷⁴ Barnett talks of the School’s ‘commodious

building' and refers to the School as 'a new and important institution'. It was at the opening ceremony in 1876 that Barnett was introduced to the Duke of Edinburgh by Arthur Sullivan, the School's first principal.¹⁷⁵

Ehrlich refers to d'Albert as 'the one outstanding scholar'¹⁷⁶ produced by the National Training School, but Barnett lists several of his former students who went on to become successful 'professors': Herbert Sharpe (Professor at the RCM); Dr Walter Alcock (Organist at the Chapel Royal); Dr Sweeting (Master of Music at Winchester College); Miss Monimia Twist ('a Professor at the Guildhall School'). Barnett had a pianoforte class at the School, and was one of its 'professors' from 1876-82.¹⁷⁷ This means that he worked at the School for all of the six years of its existence. In his memoirs he says that Herbert Sharpe 'was for six years one of my pianoforte pupils at this institution, and who is now one of the most esteemed professors at the Royal College of Music'.¹⁷⁸ Another of his pupils was Miss Nina Roche, a granddaughter of Moscheles.¹⁷⁹ The training of musicians and the nineteenth-century class system are connected, because it can be argued that the formal training of musicians contributed to the maintenance of the class system. The acquisition of a degree in music did not turn a man into a gentleman – either he was a gentleman, or he was not. As Ehrlich says, 'the majority of graduates were neither scholars nor skilled musicians.'¹⁸⁰ At the other end of the musical spectrum, being a music graduate did not make any difference in the everyday world of the music business – 'academic distinction counted for nothing in the opera-house or concert-hall'.¹⁸¹

Moscheles had been one of Barnett's piano tutors at Leipzig. When discussing his Leipzig tutors in his memoirs Barnett demonstrates a direct line of descent from Beethoven, regarding the teaching of performance style:

On the whole, in regard to technique one learnt the most from Plaidy, and in respect to style, from Moscheles [...] I learnt many of Beethoven's Sonatas with him, and the remarks he made in reference to style were all the more valuable and interesting, as he had heard them played by Beethoven himself.¹⁸²

This demonstrates how gentleman scholars like Barnett came from backgrounds which gave them 'connections' – their social and professional status was established and maintained by these connections. For men such as Barnett this was a way to

create a space between themselves and socially lower members of the same profession. As Ehrlich said, by the middle of the century music had become an ‘overcrowded occupation’.¹⁸³

Barnett speaks highly of Moscheles and his family on several occasions in his memoirs. In order to illustrate the musical élitism of English musicians compared to their more liberal European counterparts, he recounts a tale regarding the celebrated pianist Mrs Anderson, who was pianist to Queen Victoria. Mrs Anderson was placing an order at her local greengrocers’. The ‘proprietress’ [*sic*] apparently asked Mrs Anderson if she would be willing to give her daughter tuition on the piano, a request which was ‘politely declined’. Barnett goes on to say that

Some weeks later, Mrs. Anderson was again in the shop, when the proprietress [*sic*] said, with the air of one who had the best of the situation –
“My daughter is taking lessons of Moscheles, and I pay him a guinea a lesson”.¹⁸⁴

It is often from such small events that widespread attitudes are revealed. Moscheles was one of the new generation of (in his case European) composer/performer/teachers who, when they came to England, were able to steer a course through the English class system. He was willing to take the shopkeeper’s guinea, whereas Mrs Anderson would apparently not – she would only associate herself with royalty and (presumably) members of the aristocracy. Moscheles had been a friend of Beethoven and knew Chopin intimately, yet did not use these connections to restrict the class of his clients as had Mrs Anderson – to have a shopkeeper as a client was acceptable. In this case, it was his client who used the European connection to raise *her* own status, and thus gain ‘the best of the situation’ over Mrs Anderson.

Barnett seems to have been a regular visitor to the house of Mrs Roche, the mother of Nina Roche mentioned above. Mrs Roche was a daughter of Moscheles. She gave regular ‘entertainments’ at her London home at which musicians, artists, and their friends were present:

A conspicuous figure at these receptions was Mrs. Roches’s mother, Madame Moscheles, widow of the celebrated composer and pianist [...] I had many an interesting conversation [...] ¹⁸⁵

Although Barnett gives the impression in his memoirs of these occasions being organised on similar lines to the Parisian-style salon gatherings which were so popular in the nineteenth century, it is significant that, as always, no mention is made of Sydney Smith. The nineteenth-century musical world had become a business, and Smith was a businessman producing music as a commodity. For Barnett and his circle, Smith's 'production' of music in this way must have seemed completely at odds with their ideals of furthering the cause of English music. In his memoirs Barnett was in some ways critical of the state of English composition, in particular the use of musical 'effect' and 'sensationalism'.¹⁸⁶ In addition to seeing this situation as an illustration of the 'trade versus art' question (see Section 1.1.4), it also shows how these domestic social gatherings of like-minded artists and musicians were still governed by class in England, far more so than in the salons of Paris. Ehrlich argues that it made no difference how well-trained a musician was – he was lower down in the social order than his clients. However, the hypocrisy of certain well-off patrons can be seen with hindsight – while they would make a visiting musician use a servants' entrance, as happened to Moscheles at the home of one of the Rothschild family, the same people saw the engagement of a 'name' composer at one of their 'ostentatious social meetings'¹⁸⁷ as having a certain cachet socially. No amount of training would change this situation.

The Guildhall School of Music (GSM) was established by the Corporation of London in 1880. Its intended student body was to be amateur musicians, which in reality meant middle-class girls. As a result of this, 'Enrolments grew prodigiously: 900 in 1882, 2,500 in 1887, [and] 3,600 in 1896'.¹⁸⁸ This was an example of successful marketing which resulted in a relatively sound institution, financially at least, as Mackerness pointed out – 'The Guildhall School of Music (1880) and the Royal College of Music (1883) commenced their activities with rather better financial backing than some of the earlier academies had enjoyed'.¹⁸⁹ However, the building in which the School was housed, in Aldermanbury, London, was inadequate for the number of students, as was noted in an article in *The Times*:

The rooms are too small and too few; some of them are divided only by thin wooden partitions, incapable of isolating the sound. [...] How can a singer be expected to keep in tune with the accompanying piano while not many yards off another pupil practices on the French horn in a different key [...].¹⁹⁰

Inadequate facilities had previously been noted in *The Times* regarding the RAM¹⁹¹ – it is indicative of the nineteenth century that after approximately forty years, the City of London was still facing the same criticisms regarding the use of inappropriate buildings for music colleges.

John Francis Barnett taught at the GSM from its inception, and featured prominently on its staff. *The Times* ran a feature on the College in 1885, and Barnett's name was first in a list of 'prominent executants':

The Guildhall School has on its staff many of the most prominent executants and teachers of the metropolis, including Messrs. J. F. Barnett [...].¹⁹²

The Royal College of Music (RCM) was established by Royal Charter in 1882. The Director of the College was George Grove, who ran a successful initial campaign to secure funding.¹⁹³ The College opened in 1883, and emphasis was placed on the awarding of scholarships to talented students. Initially, fifty scholarships were awarded, shared equally between girls and boys. Of these, there were fourteen female, and three male piano students.¹⁹⁴ In addition, there were a further twelve female and three male *proxime accessit* students of the piano. John Francis Barnett tells us that more entrants were given scholarships at the National Training School compared to the RCM, saying that 'the number of these scholarships was eighty-five in all'.¹⁹⁵ This information is supported by the numbers quoted by Ehrlich, who has a total number of seventy-six scholarships at the RCM¹⁹⁶ and ninety-three at the National Training School.¹⁹⁷ (These are total figures, including all instrumentalists and singers.)

Although the RCM was praised at the time for the opportunity it gave to talented young students who could not otherwise have attended a music college for financial or other reasons, the admissions system was not without its critics. This was because although a scholarship paid for a student's time at the RCM, entry was by examination, for which a charge was made of one guinea. This was no doubt beyond the means of some prospective students. J. Spencer Curwen wrote to *The Times* to express his misgivings on this issue and gave an example, showing that despite the admirable sentiments of the RCM, in reality any music college could still be an

exclusive institution. As a local examiner for the RCM his role was to examine local candidates who had expressed an interest in applying. If he thought they showed potential he could recommend that they be sent for a final examination:

[...] a servant girl with a remarkably rich contralto voice presented herself. She knew not a note of music, but sang a song with a voice that was full of the greatest possibilities. In sending her on to the final examination, my co-examiners and I appended a note expressing the hope that, considering her position in life, she might be excused the fee of one guinea which is charged to all candidates who go up to the college. In reply to this suggestion, Sir George Grove wrote regretting that the College had no funds which would enable him to remit the fee. I believe the girl took no more steps in the matter, as she certainly could not afford the payment.¹⁹⁸

One problem for the RCM was that although it tried to tailor its tuition to real-world employment situations, this was ‘practically impossible for pianists’.¹⁹⁹ Women graduates had to wait several decades for society at large to give them entry to professional positions as pianists. All of the ‘professors of piano’ were men – John Francis Barnett was such a professor at the RCM from 1883. He is described as ‘Professor Royal College of Music and Guildhall School of Music’ in *Who Was Who, 1916-1928*.²⁰⁰

Another important institution for the training of musicians was the London Academy of Music (LAM), established by Dr Henry Wylde in 1861. Unlike the National Training School which offered scholarships to anyone who passed the audition, the LAM was more selective. Advertisements for the LAM were placed in *The Times* at regular intervals, listing the ‘eminent professors’ who were on its staff. Dr Wylde and John Francis Barnett were listed as ‘Professor of Piano’ in an advertisement dated 16 December 1863, for example. On 30 September 1868, Barnett placed an advertisement in order to ‘announce his return to town for the season’ (quoted in full in Section 1.2.4). Barnett gives his address as ‘the London Academy of Music, St. George’s-hall, Langham-place, W.’, using his association with the LAM to raise the public perception of him as a musician and composer of some standing.

The attitude of Dr Wylde towards musical training is seen in a quotation from Ehrlich’s *The Music Profession in Britain* – when discussing the RAM at the 1865

Committee which was set up ‘to enquire into the state of musical education at home and abroad’,²⁰¹ Dr Wylde spoke of the ‘decadence and inutility’ of the RAM, and said that ‘Its mediocrity represented an absolute stumbling block in the path of musical progress’.²⁰²

John Francis Barnett had a long association with Dr Wylde and his wife, who ‘was wont to give many a brilliant reception in connexion [*sic*] with the London Academy of Music’.²⁰³ It was at one of these ‘receptions’ that Barnett met Miss Mary Tussaud ‘whom I married [...] in the year 1891’.²⁰⁴

There is one more institution for which Barnett worked – the Associated Board of the Royal Schools of Music (ABRSM). This organisation was set up as a charitable company in 1889 by the RAM and RCM with the intention of providing ‘a scheme of graded practical examinations for instrumentalists and singers’.²⁰⁵ The ABRSM has been fundamental throughout its history for the opportunities it offers to amateur musicians. Its first examinations were held in 1890 ‘at forty-six local centres in Britain, attracting 1,141 candidates’.²⁰⁶ Ehrlich says that ‘never less than 80 per cent [of candidates] were pianists [...] over 90 per cent of the candidates were girls, and a similar proportion of their teachers were women’.²⁰⁷ These figures are indicative of the national network of private teachers of the piano – by 1913 the ABRSM had 25,000 candidates, over ‘80 per cent [being] elementary pianists’.²⁰⁸ The vast majority would no doubt go on to keep their piano playing as a respectable pastime, but for many it would develop into a full- or part-time source of income. It was the ABRSM which gave them the opportunity to do this on a more formal basis than they could otherwise have done, as it established an officially-recognised, graded series of levels of instruction which any private teacher could follow.

John Francis Barnett talks of his time as an examiner with the ABRSM in his memoirs. On 20 July 1891 a reception was held at Marlborough House in London at which the Prince of Wales, as President of the ABRSM, was present. Barnett was ‘present on this occasion, and was deeply impressed with the keen interest His Royal Highness manifested in the proceedings of the Board’.²⁰⁹ ‘Professors’ from both the RAM and RCM were at the reception, and the presence of the Prince of Wales gave a

boost to the motivation and morale of the assembled staff – ‘we all felt how great an encouragement royalty had given us in the cause of musical art’.²¹⁰

On his first tour of England as an examiner for the ABRSM Barnett visited ‘Middlesbrough [...] several other towns on the Yorkshire coast [...] Bath [and] Bristol’.²¹¹ From the outset the majority of candidates were pianists, as Barnett noted – ‘It is curious how the pianoforte candidates are almost everywhere in the majority as to numbers’.²¹²

Hull had strong connections with national developments in music education. As was no doubt the case in many towns and cities these connections were perhaps felt most strongly through organisations like the ABRSM (whose examinations provided a clear framework for the musical progress of *amateur* musicians) and the Incorporated Society of Musicians, the chief objective of which was to promote the *professional* status of musicians. As in any provincial city, there was a combination of civic pride and private enterprise (on whatever scale) in the city of Hull which drove events along. Regarding music education, Hull had its share of publicly-financed institutions and privately-owned establishments which offered training to local musicians.²¹³ In addition there were many private music tutors who worked in their own homes.

The Hull and East Riding College of Music was established at a meeting in Hull Town Hall in 1903. The College was opened in 1904 by Sir Frank Bridge, and in 1913 it was presented with a library of music by E. O. Dykes.²¹⁴ The College premises at 4 Albion Street were provided by the Hull Literary and Philosophical Society (see Section 1.1.3). The premises were adjacent to the Royal Institution Building in Albion Street, the home of the Hull Literary and Philosophical Society. The buildings were destroyed by bombing in the Second World War.

The first principal of the College was Dr G. H. Smith (1858-1930). An important figure in nineteenth-century Hull, Smith was an organist and keyboard tutor who worked both from home (38 Albany Street and 12 Westbourne Avenue – both very respectable addresses) and at the new college. He is chiefly remembered as an organist – some of his compositions are held in the British Library.

The Hull School of Music was a privately-run school of music and drama. It was established by Mrs Alice Sharrah (1863-1940), who was known as ‘Madame’ Sharrah. She held annual concerts for her pupils, one of which took place at Hull’s Assembly Rooms, and she also published the *Hull School of Music Journal* in which the successes of her students were featured. (Further details regarding Madame Sharrah are given in Section 1.1.5.)

The Waverley Academy of Music was run on similar lines to the Hull School of Music. Owned and run by Annie Croft (1892-1959), it was also a school of music and drama. Miss Croft also organised pupils’ concerts. As a young student she had been taught by Madame Sharrah and at the age of fourteen started taking on her own pupils for singing and dancing at her home, 5 Fountain Street.

The Incorporated Society of Musicians (ISM) is a national organisation founded in 1882 as the Society of Professional Musicians.²¹⁵ In 1892 the Society was renamed as the ISM, and at one time the Duke of Edinburgh was its president. Although initially founded in Manchester as a national organisation, the Society’s headquarters were relocated to London, although local Sections continued to be run. Throughout the Society’s history conflict between London and the provinces has not been far away. The Society, it was claimed, was ‘a protest against the pre-eminence of London. Half a dozen gentlemen in Manchester wished it to be known that they were quite equal in status to any London men’.²¹⁶ To reduce any cause for complaints from Society members, annual conferences were held in London and the provinces. For example, the eighth annual conference was held in 1893 at The Mansion House, London, and the ninth annual conference was held at Scarborough, North Yorkshire in 1894.²¹⁷ The Hull Section ‘met privately for lectures at least in the period 1900-1914’.²¹⁸

John Francis Barnett seems to have had an optimistic attitude to the current state of English music, at least for the composition of small-scale pieces. In the debate which followed the presentation to the Musical Association of a paper entitled ‘Some Observations on Music in London in 1791 and 1891’ by William H. Cummings (12 May 1891), Barnett contributed the following comments:

I think there has been a great improvement in the smaller compositions as compared with those of a hundred years ago. I do not mean to say that the improvement has been universal; but there are very many modern compositions of that character which would totally eclipse anything of the kind produced in those days, even by the greatest composers. This result, to my mind, is due to the influence exercised by such men as Schumann, Mendelssohn, and others. We have practically lost the sonata, as few composers care to write such works, and in that respect we have retrograded. Whether the sonata will revive as a popular modern composition remains to be seen.²¹⁹

Mr Cummings replied to Barnett, disagreeing as to the influence of Schumann:

[A] matter Mr Barnett has touched upon, and that is the development of modern music, such as is to be found in the examples of Grieg, and so on. This is not due to Schumann. It is partly due to the pianoforte having been so largely developed and popularized.²²⁰

The Chairman of the meeting, T. L. Southgate, responded to Barnett's comments in the following way:

It has been pointed out that in the olden time[s] the music principally written, especially for the pianoforte, consisted of sonatas and what we should call classical but deep music. In place of it we now have "Reminiscences" and "Pièces de Salon". Mr Barnett has attributed that to Schumann.²²¹

This debate provides a telling illustration of the reception history of Smith's music among musicians and academics, in as much as there seems to have been no connection between Smith and 'official' academia. Only two years after his death, in a debate on the contemporary state of the piano and its music in London, no mention is made of Smith's contribution towards the instrument's hugely increased popularity. Mr Cummings accepts that the piano had been 'so largely developed and popularized' but does not acknowledge the output of any contemporary English composers. Mr Southgate even gives examples of generic titles – '*Reminiscences* and *Pièces de Salon*' – Smith probably contributed more to each category than any other English composer in this period and yet is not acknowledged.

Barnett was a member of the Musical Association, and presented a paper to the Association on 9 June 1891, entitled 'Some Details Concerning the Work Done in Connection With Completing and Instrumenting [*sic*] Schubert's Sketch Symphony

in E, No. 7, as Performed at the Crystal Palace Concert on May 5th, 1883'.²²² This is the piece of academic work for which Barnett is chiefly remembered:

In 1883 Barnett completed Schubert's Symphony in E major from autograph sketches in the possession of Sir George Grove (now in GB-Lcm). It was performed at the Crystal Palace in the same year.²²³

However, Barnett does not seem to have had a very strong involvement with the Association. His death was noted in the Association's 'Proceedings' in its 'Forty-Forth Session, 1917-1918':

During the year, the Association has had to deplore the death of several Members, in most cases of many years' standing. Of these, first mention must be made of Dr. T. Lea Southgate [...] Mr. John Francis Barnett was also an original member. Though not a very frequent attendant at the meetings, he strongly appreciated his membership.²²⁴

1.3.2 Tuition Books for the Piano in the Nineteenth Century

For beginners, I recommend the Études of Czerny, known as the Études de Velocité, 40 Daily Studies, and the Études, Op. 740 (4 books); also the Cramer Études, Hans von Bülow edition. For the higher development of technique, I recommend Clementi's "Gradus ad Parnassum," Tausig's edition; Chopin's Études, Op. 10 and 25; the Schumann-Paganini Studies, and all the Liszt and Rubinstein Studies.

(Mark Hambourg, in *The Musical Educator: A Library of Musical Instruction by Eminent Specialists*, Volume 2, 1910.)

The above list of recommended collections of studies and exercises was prescribed in a five-volume home instruction course in music published at the end of the 'long' nineteenth century. It is interesting both for what it illustrates, and for what it does not. The list of names featured – Czerny, Cramer, Clementi, Chopin, Schumann, Liszt, and Rubinstein are well-known to us, but in addition to these musicians many lesser-known musicians had published collections of studies and tutor books for the piano throughout the nineteenth century. The list of works featured gives an indication of the high level of proficiency which was no doubt attained by some amateur pianists – Czerny's *School of Velocity*, for example, is recommended 'for beginners'. Late Victorian optimism – the belief in progress which held that anyone can achieve great things if they show application and fortitude, is well in evidence – it may seem pointless to us, in a home-study course in piano playing, to recommend Chopin's études, particularly since throughout the previous decades many tutor books had been produced for the amateur which did actually begin at the beginning. The nineteenth-century emphasis on piano technique compared to the late-eighteenth-century desire simply to play a 'nice tune' is illustrated by the high proportion of studies in the prescribed list, and the desire to own and be seen to be using a piano was so strong that countless amateur students no doubt spent countless hours poring over their tutor books, willingly or otherwise.

The London firm of Longman and Broderip was taken over by the virtuoso pianist and businessman Clementi in 1798. In 1801 he published his *Introduction to the Art of Piano Playing*. This consisted of a collection of 'lessons' contributed by various composer/pianists²²⁵ and represents an eighteenth-century 'root' of what was to grow into an industry of tutor book production.

One of the first collections of études (studies) was published in 1804 by J. B. Cramer. This represented a different approach to piano teaching compared to that seen in Clementi's collection. Each of Cramer's forty-two études was based on a particular musical figure, repeated in various keys to form sequences, and as such constituted a 'lesson' in a particular pianistic technique. It is due to this technique-building approach, much admired by the Victorians, that the popularity of Cramer's études continued for several decades – a review in *The Times* of a recital given by Cramer in 1846 refers to him as a 'celebrated professor [...] whose admirable studies have formed the text-book of pianoforte students for the last 30 years'.²²⁶ As Flanders points out, 'If Clementi's publication was the culmination of one style of tuition book, Cramer's was the introduction of the next'.²²⁷

Cramer's collection was a popular and influential concept imitated by many composers. For example, in 1805 Steibelt published his *Study for the Pianoforte, Containing 50 Exercises*. These studies seem to have been composed in direct imitation of those by Cramer. Loesser refers to Steibelt as 'something of a charlatan'²²⁸ because his studies copy those of Cramer 'very closely, without once actually stealing a figure from [them]'.²²⁹

Cramer's first collection of études had been so successful that in 1810 he published a second set of forty-two. Cramer was well-known during his own lifetime because of his collections of études, which were no doubt used by many students and teachers:

MUSIC – The PIANOFORTE TAUGHT by a Lady, upon principles the most approved and accomplished. From being a pupil of Mr. Kalkbrenner, and from an attentive study of the scientific and elegant productions of that and other distinguished professors, she feels herself qualified to instruct in every branch, those who are desirous of excelling in that delightful science; her terms, until the student commences the studies of Cramer or Kalkbrenner, is 4 lessons for a guinea; on commencing and finishing with the classic works of those and other great masters, including thorough bass and harmony, 3 lessons, one guinea; single lesson, 10s. 6d. Cards of address at Mr. Cruikshank's, 12, Haymarket.²³⁰

This advertisement refers to the studies of Cramer and Kalkbrenner as 'the classic works of those and other great masters'. The rates for piano lessons are based directly on these studies – until the student begins work on them the rate is '4 lessons

for a guinea' – once the student has progressed onto 'the studies of Cramer or Kalkbrenner' the terms change to '3 lessons, one guinea'. Cramer's études had evidently become a standard work for teachers, and Cramer was still advertising them in 1835. In an advertisement dated 21 October 1835, 'new and improved editions' are offered to the public. This is a useful advertisement because it consists of a list of Cramer's teaching publications with their selling prices, together with outline descriptions of their contents:

J. B. CRAMER'S INSTRUCTIONS, LESSONS, EXERCISES, and STUDIES for the PIANOFORTE. – Just published, new and improved editions of the following Standard Works by J. B. Cramer:-

INSTRUCTIONS: in which the First Rudiments of Music are clearly explained, and the principle Rules on the Art of Fingering illustrated with numerous and appropriate Examples, &c. 10s. 6d.

Sequel to the above Instructions: consisting of Preludes and Sonatinas, in which are Introduced National Airs and subjects from Classical Authors. 8s.

Useful Extracts, containing the Pupil's Daily Exercise in the Major and Minor Keys, with Cadences; to which are added, Exercises calculated to form a proper position of the hands, and Preliminary Practices with Double Notes, &c., fingered. 6s.

Introductory Practice: consisting of a Selection of Passages from the most esteemed Composers, with several Original Exercises, preparatory to the celebrated Studies of Clementi, Cramer, Hummel, Moscheles, and Potter. 8s.

Studio per il Pianoforte: consisting of Studies or Exercises in all the Major and Minor Keys, composed with the leading fingers marked to each passage. In 2 vols., 21s. each. This edition contains the new studies performed by the author at his last concert. Also just published, The Practical Time Table; a Theme and Variations for the Pianoforte, in which the various times or measures used in Music are exemplified; composed and fingered for the use of pupils, by J. B. Cramer. 3s. 6d. Cramer, Addison, and Beale, [...] Regent-street.²³¹

Ernest Hutcheson, in *The Literature of the Piano*, is full of praise for Cramer's études, saying 'In his studies he sought with considerable success to unite musical ideas with technical utility [...] Cramer by tuition and performance played an honoured role in the formation of piano style'.²³² Loesser goes so far as to say that 'their charm has not entirely faded up to the very present, 150 years later'.²³³ Cramer's études, and the concept of using collections of studies for teaching purposes, continued to have an influence throughout the century – 'everybody, it seems, who played or taught the piano professionally sweated forth his drops of études – twelve, twenty-four, or fifty at a time'.²³⁴ Loesser illustrates his point with

the example of Wölfl's *Practical School for the Pianoforte consisting of 50 Exercises*, composed, he says, 'in response to Cramer's second set of 1810'.²³⁵

The musician and entrepreneur Clementi published the first part of his *Gradus ad Parnassum* in 1817. The work consisted of one hundred pieces drawn from various schools of composition – sonatas, rondos, fugues, canons, and adagio movements. Loesser refers to the work as 'a compendium of all phases of musical and pianistic science'.²³⁶ The second part of *Gradus* was published in 1819, and the third part in 1826. After Clementi's death in 1832 publishers continued to publish the work in greatly reduced form, still using the name *Gradus ad Parnassum*. One such edition, edited by Litolf, was on sale in 1868 as a single volume priced at 9s 4d, with a bound version also available for 10s 4d.²³⁷ The original Part I of *Gradus*, in addition to its collection of 'pieces of all kinds [...] also contained a number of remarkable studies'.²³⁸ These studies have done less for Clementi's reputation than the *Gradus* as a whole because they were too advanced for the average piano student. If the student was advanced enough to be able to play them they would be better advised to move on to the studies of the 'major' composers, as Hutcheson suggested:

Unless one already has a finished technique they cannot be played without stiffness and fatigue, and if one does have a finished technique, why not go straight to the études of Chopin and Liszt?²³⁹

Despite these reservations, *Gradus* was used throughout the century. For example, in 1868 L. Schutte and Co. of London was advertising:

CLEMENTI'S GRADUS AD PARNASSUM, in 3 volumes, 4s. each;
Clementi's Sonatas, in 60 separate numbers, from 6d. to 1s. 4d. each.²⁴⁰

The reduced cost of these publications (compared to the previous prices) is an illustration of the effects of the abolition of the 'newspaper tax' in 1855, which had contributed to a general reduction in the price of printed materials (see Section 1.2.1).

Clementi also had the good fortune to be associated with some famous figures – he had originally discussed the idea of producing his *Gradus* with Czerny, who had been 'a pupil of Beethoven and the teacher of Liszt'.²⁴¹ The collection also had strong European connections, always favoured by the Victorians – it had been 'brought out with considerable éclat [...] in London, Paris, and Leipzig'.²⁴²

In the period from the late eighteenth century to the early nineteenth century, the novelty factor of the piano led some advertisers to make outrageous claims for their latest products. This had not entirely died out by the late 1820s. The Paris-based Belgian composer F. J. Fétis published c.1828 his educational volume entitled *Music within the Reach of All – By means of which anyone can be a judge of music and talk about it without having studied it*.²⁴³ This perfectly illustrates the approach to education of certain sections of the Victorian middle class – as famously demonstrated by Moscheles, when in London in 1827 he quoted the parent of one of his students: ‘Will you give *her* [my italics] something with a pretty tune in it, brilliant but not difficult’.²⁴⁴ Those with more serious intentions towards the study of music could subscribe to the two series of lectures (of twelve lectures each) which Fétis presented in London in 1829. The first series, ‘intended for ladies and gentlemen who wish to acquire, on the music of various countries, ideas sufficient for their own practice’, was held on Monday afternoons from 2 o’clock until 3 o’clock. A second series, ‘designed for professors’, was entitled ‘The Technical Science of Composition and Harmony’.²⁴⁵ It may seem contradictory that the same man who presented these lectures (in London, in French) was also the author of the above-mentioned book which claimed to enable its reader to become ‘a judge of music [...] without having studied it’. However, this illustrates how various sections of the musical community had separated out – distinct ‘markets’ for musical products, seen also in the compositions produced in the period, which ranged from the simplest to the virtuosic.

The virtuoso pianist/composer Thalberg published his *The Art of Singing Applied to the Piano* in 1837. Rather than use a selection of previously composed pieces as the basis for his method, Thalberg used his own arrangements of arias from opera. In his own lifetime Thalberg was considered to be one of the greatest exponents of the *bel canto* style of singing applied to piano technique. The French title of his method was *L’art du chant appliqué au piano*.²⁴⁶ This view of the importance of a singing tone in Thalberg’s own playing is supported by Hutcheson, who wrote that ‘as a player Thalberg was distinguished by his singing tone and legato. He transcribed a set of twenty-two pieces with the title *L’art du chant appliqué au piano*’.²⁴⁷

From the 1840s onwards piano tutors were published in ever-greater numbers, by both well-known and virtually unknown musicians. This had become a potentially lucrative sideline for a moderately successful piano teacher – ‘books on how to play the piano, so-called “methods”, now came out plentifully, every prominent teacher naturally promoting his own’.²⁴⁸ Before the deluge of the 1850s another important work was published by Fétis, this time in collaboration with Moscheles. In 1840 they published the *Method of Methods*, a book containing a selection of pieces taken from twelve earlier piano tutors from C.P.E. Bach onwards, ‘based on the eclectic principle of combining the best of diverse methods and techniques, hence the title’.²⁴⁹ Loesser refers to the *Method of Methods* as a ‘distillation’²⁵⁰ – the contents of twelve earlier tutors condensed into one.

Newly-written ‘methods’ continued to be published, and a selection from the 1850s will give a flavour of the situation in mid-century England. *Hamilton’s Modern Instructions for the Pianoforte* was advertised in *The Times* on 22 July 1850. It offered a mixture of songs, ‘Preludes’, technical exercises, and ‘chants’, with fingering supplied by Czerny. Priced at four shillings it represented value for money, as a reviewer in *The Era* suggested: ‘The cheapness of the present work, combined with the matter, have left all competitors with it in the background’.²⁵¹ Hamilton’s ‘method’ was being advertised in the *Manchester Times* two years later (27 November 1852) as ‘The Best Piano Method’,²⁵² allegedly in its ‘32nd edition’ and priced at four shillings. The work now included ‘more than 140 popular and modern airs, preludes, exercises, &c, twelve chants, and four songs’. A review in the *Morning Advertiser* referred to it as ‘this complete grammar for the piano student’.²⁵³ The work was in use for a long period – it was being advertised in *The Hull Packet and East Riding Times* in the late 1870s.²⁵⁴

For the younger student G. A. Macfarren’s ‘*Little Clarina’s Lesson-book for the Pianoforte, Parts 1, 2, and 3*’ was a relatively rare example of a piano method written specifically for the under-ten age range. In an advertisement in *The Times*, the *Musical World* was quoted as claiming that it was ‘Without exception the simplest, clearest of any elementary treatise for young children’.²⁵⁵ Possibly in view

of the fact that the young student may take an instant dislike to piano practice, the three parts of the course were each priced at only ‘2s. 6d. each part postage free’.²⁵⁶

Produced for the amateur musician with a taste for composition, ‘Dr. Bernard’ of Bayswater brought out the ‘Self-Composer’. The claim was that ‘With the Self-Composer any person can learn in one hour how to compose pretty waltzes’. To produce ‘10,000 Waltzes for 3s’, the publication probably offered a selection of pre-composed phrases, to be assembled into any order, giving ‘10,000’ combinations. As the inventor claims, this was ‘so simple that a child can compose waltzes at sight’ – only by the roll of a dice though, or by the use of a similar ‘chance’ method. On application (by mail order only) the ‘Self-Composer’ would be ‘Sent free for 40 stamps’.²⁵⁷

During the nineteenth century, various genres of piano piece had become recognised. For example, when Louis Köhler published his multi-volume *Guide to Learning the Piano* in 1859, it was organised into categories:

- a) Old and New Classics, Character Pieces, New Romantics
- b) Virtuoso Pieces
- c) Salon Pieces
- d) Entertainment Music

This publication was not so much a piano tutor or method, as a collection, of course. Köhler ‘remained influential throughout his career in the area of piano pedagogy’,²⁵⁸ and published several such collections, usefully ‘categorising’ pieces for the purchaser. For his *Guide to Learning the Piano* the composers in each category were as follows:

- a) Old and New Classics, Character Pieces, New Romantics:
Beethoven, Brahms, Schumann, Chopin’s sonatas
- b) Virtuoso Pieces:
Hummel, Herz, Thalberg
- c) Salon Pieces:
Heller, Henselt, Chopin’s waltzes, nocturnes and Mazurkas
- d) Entertainment Music:
‘Unterhaltungsmusik’ – ‘lower genres’²⁵⁹

Also dating from this period was *Elementary Instructions for the Pianoforte* by Mr J. T. Stone of London. Mr Stone claimed authorship of ‘numerous popular musical works’ and gave private music lessons ‘in all parts of London and the

suburbs, also at his own residence in Kensington'.²⁶⁰ Mr Stone was one of probably countless pianoforte teachers who published their own 'methods' in direct imitation of those published by well-known composer/pianists. These were in the main European figures, based in Paris or London. A list of the major figures includes Fétis, Pixis, Kalkbrenner and Thalberg in Paris, Köhler in Vienna, and Moscheles, Kalkbrenner and Ries in London.

Sydney Smith entered the piano tutor market in 1871 with the publication of his *Method for the Pianoforte*. It was published by Edwin Ashdown Ltd with a cover price of five shillings. In the first half of the century piano 'tutors' tended to be conceived as either one of two types. They were either compilations of 'graded' pieces either by a single composer, as seen in Cramer's collection of 1804, or of a selection of composers, or else they were of the 'quack' variety, as seen in *Music within the Reach of All – By means of which anyone can be a judge of music and talk about it without having studied it*, published by F. J. Fétis in c.1828. Smith's tutor was organised along more 'scientific' lines, using arrangements of popular tunes and arias with which to illustrate points of music theory or playing techniques. The tutor was arranged in clear sections:

- 1) pp. 3-34 The main teaching section of the tutor, covering theory and playing. Each section covers a particular topic, concerned with either rhythm or key, and is reinforced with short music examples to play. The keys covered go up to three flats and two sharps.
- 2) pp. 35-40 Exercises and ornaments.
- 3) pp. 41-4 Scales.
- 4) pp. 45-70 Appendix. This is the main section of repertoire. There are fifteen solos (songs and well-known themes), 2 duets (Ländler and Polonaise) and a final solo – *Air and Variation* by Paesiello. [sic]
- 5) 'A Dictionary of Terms Used in Music'.

In addition to taking this structured approach to the layout of his tutor Smith seems to have made a conscious decision not to use too many simplified arrangements of his own pieces. However, although the majority of pieces in the tutor are not by Smith, the style of his arrangement of them seems designed to lead the student towards his own compositions. For example, his arrangement of 'The Carnival of Venice' (pp.

30-1 – see Ex. 1.3.2.1) uses the same broken-chord and left-hand waltz figures that appear in many of his own works:



Ex. 1.3.2.1 'The Carnival of Venice' (arr. Smith), bb. 1-4.

Smith's arrangement of the well-known theme from Haydn's Symphony No. 94, the 'Surprise', which in his tutor he called *Haydn's Surprise* (pp. 57-8 – see Ex. 1.3.2.2), introduces right-hand broken chord patterns for no apparent musical reason, but such figures are used in many of his pieces:

The image shows a musical score for 'Haydn's Surprise' (Smith's arrangement), measures 1-4. The piece is in 2/4 time and marked 'Adagio'. The right hand features a complex pattern of broken chords, while the left hand plays a steady accompaniment of eighth-note chords. The key signature has two sharps (F# and C#).

Ex. 1.3.2.2 Smith, *Haydn's Surprise*, bb. 1-4, showing the right-hand broken chords used by Smith.

Of his own music, Smith used simplified arrangements of only one of his own works in his tutor and there are also three easy pieces which seem to have been written specifically for it. They appear in the tutor as follows:

Le Jet d'Eau (p. 14). Ex. 1.3.2.3(a) shows the opening theme of the piece in its original form:



Ex. 1.3.2.3(a) Smith, *Le Jet d'Eau*, bb. 13-16.

Smith's Op. 17, this was first published in 1862. A review said that 'This is one of the best [of his new works]. The melody runs easily through the light variations'.²⁶¹ One of the most popular of his works, he performed it at many of his own recitals. There is evidence that it was also performed by other pianists. For example, a review in the *Hampshire Telegraph and Sussex Chronicle* of 'MISS FULLER'S ANNUAL CONCERT' stated that 'Mr. Harry Timpson's piano-forte accompaniments were very creditable indeed, and his solo, Sydney Smith's "Le jet d'eau," showed at once how familiar the player is with music of a florid character'.²⁶² The key of the simplified version in Smith's tutor (see Ex. 1.3.2.3(b)) is changed from A \flat major to D major, the introduction of the original is not used, and the 'florid' arpeggios, shared between the hands in the original, are replaced with a simple waltz-style accompaniment:



Ex. 1.3.2.3(b) Smith, *Le Jet d'Eau*, bb. 1-4, as arranged for his *Method for the Pianoforte*.

The other original pieces by Smith in his tutor book are shown as Examples 1.3.2.3(c), (d), and (e). The opening of *Mazurka* in E \flat (p. 26) is shown as Ex. 1.3.2.3(c):



Ex. 1.3.2.3(c) Smith, *Mazurka*, bb. 1-4.

The opening of Smith's *Air in D minor* (pp. 33-4) is shown as Ex. 1.3.2.3(d):



Ex. 1.3.2.3(d) Smith, *Air in D minor*, bb. 1-4.

The opening of Smith's *Air and Variation* (p. 58) is shown as Ex. 1.3.2.3(e):



Ex. 1.3.2.3(e) Smith, *Air and Variation*, bb. 1-4.

Throughout the tutor there are arrangements by Smith in (for example) the above waltz-like style, used in many of his own published works, and popular throughout the nineteenth century and beyond. Rather than produce a compendium of his own concert works arranged for the student pianist Smith produced a tutor which initiates the student into his style.

There is evidence of Smith's adoption of a 'business' approach in the planning of his tutor. In deciding to use simple arrangements of popular songs and arias, Smith was aiming his book towards the domestic 'market'. He knew that the use of well-known

tunes in this way would be popular with amateur pianists, since as a teacher himself he knew the pleasure which the student derives from playing a well-known melody. In this context it is significant that the first such tune which Smith uses in the tutor is Henry Bishop's hugely popular 'Home, Sweet Home' (on page 7, under the heading 'Exercises and Airs in Common Time'). The use of well-known melodies in a piano tutor in this way was not a new idea, however. For instance, in 1837 Thalberg had published his *The Art of Singing Applied to the Piano*, and there are a couple of points to be made about this precedent. Firstly, whereas Thalberg's use of 'arrangements of opera arias'²⁶³ was designed to instil a *bel canto* style of playing in the more experienced piano student, Smith's tutor was designed for the beginning pianist. Secondly, since piano tutors published by European pianist/composers often had extracts or exercises based on song or opera, it raises the question as to the extent to which Smith was trying to ally himself to the Victorians' general impression of the 'bohemian' European virtuoso pianist/composers, because the majority of pieces in his tutor are vocal in origin. The European influence is also seen in the (French) titles of his compositions, the inspiration behind many of his compositions (nature, scenery, political events etc.), his solo recitals, and his own personal image – not that of a respectable gentleman scholar.

Smith's tutor was marketed and promoted as a piano tutor planned along 'scientific' methods. Advertisements for it often quote from reviews in the press it had received, highlighting the planning which had gone into it. A reviewer in *The Queen* stated that 'the research, care, and time bestowed upon it, have resulted in the best, because simplest and clearest, Instruction Book for the Piano'.²⁶⁴ The (alleged) fact that a 'scientific' approach had been taken to the research and planning of a new tutor book for the piano must have appealed to the Victorian belief in the potential benefits of taking a scientific approach to the arts, sciences, and technology generally. As Prince Albert had pronounced in a Mansion House speech of 1851 'The distances which separated the different nations and parts of the globe are rapidly vanishing before the achievements of modern invention [...] the products of all quarters of the globe are placed at our disposal [...]'.²⁶⁵ This 'scientific' approach to planning and execution continued to be used as a selling point for Smith's tutor in subsequent years.

Later tutors for the piano were to take a ‘scientific’ approach to tuition, using an organised combination of studies, exercises, and carefully graded pieces. Smith’s tutor was one of the first to have a main section devoted to the learning of theory alongside playing techniques (including scales and arpeggios), followed by a repertoire section. (One later example is *The First Instructor in Pianoforte Playing* Op. 139, published by Cornelius Gurlitt, and reviewed in *The Monthly Musical Record*.²⁶⁶) It is further indicative of Smith’s having one eye on the business side of his activities that his repertoire section contains both solos and duets – he regularly published duet versions of his own works, and he may have been trying to promote the enjoyment of duet-playing in the users of his tutor in order to popularise his own duets. (Smith’s duet version of his own *Danse Napolitaine* Op. 33 is considered in Section 3.8.)

From c.1880 onwards piano tutors tended to lead the student towards piano repertoire by composers other than that by the author himself. This does not happen in Smith’s tutor as the majority of his examples are from popular operas and songs. In the early- to mid-century period the popular taste had been for easy arrangements of popular melodies, not of pre-existing piano repertoire, and a distinction can be made between tutors, and collections of pieces compiled for teaching purposes, such as Clementi’s *Gradus ad Parnassum*. These were not ‘tutors’ in the way that Smith’s was, in that it was the *text* in Smith’s tutor which explained points to the student, who could therefore possibly have used it as a self-study manual. Later tutors take a different approach, concentrating on the works of composers for the piano rather than arrangements of popular tunes. Importantly, they were nearly always European composers rather than English. For example, there was Ernst Pauer’s *Training School for the Pianoforte* of 1885 (discussed below), in which repertoire section there was a selection of ‘the most celebrated Drawing-room pieces’.²⁶⁷

Smith’s tutor was the subject of periodic marketing campaigns, using *The Graphic* as an advertising medium. It will be seen that during July to October 1871, February to March 1875, and March to May 1876, repeat advertisements were placed for the tutor. The tutor was not advertised in *The Times*, however. This newspaper was reserved for Smith’s recitals and reviews. The general press (i.e. newspapers other than *The Times*) was used for the marketing of Smith’s new compositions and

for his piano tutor, and for reviews of recitals and new music. The initial marketing ‘angle’ taken with the tutor was to strongly emphasise the ‘scientific’ approach taken to its planning. This application of science had ‘resulted in the [...] simplest and clearest’, that is easiest to understand, tutor:

Piano. – Sydney Smith’s Method,

64 pages, full music size. Price Five Shillings.

“Mr. Sydney Smith’s Method is new not alone but in fact, and the research, care, and time bestowed upon it have resulted in the production of the best, because simplest and clearest, instruction book for the piano.” – *The Queen*.

London: Ashdown and Parry, Hanover Square.²⁶⁸

As soon as possible any official recognition awarded to the tutor (in the following example its use in music colleges) began to be used as a selling point, and the advertisement changes accordingly. Some advertisements claim that Smith’s tutor had been ‘Adopted by all the Principal Educational Establishments in Great Britain and Ireland’,²⁶⁹ and that it had become ‘firmly established as *the* [my italics] Pianoforte Instruction-Book in nearly all the principal educational establishments’,²⁷⁰ a factor which would have prolonged its use:

SYDNEY SMITH’S METHOD.

Adopted by all the Principal Educational Establishments in Great Britain and Ireland.

“Mr. Sydney Smith’s Method is new not alone but in fact, and the research, care, and time bestowed upon it have resulted in the production of the best, because simplest and clearest, Instruction Book for the Piano.” – THE QUEEN.

“Care is taken to interest the learner from the outset, and for this reason, as well as others, the “Method” is eminently valuable.” – DAILY TELEGRAPH.

64 Pages Full Music Size. Price 5s.

London: ASHDOWN & PARRY, Hanover Square.²⁷¹

(The above advertisement was repeated 22, 29 July 1871, 5, 19, 26 August 1871, 2, 9, 6, 23 September 1871, and 7, 14, 21 October 1871.)

From c.1875 these advertisements emphasise the international reception of the tutor. It was apparently on sale worldwide, and advertisements in *The Graphic* proudly proclaim this as a selling point:

SYDNEY SMITH'S METHOD for the PIANO is now in use at all the principal educational establishments in Great Britain and Ireland, Canada, Australia, New Zealand, the United States, &c. 64 pages. Full music size. Price 5s.

ASHDOWN and PARRY, Hanover Square.²⁷²

(The above advertisement was repeated 13, 20, 27 February 1875, and 6, 13, 20, 27 March 1875.)

In addition to the listing of various countries in order to highlight the international adoption of the tutor, the claim that it 'may be had of any Music-seller in the World' began to be used, and this would no doubt have sounded impressive to any amateur pianist:

SYDNEY SMITH'S PIANO METHOD.

Price Five Shillings.

This unrivalled work is now firmly established as the Pianoforte Instruction Book in nearly all the principal educational establishments in Great Britain, Ireland, Australia, New Zealand, &c. It is supplied direct by the Publishers, or may be had of any Music-seller in the World.

ASHDOWN and PARRY, Hanover Square.²⁷³

SYDNEY SMITH'S PIANOFORTE METHOD.

Price Five Shillings.

This unrivalled work is now firmly established as the Pianoforte Instruction Book in nearly all the principal educational establishments in Great Britain, Ireland, Canada, the United States of America, India, Australia, New Zealand, &c. It is supplied direct by the Publishers, or may be had of any Music-seller in the world.

ASHDOWN and PARRY, Hanover Square.²⁷⁴

(The above advertisement was repeated 11, 18, 25 March 1876, 1, 8, 15, 22, 29 April 1876, and 6, 13 May 1876.)

The tutor was also advertised in other parts of the country. For example, it was advertised in *The Aberdeen Journal*, making use of references from *The Queen* and *The Daily Telegraph*:

SYDNEY SMITH'S METHOD.

ADOPTED by all the Principal Educational Establishments in Great Britain and Ireland.

“Mr. Sydney Smith’s Method is new not alone but in fact, and the research, care, and time bestowed upon it have resulted in the production of the best, because simplest and clearest, instruction book for the piano.” – *The Queen*.

“Care is taken to interest the learner from the outset, and for this reason, as well as others, the “Method” is eminently valuable.” – *Daily Telegraph*.

64 Pages Full Music Size. Price 5/.

London: ASHDOWN & PARRY, Hanover Square.²⁷⁵

How many copies of the tutor were sold is not known, but distribution was established in several countries. As such the tutor may have had a longer period of use than others. The tutor was advertised in *The Illustrated London News* in 1885:

SYDNEY SMITH’S METHOD.

“The method of methods.”

Price 2s. 6d. net, postage free.

EDWIN ASHDOWN, Hanover-square.²⁷⁶

This advertisement has several interesting points. It contains an early attempt at the use of an advertising slogan – ‘The method of methods’ – which does not appear in earlier advertisements for the tutor. The price has been reduced from five shillings to 2s 6d – half the original price, with the additional benefit of free carriage. This was possibly because of reduced production costs, as a special offer (which would have been mentioned in the advertisement), or, which is more likely, as a response to the publication in the same period of Ernst Pauer’s *Training School for the Pianoforte* (discussed below).

During the second half of the century, commentators and critics began to bemoan the fact that for many young pianists music had become merely another subject to be taken as part of their general education. This had been the case since the late eighteenth century, but the situation was now openly criticised. In an article in *The Monthly Musical Record* entitled ‘Piano Music and Piano Playing, as They Are’,²⁷⁷ the current state of piano pedagogy, and new piano music, are discussed. ‘Fashion’ is seen as the cause of the problem – ‘The real culprit is fashion, which requires that every young lady should learn to play, though she may not have the least natural aptitude for music’.²⁷⁸ In conjunction with this trend, the writer argues that it is the constant drive towards technical fluency, rather than musicality, which creates the ‘market’ for ‘Fantasias’:

The perfection to which the science of “finger-training” has been brought by such writers as Clementi and Cramer [...] renders it possible to acquire a high degree of mechanical facility [...].²⁷⁹

William Sterndale Bennett also deplored the influence which ‘fashion’ had on domestic music-making. In a lecture entitled ‘On the State of Music in English Private Society and the General Prospects of Music in the Future’,²⁸⁰ he laments the current trend for the domestic performance of fantasias, referring to them as ‘that hateful form of composition, fantasias from modern Italian operas’. He ‘quote[s] a few words’ from ‘the clever Mr Fétis’ regarding the fantasia:

The fantasia was originally a piece in which the composer abandoned himself to all the impulses of his imagination [...] this is not what we now understand by that word. In no composition can there be less of fantasy than in those of the present day which bear that name.

Fétis mentions ‘Bach, Handel, and Mozart’ as composers of ‘the serious forms of pieces’, and from this we can see how by the 1870s the canon of recognised ‘great men’ was developing.²⁸¹ By the 1870s a fantasia had ceased to be an ‘impulse of the imagination’, and had turned into a composition suited ‘to the abilities of a large group of middling players and their pupils’.²⁸²

The author of ‘Piano Music and Piano Playing, as They Are’ is also scathing about the quality of music produced for the domestic pianist, saying that ‘the “manufacture” (we use the word designedly) of piano music is really beyond computation’.²⁸³ He mentions several composers – Heller, Schulhoff, Kullak, ‘our own Sterndale Bennett’ – who do produce music of an acceptable quality, but believes that their output is in the minority, since ‘the larger part of the works published continue to be mere exercises of agility’.²⁸⁴ He is clearly of the opinion that the poor quality of the majority of current compositions is the result of the contemporary trend in musical ‘fashion’, coupled with the ‘greater executive power obtained’²⁸⁵ from currently-available tutor books and studies.

The *Guide to Young Pianoforte Teachers and Students* published by Mr Wentworth Phillipson of London in c.1873 was a little handbook produced for the increasing numbers of young piano teachers and governesses who, as part of their employment, had to teach the piano. A review in *The Monthly Musical Record*²⁸⁶ was positive – ‘a little book containing a large number of practical hints’. It was

recognised that there was a ‘numerous class of teachers who feel themselves but imperfectly educated [...] we especially recommend it to musical governesses’. Mr Phillipson had spotted a need for a handbook for the young piano teacher, and responded accordingly. However, both he and his handbook disappear after 1879. He had been described in *The Aberdeen Journal* as ‘a teacher of music’,²⁸⁷ but his career was cut short in December 1879 when at the age of thirty-eight he was found guilty of defrauding two sisters of securities valued at £3,000, and a Surrey stockbroker of £1,200. He was sentenced to ‘five years’ penal servitude’.²⁸⁸ As a consequence no respectable person would want to be associated with him in any way.

Early tutors had been produced with apparently little thought for the young piano student, who would usually have been too young to understand the rationale behind what they were studying. Later in this period tutors began to appear which were designed to be appealing to the younger student. In 1874 Augener & Co. published Carl Engel’s *Piano School for Young Beginners*. This was available as a single volume for twelve shillings, or as four separate parts for four shillings each, which allowed for a parent of limited means to spread the cost of their child’s piano instruction. A review in the *Daily News*, quoted in *The Monthly Musical Record*, said that ‘this unpretending little book is judiciously compiled, and is calculated to be a useful manual for the pianoforte teacher in the earliest stages of instruction’.²⁸⁹ One would hope that for the relatively large sum of twelve shillings the student was presented with something more than an ‘unpretending little book’. By July 1874 the work was in its eighth edition, and it was given a short review in *The Monthly Musical Record*.²⁹⁰ Current attitudes to piano teaching are seen in the review. For example, ‘from the very commencement of the work the excellent plan is adopted of introducing duets for master and pupil. [The book] begins with the first rudiments of music – the names of the notes and their relative time-values, and carries the pupil on till *he* [my italics] is sufficiently advanced for an easy piece by Clementi or Mozart’. With reference to all of these points the book is similar to Smith’s *Pianoforte Method*, but the reviewer of Engel’s book does not make any comparisons – ‘Without entering into any comparisons [...] between this and other pianoforte schools’.

As with so many areas of the music business the piano tutor book had many ‘producers’ vying for the custom of the ‘end user’ – the student or teacher of the piano. For example, there was J. T. Stone, who ran a series of advertisements in *The Graphic* to promote his latest ‘products’, all of which seem to have been produced for the amateur market. A list of four advertisements in *The Graphic*²⁹¹ separate Stone’s output into ‘tutors, solos, duets, and trios’. Four ‘tutors’ are listed, clearly aimed at the young player:

- 1) *The First Six Months at the Piano*
- 2) *Elementary Instructions for the Pianoforte*
- 3) *Facile Instructions for the Pianoforte*
- 4) *Concise Instructions for the Pianoforte*

The next category, ‘solos’, enters the domestic performance area, with French titles. Unlike Smith however, Stone based all of his solos on pre-existing melodies (i.e. they were his own arrangements), a point which is used as a selling feature:

Perles Melodieuses. Twelve Pianoforte Pieces on Favourite Melodies
[...] each 2s.

Illustrations Operatiques. Twelve Fantasias on Airs from Favourite
Operas [...] each 2s. 6d.

The fact that Smith was a ‘celebrity’ composer/pianist is reflected in the price difference of the two composers’ works. Smith’s solo pieces were typically priced at four or five shillings, whereas Stone’s are priced at ‘2s.’ or ‘2s. 6d.’, thereby undercutting an established market. There is no difference in price, however, between the two composers’ operatic fantasias. Stone advertises ‘THREE OPERATIC FANTASIAS as TRIOS’, each priced at four shillings. These are arranged ‘for Three Performers on the PIANOFORTE’:

1. *Il Trovatore* [Verdi, 1853].
2. *La Figlia del Reggimento* [Donizetti, 1840].
3. *Guillaume Tell* [Rossini, 1829].

Presumably more time was spent on the production of these works. The world of Italian opera had been popularised in the 1860s, both with the staging of Italian works at Her Majesty’s Theatre in London,²⁹² and in the provinces by band

arrangements, performed on Sunday afternoons in public parks around the country. Verdi's *Il Trovatore* (1853), Donizetti's *La Figlia del Reggimento* (1840) and Rossini's *Guillaume Tell* (1829) were no doubt known by many amateur music lovers. These factors all contributed to the four shilling price of each of Stone's fantasias. It is interesting to note that throughout the final three decades of the century, fantasias or arrangements based on Italian operas were more popular with amateur musicians and the middle class generally than the operas themselves. For example, in a review of the previous year (1884), a writer in *The Monthly Musical Record*²⁹³ tells us that 'An attempt was made in the winter months to start an opera in Her Majesty's Theatre, but the house was only opened three nights, and the whole scheme collapsed'.

It is tempting to speculate as to whether Stone was modelling himself on Smith, who had released (among many others) his own 'fantasies' on these three operas. Table 1.3.2.1 shows the publication dates of the two composers' compositions:

Title	Date of Original Opera	Smith	Smith (Duet)	Stone (Trio)
<i>Il Trovatore</i>	1853	1876	1877	1876
<i>La Figlia del Reggimento</i>	1840	1874	1876	1876
<i>Guillaume Tell</i>	1829	1867	1872	1876

Table 1.3.2.1 The three operas arranged as 'fantasies' by Smith and Stone, with dates of publication.

Smith published many solo pieces as duet arrangements, usually within one or two years of the original, presumably depending on the success of the original. Although his duet version of *Il Trovatore* was published one year later than Stone's trio it is doubtful that Smith felt commercially 'threatened' by Stone, since by the late 1870s he was at the height of his success. (Smith's 1873 *fantaisie* on Verdi's *La Traviata* Op. 103 is considered in Section 3.7.) Stone's fantasias are for three players at one piano rather than the more usual two, a factor which will have done little to boost sales. In any event, the 'fashion' was geared towards either private piano or public band arrangements, and there was a large and ever-expanding market for these products.

On an altogether larger scale than J. T. Stone's tutor books was Ernst Pauer's *Training School for the Pianoforte* published by Augener & Co. c.1885. Pauer's

School consisted of three sections: Section A – ‘Studies’, Section B – ‘Lessons’ and Section C – ‘Recreations’. Each section consisted of four ‘steps’, and with each step selling for five shillings the entire *School* had a total price of three pounds, making it the most costly course of piano instruction seen so far. The declared aim of Pauer’s *School* was to ‘present to Teachers and Students of the Pianoforte a Collection of Studies and short pieces, classified in a systematic manner and on a graduated scale, according to difficulty of performance’.²⁹⁴ It included ‘more elaborate Studies, Sonatas, Rondos, and short Fantasias, together with a collection of the most celebrated Drawing-room pieces’, and the composers featured were Gade, Reinecke, Theodor Kirchner, Moszkowski, Schubert, Hiller, Jensen, and Gurlitt. As was noted earlier (in the discussion of Smith’s tutor) Pauer’s *School* represents the emergence of tutor books that do not necessarily lead into repertoire by the author himself.

Clearly aimed at the middle-class family who were dedicated to music-making, or professional institutions, Pauer’s *School* represented a well-planned and systematically-executed ‘training school’, and since each of the twelve ‘steps’ could be bought separately as required it must have seemed an attractive collection to the serious amateur, not least because the collection could be built up as and when finances (or progress) allowed.

The standard format which had developed for a pianoforte tutor book was to have the main body of the work covering the technical aspects of piano playing – scales and arpeggios, studies, theory etc., followed by another section which consisted of a selection of repertoire pieces in either solo or duet format. This had been the format of the tutor books by Smith, Stone and Pauer. *The First Instructor in Pianoforte Playing* Op. 139 by Cornelius Gurlitt followed the same pattern. Unlike tutors from earlier in the century however, here the studies are designed to encourage the cultivation of melodic playing, both for artistic reasons and to make learning more enjoyable, as a review in *The Monthly Musical Record* points out: ‘The exercises [...] do not ignore the charm and attraction which melody has in lightening the task of learning’.²⁹⁵

The drive towards a less mechanical, more ‘musical’ way of learning the piano in the 1880s can be illustrated by a couple of collections published in 1885. Fifty-two years

after it had first been published in 1837 Sigismond Thalberg's *The Art of Singing Applied to the Piano* was re-advertised, with its French title, in *The Monthly Musical Record*.²⁹⁶ The advertisement lists eighteen pieces, with English, French, and Italian titles, each piece priced at four shillings.

The *Feuillets d'Album Musicaux pour Piano à quatre mains* Op. 147 Nos. 3 and 4 by Gurlitt was reviewed in *The Monthly Musical Record* in September 1885. This work consisted of 'Half a dozen bright little gems', and as the reviewer points out, it is important that the young student's speed is controlled – 'when they have the teacher playing with them, their impetuosity is easily kept in check'.²⁹⁷

In the same collection of reviews featured in *The Monthly Musical Record*, Sydney Smith's '*Der Freischütz. Grande Fantaisie de Concert, pour Piano à quatre mains* Op. 16' is recommended, because 'each part has a fair share of the technical passages [and because] there is evidence of high artistic intent'. It is for these reasons, states the reviewer, that the duet is 'likely to serve a true educational object'.²⁹⁸

By the 1880s, hundreds of tutor books as well as books of studies and exercises were in print. Just as today we are faced with a bewildering array of such publications, the average Victorian piano student needed help and advice on the selection of appropriate material. In 1888 help was available in the form of a series of four articles written by Ernst Pauer, and published as 'On the Choice of Pianoforte Pieces' in *The Girl's Own Paper*. The four articles were published as follows:

7 January 1888 pp. 228-9, 'Exercises and Studies'

3 March 1888 pp. 356-7, 'Suites, Sonatas, etc'

14 April 1888 pp. 454-5, 'Single Pieces of Eminent Composers'

19 May 1888 pp. 534-5, 'Drawing-Room Music'

For the present discussion it is Pauer's article on 'Exercises and Studies' which is of interest. In his introduction Pauer explains the need for such an article and offers definitions of the terms 'exercise' and 'study'. He then draws some analogies between technical aspects of piano playing and certain *accoutrements* which (he assumes) the average middle-class reader of *The Girl's Own Paper* will appreciate – dresses, pearls, fine veils, and diamonds. Pauer explains that the 'literature of the

pianoforte is [...] beyond doubt the richest', using as a guide the quantity 'hundreds of thousands'. The problem, however, is lack of guidance. Listings only provide the 'composers' names and the titles of their pieces', which is of little use to the amateur who may have to select from 'bulky catalogues'.

Pauer then goes on to define 'exercise' and 'study'. 'The exercise is a technical figure [...] without the addition of melody', whereas the study 'is a musical composition founded on a technical figure, and embellished by melody, harmony, and modulations'.²⁹⁹ At this point (in case any confusion has set in with his reader) Pauer uses the first of his analogies, comparing 'exercise' and 'study' with the material of a dress, and the dress itself, respectively. 'The exercise is, so to say, the groundwork of technical execution, and technical execution, again, is the garb in which we offer the intellectual contents of the composition'.³⁰⁰ The advice is embedded in a very particular cultural setting.

Pauer has a few words to say regarding the scale, offering the following advice from Bach:

Every young lady-pianist ought to take Sebastian Bach's advice to heart: 'Let the scale resemble a row of pearls – each of equal size – each touching the other without sticking to it'.

The 'broken or arpeggio chord' is then compared to 'a fine veil or a lace shawl, which surrounds in graceful folds the face or body' – the execution of an arpeggio should be 'light' and 'airy' – it 'does not in too great a degree hide the features of the face, or interfere with the contemplation of the form of the body'. This is written by 'Ernst Pauer, Principle Professor of Music at the Royal College of Music'. Clearly, such an analogy would be completely out of the question in the modern world – Pauer should not be contemplating 'the form' of any body!

Pauer briefly explains the 'shake', which 'produces the same effect as the diamond – it sparkles [...] as dazzling as the diamond is to the eye'.

The final analogy in Pauer's introduction to exercises and studies concerns the playing of scales in octaves. The 'firm resolve, intrepidity, and fearlessness' of the English soldier is used to illustrate how scales in octaves should be performed – 'in

that manner generally called ‘bravura style’. As Pauer says, ‘Bravura is bravery [...] octave passages ought to be attacked and executed [...] to produce a striking, even extraordinary, effect’.

The introduction to Pauer’s article on the selection of exercises and studies contrasts clearly with the rest of the article, because it is in the introduction that Pauer’s target reader is most easily discernable – the middle-class teenage girl. In the rest of the article Pauer considers a large selection of publications in a serious and academic way – gone are the references to dresses, pearls and diamonds – and the article becomes a survey of the works of (mainly European) composer/pianists. As ‘Principal Professor of Music at the Royal College of Music’ he may have been hoping to encourage the more talented of his readers to consider applying to his own institution.

Pauer refers to the ‘seemingly interminable list of studies’, and to aid the student in her selection of suitable publications he devises five categories or ‘divisions’ into which the ‘most celebrated’ works can be classified:

- 1) Strength
- 2) Velocity
- 3) Melodiousness [*sic*], harmony and euphony
- 4) Characteristic studies
- 5) Concert studies

The remainder of Pauer’s lengthy article is best summarised by a list of the works which he recommends, placed into the appropriate ‘division’ by Pauer himself:

- 1) Strength

Clementi, *Gradus ad Parnassum*

Thalberg, *12 Studies* Op. 26

Kessler, *24 Studies* Op. 20

Henselt, *12 Studies* Op. 2

Moscheles, *24 Studies* Op. 70

Döhler, *12 Etudes* Op. 30

Mayer, Op. 119

Chopin, Op. 10 Nos. 1, 4, 7, 12

Chopin, Op. 25 Nos. 11, 12

2) Velocity

Czerny, '*School of Velocity*' [sic]

Czerny, *l'Art de délier les doigts* Op. 740

Czerny, '*School of the Virtuoso*' [sic]

Köhler, *New School of Velocity*

Mayer, *New School of Velocity* Op. 168

Chopin, Op. 10 No. 2

Chopin, Op. 25 No. 6

Moscheles, Op. 70 No. 1

3) Melodiousness [sic], harmony and euphony

Cramer, '*Studies*'

Heller, Opp. 47, 46, 45, 16

Burgmüller, *Etudes mélodiques* Op. 105

Haberbier, *Etudes Poésies* Op. 53

Berens, *Etudes poétiques*

4) Characteristic Studies

Henselt, Opp. 2, 5

Taubert, *12 Studies* Op. 40

Seeling, *12 Studies*

Moscheles, Op. 95

Jensen, '*Romantic Studies*'

Bendel, *Waldesrauschen*

5) Concert Studies

Liszt, *Etudes d'Exécution transcendante*

Liszt, *Paganini Caprices*

Liszt, *3 Etudes de Concert* (Kistner)

Thalberg, *Caprice* Op. 36
 Thalberg, *Thème et Etude* Op. 45
 Moszkowski, *3 Concert Studies* Op. 24
 Xaver Scharwenka, 'Preludes and Studies'
 'Studies by Zarembski, Joseph Wieniawski, Tausig, Raff'
 Chopin, '27 Grandes Etudes'
 Mendelssohn 'three studies and three preludes' Op. 104
 Schumann, 'transcriptions of Violin Caprices by Paganini (Op. 3 and 10)' [sic]
 Brahms, 'Variations (Studies) on a theme by Paganini' [sic]
 Brahms, 'transcription (really augmentation) of Chopin's Study Op. 25 No. 2' [sic]
 Brahms, 'inversion of Weber's "Moto continuo" (Op. 24)' [sic]

At the end of this long list of recommended exercises and studies Pauer has a couple of final recommendations 'for anyone who has not the means to form a large musical library, and is not great at technical execution'.³⁰¹ This is a very democratic way for Pauer to conclude his article – it shows that he was aware of the fact that many amateur pianists who enjoyed playing the piano would not be able to build up a large collection of music, and so had to choose their music carefully. Pauer therefore recommends two collections which each give practice in a wide range of what he calls 'technical feature[s]', and thus represent good value for money. He suggests the '*Schule der Fingerfertigkeit*, Op. 740' by Czerny, and for 'those who can boast of a greater technique' the "'New Gradus ad Parnassum", 100 Studies by different composers'.³⁰² This collection was advertised in *The Monthly Musical Record*³⁰³ as being 'Selected, Revised by E. Pauer'. It consisted of eleven sections entitled, for example, 'Scales and Velocity' and 'School of the Arpeggio', all for sale as separate sections.

The absence of any English composers perhaps demonstrates a European composer's belief that there *were* no English composers worthy of inclusion. Given the strong thread of nationalism running through English society in the nineteenth century, coupled with the 'target' English middle-class readership of *The Girl's Own Paper*, this raises the question as to how different the list might have been, had it been compiled by an English academic. For example, Sydney Smith's *Étude de Concert* Op. 59 of 1867 had been one of his most popular recital items. A review in *The Era*

had described how it ‘would be useless for any but a comparatively finished pianist to attempt it’.³⁰⁴ As a concert study, it could have been included in Pauer’s list. However, Smith always seems to have been excluded from the ‘official’ academic world, so in all probability the piece would never have appeared in the list.

Pauer gave an illustrated lecture at the Royal Institution, Piccadilly in 1885, on ‘Modern Pianoforte Composers’.³⁰⁵ The lecture ‘included only composers who were still in the prime of life’ – they were Brahms, Rheinberger, Rubinstein, Ischaikowski [*sic*], Grieg, Scharwenka, Nicodé [*sic*] and Moszkowski. Clearly, the above comments regarding the absence of English composers (in ‘the prime of life’ or otherwise) from Pauer’s article apply to this lecture.

Smith was known to the readers of *The Girl’s Own Paper*, however. A brief review of his fantasy on Planquette’s operetta *Les Cloches de Cornville* appeared in the magazine in 1888:

Fantasie brillante pour le piano. Par Sydney Smith. – This is no firework display, but really, of its kind, the best possible arrangement of favourite extracts from the well-known operetta above named; a most effective piece for admirers of this sparkling light music.³⁰⁶

Reviews of works by Smith appeared periodically in similar publications. A review in *The Girl’s Own Annual* of Smith’s 1882 fantasy on Bellini’s opera *Romeo and Juliet* revealed the often patronising attitude taken by reviewers towards their female readership. It stated that ‘being fingered, it is within the capabilities of an average pianoforte player’.³⁰⁷

It is symptomatic of the late Victorian period that an article entitled ‘On the Choice of Pianoforte Pieces’ should be both (by today’s standards) so blatantly sexist, and at the same time attempt an organised survey of the best in available piano studies. The Victorians had an innate love of categorisation and order, seen in the second section of Pauer’s article, but this went hand-in-hand with an unshakable belief that a girl’s place was in the home, at the piano.

- ¹ C. Ehrlich, *The Piano: A History* (Oxford: Oxford University Press, 1976; rev. 2nd edn, 1990), p. 13.
- ² D. Rowland (ed.), *The Cambridge Companion to the Piano* (Cambridge: Cambridge University Press, 1998), p. 17.
- ³ Ehrlich, *The Piano*, p. 13.
- ⁴ Rowland (ed.), *The Cambridge Companion to the Piano*, p. 19.
- ⁵ Ehrlich, *The Piano*, p. 13.
- ⁶ R. L. Todd (ed.), *Nineteenth-Century Piano Music* (London: Routledge, 2004), p. 13.
- ⁷ Ehrlich, *The Piano*, p. 16.
- ⁸ *The Daily Universal Register*, 30 April 1785.
- ⁹ Ehrlich, *The Piano*, p. 14.
- ¹⁰ *Ibid.*, p. 16.
- ¹¹ *Ibid.*
- ¹² C. Ehrlich, *The Music Profession in Britain Since The Eighteenth-Century* (Oxford: Oxford University Press, 1985), p. 6.
- ¹³ *The Times*, 5 April 1850.
- ¹⁴ J. M. Mackenzie (ed.), *The Victorian Vision* (London: V&A Publications, 2001), p. 225.
- ¹⁵ R. Pearsall, *Victorian Popular Music* (Newton Abbot: David & Charles, 1973), p. 231.
- ¹⁶ *Ibid.*, p. 221.
- ¹⁷ See F. M. L. Thompson, *The Rise of Respectable Society: A Social History of Victorian Britain, 1830-1900* (London: Fontana Press, 1988), p. 261.
- ¹⁸ *The Times*, 1 July 1850.
- ¹⁹ *Ibid.*, 6 August 1852.
- ²⁰ Ehrlich, *The Piano*, p. 28.
- ²¹ Different factions of the community put forward various reasons for the existence of the exhibition. See J. Flanders, *Consuming Passions: Leisure and Pleasure in Victorian Britain* (London: HarperCollins, 2005), p. 12ff.
- ²² D. Russell, *Popular Music in England, 1840-1914* (Manchester: Manchester University Press, 1987; rev. 2nd edn, 1997), p. 178.
- ²³ *Ibid.*, p. 177.
- ²⁴ *Bethnal Green Times* 5 January 1867, quoted in Ehrlich, *The Piano*, p. 100.
- ²⁵ For a fuller discussion, see Ehrlich, *The Piano*, pp. 102-3.
- ²⁶ *The Beverley Guardian & East Riding Advertiser*, 5 January 1856.
- ²⁷ Ehrlich, *The Piano*, p. 104.
- ²⁸ *Ibid.*, p. 222.
- ²⁹ *The Penny Illustrated Paper and Illustrated Times*, 24 September 1898.
- ³⁰ Ehrlich, *The Piano*, p. 107.
- ³¹ Thompson, *The Rise of Respectable Society*, p. 194.
- ³² R. Porter, *English Society in the Eighteenth Century* (London: Penguin Books, 1991), p. 226.
- ³³ *Ibid.*, p. 207.
- ³⁴ Gardiner, *Music and Friends* (1838), quoted in Ehrlich, *The Music Profession*, p. 20.
- ³⁵ Further details are found in N. Staveley, *Two Centuries of Music in Hull* (Cherry Burton, East Yorkshire: Hutton Press, 1999).
- ³⁶ D. Scott, *The Singing Bourgeois* (Milton Keynes: Open University Press, 1989), p. 193.
- ³⁷ G. Best, *Mid-Victorian Britain, 1851-75* (London: Fontana Press, 1985), p. 29.
- ³⁸ *Cassell's Encyclopædia: A Storehouse of General Information*, 8 vols (London: Cassell, c.1905), Volume 5, p. 337. *Cassell's* was a small encyclopædia in 8 volumes, bought in instalments by subscription. A note in Volume 1 states that 'THIS EDITION, being specially prepared for Subscription, is not obtainable through the general Booksellers'.
- ³⁹ C. Harvie and H. C. G. Matthew, *Nineteenth-Century Britain: A Very Short Introduction* (Oxford: Oxford University Press, 2000), p. 78.
- ⁴⁰ For details see Thompson, *The Rise of Respectable Society*, p. 42.
- ⁴¹ *Cassell's Encyclopædia: A Storehouse of General Information*, Volume 5, p. 337.
- ⁴² *The Hull Packet and East Riding Times*, 2 January 1880.
- ⁴³ *Ibid.*, 19 April 1880.
- ⁴⁴ Staveley, *Two Centuries of Music in Hull*, p. 147.
- ⁴⁵ *The Hull Packet and East Riding Times*, 30 January 1880.
- ⁴⁶ *Hull and East Yorkshire Times*, 6 September 1890.
- ⁴⁷ *Ibid.*, 1 November 1890.
- ⁴⁸ Scott, *The Singing Bourgeois*, p. 121.
- ⁴⁹ *Hull and East Yorkshire Times*, 1 November 1890.

- ⁵⁰ B. and M. Chapman, *Kingston upon Hull* (Stroud: Nonsuch Publishing, 2006), p. 32.
- ⁵¹ Information from the 1841 and 1851 census records – see Appendix 4.
- ⁵² See ‘Smith, (Edward) Sydney’ in *Grove Music Online*.
- ⁵³ *The Times*, 9 April 1862.
- ⁵⁴ For more information on the use of the concertina in this period, see Allan W. Atlas, ‘The Victorian Concertina: Some Issues Relating to Performance’ in *Nineteenth-Century Music Review* (2006), 3(2), pp. 33-62.
- ⁵⁵ *The Times*, 26 October 1863.
- ⁵⁶ *Ibid.*, 13 October 1868.
- ⁵⁷ See ‘Smith, (Edward) Sydney’ in *Grove Music Online*.
- ⁵⁸ *The Times*, 30 December 1896.
- ⁵⁹ J. F. Barnett, *Musical Reminiscences and Impressions* (London: Hodder and Stoughton, 1906; repr. Bibliobazaar (<http://biblio.co.uk>), 2009), p. 1.
- ⁶⁰ *Ibid.*, p.13.
- ⁶¹ *Ibid.*, p. 15.
- ⁶² *Ibid.*, pp. 16-17.
- ⁶³ See ‘Barnett, John Francis’ in *Grove Music Online*.
- ⁶⁴ Barnett, *Musical Reminiscences*, p. 36.
- ⁶⁵ *The Times*, 4 October 1881.
- ⁶⁶ *Ibid.*, 30 June 1885.
- ⁶⁷ See ‘Barnett, John Francis’ in *Grove Music Online*.
- ⁶⁸ *The Times*, 25 November 1916.
- ⁶⁹ Information taken from the 1891 census.
- ⁷⁰ *The Times*, 25 November 1916.
- ⁷¹ This is quoted in J. Barzun, *Berlioz and his Century: An Introduction to the Age of Romanticism* (Cleveland, Ohio: Meridian Books, 1956), p. 386.
- ⁷² The concepts of respectability and status are discussed in Part 2.
- ⁷³ W. Thackeray, *Vanity Fair*, quoted in *The Oxford Dictionary of Quotations* (Oxford: Oxford University Press, 1941, rev. 4th edn, 1992).
- ⁷⁴ *Cassell’s Household Guide*, Volumes 1 and 3, (c.1880s) in (<http://www.victorianlondon.org>).
- ⁷⁵ Russell, *Popular Music*, p. 96.
- ⁷⁶ *The Lady’s Newspaper*, 22 January 1853.
- ⁷⁷ *Daily Express*, 24 April 1900.
- ⁷⁸ Mackenzie (ed.), *The Victorian Vision*, p. 212.
- ⁷⁹ A. Briggs, *Victorian Things* (Stroud: Sutton Publishing, 2003), p. 202.
- ⁸⁰ Though German pianos were pre-eminent – see *The Emergence of Germany* in Ehrlich, *The Piano*, pp. 68-87.
- ⁸¹ G. Palmer and N. Lloyd, *The Observer’s Book of Victoriana* (London: Penguin Books, 1976), p. 62.
- ⁸² Mackenzie (ed.), *The Victorian Vision*, p.88.
- ⁸³ This song and many others are described in J. S. Bratton (ed.), *Music Hall: Performance and Style* (Milton Keynes: Open University Press, 1986).
- ⁸⁴ *The Times*, 19 November 1861.
- ⁸⁵ For further information, see R. Pearsall, *Victorian Sheet Music Covers* (Newton Abbot: David & Charles, 1972).
- ⁸⁶ Staveley, *Two Centuries of Music in Hull*.
- ⁸⁷ The *Sydney Smith Society* and www.wikipedia.org.
- ⁸⁸ A lengthy quotation from this review is found in W. Thompson, *The Illustrated Lives of the Great Composers: Handel* (London: Omnibus Press, 1994).
- ⁸⁹ J. Golby and A. Purdue, *The Civilisation of the Crowd* (Stroud: Sutton Publishing, 1999), p. 33.
- ⁹⁰ Harvie and Matthew, *Nineteenth-Century Britain*, pp. 69-70.
- ⁹¹ The late Victorian relationship between the press and music-making has been covered in detail by Meirion Hughes, in M. Hughes, *The watchmen of music: the reception of English music in the press, 1850-1914* (PhD, Cardiff), 49-5122, 1998, A4a, now published as M. Hughes, *The English Musical Renaissance and the press, 1850-1914: Watchmen of Music* (Aldershot: Ashgate, 2002).
- ⁹² Best, *Mid-Victorian Britain, 1851-75*, p. 246.
- ⁹³ Harvie and Matthew, *Nineteenth-Century Britain*, p. 70.
- ⁹⁴ Best, *Mid-Victorian Britain, 1851-75*, p. 248.
- ⁹⁵ Figures from Harvie and Matthew, *Nineteenth-Century Britain*.
- ⁹⁶ *Ibid.*, pp. 95-6.
- ⁹⁷ *Ibid.*, p. 70.
- ⁹⁸ Best, *Mid-Victorian Britain, 1851-75*, p. 249.

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- ⁹⁹ Ibid., p. 248.
- ¹⁰⁰ *The Times*, 1 April 1797.
- ¹⁰¹ *The Hull Advertiser*, 26 January 1861.
- ¹⁰² Ibid., 13 July 1861.
- ¹⁰³ Ibid., 19 January 1861.
- ¹⁰⁴ *The Times*, 5 July 1880.
- ¹⁰⁵ Ehrlich, *The Piano*, pp. 54-5.
- ¹⁰⁶ Russell, *Popular Music*, p. 95.
- ¹⁰⁷ *The Times*, 29 September 1902.
- ¹⁰⁸ *The Illustrated London News*, 25 July 1896.
- ¹⁰⁹ *The Times*, 11 February 1797.
- ¹¹⁰ Ibid., 26 June 1866.
- ¹¹¹ Ibid., 1 October 1862.
- ¹¹² Ibid., 1 November 1867.
- ¹¹³ Ibid., 15 April 1873.
- ¹¹⁴ *Cassell's Household Guide*, (c.1880s), Volume 3: *Society - Evening Entertainments: Private Concerts, Music Parties, etc.*
- ¹¹⁵ *The Hull Advertiser*, 9 March 1861.
- ¹¹⁶ A. Loesser, *Men, Women and Pianos: A Social History* (New York: Dover Publications, 1990), p. 292.
- ¹¹⁷ *The Times*, 27 November 1797.
- ¹¹⁸ Ibid.
- ¹¹⁹ Ibid., 30 September 1868.
- ¹²⁰ Ibid., 7 February 1866.
- ¹²¹ Ibid., 14 May 1869.
- ¹²² *The Hull Advertiser*, 14 January 1861.
- ¹²³ *The Daily Universal Register*, 6 June 1785.
- ¹²⁴ *The Times*, 9 July 1799.
- ¹²⁵ Ibid., 28 April 1790.
- ¹²⁶ *The Daily Universal Register*, 6 February 1786.
- ¹²⁷ *The Times*, 7 April 1785.
- ¹²⁸ Rowland (ed.), *The Cambridge Companion to the Piano*, p. 135.
- ¹²⁹ *The Times*, 9 May 1808.
- ¹³⁰ Pearsall, *Victorian Popular Music*, p. 12.
- ¹³¹ *The Times*, 7 April 1815.
- ¹³² Staveley, *Two Centuries of Music in Hull*, p. 195.
- ¹³³ *The Hull Packet and East Riding Times*, 18 December 1840.
- ¹³⁴ Ibid.
- ¹³⁵ *The Times*, 2 April 1861.
- ¹³⁶ Barnett, *Musical Reminiscences*, p. 64.
- ¹³⁷ *The Times*, 11 April 1861.
- ¹³⁸ Barnett, *Musical Reminiscences*, p. 65.
- ¹³⁹ *The Times*, 2 May 1861.
- ¹⁴⁰ Ibid., 6, 9 May 1861.
- ¹⁴¹ All information is taken from *The Times*.
- ¹⁴² The British Library catalogue.
- ¹⁴³ *The Times*, 20 July 1866 states that the piece was published by 'Hutchings and Romer', but it does not appear in the British Library catalogue.
- ¹⁴⁴ *The Times*, 15 April 1873.
- ¹⁴⁵ Ibid., 7 March 1866.
- ¹⁴⁶ Ibid., 6 April 1866.
- ¹⁴⁷ Ibid., 14 May 1866.
- ¹⁴⁸ Ibid., 15 May 1880.
- ¹⁴⁹ Ibid., 28 May 1880.
- ¹⁵⁰ Ehrlich, *The Music Profession*, p. 88.
- ¹⁵¹ Mackenzie (ed.), *The Victorian Vision*, p. 265.
- ¹⁵² Ehrlich, *The Music Profession*, p. 88.
- ¹⁵³ J. Samson (ed.), *Music and Society: The Late Romantic Era* (Englewood Cliffs, New Jersey: Prentice Hall, 1991), p. 267.
- ¹⁵⁴ Ehrlich, *The Music Profession*, p. 238.
- ¹⁵⁵ Ibid., p. 79.

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- ¹⁵⁶ Ibid., p. 85.
- ¹⁵⁷ *The Times*, 7 April 1853.
- ¹⁵⁸ For further information on the piano music of Sterndale Bennett, see N. Temperley, *The Romantic Age, 1800-1914* (London: Athlone, 1981), p. 18.
- ¹⁵⁹ *The Times*, 22 December 1827.
- ¹⁶⁰ E. Mackerness, *A Social History of English Music* (London: Routledge & Kegan Paul, 1964), p. 196.
- ¹⁶¹ Barnett, *Musical Reminiscences*, p. 3.
- ¹⁶² Ibid., p. 5.
- ¹⁶³ Ibid., p. 151.
- ¹⁶⁴ See 'Barnett, John Francis' in *Grove Music Online*.
- ¹⁶⁵ Ehrlich, *The Music Profession*, p. 116.
- ¹⁶⁶ Ibid., p. 117.
- ¹⁶⁷ Ibid., p. 118.
- ¹⁶⁸ *The Hull Packet and East Riding Times*, 19 April 1880.
- ¹⁶⁹ Advertised in *The Times*, 6 July 1891.
- ¹⁷⁰ *The Times*, 27 October 1891.
- ¹⁷¹ Ibid.
- ¹⁷² Ibid., 28 June 1876.
- ¹⁷³ Mackerness, *A Social History of English Music*, p. 196.
- ¹⁷⁴ Ehrlich, *The Music Profession*, p. 107.
- ¹⁷⁵ Barnett, *Musical Reminiscences*, p. 171.
- ¹⁷⁶ Ehrlich, *The Music Profession*, p. 107.
- ¹⁷⁷ 'Barnett, John Francis' in *Oxford Dictionary of National Biography* (Oxford: Oxford University Press, 2004).
- ¹⁷⁸ Barnett, *Musical Reminiscences*, p. 172.
- ¹⁷⁹ Ibid., p. 282.
- ¹⁸⁰ Ehrlich, *The Music Profession*, p. 140.
- ¹⁸¹ Ibid., p. 141.
- ¹⁸² Barnett, *Musical Reminiscences*, p. 42.
- ¹⁸³ See Ehrlich, *The Music Profession*, p. 123. The subject is covered in Chapter VI 'Gentlemen'.
- ¹⁸⁴ Barnett, *Musical Reminiscences*, p. 152.
- ¹⁸⁵ Ibid., p. 285.
- ¹⁸⁶ Ibid., p. 329.
- ¹⁸⁷ Ehrlich, *The Music Profession*, p. 228.
- ¹⁸⁸ Ibid., p. 114.
- ¹⁸⁹ Mackerness, *A Social History of English Music*, p. 196.
- ¹⁹⁰ *The Times*, 21 July 1885.
- ¹⁹¹ Ibid., 7 April 1853.
- ¹⁹² Ibid., 11 March 1885.
- ¹⁹³ Ehrlich, *The Music Profession*, p. 108. Ehrlich states that 'public assistance amounted to £110,000'.
- ¹⁹⁴ Ibid., p. 110.
- ¹⁹⁵ Barnett, *Musical Reminiscences*, p. 173, footnote 1.
- ¹⁹⁶ Ehrlich, *The Music Profession*, p. 110.
- ¹⁹⁷ Ibid., p. 107.
- ¹⁹⁸ *The Times*, 26 December 1888.
- ¹⁹⁹ Ehrlich, *The Music Profession*, p. 111.
- ²⁰⁰ *Who Was Who: A Companion to "Who's Who" Containing the Biographies of Those Who Died During the Period 1916-1928* (London: A&C Black, 1929), p. 56.
- ²⁰¹ Ehrlich, *The Music Profession*, p. 88.
- ²⁰² Ibid., p. 91.
- ²⁰³ Barnett, *Musical Reminiscences*, p. 281.
- ²⁰⁴ Ibid.
- ²⁰⁵ See 'Associated Board of the Royal Schools of Music' in *Grove Music Online*.
- ²⁰⁶ Ehrlich, *The Music Profession*, p. 119.
- ²⁰⁷ Ibid.
- ²⁰⁸ Ibid.
- ²⁰⁹ Barnett, *Musical Reminiscences*, p. 187.
- ²¹⁰ Ibid.
- ²¹¹ Ibid., pp. 187-8.

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- ²¹² Ibid., p. 188.
- ²¹³ A full account is given in Staveley, *Two Centuries of Music in Hull*.
- ²¹⁴ Mr Dykes also donated the organ at St. Mary's Church in Hull.
- ²¹⁵ See Ehrlich, *The Music Profession* for a full discussion of the ISM.
- ²¹⁶ Trinity College, London, *Academic Gazette*, August 1885, quoted in Ehrlich, *The Music Profession*, p. 127.
- ²¹⁷ *The Times*, 4 January 1893 and 4 January 1894.
- ²¹⁸ Staveley, *Two Centuries of Music in Hull*, p. 229.
- ²¹⁹ Proceedings of the Musical Association, Seventeenth Session, 1890-91.
- ²²⁰ Ibid.
- ²²¹ Ibid.
- ²²² Ibid.
- ²²³ See 'Barnett, John Francis' in *Grove Music Online*.
- ²²⁴ Proceedings of the Musical Association, Forty-Fourth Session, 1917-18.
- ²²⁵ Flanders, *Consuming Passions*, p. 359.
- ²²⁶ *The Times*, 16 June 1846.
- ²²⁷ Flanders, *Consuming Passions*, p. 360.
- ²²⁸ Loesser, *Men, Women and Pianos*, p. 255.
- ²²⁹ Ibid.
- ²³⁰ *The Times*, 2 November 1818.
- ²³¹ Ibid., 21 October 1835.
- ²³² E. Hutcheson, *The Literature of the Piano* (London: Hutchinson, 1974), p. 128.
- ²³³ Loesser, *Men, Women and Pianos*, p. 255.
- ²³⁴ Ibid.
- ²³⁵ Ibid.
- ²³⁶ Ibid., p. 266.
- ²³⁷ *The Times*, 17 October 1868.
- ²³⁸ Loesser, *Men, Women and Pianos*, p. 255.
- ²³⁹ Hutcheson, *The Literature of the Piano*, p. 126.
- ²⁴⁰ *The Times*, 17 October 1868.
- ²⁴¹ Flanders, *Consuming Passions*, p. 360.
- ²⁴² Loesser, *Men, Women and Pianos*, p. 265.
- ²⁴³ Ibid., p. 292.
- ²⁴⁴ This is quoted in Loesser, *Men, Women and Pianos*, p. 291.
- ²⁴⁵ These lectures were advertised in *The Times*, 7 May 1829.
- ²⁴⁶ For further details, see Robert Wangermée, 'Thalberg, Sigismond' in *Grove Music Online*.
- ²⁴⁷ Hutcheson, *The Literature of the Piano*, p. 305.
- ²⁴⁸ Loesser, *Men, Women and Pianos*, p. 381.
- ²⁴⁹ See K. Ellis, 'Fétis' in *Grove Music Online*.
- ²⁵⁰ Loesser, *Men, Women and Pianos*, p. 381.
- ²⁵¹ *The Era*, quoted in *The Times*, 22 July 1850.
- ²⁵² *Manchester Times*, 27 November 1852.
- ²⁵³ *Morning Advertiser*, quoted in the *Manchester Times*, 27 November 1852.
- ²⁵⁴ See *The Hull Packet and East Riding Times*, 21 September 1877.
- ²⁵⁵ *The Times*, 12 February 1855.
- ²⁵⁶ Ibid.
- ²⁵⁷ Ibid.
- ²⁵⁸ See J. Deaville, 'Köhler, Louis' in *Grove Music Online*.
- ²⁵⁹ Information is given in R. Middleton, *From Baroque to Romantic: Studies in Tonal Music* (Milton Keynes: Open University Press, 1984), Units 23-26, p. 53.
- ²⁶⁰ *The Times*, 17 October 1868.
- ²⁶¹ See *Lloyd's Weekly Newspaper*, 4 January 1863.
- ²⁶² *Hampshire Telegraph and Sussex Chronicle*, 4 December 1867.
- ²⁶³ See 'Thalberg, Sigismond' in *Grove Music Online*.
- ²⁶⁴ *The Queen*, quoted in *The Graphic*, 15 July 1871, repeated thirteen times throughout that year.
- ²⁶⁵ Quoted in Flanders, *Consuming Passions*, p. 3.
- ²⁶⁶ *The Monthly Musical Record*, 1 February 1885, p. 40.
- ²⁶⁷ Ibid., 1 January 1885.
- ²⁶⁸ *The Graphic*, 8 October 1870.
- ²⁶⁹ Ibid., 15 July 1871.
- ²⁷⁰ Ibid., 4 March 1876.

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- ²⁷¹ Ibid., 15 July 1871.
- ²⁷² Ibid., 6 February 1875.
- ²⁷³ Ibid., 20 October 1875.
- ²⁷⁴ Ibid., 4 March 1876.
- ²⁷⁵ *The Aberdeen Journal*, 22 March 1871.
- ²⁷⁶ *The Illustrated London News*, 26 December 1885.
- ²⁷⁷ *The Monthly Musical Record*, 1 July 1872, p. 93.
- ²⁷⁸ Ibid.
- ²⁷⁹ Ibid.
- ²⁸⁰ N. Temperley and Y. Yang (eds), *Lectures on Musical Life: William Sterndale Bennett* (Woodbridge: The Boydell Press, 2006), p.39, from a lecture given by Bennett on 8 April 1858 and 27 April 1859.
- ²⁸¹ For a full discussion on the nineteenth-century formation of the canon, see Dorothy de Val and Cyril Ehrlich, 'Repertory and Canon' in Rowland (ed.), *The Cambridge Companion to the Piano*, Chapter 7.
- ²⁸² Loesser, *Men, Women and Pianos*, p. 361.
- ²⁸³ *The Monthly Musical Record*, 1 July 1872, p. 93.
- ²⁸⁴ Ibid.
- ²⁸⁵ Ibid.
- ²⁸⁶ Ibid., 1 February 1873.
- ²⁸⁷ *The Aberdeen Journal*, 25 June 1873.
- ²⁸⁸ *The Times*, 3 December 1879.
- ²⁸⁹ *The Monthly Musical Record*, 1 January 1874, p. 14.
- ²⁹⁰ Ibid., 1 July 1874.
- ²⁹¹ *The Graphic*, 1 April 1876.
- ²⁹² See *The Times*, 20 April 1863.
- ²⁹³ *The Monthly Musical Record*, 1 January 1885, p. 2.
- ²⁹⁴ Ibid., p. 23.
- ²⁹⁵ Ibid., 1 February 1885, p. 40.
- ²⁹⁶ Ibid., 1 April 1885, p. 94.
- ²⁹⁷ Ibid., 1 September 1885, p. 202.
- ²⁹⁸ Ibid. This is intriguing because the British Library listings do not show Smith's Op. 16.
- ²⁹⁹ *The Girl's Own Paper*, 7 January 1888, p. 228.
- ³⁰⁰ Ibid.
- ³⁰¹ Ibid., p. 229.
- ³⁰² Ibid.
- ³⁰³ *The Monthly Musical Record*, 1 October 1885, p. 238.
- ³⁰⁴ *The Era*, 17 February 1867.
- ³⁰⁵ This was reviewed in *The Illustrated London News*, 7 February 1885.
- ³⁰⁶ *The Girl's Own Paper*, 17 March 1888, p. 404.
- ³⁰⁷ See *The Girl's Own Annual*, 9 September 1882.

Part 2 Respectability, Status, and Music-Making

2.1 The Rise of the Middle Classes

In the same way that the piano industry was taking root in the eighteenth century, the roots of the social grouping which came to be known as the middle class can also be traced to the same period. One outcome of these simultaneously-occurring events was to be the love affair that the middle class came to have with the piano. The London firm of John Broadwood was discussed in Section 1.1.1 – Broadwood, like all successful entrepreneurs, ‘had a sense of market opportunity and the capacity to exploit it’.¹ The middle class gradually coalesced into a recognizable group from the 1760s onwards.² England in this period was unique amongst the other major powers in Europe, as Ehrlich points out:

In every European country there was a small, circumscribed market for luxury goods and services – jewellery, fashionable clothing, fine furniture, theatre and music. But only in Britain was there a large and expanding middle class, eager to spend for prestige, enjoyment and self-improvement. Its demands were increasingly felt in England by the 1770s.³

Just as England was nurturing a new piano industry, with speculative piano manufacturers competing with each other for new business, speculative property developers were beginning to move the boundaries of towns and cities outwards, creating new suburban residential areas. During the 1850s and 1860s ‘the residential developments of our period were almost all in suburbs’.⁴ Developers always had in mind a particular class of residents when planning a new residential area, but in reality this form of social segregation was always diluted by the numerous sub-layers of people which made up the ‘middle classes’. This has been pointed out by later historians – ‘The homogeneity of these neighbourhoods [...] was not the homogeneity of a single social class; it was the physical and cultural expression of the layer upon layer of sub-classes [...] which constituted the middle classes’.⁵

The new suburb was a convenient place in which to reside, but its merits were debated at the time – one commentator, in describing the etiquette involved when moving into a new neighbourhood, seemed almost to prefer the attractions of a more

‘remote’ neighbourhood, and points out that depending on who else lives in the same area, suburbs could be ‘more or less desirable localities to reside in’:

On a stranger or a family arriving in a neighbourhood, it is the duty of the elder inhabitants to leave cards. If the acquaintances thus presenting themselves are desirable, it is usual for the visit to be returned personally, or cards left, within one week. The latter rule is very conducive to good feeling in remote neighbourhoods, where it is now-a-days mostly in force. In the suburbs of large towns a less hospitable reception generally awaits strangers, causing acquaintanceship to be deferred till something is known of the new comers. These opportunities are of frequent occurrence, and need but a little cordiality to become occasions of an agreeable society. In proportion to the number of residents who are of the latter way of thinking, suburbs are more or less desirable localities to reside in.⁶

In the more populated areas, residents’ initial suspicion of newcomers usually turned to acceptance on acquaintance, and it was the widely-known language of music which helped to promote this ‘agreeable society’. The development of the suburb altered the pattern of leisure activities, including music-making.

Once residential suburban areas began to be developed, a separation of work and home life was created. Over a period of a few decades, from the late eighteenth to the early nineteenth centuries, the private sphere of the home took on a new importance. This suited the gendered roles of male/public, female/private, as will be discussed later, but the separation of work and home had two important consequences for the development of the piano and its music. The first was that it created periods in the week for the pursuit of leisure. ‘Evenings’ and ‘weekends’ (albeit half-day Saturdays) were now seen as times for rest and relaxation. As Judith Flanders has recently written, ‘the Victorian house became defined as a refuge, a place apart from the sordid aspects of commercial life, with different morals, different rules, different guidelines to protect the soul from being consumed by commerce’.⁷ The second consequence of the new separation of work and home was that it allowed for the creation of what eventually became known as the ‘housewife’ – the lady of the house, who knew everything and who could oversee everything.⁸ Respectable married women, whose husbands commuted from the suburb to the city each day, became central to the new domesticity – ‘they became, as John Ruskin was later to describe the home, the focus of existence, the source of refuge and retreat, but also of strength and renewal’.⁹ Sydney Smith published his own tribute to ‘the lady of the

house’, as a piano piece entitled *L’Ange du Foyer (The Angel of Home) Mélodie variée pour Piano Op. 57*.¹⁰

The first suburb to be developed in the Hull area was at Hessle, to the west of the city, in the 1860s. Southfield, at Hessle, was (and remains) a tree-lined avenue, along which were built large, detached, double-fronted villas. The creation of this new suburb was made possible by the opening of the Hull to Selby branch of the North Eastern Railway in 1840. The building of the railway station at Hessle made it possible for businessmen to commute into the city of Hull relatively quickly and easily. Around fifty years later, in the early 1900s, a new avenue was developed running parallel to Southfield. This was Davenport Avenue, built on land owned by Mr Davenport. It was not quite as high on the social scale as Southfield, consisting as it did of large semi-detached residences.¹¹

Whether a large villa, a semi-detached residence, or a terraced house, it had to appear respectable, as Best says:

Terraced houses were [...] rarely *fashionable* outside mid-Victorian London; but they could undoubtedly look *respectable*, and that was what was wanted by virtually every mid-Victorian who could afford to consider a house of his own.¹²

This cannot be said of the ‘Avenues’ area of Hull, which in the nineteenth century was certainly fashionable, as was discussed in Part 1. These houses could comfortably accommodate a large family and, every bit as important for their occupants, they could also accommodate a piano. In order to reduce the volume of sound being transmitted into the adjacent houses, a piano could be placed in the parlour, against the wall which separated this room from the hallway.

The situation outlined in the above discussion highlights the analogy which can be drawn between the relationship of the provincial town to London, and the relationship of Smith to Barnett: provincial towns and cities were trying to ‘better’ themselves, based on their knowledge of developments in London; Smith was a provincial musician trying to ‘better’ himself, based on his impressions of men such as Barnett, a respectable, London-born musician and academic.¹³

2.2 A Room for Public Display: The Parlour and Making Music

As the economic drive for building houses in the nineteenth century gained momentum, the design of the terraced house became fairly standardised, internally at least. Externally, the decoration of a house could vary enormously, depending on who the intended occupiers were to be. On the ground floor three main rooms became the norm – these were the front parlour, the rear parlour and the kitchen, alternatively called the parlour, the drawing-room and kitchen.¹⁴ The increase in the number of reception rooms over earlier house designs meant that a room could be classified as private or public, and in the same way that the home was seen as a private sanctuary from the outside world, within the home levels of private/public segregation began to develop. This gradually came to affect not only the middle classes, but also the working classes:

Housing and homes nurturing this parlour-based culture of respectability and domesticity covered much of the English working class by the end of the nineteenth century, certainly much more of it than merely the labour aristocracy [...]¹⁵

The Victorian approach to segregation and classification applied to the house, and rooms within the house, ‘rooms used for visitors being of higher status than family-only rooms’.¹⁶ The high water-mark of respectability was the display of a piano, with a wife or daughter able to produce a passable performance upon it. For some families even this was not demonstration enough of their respectability, hence the need for some middle-class ladies to become involved in charity work or to join local societies, whether social, musical or educational:

For some [members of the middle class] the home and the family were never sufficient in themselves to sustain middle-class culture, and they looked outside to a variety of clubs, societies and associations as essential ingredients of life.¹⁷

Clear rules of behaviour applied, particularly to middle-class women, with regard to the public/private issue – ‘women’s forays into the public world were minimal’¹⁸ – it was charity work which allowed women gradually to escape from the confines of the home.

The origins of the word ‘parlour’ are French. In thirteenth-century French monasteries, the parlour was a chamber set aside solely for the reception of visitors, the only room in which the monks were permitted to speak. The root of the word is the French verb *parler* – to speak.¹⁹

From the late eighteenth century, the English parlour became a public room – one in which it was the custom to display to visitors the level of culture which a family had acquired. This was the norm by the middle of the nineteenth century, and the practice had spread widely by later decades:

The parlour habit spread vigorously in the second half of the nineteenth century, growing on those habits of keeping best rooms with cherished possessions of cased clocks and a few books which had already been observed among some artisans and better paid millworkers in the 1830s and 1840s.²⁰

Towards the end of the nineteenth century, such were the possessions and acquired culture of many working-class households. This did not go unnoticed by social commentators of the period. A series of articles in *The Times* entitled ‘The Industrial North’ described the new situation which had come about during the second half of the century:

20 April 1898

THE INDUSTRIAL NORTH
XVI
CONCLUDING OBSERVATIONS
(FROM A CORRESPONDENT)

In bringing to a conclusion these studies of the great industries of the north of England which it has been my office to place before the readers of *The Times* [...]

[...] The character of the average working man’s house has changed greatly for the better [...]

[...] To say that there is much taste displayed in the choice of furniture or ornaments of the artisan’s home would indeed be going too far. But it is only within the last 30 years that in those respects the standards of classes much above him in the social scale have been redeemed from barbarism of the worst type. The parlour of the engineer, the iron worker, the boilermaker, or the textile worker is in a great number of cases eminently respectable, containing many pieces of furniture of very much the same general character as would be found in the best

room of a fairly well-to-do shopkeeper's or clerk's dwelling, including very often a pianoforte or harmonium. [...]²¹

The most important point being made by this commentator is that the 'furnishings' and 'general character' of the 'artisan's home' have improved to the point where they are of a standard expected in the homes of 'fairly well-to-do' working men, such as shopkeepers or clerks. This even includes a 'pianoforte or harmonium', a point which was discussed in Section 1.1.2. Owning a piano or harmonium had become possible for any respectable working-class family and into this category had moved 'the engineer, the iron worker, the boilermaker, or the textile worker'. However, the hidden attitudes of the 'correspondent' (who remains anonymous) are revealed in his writing – while he accepts that the lot of the 'working man' has 'changed greatly for the better', he then adds that 'To say that there is much taste displayed in the choice of furniture or ornaments of the artisan's home would indeed be going too far'!

The status and respectability of a family were in part demonstrated by their having a room in their home which was reserved for use on certain occasions only, Sunday being one, the reception of visitors the other. The room was for display, not for general use, and Thompson explains that 'most significant of all, it was the home of the piano [...] valued as an instrument but above all prized as the status symbol of the age'.²²

The ownership and use of a piano was one way in which members of the middle and working classes could emulate the imagined lifestyle of their superiors. The middle classes looked on the piano as a means by which their wives and daughters could constructively pass the time. The piano was also a means by which they could copy what they thought the upper classes did with their pianos, which was to enjoy after-dinner entertainments either with or without music:

Music-making in the Victorian home fits in with the sociological pattern of nineteenth-century life. The middle classes emulated what they thought were upper class leisure habits without quite knowing what these were. Middle class musical evenings had a note of forced gentility, and amateur performers who did not come up to scratch were considered to have let down their class.²³

The music composed for this market could be seen as an imitation of the music of contemporary European composers such as Chopin and Schumann – the 'emulation

of *superior* styles' as Ehrlich put it (my italics). However, it was the overpowering social force of respectability which resulted in the massive increase in piano sales in the period: 'a more fundamental social need was at work, [compared to 'a growth in purchasing power' and 'the exploitation of musical needs'] and this was respectability'.²⁴ Of course, working-class households also used the piano, but they had further uses for the instrument, in addition to its central role in home entertainment, so 'the instrument should not be viewed as a middle-class preserve'.²⁵ More working-class men than middle-class men used the piano. For example, the conductor of a local band was likely to be able to play the piano, and would use it for the production of arrangements for his band:

In 1840 a music enthusiast needed great resourcefulness and patience. The fundamental prerequisites – printed music, instruments and tuition – were rare and expensive. Hours were spent copying out music.²⁶

Middle-class men who desired to participate in a musical activity were much more likely to play a solo instrument such as the flute – it was seen as a cultured instrument, along with the violin. Moreover, when a married couple performed an after-dinner piece together, it was thus the wife who appeared in a supporting role for her husband, at the piano. To perform with the *man* in a supporting role would have been unthinkable in a middle-class home.²⁷

Whenever a piano was involved, it was always at the centre of music-making – it was the instrument which all classes of society made use of. It is ironic that the piano also established, as Best wrote, 'the sharpest of all lines of social division'.²⁸

2.3 Making an Impression: The Domestic Recital

In its section on after-dinner entertainments, *Cassell's Household Guide* from the 1880s offers practical advice to the would-be domestic host. The section makes a distinction between formal and informal evenings, because of the varying rules of etiquette which applied in the period. With regard to the formal home recital, the reader is advised that

In proportion as musical knowledge extends throughout England, vocal and instrumental performances gain favour as amusements for evening parties. Amongst the higher classes of society music has always been considered one of the most refined modes of entertainment for invited guests, and almost fabulous sums have at times been paid to secure the services of *artistes* of renown at private concerts. Indeed, the expensiveness of such entertainments has been the great drawback to their more general adoption.²⁹

When discussing a formal soirée, it is suggested that

The usual plan is to place all matters connected to the engagement of the *articles* and the making of the programme in the hands of the musical profession accustomed to similar undertakings. Most professors of music of standing are competent to discharge the task; and, in enlisting such aid, the host will find that he has incurred very slight additional expense, and has been relieved of a large amount of anxiety.³⁰

It is very likely that Sydney Smith performed at private functions in this way, being a completely freelance musician, and John Francis Barnett certainly did. As Pearsall explained, ‘the best and most accomplished of composers had to perform in private houses to eke out a living [...]’.³¹

In his memoirs, Barnett recalls several occasions at which he was invited to perform, and he looked on them as opportunities to meet and to hear perform other *artistes*:

The receptions of the late Madame Lemmens-Sherrington, the accomplished soprano singer, at her house in Finchley Road, were often both interesting and enjoyable, and I heard there to great advantage many of the popular artists of the day.³²

Barnett even recalled meeting Tchaikovsky ‘two or three times’. He first met the composer ‘in the artists’ room at the Philharmonic’, and on a separate occasion, when he attended an ‘at home’ at the Hamilton Terrace home of Frederic Cowen.³³

During his student days in Leipzig, one of Barnett’s fellow students was Arthur Sullivan, and he met up with him again several years later at the home of Jenny Lind, the ‘Swedish nightingale’. Her husband, Otto Goldschmidt, had sent Barnett ‘a very courteous letter’, inviting him to dinner. Arthur Sullivan was also present, and they ‘spent a most enjoyable and interesting evening’. The assembled party were then ushered into the drawing room, where ‘Madame Goldschmidt sang several of her husband’s *Lieder*’.³⁴

Barnett also performed on these occasions, but because they were private parties, they were not advertised publicly. When the French composer Saint-Saëns was in London, a reception was held in his honour at the home of Dr Hueffer, to which Barnett was invited. Barnett spoke personally to Saint-Saëns, whom he referred to as ‘the most prominent representative of the French school of classical music’. On this occasion, Barnett performed his *Romance* in A♭.³⁵ Nothing else is known of this private reception, and only personal papers or letters would offer further information as to the music which was performed.

Cassell’s Household Guide then goes on to discuss the layout of the room for a home recital, and advises that it is better that the *artistes* are seated within easy reach of the piano:

Seats are generally arranged for the *artistes* near the pianoforte, in order that the company may not be disturbed and unnecessary delays occasioned by frequent passing to and fro during the concert.³⁶

If the host or hostess is unsure about their social relationship to the *artistes*, the following guidelines are suggested:

The *artistes* mingle with the general company when the concert is over, and partake of supper or not as they may feel disposed. At the termination of the concert the conductor’s duty towards the *artistes* is at an end, and the host and hostess act towards them as towards other guests. It is a compliment to ask *artistes* to partake of any amusements that may follow the termination of the concert.³⁷

A picture emerges from this paragraph of the social niceties of the period in an upper-middle-class home. Mutual respect is in evidence – the respect of the ‘professors’ for their social superiors (in this situation, also their employers), and the respect shown towards the *artistes*. Some *artistes* complained of this relationship, particularly with regard to the behaviour of the assembled audience, who would usually talk through the performance which they had gathered to witness. Clara Schumann was one such critic of the situation, although she maintained that the ‘professors’ only had themselves to blame. She was of the opinion that ‘it is the artistes own fault: they allow themselves to be treated as inferiors in English society’.³⁸

On the selection of repertoire to be performed at the recital, *Cassell’s Household Guide* offers the following advice:

As a general rule, what is termed chamber music is best suited for drawing-room audiences. Charming glees, ballads, duets, and trios, in endless numbers, constitute the *repertoire* of successful public performers and from the list that each performer presents to the conductor it is easy to make a good selection.³⁹

There is a well-known scene in Jane Austin’s *Pride and Prejudice*,⁴⁰ in which the musical accomplishments of the two sisters Mary and Elizabeth are contrasted. Mary studied at home at great length, and was not content with a performance of a ‘charming glee’ – she always hoped to impress her audience with a performance of a concerto movement or other large-scale work. Her sister Elizabeth, being far less able a pianist, was awarded greater applause for her simple renditions of easier pieces. The situation is explained by Siepmann:

At a fashionable party in a country house, Elizabeth, the book’s heroine, is persuaded to play, and even to sing, for the assembled company.

Elizabeth, easy and unaffected, had been listened to with much more pleasure [than her sister Mary], though not playing half so well; and Mary, at the end of a long concerto, was glad to purchase praise and gratitude by Scotch and Irish airs, at the request of her younger sisters...

So much for knowledge and accomplishments. Scotch airs were better than serious concertos, pretty was better than plain, and that was that.⁴¹

Mary Burgan describes Jane Austen's Mary as 'untalented but ever ready' and points out that 'musical accomplishment could be part of the young woman's dowry and public identity'.⁴² In this earlier period, musicality was an important factor in a young woman's preparedness for marriage, but only on an amateur level – 'Scotch airs' were better than serious concertos [...]. An analogous situation is established by Charlotte Brontë in *Jane Eyre* (first published in 1847), concerning the relationship between Jane and Blanche Ingram. Jane does play the piano, but only to the standard expected of a governess, whereas Blanche is a virtuoso, as befits her social status. Jane describes her thus:

She played: her execution was brilliant; she sang: her voice was fine; she talked French apart to her mama; and she talked it well, with fluency and with a good accent.⁴³

In both *Pride and Prejudice* and *Jane Eyre* it is the lesser-talented heroines who are admired by the reader, and not the husband-seeking, musically over-practiced other characters. Furthermore, Jane refers to Blanche's own use of her talents as 'decidedly not good-natured'⁴⁴ since she uses her talents in order to continually have the upper hand during conversations with the other guests at the house.

The *Cassell's* writer, after offering his advice on formal entertainments, turns his attention to the planning of an informal or amateur recital, and states that 'Amateur performances of music require a little modification'.⁴⁵

Advice is offered for the successful presentation of an informal musical entertainment. It is recognised that such an occasion is possible amongst all classes of society, the author saying that 'The musical amateurs of England are not now confined to one section of society'. 'Most households', it is claimed, now have at least one musical member, able to perform on an instrument or to sing. In this way, music can be the cause of a coming-together of like-minded people:

Thus, with abundant means on all sides, there need be no difficulty in bringing together people in the common cause of doing honour to the art they love, and, at the same time, conferring pleasure on their audience.⁴⁶

The pitfalls of amateur performances are outlined, and suggestions given for their avoidance. The reader is advised that an amateur performance benefits from planning, just as does a formal recital, in order to avoid embarrassing moments:

Nothing is more disappointing than to find that the music is of a haphazard description, and that the performances are dependent on the whim of the moment [...] All the considerations as to whether or not an amateur friend will sing or play or not should be settled between the hostess and the amateur before the company is assembled.⁴⁷

Pearsall's rather anecdotal book on Victorian popular music paints a colourful picture of an amateur concert which is saved from disgrace, simply because there happened to be a lady in the party who was prepared to be first at the piano:

There was a formula for after-dinner music. The ladies departed from the table, the port and claret went round twice, sherry was offered, coffee was called for and the men joined the ladies, who split up from a cluster and flew to the most interesting men. Conversation took place, and a lady emerged from the *mêlée* who had a voice or a touch; she was not sure if she had brought her music, but her husband had done so, and it was in a portfolio in the hall. While he fetched it another gentleman had escorted her to the piano to turn over the pages, and while she protested that she was so out of practice she rapidly divested herself of gloves, fan, and handkerchief, which with a dexterity born of long experience she arranged on or over the candle brackets which were a decorative feature of the Victorian upright piano.⁴⁸

If nothing is planned in advance, *Cassell's Household Guide* suggests, the assembled party must endure the spectacle of the hostess pleading with her friends, in order to persuade them into 'taking a turn':

The exhibition of a hostess going from one member of the company to another, asking in vain for the assistance which their talent would afford, is, to say the least of it, far from edifying. The example of one person refusing is quite sufficient in itself to induce others to decline [...] ⁴⁹

The English stiff upper lip was probably much needed on these occasions. The *Cassell's* author talks of 'the *discomfort* [my italics] experienced at evening parties' due to 'the nondescript nature of the preceding arrangements.'⁵⁰ Nevertheless, etiquette decreed that an after-dinner performance take place, and a performance was going to take place, regardless of any lack of preparation:

Reluctant singers or pianists were pleased when the noise of conversation obliterated their humble efforts. What was dreaded was the hush that preceded the song, the faint pain on the faces of the audience, the grimace from the hostess that promised a post mortem in one of those catty letters that bored, under worked society people were prone to write. Such a hostess in the 1850s and 1860s was Mrs Brookfield, the wife of a popular preacher, who pinned her guests for the benefit of her husband:

Mesdames D., W., and M., with respective husbands attempted glees, accompanied by H., a faint bleating being all that was achieved.⁵¹

The ‘noise of conversation’ was permitted, so long as it was not too noisy. Siepmann quotes from ‘a Victorian book of etiquette’:

When music is given at afternoon “at homes”, it is usual to listen to the performance – or at least to appear to do so; when conversation is carried on, it should be done in a low tone so as not unduly to disturb or annoy the performers.⁵²

Pearsall uses the same quotation, and gives the source as a Victorian manual of etiquette:

Conversation at recitals was quite in order; how else was one to prevent being bored? It was even written into books on etiquette, the authors of which were on the very lowest rungs of the social ladder and desirous of pin money. *Manners and Tone of Good Society* laid down the form:

When music is given at ‘afternoon teas’ it is usual to listen to the performance, or at least to appear to do so; and if conversation is carried on, it should be in a low tone.⁵³

During his days at the Royal College of Music, Barnett held an ‘at home’, and among the invited guests were at least three of his music students. In his memoirs, he does not comment on the behaviour of the audience during the recital, but as it was their ‘professor’ in charge of the evening, a polite, well-mannered audience can probably be assumed:

En passant, I will say a few words about an “at home” I gave not many years ago at my house at 8 Marlborough Place, St. John’s Wood. I had invited one of my pupils, Miss Gwendoline Toms, who was then studying under me at the Royal College of Music, and who was an excellent pianist. Having asked if she would bring two of her fellow-students with her, she accordingly introduced a singer and a violinist [...]⁵⁴

The writer in *Cassell's Household Guide* also offers some advice on the preparation of a programme for a domestic concert. The music should begin and end with group performances, and should also avoid sacred works. Solo performances are best left for the central section of the programme:

With regard to the selection of music for the amateur concerts, sacred music is not generally considered appropriate at evening parties [...] All performances of music are best commenced by either a duet, trio, or some other piece of concerted music; glees are very suitable for opening pieces, likewise for the *finale* of the acts. The best situations in the programme are those which come in the middle of the concert.⁵⁵

The writer informs the prospective host or hostess that when arranging the production of the programme which is to be handed out to members of the assembled audience, the names of any engaged professors can be printed on the programme, but not those of any amateurs:

Programmes used at amateur concerts are precisely in the form of those at which professional *artistes* assist, with the exception that the names of the amateurs are not usually printed. The name of the piece and of the composer alone are given. The address of the host or hostess, and the date of the concert, are generally printed at the head of the programme.⁵⁶

During the nineteenth century, restraints on behaviour controlled each section of society. Each of these sections had its own rules, and society as a whole accepted the fact that it was this set of restraints which held the country together. When the 'rules' are so in-depth that they even dictate what could and could not appear on a programme for an amateur domestic concert, the society may appear to have been over-regulated, and imagination and intellect to have become subservient to social conventions:

All of this was much less complicated than it appears now. The rules of society varied from social group to social group, but the idea that society ran smoothly only through adherence to an accepted set of rules that everyone accepted was rarely challenged.⁵⁷

In most societies, the 'rules' tend to filter downwards from the top, as Pearsall noted with respect to the Victorians – 'The nobility were following the lead set by Royalty, and were in their turn providing an example to their inferiors'.⁵⁸

Such were the strict codes of etiquette appertaining to the domestic recital, whether formal or informal. The host or hostess was under considerable pressure to ensure that everything was planned and executed with precision. The intended outcome of the weeks of planning which took place before the event was to make certain that the invited guests had a pleasant evening, but the overriding personal goal was to put on a public display of respectability.

2.4 The Possession of a Respectable Piano

The general development of the piano manufacturing business in England was considered in Sections 1.1.1 and 1.1.2. This section will consider the various types of piano which were to become available to the domestic purchaser during the nineteenth century. In the early decades of the century, the wide variety of types of piano is noticeable, as this was the ‘period of experimentation’ referred to below. With the invention (and it can be seen as an invention in its own right) of the cottage piano, many more households were given the opportunity to buy into the ‘cult of respectability’.⁵⁹ The cottage piano, initially a lower ‘class’ of instrument than the earlier cabinet and square pianos, was to become an attractive instrument not only for lower-middle and working-class households, but later in the period to middle-class households generally, a feature of piano development which has connections to the general search which began to take place in England for a rural, pre-industrial past, seen most clearly in the Arts and Crafts movement. As well as the issue of its small size which made it a practical proposition, the name given to the instrument – ‘cottage’ – had associations with the long-gone world (to the Victorians) of small-scale, pre-industrial, rural cottage industry. By the 1850s, John Ruskin was deriving his ideas from his thoughts on art and architecture, and this developed into a critique of the working conditions of men and women in England.⁶⁰ The connection between the development of the piano and the related issues of class and respectability is a complex one – this section will therefore trace this development in a broadly chronological order.

The development of the upright piano can be seen as an initial period of experimentation, followed by a series of innovations which made an ever-smaller piano possible. To begin with, manufacturers simply turned a grand piano on its end, and encased the upturned body with a door-fronted case. In the space left inside the case due to the curve of the piano body, shelves were fixed to hold music books etc. This design had problems associated with it, the most important of which was its height – ‘in excess of eight feet’,⁶¹ and furthermore a suitable action for the striking of vertical strings had to be developed. These pianos were built by Clementi, Stodart and Broadwood, amongst others. Stodart patented his ‘upright grand Pianoforte in the form of a bookcase’ in 1795.⁶²

The next stage in the development of the upright piano occurred in the early years of the nineteenth century, when manufacturers began producing pianos in which the strings ran vertically from the floor upwards, rather than from the level of the keyboard upwards, as they did in the upright grand. This reduced the height of the instrument by several feet, making it much more suited to a domestic setting. However, a new type of action had to be developed which would allow the strings to be struck by the hammers at either the bottom or top end of the strings, rather than in the middle of the strings' length, which was now roughly level with the keyboard. The English 'sticker' action solved this problem – the hammers were placed at the top of strips of wood, the lower ends of which were connected to the keyboard action. This type of piano was called a 'cabinet', and it was more successful than the earlier upright grand, due to its height-saving construction. The cabinet piano had a relatively long period of manufacture and use – Broadwood continued to produce them until the 1850s.⁶³ The cabinet piano is associated with middle-class households, probably for the simple reason that it was only houses which had high ground floor ceilings which could accommodate one. The cabinet piano did represent a considerable saving of height over the earlier upright grand, but a high ceiling was still required.

A buoyant secondhand market began to develop, giving people who could not afford a new piano the chance to own a reasonable instrument:

16 November 1819

FINE-TONED CABINET PIANOFORTES, by Wornum, (late Wilkinson and Wornum).- To be SOLD, a very fine-toned INSTRUMENT, cost 50 guineas, for 38, with blue silk curtains, 2 pedals, &c; a very superior 6-octave ditto, 45 guineas, with cylinder front, new, price 75 guineas; also an elegant rosewood cabinet Piano, 52 guineas, cannot be matched for less than 80; these instruments were purchased by a gentleman, to go abroad, and will be found bargains. To be viewed at Mr. Owen's, 59, Hackney-road, opposite Middlesex-chapel.⁶⁴

This advertisement provides an early example of the use of language as a selling tool. As mentioned above, in the early nineteenth century the cabinet was associated with the middle classes. 'Mr Owen' clearly demonstrates that he is a 'gentleman' with the language he uses – words such as 'superior' and 'elegant', together with the

expression ‘purchased by a gentleman’ all produce an image of respectability. ‘Mr Owen’ adds to this image with the directions he gives for potential viewers of his pianos – he lives ‘opposite Middlesex-chapel’. (It would not have mattered whether or not this was the chapel that he attended – the word ‘chapel’ was loaded with associations of respectability.) The advertised prices of the three instruments are listed in Table 2.4.1:

New price	Secondhand price	% Reduction
50	38	24
75	45	40
80	52	35

Table 2.4.1 Comparison of the new and secondhand prices of three pianos advertised in 1819.

The three pianos are advertised at costs averaging 33% below their retail prices. Given that they are being sold due to the ‘gentleman’ going abroad, and not because they are worn-out instruments, they represent a considerable saving compared to the price of a new instrument. In this way, more pianos came into use further down the social scale. This is a reflection of Victorian society generally, as was noted in the previous section – the ‘rules’ tend to filter downwards from the top [...] ‘the nobility were following the lead set by Royalty, and were in their turn providing an example to their inferiors’.⁶⁵

The following advertisement from 1828 gives an indication of the secondhand prices of various types of piano:

17 December 1828

CHEAP, first-rate, solid, and elegant PIANOFORTES, secondhand, nearly new, warranted to stand in tune:- An elegant 6-octave French polished cottage piano, £38; a very fine toned 6-octave cabinet, £40; a square, by Broadwood and Sons, £24; a 6-octave horizontal, by Clementi, £30; and a superb rosewood gold burnished double action harp, new £75.- At Watlen and Son’s warehouse, 28, Leicester-square.⁶⁶

This advertisement is useful, since it allows for a comparison – the ‘French polished cottage’ is priced at £38, whilst the ‘cabinet’ is only £40. There was a larger market for cottage pianos compared to cabinets by this time, because of their more convenient dimensions, and this is reflected in the pricing – the high demand for cottage pianos is demonstrated by the fact that the cottage is worth around a similar

amount to the cabinet. The relatively low price of £24 for the Broadwood square can be accounted for by the fact that Broadwood manufactured them in large numbers, and consequently the secondhand market for them was relatively active:

Square pianos were made in large numbers. Around 1790 Broadwood was making some 200 a year, but the figure rose to about ten times that number in the 1840s.⁶⁷

The English-made square piano has a history dating from the 1760s, as discussed in Section 1.1.1. They had been popular in the later decades of the eighteenth century partly due to their price – ‘half that of a single manual harpsichord and much less than a grand’,⁶⁸ and also because of their convenient size – they were only around four feet in length. What this meant in social terms was that the development of this type of piano made it possible, both financially and practically, for any middle-class home to acquire the prestige of piano ownership. (In this sense, what the square piano was to the late eighteenth century, the cottage was to the nineteenth.) Ironically, the long-lasting popularity of the square piano, which should have resulted in secondhand prices staying buoyant, meant that many thousands were produced. As was noted above, Broadwood were manufacturing around two thousand square pianos a year by the 1840s. This held secondhand prices down. Moreover, with the development of the cottage piano, a competitor had appeared. A lower-middle or working-class family, if they could afford a new cottage piano which was sold under warranty, would surely have bought a new cottage rather than a secondhand square.

The man credited with the invention of the cottage piano is Robert Wornum, of London. Historians have given various dates to this development. Edwin M. Good says that ‘the era of the smaller upright began in earnest, with the “cottage piano” by Robert Wornum of London [...] in the second decade of the nineteenth century’.⁶⁹ Siepmann gives a more definite date of 1813.⁷⁰ The concept which made the production of the cottage piano possible was that of over-stringing. This came about as a result of the height problems associated with the cabinet piano, which, although a great improvement over the older ‘upright grand’ was still too large to fit into the more average dwellings of many middle-class families.

There was a problem with tone production in early upright pianos however, concerning the bass strings, and it was to do with the length of string required. To fit inside a smaller case, shorter bass strings meant that they had to be thicker, and these easily vibrated against each other, as David Rowland points out – ‘One of the fundamental problems of these small instruments [...] was the length of the bass strings compared with their grand counterparts: shorter bass strings need to be thicker, but overly thick strings produce a ‘clanking’ sound’.⁷¹ It was Robert Wornum who produced a cottage piano with diagonal bass strings. This lowered the height of the piano considerably – ‘his early instruments ‘were only forty-one inches high’.⁷² Furthermore, because the bass strings ran diagonally, they could be longer, and therefore thinner. It may not have been realised at the time, but this was a revolutionary design idea. It made possible the production of a type of piano which was small enough to be accommodated into the smallest of dwellings. The cottage piano became ‘one of the most popular domestic pianos throughout the century’.⁷³ This was because this new type of piano offered more families than ever before the opportunity to demonstrate their respectability through their acquisition of the most desirable domestic product of the period. As mentioned in the introduction to this section, the associations carried by the name ‘cottage’ no doubt helped to boost sales, because as the century progressed, a need was felt to find a way to bring about a return to small-scale cottage industry. Critics of large-scale industrialisation (William Morris for example) applauded these associations. As Morris wrote in 1884-5, ‘Here [...] are two kinds of work – one good, the other bad; one not far removed from a blessing, a lightening of life; the other a mere curse, a burden to life’.⁷⁴ It was eventually to become respectable to be seen to be agreeing with these sentiments, and the cottage piano came with these associations.

It has already been noted how cultural phenomena have a habit of filtering downwards, and the development of piano design is no exception. From the grand piano of the larger establishments, through the ‘upright grand’, the ‘cabinet’ and the ‘cottage’, more and more households were gradually afforded the opportunity to own a piano, because smaller and cheaper pianos were developed. The smallest design which could be taken seriously as a workable piano was the cottage. They were manufactured and sold well into the twentieth century, after reaching their height of popularity in the second half of the nineteenth. However, it is important that the

cottage piano is not seen solely as a working-class instrument. Any middle-class family who desired to add a piano to their list of cultural acquisitions without it taking up too much space in the home could purchase a cottage piano. The earliest advertisement for a 'cottage piano' in *The Times* is dated 7 July 1823, so it can be seen that the cottage piano was marketed to readers of this newspaper from early in its career. Later in the century, cottage pianos were being manufactured in rosewood and even walnut, as an advertisement for Chappell cottage pianos in *The Times* from 1878 demonstrates.⁷⁵ The humble cottage piano was not only a working man's purchase.

Having made the decision to acquire a piano, a further decision then had to be made: whether to buy a new or secondhand instrument. If new, a dealer would be found who, depending on the size of his business, would be able to offer a variety of models, under warranty, possibly with the provision of hire purchase. If buying secondhand, the purchase could be made from a dealer or a private individual, and if a private sale was decided upon, what extra risks this may entail, such as the condition of the piano, and transportation arrangements. As was discussed earlier, the driving force behind this entire situation was respectability, and irrespective of how much was paid for an instrument, its new owners were buying not only a piano, but the ultimate in respectable culture for the home.

Through the first half of the nineteenth century a steady increase in the numbers of secondhand pianos was taking place. Dealers in secondhand pianos were establishing themselves, either working from their home addresses or from business premises:

5 July 1815

SECONDHAND PIANO-FORTES, by Broadwood, Tomkisson; and three Square Piano-fortes, and one Grand, all complete and in good order, to be SOLD, under 30 guineas each; also very fine Cabinet Piano-forte, as good as new, stands well in tune, shop price 60 guineas, for 38 guineas; packing case, 3 guineas; no abatement. May be seen at 5, Leicester-place.⁷⁶

This dealer was perhaps in the phase of establishing his business, offering only secondhand pianos. With a record of trading and the availability of an amount of capital, he could eventually establish a trading arrangement with a manufacturer. The dealer puts the most well-known make of piano (Broadwood) towards the beginning

of his advertisement, demonstrating a certain degree of business acumen. Descriptions are used such as ‘complete and in good order’, ‘very fine’, ‘as good as new’ and ‘stands well in tune’. The types of piano on offer, square, grand, and cabinet, is indicative of the ‘filtering down’ effect noted earlier of instruments which, in all likelihood, formerly belonged to grander houses. Advertisements for cottage pianos do not start appearing in any number until after mid-century. The early decades of the century saw the beginnings of the situation whereby a family could acquire an instrument which would have been beyond their means when new, but who could afford the same instrument when it came onto the secondhand market (this is no different from today, of course). The cabinet piano in this advertisement has a ‘shop price [of] 60 guineas’ and is being offered ‘for 38 guineas’. Although a considerable sum in 1815, this does represent a large saving compared to the price of a new instrument.

Taken from four years later in 1819, the following advertisement was placed by a business which seems to cross over the boundary between the late eighteenth and early nineteenth centuries, and this is because it is an example of a manufacturer who is dealing directly with the public:

16 November 1819

PIANOFORTES – To be SOLD, at Cooper’s Manufactory, Southampton-row, Russell-square, a fine-toned secondhand CABINET PIANOFORTE, nearly new, for 32 guineas; a capital six octave square Pianoforte, by Clementi, 20 guineas; a ditto, with additional keys, &c., 16 guineas; a ditto, 14; a ditto, 12; a neat small ditto, 8 guineas, &c; cabinet, circular, and square pianofortes, warranted to stand any climate. Old pianofortes of every description, harps, &c. taken in exchange.⁷⁷

In addition to selling new instruments, the company took pianos in part-exchange. It appears to be a more established business than the previous example. Six pianos are listed, with others available in addition to these – ‘cabinet, circular, and square pianofortes’. To save expense on the advertisement by cutting down the word count, it was common to use the word ‘ditto’. It was also common to point out that an instrument was able to withstand any climate, as is the case here. A glance at the shipping columns in *The Times* usually shows how many people travelled by sea, with their pianos, to start a new life abroad, and this was to greatly increase with the

expansion of the British Empire. A piano was a mark of respectability at sea as well as on land. This advertisement is more business-like than most private advertisements in as much as private advertisements tend to use more subjective language, describing the tone and finish of an instrument. The finish and condition of an instrument was extremely important to the lady of the house. Words such as ‘elegant’ and ‘handsome’ do tend to appear more often in private advertisements.

There are always exceptions. Mr Owens, of Hackney Road, London, was selling pianos with a relatively wide range of prices, and to catch the reader’s eye, this advertisement opens with the word ‘ELEGANT’:

4 February 1822

ELEGANT six-octave Cabinet PIANOFORTE to be sold, a bargain; it is of the best description and will be sold for 20 guineas less than the regular price. Also a capital square Piano, by Broadwood, banded with rosewood and brass mouldings, cost 36 guineas, price 24 guineas. Also a ditto, with additional keys and pedal, 9 guineas. Three small ditto, 4 guineas each. To be viewed at Mr Owen’s, 23 Hackney-road, next door to the Axe.⁷⁸

The price range of between four and twenty-four guineas (there is also the most expensive, un-priced instrument) shows that Mr Owens recognised the increasingly broad base of customers seeking respectability through music. His most expensive piano is not priced, except to say that it is on offer ‘for 20 guineas less than the regular price’. For households with smaller rooms and budgets, the advertisement ends with ‘Three small ditto, 4 guineas each’. Sellers of pianos have always listed their most expensive instruments first, with the prices decreasing through the advertisements. Human psychology plays an important role in marketing – when the customer reads through such a list of pianos, they are made to feel that they are buying into an exclusive ‘club’, irrespective of how much they are actually spending. Victorian property developers used the same approach in the selling of houses, with the modern ‘show home’ being its direct descendant. Mr Owens’ Broadwood square piano, ‘banded with rosewood and brass mouldings’, is the second piano in his list of instruments, and together with his most expensive piano, represents the sort of instrument buyers with smaller purses could aspire to, once they were on the first rung of the piano-buying ladder (to use a modern property-buying expression).

Private advertisements in the early decades of the century tend to be for the sale of square, cabinet, and grand pianos, since this was the period before large numbers of cottage pianos had been produced, sold, and thence entered the secondhand market. The prices of these instruments mirror the situation, and the majority of secondhand prices were beyond the means of most families because it was large pianos which were being sold. During its early career in England in the late eighteenth century, the piano had in the majority of cases been purchased by connoisseurs of music – men of wealth and usually leisure – for the benefit of their wives and daughters. The initial evolution of a market for secondhand pianos was made possible by these instruments gradually becoming available:

17 December 1828

PIANOFORTES.- A beautiful-toned 6-octave FF CABINET, in a beautiful rich fitted up case, to be SOLD for 47 guineas; likewise a beautiful-toned 6-octave FF square, by John Broadwood, to be sold for 26. These instruments are very nearly new, and scarcely been used. To be seen at 11, Grafton-street, Fitzroy-square.⁷⁹

This private sale from Fitzroy Square has a cabinet piano and a Broadwood square. Both are ‘beautiful-toned’, ‘very nearly new’, and have ‘scarcely been used’. Reasons for their disposal are not given – the prices sought of forty-seven and twenty-six guineas put them well beyond the financial means of all but the wealthiest upper-middle class households.

The following private seller, from the same date, coincidentally has a cabinet and a square:

PIANOFORTE.- A very superior, fine, rich, brilliant-toned, six-octave, French polished, rosewood CABINET PIANOFORTE, with cylinder front, carved legs, &c., to be sold for 50 guineas: cost recently 80 guineas. A very elegant, fine, rich-toned Square Pianoforte, with the additional keys, to be sold for 16 guineas: cost 40 guineas. May be seen at 10, St. James’s-place, Hampstead-road, near Tottenham-court-road.⁸⁰

This advertisement offers more in the way of description than the previous example. The fashion for French-polished rosewood is used as a selling point for the cabinet, which ‘cost recently 80 guineas’. Now being ‘sold for 50 guineas’, this instrument has resulted in a loss of thirty guineas to the household purse. Because it was too large an instrument for the majority of terraced houses, this was the fate of many

large cabinet pianos. With the appearance of the much more convenient cottage piano, far less space need be taken up for music. Even though this family had the means to be able to afford a large instrument this did not necessarily mean that they had to buy one. A cottage piano offered all of the social advantages of involvement in music, without being an overpowering piece of furniture.

Broadwood were exhibitors at the Great Exhibition in 1851, and so were in the public gaze, despite not winning a gold medal for piano design.⁸¹ In April 1851, a Broadwood grand was for sale in Cavendish Square, 'nearly equal to new' and 'warranted':

1 April 1851

PIANOFORTE, Broadwood, horizontal, grand, 6½ octave, mahogany case, warranted, in perfect order, and is nearly equal to new. No reasonable offer will be refused. To be seen at 62, Margaret-street, Cavendish-square.⁸²

The seller sounds rather keen to dispose of his instrument, saying 'no reasonable offer will be refused'. The inclusion of the words 'mahogany case' may have been calculated to appeal to female readers who had mahogany furnishings – rosewood and mahogany were the two options in piano case woods in the early years of the century, and too much brightly polished rosewood in one room was considered distasteful.⁸³ Regarding furniture in general, during the first three decades of the century rosewood and mahogany were the two woods most commonly found in furniture – the 'favourite woods were rosewood and mahogany'.⁸⁴ This was thought suited to the Regency style. After the Great Exhibition, at which extremely elaborate designs were exhibited, the French taste for less opulent design came into vogue, and 'Veneers and inlay gave way to solid walnut or mahogany',⁸⁵ with rosewood going out of favour for furniture. Rosewood was still used for piano cases, however.

Such was the compulsion to buy a piano that many instruments were probably bought by people who had not thought of the consequences of piano ownership, as the following private sale illustrates:

1 April 1851

PIANOFORTE for SALE – a 6½ octave Grand, by Clementi, price 16 guineas. The attention of professionals and others is particularly directed to this remarkably fine-toned instrument and handsome piece of furniture, which cost originally £130. Is most suitable for a concert or school room, and the owner is compelled to part with it, being too large for his present apartments. May be seen at 2, Surrey-street, Strand.⁸⁶

This Clementi grand, as a ‘handsome piece of furniture’, may have been very attractive and an excellent signifier of a respectable household, but the seller has been forced to concede that it is ‘too large for his present apartments’. He is so desperate to regain the space taken up by the piano that he is prepared to accept ‘16 guineas’, when the piano ‘cost originally £130’. Of course, it may have been that he was planning to move in the near future, perhaps ‘down-sizing’, but the piano does appear to have been too large for its own good, and this had resulted in its resale value. For a buyer with enough space to allocate to music, this sale was an excellent opportunity to acquire an impressive grand piano at a greatly reduced price.⁸⁷ Whatever his reasons for selling, and it may have been an inheritance, the owner of this piano was ‘compelled to part with it’ due to its size.

During the post-Great Exhibition era, the number of upright pianos in England increased to meet the rise in numbers of amateur pianists. Ehrlich gives annual production figures ‘during the 1850s’ of around two-and-a-half thousand at Broadwood, and one-and-a-half thousand at Collard.⁸⁸ Added to these figures are those for numerous smaller manufacturers, and ‘informed guesswork gives an estimate of total English production in 1851 as between 15,000 and 20,000 instruments’.⁸⁹ As with most items manufactured for domestic consumption, new production affects secondhand availability, and during the second half of the century more advertisements for secondhand cottage pianos are seen generally in newspapers than for other types of piano.

If a piano was to be sold privately, it was the man of the house who dealt with the organisation of the transaction. The lady of the house dealt with the internal affairs of household management – it was relatively unusual for a lady to arrange her own advertisement:

23 January 1858

PIANOFORTE.— A lady wishes to DISPOSE OF a very elegant walnut COTTAGE, by Collard and Collard, registered keyboard. Selected by a professor only a few months since. A bargain. Apply at 6, Thorney-place, Oakley-square, Camden-town.⁹⁰

The (anonymous) lady refers to her ‘very elegant walnut COTTAGE’, highlighting the attractiveness of this particular wood. Acknowledging the superior technical know-how of a (presumably) male professional regarding the selection of her instrument, the piano had been ‘selected by a professor’, and ‘only a few months since’ – maybe she was planning the purchase of a new piano, having made progress with her lessons. Many advertisements make use of the word ‘professor’ – the associations this had were expertise, status, and public respectability. The implication in this particular advertisement is that a woman was incapable of selecting a suitable instrument on which to play, and the fact that it had been ‘selected’ by an expert removed the implied risk from its sale to a new owner.

Whereas advertisements placed by businesses tended to emphasise the technical features and benefits of instruments, private advertisements tended to provide more descriptions of the physical appearance of a piano:

23 January 1858

PIANOFORTE.— A superior and remarkably fine brilliant-toned walnut COTTAGE 6¼-octaves, carved front, and all latest improvements; only used four months; will be sold at a very low price for cash. So very superior a piano seldom to be met with. To be seen at Mr. Pain’s, 1, Bishopsgate-street within, Cornhill.⁹¹

The phrase ‘brilliant-toned’ is frequently used in advertisements to highlight the tone quality of an instrument. This probably meant that the piano had a clear sound in its upper register. Although the manufacturer of this piano is not given, it has ‘all the latest improvements’, including ‘6¼-octaves’ – presumably F' to a'''. ‘Mr Pain’ spends good money on a rather wordy advertisement which sets out to convince the reader that a high-specification cottage piano is what they need – ‘So very superior a piano [is] seldom to be met with’.

By the 1850s there was a well-developed and rapidly-expanding piano manufacturing industry, and a well-established secondhand market developing

alongside. However, some advertisements fall into the trap of demonstrating how the value of an instrument can fall quite dramatically, much to the benefit of anyone seeking a nearly-new yet respectable piano:

23 January 1858

PIANOFORTE.— To be SOLD, a bargain, a very superior and brilliant-toned 7-octave COTTAGE PIANO, in a very handsome rosewood case, with Royal patent sounding board, metallic plate, and all Collard and Collard's latest improvements. Cost 50 guineas only four months ago, but if purchased immediately may be had for 26 guineas. For soundness of make and beauty of tone and touch it cannot be exceeded. To be seen at 77, Newman-st, Oxford-st.⁹²

In 'only four months' this piano has fallen in value from fifty guineas to a secondhand selling price of twenty-six guineas. This is in spite of the fact that it has 'a very handsome case', 'Royal patent sounding board, metallic plate, and all Collard and Collard's latest improvements'. Furthermore, it has the benefit of a '7-octave' keyboard. For a household with twenty-six guineas to spend on a piano, this would appear to be a bargain – as the seller points out, it is by Collard & Collard, and so has a certain 'soundness of make'.

By the second half of the century, certain individuals were generating an income, or supplementing their main income, by buying and selling secondhand pianos from their home addresses. In a similar way, many women supplemented their main incomes by giving evening piano tuition at home. The following two advertisements appeared in *The Times* in January 1858, and January 1868:

23 January 1858

COTTAGE PIANO, an unprecedented bargain. Splendid rosewood case, beautifully curved, patent double-action, French fall, fretwork, metallic plate, three pedals, 6¼-octaves, and every improvement. It is sufficiently elegant for any drawing room, and the tone is powerful, rich and brilliant. It has extra bolts and bracings for an extreme climate, and, from its soundness, strength, and many beauties, is well adapted for a professor. It has been in use only five months, but will be sold, for peculiar circumstances, for 27 guineas, less than half its original price. A warranty with it. To be seen at 322 Regent-street, nearly opposite the Polytechnic.⁹³

2 January 1868

PIANO (Cottage Trichord), a genuine bargain – Italian walnut, 7-octave, truss legs, extra bolts and bracings for an extreme climate, and exquisite improvements. Invaluable to a professor requiring richness and brilliancy of tone, delicacy of touch and unusual durability and strength. Used only a few months, but will now be SOLD (through peculiar circumstances) for less than half the original price. Selected originally by an eminent professor. An opportunity seldom occurring. A legal warranty with it. To be seen between 10 and 4, at 322 Regent-street, nearly opposite the Polytechnic.⁹⁴

Clearly advertised by the same individual, each piano is being sold under ‘peculiar circumstances’ (thus making this appear to be a special opportunity to buy a piano), for less than half the ‘original price’. The technical features of each piano are pointed out, but this seems to be as much to do with giving a favourable impression of the seller’s expertise as with the qualities of the pianos. The pianos have the benefit of ‘extra bolts and bracings for an extreme climate’ – this is possibly a reference to the Indian sub-continent or Australia, and the reader is informed that the pianos are suited to a ‘professor’. The piano with the ‘splendid rosewood case’ is ‘sufficiently elegant for any drawing room’ – no such claim is made for the other piano, in ‘Italian walnut’, since it is assumed that the fact that this piano is made of Italian walnut is sufficient enough to render any more description unnecessary – the phrase ‘Italian walnut’ ‘speaks for itself’.

These advertisements offer descriptions of both the technical and aesthetic aspects of the pianos, and as such make an appeal to both male and female readers. The seller is mid-way between offering a private sale and a business sale, and could be described as a private specialist or connoisseur. In view of this, and the fact that no prices are given, the target customers are probably those upper-middle-class amateur pianists who were impressed with phrases such as ‘eminent professor’ and ‘Italian walnut’.

If finances allowed, a Broadwood piano was *the* English-made instrument which carried the greatest prestige. By 1868, Broadwood were still offering instruments directly to the public:

2 January 1868

PIANOFORTES for HIRE and for SALE, from 25 guineas upwards. JOHN BROADWOOD and SONS, 33, Great Pulteney-street, Golden-square, W. Manufactory, Horseferry-road, Westminster.⁹⁵

Given that their prices range ‘from 25 guineas upwards’, Broadwood were clearly targeting a particular class of customer. In the Victorian period ‘an acute and finely-judged sense of class’⁹⁶ governed society at large, and it helped to raise the perceived quality of manufacturers like Broadwood to have private residences in suitable areas of London, as Ehrlich says in relation to Broadwood – ‘By 1873 H. F. Broadwood had moved to St George’s Square where his neighbours included titled ladies and a major general’.⁹⁷ The Broadwood family had evolved from the position of being in ‘trade’ to a highly respectable position in society. In the eyes of the general consumer, this was reflected in the quality of their instruments. Moreover, it is indicative of the status of Broadwood that the advertisement merely says ‘for HIRE and for SALE’ – no mention need be made of terms, or of the three year system. This is unlike the firm of Moore & Moore, who in the same newspaper as the Broadwood advertisement placed the following, which goes into great detail in order to inform the potential customer of the ways in which they can become a part of the music-making community:

2 January 1868

PIANOFORTES – MOORE and MOORE LET on HIRE the following PIANOFORTES, for three years, after which, and without any further payment whatever, the pianoforte becomes the property of the hirer :- Pianettes, 2½ guineas per quarter; piccolos, three guineas per quarter; cottage pianos, £3 10s. per quarter; drawing-room model cottage pianos £3 18s. per quarter. These instruments are warranted, and are of the best manufacture. – Warerooms, 104 and 105, Bishopsgate-street within, E.C.⁹⁸

Moore & Moore were discussed in Section 1.1.2 – they are credited with being the originators of the three-year system of hire purchase. An advertisement was placed by the company in the *Bethnal Green Times* in January 1867, and it was for the same pianos, at the same prices, which were listed in the above January 1868 advertisement. The newness of the system was the reason why the company, even for readers of *The Times*, thought it necessary to explain what the ‘three-year system’ meant. Quarterly payments meant that a respectable instrument was within financial reach of many families who could not otherwise afford the social advantage of

having a new, as opposed to secondhand, piano on proud display in their parlours. From the information given in Moore & Moore's advertisement, Table 2.4.2 shows the total monies paid out for various pianos:

Type of piano	Quarterly payment	Yearly	Total over three years
<i>Pianette</i>	2½ guineas = £2 12s 6d	£10 10s	30 guineas = £31 10s
<i>Piccolo</i>	3 guineas = £3 3s	12 guineas	36 guineas = £37 16s
<i>Cottage</i>	£3 10s	£14	£42
<i>Drawing-room Cottage</i>	£3 18s	£15 12s	£46 16s

Table 2.4.2 Examples of the total amounts paid for various pianos using the 'three-year system'.

Moore & Moore advertised this system of payment, and these prices, (the 'drawing-room model cottage' was often, perhaps mistakenly, advertised at £3 17s.) regularly throughout the 1860s. However, no list prices are to be found in the press for Moore & Moore pianos. Although we can calculate the total amounts paid over the three-year duration, we cannot compare this to catalogue prices. Ehrlich quotes 'a typical advertisement of 1864'⁹⁹ which offers, over three years, a '28 guinea pianette' for ten guineas per year, a '40 guinea cottage' for fifteen guineas per year, and a '60 guinea semi-oblique' for twenty guineas per year. As he says, 'the alleged values were, of course, greatly inflated'.¹⁰⁰ We can safely assume a similar mark-up for Moore & Moore. (The '60 guinea semi-oblique' would appear to be on an interest-free deal, which seems most unlikely.) The use of the three-year system; the fact that their advertisements explained the system; the fact that their prices were so openly featured in their advertisements; the fact that a sentence such as 'These instruments are warranted, and are of the best manufacture' is used, all point to the likelihood that Moore & Moore were marketing their instruments (and this included harmoniums) to a lower-middle-class consumer. No mention is made of the woods used or of the decoration of the instrument – these were plain pianos for working households, who would have been delighted to have any respectable piano to show off to their acquaintances. As Ehrlich points out with regard to these advertisements, 'the pretentious nomenclature merely served to obscure the identity of various sizes of unprepossessing uprights'.¹⁰¹ Despite any pretence uncovered by Ehrlich in the content of these advertisements, it has to be admitted that companies like Moore & Moore gave respectable working- and lower-middle-class families an opportunity to acquire the most sought-after item of domestically-refining furniture. Whether or not it was played, and by whom, will be discussed in Section 2.6.

Cramer & Co were a company who regularly took instruments in part-exchange for new pianos, and therefore had occasionally to make a particular effort to dispose of them. These instruments were not sold on the three-year system, as we would expect, but were offered for sale at a cash price. It was not only the pianos of lesser-known manufacturers which were offered for sale, as the following advertisement from Cramer & Co demonstrates:

2 January 1868

ERARD'S 7-octave PATENT GRAND PIANOFORTE, a splendid instrument (cost 165 guineas), and a first-rate Oblique Grand Cottage, by ditto (cost 85 guineas); a very superior Patent Boudoir Grand, and two beautiful Cottages, by Collard and Collard; also an elegant walnut Trichord Cottage, by Broadwood; and several others (a little used) at greatly reduced prices. CRAMER & Co.'s city warerooms, 43 Moorgate-street, E.C. First-class New Pianos and Harmoniums for sale, for hire, and on Cramer's three years' system.¹⁰²

The pianos on offer are listed in Table 2.4.3:

Manufacturer	Description	Advertised price
Erard	'7-octave [...] grand'	'cost 165 guineas'
Erard	'oblique grand cottage'	'cost 85 guineas'
Collard & Collard	'Boudoir Grand'	
Collard & Collard	Cottage	
Collard & Collard	Cottage	
Broadwood	'walnut Trichord Cottage'	
	'several others'	'greatly reduced prices'

Table 2.4.3 Pianos on sale from Cramer & Co. in January 1868.

Cramer & Co had a wide choice of secondhand pianos available, with a price range in this advertisement of 'cost 165 guineas' all the way down to 'greatly reduced prices'. The company was known to be a larger business than Moore & Moore, and dealt in respected names in piano manufacturing. It is interesting to note that all three manufacturers named in Cramer's advertisement are included in a list of five – 'Erard, Broadwood, Collard, Wornum, or Stodart', given in a contemporary publication called *The Guard*.¹⁰³ This publication gave practical advice on how to avoid the pitfalls of piano purchase, and said of these five manufacturers that 'these are respectable makers [implying that they were honourable businessmen] and their names carry with them an indisputable warranty'.¹⁰⁴ From the point of view of a private purchaser, it was safer to buy a piano from a company such as Cramer & Co,

with its attendant reputation and respectability, even if the piano was one of their less-expensive instruments. Such a company would be able to offer advice to the purchaser, and with a reputation to uphold they had every reason to ensure that the purchaser was content with the piano. Once delivered into the home, propriety dictated that no-one would pass comment on a piano which looked at all disreputable – ‘musical friends would keep a polite silence’.¹⁰⁵

2.5 Sydney Smith and John Brinsmead: The Power of Advertising

For a respectable middle-, lower-middle- or working-class family who were looking to buy a new piano, there was a small group of manufacturers in England producing an appropriate range of instruments. Ehrlich has estimated that in the 1850s there were around eight companies, 'whose annual output probably ranged between three and five hundred' pianos.¹⁰⁶ The list offered by Ehrlich is as follows: 'Allison, Brinsmead, Challen, Chappell, Grover and Grover, Hopkinson, Kirkman and Pohlmann',¹⁰⁷ and for the present discussion this is important because it includes the name of Brinsmead. It was shown in Section 1.2.2 how Sydney Smith was involved in the marketing of Steinway pianos, endorsing the make in his role as concert pianist. However, by far the most important endorsement Smith was associated with, over a period of several decades, was for Brinsmead pianos.

The career of John Brinsmead (1814-1908) began when he 'entered a London piano factory in 1835 as a journeyman case-maker'.¹⁰⁸ *Grove Music Online* gives the same year for the founding of Brinsmead pianos,¹⁰⁹ whereas Ehrlich gives the 'year of starting' as 1837.¹¹⁰ Whichever year it was, Brinsmead 'began piano making with the assistance of a man and a boy'.¹¹¹

As stated above, by the 1850s Brinsmead are estimated to have been producing somewhere between three and five hundred pianos per year, and the company seems to have continued at this level of production for the next couple of decades – Ehrlich's estimate for 1870 is still five hundred pianos per year.¹¹² However, from the early 1870s the company embarked on a period of rapid growth, backed up by dynamic advertising. This was the start of the era of international exhibitions (discussed below) which were held all over Europe, America, and Australia. Brinsmead took part in many such exhibitions, and won many prizes. These prizes formed the basis of the company's 'vigorous'¹¹³ expansion programme. From as early as 1872, the words 'INTERNATIONAL EXHIBITION' are being proudly proclaimed in the press, with Sydney Smith giving London performances on Brinsmead's 'NEW PATENT GOLD MEDAL CONCERT GRAND':

INTERNATIONAL EXHIBITION. – Mr. SYDNEY SMITH will PERFORM on JOHN BRINSMEAD and SON'S NEW PATENT GOLD MEDAL CONCERT GRAND PIANOFORTES THIS DAY, June 19, at 12 o'clock. Room 15.¹¹⁴

By this time, Smith had built up a reputation as a composer and pianist, and it must have suited Brinsmead to have secured the services of Smith, whose own private students came from a social group which they were targeting. Brinsmead wanted to cultivate the public perception of their pianos as being high quality but affordable for an average family. It was the availability of Smith, and the daily press, which facilitated this for Brinsmead – ‘an image of high quality was carefully developed through extensive advertising and press manipulation’.¹¹⁵ More advertisements appear in *The Graphic* for Brinsmead than in any other newspaper or magazine. The advertisements often quote Smith's personal opinion regarding Brinsmead pianos, and Smith's verdict that ‘The touch is absolute perfection’ was featured many times – the following is a not untypical example, and it will be seen below how regularly the advertisement was repeated. To impress the reader, Brinsmead embarked upon a period of collecting together as many ‘professional’ names as possible, to be used as endorsements in their advertisements:

JOHN BRINSMEAD and SONS' GOLD MEDAL PIANOFORTES
[...]

SIR JULES BENEDICT “This most ingenious and valuable invention cannot fail to meet with success.”

SYDNEY SMITH “The touch is absolute perfection.”

BRINLEY RICHARDS “A very clever and useful invention, and likely to be extensively adopted.”¹¹⁶

This period marks the beginning of the technique of product endorsement by manufacturers with the use of, in the case of Brinsmead, endorsers from both the ‘trade’ and ‘art’ areas of the musical world (see Section 1.1.4). Brinsmead used both in order to appeal to the new cult of the celebrity among the population at large (Smith as concert pianist/composer), and to the professional from the world of academia (Sir Jules Benedict). This advertisement was repeated in this format (the same quotations featured in other advertisements) throughout 1875 and 1876, on 28 August 1875, 25 December 1875, 1, 8 January 1876, 11, 18 March 1876, 8 April 1876, 6, 20, 27 May 1876, 3, 10, 17, 24 June 1876, and 1, 8 July 1876.

By 1876, Brinsmead were appointing agents nationwide. *The Western Mail* in Cardiff was used periodically to promote Brinsmead in the South Wales area. The appointment of Thompson & Shackell, who at this time had branches in Cardiff and Swansea, is interesting because it shows how a regional musical instrument dealer was ‘appointed’ by a London-based manufacturer – for the reasons that they were ‘thoroughly efficient Tuners’ – an important skill for any retailer of pianos, and because, according to Brinsmead, they were ‘most excellent judges in the selection of Pianofortes’. So, safe in the knowledge that they were buying from a retailer who had clearly demonstrated sound judgement in the choice of pianos which they were going to sell, a buyer of a new piano could make a purchase. A Brinsmead piano was available to buy over three years, and it could be regularly tuned and maintained by the ‘efficient tuners’:

AGENTS: THOMPSON & SHACKELL,
4, Queen-street, Cardiff; 101, Oxford-street, Swansea.

“We hereby appoint Messrs. THOMPSON AND SHACKELL our agents, and have pleasure in recommending them as thoroughly efficient Tuners and most excellent judges in the selection of Pianofortes.

“JOHN BRINSMEAD & SONS.”¹¹⁷

Occasionally, Brinsmead reproduced in one of their advertisements a review they had received in another publication. *The Illustrated London News* had a short article about Brinsmead and the opening of their new factory in Wigmore Street, London. It was reproduced in *The Graphic*. The date is rather confusing, since John Brinsmead’s sons ‘became partners in 1863, when the firm took new premises in Wigmore Street’,¹¹⁸ and this short feature is dated 1876 – thirteen years later. The company was by this time a sizable concern – the new factory was ‘intended to accommodate 300 workmen’ – and, whether or not the target was actually reached, the intention was that the factory could ‘supply 3,000 pianos annually’:

JOHN BRINSMEAD and SONS’ SHORT IRON GRAND PIANOS.

“The improvements made in English pianos have caused this trade rapidly to increase, until one pianoforte manufactory after another has been built to supply the growing demand. One of the largest of these, lately erected by Messrs. John Brinsmead and Sons, of Wigmore Street, covers nearly an acre of ground in the Grafton Road, Kentish Town, and is intended to accommodate 300 workmen. These works alone can supply 3,000 pianos annually.” – *Illustrated London News*.¹¹⁹

The Illustrated London News carried several pictures of the Brinsmead works – Fig. 2.5.1 gives a clear indication of the size of the premises:¹²⁰

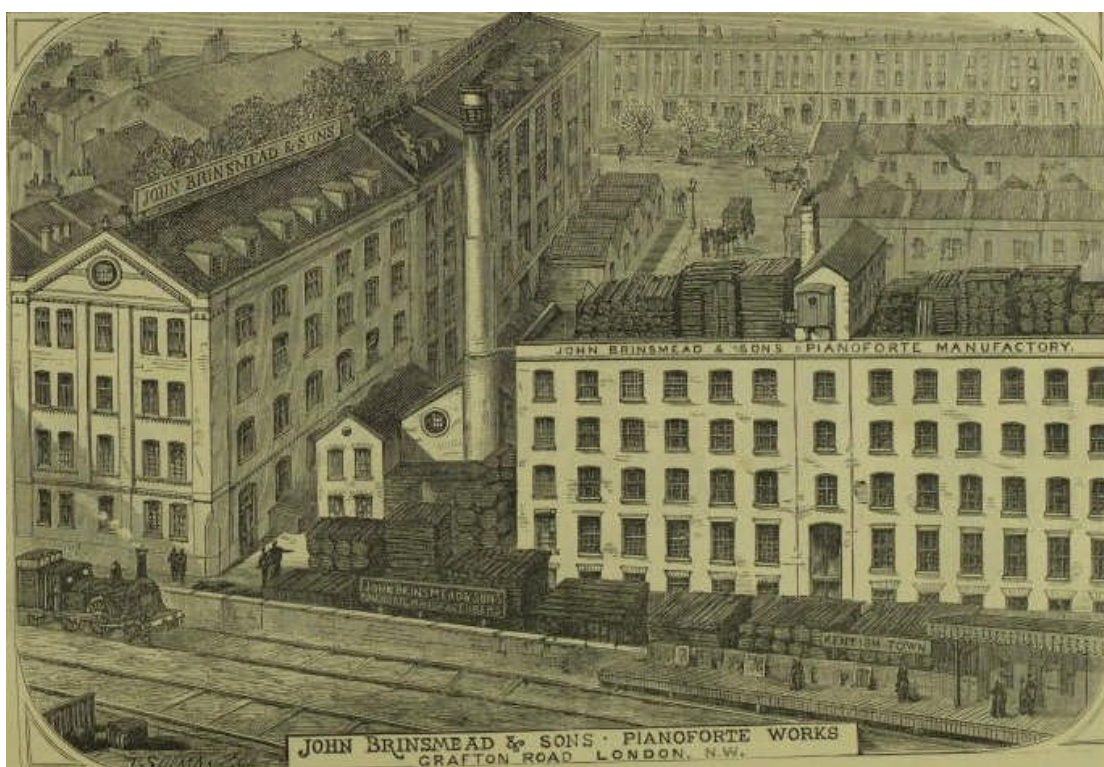


Figure 2.5.1 John Brinsmead & Sons Pianoforte Works in 1882. (Note the proximity to a railway line.)

The following short testimonial from Sydney Smith, used extensively in *The Graphic*, was featured in several regional newspapers, for example in Cardiff in 1877. It was to be re-used in various publications approximately thirty times during 1877-8:

45, Blandford-square, N.W.

I have much pleasure in testifying to the great excellence of Messrs. JOHN BRINSMEAD & SONS' Pianofortes. Their "Perfect Check Repeater" produces a touch that is *absolute perfection*, and which is unsurpassed by any other maker, native or foreign.

SYDNEY SMITH.¹²¹

Advertisements for Brinsmead pianos provide an excellent example of the birth of the modern advertising campaign – their advertisements appear almost continually, without a break, from the 1850s through to the twentieth century. As Ehrlich said, 'Image and reality are peculiarly difficult to separate in the case of Brinsmead because of the elaborate and relentless nature of his [advertising]'.¹²² Elaborate because of the large number of 'professors' Brinsmead made use of to

endorse their pianos (see the illustrated advertisement from *The Graphic* dated 26 September 1877 – Fig. 2.5.3 below), and relentless because of the almost obsessive repetition of the advertisements. The same short testimonial from Sydney Smith which had been used in *The Western Mail* featured in *The Graphic* in March 1877. It was subsequently repeated regularly throughout the remainder of 1877, and during the first half of 1878, on 31 March 1877, 26 May 1877, 2, 30 June 1877, 14 July 1877, 11 August 1877, 19, 26 January 1878, 23 March 1878, 20 April 1878, 8, 15 June 1878, and 13, 20 July 1878.

The company also made use of *The Era*, though not as frequently as *The Graphic*. The company's marketing campaign consisted of a mix of elaborate advertisements, which were made up of several testimonials, and short, sometimes single-sentence advertisements which managed to highlight everything that was noteworthy about Brinsmead pianos, with a small word count, i.e. using a small amount of advertising space. The following advertisement is a good example. The text manages to incorporate the facts that Brinsmead pianos are 'GOLD MEDAL PIANOS', appealing to the Victorian belief that competition winners must by definition be the best in their respective fields; the instruments feature the 'Patent Perfect Check Repeater Action', appealing to the widely-held belief that new technologies could produce the best possible advances in new instruments (a belief in progress at the same time as a sense of the lost past); the pianos are available to buy on the 'Three Years' System', a relatively new and therefore 'modern' type of financial transaction making ownership possible for many more households; and the famous Sydney Smith is of the opinion that 'The touch is absolute perfection' – the opinion of a celebrity 'professor' was considered worthy of attention in the (private) world of the domestic (female) amateur. This is just the kind of over-selling of which Ehrlich is critical (see above) when he discusses the marketing techniques of Brinsmead. However, this is the public image that Brinsmead wanted to portray – highly respectable pianos, made in England, which had all the latest design features, many of which had won prizes at international exhibitions. Brinsmead were aiming to impress the public with this information, demonstrating that a perfectly respectable piano of the latest design was affordable for everyone:

JOHN BRINSMEAD and SONS' GOLD MEDAL PIANOS, with the Patent Perfect Check Repeater Action. On the Three Years' System. SYDNEY SMITH. "The touch is absolute perfection."¹²³

As mentioned above, Brinsmead always played on their strengths regarding their up-to-date manufacturing techniques, a point always supported by Smith and other 'professionals' who endorsed their products. Brinsmead were more than willing to show off their manufacturing facilities, as Fig. 2.5.2 from *The Illustrated London News* demonstrates:¹²⁴

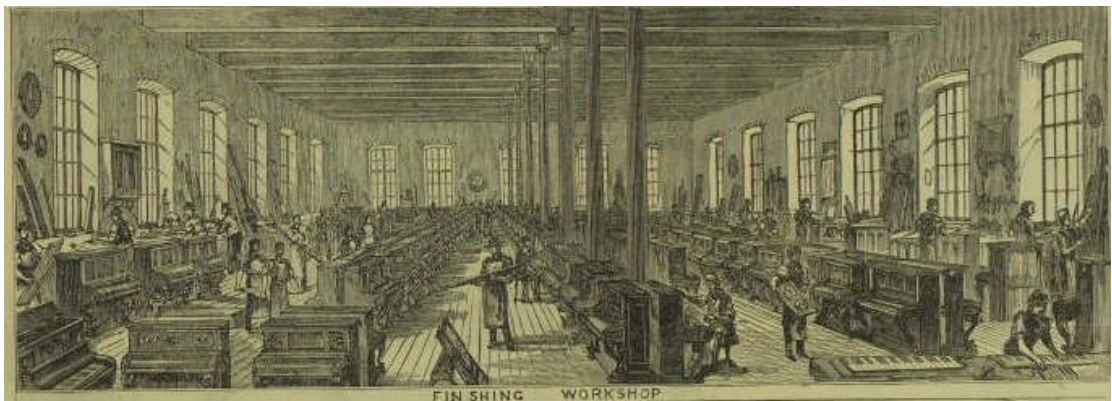


Figure 2.5.2 The Finishing Workshop at John Brinsmead & Sons Pianoforte Works in 1882.

Through the summer and winter of 1877, Brinsmead held an advertising campaign in the great northern city of Manchester. Again, the gold medal-winning pianos, with their patented action, are endorsed by Sydney Smith.¹²⁵ The use of this testimonial highlights the national fame of Smith, as it is assumed that his name is known to readers of the newspaper. Moreover, the fact that he was clearly a 'professor' from London would have been testimonial enough for the average provincial amateur musician.

By the 1880s Brinsmead (and by association Smith) had received royal endorsements. In July 1884 it was announced that the King of Bavaria had appointed Brinsmead as supplier of pianofortes,¹²⁶ by December 1884 the Queen and the Duchess of Edinburgh had been supplied with two Brinsmead pianos¹²⁷ and in 1891 The Prince of Wales had also made an appointment to Brinsmead.¹²⁸ No higher testimonial could be received by a manufacturer.

The situation in Hull during this period developed along similar lines to other provincial cities. It was shown in Section 1.2.1 that by the 1860s the number of local

newspapers was increasing rapidly, with an estimate of over one thousand by 1863.¹²⁹ Advertising in the provincial press followed similar patterns to those seen in the national press, because local newspapers generally used the nationals as models for their own layout designs, etc. – ‘The new provincial press took its tone from the *Telegraph*’,¹³⁰ and because business generally had begun to recognise the power of advertising. Manufacturers and retail businesses, particularly the new department stores, began to make use of pictorial advertising – soon to be known as display advertising – in the national and local press.¹³¹ The mid-century music business in Hull was introduced in Section 1.2.2. By 1877, the Hull business of J. W. Holder had developed considerably, judging by the number of pianos listed in their advertisements. In a similar way to the advertising campaign of Brinsmead seen in London during the summer and winter of 1877, J. W. Holder ran a series of advertisements during the first half of 1877, in *The Hull Packet and East Riding Times*. The same advertisement appeared six times between January and April, as follows: 19 January, 23 February, 9, 16, 30 March, and 20 April. It was then repeated on 24 August.

The first section of this lengthy advertisement was designed to establish the credentials of the business with the reader from the outset, by highlighting the number of years the business had been established, and by association with the manufacturer Collard and Collard:

PIANOFORTES BY COLLARD AND COLLARD,

With Patent Metallic Hoppers.

THE LARGEST STOCK IN HULL.

No. 1, WHITEFRIARGATE. (Established 26 years).

J. W. HOLDER, having had extensive dealings, over a period of many years, with Messrs. Collard and Collard, at all times for immediate cash, is thus enabled to obtain the greatest possible advantage in the selection of his valuable Stock, both as to quality of tone, elegance of wood and design, &c., at their lowest cash prices.¹³²

As seen in other advertisements of the period, words such as ‘extensive’, ‘advantage’, ‘valuable’ and ‘elegance’ are used to impress the reader. The claim that the company held ‘THE LARGEST STOCK IN HULL’ would be impressive, but it was also an attack on the company’s closest rival in Hull, Gough & Davy Ltd, whose advertisement was directly above Holder’s in the newspaper. The advertisement goes on to list the various piano manufacturers whose products the company has in stock:

Broadwood and Son's PIANOFORTES, in Walnut and Rosewood, with latest improvements.

Kirkman and Son's (makers to the Queen) Cottage PIANOFORTES, with Iron Frames.

Kirkman and Son's, also Ernest Kap's Short Iron Grand PIANOFORTES.

Cadby's Prize Metal PIANOFORTES, with Iron Tubular Bracings.¹³³

Broadwood and Kirkman are relatively well-known manufacturers, but Cadby less so. Even in his extensive survey of the piano and its history, Ehrlich gives the firm only a brief mention, saying that 'Adorned with such 'extras' as 'patent truss bracing', Cadby's pianos started at thirty-eight guineas, achieved a rapid obsolescence, but earned their maker enough for him to leave £26,000 in 1884 to his seven daughters'.¹³⁴

The structure of Holder's advertisement becomes clear – in the section on pianos, it begins with the company's association with Collard and Collard, then runs through Broadwood, Kirkman and Cadby, finally moving on to 'other first-class makers' (who remain nameless) and options for hire purchase:

PIANOFORTES, by various other first-class makers, also HARMONIUMS, LENT ON HIRE, by the day, week, month, or year, with option of Purchase, if required, on the most liberal terms, also on the Three Year System of 12 quarterly or 36 monthly payments.¹³⁵

Aiming for as wide a customer base in Hull and the surrounding area as possible, Holders offered a variety of hire or hire purchase methods – 'by the day, week, month, or year'. With the 'Three Year System' an option of '12 quarterly or 36 monthly payments' is given in order to attract the attention of households whose incomes were generated at a variety of intervals. To meet the requirements of church, chapel or larger private dwellings, the company also stocked American organs and harmoniums, again claiming to have the largest stock in Yorkshire:

Agent for G. WOOD & Co.'s AMERICAN ORGANS.
HARMONIUMS, English and Foreign, the largest, best and cheapest
Stock in Yorkshire, for Sale or Hire.¹³⁶

Towards the end of the advertisement, there is a paragraph on secondhand instruments. '[N]early equal to new, returned from hire', these pianos were by 'Collard and Collard, Broadwood and Son, Kirkman, Cadby, Brinsmead, and other London Makers of known reputation'. The Brinsmead connection with Hull appears

only as a name in a list of ex-hire pianos, not among the initial list with Broadwood and Kirkman. Brinsmead pianos were no doubt available from Holders – they do offer a selection of ‘PIANOFORTES, by various other first-class makers’. The company goes to some length to make it clear that the secondhand or ex-hire instruments in which they deal are on a different level of respectability to those sold by, for example, ‘common low-priced furniture shops, &c’. It was important to put some distance between Holders and these establishments, along with the large number of other secondhand goods dealers who occasionally offered a used piano for sale:

PIANOFORTES (Secondhand) nearly equal to new, returned from Hire, by Collard and Collard, Broadwood and Son, Kirkman, Cadby, Brinsmead, and other London Makers of known reputation; a large stock always on hand at prices little above showy and worthless instruments constantly advertised “To be sold a bargain,” “To be sold by auction,” also at common low-priced furniture shops, &c., frequently with forged makers’ names attached.¹³⁷

Finally, the advertisement mentions that as part of its after-sales service, tuning and repairs can be carried out by the company’s own employees:

PIANOFORTE and HARMONIUM TUNERS and REPAIRERS engaged expressly for THIS Establishment.¹³⁸

As a respectable company, Holders had to be seen to be offering a complete service to a regular clientele. It was no doubt recognised that word of mouth travels quickly, and is worth more than any amount of paid-for advertising. Holders were demonstrating on a local level that a reliable and respectable piano was available to all but the very poorest members of society by the 1870s. In 1877 the company could boast occupation of two premises in the city centre, at ‘1, WHITEFRIARGATE, and TRINITY-HOUSE-LANE, HULL’,¹³⁹ thus demonstrating that they were an established and reputable company. Furthermore, their advertisement makes it clear that they only dealt in reputable instruments.

Returning to the 1877 advertising campaign staged by Brinsmead in *The Era*, the company used the same advertisement throughout the remainder of 1877 and into January 1878, probably to take advantage of the winter and Christmas season – piano playing has always been more of a winter evening pastime, and what could be more impressive to the friends of a middle-class Victorian family than the arrival of a new

piano in time to provide the accompaniment for the singing of Christmas carols. The same advertisement was repeated on 25 August 1877, 8 September 1877, 6, 20 October 1877, 3 November 1877, 15, 29 December 1877, and 12, 26 January 1878.

Running concurrently with these advertisements for Brinsmead pianos, there were many advertisements for the music of Sydney Smith. In a typical page of newspaper advertising new sheet music was grouped together, alongside other publications such as new literary works and stationery items, whereas advertisements for pianos were also grouped together, alongside various items being marketed at the domestic consumer – these advertisements could range as far away from pianos as new sets of false teeth for example. Beginning in January 1877, ‘Four New Pieces’ were advertised, together with Smith’s large-scale piece *En Route*. The new pieces were *Chant de Berceau*, *Home, Sweet Home*, *Ernani*, and *Reminiscence on Mendelssohn’s Two-Part Songs*.¹⁴⁰ This same list of pieces was re-advertised on 27 January, 3, 17 February, and 24, 31 March in the same year. In addition to advertisements for new pieces, it was common for publishers to print price lists (sometimes lengthy) in the press, such as the one dated 24 February 1877 in *The Graphic* for the music of Smith (see Appendix 1 for the full list). The list is divided into categories – ‘original pieces’, ‘operatic fantasias’, and ‘miscellaneous pieces, transcriptions, arrangements, &c.’. This would no doubt make browsing easier, since a total of one hundred and thirty-one different items are listed. In the second half of 1877, four new pieces began to be advertised. These were *Figaro. Fantasia on Mozart’s Opera*, *Cynthia. Serenade*, *Souvenir de Bal*, and *Air Danois*.¹⁴¹ In the same newspaper, Smith’s fantasia on *The Flying Dutchman* was advertised. During June 1877 this piece was advertised on three occasions, on 2, 9, and 16 June. This was because the opera was being staged at the Royal Italian Opera, Covent Garden on 16 June.¹⁴² The production was in Italian – *Il Vascello Fantasma*. It is noticeable that Smith’s advertisements were placed during the preceding fortnight and on the day of the performance, taking full advantage of the fact that the opera was also being advertised and so was in the public gaze. All of the above pieces were advertised in *The Graphic* during September, October, November and December, during the run-up to Christmas. Additionally, the following piece was advertised on 24 November and 22 December:

SYDNEY SMITH'S NAZARETH. – Transcription of Gounod's grand composition for the Piano.¹⁴³

This was not, strictly speaking, a new piece – it had been included in the lengthy price list which appeared in February 1877. However, it did have a Christmas 'theme', and just to remind the pianist of this it has the subtitle *Jesus de Nazareth*, in French. Like Brinsmead pianos the music of Smith was promoted continually, taking particular advantage of the Christmas season. Smith appeared in public during December 1877, when he performed 'four New Pieces'. He gave two recitals on the same day, as the following advertisement shows:

5 December 1877

MR. SYDNEY SMITH'S PIANOFORTE RECITAL, Willis's Rooms, THIS DAY, Dec. 5. at Three. Vocalists: The Mdles. [*sic*] Badia and Mr. Shakespeare. Accompanists: Sir Julius Benedict and Mr. W. Ganz.

MR. SYDNEY SMITH will introduce at his SECOND PIANOFORTE RECITAL, at Willis's Rooms, Dec. 5, four New Pieces, "Gavotte," "Retrospect" (melody), "Deuxième etude de Concert," and Fantasia on Flotow's Opera, "Stradella." Also by desire, will repeat "Cynthia," and "Souvenir de Bal."¹⁴⁴

In conjunction with the amount of advertising which Brinsmead were using, Smith could not have chosen a better time to promote his own 'products' in a concert, since his name was almost continually in the press, either in advertisements for his own music or for Brinsmead pianos.

From this consideration of the year 1877, similarities can be seen between the marketing of Brinsmead as a respectable company manufacturing respectable pianos, and the marketing of the music of Sydney Smith as music which any respectable home could feel happy about purchasing. Both had a regular (and substantial) presence in the press. Both placed many advertisements, but for relatively few 'products' – three piano designs are shown in the illustrated advertisement of 29 September 1877, and only eleven piano pieces were featured in *The Graphic* (excluding the price list of 24 February 1877). Both made use of testimonials – those for Brinsmead always give the name of the endorser, in itself a selling point, whereas those for Smith's pieces do not. For example, we are simply told that Smith's *Flying Dutchman* fantasia is 'a most successful and effective piece'.¹⁴⁵ Finally, both parties were, with hindsight, demonstrating their appreciation of the power of marketing by

taking advantage of the Christmas season in order to boost sales figures, and to increase their (respectable) public presence.

By 1877 Brinsmead pianos had won several international awards, and the company included notice of these in its advertisements throughout the remainder of the century. They did this in order to promote their public image as a manufacturer of pianos of quality, as Ehrlich says – ‘Prizes were taken at several international exhibitions and an image of high quality was sedulously cultivated’.¹⁴⁶ A list of prizes is given in the illustrated advertisement reproduced below – the awards were as follows:

THE GRAND MEDAL OF HONOUR and DIPLOMA OF MERIT,
Philadelphia, 1876
THE GOLD MEDAL, Paris, 1870
THE HIGHEST AWARD – THE GRAND DIPLOMA OF HONOUR, Paris,
1874
LA MEDAILLE D’HONNEUR, Paris, 1867
THE PRIZE MEDAL, London, 1862
LE DIPLOME DE LA MENTION EXTRAORDINAIRE, Netherlands
International
Exhibition, 1860
THE GOLD MEDAL with DIPLOMA OF HONOUR, South Africa, 1877¹⁴⁷

How inherently worthwhile these awards were is open to question. Brinsmead pianos were not of the same quality as those of other manufacturers, and this was recognised at the time, as Ehrlich points out in relation to the prize awarded to Brinsmead at the Sydney, Australia Exhibition the following year (1878) – ‘At first the jury awarded ‘first prize with commendation’ to Brinsmead and unadorned first prizes to Steinway, Chickering, Bechstein, Blüthner and Erard. This result was so patently absurd and elicited such a storm of protest that all were raised to the special category’.¹⁴⁸

Rivalry between England and Germany also surfaced in Australia at the Melbourne Exhibition in 1882, with Brinsmead conducting ‘an advertising war in the sanctimonious bellicose style which was to become this company’s principal claim to fame’.¹⁴⁹ Ehrlich tells us that Brinsmead publicly slandered the quality of German pianos, and ‘accused the traders of Victoria of pushing their sales in a sordid quest for additional profit’.¹⁵⁰ By the 1880s, German piano manufacturers were displaying ‘a commercial thrust of prodigious vitality’.¹⁵¹ At the Amsterdam Exhibition of 1883

‘fifty-five German makers showed 143 pianos, more than two thirds of the total displayed’.¹⁵² When Brinsmead, the only English competitor, won first prize, ‘Outrage was expressed’.¹⁵³ The theme of respectability is connected to the rise in English nationalism seen in the later decades of the century. With the rise to political and industrial might of Germany, the purchase of an English-made, award-winning piano was one small way in which a patriotic, middle-class English family could make a public demonstration of their loyalty to their country. It was becoming a battle for supremacy between two countries – in the newly-unified Germany, ‘Britain was increasingly regarded with envy and dislike’.¹⁵⁴

France in the 1880s and 1890s was nationalistically promoting the pianos of her own manufacturers, and at the Paris Exhibition of 1889 Brinsmead had to be content with the award of a mere silver medal along with ‘twenty undistinguished firms’.¹⁵⁵ French pianos were awarded two ‘Grand Prix’ (Erard and Pleyel) and five gold medals.

History has since shown that the complaints expressed at these exhibitions about the awards of top prizes to Brinsmead were justified. Although they were well-made, reliable instruments, Brinsmead pianos cannot be compared to the best makers, as is recognised in the current literature – ‘Surviving instruments suggest that Brinsmead’s were good medium-class pianos, but not comparable with the best of those made in Germany and the USA’.¹⁵⁶

Periodicals offered articles of interest to the general reader, and *The Illustrated London News* provided images of current affairs and events. Fig. 2.5.4 demonstrates how Brinsmead could benefit from the new availability of illustrated magazines and newspapers:

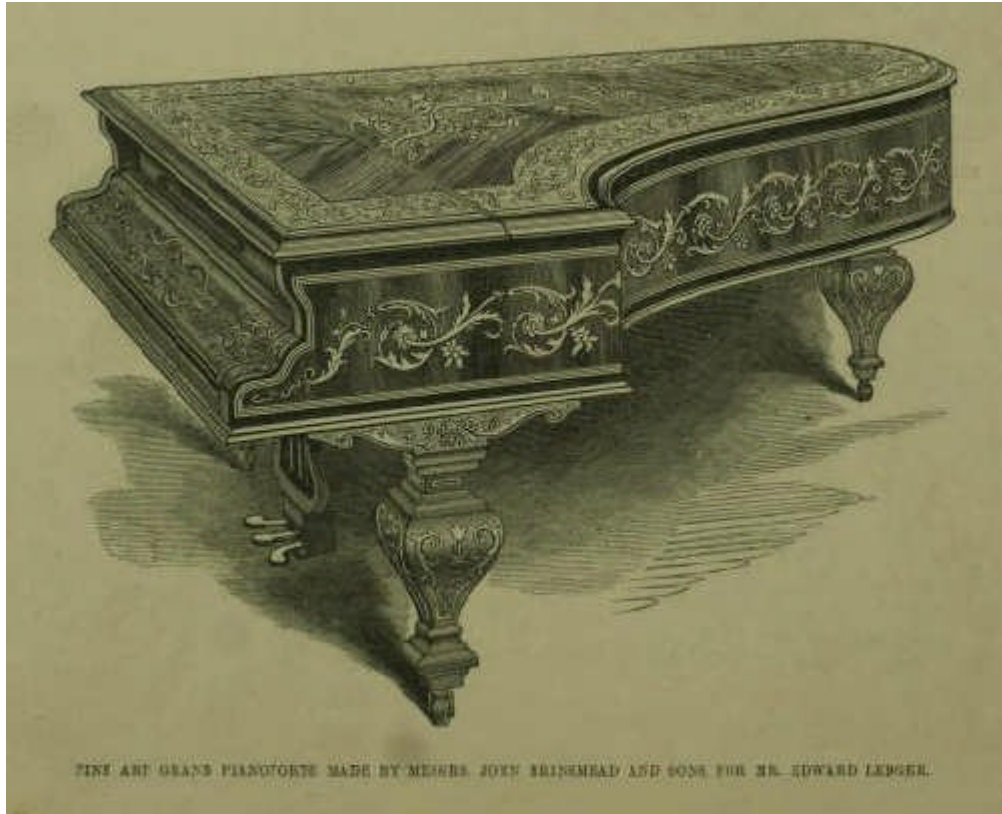


Figure 2.5.4 'Fine Art Grand Pianoforte made by Messrs. John Brinsmead and Sons for Mr. Edward Ledger'.

This particular piano, made for 'Mr Edward Ledger', was deemed to be so newsworthy that an illustration was thought appropriate. The illustration was supported by a couple of lines of explanation.¹⁵⁸

The run-up to the Christmas period was never lost on Brinsmead – a typical run of advertisements which highlighted the technical superiority of their pianos and the endorsements of leading 'professors' appeared in the autumn period of 1878 in *The Graphic*:

JOHN BRINSMEAD and SONS' GOLD MEDAL PIANOS, with the Patent Perfect Check Repeater Action.

"This most ingenious and valuable invention cannot fail to meet with success." – SIR JULIUS BENEDICT.

"The touch is absolute perfection." – SYDNEY SMITH.

“A very clever and useful invention, and likely to be extensively adopted.” – BRINLEY RICHARDS.¹⁵⁹

This advertisement was repeated, in addition to other advertisements, on 7 September 1878, 5 October 1878, 9 November 1878 and 28 December 1878.

In Ehrlich’s table of ‘Some Representative English Manufacturers’¹⁶⁰ an estimated figure is given of seven hundred pianos being manufactured by Brinsmead in 1880. Scottish pianists were targeted in this year, with the same Sydney Smith testimonial as had been used on many previous occasions. The *Glasgow Herald* was the newspaper which advertised the Brinsmead ‘patent sostenente grand obliques’ [*sic*]:

JOHN BRINSMEAD & SONS’
PATENT SOSTENENTE GRAND OBLIQUES.

“I have much pleasure in testifying to the great excellence of Messrs. John Brinsmead and Sons’ Pianofortes. Their ‘Perfect Check Repeater’ produces a touch that is absolute perfection, and which is unsurpassed by any other maker, native or foreign. – Sydney Smith.”¹⁶¹

The use of foreign languages to impress the middle-class reader was discussed in Section 1.1.5. In the above advertisement, the term ‘sostenente’ was a reference to ‘[t]he application of a cylinder and silk loops to an upright pianoforte. The loops were attached to the strings and the cylinder, which, when being moved by the foot, bowed them: the tones came forth somewhat like a seraphine. It was the invention of Mr Mott’.¹⁶² This advertisement shows that Brinsmead had fitted the same mechanism to a grand piano. A ‘singing’, cantabile tone, as heard from a Brinsmead piano, was much favoured by composers of the period. A review in the *Court Journal* of a recital given by Sir Julius Benedict, at which he performed his popular piece *Where the Bee Sucks* talks of ‘the sustained tones with great variety of effect in the light and shade of tones, especially so when extreme delicacy of touch is required’.¹⁶³

On a local level, musical instrument dealers, if they were successful, could develop and expand along with the London-based manufacturer whose products they represented. This was the case in Wales with Messrs. Thompson and Shackell, who by 1883 had expanded into several towns within Wales, as well as Gloucester, as the following advertisement illustrates:

10 August 1883

JOHN BRINSMEAD and SONS'
PATENT SOSTENENTE GRAND OBLIQUES.

SOLE AGENTS FOR GLOUCESTER AND SOUTH WALES:
THOMPSON AND SHACKELL,
CARDIFF, GLOUCESTER, SWANSEA, MERTHYR,
TENBY, and NEWPORT (MON.).¹⁶⁴

In 1876 the company only had branches in Cardiff and Swansea (see above).

Parallels can be drawn between the careers of John Brinsmead and Sydney Smith. Both came to prominence at around the same period – Smith was born two years after Brinsmead started making pianos. Both attempted to create a ‘product’ which was to the best of their capabilities. Both saw their ‘end-users’ as being the rapidly-expanding middle-, lower-middle- and working-class sections of Victorian society – people who had spare income available (however much this may have been) to invest in a piano. As a result both produced their products in relatively large quantities. Both made clear attempts to raise the perceived quality of their products, Brinsmead with the use of awards from international exhibitions and endorsements, Smith with the use of techniques taken from art music (discussed in Part 3), and French titles for the majority of his pieces. Ehrlich sums up Brinsmead with a fairly optimistic note, saying that ‘[B]y 1900, employing more than 200 men, [Brinsmead] had overtaken Broadwood in the quantity and possibly the value of its output’.¹⁶⁵ With hindsight it is highly appropriate that Brinsmead should have chosen Sydney Smith as one of their major endorsers, since they each had broadly the same set of ambitions. Furthermore, also with hindsight, it can be seen that both were salesmen for their respective ‘products’.

2.6 Domestic Piano Music as a Symbol of Respectability

Two related threads running through the entire nineteenth century are those of respectability and status. The two terms are sometimes used interchangeably, but in the nineteenth century it was quite possible to have status without respectability, or respectability without status.

For the broad range of the population making up the various layers of the middle classes and the respectable working class, being respectable meant living within the guidelines laid down by the church, and demonstrating a sense of morality – ‘respectability was a style of living understood to show a proper respect for morals and morality’.¹⁶⁶ During the nineteenth century this meant paying one’s own way in the world, which carried the implication of financial independence, running a respectable household, and showing an awareness of those less fortunate, ideally by making contributions to charitable endeavours, in either monetary or practical terms. By the mid-nineteenth century the appeal of this way of living was so widespread that Samuel Smiles’ book *Self Help* (published in 1859) became a best-seller.

The relationship between respectability and status can be seen in the extent to which each attribute lessened or increased what Best termed the ‘lines of social division’.¹⁶⁷ This is easily demonstrated in the area of sport – men who owned large country estates mingled with other men from all walks of life, regardless of their status. Frith’s painting *Derby Day* of 1858 is perhaps the most popular depiction of this. Best’s ‘lines of social division’ were created more by the cult of respectability than by a person’s status – it produced ‘a sharper line by far than that between rich and poor’.¹⁶⁸

Status, in contrast, is to do with position on a scale, analogous to rank in the armed forces – ‘where rank had titles and ribbons, status has symbols. But it is characteristic that these can be not only displayed but acquired’.¹⁶⁹ Thus it was possible to buy status through the acquisition of a large house and trinkets with which to fill it. This was depicted in the novel *North and South* by Elizabeth Gaskell, first published in book form in 1855. The brooding son who has taken over the running of the family cotton mill has acquired status, but still feels the need to have a

private tutor in order to improve his knowledge of the classics, and consequently his level of respectability.

This 'buying' of status has roots going back several centuries before the Victorian period, and amateur music-making has played a key role in this acquisition of status. For example, it is seen in the practice of keeping a keyboard of whatever type at home, for the amusement of the females of the family. It is well known that Henry VIII was a talented amateur musician – 'we first hear of the virginal in the earlier sixteenth century' i.e. during this king's reign.¹⁷⁰ A century later, Loesser tells us, 'the little keyboards had spread to the homes of the wealthier retail tradesmen'.¹⁷¹ This demonstrates two threads that have been noted with regard to the nineteenth century. One is the 'filtering down' effect – over time, it is a now-familiar pattern whereby a cultural practice, in this case keyboard playing in a domestic setting, begins life as a pastime of royalty and the nobility, and spreads downwards through the social layers. The other thread concerns the establishment of a mercantile class who used their surplus income to purchase 'culture' of various kinds. The acquisition of culture in this way, whether it was literature, works of art, or music, came to signify status. It was not simply the generation of wealth which set a family apart, but demonstrations of their ability to have their womenfolk occupy themselves with leisure pursuits. As Mary Burgan has written, the 'dilemma [for a young middle-class woman was that] on the one hand, she had to exert herself to attain accomplishments that would enrich the home: on the other, she must remain a mere amateur'.¹⁷² Lower classes were financially obliged to have their women contribute to the family income, and therefore occupied a lower-status position in the social hierarchy.

By the middle decades of the eighteenth century domestic consumption was being recorded permanently, by the commission of family portraits which were in vogue at the time. These public displays of status often show the women of a household standing or sitting with their instruments, 'not because they were musical, but because the instruments were expensive'.¹⁷³ It is now known, as it was recognised at the time, that there was a difference in purpose between commissioned paintings and line drawings or sketches. Paintings, although hung on display in the family home, were not only for the enjoyment of the family concerned – they were

for public display. Visitors could admire the paintings, not merely as skilfully-rendered works of art, but for their content and what this signified. They were statements of how well a family was progressing on the social scale – the higher their status, the greater the number and quality of domestic products such as musical instruments seen in the paintings. Sketches on the other hand were often produced by members of the household, often women. They were produced (on an amateur basis) in great numbers, and often depict various scenes of domestic music-making, either solo performers or small ensembles. Whereas music-making in paintings was seen as a public display of a private activity, sketches offer a private record of the pursuit of leisure for its own sake – what Richard Leppert has termed ‘purposeless pleasure’.¹⁷⁴

An important difference can be noted between the pursuit of leisure (in this case music) between the eighteenth and nineteenth centuries. In the second half of the eighteenth century amateur music-making was seen as a ‘trivial’ pastime. In this sense, the activity had no end-product – it was done for its own sake, and was not to be taken too seriously. It was, however, an important means by which segregation between the different spheres of men and women was achieved. And because of this, any young, single woman who played well (as an amateur) was seen as a possibly suitable prospective marriage partner. She thus had the potential to raise the public status of her husband. By the middle decades of the nineteenth century the status of marriage was being enhanced by the public, amateur performances of women at local recitals, often held in aid of a charitable cause – a new church roof for example. (There are many reviews of such recitals in Appendix 1.)

In the provinces, pre-arranged social gatherings of like-minded amateur musicians ‘were the bedrock on which provincial life was built’.¹⁷⁵ After a suitable period of rehearsal, private concerts would be held at the homes of those local families whose status was deemed appropriate – families who enjoyed the luxury of instruments and the free time in which to practice. More than any other leisure activity, it was music which ‘defined the social realm of those élites’.¹⁷⁶ The pursuit of musical activities demonstrated to the rest of the local ‘quality’ (as these families were known) a certain refinement, wealth, and class which, taken together, signified status. Unfortunately, a man who happened to own a shop in the local market town which supplied these instruments was usually excluded from these occasions because of his

lower status. (cf. an advertisement placed in the *Beverley Guardian & East Riding Advertiser* – see Section 1.1.2. This was for ‘Bartle’s Musical Repository, Beverley, East Yorkshire’. As noted previously, this dealer was seen as ‘trade’ and thus had a relatively low social status.)

In addition to the display of instruments as status-enhancers, the music performed on them was seen as a signifier of taste. A new genre of ‘pseudo art music’ began to evolve, produced by English composers either in the style of the European instrumental art music tradition (which was assumed to be of superior quality), or based on themes from currently-popular operas. English consumers saw this as a status-enhancer at the time, as Temperley has written – ‘the consumers recognised the high social status of the musical language of European art music, and they wanted a kind of music that audibly partook of that status’.¹⁷⁷ This goes some way towards explaining the success in England of the ‘London’ Bach, J. C. Bach (1735-82).¹⁷⁸ As a European ‘master’ residing in London, he was well-placed to take advantage of the business opportunities offered by the capital. On 6 March 1779, an advertisement appeared in the *Public Advertiser* in London for the sale of Bach’s latest ‘SETT [*sic*] of Sonatas’.¹⁷⁹ It shows how Bach was personally available to members of the public who wished to purchase music with a direct European connection – the new music was ‘Printed for the Author and [was] to be had at his House, No. 3, Cavendish Street, Portland Place’.¹⁸⁰ Being able to boast that one bought one’s latest music directly from Bach, no doubt carried considerable social weight. The advertisement also demonstrates Bach’s business acumen, since he describes the sonatas as being ‘for the Harpsichord or Piano Forte’,¹⁸¹ as he was fully aware of the fact that both instruments were in use in this period. Moreover, as was common at the time, ‘accompanying’ parts for ‘the violin or German flute’¹⁸² are included, considerably increasing the potential for sales of the music.

During the early decades of the nineteenth century the fashion for all things French gained momentum, a fashion promoted in part by the number of post-revolutionary French émigrés living in England at the time.¹⁸³ English composers began to imitate the titles given to pieces by their European counterparts (see Section 1.1.5). The French language was soon being used to raise the perceived status of many domestic products, including music. The English composer who seems to have

followed this trend more than any other throughout the nineteenth century was Sydney Smith. As noted in Section 1.1.5, Smith used French titles and subtitles (descriptions or evocations of whatever the music was supposed to be either ‘depicting’ or referencing) for the majority of his works – he made use of somewhere in the region of eighty different descriptions in French. There can be no clearer demonstration of the fact that the French language was employed as a status-enhancing attribute for the promotion of new music than its use by Smith.

In Section 2.5 it was shown how in 1877 Smith and Brinsmead both ran advertising campaigns which lasted throughout the year and led up to the Christmas period. Smith’s new music in 1877 amounted to only eleven pieces, but the perceived number was probably greater because of the continual advertising which took place. Having considered the connections between the advertising methods of Smith and Brinsmead, we can now consider the front covers as advertisements for Smith’s musical ‘products’. Furthermore, the perceived status of his music was achieved largely by association with European art music composers, and the front covers of the pieces were used as a facilitator of this. They were also used to raise the respectability of Smith and his music through the power of association – the use of appropriate fonts for the covers of pieces with religious themes is one example (see the discussion below). Thus began the notion of piano music which is left on the music stand but which is hardly ever played – it may have been left there in order to impress visitors.



En Route Op. 132 (see Fig. 2.6.1) was a large-scale piece composed by Smith and published in both solo and duet arrangements in 1875. However, Smith first performed the piece at two of his own recitals during November and December 1874. A review of these recitals in *The Daily News* referred to Smith as ‘This clever pianist and successful composer of music for his instrument’.¹⁸⁴

Figure 2.6.1 The front cover of *En Route* Op. 132.

Smith at this time was at the height of his popularity, as the review makes clear – ‘at the Hanover-square Rooms, on Wednesday afternoon, [...] a very large audience was assembled’.¹⁸⁵ For a while, *En Route* was one of the main items in Smith’s recital programme, and in this review it is referred to as a ‘novelty’. The reviewer pointed out the ‘considerable grace of melody’ and the fact that ‘the passages of display [virtuoso sections] are fluently written, and thoroughly well suited to the instrument for which they are intended’.¹⁸⁶

‘Swirls’ are employed around the text (see below for other examples) and a similar font is used for *En Route* and ‘Sydney Smith’. *En Route* and *Marche Brillante* have connotations with militarism and therefore patriotism, and by using a very similar font for his name Smith was associating himself with these connotations. (See below for other examples of this method of association.) The effect of patriotism is lessened however, by the use of French – *pour piano* and *En Route*. There are many examples of Smith appearing to find inspiration from news reports in the press, and items concerning the French Foreign Legion (*La Légion Etrangère*) had been in *The Times* regularly since the foundation of the Foreign Legion in 1831.

In the wake of his success with this (and other) pieces, Smith could advertise it not only as a ‘successful’ piece but one that had been ‘Played [...] with extraordinary success’.¹⁸⁷ The same advertisement referred to the piece as ‘A brilliant Military March’¹⁸⁸ – the subtitle of the piece is *Marche Brillante*. Like religion, the world of the armed forces was never far away from the general public conscience in the nineteenth century. By the 1870s, Smith had a long list of duet arrangements in print, both as arrangements of his own compositions and duet arrangements of arias from well-known operas. In 1876 the ‘features and benefits’ of Smith’s duets (to use a modern sales term) were promoted in the following way:

SYDNEY SMITH’S PIANO DUETS.

The enormous demand for these unrivalled Pieces from every part of the world where music is cultivated is the best proof of their merits. Such a series of attractive, bright, and ably-written Duets, combining good taste, sound judgement, and thorough knowledge of the capabilities of the modern pianoforte, affords a never-failing source of genial pleasure to all pianists.¹⁸⁹

This advertisement makes the claim that the fact that these duets are in ‘enormous demand [...] from every part of the world [...] is the best proof of their merits’. In

other words, they are worth buying *because* they are popular. Smith's music gained in status because of this popularity, which was increased further by the use of phrases such as 'good taste' and 'sound judgement'. This period saw the birth of the 'modern' music industry, using recognised sales techniques. The above advertisement points out not only the artistic merits of Smith's duets but their technical superiority as well – they display 'good taste, sound judgement, and thorough knowledge of the capabilities of the modern pianoforte'. They are thus being marketed as high-status pieces for the serious amateur pianist. The fact that Smith performed a piece at his own recitals only boosted the status of the music in the eyes of the consumer. An understanding of the importance of the setting of price levels is shown, since the duets of Smith were advertised at five shillings, whereas his solo pieces were usually priced at four shillings. This gave the impression that a typical duet would be a more substantial piece of work, on which greater time and effort had been employed by Smith. (Section 3.8 considers Smith's *Danse Napolitaine* Op. 33 as an example of such a duet.) The greater the effort displayed, the greater was the perceived quality and thus status of the work. This was seen with Smith's piano tutor, which was advertised using the following testimonial from a publication called *The Queen*:

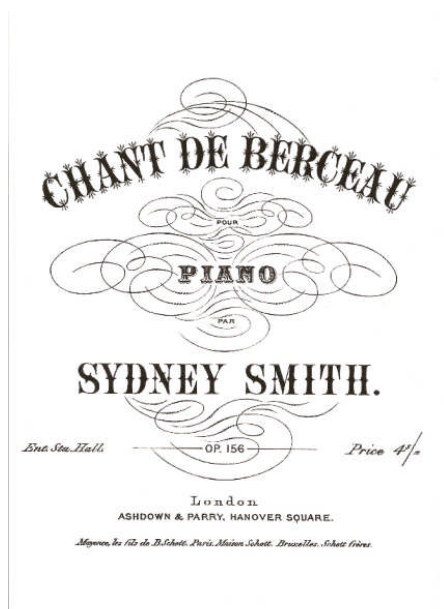
“[...] the research, care, and time bestowed upon it have resulted in the production of the best, because simplest and clearest, instruction book for the piano.”¹⁹⁰

During 1877, *En Route* was the subject of an almost continual advertising campaign, with the following advertisement appearing regularly in *The Graphic*:

SYDNEY SMITH'S "EN ROUTE." –
A Grand Brilliant Military March. Played by the composer at his
recitals with enormous success. Price 4s., duet, 5s.
ASHDOWN and PARRY, Hanover Square.

Throughout the year, in *The Graphic*, *En Route* was advertised with this same advertisement on the following dates: 13, 27 January, 3, 17 February, 24, 31 March, 12, 19, 26 May, 30 June, 29 September, and 3, 10, 17 November. This piece was a special case, in that it was a large-scale piece which Smith had performed at his own recitals, but there were other small-scale pieces which were the subject of regular advertising throughout the same year. The front covers of these pieces no doubt played an important role in their success – the following discussion on the front

covers of these pieces will illustrate how Smith was aiming to associate himself with the world of the European art music tradition in order to raise his own status in England.



Chant de Berceau Op. 156 (see Fig. 2.6.2) translates as *Song of the Cradle* – Smith’s son Eustace was born in 1876, so this may have given him the idea for the piece. The font has the little ‘shoots’ which appear in many of Smith’s title pages, possibly symbolising new life.¹⁹¹ French is used – *pour piano* – because pieces on the subject of childhood and the nursery have often had French associations.

Figure 2.6.2 The front cover of *Chant de Berceau* Op. 156.

The following year (1878) Tchaikovsky published his *Album Pour Enfants*, all of which have French titles. The use of lines which swirl around the words is common in nineteenth-century front covers. This was an inexpensive way to make the purchaser think that they were getting a higher-status piece of music for their money than they actually were. To produce dedicated artwork for a particular piece would have significantly increased the cost of production.

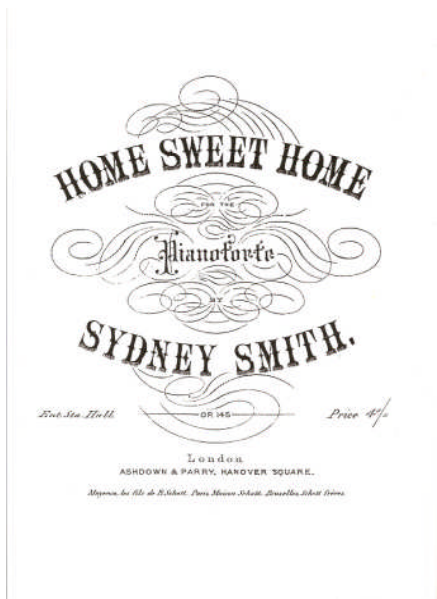


Figure 2.6.3 The front cover of *Home, Sweet Home* Op. 145.

The cover is less flamboyant than some pieces, mainly because the same font is used for both the title and the name. Perhaps less decoration produces a more ‘homely’, private (as distinct from public) image.

Home, Sweet Home Op. 145 (see Fig. 2.6.3) also uses ‘swirls’, but French words have been replaced by English. This is significant – the title plays on the Victorian image of a perfect English home, and use of a foreign language would be inappropriate. The inference from this is perhaps that English products generally had a higher cultural status than foreign – England was, after all, the workshop of the world. Moreover, the use of English would have appealed to the patriotism of the end-users of the piece.

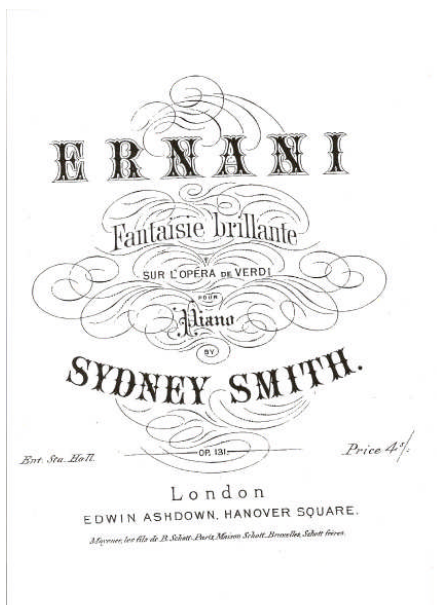


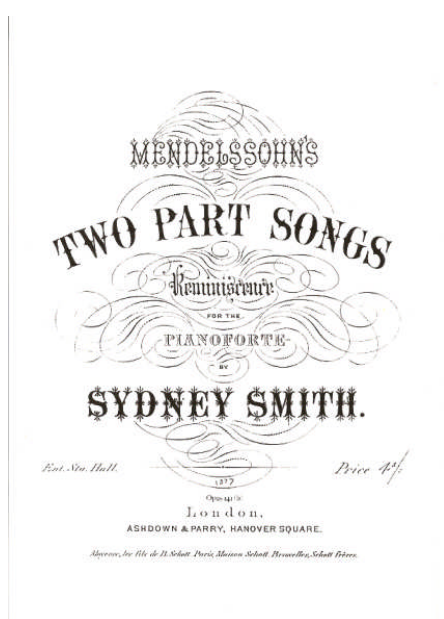
Figure 2.6.4 The front cover of *Ernani* Op. 131.

To conjure up the world of European opera for an English consumer, the cover is decorative – several fonts are used (surrounded by many swirls) and the English

The cover of *Ernani* Op. 131¹⁹² on the other hand (see Fig. 2.6.4) is more flamboyant, suited both to the public world of opera and to a *fantaisie brillante*. Verdi’s opera was popular at this time:

PROMENADE CONCERTS. – Mdlle CELEGA (her first appearance in England) will sing canzone [...] O Sommo Carlo Ernani, Verdi, TO-NIGHT.¹⁹³

purchaser is told that the *fantaisie* is *sur l'opéra de Verdi*. The font used for the title *Ernani* is not commonly used for the covers of Smith's pieces, but it is similar (particularly when used in conjunction with the 'swirls') to that used for Smith's *Danse Napolitaine* Op. 33. A clumsy attempt at conjuring up the world of Naples and the character of Pulcinella perhaps, but this hardly goes with the subject of the opera – 'Altogether there is a great deal of fire in *Ernani*, notably in the final terzetto, and a great deal of vulgar energy'.¹⁹⁴ The overall impression is of a desire to produce an image of status and grandeur without spending very much money on the cost of production.



The cover of *Two Part Songs* Op. 141b (see Fig. 2.6.5) carries certain messages. The first is derived from the fact that the same font decoration is used for both 'Mendelssohn' and 'Sydney Smith' – those 'little shoots' which were noted above. Smith must have been trying to associate himself with Mendelssohn in doing this, thereby raising his own public status as a composer.

Figure 2.6.5 The front cover of *Two Part Songs* Op. 141b.

Furthermore, the fact that it is Mendelssohn is significant, because of the associations of homeliness which that composer's *Songs without Words* had for the Victorians. This also ties in with the *Chant de Berceau* considered above – the same font (with the same decoration) is used for 'Sydney Smith' on the cover of *Two Part Songs* and for *Chant de Berceau*. The image of an English home is cultivated further by the sole use of English – this is a *Reminiscence for the Pianoforte by Sydney Smith*. The use of a European language would not be appropriate.

As we would expect, the cover of Smith's *Fantasie* on Wagner's *The Flying Dutchman* Op. 158 (see Fig. 2.6.6) is very different from that of the *Two Part Songs*.

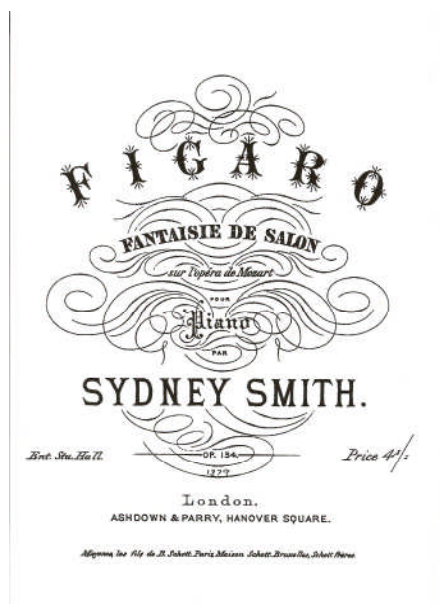


Figure 2.6.6 The front cover of *The Flying Dutchman* Op. 158.

The piece dates from 1877 and in the same year it was listed in the February price list in *The Graphic*. However, Smith began to advertise it individually in the press from April 1877. This was no doubt because the opera was due to be staged in London later that year by the Royal Italian Opera, Covent Garden.¹⁹⁵

Advertisements in *The Graphic* for Smith's piece appeared on 2, 9, and 16 June i.e. during the weeks leading up to the performance, as well as on the day of the performance. This is a clear example of one composer 'riding on the back' of another in order to make full use of the publicity, and another example of Smith associating himself with contemporary European art music. Smith's respectability and status were raised by association with European art music composers. Respectability was gained through hard work, and it was recognised that hard work went into *fantaisies* such as this one. A review in 1871 stated that Smith's 'Fantasie Brillante on "Il Barbiere," can be praised without reserve, as a remarkably effective and well-constructed example of its class'.¹⁹⁶ Status was raised by having an association with such an important figure as Wagner and his music. (The use by Steinway pianos of a testimonial by Wagner was discussed in Section 1.2.2.) The cover of Smith's piece is very different to any of the others from 1877. This edition was published in Berlin by Adolph Fürstner. German is the language used, as would be expected, and, unusually for the front cover of a piece by Smith, two other Wagner transcriptions are listed – those of *Tannhäuser* and *Rienzi*. The heavy border, with opulent corner decorations, is in marked contrast to the unadorned, 'homely' covers for the other pieces by Smith being advertised in the same period. This would all have helped to create a sense of 'otherness' around this piece,

particularly when we consider the gradually-rising tide of anti-German feeling in the press, and England at large, from the 1870s onwards. One of the many paradoxes of the nineteenth-century English musical world is that despite this steadily-increasing anti-German feeling, English composers still wished to associate themselves with the ‘great’ composers from the continent.



Another Smith *fantaisie* from the world of opera advertised as part of the 1877 campaign is that of Mozart’s *Nozze di Figaro* (see Fig. 2.6.7). The cover has a completely different image to that of *The Flying Dutchman*. Smith’s *Fantaisie de Salon* Op. 134 makes use of the ‘swirly’, flamboyant style seen in many other of his pieces. The opera was staged at Her Majesty’s Theatre, London in November 1877 – ‘Friday. Nov. 9th, Mozart’s Opera, Le Nozze di Figaro’.¹⁹⁷

Figure 2.6.7 The front cover of *Figaro Fantaisie de Salon* Op. 134.

Whereas the opera was advertised in *The Times* in Italian, Smith’s cover makes full use of French in order to conjure up the world of the Parisian salon – this is a *Fantaisie de Salon sur l’opéra de Mozart*. Use of the word ‘salon’ of course strengthens this image, since this is not the world of the English ‘drawing room’. A status-raising image of French grand opera may have been the intention here – Paris’s Palais Garnier opera house had been ‘inaugurated [on] 15 January 1875’,¹⁹⁸ two years previously.

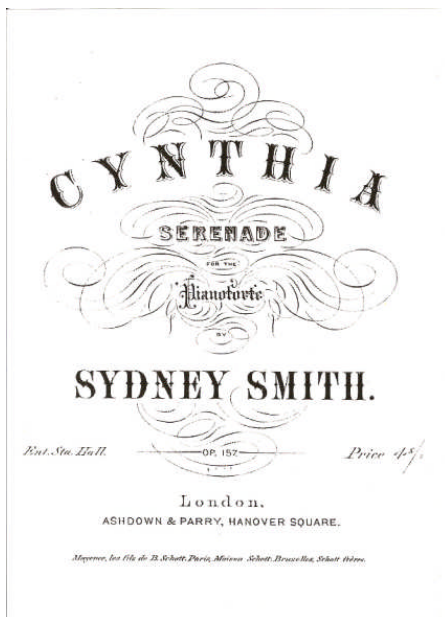


Figure 2.6.8 The front cover of *Cynthia* Op. 157.

The cover of *Cynthia* Op. 157 (see Fig. 2.6.8) raises several questions. Why is the title page in English rather than French; why are the various fonts left unadorned; why is the word ‘Pianoforte’ rather than ‘Piano’ used; why was this piece a *serenade*; why was the piece important enough to be regularly advertised throughout 1877; and who was *Cynthia*?

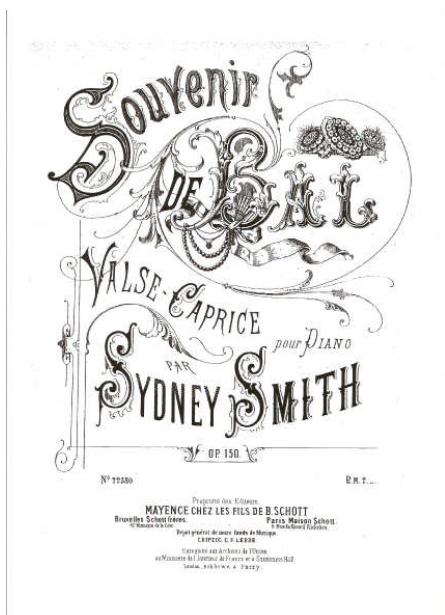
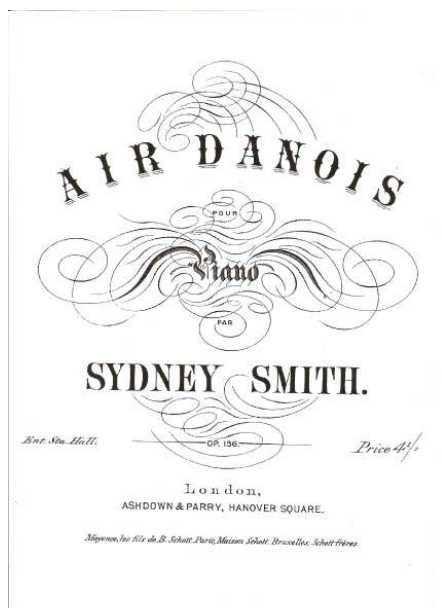


Figure 2.6.9 The front cover of *Souvenir de Bal* Op. 150.

The cover of *Souvenir de Bal* Op. 150 (see Fig. 2.6.9) is much easier to interpret. The highly decorative artwork is full of references to a glamorous lifestyle. There is a pearl necklace, a brooch on a chain, a fan, a bow of ribbon – or material, if from a gown, and expensive-looking jewellery. There are no easy-to-produce ‘swirls’. The fonts are flamboyant, particularly for the word *Bal* – the letter B is so decorated that it is hardly recognisable.

This must all have been intended to evoke images or memories of a glamorous ball – the subtitle *Valse-Caprice* also carries allusions of excitable, capricious flights of fancy. French is used, as would be expected for a piece which carried memories of a fashionable ball – the word ‘party’, for example, would hardly have done the cover justice – this is a *Valse-Caprice pour Piano*. Every word uses a different font, and even the letter *S* in *Sydney* is decorated differently compared to the letter *S* in *Smith*.

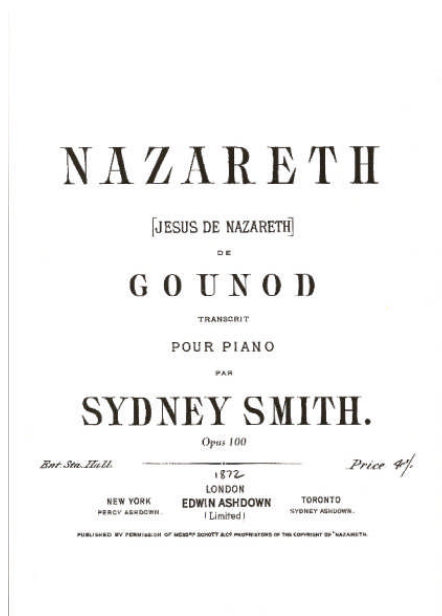
This all leads to the interpretation that Smith was aiming this piece towards an upper-middle-class user.



Air Danois Op. 136 (see Fig. 2.6.10) was perhaps a response to a news story. In October 1877, a constitutional crisis was reported in *The Times* under the heading ‘A STATE TRIAL IN DENMARK’.¹⁹⁹ The piece could perhaps be based on a Danish folksong. It was advertised, along with *Figaro*, *Cynthia* and *Souvenir de Bal*, almost continually between the end of June and the end of December 1877.

Figure 2.6.10 The front cover of *Air Danois* Op. 136.

Smith and his publisher must have thought that the piece justified the expense of such regular advertising – there were plenty of earlier pieces which could have been advertised instead.



The final work in Smith’s 1877 advertising ‘campaign’ is his transcription of Gounod’s *Nazareth* Op. 100 (see Fig. 2.6.11). The piece was featured as a separate item in *The Graphic*:

SYDNEY SMITH’S NAZARETH.—
Transcription of Gounod’s grand
composition for the Piano. Solo, 4s.; Duet, 5.

London: ASHDOWN and PARRY.²⁰⁰

Figure 2.6.11 The front cover of *Nazareth* Op. 100.

Dating from 1872, *Nazareth* was also featured in the lengthy price list in *The Graphic*, 24 February 1877 (see Section 2.5). The religious subject matter had an influence on the cover of the music – gone are the various fonts and decorative swirls. The fonts are relatively plain and ‘solid’-looking, suited to a religious piece. In order to increase the perceived respectability (the respectability of this music would have to be beyond doubt in order for it to sell) French is used – *transcrit pour piano par Sydney Smith* – but in addition to this, the piece was based on the music of Gounod, so French was appropriate. (*The Flying Dutchman* cover was in German.) To further advance the status of Smith and this particular piece, Edwin Ashdown acknowledged the fact that it had been ‘PUBLISHED BY PERMISSION OF MESSRS. SCHOTT & CO. PROPRIETORS OF THE COPYRIGHT OF NAZARETH’ on the front cover, thereby associating themselves with a successful European publishing house – in the same way that Smith was associating himself with Gounod.

It is interesting to see how an English composer was trying to reflect his own career in the world of contemporary European art music composers in order to raise his own status with the public at home. An image of status was cultivated for the sheet music of Smith in order to make it an attractive purchase. Moreover, the retail price of the majority of his solo pieces was set at four shillings, and this represented no small investment for a great number of amateur musicians. In the nineteenth century, a higher price equated to a higher status (cf. the advertisement discussed above for ‘**SYDNEY SMITH’S PIANO DUETS**’) – the pieces were worth buying *because* they were selling in large numbers. It is therefore easy to draw the conclusion that this price was set precisely in order to raise the perceived status of Smith and his music – as seen in Section 1.3.2, the ‘products’ of lesser-known composers generally had lower prices. Being a celebrity composer, Smith could command a higher price.

Particularly during the first half of the nineteenth century, the status of musicians and their music in England was not very high in relation to their European counterparts (see Section 1.3.1). This was a situation that Mendelssohn was to influence, both through his music and his personality. His character and background, as Donald Burrows explains, were highly respectable – ‘In Mendelssohn musicians

could point to one of their profession whose private life was beyond reproach'.²⁰¹ Smith's personal reputation was similarly high during the earlier period of his career. An 1867 review in *The Era* of a selection of his new publications said that Smith 'has worked industriously to gain his position, and is now, no doubt, contented to see his compositions in every music shop, and to receive honourable mention with such men of the day as Mr. Brinley Richards, Mr. Kuhe, and others of that class'.²⁰² In fact, Smith had dedicated his *Souvenir de Spa* Op. 12 of 1862 to 'I Monsieur Guillaume Kuhe'. In the eyes of respectable Victorian society Mendelssohn was the complete opposite to other more controversial composers such as Franz Liszt. Whereas the early piano music of Mendelssohn's friend Robert Schumann had been reviewed by Carl Kossmaly in 1844 and accused of containing 'Bizzareries',²⁰³ there was nothing remotely shocking or controversial about Mendelssohn or his music. The composer himself saw his piano music as a response to on the one hand such 'Bizzareries', and on the other the multitude of second-rate music which was by then in print – 'Almost certainly, his piano music was intended in large part as an antidote to what he regarded as [both] the excesses and mediocrity of much contemporary piano music'.²⁰⁴ Mendelssohn's life and works cover the late Classical and early Romantic periods, which meant that he met so many requirements and expectations of the nineteenth-century world. This was described by Richard Middleton as 'past traditions and present demands, skilful craftsmanship and artistic profundity, spiritual ambition and material success'.²⁰⁵

The fact that Mendelssohn had been to Buckingham Palace and performed for Queen Victoria and Prince Albert only added to the perceived respectability of his music. He performed for, and with, the Queen and Prince Albert in 1842.²⁰⁶ The Queen was impressed with Mendelssohn both as a man and as a musician, saying that 'his countenance beams with intelligence and genius'.²⁰⁷ Mendelssohn and Prince Albert had a particularly close acquaintance, coming from similar backgrounds on the continent – 'There seems to have been a genuine rapport between Mendelssohn and the Prince Consort, perhaps because they had grown up within similar German intellectual backgrounds'.²⁰⁸

Mendelssohn became hugely popular with amateur musicians and remained so after he died. He came from a well-to-do middle-class background and had the

benefit of an excellent upbringing and education. He was more than a composer – ‘he excelled in the roles of pianist, violinist, organist and conductor’.²⁰⁹ He was also much more than a musician -

He was widely cultured: he was a vivid and prolific letter writer, a landscape painter and a pen-and-ink sketcher of some distinction. He played brilliantly at chess and billiards; he swam and rode. In short, his whole attitude and make-up were complex, far more so than, say, Chopin’s.²¹⁰

In addition to these attributes his personality was such that he could converse comfortably with people from any section of society. Queen Victoria noted in her journal that ‘he is such an agreeable, clever man’.²¹¹ He was a husband and father. In 1837 he married a girl whom his sister Fanny described as ‘a fresh breeze, so bright and natural’.²¹² They had five children.

The growing influence of historicism in the nineteenth century, manifesting itself partly in the massive Gothic town halls built by the Victorians as demonstrations of wealth and engineering progress also played a part in Mendelssohn’s success. This was because he was intimately connected to the J. S. Bach (1685-1750) revival, initially demonstrated in England by his production of Bach’s *St. Matthew Passion* in 1829. Mendelssohn also composed for the developing English choral movement, whose repertory had consisted of the oratorios of Handel (1685-1759) and Haydn (1732-1809). The most widely-performed Mendelssohn oratorios were to become *St. Paul* (1836), *Elijah* (1846), and the *Symphony No. 2 (Lobgesang) (Hymn of Praise)* (1840).

The Bach revival had an important influence on Mendelssohn’s piano output, seen most directly in the *Six Preludes and Fugues Op. 35*. As Todd says, these pieces ‘reinvigorate the spirit of the *Well-Tempered Clavier*’.²¹³ They do this by exploring what was by 1837 ‘an antiquated art’,²¹⁴ while at the same time making use of nineteenth-century keyboard idioms. During Mendelssohn’s own lifetime his personal respectability, coupled with this musical ‘looking backwards’ was ‘applauded in many quarters as a necessary corrective’²¹⁵ to both the mundane and extreme ends of the contemporary musical spectrum.

The esteem in which a composer and his music could now be held is reflected in the increasing prices paid by Novello for the *Songs without Words* – ‘Mendelssohn’s principal contribution to the domestic music repertory’.²¹⁶ Starting from a basic profit share between Mendelssohn and Novello in 1829 to the final book of pieces being sold for two hundred pounds in 1869, we can see a progressive rise in the market value of Mendelssohn’s music.²¹⁷ Several factors contributed to this – the driving force of respectability; the development of nationwide systems like the railways and music publishing; the establishment of music colleges; the development of new manufacturing techniques which lowered the costs of instruments, and the music and accessories needed to make use of them. All these developments contributed to the success of the *Songs without Words* – Mendelssohn, to coin a phrase, seems to have been in the right place at the right time.²¹⁸

The piano music of both Mendelssohn and Smith seems never to have been very far apart – pieces by both composers appeared regularly in the same programme. During the early stages of his career Smith appeared regularly as a concert pianist – such concerts were promotions of himself as a pianist/teacher, and of his music. He sometimes featured an item from the *Songs without Words* in a recital:

3 October 1863

PORTLAND HALL, PORTLAND HOTEL,
SOUTHSEA.

MR. W. D. HIRST begs respectfully to announce to the Nobility and
Gentry of Southsea, that he has engaged

MR. SYDNEY SMITH,
(Of the Crystal Palace Concerts),

TO GIVE A
MORNING AND EVENING PIANOFORTE
RECITAL,

On Thursday, October 8th, 1863, on which occasion he
Will be assisted by

MR. RICHARD BLAGROVE,
The Celebrated Performer on the Concertina.

The Programme will include some of Mr. SYDNEY
SMITH’S most
POPULAR COMPOSITIONS !

PROGRAMME:

PART 1.

[...]

“Fairy Whispers,” (Nocturne)

“Le jet d’Eau” (Morceau Brillant)

Sydney Smith.
 [...]

“Lieder ohne Worte,” in A Major...Mendelssohn,
 [...]

An Interval of Ten Minutes.
 PART II.
 [...]

“La Harpe Eolienne,” (Morceau de Salon)
 Sydney Smith.
 [...]

Danse Neapolitaine, [*sic*] (Morceau de Concert)
 Sydney Smith.
 [...] ²¹⁹

The programme includes four of Smith’s more popular pieces as well as a “Lieder ohne Worte,” in A Major...Mendelssohn’. As was usually the case specific details of the pieces were not given, but it is likely to have been Op. 62 No. 6, the well-known *Spring Song* from Book V of the *Songs without Words*, dating from 1842-4. The final piece in Op. 62, this piece is perhaps the one in the *Songs without Words* that, more than any other, conjures up the world of the Victorian amateur pianist. It is not a piece that is immediately playable by someone with modest ability, but the self-improving Victorian amateur delighted in the challenge, and subsequently in demonstrating that their leisure time had not been wasted. Such was the popularity of the piece that in the twentieth century it was spoken of as being ‘much hackneyed’,²²⁰ a description also used by Stewart Macpherson in his Preface to the ABRSM edition of the *Songs without Words*, first published in 1939. However, even Radcliffe concedes that the piece ‘still retains a considerable degree of period charm’.²²¹ Smith published his own ‘Song without Words’ – the *Songes à la Forêt* (*Dreams of the Forest*) *Chanson sans Paroles* Op. 26 (c.1863) – a direct Mendelssohn influence.

Smith produced approximately one hundred arrangements of operas, songs and symphonies variously called *transcription*, *paraphrase* or *fantasia*. Invariably drawn from the European art music tradition, it is important to note that Smith’s ‘arrangements’ take as their starting point more works by Mendelssohn than any other European composer. These almost all have the subheading *paraphrase* or *paraphrase de concert*, two exceptions being published as *reminiscence*. The most common paraphrases are of concert works popular in the period – Mendelssohn’s

Hymn of Praise was arranged by Smith as two separate paraphrases, Op. 81 and Op. 98, each also published in duet format. (Op. 98 (1869) was dedicated ‘To Walter Macfarren, Esq.’) Mendelssohn’s *Elijah* was also arranged as a paraphrase, Op. 246, as was *St. Paul*, as Op. 190. These were no doubt popular with members of choral societies, as Smith’s productions gave singers the opportunity to enjoy the music at home, accounting for Smith’s production of duet arrangements. As noted earlier, the most widely-performed of Mendelssohn’s oratorios in England were *St. Paul* (1836), *Elijah* (1846) and the Symphony No. 2 (*Hymn of Praise*) (1840).

Smith also produced paraphrases of Mendelssohn’s piano concertos. The Concerto in D minor was arranged as a *Reminiscence for the Pianoforte* Op. 168b, and the Concerto in G minor as a *Reminiscence for the Pianoforte* Op.109b, published by Ashdown & Parry in 1873.²²² However, a review of Op. 109b appeared in *The Graphic* in 1871,²²³ referring to the piece as one of Smith’s ‘recent publications’. The reviewer gives his own definition of the word ‘paraphrase’ as ‘a more or less free adaptation for use as a pianoforte solo’. The reviewer goes on to say that ‘we must also admit that Mr. Smith has done it well’, because in his opinion ‘[t]he distinguishing features of the original are skilfully incorporated with the paraphrase’. In a time before radio or compact disc, this had an enormous benefit for the domestic pianist, in as much as ‘a fair idea of Mendelssohn’s work may be gained from a study of the [piece]’. Finally, with one eye on the domestic market, the reviewer noted that ‘as an additional advantage, [...] Mr. Smith avoids extreme difficulties by refusing to crowd his pages with extreme details’. As was noted earlier, Mendelssohn was never really associated with the musically ‘extreme’.

The fact that Smith’s paraphrases were of such popular works, the fact that (as was noted at the time) he seems to have skilfully avoided ‘extreme details’, and the fact that he had such a strong association with Mendelssohn’s highly respectable music, must have had a major influence on his professional status, and goes some way towards explaining the popularity of his music with the Victorian amateur pianist.

- ¹ C. Ehrlich, *The Piano: A History* (Oxford: Oxford University Press, 1976; rev. 2nd edn, 1990), p. 16.
- ² The situation is outlined very clearly in 'The Making of Middle England' in P. Langford, *Eighteenth-Century Britain: A Very Short Introduction* (Oxford: Oxford University Press, 2000), pp. 50-66.
- ³ Ehrlich, *The Piano*, p. 17.
- ⁴ G. Best, *Mid-Victorian Britain, 1851-75* (London: Fontana Press, 1985), p. 34.
- ⁵ F. M. L. Thompson, *The Rise of Respectable Society: A Social History of Victorian Britain, 1830-1900* (London: Fontana Press, 1988), p. 173.
- ⁶ *Cassell's Household Guide*, (Volume 3), c.1880s in (<http://www.victorianlondon.org>).
- ⁷ J. Flanders, *The Victorian House* (London: HarperCollins, 2004), p. *xxi*.
- ⁸ For a full discussion on the various roles of married women in the nineteenth century, see Flanders, *The Victorian House*, Chapter 6.
- ⁹ Flanders, *The Victorian House*, p. *xxi*.
- ¹⁰ Published by Edwin Ashdown, London in 1867.
- ¹¹ For further details and photographs, see K. Elsom, *The Hessle Collection* (Hull: The Avenues Press, n. d.).
- ¹² Best, *Mid-Victorian Britain*, p. 37.
- ¹³ Smith's use of opus numbers, French titles for the majority of his works, and the cultivation of socially important piano students are evidence of Smith's efforts to raise his professional standing.
- ¹⁴ For detailed descriptions and house plans, see Flanders, *The Victorian House*, pp. *xxvi-xxvii*.
- ¹⁵ Thompson, *The Rise of Respectable Society*, p. 195.
- ¹⁶ Flanders, *The Victorian House*, p. *xxv*.
- ¹⁷ Thompson, *The Rise of Respectable Society*, p. 176.
- ¹⁸ For a list of charitable institutions for which a middle-class woman could volunteer, see Flanders, *The Victorian House*, p. 282.
- ¹⁹ *Brewer's Dictionary of Phrase & Fable* (London: Book Club Associates, 1959; rev. 9th edn, 1981), p. 834.
- ²⁰ Thompson, *The Rise of Respectable Society*, p. 195.
- ²¹ *The Times*, 20 April 1898.
- ²² Thompson, *The Rise of Respectable Society*, p. 194.
- ²³ R. Pearsall, *Victorian Popular Music* (Newton Abbot: David & Charles, 1973), p. 96.
- ²⁴ Ehrlich, *The Piano*, p. 97.
- ²⁵ D. Russell, *Popular Music in England, 1840-1914* (Manchester: Manchester University Press, 1987; rev. 2nd edn, 1997), p. 180.
- ²⁶ *Ibid.*, p. 171.
- ²⁷ For a detailed discussion of these domestic situations, see 'Music in The Home' in Pearsall, *Victorian Popular Music*, Chapter 5.
- ²⁸ Quoted in Ehrlich, *The Piano*, p. 97.
- ²⁹ *Cassell's Household Guide*, c.1880s, (Volume 3): *Society - Evening Entertainments: Private Concerts, Music Parties, etc.*
- ³⁰ *Ibid.*
- ³¹ Pearsall, *Victorian Popular Music*, p. 79.
- ³² J. F. Barnett, *Musical Reminiscences and Impressions* (London: Hodder and Stoughton, 1906; repr. Bibliobazaar (<http://biblio.co.uk>), 2009), p. 280.
- ³³ *Ibid.*, p. 270.
- ³⁴ *Ibid.*, pp. 273-4.
- ³⁵ *Ibid.*, pp. 279-80.
- ³⁶ *Cassell's Household Guide*, c.1880s, (Volume 3).
- ³⁷ *Ibid.*
- ³⁸ Quoted in Pearsall, *Victorian Popular Music*, p. 79.
- ³⁹ *Cassell's Household Guide*, c.1880s, (Volume 3).
- ⁴⁰ J. Austen, *Pride and Prejudice*, [1813], (Penguin Classics, 1996; rev. 2nd edn, 2003).
- ⁴¹ J. Siepmann, *The Piano* (London: David Campbell, 1996), p. 110.
- ⁴² Mary Burgan, 'Heroines at the Piano: Women and Music in Nineteenth-Century Fiction' in *Victorian Studies* (Autumn 1986), 30(1), p. 60.
- ⁴³ C. Brontë, *Jane Eyre*, [1847], (London: Granada Publishing, 1973), p. 186.
- ⁴⁴ *Ibid.*
- ⁴⁵ *Cassell's Household Guide*, c.1880s, (Volume 3).
- ⁴⁶ *Ibid.*

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- ⁴⁷ Ibid.
- ⁴⁸ Pearsall, *Victorian Popular Music*, p. 88.
- ⁴⁹ *Cassell's Household Guide*, c.1880s, (Volume 3).
- ⁵⁰ Ibid.
- ⁵¹ Pearsall, *Victorian Popular Music*, p. 87.
- ⁵² Siepmann, *The Piano*, p. 57.
- ⁵³ Pearsall, *Victorian Popular Music*, pp. 78-9.
- ⁵⁴ Barnett, *Musical Reminiscences*, p. 281.
- ⁵⁵ *Cassell's Household Guide*, c.1880s, (Volume 3).
- ⁵⁶ Ibid.
- ⁵⁷ Flanders, *The Victorian House*, p. 252.
- ⁵⁸ Pearsall, *Victorian Popular Music*, pp. 78-9.
- ⁵⁹ Geoffrey Best refers to respectability, and independence, as a 'common cult'. He offers a full discussion of these terms in Best, *Mid-Victorian Britain*, pp. 279-86.
- ⁶⁰ For a discussion of the relationship between art and work in the writings of Ruskin, see A. Clayre (ed.), *Nature & Industrialisation* (Oxford: Oxford University Press, 1977), p. xxxii. Ruskin's thoughts were expressed in *The Stones of Venice* (1851-3), an extract from which is given on pages 255-62.
- ⁶¹ D. Rowland (ed.), *The Cambridge Companion to the Piano* (Cambridge: Cambridge University Press, 1998), p. 51.
- ⁶² For further information, see J. Parakilas, (ed.), *Piano Roles* (New Haven and London: Yale University Press, 2001)
- ⁶³ Rowland, (ed.), *The Cambridge Companion to the Piano*, p. 51.
- ⁶⁴ *The Times*, 16 November 1819.
- ⁶⁵ Pearsall, *Victorian Popular Music*, pp. 78-9.
- ⁶⁶ *The Times*, 17 December 1828.
- ⁶⁷ Rowland, (ed.), *The Cambridge Companion to the Piano*, p. 50.
- ⁶⁸ Ibid., p. 17.
- ⁶⁹ Parakilas, (ed.), *Piano Roles*, p. 45.
- ⁷⁰ Siepmann, *The Piano*, p. 46.
- ⁷¹ Rowland, (ed.), *The Cambridge Companion to the Piano*, p. 53.
- ⁷² Parakilas, (ed.), *Piano Roles*, p. 45.
- ⁷³ J. Flanders, *Consuming Passions: Leisure and Pleasure in Victorian Britain* (London: HarperCollins, 2005), p. 361.
- ⁷⁴ William Morris, 'Two Kinds of Work' from 'Useful work versus Useless Toil' (1884-5) in Clayre (ed.), *Nature & Industrialisation*, p. 381.
- ⁷⁵ *The Times*, 5 January 1878.
- ⁷⁶ Ibid., 5 July 1815.
- ⁷⁷ Ibid., 16 November 1819.
- ⁷⁸ Ibid., 4 February 1822.
- ⁷⁹ Ibid., 17 December 1828.
- ⁸⁰ Ibid.
- ⁸¹ For a brief description of Broadwood's rise to success and reasons for their decline after the Great Exhibition, see D. Adlam and C. Ehrlich, 'Broadwood' in *Grove Music Online*.
- ⁸² *The Times*, 1 April 1851.
- ⁸³ For a discussion on the subject of furnishings with regard to gender issues, see 'Male Agony: Awakening Conscience' in R. Leppert, *The Sight of Sound: Music, Representation, and the History of the Body* (London: University of California Press, 1993), pp.189-211.
- ⁸⁴ G. Palmer and N. Lloyd, *The Observer's Book of Victoriana* (London: Penguin Books, 1976), p. 57.
- ⁸⁵ Ibid., pp. 61-2.
- ⁸⁶ *The Times*, 1 April 1851.
- ⁸⁷ The same fate has befallen those large and extremely heavy home 'cinema' organs built during the late twentieth century. New houses cannot accommodate them, and this has resulted in their values dropping to extremely low levels, with instruments either for sale on the internet, being given away on the internet, or scrapped.
- ⁸⁸ Ehrlich, *The Piano*, p. 37.
- ⁸⁹ Ibid.
- ⁹⁰ *The Times*, 23 January 1858.
- ⁹¹ Ibid.
- ⁹² Ibid.
- ⁹³ Ibid.
- ⁹⁴ Ibid., 2 January 1868.

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- ⁹⁵ Ibid.
- ⁹⁶ Ehrlich, *The Piano*, p. 43.
- ⁹⁷ Ibid.
- ⁹⁸ *The Times*, 2 January 1868.
- ⁹⁹ Ehrlich, *The Piano*, p. 100.
- ¹⁰⁰ Ibid.
- ¹⁰¹ Ibid.
- ¹⁰² *The Times*, 2 January 1868.
- ¹⁰³ See Ehrlich, *The Piano*, p. 44.
- ¹⁰⁴ *The Guard* (1854), quoted in Ehrlich, *The Piano*, p. 44.
- ¹⁰⁵ Ibid., p. 44.
- ¹⁰⁶ Ehrlich, *The Piano*, p. 37.
- ¹⁰⁷ Ibid.
- ¹⁰⁸ Ibid., p. 148.
- ¹⁰⁹ See 'Brinsmead' in *Grove Music Online*.
- ¹¹⁰ Ehrlich, *The Piano*, p. 144.
- ¹¹¹ Ibid., p. 148.
- ¹¹² Ibid., p. 144.
- ¹¹³ Ibid., p. 148.
- ¹¹⁴ *The Daily News*, 19 June 1872.
- ¹¹⁵ See 'Brinsmead' in *Grove Music Online*.
- ¹¹⁶ *The Graphic*, 14 August 1875.
- ¹¹⁷ *The Western Mail*, Cardiff, 10 October, 1876.
- ¹¹⁸ See 'Brinsmead' in *Grove Music Online*.
- ¹¹⁹ *The Graphic*, 25 December 1876, repeated 6 January 1877 and 3 February 1877.
- ¹²⁰ *The Illustrated London News*, 30 December 1882.
- ¹²¹ *The Western Mail*, Cardiff, 24 January 1877.
- ¹²² Ehrlich, *The Piano*, p. 148.
- ¹²³ *The Era*, 8 April 1877, repeated 13 January 1878 and 5 January 1879.
- ¹²⁴ *The Illustrated London News*, 30 December 1882.
- ¹²⁵ *The Manchester Weekly Times*, 11 August 1877.
- ¹²⁶ *The Illustrated London News*, 5 July 1884.
- ¹²⁷ Ibid., 20 December 1884.
- ¹²⁸ Ibid., 28 November 1891.
- ¹²⁹ C. Harvie and H. C. G. Matthew, *Nineteenth-Century Britain: A Very Short Introduction* (Oxford: Oxford University Press, 2000), p. 70.
- ¹³⁰ Ibid.
- ¹³¹ For further details, see J. Golby and A. Purdue, *The Civilisation of the Crowd* (Stroud: Sutton Publishing, 1999), p. 180.
- ¹³² See *The Hull Packet and East Riding Times*, 19 January 1877.
- ¹³³ Ibid.
- ¹³⁴ Ehrlich, *The Piano*, p. 40.
- ¹³⁵ See *The Hull Packet and East Riding Times*, 19 January 1877.
- ¹³⁶ Ibid.
- ¹³⁷ Ibid.
- ¹³⁸ Ibid.
- ¹³⁹ Ibid.
- ¹⁴⁰ *The Graphic*, 13 January 1877.
- ¹⁴¹ Ibid., 30 June 1877.
- ¹⁴² *The Times*, 15 June 1877.
- ¹⁴³ *The Graphic*, 24 November 1877 and 22 December 1877.
- ¹⁴⁴ *The Daily News*, 5 December 1877.
- ¹⁴⁵ *The Graphic*, 7 April 1877.
- ¹⁴⁶ Ehrlich, *The Piano*, p. 148.
- ¹⁴⁷ *The Graphic*, 29 September 1877.
- ¹⁴⁸ Ehrlich, *The Piano*, pp. 82-3.
- ¹⁴⁹ Ibid., p. 85.
- ¹⁵⁰ Ibid.
- ¹⁵¹ Ibid., p. 71.
- ¹⁵² Ibid.
- ¹⁵³ Ibid., p. 72.

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- ¹⁵⁴ M. Paterson, *Life in Victorian Britain: A Social History of Queen Victoria's Reign* (London: Constable & Robinson, 2008), p. 334.
- ¹⁵⁵ Ehrlich, *The Piano*, p. 122.
- ¹⁵⁶ See 'Brinsmead' in *Grove Music Online*.
- ¹⁵⁷ *The Graphic*, 29 September 1877.
- ¹⁵⁸ *The Illustrated London News*, 4 June 1887.
- ¹⁵⁹ *The Graphic*, 3 August 1878.
- ¹⁶⁰ Ehrlich, *The Piano*, p. 144.
- ¹⁶¹ *Glasgow Herald*, 25 September 1880, repeated 9 October 1880.
- ¹⁶² Edward F. Rimbault, *The Pianoforte: Its Origin, Progress and Construction* (London: Robert Cocks & Co., 1860), p. 394.
- ¹⁶³ *The Court Journal*, featured as a testimonial in an illustrated advertisement for Brinsmead pianos in *The Graphic*, 29 September 1877.
- ¹⁶⁴ *The Western Mail*, Cardiff, 10 August 1883.
- ¹⁶⁵ Ehrlich, *The Piano*, p. 148.
- ¹⁶⁶ Best, *Mid-Victorian Britain*, p. 279.
- ¹⁶⁷ *Ibid.*, p. 282.
- ¹⁶⁸ *Ibid.*
- ¹⁶⁹ R. Williams, *Keywords* (London: Fontana Press, rev. 2nd edn, 1988), p. 300.
- ¹⁷⁰ A. Loesser, *Men, Women and Pianos: A Social History* (New York: Dover Publications, 1990), p. 191.
- ¹⁷¹ *Ibid.*
- ¹⁷² Burgan, 'Heroines at the Piano', p. 62.
- ¹⁷³ Flanders, *Consuming Passions*, p. 354.
- ¹⁷⁴ 'Social Order and the Domestic Consumption of Music', in Leppert, *The Sight of Sound*, pp. 63-89, offers a full discussion of the uses to which domestically-produced art was put.
- ¹⁷⁵ J. Brewer, *The Pleasures of the Imagination: English Culture in the Eighteenth Century* (London: HarperCollins, 1997), p. 562.
- ¹⁷⁶ *Ibid.*, p. 534.
- ¹⁷⁷ N. Temperley, *The Romantic Age, 1800-1914* (London: Athlone, 1981), p. 119.
- ¹⁷⁸ See Rowland, (ed.), *The Cambridge Companion to the Piano* for further information.
- ¹⁷⁹ *Public Advertiser*, London, 6 March 1779.
- ¹⁸⁰ *Ibid.*
- ¹⁸¹ *Ibid.*
- ¹⁸² *Ibid.*
- ¹⁸³ For the background to this, and for information on the fate of French émigrés, see W. Doyle, *The French Revolution: A Very Short Introduction* (Oxford: Oxford University Press, 2001).
- ¹⁸⁴ *The Daily News*, 6 November 1874.
- ¹⁸⁵ *Ibid.*
- ¹⁸⁶ *Ibid.*
- ¹⁸⁷ *The Graphic*, 6 February 1875.
- ¹⁸⁸ *Ibid.*
- ¹⁸⁹ *Ibid.*, 3 June 1876.
- ¹⁹⁰ *The Graphic*, 8 October 1870.
- ¹⁹¹ For a discussion of sheet music covers with regard to Victorian songs, see R. Pearsall, *Victorian Sheet Music Covers* (Newton Abbot: David & Charles, 1972). A more wide-ranging coverage, including of the technical developments of various printing methods, is given in M. Twyman, *Printing 1770-1970: an illustrated history of its development and uses in England* (London: The British Library, rev. 2nd edn, 1998).
- ¹⁹² The British Library Integrated Catalogue gives a date for this piece ('solo and duet') of 1878.
- ¹⁹³ *The Times*, 11 August 1877.
- ¹⁹⁴ G. Abraham, *The Concise Oxford History of Music* (Oxford: Oxford University Press, 1985), p. 710.
- ¹⁹⁵ *The Times*, 15 June 1877.
- ¹⁹⁶ *The Graphic*, 30 September 1871.
- ¹⁹⁷ *The Times*, 30 October 1877.
- ¹⁹⁸ For further information, see S. Voillet, *Sandrine's Paris* (London: BBC Books, 2007).
- ¹⁹⁹ *The Times*, 19 October 1877.
- ²⁰⁰ *The Graphic*, 24 November and 22 December 1877.
- ²⁰¹ J. Samson, (ed.), *Music and Society: The Late Romantic Era* (Englewood Cliffs, New Jersey: Prentice Hall, 1991), p. 267.

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- ²⁰² *The Era*, 17 February 1867.
- ²⁰³ This is quoted in R. L. Todd, *Nineteenth-Century Piano Music* (London: Routledge, 2004), p. 268.
- ²⁰⁴ *Ibid.*, p. 216.
- ²⁰⁵ R. Middleton, *From Baroque to Romantic: Studies in Tonal Music* (Milton Keynes: Open University Press, 1984), Unit 24, p. 59.
- ²⁰⁶ For further details regarding this visit, see P. Radcliffe, *Mendelssohn* (London: J. M. Dent & Sons, 1976), pp. 46-7.
- ²⁰⁷ R. Nichols, *Mendelssohn Remembered* (London: Faber, 1997), p. 139.
- ²⁰⁸ Samson, (ed.), *Music and Society*, p. 267.
- ²⁰⁹ J. Barrie Jones, *From Baroque to Romantic: Studies in Tonal Music* (Milton Keynes: Open University Press, 1984), Unit 26, p. 92.
- ²¹⁰ *Ibid.*
- ²¹¹ Nichols, *Mendelssohn Remembered*, p. 139.
- ²¹² Taken from a letter written by Fanny Mendelssohn to Karl Klingemann and quoted in Radcliffe, *Mendelssohn*, p. 39.
- ²¹³ Todd, *Nineteenth-Century Piano Music*, p. 202.
- ²¹⁴ *Ibid.*
- ²¹⁵ *Ibid.*, p.216.
- ²¹⁶ J. Barrie Jones, 'Piano Music for concert hall and salon c.1830-1900', in Rowland, (ed.), *The Cambridge Companion to the Piano*, p. 153.
- ²¹⁷ For further details of the financial arrangements between Mendelssohn and Novello, see Anon., *A Century and a Half in Soho* (London: Novello, 1961).
- ²¹⁸ For a discussion of the origins of the *Songs without Words*, see Todd, *Nineteenth-Century Piano Music*, p. 192-4.
- ²¹⁹ *Hampshire Telegraph and Sussex Chronicle*, 3 October 1863.
- ²²⁰ Radcliffe, *Mendelssohn*, p. 85.
- ²²¹ *Ibid.*
- ²²² This publication date is taken from the British Library listing.
- ²²³ *The Graphic*, 30 September 1871.

Part 3 Analysis and Interpretation of Sydney Smith's Music

3.1 Introduction

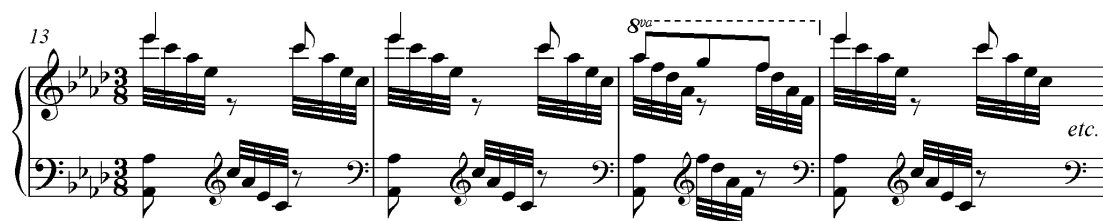
The categories used in the selection of representative works from Smith's output of approximately 400 pieces include the following: the nineteenth-century virtuoso piece; works influenced by current events; music explicitly influenced by historical practices; technically challenging music for domestic recitals; the character piece; the fantasia; and the piano duet. The pieces selected as representative examples of these categories are *La Harpe Eolienne* Op. 11 (1861) (a virtuoso piece); *Chanson Russe* Op. 31 (1863) (a piece influenced by current events); *Une Fête À Fontainebleau* Op. 189 (1883) (music influenced by historical practices); *Evening Rest Berceuse* Op. 74 (c.1868) (technically challenging music); *Ripples on the Lake* Op. 109 (1873) (a character piece); *La Traviata Fantaisie brillante sur l'opera de VERDI* Op. 103 (1873) (a fantasia); and *Danse Napolitaine* Op. 33 (1863) (as an example of a piano duet). This introduction places these pieces in the context of Smith's output.

Virtuoso Music for Public Performance¹

Smith's response to the popularity of the virtuoso 'star' performer in the nineteenth century (related to the growth in popularity of the solo piano recital and the technical development of the piano) is seen most clearly in the early years of his career (when he was trying to become established in London) and in the final phase of his career (see Section 1.2.5 Newspapers and Performers). A dictionary definition of 'virtuoso' is 'an executive artist who has achieved complete mastery over the medium in which he perfs [*sic*]'² and in the early years of his career some of Smith's works seem to have been designed to demonstrate his 'complete mastery'. An 1867 review of newly-published pieces by Smith mentions how they 'will go far towards justifying the confidence already placed in him as a composer of showy and brilliant music for the pianoforte'.³ *La Harpe Eolienne* is one such early work, and it is considered in detail in Section 3.2. *Le Jet d'Eau* (Ex. 3.1.1(a)) is another, played by Smith and others in recitals.⁴ (Paradoxically, although this piece does not compromise in its virtuosity, it appears in simplified form in Smith's tutor book – see Section 1.3.2.) Other works in this category include *La Gaité, grand galop brillant*

Op. 9 (1861), *Golden Bells, caprice de concert* Op. 38 (1863), and *Étude de Concert* Op. 59 (1867). *La Harpe Eolienne* was selected for detailed examination because it seems to be the piece which, of these, most clearly demonstrates Smith's intention to produce works suitable for public recitals, yet which could be performed by a competent amateur pianist at home, producing a sound which would impress an assembled audience. It was consequently one of his most popular works.⁵ (The 'career' of the piece is considered in Section 3.2.)

When he was newly-returned from Europe in the early 1860s, Smith produced works which reveal the influence of certain contemporary European virtuosos. For example, *Le Jet d'Eau* makes use of 'rippling' two-hand arpeggios throughout, with the melody at the top of the right hand. With the exception of the relatively complex *Étude de Concert* Op. 59, Smith's concert works in general tend to feature a particular piano technique, such as the following:



Ex. 3.1.1(a) Smith, *Le Jet d'Eau*, bb. 13-16.

There are nineteenth-century European counterparts for this. Two examples are Liszt's *Au bord d'une source* (*By the Side of a Spring*), and *Les jeux d'eau à la Villa d'Este* (1877) – see Ex. 3.1.1(b):



Ex. 3.1.1(b) Liszt, *Les jeux d'eau à la Villa d'Este*, bb. 1-3.

The cross-beaming in the Liszt makes his intention clear – the production of ascending arpeggios shared between the hands – but the same technique is used by Smith. In each bar, Smith arranges the left-hand arpeggio to begin an interval of a third below the preceding right-hand note, thus continuing the arpeggio.

Works Influenced by Current Events and the Exotic

Smith was aware of the nineteenth-century vogue among some composers for ‘the evocation of a place [...] that is (or is perceived to be) profoundly different from accepted local norms’.⁶ The expansion of the British Empire, together with improved transport and the possibility for increasing numbers of the population of taking a foreign holiday had ‘made it possible for musicians and members of their audiences to get to know different peoples and cultures by travel’.⁷ The same can be said for war and/or the reporting of war.

Smith’s awareness of current events is demonstrated by those pieces which were composed in response to stories in the news: *Chanson Russe* Op. 31 (1863) and *The Storm at Sea* Op. 53 (1866) (an extract is shown as Ex. 3.1.2) are two examples, but there are many such pieces composed throughout Smith’s career. (*Chanson Russe* is considered in Section 3.3.) Smith also produced many pieces with a military theme – the British Army was in the news regularly throughout the nineteenth century – and these no doubt appealed to the patriotic sensibilities of the middle classes. Examples include *Les Trompettes de la Guerre* Op. 106 (1873), *Esprit de Corps marche militaire* Op. 162 (1879), and *Le Retour de l’Armée* Op. 177 (1881).

Stories involving the sea appeared in *The Times* throughout 1866. In January the storms at sea were so severe, and posed such a threat to shipping, that newspaper reports throughout the year told of storms from around the south coast of England.⁸ Smith’s *The Storm at Sea* has the subtitle *A Musical Picture* – it includes very ‘stormy’ piano writing⁹ compared to the majority of Smith’s output (see Example 3.1.2).¹⁰ In this example, Smith makes use of features such as ‘ebbing and flowing’ chromatic scales (the ‘ebbing and flowing’ effect is produced partly by the use of dynamic markings), ‘rocking’, tremolo-like left-hand chord figures (in the early years of the cinema, sometimes used at dramatic points in silent movies¹¹), and the instructions *furioso* and *con tutta la forza*, in order to attempt a musical depiction of

a storm. (See ‘Effects Created with the Use of Tremolo’ in Section 3.7 *La Traviata* Op. 103 for a discussion of Smith’s use of tremolo in that particular work.)

44 *f* *8va*

45 (8)

46 (8)⁻¹ *fz* *ff* *sempre cresc. e animato*

48 *ff furioso.*

49 *con tutta la forza.* *etc.*

Ex. 3.1.2 Smith, *The Storm at Sea*, bb. 44-9.

Music Explicitly Influenced by Historical Practices

There is evidence that during certain periods of his career Smith promoted works which were specifically written for amateurs, and particular examples of such pieces also reveal the influence of obsolete genres.¹² For example, during the annual run-up to Christmas, works for the domestic market (for beginners and more accomplished players) were advertised (see Section 2.5 for a discussion of Smith’s

1877 advertising campaign). One example of a piece written for amateur use was reviewed in *The Era* in 1887, when it was described as ‘a little dance piece called “Colinette,” an elegant study for a young pianist. It is in the form of a gavotte, with the fingering marked so as to facilitate study’.¹³ The use of the word ‘elegant’ is interesting. It implies that the piece, although written for the amateur or younger student, nevertheless sounds (in the opinion of the reviewer) attractive enough to be performed at a home concert.

Smith produced a number of gavottes and musettes which also appeared in simplified form in his own piano tutor book (see Section 1.3.2). The tutor book also contains four preludes by Smith, produced as training pieces for amateurs (see Section 3.4 for music examples and a discussion of these). For this category of piece, Smith often drew on obsolete genres – a product of the nineteenth-century Bach/early music revival – which had the effect of raising the artistic status of the music. Pieces in this category all date from the 1870s and 1880s. Examples include *Gavotte for the Piano* Op. 161 (c.1877), *Gavotte & Musette pour Piano* Op. 188 (1882), and the more complex *Une Fête À Fontainebleau* Op. 189 (1883), considered in Section 3.4.

In composing for the amateur market, Smith (and others) sometimes made use of what were then considered to be ‘ancient’ titles from the Baroque dance suite. Smith was no doubt aware of the popularity of dance in the nineteenth century, and in *Une Fête À Fontainebleau* there is evidence that he drew on his experience as a string player in order to imbue the piece with a dance-like quality. The use of the title ‘gavotte’ can be seen as a commercially-driven way to raise the status of the piece in the eyes of the middle-class consumer.¹⁴

Technically Challenging Music for Domestic Recitals

Related to the area of amateur music is the market for domestic music which was technically more challenging. They are related because of the fact that the pieces in both categories had the same intended performance space i.e. the home (see Section 2.6 for a discussion of the evolution of the market for domestic music). Music of this nature can be seen as a distinct category, since some so-called ‘amateurs’ must have been very talented (female) pianists, only able to perform at home or for charity; it was recognized at the time that some amateur players had the

ability to perform advanced works, if they wished to do so. For example, the 1867 review in *The Era* mentioned above, of a selection of new pieces by Smith, explains that ‘[t]he following works of this favourite composer and arranger will probably interest and please those young ladies industrious enough to attempt something better than *valse*s’.¹⁵ Of the four new works considered by the reviewer, *L’Ange du Foyer* Op. 57 is seen as a work for the more accomplished player – it ‘requires considerable neatness to do it justice. The theme itself is graceful and pretty, and is well preserved through the accompaniments’.¹⁶ That it *is* a work destined for female use is implied by the title – *The Angel of Home* – and by the use of adjectives such as ‘graceful’ and ‘pretty’. Paradoxically, although by the late 1860s Smith was recognized as an accomplished performer and composer, which raised the status of his compositions with the buying public (in the above review he is referred to as ‘this favourite composer and arranger’¹⁷) most of the titles of these ‘domestic’ works are in English (see Table 3.1.1) – the use of the status-raising French language was not considered necessary.

1866	<i>Harmonies du Soir</i> Op. 45.
1867	<i>L’Ange du Foyer</i> Op. 57.
c.1867	<i>Memories of Home</i> Op. 60.
c.1868	<i>Evening Shadows. Reverie</i> Op. 65.
c.1868	<i>Evening Rest. Berceuse</i> Op. 74.
1869	<i>Eventide. Andante pour Piano</i> Op. 79.
1870	<i>Thoughts of Home. Pensée Maritime pour Piano</i> Op. 91.

Table 3.1.1 Smith’s ‘domestic’ pieces from the 1860s – the majority have English titles, suited to the English domestic market.

As an example of a technically challenging piece written for the domestic market, and as an English composer’s response to the berceuse genre, *Evening Rest* is considered in detail in Section 3.5.¹⁸

The Character Piece

In his article ‘character piece’ in *The Oxford Companion to Music*, Nicholas Temperley suggests various categories of Romantic character piece as it evolved in the nineteenth century.¹⁹ It is instructive to see how easily the output of Smith provides at least one example for each of Temperley’s categories:

group ²⁰	genres	Smith
	caprice	<i>Golden Bells, caprice de concert pour Piano</i> Op. 38 (1863).
	fantaisie	<i>Anna Bolena. Fantaisie brillante sur l'opéra de Donizetti pour Piano</i> Op. 151 (1881).
dances	ecossaise	<i>Airs Ecossaise pour Piano</i> Op. 146 (1876).
	mazurka	<i>Fête Hongroise, mazurka élégante pour Piano</i> Op. 43 (1866).
	waltz	<i>Fairy Realms, Grand Brilliant Waltz for the Piano Forte, [...] Op. 84</i> (1869).
antique	gavotte	<i>Gavotte for the Pianoforte</i> Op. 161 (1877).
exotic	tarantella	<i>Deuxième Tarantelle pour Piano</i> Op. 21 (1862).
rustic		<i>Maypole Dance Premier Mai (A Rustic Sketch.) Op. 45</i> (1866).
nationalism		<i>Thoughts of Home, pensée maritime pour Piano</i> Op. 91 (1870).
literary	élogie	<i>Consolation in Sorrow. (Élogie) for the Pianoforte</i> Op. 47 (1866).
	romance	<i>Chanson Russe, romance pour Piano</i> Op. 31 (1863).
song	chanson	<i>Chanson Créole pour Piano</i> Op. 105 [sic] (1874).
	Lied ohne Worte	<i>Songes à la Forêt. Dreams of the Forest. Chanson sans Paroles pour Piano par Sidney [sic] Smith</i> Op. 26 (1863).
	mélodie	<i>Une Nuit d'Été, mélodie impromptu pour Piano</i> (1861).
images	nocturne	<i>Fairy Whispers Nocturne for the Pianoforte</i> Op. 20 (1862).
	scène	<i>Sylvan Scenes. Characteristic piece for the Pianoforte by Sydney Smith</i> Op. 70 (1868).
	sérénade	<i>Cynthia, serenade for the Pianoforte</i> Op. 157 (1877).
action	barcarolle	<i>La Mer Calme. Deuxième Barcarolle pour Piano</i> Op. 191 (1883).
	berceuse	<i>Rêve Angélique, berceuse pour le Piano</i> Op. 37 (1864).
	fête	<i>Fête Champêtre, morceau brillant pour Piano à quatre mains</i> (1873).
state of mind	méditation	<i>Echoes of the Past. (Les Echoes du Passé.) Meditation.</i> Op. 167 (1880).
	rêverie	<i>Evening Shadows, Reverie, for the Pianoforte. By Sydney Smith</i> Op. 65 (1868).
attitude	étude	<i>Étude de Concert, pour Piano</i> Op. 59 (1867).
	impromptu	<i>Inquiétude. Impromptu pour Piano</i> Op. 208 No. 2 (1886).
	morceau	<i>La Joyeuse Fileuse. Morceau de Salon pour Piano</i> Op. 212 (1887).
	scherzo	<i>Scherzo Brillante for the Pianoforte</i> Op. 223 (1887).

Table 3.1.2 Genres of character piece as suggested by Temperley, with examples by Smith.

It is interesting to note how widely Smith ranged in his choice of genres, but the list provided by Temperley can only give an incomplete picture regarding the genres used by Smith. This is because he often provided an adjective after the genre in his titles (cf. the discussion of the *morceau* in Section 1.1.5). Temperley goes on to mention other sub-categories of character piece, such as those which portray the ‘imitation of actual sounds such as bells, birdsong, water in various forms [...]’.²¹ Examples by Smith are easily found: *Golden Bells, caprice de concert pour Piano* Op. 38 (1863); *L'Oiseau de Paradis, morceau brillant pour Piano* Op. 29 (1863); and *Le Torrent de la Montagne (The Mountain Stream)* Op. 13 (1862).

It is with the category of ‘water’ that comparisons between the output of Smith and some of his European contemporaries, in particular Liszt, can be made. After his stay

in Leipzig, it is likely that Smith returned to England with a notion of what he believed to be were the musical and social characteristics of contemporary European composers. This might explain why he modelled himself on these men – Liszt for his ‘bohemian’ image, held in check by the more sobering influence of Mendelssohn. Musically, Smith could draw on the many stylistic features of these composers’ works. However, he usually differs from them in his use of a relatively limited harmonic language, and texturally his music displays none of the multi-layered, ‘orchestrally’-conceived textures as found in the later piano works of Brahms for example, despite Smith’s clear interest in the use of counter melodies. In Smith’s music a main melody is never hidden very far below the surface of the prevailing texture. Moreover, his melodies often display a preponderance of regular periodicity and the 8-bar phrase, and are often influenced by the world of opera, or by the fact that Smith was a ‘cellist. With a strong sense of the ‘market’ for his music, Smith knew that his consumers liked a ‘good tune’ – this influenced the melodic content, and therefore the structure, of many of his works. As an example of a character piece by Smith, *Ripples on the Lake* Op. 109 is considered in detail in Section 3.6.

The Fantasia

An important category for consideration comprises the numerous ‘fantasias’ or ‘paraphrases’ by Smith, based on the works of others.²² They include fantasias based on Italian, German, and French operas, as well as certain works by Mendelssohn (such as his oratorios) which were popular in England (discussed in Section 2.6).

The operas selected by Smith as being suitable for ‘paraphrasing’ were usually being staged in London at the time. An Italian example is *La Traviata Fantaisie brillante sur l’opera de VERDI* Op. 103, discussed in Section 3.7. The opera was originally produced in Venice in 1853, and it was performed at Covent Garden on 3 April 1873.²³ It is interesting to note that in his title Smith uses the French spelling of ‘fantasy’ (in the sense of caprice or whim), and the Italian spelling of ‘brilliant’. The Italian equivalent of fantasy is *fantasia*, so he could have used the expression *fantasia brillante*, which would then have been correct (and more appropriate for *La Traviata*). However, his way of making new publications attractive to the consumer had always been through the use of French (see Section 1.1.5). In the modern sense,

the piece could be described as a *potpourri* – the *Grove Dictionary* gives the late-eighteenth-century definition of the term as ‘a string of melodies from an opera or operas’.²⁴ The meaning of *potpourri* with regard to music was expanded during the nineteenth century into *fantasia* – ‘technically more ambitious and artistically more meritorious fantasias’²⁵ – those by Liszt, for example. Smith is justified in referring to his piece as a *fantaisie* because this was the prevailing adjective; his amalgamation of Verdi’s themes with his own freely-composed introductions and cadenzas makes the term *fantaisie* all the more appropriate. Moreover, it is Smith’s use of piano techniques drawn from contemporary European piano music, and his considerable variety of piano textures, which contribute to the success of *La Traviata*.

The Piano Duet

One of the most popular genres of piano music in the nineteenth century was the duet, usually for two players at one piano.²⁶ Smith published duet versions of many of his original pieces, and of his *fantaisies*.²⁷ Another Italian-influenced piece, which was also published in a duet version, is Smith’s *Danse Napolitaine* Op. 33. This is discussed in detail in Section 3.8. Smith’s fantasia on *Tannhäuser* Op. 164 (1878) was also influenced by contemporary events in London – the opera was originally produced in Dresden in 1845, and it was performed at Covent Garden on 26 June 1878.²⁸ The overture was also performed as a concert item at the New Philharmonic Concerts, St. James’s Hall, on 29 June.²⁹ The popularity of Smith’s duets is also considered in Section 3.8 – there are many contemporary recital reviews which, at the same time as pointing out the skill of the performers, also mention the attractiveness of the pieces performed:

CONCERT IN AID OF LADIES IN DISTRESS IN IRELAND

- Last evening, a concert in aid of the Lord Mayor’s Fund for the relief of ladies in distress in Ireland was given at the Bristol Club, Old Market-street. Mr. T. S. Bush, who organised it, obtained the voluntary organisation of a number of skilled amateurs and artistes, and provided a programme so attractive that the large concert room was crowded. [...] Miss Ethel and Miss Beatrice Lysaght [performed together] in a second pianoforte duet, Sydney Smith’s gracefully written “Fairy Queen,” delicately played by the youthful amateurs.³⁰

¹ For a history of the nineteenth-century virtuoso piano piece, see Robert Winter, ‘The Age of Virtuosity’ in ‘Keyboard music III, Piano music from c1750’ in *Grove Music Online*.

² Blom, E., *Everyman’s Dictionary of Music* (London: J. M. Dent & Sons, 1958; rev. 5th edn, 1979).

³ *The Era*, 17 February 1867.

⁴ See Appendix 1.

⁵ The new sounds available from the technically developing nineteenth-century piano, and the 'internal evidence' i.e. particular keyboard figures and textures which can demonstrate this, is considered by Leonard G. Ratner, in *Romantic Music: Sound and Syntax* (New York: Schirmer Books, 1992), in Chapter 3 'The Piano : Texture and Sound'.

⁶ Ralph P. Locke, 'Exoticism' in *Grove Music Online*. For a detailed examination of this subject with regard to Chopin's music, see Jeffrey Kallberg, 'Hearing Poland: Chopin and Nationalism' in R. L. Todd (ed.), *Nineteenth-Century Piano Music* (London: Routledge, 2004). Leonard Ratner looks at the use of topics in the Classical style in L. G. Ratner, *Classic Music: Expression, Form and Style* (New York: Schirmer Books, 1980).

⁷ Locke, 'Exoticism' in *Grove Music Online*.

⁸ *The Times*, 7 September 1866.

⁹ Kofi Agawu discusses the uses to which what he terms 'referential signs' can be put, in Agawu, V. K., *Playing With Signs: A Semiotic Interpretation of Classic Music* (Princeton: Princeton University Press, 1991), Chapter 1. His list of such signs includes the 'singing style, learned style, fanfare' etc.

¹⁰ The pianistic depiction of storms and battles at sea was actually an old idea by this period – see 'The music of the early pianists (to c.1830)' in D. Rowland (ed.), *The Cambridge Companion to the Piano* (Cambridge: Cambridge University Press, 1998), Chapter 8.

¹¹ For a recent discussion of this area, see Chapter 1, 'The Silent Cinema' in Cooke, M., *A History of Film Music* (Cambridge: Cambridge University Press, 2008).

¹² The use of an obsolete genre (the passacaglia) in Brahms' Fourth Symphony is considered in the context of the composer's lifelong interest in baroque music by Robert Pascall in 'Genre and the Finale of Brahms's [sic] Fourth Symphony (Music Analysis 8:3, 1989). The introduction to this article offers four 'general categories of generic difference' – Pascall finishes his introduction by saying that the 'defining characteristics of a musical genre [have] everything to do with understanding the fusion of tradition and originality in a musical art-work'.

¹³ *The Era*, 18 June 1887.

¹⁴ See J. Peter Burkholder, 'Borrowing XI, 19th century' in *Grove Music Online* for a discussion of the various kinds of influence exerted by the past on nineteenth-century composers – as a homage to a composer, 'to forge a connection with the past', or 'to learn from their predecessors'. For example, Burkholder says that 'by invoking music of past centuries through quotation or [in the case of Sydney Smith] use of characteristic procedures within a modern style, composers were able to [...] find a niche in the new marketplace for music'.

¹⁵ *The Era*, 17 February 1867.

¹⁶ Ibid.

¹⁷ Ibid.

¹⁸ The development of any given genre – its 'intertextuality' – is discussed by Kevin Korsyn in 'Towards a New Poetics of Musical Influence' (Music Analysis, 10:1-2, 1991). Appropriately for the present discussion, Chopin's Berceuse Op. 57 is discussed, as a pre-cursor of Brahms' Romance Op. 118 No.5. Korsyn proposes 'a model that explains both tradition and uniqueness', and in Section 3.5 Smith's *Evening Rest* is analysed in terms of its relationship to the nineteenth-century berceuse (its 'tradition'), and interpreted as Smith's musical depiction of Victorian domesticity (its historical 'uniqueness').

¹⁹ For a discussion, see N. Temperley, 'character piece' in *The Oxford Companion to Music, Oxford Music Online*.

²⁰ Temperley establishes these 'groups', into which he places one or more genres.

²¹ Ibid.

²² See R. Sherr, 'Paraphrase' in *Grove Music Online*. The nineteenth-century concept of the fantasy is also discussed in C. Suttoni, 'Piano fantasies and transcriptions' in *Grove Music Online*.

²³ *The Times*, 3 April 1873.

²⁴ See 'Potpourri' in *Grove Music Online* for a discussion of the term. There is also an article on 'Piano fantasias and transcriptions' in which there is no mention of Smith.

²⁵ Ibid.

²⁶ For an overview, see 'The nineteenth-century duet repertory' in Rowland (ed.), *The Cambridge Companion to the Piano*, pp. 171-4.

²⁷ Smith's fantasies are listed in alphabetical order in Appendix 6, together with the duet versions where applicable.

²⁸ *The Times*, 21 June 1878.

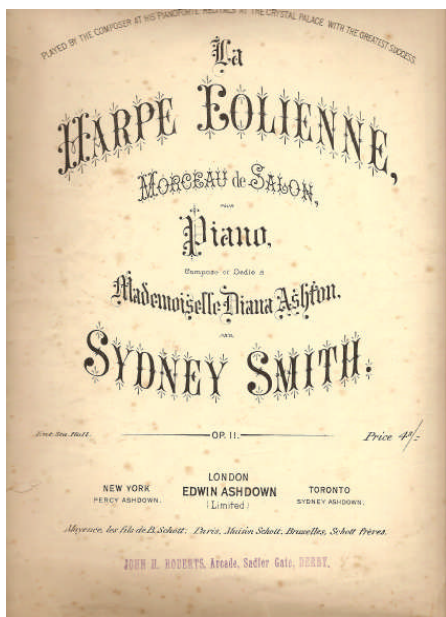
²⁹ Ibid., 29 June 1878.

³⁰ *The Bristol Mercury*, 24 January 1882.

3.2 *La Harpe Eolienne* Op. 11

Introduction

One of Smith's earliest pieces, *La Harpe Eolienne* (Fig. 3.2.1) was composed in order to establish his reputation as a pianist/composer in the manner of his European contemporaries. Consequently, the piece betrays certain European art music influences, for example Italian opera, Beethoven, and Chopin. Unlike some of



his other virtuoso works, the *Étude de Concert pour Piano* Op. 59 and *Le Jet d'Eau* Op. 17 for example, *La Harpe Eolienne* also incorporates techniques by which Smith developed a style of virtuosity for amateurs, which made the piece accessible to a greater number of amateur pianists (discussed later). This contributed to the longevity of Smith's output generally – *La Harpe Eolienne* was being included in piano compilation albums well into the twentieth century.

Figure 3.2.1 The front cover of *La Harpe Eolienne*.

The Early Performing Career of Sydney Smith

Smith returned from the continent after his three years at the Leipzig Conservatory in 1858 and settled in London the following year, having made the decision to try to earn a living as a piano teacher. The *Grove Dictionary* states that he eventually 'had a considerable reputation'.¹ Smith's first four published pieces date from 1861. One of these was *La Harpe Eolienne*, a piece which was to become one of his most popular works. For a few years, on weekday afternoons, Smith gave piano recitals in a section of the Crystal Palace, promotional appearances for his compositions and for his availability as a tutor:

8 May 1862

MR. SYDNEY SMITH will REPEAT his highly successful piece “LA HARPE EOLIENNE,” at his Pianoforte Recitals, at the Crystal Palace, on Monday, Wednesday, and Thursday in the present week. The recitals commence at a quarter to 4 o’clock.²

The Crystal Palace was originally built to house the Great Exhibition of 1851 and so was around ten years old by this time. After the exhibition closed, the Crystal Palace was still used for public events and concerts. During the day respectable persons could pay a small entrance fee, and take a stroll around the building. Smith would be there on certain afternoons, playing a selection of his new music. *La Harpe Eolienne* was immediately popular, and went on to sell in large numbers. The sound of this particular piece was perhaps well-suited to the acoustics of the Crystal Palace, contributing to its popularity. Music had always played an important role in the life of the Crystal Palace. The central transept of the building had been adapted in 1859 for the Handel Commemoration concerts – the platform was fitted with resonators to project the sound towards the audience, and a false roof was installed over the platform to reduce the sound reflections coming from the glass ceiling overhead.³

Smith was always active as a performer, particularly in the early and middle stages of his career. (The periods of his activity and inactivity as a performer are considered in Section 1.2.5.) Smith used the opportunity to perform for the afternoon visitors to the Crystal Palace as a means of publicising his latest compositions, because in this period the most effective way to advertise a newly-published piece was for its author to give a public performance of it. For example, Smith publicised his second *Tarantelle* and his *Fairy Whispers* nocturne in the same way:

1 October 1862

MR. SYDNEY SMITH will play his two new pieces, “Deuxieme Tarantelle” and “Fairy Whispers” nocturne, at his pianoforte recital at the Crystal Palace, THIS DAY, October 1st.⁴

Smith’s *Deuxieme Tarantelle* Op. 21 of 1862 dates from the same period as *La Harpe Eolienne*, as does the nocturne *Fairy Whispers* Op. 20 (dedicated to ‘Miss Fraser’).

Recital advertisements from the period often give the programme to be performed, in Smith's case showing that he must have been an accomplished pianist:

1 November 1867

MR. SYDNEY SMITH will PERFORM the following SELECTION from his pianoforte compositions at his Recitals, at Clifton, on Friday evening and Saturday morning, Nov. 8th and 9th. Programme:- "L'Ange du Foyer," "The Austrian Hymn," "Danse Napolitaine," "Fantaisie on Airs from Martha," "La Harpe Eolienne," "Eloquence," "Etude de Concert," "Study for the Left Hand Alone," "Le Jet d'Eau;" and also "Prelude and Fugue in C major," No. 3 [*sic*], Bach; "Grand Study," Op. 23, No. 2, Rubinstein; and "Polonaise in E flat," Op. 22, Chopin.⁵

La Harpe Eolienne is on the above programme. Smith was a performer of considerable ability⁶ and this study of *La Harpe Eolienne* will consider influences from the works of other composers. These could be the pieces which Smith was performing at the time, as listed in the above advertisement, or from other areas of nineteenth-century musical life. For example, given the widespread influence of the operatic world on Victorian music-making generally, the opening theme from *La Harpe Eolienne* could be seen as a tenor aria by a composer such as Rossini – it is marked *dolce e cantabile*. Alternatively, it is possible to imagine an amateur violinist playing the melody in a violin/piano duet.

The Aeolian Harp

The history of harps which produce sound by their strings being blown by the wind has origins dating to Homeric Greece. Centuries later, the Aeolian harp became popular in England from the early seventeenth to the late nineteenth centuries. This was due to the popularity of music in the home. In the nineteenth century 'instrument makers such as Longman & Broderip, Hintz, and Silber & Fleming set a trend that was to prevail in England until at least the announcement of 48-string instruments in Metzler's catalogue of 1884 [...].'⁷ For example, in Section 2.5 the year 1877 is considered as a case study, looking at connections between the English piano manufacturing and publishing businesses. In the same year, new Aeolian harps were being advertised in *The Graphic*:

12 May 1877

ÆOLIAN HARPS. – NEW MODEL, as exhibited at the International Exhibition, vibrating with the slightest breeze, including case and key, 31s. 6d.; Double Harps, two guineas to four guineas. – KEITH, PROWSE, and Co., Manufacturers, No. 48, Cheapside.⁸

Whereas the English placed their Aeolian harps indoors on window ledges in order for them to catch the wind, in Europe ‘it was usual to place instruments in grottos, gardens [and] summer-houses’.⁹

The origins of the instrument’s name are Greek – Aeolian comes ‘from Aeolus, the mythological keeper of the winds’¹⁰ and France, Germany and Italy each have their translations of the name – ‘(Fr. *harpe d’Eole*, *harpe éolienne*; Ger. *Äolsharfe*, *Windharfe*; It. *arpa eolia*, *arpa d’Eolo*)’.¹¹ With the English nineteenth-century vogue for anything French, it is no surprise that French should be used for the title of Smith’s piece – *La Harpe Eolienne* – *The Aeolian Harp*. Smith’s use of *La* is correct, since ‘harpe’ is a feminine noun in the French language. Moreover, his use of French *from the outset of his career* demonstrates his awareness of the potential ‘client base’ for his ‘products’ (see Section 1.1.5).

The fact that the Aeolian harp had a history which went further back in time than anyone in the early years of the nineteenth century could comprehend no doubt added to its mystical quality. Nineteenth-century composers tried to ‘tap into’ this aura of mystery with their compositions. For example, *The Caledonian Mercury* ran the following advertisement in 1865: ‘BRILLIANT PIECES for the PIANOFORTE. [...] *La Harpe Eolienne Reverie*, 3s. Richards, Brinley [...]’.¹² Brinley Richards (1817-85) was a Welsh pianist and composer who had studied at the Royal Academy of Music in London and with Chopin in Paris.¹³ (The Mazurka Op. 17 No. 4 by Chopin, sometimes referred to as the *Aeolian*, has no relation to the Aeolian harp – Chopin’s use of modality was of course an important tool for the expression of his nationalistic tendencies.¹⁴)

The Form and Tonality of *La Harpe Eolienne*

The form of the piece is shown in Table 3.2.1:

<i>La Harpe Eolienne</i>				
Bar	Contents	Tonality	Length	Comments
1-13	INTRODUCTION	I	13	<i>Allegro brillante</i>
1-65 ¹	EXPOSITION			
1-2 ¹	'till ready'	I		<i>Allegretto grazioso</i>
2 ² -18 ¹	A	I-V	16	<i>dolce e cantabile</i>
18 ² -34 ¹	A'	I-V	16	scales <i>ben marcato il canto</i>
34 ² -50 ¹	B	I	16	
50 ² -65 ¹	B'	I-V	15	8ve + scales
65 ² -86	MINI-DEVELOPMENT			
65 ² -86	C	I-V	23	Leads to V preparation
87-117 ¹	RECAPITULATION			
87-102 ¹	A''	I-V	16	<i>brillante</i> recap. of A
102 ² -17 ¹	B''	I	15	recap. of B' elision into...
117 ¹ -27	CODA	I	11	<i>marcatiss.</i>

Table 3.2.1 The form of *La Harpe Eolienne*.

From the above table it can be seen that Smith uses a narrow tonal range for the piece, each theme beginning in the tonic. Theme A and its variants modulate to the dominant however, giving Smith the opportunity to compose effective modulations back to the tonic, thereby making use of one of his favourite chords, the diminished seventh (discussed later).

The Introduction (Ex. 3.2.1)

INTRO. **Allegro brillante**

Ex. 3.2.1 Smith, *La Harpe Eolienne*, introduction.

All twelve bars of Smith's introduction can be seen as serving the function of a dominant seventh chord – the only bass note used is B \flat , and the only chords used are Ic, V7 and a diminished seventh chord on B \flat . If we imagine for a moment a busy Thursday afternoon in the Crystal Palace, with groups of respectable people strolling past the area in which Smith is about to perform, we can understand why Smith took this approach to his introduction. In the musical language of the late eighteenth and early nineteenth centuries, there were no stronger 'attention-grabbing' chords than V7 and Ic. Smith wanted to attract people in to his performance area, as he was there to advertise himself as a composer/pianist/teacher. The introduction, and bar 12 in particular (consisting of a dominant seventh arpeggio and chords), thus serve a similar function to those used by Beethoven at the opening of his 'Emperor' Concerto of 1809, though written on a smaller scale.

Thematically, the introduction has two main components. The ascending scales in bars 1-8 introduce theme A (see Ex. 3.2.2, bars 4-5). The scales in bars 1-4 of the introduction are played over a V7 chord and Smith wanted them to end on an F note. He therefore introduced an E natural into the scales (bars 1 and 3) to allow the F note to sound on the downbeat of the following bar. In bars 5-8 the scales are played over

chord Ic, and Smith wrote a diatonic scale since the high G notes appear on the downbeat (bars 6 and 8). The second component concerns the alternating C and B \flat notes (right hand (RH), bars 9-11). These relate the introduction to the RH chords which accompany theme B (see Ex. 3.2.8, RH bars 35-6 etc.).

In the introduction, Smith has thus prefigured both theme A and theme B. Most importantly for Smith's 'attention-grabbing' purposes, however, is the fact that these relationships are aurally perceptible, so that when themes A and B appear, they are already familiar-sounding, and therefore pleasing to an audience. The themes thus have an element of inevitability.

The 'Exposition' – Theme A (Ex. 3.2.2)

Allegretto grazioso

Ex. 3.2.2 Smith, *La Harpe Eolienne*, bb. 1-18 (bar numbering reset from the start of the exposition).

The most striking aspect of theme A is its operatic quality.¹⁵ As mentioned above, the theme bears some resemblance to a typical tenor aria from early nineteenth-century Italian opera. An example which illustrates this is the aria 'Languir per una bella' from Rossini's *L'Italiana in Algeri*, first performed in Venice in 1813 (shown in Exx. 3.2.3(b) and 3.2.3(c)). As discussed in the analysis of *Chanson Russe* Op. 31 (Section 3.3), Italian opera was performed regularly in London during this period. The compound time signature; the key of E \flat major; the

opening gesture of a rising sixth interval; and the modulation to the dominant are all similarities, although Rossini's aria exhibits a greater degree of vocal decoration:



Ex. 3.2.3(a) Smith, *La Harpe Eolienne*, bb. 3-17, theme A only.



Ex. 3.2.3(b) Rossini, 'Languir per una bella' from *L'Italiana in Algeri*, first phrase.

The first phrase of the Rossini is shown above – this moves to the dominant, followed by a move back to the tonic by the end of the second, answering phrase:



Ex. 3.2.3(c). Rossini, 'Languir per una bella' from *L'Italiana in Algeri*, second phrase.

Theme A delays the move to the dominant until the end of its second sentence, shown above. However, both themes make use of a 'vocal' climax in their respective closing bars. Rossini's tenor thus has the opportunity for vocal display, while Smith's pianist has the opportunity to introduce the use of the right-hand octave into a theme, an idea first used during the introduction, and destined to become increasingly important as the piece progresses. To produce an impressive amateur performance, an amateur violinist could have performed Smith's themes from *La Harpe Eolienne* as a violin/piano duet.

The Melody and Right Hand (RH)

As shown in the above table, the 'exposition' opens with two statements of theme A (A and A'). Smith emphasises the song-like nature of the theme with the use of subtle variations in A'. These variations often have the effect of accenting the melody note one degree higher in the scale than the corresponding note in theme A,

producing a more emotional, 'yearning' quality in the theme. Additionally, A' appears more 'decorated' than A, which perhaps gave the piece a more 'operatic' quality to mid-Victorian listeners, and which can now be seen as a practical example of status-raising by association with the world of opera (see Ex. 3.2.4).

The image displays a musical score for a piano piece, identified as Ex. 3.2.4. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. It consists of five systems of music, each with a treble and bass clef staff. The first system begins at measure 18. The second system begins at measure 22. The third system begins at measure 26. The fourth system begins at measure 30. The fifth system begins at measure 33. The music features a prominent melodic line in the right hand, often marked with a fermata and a 'S^{mo}' (Smoando) marking, indicating a decorative or ornate passage. The left hand provides a harmonic accompaniment with chords and moving lines. The overall style is characteristic of the mid-Victorian piano repertoire.

Ex. 3.2.4 Smith, *La Harpe Eolienne*, bb. 18²-34¹.

Points of Comparison Between A and A' (Ex. 3.2.5)

The melody in bars 2-3 is plain – bar 18 is decorated with a D acciaccatura onto the following C. This produces a *Songs without Words* character in the piece – in an actual song, the second half of the first verse would have started in bar 18, with new words, hence the new rhythm of the melody. (It is known that Smith performed Mendelssohn – see Section 1.2.5.)

The high B \flat in bar 7 is missing from bar 23 because of the RH scale. However, Smith's melody is so memorable that it is surprising how easily the high B \flat from bar 7 is mentally 'heard' during a performance of bar 23.

The F-G notes in bar 8 are changed to A \flat -G in bar 24. The high A \flat -G in bar 8² is changed to B \flat -A \flat in bar 24². In this way, Smith changes the conjunct arch of the melody in bar 8 to the more 'vocally' expressive version in bar 24.

The D note at bar 10² can be seen as an appoggiatura onto the C – this corresponds to the D acciaccaturas in bars 18 and 26.

The high F octave from bar 15 is absent from bar 31 because of the RH scale (as in bars 7 and 23 above).

Smith subtly changed the double appoggiatura in bar 16² to a mordent on the E \flat at bar 32². The mordent has the effect of creating greater emphasis on the E \flat in bar 32, suited to the more decorated statement of the theme.

Theme A' thus becomes more than a merely decorated restatement of theme A – it begins to have its own, more extrovert character compared to A. Smith achieves this by using subtle melodic decoration, and with the addition of the RH scale runs. There are eight scale runs in A', and Smith has ingeniously incorporated them into theme A' in order to make them sound impressive whilst being relatively easy to learn and to play.

All of the RH scales start on the same note as the melody note on the downbeat, but on the second quaver of the bar and at the octave. Each scale starts with an octave

leap, and ends on the following bar's downbeat *at the same pitch* as the original bar's downbeat. This makes the single-note melody in this section much easier to play. (There are no RH chords in this section.)

The image shows a musical score for Ex. 3.2.5, comparing themes A and A' in Smith's *La Harpe Eolienne*. The score is in 8/8 time and B-flat major. Theme A (top staff) features a melody with a triplet of eighth notes and a long note. Theme A' (bottom staff) features a similar melody but with a different rhythmic pattern. The score is divided into three systems, each with a right-hand (RH) and left-hand (LH) part. The LH parts include complex rhythmic patterns and trills.

Ex. 3.2.5 Smith, *La Harpe Eolienne*, comparison between themes A and A'.

The 'Exposition' – Theme B (Ex. 3.2.6)

The image displays a musical score for Theme B, spanning measures 34 to 50. The score is written for piano in a 6/8 time signature with a key signature of two flats (B-flat and E-flat). It is organized into three systems of two staves each (treble and bass clef). The first system (measures 34-39) features a melodic line in the right hand with grace notes and a bass line with chords and grace notes. The second system (measures 40-44) continues the melodic line with a trill-like figure in measure 40 and includes a first ending bracket labeled '(S)'. The third system (measures 45-50) concludes the theme with a melodic line that returns to scale-like patterns and a bass line with chords. Rehearsal marks '8va' are placed above measures 35, 38, 41, 44, and 47.

Ex. 3.2.6 Smith, *La Harpe Eolienne*, bb. 34²-50¹.

There are fewer points of difference between themes B and B', compared to themes A and A'. The one major difference is that theme B is decorated with RH chords, whereas for B' Smith returns to the use of RH scale runs, thus forming a connection between A' and B'. Theme B' is shown as Ex. 3.2.7:

Ex. 3.2.7 Smith, *La Harpe Eolienne*, bb. 50²-65¹.

Points of Comparison Between B and B' (Ex. 3.2.8)

The Melody and Right Hand (RH)

Bars 34-41 are repeated at the octave in bars 50-7 (the first half of the section only). This offers certain advantages to the pianist: it gives a further opportunity for 'expressive' display in performance; the reiteration of the melody produces a 'memorable' performance and hence a 'memorable' performer; in the Crystal Palace, the melody would stand out over the accompaniment, and echo around the immediate area of the building.

Bar 38² has a right-hand G note (played by the thumb) – bar 54² does not. This would probably be impractical (and more awkward) for an amateur player because of the scales in bars 53 and 55.

Bar 40² has RH chord notes below the melody – bar 56 has the melody in octaves. At the end of the scale run in bar 55, the first note in bar 56 is the C (played by the RH thumb) – the RH octaves in bar 56 are easier to reach than the arrangement of notes at bar 40².

Bar 60 has a missing E^b note (below the G on the second quaver – see bar 44), possibly because the single note is easier to play immediately after the preceding RH scale – another possible example of Smith thinking of his amateur performers.

Bar 46² has a missing F note (last quaver) – a possible editorial mistake.

The Right-Hand Chords of Theme B (Ex. 3.2.8 below)

Within their respective bars, each pair of chords is repeated at the octave – an opportunity for performance display either in a public recital, or particularly in an amateur domestic performance situation.

Only the chords in bars 35-6 and bars 37-8 have the C-B^b ‘counter-melody’ at the top of the chord – all the other pairs of chords are undecorated triads. Smith perhaps wanted to help amateur pianists by keeping these chord repetitions straightforward – he possibly thought that to continue with the chordal ‘counter-melodies’ was unnecessary, or else could not think of suitable notes for each chord’s ‘counter-melody’. For example, the chord in bar 39 is chord IV (an A^b chord) – Smith would have been faced with the choice of either a B^b-A^b melody, or else a D (natural)-C melody. The first would have been easy to play but too repetitive aurally, whereas the second would be interesting aurally but would have introduced a new ‘sound’ – that of the augmented fourth interval – to the (generally) harmonically ‘safe’ sound-world of the piece.

From bar 39 onwards, all the pairs of chords are copies (at higher octaves) of the RH chord played on the downbeat, with the exception of the chords in bars 45-6 – the RH scale in thirds in bars 44-5 ends with B^b-G at 45¹, but the pairs of chords are then triads, to match the rest of the chord pairs. The chords in bars 35-6 and 37-8 (the ‘counter-melody’ chords) are by definition different to the chords on their respective downbeats. The only other exception is Smith’s use of three-note chords in bars 39-40. Chosen to maintain the three-note RH chord pattern, they therefore differ from the four-note RH chord at 39¹.

The Right-Hand Scales of Theme B' (Ex. 3.2.8 below)

Six of the seven RH scales start on the highest note played on the downbeat by the RH, all starting an octave higher, with two exceptions. The first is the scale in bar 55, which starts on the same note (C) – to have this scale an octave higher would have needed a top C, not available on a standard upright piano (Smith having one eye on the domestic market), and the scale would arguably have been too high. The second exception is the scale in bars 57-8, which starts on a G rather than the melody note (B). This highlights the sudden shift to a G major chord, is accommodated by a standard upright piano (the top B note would not have been available), and is physically (and mentally – it is a ‘standard’ G major scale) easier to play than it would otherwise have been.

Each scale begins with an octave leap and ends an octave lower than it started, because the descending run of each scale has sixteen notes (fifteen as five groups of triplets, plus the end note on the downbeat of the following bar). This is why there is a quaver rest before the start of each scale. (The same system applies to the RH arpeggios in A" and B".)

The above points show that while Smith had wanted to compose a piece which sounded impressive, the system he used to add these rapid RH scales demonstrates an awareness of the amateur market – once the system has been worked out for the initial scale, the rest are relatively straightforward. Furthermore, Smith had perhaps intended to perform the piece at the Crystal Palace, and the sound produced by these scales (and the later RH chords) no doubt carried through the air in such a vast glass and iron building.

35

51

7

41

57

7

45

61

Ex. 3.2.8 Smith, *La Harpe Eolienne*, comparison between themes B and B'.

The 'Mini-Development' – Theme C (Ex. 3.2.9)

The image displays a musical score for a piano piece, consisting of six systems of music. Each system is written for a grand piano, with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is two flats (B-flat and E-flat), and the time signature is 6/8. The score is divided into measures, with measure numbers 65, 68, 71, 74, 77, and 79 indicated at the beginning of their respective systems. The music features a complex rhythmic pattern in the right hand, often involving eighth and sixteenth notes, and a more rhythmic accompaniment in the left hand. Several systems include markings for '8va' (octave up) and '8va' (octave down), indicating that certain passages should be played an octave higher or lower than written. The notation includes various note values, rests, and dynamic markings, all presented in a clear, professional layout.

Ex. 3.2.9 Smith, *La Harpe Eolienne*, bb. 65-87¹.

Ex. 3.2.9 (continued).

Ex. 3.2.10 below shows the complete right hand for theme C (upper stave) together with the melodic outline which has been decorated by Smith (lower stave). Whereas theme A begins with a rising outline (see the earlier discussion of this rising sixth interval), theme C begins with a falling figure in octaves at bars 65²-6¹. This is then repeated at bars 66²-7¹. However, Smith decorates each note of this repeat with an inverted turn, the first note of which is always a *semitone* lower than the main note of the turn (see the second half of bar 66 for example). The opening falling figure E^b-B^b is then ‘answered’ by a higher falling figure (G-B^b) in bars 67²-8¹. This figure is then decorated with a turn on each note as before. It is a feature of theme C that nothing is repeated in the same way – for example, intervals are extended – compare bar 70¹ (F-B^b) with bar 72¹ (A^b-B^b). The two chromatic scales in bars 70² and 72² are different from each other in order to accommodate these different intervals.

Following the chromaticism of this first section (up to bar 72) Smith begins a varied repeat – bar 74² corresponds to bar 66², and bar 76² corresponds to bar 67². However, rather than chromatically-altered turns, Smith uses a descending broken chord figure for each note, with the first note of each demisemiquaver group outlining the melody (see bars 74-7). Bar 78² is the starting point of Smith’s closing gestures for the ‘mini-development’. The first is a long descending scale from bars 79-83¹. Most of the quavers are decorated with the same chromatically-altered turn as used earlier in the section, the exceptions being those in bar 80² and their repeat in bar 82², in which case the descending scale notes (E^b-D-C) become the first notes of each demisemiquaver group. This ‘long descending scale’ is thus so highly decorated that

the underlying scale is concealed, mainly due to the chromatic alterations of the first of each demisemiquaver group:

The image displays a musical score for Ex. 3.2.10, consisting of four systems of staves. The top system (measures 65-71) is labeled 'C' and 'C' and shows a decorated version of theme C with intricate demisemiquaver patterns. The second system (measures 72-77) is labeled 'outline' and shows a simplified version of the same theme. The third system (measures 78-81) is labeled '(S)¹' and shows a further development of the theme. The fourth system (measures 82-86) shows the final four bars of the 'mini-development', featuring a descending left-hand octave figure and a dominant seventh arpeggio in the right hand.

Ex. 3.2.10 Smith, *La Harpe Eolienne*, theme C in decorated form (above), with outline of theme C (below).

The final four bars of the ‘mini-development’ (bars 83-7¹) show some indebtedness to Chopin’s Prelude in A^b major Op. 28 No. 17. Particularly noticeable in bar 86 of the Smith (Ex. 3.2.11(a)) and the second bar of the Chopin (Ex. 3.2.11(b)) is the use of a descending left-hand octave figure to lead into the recapitulation. Smith uses a dominant seventh arpeggio, turned into a melodic idea by the inclusion of the octave C notes (bar 86²). As in the Chopin, the RH texture is ‘thinned-out’ at this point – bar 86 (RH) compares with the missing F notes in bar 2 (RH) of the Chopin extract, which also has a ‘thinned-out’ chord:

Ex. 3.2.11(a) Smith, *La Harpe Eolienne*, bb.83-7¹.

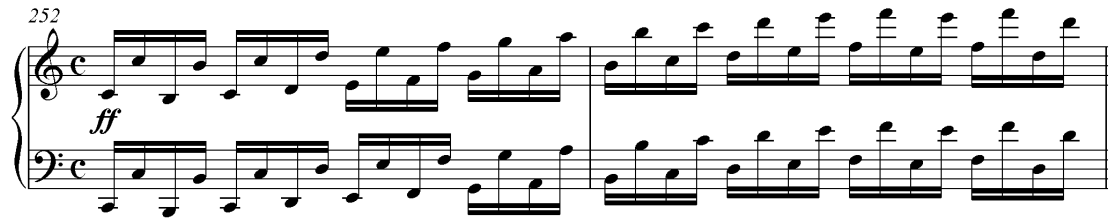
Ex. 3.2.11(b) Chopin, *Prelude in A^b major Op. 28 No. 17*, bb. 33-7¹.

A Digression: The Use of Octave Passages

Double-handed octave passages such as the one in bar 85 above are a common occurrence in Smith’s larger-scale pieces. Although such passages are infrequently found in Mozart – even single-handed octave passages are relatively rare – they begin to appear more frequently from Beethoven onwards. In the following example from Mozart’s *Sonata K331* (Ex. 3.2.12(a)) it can be seen how the composer felt compelled to retain the left-hand Alberti bass pattern throughout:

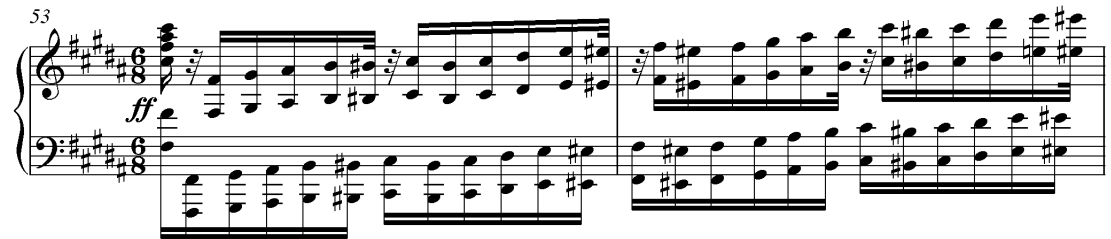
Ex. 3.2.12(a) Mozart, *Sonata in A K331*, 1st mov., bb. 59-61.

Beethoven famously offset his double-handed octaves – creating double broken octaves – in the first movement of his *Sonata in C major Op. 2 No. 3* (shown as Ex. 3.2.12(b)):



Ex. 3.2.12(b) Beethoven, Sonata in C Op. 2 No. 3, 1st mov., bb. 252-3.

Smith made use of offset double octaves in his popular *Étude de Concert* Op. 59 (1867) (see Ex. 3.2.12(c)), a piece which he performed regularly himself – see the advertisement above for Smith’s recital on 1 November 1867. The key of B major (in using all of the black keys) possibly helps the pianist, and moreover these are less tiring to play than the above Beethoven passage:



Ex. 3.2.12(c) Smith, *Étude de Concert* Op. 59, bb. 53-4.

Alternating octaves like these were used by Mendelssohn in his *Rondo capriccioso* Op. 14, and during the nineteenth century they became ‘a major and universally followed innovation’.¹⁶ Smith also makes use of the technique in bars 121-2 of the coda in *La Harpe Eolienne* (see Ex. 3.2.19 below). Mendelssohn was one of the first composers to fill in his double octaves with thirds, a technique which prefigures Brahms. For example, they are used in at least four of Brahms’ Eight Piano Pieces Op. 76 (1878). The following passage (Ex. 3.2.12(d)), admittedly unusually stormy for Mendelssohn, is from the *Songs without Words* Op. 53 No. 5 (*Volkslied*) (1841):



Ex. 3.2.12(d) Mendelssohn, *Songs without Words* Op. 53 No. 5, bb. 70-1.

The idea was taken up by Smith in many of his own works – an early example from the same period as *La Harpe Eolienne* is *Golden Bells* Op. 38 (1863) (see Ex. 3.2.12(e)), the main theme of which uses the same technique:

Allegretto grazioso
23
p dolce

The musical score consists of two staves. The right staff (treble clef) shows a sequence of chords: a triad of F#, C#, and G# in the first measure, followed by a dyad of F# and C# in the second, and a triad of F#, C#, and G# in the third. The left staff (bass clef) features a triplet accompaniment of eighth notes: F#, C#, G# in the first measure, F#, C#, G# in the second, F#, C#, G# in the third, F#, C#, G# in the fourth, and F#, C#, G# in the fifth. The piece is marked 'Allegretto grazioso' and 'p dolce'.

Ex. 3.2.12(e) Smith, *Golden Bells* Op. 38, bb. 23-5.

The 'Recapitulation' – Themes A" (Ex. 3.2.13) and B" (Ex. 3.2.14)

The musical score is presented in five systems, each with a treble and bass clef. The key signature is one flat (F major or D minor), and the time signature is 3/4. The score includes the following elements:

- System 1 (Measures 87-89):** Treble clef has a melodic line with slurs and ties. Bass clef has a harmonic accompaniment. A first ending bracket labeled 8^{va} spans measures 88-89.
- System 2 (Measures 90-93):** Treble clef has a melodic line with slurs and ties. Bass clef has a harmonic accompaniment. A first ending bracket labeled $(8)^{-1}$ spans measures 90-91. A second ending bracket labeled 8^{va} spans measures 92-93.
- System 3 (Measures 94-97):** Treble clef has a melodic line with slurs and ties. Bass clef has a harmonic accompaniment. A first ending bracket labeled $(8)^{-1}$ spans measures 94-95. A second ending bracket labeled 8^{va} spans measures 96-97.
- System 4 (Measures 98-101):** Treble clef has a melodic line with slurs and ties. Bass clef has a harmonic accompaniment. A first ending bracket labeled $(8)^{-1}$ spans measures 98-99. A second ending bracket labeled 8^{va} spans measures 100-101.
- System 5 (Measures 102):** Treble clef has a melodic line with slurs and ties. Bass clef has a harmonic accompaniment. A first ending bracket labeled $(8)^{-1}$ spans measure 102.

Ex. 3.2.13 Smith, *La Harpe Eolienne*, theme A", bb. 87-102¹.

The image displays a musical score for a piano piece in 6/8 time, marked in the key of B-flat major. The score is divided into four systems, each with a treble and bass staff. The first system begins at measure 103, the second at 107, the third at 111, and the fourth at 114. The right hand (treble clef) features a melodic line with frequent eighth-note runs and slurs, often marked with '8va' and a dashed line indicating an octave shift. The left hand (bass clef) provides harmonic support with chords and single bass notes, including an octave shift in the second system. The piece concludes with a final chord in the fourth system.

Ex. 3.2.14 Smith, *La Harpe Eolienne*, theme B", bb. 102²-17¹.

Parallels can be drawn between the presentation of theme A and theme A", and the main theme in Chopin's Prelude in A^b Op. 28 No. 17. The initial presentations of each are at a quiet dynamic level, with relatively simple textures. Chopin differs from Smith with his use of harmony notes in the right hand, whereas Smith presents the melody on its own in the right hand. This may have been deliberate on his part, since it is easier to bring out the melody – to make it 'sing' on the piano, particularly in an acoustic such as the one in the Great Exhibition building. (A monophonic presentation in this way also highlights the 'vocal' nature of the theme.) At the bottom of the texture, both composers used single bass notes for the first presentation of the themes, and octave bass notes for the repeats (see Exx. 3.2.15(a) and (b)):

1 **Allegretto grazioso**

Ex. 3.2.15(a) Smith, *La Harpe Eolienne*, bb. 1-5.

3

Ex. 3.2.15(b) Chopin, Prelude in A \flat Op. 28 No. 17, bb. 3-4.

Smith turns the recapitulation of theme A (A") into a dramatic 'gesture' (see Ex. 3.2.16(a)) with the use of a *fortissimo* dynamic, octave bass notes, the melody in octaves (in bar 88 for example) and through his use of RH arpeggios (see below for a discussion of these):

87

Ex. 3.2.16(a) Smith, *La Harpe Eolienne*, bb. 87-9.

This is exactly the same approach used by Chopin in his recapitulation, as Ex. 3.2.16(b) illustrates. Where Chopin differs from Smith is in his use of extremely low octave bass notes which, in addition to the huge volume of sound they create, have the effect of introducing an increased *tempo rubato*, by the creation of slight pauses while the pianist reaches up and down the keyboard:

35

Ex. 3.2.16(b) Chopin, Prelude in A \flat Op. 28 No. 17, bb. 35-7¹.

The Right-Hand Arpeggios of Theme A''

Smith's RH arpeggios in theme A'' follow the same rhythmic pattern as the RH scales which accompany A' and B'. Ex. 3.2.17 shows a comparison between A and A'':

Ex. 3.2.17 Smith, *La Harpe Eolienne*, showing theme A (above) and theme A'' (below).

There are eight arpeggios in theme A'', and Smith seems to have had the accomplished amateur pianist in mind during his arrangement of them. Table 3.2.2 shows Smith's employment of which arpeggio, and in which inversion:

Bar	Chord	Inversion
87	I	b
89	I	b
91	V7	b
93	I	b
95	I	b
97	vi	c
99	I (in B \flat)	c
101	I (in B \flat)	b

Table 3.2.2 Smith, *La Harpe Eolienne*, showing the arpeggios and their inversions used in theme A''.

In the key of E \flat major, chord I in its first inversion creates a relatively easy to play arpeggio or broken chord figure, and it can be seen how often Smith employs this idea. Furthermore, in all but one of the arpeggios Smith uses the same pattern of ascending and descending notes, in order to facilitate an easy ascent to the top range of the keyboard, without running out of notes. The exception to this is the arpeggio in bars 91-2 which start on the D above middle C, and can therefore ascend continually to the top without first ‘doubling back’.

The Right-Hand Arpeggios of Theme B" (Ex. 3.2.18)

The image displays a musical score for Ex. 3.2.18, consisting of two systems of staves. The top system shows the right-hand scales of theme B', with measures 51 and 7 marked. The bottom system shows the right-hand arpeggios of theme B'', with measures 103, 56, 108, 61, and 113 marked. The score is written in E \flat major and 3/8 time. The notation includes treble clefs, key signatures with two flats, and various musical symbols such as slurs, accents, and dynamic markings. The arpeggios in the bottom system are characterized by a 'doubling-back' pattern, where the notes ascend to the top of the keyboard and then descend back to the starting note.

Ex. 3.2.18 Smith, *La Harpe Eolienne*, showing the right-hand scales of theme B' (above) and the right-hand arpeggios of theme B" (below).

All of the points made above regarding the right-hand arpeggios of theme A" apply to theme B'', since the same system of triplet semiquavers is used by Smith. All of the arpeggios use the same ‘doubling-back’ pattern in order to avoid running out of available notes, with the exception of the arpeggio in bars 103-4.

For theme B" however, Smith had to make use of chord IV (A \flat) in bars 107-8. This arpeggio, like the following G major arpeggio in bars 108-9, is in root position. Smith was aware that if he employed a first inversion chord IV the required top C note would not be available on a typical upright piano. A first inversion arpeggio

could have been accommodated if Smith had started it on middle C, but this would then have clashed with the left-hand chords. A first inversion arpeggio of A^b is much easier to play at speed – this is one instance in the piece where Smith did not think of his amateur performers.

The ‘Coda’ (Ex. 3.2.19)

The coda begins with what appears to be a new thematic idea in bars 117-19¹ (repeated at the octave in bars 119-21). However, whether Smith consciously intended to relate this idea to theme B or not, the same four-note motif (E^b-E^b-D-E^b) is used – compare the second half of bar 117 with bar 54 (see Ex. 3.2.7). Two new features are found in the coda, however. Firstly, Smith changes the LH C notes (bar 118¹) to C^b (bar 120¹). This is a new harmonic colour for the piece as a whole, used purely for dramatic effect. The other new feature is the use of a pentatonic scale, arranged as offset double octaves in bars 121-3. The use of pentatonic scales in this way was to become something of a trademark for Smith in later pieces.

Just as the introduction to *La Harpe Eolienne* concludes with a ‘sweeping’ chord V7 arpeggio and following chords, the coda ends with a ‘sweeping’ chord I arpeggio and following chords. The two final chords, played in quick succession, were calculated to generate applause – an idea used in countless instrumental pieces and operatic arias:

Ex. 3.2.19 Smith, *La Harpe Eolienne*, coda, bb. 117-27.

Evidence of Amateur or Charity Performances in the Press

La Harpe Eolienne was popular around the country from the period of its first publication and into the twentieth century. For example, in December 1862 ‘MR. FOSTER’S PIANOFORTE CLASS CONCERT’ was held in Ipswich – a concert of performances by Mr Foster and several of his pupils. A review in *The Ipswich Journal* stated that

[...] Among the other pieces in the first part of the concert particularly deserving of mention were the *morceau de salon* “La Harpe Eolienne” and the pianoforte selection from Mendelssohn’s “Lieder ohne worte” [*sic*]; the former, which was executed in strict harmony and concert, obtained an enthusiastic encore, and the latter was played with a *con amore* expression and style which were very much admired [...].¹⁷

La Harpe Eolienne was thus used as a teaching piece. It was also used for examinations:

THE NATIONAL EISTEDDFOD.

PARTIES who intend to compete at the LLANDUDNO EISTEDDFOD, which will be held August 23rd, 24th, 25th, and 26th, 1864, in Instrumental Music are respectfully informed that the Pieces Selected for Competition are the following: -

PIANO.

[...]

No. 4 – Female performers – age not to exceed 18 years.

“Restless Nights”

Haller.

“L’Harpe Eolian”[sic]

Sidney Smith [sic].¹⁸

There is thus evidence that *La Harpe Eolienne* was used as an examination piece for the (female) under-eighteen age group in a national competition, only three years after it was first published. This illustrates how Smith’s rise to fame had been swift – his music had already become part of the musical experience of amateur musicians on a national level. (The miss-spelling of his name, however, was not unusual.)

The use of status-raising techniques by Smith was discussed in Section 2.6. *La Harpe Eolienne* carried associations with the world of opera, so its use at a high-status concert should come as no surprise. In May 1867, the piece was used to open an amateur concert held at Castle Donington in Derbyshire. The verbose language used in the subsequent review is typical of the period:

[...] we are glad to say that the committee of management were honoured by such an attendance as far exceeded the utmost expectations of the most sanguine, and the satisfactory manner in which the very admirably selected and refined programme was rendered produced an impression as favourable as the attendance was encouraging. [...] The performance opened with a piano-forte solo by Mr. Drew, Sydney Smith’s “Harpe Ælianne.” [sic]¹⁹

(The miss-spelling of the title, however, was fairly common.)

In local communities around the country, self-improvement societies were being established to improve the cultural lives of ordinary people.²⁰ The ‘MORTON MUTUAL IMPROVEMENT SOCIETY’ was based in Moreton-in-Marsh, and in 1870 a musical concert was held, at which Miss Allday performed *La Harpe Eolienne*. In 1870, this small town was relatively remote, and it is indicative of Smith’s increasing fame that his music was featured – in a small town, and at a ‘mutual improvement’ concert.²¹

Amateur concerts in aid of a charitable cause have been discussed previously – the popularity of *La Harpe Eolienne* no doubt led to it being performed at many such concerts. In Section 2.2 it was shown how charity work was one way by which women could leave the home and appear in public. Moreover, their performances

were often praised in subsequent reviews. A typical charity event would have been along the lines of the following – in this case to ‘remove the debt existing upon the organ fund’:

ST. MARK’S ORGAN FUND. – A vocal and instrumental concert took place at the Lecture Hall of the Soldiers’ Institute, on Thursday evening, in aid of the organ fund of St. Mark’s Church, North-end. [...] piano duet, “Masaniello” (Sydney Smith), the Misses Henley [...] piano solo, “La Harpe Eolienne” (Sidney Smith) [*sic*], Miss K. Pickthorne [...]

At the conclusion of the programme the Chairman begged to express his warm thanks to Mr. Reynolds for his efforts to remove the debt existing upon the organ fund [...] “God Bless the Prince of Wales” was then sung as a finale by the prize winners, the audience joining in the chorus. [...] ²²

Two pieces by Smith were featured – a duet and a solo. *Masaniello. Fantaisie sur l’opéra d’Auber pour Piano Op. 32* (1863) was published *à quatre mains* in 1867. Audience participation was no doubt expected in the closing rendition of *God Bless the Prince of Wales*.

La Harpe Eolienne had been published in duet form in 1864, and was probably used as a concert item on a great many occasions. It was still being performed as a duet in 1900 at the Corn Exchange in Derby, at a concert given by the ‘MUSICAL SUNDAY EVENING ASSOCIATION’. It was performed on this occasion as one item in a lengthy programme by ‘Misses Slater and Potts’. ²³

Postscript

After his death, Smith’s publishers continued printing his compositions, largely those which had been most popular during his lifetime. Several later editions were published of *La Harpe Eolienne*, such was the popularity of the piece. For example, there was an edition by Joseph Williams. The Mckinley Music Company of Chicago published a series called *Compositions by Sidney [sic] Smith* in the first decade of the twentieth century. (Note the miss-spelling of his name.)

William Paxton & Co. of London published their *Star Pianoforte Folios* series of compilations. The edition which contained *La Harpe Eolienne* (Fig. 3.2.2) can be



dated from the address on the front cover, since this publisher was based at '36-38 Dean Street' in Soho from 1942 to 1970.²⁴ There were twelve books in the *Star Pianoforte Folios* series, and the first one is titled *A Selection of the Most Celebrated Compositions*. The contents list was printed on the outside front cover, in order that prospective purchasers could easily see the pieces inside. Most of the 'great' names are present, but the composer who has more pieces in this collection than anyone else is Sydney Smith, with five.

Figure 3.2.2 The front cover of *The First Star Folio of Pianoforte Music*.

This is more than Mendelssohn or Beethoven. *La Harpe Eolienne* and *Le Jet d'Eau* are both present. With a cover price of 7s 6d this represented quite an investment (although for a fair amount of music), which in itself illustrates the popularity of these pieces with the buying public.

The Globe Piano Album, published by Bayley and Ferguson, was a similar compilation album of well-known pieces, and again Smith features prominently.

The conclusion which must be drawn from these publications is that the name Sydney Smith was still well-known enough in the first half of the twentieth century to make publishers think it worth their while to reprint some of his (formerly) more popular pieces.

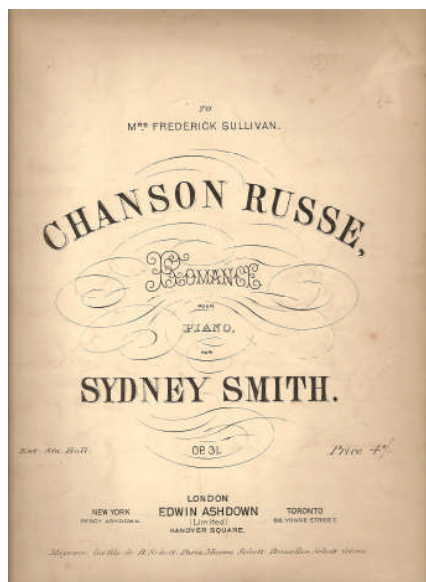
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- ¹ See 'Smith, (Edward) Sydney' in *Grove Music Online*.
- ² *The Times*, 8 May 1862.
- ³ See J. Samson (ed.), *Music and Society: The Late Romantic Era* (Englewood Cliffs, New Jersey: Prentice Hall, 1991), p. 277 for a fuller description of the Handel concerts.
- ⁴ *The Times*, 1 October 1862.
- ⁵ *Ibid.*, 1 November 1867.
- ⁶ For a dictionary definition of 'virtuoso' see 'Virtuoso Music for Public Performance' in Section 3.1.
- ⁷ See 'Aeolian Harp' in *Grove Music Online* for a detailed history of the instrument.
- ⁸ *The Graphic*, 12 May 1877.
- ⁹ See 'Aeolian Harp' in *Grove Music Online*.
- ¹⁰ *The Oxford Dictionary of Music, Oxford Music Online*.
- ¹¹ *Ibid.*
- ¹² *The Caledonian Mercury*, 24 October 1865, repeated 4 November 1865.
- ¹³ Information is taken from E. Blom, *Everyman's Dictionary of Music* (London: J. M. Dent & Sons, 1958; rev. 5th edn, 1979).
- ¹⁴ For an in-depth discussion of nationalism in Chopin, see 'Hearing Poland: Chopin and Nationalism' in R. L. Todd (ed.), *Nineteenth-Century Piano Music* (London: Routledge, 2004), pp. 221-57.
- ¹⁵ With reference to the developing nineteenth-century piano, Ratner says that '[T]he sustaining pedal introduces a richness of resonance as well as a potential for songlike declamation', in Leonard G. Ratner, *Romantic Music: Sound and Syntax* (New York: Schirmer Books, 1992).
- ¹⁶ See J. Barrie Jones, 'Piano music for concert hall and salon, c.1830-1900' in D. Rowland (ed.), *The Cambridge Companion to the Piano* (Cambridge: Cambridge University Press, 1998).
- ¹⁷ *The Ipswich Journal*, 13 December 1862.
- ¹⁸ *North Wales Chronicle*, Bangor, 18 June 1864.
- ¹⁹ *The Derby Mercury*, 15 May 1867.
- ²⁰ For a detailed picture of these locally-based music-making activities, see D. Russell, *Popular Music in England, 1840-1914* (Manchester: Manchester University Press, 1987; rev. 2nd edn, 1997).
- ²¹ This was reported in *Jackson's Oxford Journal*, 3 December 1870.
- ²² *Hampshire Telegraph and Sussex Chronicle*, 22 April 1876.
- ²³ *The Derby Mercury*, 26 December 1900.
- ²⁴ Information from J. A. Parkinson, *Victorian Music Publishers: An Annotated List* (Warren, Michigan: Harmonie Park Press, 1990).

3.3 *Chanson Russe* Op. 31

Introduction

Chanson Russe Op. 31 is an example of a piece which demonstrates both Smith's awareness of current events and (from early in his career) an awareness of the 'market' for his compositions. This awareness of current events also extends to the idea of depicting the exotic in musical composition, through his compositional attempts to create an east-European sound world – another manifestation of this is seen in the use of a 'scene-setting' introduction. From early in his career Smith recognised the popularity of Italian opera with the middle class, and his vocally-conceived melodies are examined below in the light of this. His need to produce works for the domestic market is also considered. His use of previously-published 'prototypes' for major works, and the many examples in *Chanson Russe* which demonstrate his knowledge of the capabilities of a typical domestic piano of the period, are evidence of this.

Chanson Russe was published in London by Edwin Ashdown Ltd in 1863 (see Fig. 3.3.1). It was one of nine original pieces for piano published by Smith in



1863, all with French titles. The piece was dedicated to Mrs Frederick Sullivan, who was possibly one of Smith's private piano students, the wife of a 'shoemaker' who lived in St. Pancras.¹

In the 1861 census Sydney Smith was recorded as being in lodgings at 11 Bulstrode Street, Marylebone, London. This was the home of Elizabeth Alford, a widow originally from Honiton in Devon. She had seven children and four lodgers, one of whom was Smith.

Figure 3.3.1 The front cover of *Chanson Russe*.

Like his father before him, by this time Smith was calling himself 'Professor of Music'. Having returned from the continent he must have been keen to establish

himself as a pianist/composer, and was no doubt building up his private teaching practice in addition to composing.

The Political Background to *Chanson Russe*

In the middle decades of the century there was widespread concern in England over Russia and the 'Eastern Question'. Originally a dispute between Russia and France concerning the protection of Christians in Turkey, the situation became more complex as it involved British concerns over Russian expansionism, and its control of the route from the Black Sea to the Mediterranean Sea. The Crimean War of 1853-6 was the outcome of this dispute. Both sides suffered heavy casualties, with the loss of around 700,000 lives. In England the war was reported with terrifying realism, and was horrific both for the conditions in which ordinary men served, and for the inept leadership of those in charge, as David Thompson says:

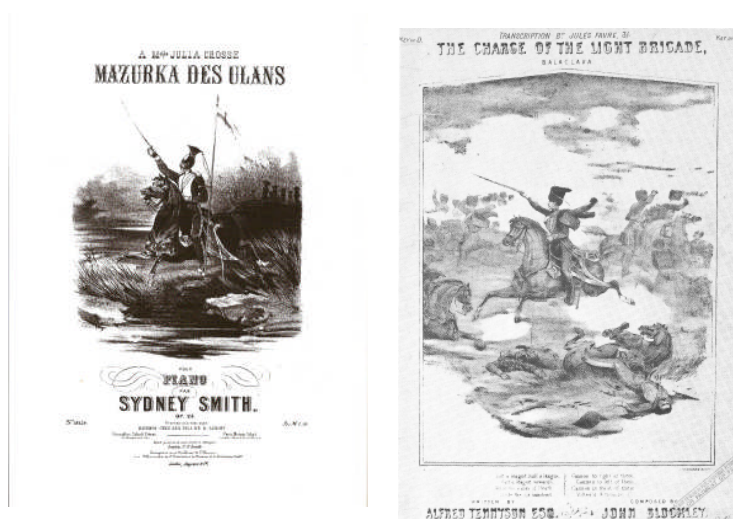
The ineptitude of leadership and the sufferings of the men in frozen, disease-ridden camps were made known to shocked populations at home by the dispatches of war correspondents. It was the first general European war in which the telegraph and the popular press played any important role.²

At home in England the press reports must have been read with a sense of horror not only concerning the unfolding events in the middle east, since there were daily news reports for the first time, but with a feeling of dread regarding Russian expansion further into Europe. During the 1860s there were no doubt many men who had returned from the conflict with horrific injuries, and Smith's *Chanson Russe* must have held a real resonance with anyone who heard it. For a veteran of the Crimean War the piece would have acted as a stark reminder of the shocking scenes witnessed only a few years earlier.

Another way by which the horror of these events was 'witnessed' by people in England was through the art of the period. The most well-known artist working in this area was Elizabeth Thompson (Lady Butler) (1846-1933), who painted scenes of the Crimean War which were seen in exhibitions by tens of thousands of people.³ Lady Butler interviewed survivors of the war, and used soldiers dressed in authentic uniforms as models for her paintings. Hull City Corporation has in its collection *The Return From Inkerman* (1877), which was purchased in 1913. The description of the

painting states that it depicts ‘remnants of the Guards and the 20th regiment and odds and ends of infantry returning...very weary, a scene from the Crimean War’.

The connection between the *Chanson Russe* and political events can be traced to an earlier prototype published by Smith. This was *Mazurka des Ulans* Op. 25 of the previous year (1862). The piece was published by Schott of Paris, Augener & Co. of London, and C. F. Leeds of Leipzig.



The cover illustration was possibly by Augustus Butler. Another possible example of his work – the cover of *The Charge of the Light Brigade* – is featured in *Victorian Sheet Music Covers* (reproduced in Fig. 3.3.2).⁴ The two pictures are strikingly similar.

Figure 3.3.2 The front covers of *Mazurka des Ulans* and *The Charge of the Light Brigade*, demonstrating the similarity between the illustrations.

The entry for Ulan Batar in *The Cambridge Encyclopaedia* states that it was the capital of Mongolia, founded as Urga in 1639, and that it was a ‘trading centre on caravan routes between Russia and China’.⁵

Musically, *Mazurka des Ulans* has similarities to *Chanson Russe*, though it is composed on a smaller scale. The first themes (Exx. 3.3.1(a) and (b)) are both in G minor:

17 **Allegretto con espressione.**

ROMANCE

p staccato

Ex. 3.3.1(a) Smith, *Chanson Russe*, opening theme, bb. 17-21.

41

Ex. 3.3.1(b) Smith, *Mazurka des Ulans*, bb. 41-4.

The middle sections are both in E \flat major, and use similar hand-crossing. In both cases (see Ex. 3.3.2), the right hand plays the melody, with the left hand crossing over to play higher chords – visually impressive in a domestic setting, but not technically difficult:

42

pp L.H.

dolce

Ex. 3.3.2(a) Smith, *Chanson Russe*, middle section theme, bb. 42-3.

73

m. g.

Ex. 3.3.2(b) Smith, *Mazurka des Ulans*, middle section theme, bb. 73-6.

Mazurka des Ulans was clearly a model for *Chanson Russe*. The subject matter of both pieces shows that Smith was aware of the current political situation, and that he

cannot be dismissed merely as a composer of lightweight music ‘for the Victorian drawing room’⁶ – his own *The Fairy Queen, galop de concert, pour piano* Op. 42 of 1866, for example. The majority of Smith’s pieces were not simply ‘designed to entertain rather than edify’⁷ – collectively, they were one method by which certain people were made aware of current events. A similar situation obtained later in the century, with the music hall political song.⁸ This use of various strands of subject matter in popular music (political, social commentary, private domestic relations, to give three examples) represents the dissemination of news by entertainment, and also demonstrates the undercurrent of voyeurism present in the nineteenth century.

The Form of *Chanson Russe*

Chanson Russe is cast in what was a favourite form of Smith’s, ternary form (ABA). The A section is called the *Romance*, and the B section the *Dolce*. The form of the piece is shown in Table 3.3.1:

	Bar numbers	Section length
<i>Maestoso</i>	1-16	16
<i>Romance</i>	(17) 18-41	24
<i>Dolce</i>	42-65	24
<i>Romance</i>	66-80	15
‘CODA’	81-102	22

Table 3.3.1 The form of *Chanson Russe*.

This information shows that the piece exhibits an overall balance between its sections in terms of their relative lengths. The apparent odd number of bars in the repeat of the *Romance* is explained by the fact that there is an elision between it and the coda – the last phrase of the *Romance* ends in bar 81. Beethoven made use of this idea on numerous occasions – for example in the final movement of his Piano Sonata in A \flat Op. 26 (1802), in which the first 6-bar theme consists of two 3-bar ideas. This plays on the listener’s expectations, as Tovey observed – ‘with groups of 3 bars the ear is always likely to take the 1st bar of the 2nd group for a 4th bar, whatever the melodic figures may say’.⁹

The Introduction – *Maestoso*

‘Scene-setting’ introductions were one of Smith’s trademark devices, designed to capture the spirit of a piece in the mind’s eye of middle-class Victorian listeners.

Bar	1	2	3	4	5	6	7	8
Chord	i-ib	V(Vb)	ii7c-V	i	III-IIIb	III(vi)	III(ii7c)-III(V)	III
Tonality	i				III			

Bar	9	10	11	12	13	14	15	16
Chord	V7	i-iv-i	V7	i-iv-i	iv(V7)	iv-V(Vb)	ic	V
Tonality	i				iv		i	

Table 3.3.2 The harmonies used in the ‘scene-setting’ introduction of *Chanson Russe*.

The opening four bars (see Table 3.3.2) are likely to have made a particularly strong impression on a domestic audience, largely as a result of the bass line (shown in Ex. 3.3.3(a)). Smith makes full use of the bass range of what, in a domestic performance, was in all probability a loud and slightly out of tune domestic piano:



Ex. 3.3.3(a) Smith, *Chanson Russe*, bb. 1-4, showing the low bass line.

This is ‘answered’ by B \flat -D-E-F-G-F-B \flat – in B \flat , the relative major, and a logical answer to the question set up by bars 1-4 (see Ex. 3.3.3(b)):



Ex. 3.3.3(b) Smith, *Chanson Russe*, bb. 5-8, bass line.

The melody in bars 9-10 (Ex. 3.3.4) may have sounded ‘eastern’ to Victorian ears – it consists of three semitone intervals E \flat -D, G-F \sharp , B \flat -A, and tails off with an Aeolian mode descent from tonic to dominant in bar 10.¹⁰ (In G minor, the notes G, F, E \flat , D – a descending melodic minor scale.) Bars 9-10 are repeated in bars 11-12,

the difference being that Smith turns bar 12 into a more expressive gesture than bar 10 by repeating this phrase one octave higher. Smith also makes use of chromatic harmonies in these phrases – over the D bass notes he uses the chords D-E \flat -D (bars 9 and 11), and over a G bass note the chords G-A \flat -G (bar 13):

Ex. 3.3.4 Smith, *Chanson Russe*, bb. 9-14¹.

The dramatic tension of the introduction is raised by a further repeat higher up the keyboard, in C minor (bars 13-14). Bar 14, beats 2-4 are harmonized with one of Smith's favoured devices, a diminished seventh chord, in this case on C#, from which note the bass move up a semitone to D, and a chord of ic in G minor (see Ex. 3.3.5). The section ends on the dominant chord, which together with the rests in bars 15-16 and the instruction *lunga pausa*, must surely have been calculated to fix the attention of the audience, in anticipation of the piece about to be performed – the *Romance*:

Ex. 3.3.5 Smith, *Chanson Russe*, bb. 14-16.

The Romance

17 **Allegretto con espressione.**

ROMANCE *p staccato*

Red.

Ex. 3.3.6 Smith, *Chanson Russe*, the *Romance*, bb. 17-21.

The *Romance* (Ex. 3.3.6) begins with a 1-bar ‘till ready’ at bar 17. The reason for the existence of bar 17 could lie in the title of the piece – *Chanson Russe* – showing that the piece was conceived as a song. The lowest usable octave on the piano for the key of G minor is used for the bass from the ‘till ready’ onwards. The use of ‘till ready’ bars in piano works was familiar to amateur pianists in this period from Mendelssohn’s collections of *Songs without Words*, published in eight volumes between 1832 and 1869. A well-known example is the *Venetian Gondola Song* Op. 19 No. 6 (Ex. 3.3.7(a)):

7 **Andante sostenuto** ♩ = 48 *cantabile*

mp

Ex. 3.3.7(a) Mendelssohn, *Songs without Words* Op. 19 No. 6, bb. 7-9.

Were Smith’s low bass notes intended to symbolise the real or perceived threat posed by Russian expansionism, or the heavy ‘tramping’ of an army on the march?¹¹ If the latter, there are other musical instances of this, for example in the Schubert song ‘Gute nacht’ from *Die Winterreise* (*Winter Journey*) (Ex. 3.3.7(b)):

7
Fremd bin ich ein-ge-zo-gen, fremd zieh ich wie-der-aus.

Ex. 3.3.7(b) Schubert, 'Gute nacht' from *Die Winterreise*, bb. 7-11.

The acciaccatura in bar 21 of *Chanson Russe* (see Ex. 3.3.6) is modal, because Smith is continuing his evocation of east-European culture, and the fact that this F natural clashes with the F sharp in the harmony at this point would have only served to strengthen the 'otherness' of the sound to a Western audience.

The second theme (R2) modulates to the relative major, B \flat . The grace notes in R2, also used in D1, may have carried associations with east-European violin playing, familiar to pianists from the mazurkas of Chopin (see Ex. 3.3.8(a)):

25 R2

Ex. 3.3.8(a) Smith, *Chanson Russe*, bb. 26-33³, right hand.

The piece was published by Edwin Ashdown in 1895, as a violin/piano duet arrangement. It was called '*Chanson Russe. Romance pour Violon and Piano. Transcription by G. Papini*' (this was six years after Smith's death in 1889). It was also published on the continent (sometime towards the end of the century) by B. Schott's Söhne as a violin/piano duet, transcribed by J. Barrès.¹² The cover had a decidedly Austro-German-looking illustration (see Fig. 3.3.3).

The cover also lists the various arrangements of the piece which were available from the publisher. The main themes are given to the violin throughout, as would be expected, but Barrès makes good use of the violin's note range and chord-playing capabilities in the introduction (see Ex. 3.3.8(b)):

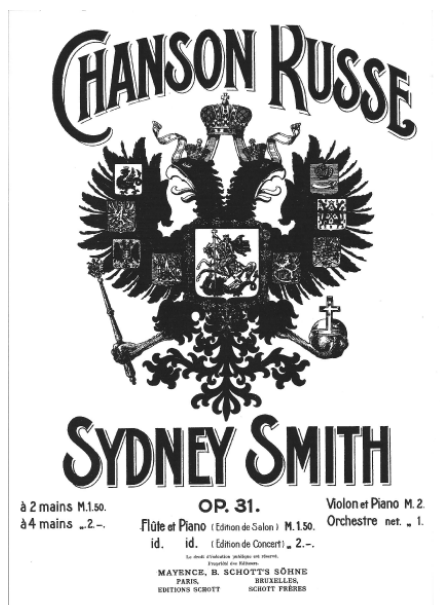


Figure 3.3.3 Smith, *Chanson Russe*, as published by B. Schott's Söhne.

CHANSON RUSSE
par
Sydney Smith, Op: 31.

INTRODUCTION.
Maestoso.

Transcr: par J. BARRES.

VIOLON.

PIANO.

Ped. Ped.

Ex. 3.3.8(b) Smith, *Chanson Russe*, bb. 1-5, as transcribed by J. Barrès and published by B. Schott's Söhne.

The Dolce

The *Dolce* is in ternary form, with three 8-bar sections. The theme of the A section (see Ex. 3.3.9) is played twice, ending first *on* the dominant, then *in* the dominant (D1):



Ex. 3.3.9 Smith, *Chanson Russe*, bb. 42-9², right hand.

The theme itself is a tenor-register melody, ideally suited to the 'cello for example. Smith employs hand-crossing for the accompanying chords (see Ex. 3.3.10). The opportunity to use hand-crossing in this way would have been welcomed by an amateur pianist, since it would certainly have looked impressive to non-players in an audience at a domestic recital. This is consistent with Mary Burgan's observation that '[m]ost of the young women who labored [*sic*] to learn the piano in the nineteenth century were not intent upon mastering the intricacies of Mozart, Haydn, or Beethoven' – in a nineteenth-century domestic recital a dramatic musical effect was always impressive to an assembled audience, and the piano's 'expressive capacities [...] promised effects that could make the amateur shine in the playing of showy "salon" music [...]'.¹³ Loesser described the musical requirement as 'brilliant but not difficult'.¹⁴



Ex. 3.3.10 Smith, *Chanson Russe*, bb. 42-3, showing the use of hand-crossing in this section.

The first bar of the theme uses the same notes (now harmonised with a tonic chord of E \flat) as theme B in the *Romance*.

The B section of the *Dolce* (see Ex. 3.3.11) has a theme which shows the influence of Italian opera. It makes use of thirds and sixths, and one could imagine words being sung to the tune, arranged as a duet. Furthermore, the left-hand triplet accompaniment gives the section a nocturne-like atmosphere, reminiscent of the early examples by John Field (1782-1837). The high, Chopin-like right-hand figure in D2 (marked *pp* and 8va) must have delighted Victorian pianists of limited ability, since they are easy to play but very effective. If this section was arranged for vocal duet and orchestra, these figures would perhaps be played on the flute. Italian opera was popular in London in this period – Her Majesty’s Theatre had staged Bellini’s *I Puritani*, and Donizetti’s *Lucia di Lammermoor* and *Lucrezia Borgia*. These had been reviewed in *The Times*, in an article which considered those artistes who were popular in London.¹⁵ There are further examples in his output of Smith taking an item of news which had been featured in *The Times*, or which was in the public eye, as inspiration for a new composition. These news items represented an excellent marketing opportunity for commercially-aware composers like Smith.

Ex. 3.3.11 Smith, *Chanson Russe*, bb. 49⁴-58¹.

The repeat of the first section is exact other than the final two bars, which Smith changes in order to stay in the tonic (see D1' (Ex. 3.3.12) below). Smith combined the symmetry of a ternary-form section for the *Dolce* with a passing modulation to

the dominant (B \flat) at the end of the A section (see D1 above, bars 48-9). The keys used are G minor-B \flat major-G minor-E \flat major-G minor – the modulation to B \flat in this section maintains and is consistent with the harmonic pivoting of a third around G.



Ex. 3.3.12 Smith, *Chanson Russe*, bb. 58-65², right hand.

The Coda

The 22-bar coda consists of two closing themes (C1, C2), each repeated, followed by a series of *fortissimo* cadences (C3) designed to elicit applause from an assembled audience, in the style of an operatic aria. In the context of *Chanson Russe*, one possible reading of this would be as an ending to a perceived political situation. These cadences are significant because they demonstrate Smith's awareness of how a composer of opera had techniques at his disposal which were almost guaranteed to generate applause at the end of an aria. Among composers for the piano, this was not a new idea. For example, towards the end of the exposition in the first movement of Beethoven's *Pathétique* Sonata Op. 13 (1799), the following bars appear:

Ex. 3.3.13 Beethoven, *Pathétique* Sonata Op. 13, bb. 103-11.

The harmonic sequence used by Beethoven in this passage (I-vi-ii \flat -V7-I) is used to bring to a close 'numerous arias, choruses, duets, finales and so on, in a vast number of Italian operas'.¹⁶ There is no evidence of Smith performing the *Pathétique* Sonata

in public, but he did perform Beethoven's 'Appassionata' Sonata Op. 57 in Clifton, Bristol (16, 17 October 1868)¹⁷ and in St. James's Hall, London (2 June 1880).¹⁸

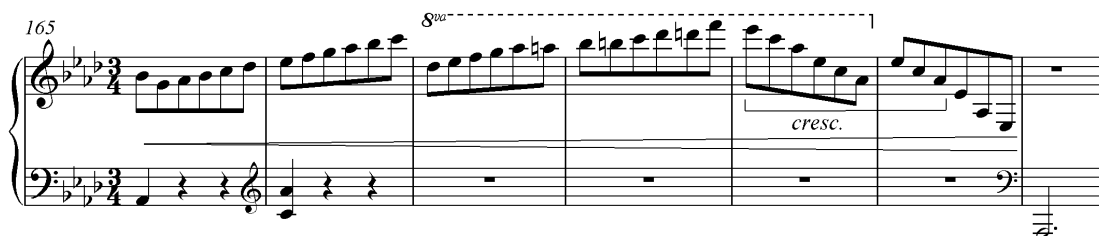
Theme C1 (shown as Ex. 3.3.14) makes use of the first right-hand triplets in the piece:



Ex. 3.3.14 Smith, *Chanson Russe*, bb. 81-3¹, right-hand triplets.

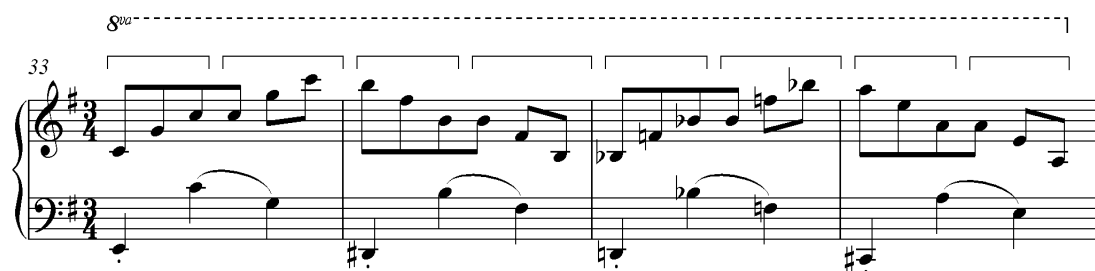
These have the effect of quickening the pace of the music towards the end climax. C1 is then repeated one octave higher. The repetition of a melodic idea or group of chords at the octave was a favourite device of Smith's. The technique could be termed virtuosity for amateurs, and is used at moments of climax – see the discussion of C3 below.

In his waltzes, Chopin only rarely used such straightforward repetition at the octave. In the closing bars of the Waltz Op. 64 No. 3 (see Ex. 3.3.15(a)), there are three such repetitions of the tonic triad (marked with a square bracket):



Ex. 3.3.15(a) Chopin, Waltz Op. 64 No. 3, bb. 165-71.

However, students of Chopin's waltzes are far more likely to encounter passages such as the following, taken from the Waltz in E minor, published posthumously. It consists of a series of chromatically-descending first inversion chords (C, B, B \flat , and A), shown in Ex. 3.3.15(b) below:



Ex. 3.3.15(b) Chopin, Waltz in E minor (posth.), bb. 33-6.

As Arthur Hedley wrote in 1966, ‘it was he [Chopin] who placed the first explosive charge against that long-revered edifice of classical diatonic harmony, which now lies in utter ruin and disintegration’.¹⁹ (To date, no such passages have been found in Smith’s output – demonstrating his (compared to Chopin’s) less sophisticated but more playable style.) Smith knew Chopin’s music to the extent that he performed Chopin in recital. For example, he performed the Polonaise in E \flat Op. 22 throughout the 1860s, as shown in Table 3.3.3:²⁰

Polonaise in E \flat Op. 22	Date of Advertisement	Date of performance	Location
	17 June 1865	20 June 1865	London
	1 November 1867	8, 9 November 1867	Clifton
	13 October 1868	16, 17 October 1868	Bath

Table 3.3.3 The dates of Smith’s performances of Chopin’s Polonaise in E \flat Op. 22 during the 1860s.

By playing Chopin he would have known what the obstacles to amateur performance were, and how to avoid them in his own compositions. Theme C2 (shown in Ex. 3.3.16 below) uses the highest notes of the entire piece and the highest A \flat available on the piano (bar 86). In a domestic setting, this must have produced a very ‘dramatic’ effect, because the octave A \flat clashes with its accompanying C minor chord. The right-hand E \flat clashes with the tonic G minor chord (bar 87):

Ex. 3.3.16 Smith, *Chanson Russe*, bb. 85-92.

The lead-up to these high octaves reveals the domestic market for which the piece was composed, as it consists of three tonic triads repeated one octave higher each time (bar 85).

The repeat of C1 (C1') has the addition of melodic grace notes, shown in Ex. 3.3.17:

Ex. 3.3.17 Smith, *Chanson Russe*, bb. 89-90¹, right hand.

Smith cancels the initial F# in bar 90 in order to revert to the Aeolian mode for the grace notes at beat 3. To a nineteenth-century audience these grace notes may have added a stylised ‘gypsy fiddle’ effect to the melody (cf. its use in the *Maestoso*). This idea had been used by Chopin in many of his mazurkas and so was not new in 1863, but the effect produced would have been of an east-European melody.²¹

The repeat of C2 (C2', shown as Ex. 3.3.18) begins as in bar 85 (bar 93):

The musical score for Ex. 3.3.18 shows the beginning of the repeat of C2 (C2') starting at bar 93. The score is in G major, 3/4 time, and features a piano accompaniment with triplets and a melodic line with triplets and a chromatic scale in bar 96. The score is labeled 'C2'' and '8va'.

Ex. 3.3.18 Smith, *Chanson Russe*, bb. 93-71.

In bar 96 Smith uses the only chromatic scale in the piece, harmonised with a first inversion chord of $A\flat$. This Neapolitan sixth chord is not the only example of minor second harmony in the piece – it was first used in bars 9, 11 and 13, during the introductory *Maestoso*. However, whereas the Neapolitan sixth chord in bar 96 is part of a Western art music cadential chord progression, the chord in bars 9, 11 and 13, with its semitone inflection, is not. In those bars, the chord is a product of the Aeolian mode used by Smith.

The closing gesture from Smith (C3, shown as Ex. 3.3.19) consists of two bars (97-8), which are repeated note-for-note one octave higher in bars 99-100:

The musical score for Ex. 3.3.19 shows the closing gesture from Smith (C3) starting at bar 97. The score is in G major, 3/4 time, and features a piano accompaniment with chords and a melodic line with a chromatic scale in bar 98. The score is labeled 'C3' and '8va'.

Ex. 3.3.19 Smith, *Chanson Russe*, bb. 97-102.

This ‘at the octave’ repetition no doubt meant easier learning and performing experiences for the amateur pianist (as compared to Chopin – see above). The ii7b-

ic-V sequence is reminiscent of the introduction, due to the C-C#-D bass line, and uses a dotted march rhythm, signifying military might.²² The semiquaver arpeggios are the fastest in the piece, but Smith has chosen the second inversion of the tonic triad, which repeats through the octaves – technically the easiest inversion to play at speed. The final perfect cadence uses the widest hand spread in the piece, from the lowest G on the piano to the highest (bar 101) – this makes the high F#-G notes sound like the end of the final triplet semiquaver run. Smith was composing for an amateur pianist who perhaps wanted a dramatic finale to the piece – in light of the above discussion of the coda this is the final example in *Chanson Russe* of Smith's virtuosity for amateurs.

¹ There was a Mr and Mrs Frederick Sullivan listed in the 1861 census. St. Pancras is fairly near to where Smith was living at the time, and Mrs Sullivan could possibly have been one of Smith's piano students.

² For a full account see D. Thomson, *Europe Since Napoleon* (London: Penguin Books, 1957; rev. 2nd edn, 1966), pp. 245-7.

³ These paintings are discussed in J. Paxman, *The Victorians: Britain Through the Paintings of the Age* (London: BBC Books, 2009). Paxman says that Lady Butler's painting *The Roll Call* was seen by 20,000 people in Liverpool alone.

⁴ R. Pearsall, *Victorian Sheet Music Covers* (Newton Abbot: David & Charles, 1972), p. 93.

⁵ D. Crystal (ed.), *The Cambridge Encyclopaedia* (Cambridge: Cambridge University Press, 2000).

⁶ See 'Smith, (Edward) Sydney' in *Grove Music Online*.

⁷ *Ibid.*

⁸ Dave Russell highlights three distinct kinds of political song, and discusses how current events fed into music hall content, in D. Russell, *Popular Music in England, 1840-1914* (Manchester: Manchester University Press, 1987; rev. 2nd edn, 1997), Chapter 6.

⁹ D. F. Tovey, *A Companion to Beethoven's Pianoforte Sonatas* (London: Associated Board of the Royal Schools of Music, 1931).

¹⁰ A subset of the Greek Hijaz mode, this is characteristic of Eastern music generally.

¹¹ As discussed in Section 3.1, Agawu calls such musical ideas 'referential signs', in Agawu, V. K., *Playing With Signs: A Semiotic Interpretation of Classic Music* (Princeton: Princeton University Press, 1991).

¹² Smith is mentioned in the *Grove* article on 'Schott', in a list of contemporary composers whose works were represented on the continent by the company – 'Leo Ascher, Henri Herz, Franz Hüntten, Sydney Smith and Thalberg' (see *Grove Music Online*).

¹³ M. Burgan, 'Heroines at the Piano: Women and Music in Nineteenth-Century Fiction' in *Victorian Studies* (Autumn 1986), pp. 56-7.

¹⁴ A. Loesser, *Men, Women and Pianos: A Social History* (New York, USA: Dover Publications Inc., 1990), pp. 291-2.

¹⁵ Information from *The Times*, 20 April 1863.

¹⁶ J. Barrie Jones, 'The Italian Cadence' in *From Composition to Performance: Musicians at Work* (Milton Keynes: Open University Press, 1998), pp. 88-9.

¹⁷ This was advertised in *The Times*, 13 October 1868.

¹⁸ This was advertised in *The Times*, 28 May 1880.

¹⁹ A. Hedley, *Chopin* (London: J. M. Dent & Sons, 1966).

²⁰ These recitals were all advertised in *The Times*.

²¹ For a fuller discussion of the influence of nationalism in Chopin's mazurkas, see J. Barrie Jones, 'Nationalism' in Rowland (ed.), *The Cambridge Companion to the Piano*, pp. 177-80.

²² An idea used by Beethoven in the Piano Concerto No. 5 of 1809, the 'Emperor'.

3.4 *Une Fête À Fontainebleau* Op. 189

The Place of the Gavotte in the Nineteenth Century

In *Music Analysis in Britain in the Nineteenth and Early Twentieth Centuries*, Catherine Dale explains how in the 1780s and 1790s the musician and theorist Heinrich Christoph Koch produced a ‘formal model’ of ‘a number of small forms such as the gavotte, bourrée and minuet’.¹ The ideas propounded in Koch’s work filtered into the nineteenth century by influencing later theoretical works, and thus had an influence on the nineteenth-century reception history of the ‘baroque’ gavotte. There were essentially two arenas in which the gavotte made appearances in the nineteenth century. They were the academic world, and the general public sphere. The former resulted in the publication of a number of academic books which discussed the gavotte as an historical entity – these fed into the world of the college and academy (see Section 1.3.1), while the latter resulted in public concerts, talks on ‘ancient music’ and newly-composed ‘gavottes’ which were quite unlike their baroque counterparts. The term ‘ancient’ was invariably used in this period to refer to any pre-mid-eighteenth-century music, because the term ‘baroque’ did not yet have this association.² Articles in periodicals also considered the history of music and its instruments. For example, *The Illustrated London News* carried an illustrated feature called ‘THE DEVELOPMENT OF THE PIANOFORTE’ in 1898.³ In the early twentieth century, interest in ‘ancient music’ was again catered for with a series of articles in the same publication. ‘The Piano and its Ancestors’ was the name of the series, and Part III looked at the history of ‘THE PIANOFORTE’.⁴ A specialist was employed to write the article – ‘Philip B. James, of the Victoria and Albert Museum’.

Nineteenth-century composers of ‘gavottes’ did not produce pastiches of the late-seventeenth-century type. Rather, they appropriated the word ‘gavotte’ as a signifier of their music’s quality, and drew on contemporary dance forms for musical inspiration. Meanwhile, the status of actual ‘ancient music’ in the nineteenth century is somewhat ambivalent in as much as it seems to have been looked on as something for the connoisseur. For example, an advance notice in *Horse and Hound* for a series of recitals reveals the prevailing attitude:

On Tuesday, Wednesday, Thursday, and Saturday next, there will be concerts of ancient music, the three last days being devoted to ancient Netherlandish [*sic*] music of the 14th, 15th, and 16th centuries. I am quite content to listen to Strauss' band, and prefer it to the harpsichords and spinets of former days [...]'⁵

Perhaps the attractions of 'ancient music' were lost on the general rural reader of *Horse and Hound*. It is a common theme of nineteenth-century England that the provinces generally lagged behind London in the advancement of their cultural activities, and music was no different. In the capital, 'ancient music' was practised in the spheres of academia and the higher-status private concert, and thus was a 'niche' activity – it was *Für Kenner und Liebhaber*.⁶ As a commentator said of the above recitals, 'All these [recitals] have afforded an unusual treat to *diletanti* [*sic*]'.⁷

It is however ironic that the above commentator from *Horse and Hound* disliked 'ancient music', and therefore possibly would have disliked Smith's Gavotte also. This is because Fontainebleau throughout the nineteenth century was one of France's most important venues for horse racing, and popular with Parisians for holidaymaking generally.⁸ The town of Fontainebleau is still a centre today for French holidays and horse racing.

'Baroque' Pieces by Smith c.1870s to c.1880s

The main question which must be answered through a consideration of Smith's gavotte is this – how did a mid-nineteenth-century musician come to write a piece for which he borrowed a member of the Baroque dance suite? A possible answer is provided by the connection between Smith and Brinsmead pianos, which was discussed in Section 2.5. In this section a case study was made of the year 1877. This was also the year in which Edgar Brinsmead published '*THE HISTORY OF THE PIANOFORTE: With an Account of Ancient Music and Musical Instruments*',⁹ and the year before Smith's first published gavotte appeared in 1878. Given his intimate connections with the Brinsmead family, this is possibly where the idea arose to publish a series of pieces which took their influence from 'ancient' dances.

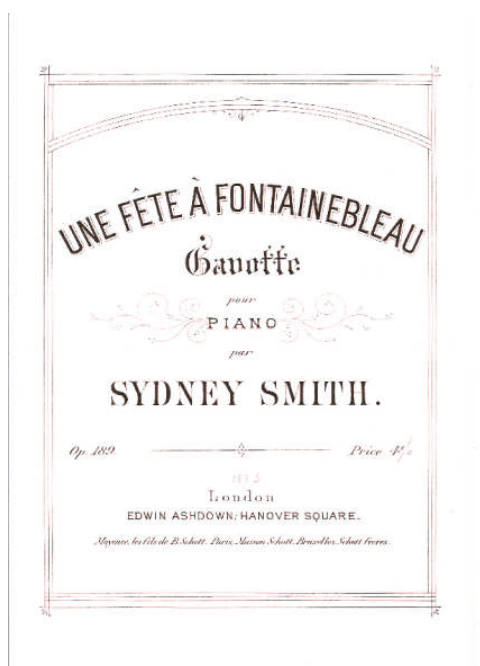
Another revealing connection is that between Smith and the musician and composer Brinley Richards. The two men were both members of the Royal Society of

Musicians (for example, a press report of the Society’s annual dinner in 1878, which both men attended, was published in *The Era*).¹⁰ Furthermore, both men endorsed Brinsmead pianos.¹¹ Richards was knowledgeable on ‘ancient music’ and gave public lectures on the subject, such as the following:

MR BRINLEY RICHARDS AT NEWPORT.

LECTURE ON MUSIC AND PIANOFORTE RECITAL.

On Thursday evening a large audience assembled at the Albert-hall, Newport, to hear a lecture by Mr. Brinley Richards on “Ancient and Modern Music.” This lecture was recently given before the Society of Arts and at several towns in the provinces. [...]¹²



With his ‘baroque’ pieces, Smith can be seen acting as a mediator – a ‘middle man’ – creating a connection between the world of Brinley Richards and the academic study of ‘ancient music’, and the world of the domestic amateur musician. In addition to his teaching and composing activities, Smith had access to the relatively narrow, ‘niche’ world of ‘ancient music’.

Figure 3.4.1 The front cover of *Une Fête À Fontainebleau*.

Just as he borrowed heavily from the world of nineteenth-century opera for many of his original works, he also borrowed from the sphere of ‘ancient music’, and in order to appeal directly to the ‘consumers’ of his ‘products’, he made use of the music’s front cover (see Fig. 3.4.1). The European influence, as with so many pieces by Smith, is in evidence. The main title and details are in French (with a relatively unadorned font for the title of the piece), but the word *Gavotte* is printed in what nineteenth-century amateur pianists would have seen as an archaic, seventeenth-century font, suited to what they thought would probably have been used for an actual seventeenth-century gavotte. The ‘consumers’ of this piece may possibly have read the article ‘Historical Sketches of Musical Forms’ by ‘Myles B. Foster, Organist

of the Foundling Hospital’, in *The Girl’s Own Paper*.¹³ Such articles gave the reader an outline history of what were seen as obsolete ‘ancient’ types of music – expressions such as ‘old English’ and ‘ancient forms’ are freely used. The writer states that ‘keys and scales, *as we know them at present* (my italics), were in their infancy [...]’.¹⁴ The Victorian belief in progress is again apparent – new gavottes must, by definition, be superior to old ones.¹⁵

From the following table it will be seen that Smith’s pieces in ‘ancient’ genres all date from between 1878 and 1888. Of course, he also published many other pieces in the same period – duets, études and character pieces for example – but he does seem to have gone through a period in which he was drawn to ‘ancient’ music:

1878	<i>Gavotte for the Pianoforte</i> Op. 161. ¹⁶
1878	<i>La Cour de Charles ii air ancien pour le Piano.</i>
c.1880	<i>Sarabande and Gigue for the Pianoforte by Sydney Smith</i> Op. 179.
1880	<i>Le Favori Gavotte mélodie pour le piano.</i>
1880	<i>Menuet romantique pour Piano</i> Op. 174.
1882	<i>I Pifferari Musette moderne pour Piano</i> Op. 183.
1882	<i>I Pifferari. Musette pour piano à 4 mains.</i>
1882	<i>Gavotte & Musette pour Piano</i> Op. 188.
1883	<i>Une Fête À Fontainebleau. Gavotte pour Piano</i> Op. 189. ¹⁷
1885	<i>Carillon de Noël morceau en style de Gavotte et Musette pour Piano</i> Op. 209.
1886	<i>Colinette. Danse mignonne pour Piano</i> Op. 218. ¹⁸
c.1887	<i>Minuet in F for the Pianoforte</i> Op. 224.
c.1887	<i>Minuet in D.</i> ¹⁹
1888	<i>Rigaudon pour Piano</i> Op. 232.

Table 3.4.1 ‘Ancient’ genres as used by Smith.

Why these particular dances of the Baroque suite? There is no prelude or courante, for example. The answer lies in the fact that the Victorians loved to dance. The Queen loved to dance, and this made it respectable – dance academies were to be found across the country, and as the century progressed dancing became an acceptable pastime for all but the fiercest of religious observers.²⁰ All of the ‘ancient’ genres borrowed by Smith for the pieces in the above list lend themselves to the creation of foot-tapping, dance-like pieces, whether in three or four time.

A brief comparison between the opening bars of Gavotte I from Bach's English Suite III (Ex. 3.4.1(a)) and the opening of Smith's Gavotte (Ex. 3.4.1(b)) illustrates that one of the most important differences lies in what the left hand is required to do. Smith's left hand has a dance-like 'um-cha' part, quite unlike Bach's contrapuntal left hand:

Ex. 3.4.1(a) J S Bach, Gavotte I from English Suite III, bb. 1-4² – two-part counterpoint.

Ex. 3.4.1(b) Smith, *Une Fête À Fontainebleau*, refrain 1, bb. 1-8 – melody plus accompaniment.

In general, Bach's piece has a harmonic rhythm of one chord every beat or two, whereas Smith's has a harmonic rhythm (in general) of one chord every two or more beats, allowing for the 'um-cha' accompaniment. Smith's 'toe-tapping' is further emphasised by the left-hand staccato dots, and the right-hand articulation markings (see bars 6-7 for example). These features (offbeat chords and articulation markings) pervade the whole of Smith's Gavotte. Even when he composes a left-hand melody in imitation of a 'cello,²¹ he moves the offbeat chords into the right hand, as shown in Ex. 3.4.2(a) below:

Ex. 3.4.2(a) Smith, *Une Fête À Fontainebleau*, section C, bb. 57-63 – a left-hand ‘cello melody.

The left-hand crotchets in bars 58-60 are given the same slurs and dots as the right-hand quavers of the previous example (bars 6-7). The texture of this section bears a striking resemblance to the middle section of the *Polka*, number 10 in *Album for the Young* Op. 39 by Tchaikovsky, published five years previously in 1878 (Ex. 3.4.2(b)):

Ex. 3.4.2(b) Tchaikovsky, *Album for the Young* Op. 39 No. 10, bb. 9-12.

The basis of this type of melodic articulation is in string playing. It is well known that Tchaikovsky’s sister was an amateur ‘cellist, and as a ‘cellist himself, Smith would probably have been aware of studies such as the one shown below as Ex. 3.4.2(c), by Louis Spohr:²²

SPOHR.

Allegro ♩ = 126

Ex 3.4.2(c) Spohr, *Allegro*, as reproduced in *The Musical Educator: A Library of Musical Instruction by Eminent Specialists*, Vol. 5.

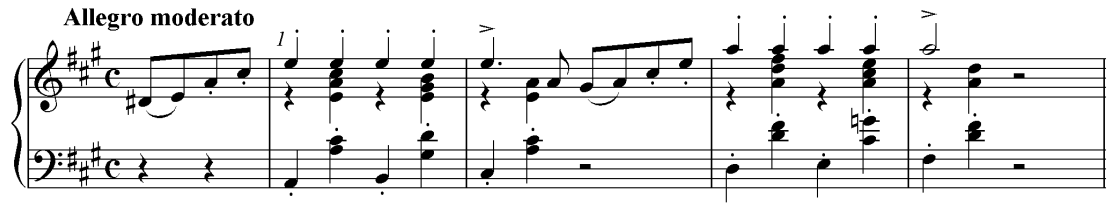
Bars 1-5 of the Spohr make use of the same slurring pattern used in Smith’s piece, for example in the opening phrase, and the same is also used in such familiar works as the *Andante* (fourth movement) from Schubert’s *Octet* in F (D803) of 1824,²³ together with the same ‘um-cha’ type of accompaniment.

The ‘um-cha’ type of left-hand accompaniment seen in Smith’s *Gavotte* has other earlier precedents – one well-known example is the *Gavotte* in D by F. J. Gossec (1734-1829) for flute and string quartet. This popular piece was subject to many later arrangements such as the following, published in *From Bach to Schumann*, a series of four compilation albums published by Bosworth & Co., London in the early twentieth century (shown as Ex. 3.4.3). It illustrates the *functional* use of the nineteenth-century ‘gavotte’ – it is a dance, and was no doubt danced to at many private parties throughout the nineteenth and early twentieth centuries:

Allegretto grazioso

Ex. 3.4.3 Gossec, *Gavotte*, bb. 1-4, as published in *From Bach to Schumann* (Bosworth & Co., London).

Smith’s *Gavotte & Musette pour Piano* Op. 188 of 1882 (see Ex. 3.4.4(a) below) can be seen as a precursor of Op. 189, published the following year (see Ex. 3.4.4(b)).²⁴



Ex. 3.4.4(a) Smith, *Gavotte & Musette pour Piano* Op. 188, bb. 1-4.

The similarity in melody and accompaniment between the two pieces is immediately apparent:



Ex. 3.4.4(b) Smith, *Une Fête À Fontainebleau*, refrain 1, bb. 1-4.

In the *Gavotte & Musette*, the *Musette* is a 45-bar middle section, shorter than the 68-bar *Gavotte*. Following the *Musette* there is a repeat of the *Gavotte*, and a short coda. This creates a ternary-form piece on a slightly larger scale than the 124-bar *Une Fête À Fontainebleau*. Rather than repeat himself and compose another ternary-form piece, Smith drew for inspiration on another Baroque form, that of the *rondeau* (referred to as the refrain below).

From Table 3.4.2 below it will be seen that Smith's *rondeau* binds his piece together – it is a pity that he did not title the piece *Une Fête À Fontainebleau – Gavotte en Rondeau*.²⁵ It is also interesting to note the way in which he tried out his idea for a piece by publishing a 'prototype' version first. Unlike some other composers, Brahms or Mendelssohn for example, he seems to have had no qualms about publishing such 'prototypes'. Perhaps he did not consider them to be 'prototypes'. From the bar and beat numbers, it can be seen that Smith did not think it necessary to compose transitions between sections – one section comes to a close, and the following section starts straight away. This partly explains the use of closely-related keys in the piece. (The same approach is taken in *Chanson Russe* and *Mazurka des Ulans* – see Section 3.3.)

<i>Une Fête À Fontainebleau</i>				
Bar	Contents	Tonality	Length	Comments
1-16 ²	REFRAIN 1	I		
1-8 ²	A		8	
8 ³ -16 ²	A'		8	
16 ³ -40 ²	SECTION B			
16 ³ -24 ²	B	vi	8	Ends on vi(V)
24 ³ -32 ²	B'	vi-mod.	8	Ends on I(V)
32 ³ -40 ²	B''	vi	8	Dominant prep. Ends on I(V7)
40 ³ -56 ²	REFRAIN 2	I		
40 ³ -8 ²	A		8	
48 ³ -56 ²	A''		8	New second half
56 ³ -80 ²	SECTION C			
56 ³ -64 ²	C	IV	8	Tune in LH
64 ³ -72 ²	C'	bVII-IV	8	Ends on IV(V)
72 ³ -80 ²	C''	IV	8	Tune in RH
80 ³ -96 ²	REFRAIN 3	I		Same as refrain 1
80 ³ -8 ²	A		8	
88 ³ -96 ²	A'		8	
96 ³ -104 ²	SECTION D	vi		
96 ³ -104 ²	D		8	First eight bars of section B. New close to end in tonic iv
104 ³ -12 ²	REFRAIN 4	I		
104 ³ -12 ²	A'		8	Second half of refrain 2 only. Has the original opening quavers from refrain 1
112 ³ -24 ¹	SECTION E (coda)			
112 ³ -16 ²	E	IV	4	
116 ³ -20 ²	E	I	4	
120 ³ -24 ¹	E'		4	Opening motif + two chords

Table 3.4.2 The form of *Une Fête À Fontainebleau*.

Smith's *Method for the Pianoforte* (1871) was discussed in Section 1.3.2. His tutor book is interesting for the present discussion because it contains, among its many exercises and arrangements, four preludes by Smith, shown below as Exx. 3.4.5(a) to (d). It was noted above that Smith did not publish any full-scale preludes

or courantes, as they are not particularly dance-like. It seems that Smith saw the prelude as a pedagogical member of the dance suite, and so included them in his tutor book. All four are in different keys, as Smith no doubt in part intended them to be practice exercises in the new keys he was introducing:

Musical score for Ex. 3.4.5(a) in G major, 3/4 time. The first system shows a treble clef with a melody of eighth and sixteenth notes, and a bass clef with a simple harmonic accompaniment. The second system starts with a triplet of eighth notes in the treble and continues with the melody and accompaniment.

Ex. 3.4.5(a) Smith, *Prelude*, from *Method for the Pianoforte*, p. 15.

Musical score for Ex. 3.4.5(b) in A minor, 3/4 time. The first system features a treble clef with a melody of eighth notes and a bass clef with a simple accompaniment. The second system continues the melody with a triplet of eighth notes. The third system concludes the piece with a final chord in the bass.

Ex. 3.4.5(b) Smith, *Prelude in A Minor*, from *Method for the Pianoforte*, p. 29.

Musical score for Ex. 3.4.5(c) in E minor, 3/4 time. The first system shows a treble clef with a melody of eighth notes and a bass clef with a simple accompaniment. The second system continues the melody with a triplet of eighth notes. The third system concludes the piece with a final chord in the bass.

Ex. 3.4.5(c) Smith, *Prelude in E Minor*, from *Method for the Pianoforte*, p. 31.

Ex. 3.4.5(d) Smith, *Prelude in D Minor*, from *Method for the Pianoforte*, p. 33.

These short ‘preludes’ demonstrate how Smith was familiar with standard teaching exercises of the period, of which there were thousands in print. For example, the *Prelude in A minor* takes its rhythm from Czerny, as shown in Ex. 3.4.5(e):

Ex. 3.4.5(e) Czerny, *Allegro moderato*, bb. 1-2.

The *Prelude in D minor* uses the same pattern (a one-octave arpeggio, followed by a two-octave (ascending only) arpeggio) as the same study by Czerny.

In Smith’s *Prelude in E minor*, the sections marked by square brackets in Ex. 3.4.5(c) above are text-book harmonisations of rising and falling scales in a minor key, and give the impression that Smith was aiming to establish his musical credentials with the academic world. (It was noted in Section 1.3.2 that Smith’s tutor was eventually used in many music academies around the world.) Given that these ‘preludes’ predate the first of Smith’s ‘baroque’ pieces by seven years, it would appear that Smith was beginning to demonstrate his expertise in ‘ancient music’ with them.

Section B (Ex. 3.4.7) – the Dramatic Centre of *Une Fête À Fontainebleau*

Each phrase in section B opens with a four-quaver upbeat, in keeping with the rest of the Gavotte. The section consists of an 8-bar phrase, followed by a repeat which is altered to end on chord V of the tonic F major, followed by a section of dominant preparation from bar 32. Section B is more virtuosic than the rest of the piece because Smith has arranged all of the themes in staccato octaves. This, together with the aggressive-sounding octave bass notes (discussed below), produces a vigorous section - *con vigore* – it is also the only minor-key section.²⁶ Section B is also harmonically the most chromatic section, and is marked *f*, other than the closing section on the dominant, marked *p*.

All of these features produce a marked contrast to the rest of the piece. However, the offbeat chords seen previously are still present, arranged as in-filling notes in certain right-hand octaves (see bars 17, 19, 21-3 for example).

Harmonically, the sections from bars 20-24 and bars 28-32 are the most adventurous of the piece as a whole. The information is presented in Table 3.4.3:

bar	chord	bass		bar	chord	bass
20	A	C#		28	A	C#
	C dim7	C			C dim7	C
21	G	B		29	G	B
	B \flat dim7	B \flat			B \flat dim7	B \flat
22	F	A		30	F	A
	Fm	A \flat			Fm	A \flat
23	Gm	G		31	C	G
	E	G#			G7	G
24	A	A		32	C	C

Table 3.4.3 The chords used in bars 20-32 of *Une Fête À Fontainebleau*.

The sequences consist of a series of first inversion chords, interspersed with diminished seventh chords, the bass notes descending chromatically. The section derives much of its power from the bass-treble imitation in bars 28-30. These act as a reminiscence of the refrain because the groups of four quavers are given the same arrangement of slurs and dots (cf. the discussion of string articulation above). Bars 33-40 consist of 2-bar sequences of octave scales, with an ‘inside third’, as used in *La*

Harpe Eolienne Op. 11.²⁷ Sequences of octaves with inner thirds, particularly over a dominant pedal, are visually and aurally impressive and relatively easy to play in the key of F major, because the B \flat notes are an aid to finger positioning.

The Imitative Bass Notes: an Example of ‘String’ Writing for Piano

The passage of imitative writing starting at bar 28, shown as Ex. 3.4.6(a), is in effect ‘string’ writing for the piano:



Ex. 3.4.6(a) Smith, *Une Fête À Fontainebleau*, section B, bb. 28-32 – imitative ‘string’ writing.

This is an idea used by Beethoven on numerous occasions in his piano output, most appropriately for the present discussion in his Sonata in C Op. 2 No. 3. The Sonata’s opening motif is shown as Ex. 3.4.6(b):



Ex. 3.4.6(b) Beethoven, Sonata in C Op. 2 No. 3, bb 1-4.

In the development section, this motif is arranged imitatively between the hands (see Ex. 3.4.6(c)). Such imitation is typical of a late-Classical period work:



Ex. 3.4.6(c) Beethoven, Sonata in C Op. 2 No. 3, bb 129-33, showing Beethoven’s imitative writing.

In keeping with the rest of his section B however, Smith arranges his parts in octaves and uses the same articulation markings as before, shown below as Ex. 3.4.7. His

gesture is one of nineteenth-century *string* writing, whereas Beethoven's is one of imitative part-writing for keyboard. The influence of string writing has been mentioned above, and in the context of a discussion of Smith's section B, it would seem that writing such as this places *Une Fête À Fontainebleau* within the public as opposed to the private domain of music-making. This is suited to the title of the piece, a *fête* being a party. The piece as a whole is certainly suited to the production of an arrangement for chamber ensemble, a piano quartet for example, thereby producing a piece which would be very attractive for use at such a *fête*.

The image displays a musical score for section B of 'Une Fête À Fontainebleau' by Smith, spanning measures 17 to 40. The score is written for piano and is in 2/4 time with a key signature of one flat (B-flat major). It consists of six systems of music, each with a treble and bass clef staff. The first system (measures 17-19) is marked 'f con vigore'. The second system (measures 20-23) features a melodic line in the right hand with accents. The third system (measures 24-27) is marked 'f'. The fourth system (measures 28-31) features a melodic line in the right hand with slurs. The fifth system (measures 32-35) is marked 'p'. The sixth system (measures 36-40) features a melodic line in the right hand with accents.

Ex. 3.4.7 Smith, *Une Fête À Fontainebleau*, section B, bb. 17-40².

For his closing gesture Smith utilises the opening four-note chromatic run of quavers, repeated through three octaves (bars 120-23), repeated *dim. e morendo*. This dynamic instruction allows for the presentation of the two final *forte* chords. These chords are clearly designed to bring forth applause from an assembled gathering – further evidence of an intention on Smith’s part to produce a public rather than a domestic piece. The final three left-hand chords are very much like chords as arranged for a ’cellist to play – further evidence of a string influence on the piece. What is missing from the work is any sign of a pentatonic scale. This has been discussed as a commonly-used scale by Smith as a closing gesture in other pieces (*La Harpe Eolienne* for example). If he had one eye on the European (i.e. French) market for this piece, he perhaps thought it inappropriate for this particular piece. Moreover, the ending provides a clear reminiscence of the opening – pleasing to an audience, and therefore establishing a ‘selling tool’ for Smith’s work.

The musical score consists of three systems of staves. The first system (measures 113-116) shows a right-hand part with a chromatic run of quavers and a left-hand part with chords. The second system (measures 117-120) continues the chromatic run and includes a *dim.* instruction. The third system (measures 121-124) features a *dim. e morendo* instruction, a *dim.* instruction, and two *f* (forte) chords. A *8va* marking is present above the right-hand part in measure 121.

Ex. 3.4.8 Smith, *Une Fête À Fontainebleau*, section E (coda), bb. 113-24.

Postscript – The Increasing Interest in ‘Ancient Music’

Further evidence of the increasing interest in ‘ancient music’ during the second half of the nineteenth century is seen from the fact that John Francis Barnett also produced a small number of pieces influenced by older forms. These were

Gavotte in G minor for the Pianoforte (1877), *Passepied No.1 of Ancient Dances for Piano* (1880), and *Danse Antique pour Piano* (1890). As we might expect, Barnett's output in this field is considerably smaller than Smith's, who was far more prolific possibly because he relied partly on music sales to earn a living. The exclusivity of Barnett's work compared to Smith's is maintained by this small output, but this does not detract from the success of Smith's piece.

Certain cultural events in this period offer evidence of an increasing awareness of the importance of older music. For example, following the death of Sir William Sterndale Bennett in February 1875 an auction of his private music collection took place in London in May of that year. This caused considerable interest, apparently generating fierce competition between buyers for the works of J. S. Bach.²⁸

In 1879 the publisher Robert Cocks and Co. were advertising a new publication of Bach's keyboard music, including the 'FORTY-EIGHT PRELUDES and FORTY-EIGHT FUGUES, fingered by Czerny', and also 'Bach's Works for the Pianoforte. Edited by John Bishop'.²⁹ Publications such as these demonstrate the increasing interest in Bach's music and 'ancient music' generally. Smith may have been aware of this publication – he seems always to have had knowledge of current events and musical developments in and around London.

The application of 'science' to Smith's piano tutor book was discussed in Section 1.3.2. It is interesting to note that a 'scientific' approach to 'ancient music' was not yet being consistently applied in the nineteenth century – a romanticised view of music history was still current, seen also in the art of the period. For example, the story of the young George Frederick Handel practising alone in an attic room late at night was known, and passed on to those interested in music history. The following illustration of this tale (see Fig. 3.4.2 below) was published in *The Musical Educator: A Library of Musical Instruction by Eminent Specialists*. It shows the discovery of 'The Child Handel' by members of his household. This romanticised image of 'ancient music' is analogous to the similarly romanticised image of Victorian music which was held throughout much of the twentieth century:

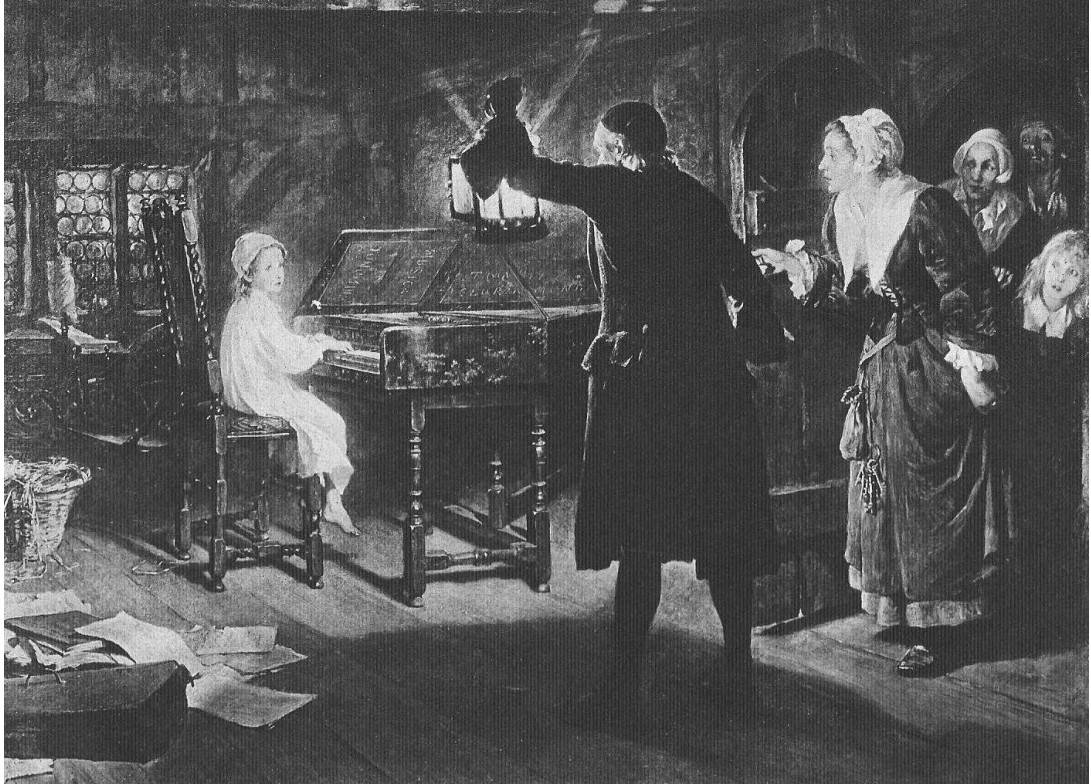


Figure 3.4.2 'The Child Handel.' as shown in *The Musical Educator: A Library of Musical Instruction by Eminent Specialists*, Volume 3, (1910).

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- ¹ C. Dale, *Music Analysis in Britain in the Nineteenth and Early Twentieth Centuries* (Aldershot: Ashgate, 2003), pp. 89-90.
- ² M. Bukofzer, *Music in the Baroque Era* (London: J. M. Dent & Sons, 1948) claims in his preface to have written 'the first book in the English language on the history of Baroque music'.
- ³ *The Illustrated London News*, 13 August 1898.
- ⁴ *Ibid.*, 5 November, 1927.
- ⁵ *Horse and Hound*, 11 July 1885.
- ⁶ The term was used by C.P.E. Bach for his set of six sonatas published from 1779 onwards 'for connoisseurs and amateurs'.
- ⁷ *Myra's Journal of Dress and Fashion*, 1 October 1885.
- ⁸ Publications such as *Bell's Life in London and Sporting Chronicle* and *The Country Gentleman: Sporting Gazette and Agricultural Journal* ran frequent reports on race meetings, summer balls and fêtes at Fontainebleau.
- ⁹ Reviewed in the *Birmingham Daily Post*, 27 March 1877.
- ¹⁰ *The Era*, 12 May 1878.
- ¹¹ Both men endorsed Brinsmead pianos as part of the company's advertising campaign. See for example *The Graphic*, 14 August 1875.
- ¹² *Western Mail*, Cardiff, 30 May 1884.
- ¹³ *The Girl's Own Paper*, 24 December 1887.
- ¹⁴ *Ibid.* To be fair, the writer is discussing 'the middle of the sixteenth century' – it is the Victorian belief in nineteenth-century progress which is the issue.
- ¹⁵ See J. Peter Burkholder, 'Borrowing XI, 19th century' in *Grove Music Online* for a discussion of the influence of obsolete practices on nineteenth-century composition – Smith used the *idea* of the gavotte, but a new one was believed to be 'better'.
- ¹⁶ Possibly the one without opus number in *The Graphic* price list dated 5 January 1878.
- ¹⁷ 1882-3 was the period in which the Smith divorce proceedings took place.
- ¹⁸ *The Era*, 18 June 1887 – 'It is in the form of a Gavotte [...]'
- ¹⁹ This is mentioned in *The Graphic*, 26 March 1887.
- ²⁰ See 'The Dancing Years' (Chapter 12) in R. Pearsall, *Victorian Popular music* (Newton Abbot: David & Charles, 1973).
- ²¹ Smith played the 'cello in his youth, and frequently used this influence in his piano works.
- ²² This study by Spohr was included in *The Musical Educator: A Library of Musical Instruction by Eminent Specialists*, Volume 5, (1910).
- ²³ *Grove Music Online* gives the publication dates of this work as 'Mov. 1-3, 6 1853 (Op. 166) and Mov. 1-6 1889'.
- ²⁴ The *Chanson Russe* Op. 31 (1863) had also had an earlier prototype – the *Mazurka des Ulans* Op. 25 of the previous year.
- ²⁵ It is curious that he never applied this title to any of his works in 'ancient' styles.
- ²⁶ The first eight bars are repeated as section D (bars 96³-104²).
- ²⁷ See 'A Digression: The use of Octave Passages' in the discussion of this piece.
- ²⁸ Reported in *John Bull*, London, 1 May 1875.
- ²⁹ Advertised in *John Bull*, 13, 27 December 1879.

3.5 *Evening Rest* Op. 74

Introduction

Evening Rest Op. 74 is an example from Smith's output of a composition which shows evidence of having been designed for 'homely' domestic music-making, without being at all condescending to the amateur pianist. On the contrary, a higher technical level of performance is required compared to Smith's easier works such as *Une Fête À Fontainebleau* Op. 189. *Evening Rest* is highly suited to the accomplished amateur pianist, who in the Victorian period was almost certainly female and quite possibly a pianist with considerable ability. Smith's use of decorated Italianate melodies is evidence of his 'target audience' – as discussed previously, Victorian audiences in general were fond of a 'good tune', whether in an instrumental or vocal piece. *Evening Rest* can also be seen as a response by Smith to a contemporary French genre – the berceuse. (Smith did perform Chopin's Berceuse in D \flat Op. 57.) The concept of a continually-developmental piece seen in the Chopin is also in evidence in *Evening Rest*, and Smith complements this with the use of a carefully-considered tonal scheme.

In the late 1950s Eric Blom defined the berceuse in the following way: 'Berceuse (Fr.) = Cradle Song. Although strictly speaking a song, a [berceuse] may just as well be an instrumental piece'.¹ This definition reveals the vocal origins of the berceuse, which transferred to the piano in the nineteenth century. The relationship of *Evening Rest* to the nineteenth-century berceuse can be seen in the following table. Smith had previously published another berceuse (Op. 37):

1839	Schumann	<i>Kinderscenen</i> Op. 15
1843-4	Chopin	Berceuse in D \flat Op. 57
1848	Schumann	<i>Album for the Young</i> Op. 68 No. 22 <i>Roundelay</i>
1854, rev. 1862	Liszt	Berceuse in D
1864	Smith	<i>Rêve Angélique</i> Op. 37
c.1868	Smith	<i>Evening Rest</i> Op. 74
1883	Grieg	<i>Lyric Pieces</i> Op. 38 (Book 2)

Table 3.5.1 The relationship of *Evening Rest* to the nineteenth-century berceuse.

Kenneth Hamilton describes Chopin's Berceuse Op. 57 as 'the defining work of the genre'.² Ex. 3.5.1 gives the opening:

Andante

Ex. 3.5.1 Chopin, Berceuse Op. 57, bb. 1-9.

Usually in compound time, Liszt achieved the same effect with triplets in 4/4 time in his Berceuse in D. In his *Rêve Angélique* Op. 37 Smith breaks the mould of the traditional berceuse model by dividing the accompaniment figure between the hands (instead of restricting it to the left hand), and by composing a binary- rather than a ternary-form piece.³ Ex. 3.5.2 gives the opening:

Andantino espressivo.

Ex. 3.5.2 Smith, *Rêve Angélique* Op. 37, bb. 1-8.

For nineteenth-century berceuses and nocturnes, 'warm'-sounding flat keys are more common than sharp keys – A \flat would have been a more usual key for this piece than

the ‘sharp’ A major. Moreover, the piece would arguably have been easier to play in Ab.

Of Smith’s two berceuses, *Evening Rest* is the more significant because of its complexity compared to *Rêve Angélique*. (The latter was composed first and can thus be seen as Smith’s first attempt in the genre.) *Evening Rest* was deemed important enough at the time to receive a review in *The Examiner*. The reviewer noted both the variety of texture achieved by Smith, commenting on the ‘agreeably diversified arrangement’, and the appropriately calm atmosphere of the piece, depicting the ‘calm tranquillity of the closing day’:

Hanover Square. No. 7. Ashdown and Parry.

The May number of this popular musical magazine contains two songs and two pianoforte pieces. The “Evening Rest,” Berceuse, by Sydney Smith, is an agreeably diversified arrangement for the pianoforte, breathing the calm tranquillity of the closing day.⁴

Smith performed *Evening Rest* in his own recitals, the following one being advertised in *The Times* in order to raise the status of the event:

MR. SYDNEY SMITH will PLAY the following Selection of his Compositions at his Pianoforte Recital, at St. George’s-hall, THIS DAY, June 19th.- Air Irlandais, Fête Militaire, I Puritani, Evening Rest, Le Jet d’Eau, The Fairy Queen.⁵

Smith also performed Chopin’s Berceuse Op. 57, along with pieces by Beethoven, Schumann and Liszt:

MR. SYDNEY SMITH will play (Dec. 6) Moonlight Sonata (Beethoven), Berceuse and Tarentelle [*sic*] (Chopin), and with a pupil, Andante and variations (Schumann), two Pianos, Liszt’s arrangement of Weber’s Polacca, op [*sic*]. 72, and several of his latest compositions.⁶

It has been noted previously (Section 1.2.5) that Smith performed the music of other composers. Like the general nineteenth-century audience, he saw no artistic distinction between the works of these composers and his own, and thus felt justified in including his own pieces in the same program.

Evening Rest was also advertised in *The Graphic* in February 1877, as an item in a large price list of Smith’s works (discussed in Section 2.5).⁷ (The price list also included *Rêve Angélique*, Smith’s other berceuse mentioned above.)

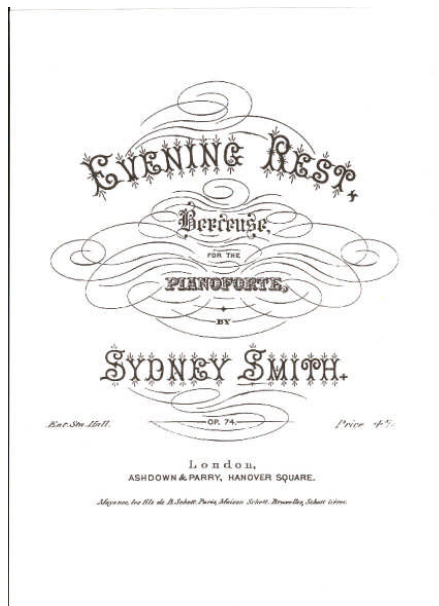


Figure 3.5.1 The front cover of *Evening Rest*.

The front cover of *Evening Rest* (Fig. 3.5.1) could be accused of giving out confusing signals. Smith’s use of French was discussed in Section 1.1.5 – the French genre ‘berceuse’ is the only French word on the cover, but this is no doubt because the piece was conceived and published for the English market. Often, Smith’s works were published *pour* the pianoforte *par* Sydney Smith, the French language being used as a status-raising signifier.

Perhaps the associations carried by the title *Evening Rest*, of a ‘homely’ middle-class evening at the piano were enough of a selling feature, without the need to resort to the use of French. The use of ‘swirls’ on the cover are a common feature of Smith’s works. As this is a relatively early work, Ashdown & Parry were perhaps reluctant to invest too much money – certain later works sometimes have quite elaborate illustrations on their front covers, and *Evening Rest* represents something of a missed opportunity, as a suitably ‘homely’ illustration would have been more appropriate than the ‘busy’ swirls. Perhaps the title alone held such clear associations that no more lavish artwork than the swirls was thought necessary.

<i>Evening Rest</i>				
Bar	Contents	Tonality	Length	Comments
1-2	'Till ready'	I	2	
3-18	REFRAIN 1			
3-10	A		8 (2+2+4)	Ends on 'half-close'. RH C ^b .
11-18	A'		8 (2+2+4)	Ends on 'full-close'
19-43	EPISODE 1			
19-26	B	Var.-iii.	8 (2+2+4)	
27-34 ¹	B'	Var.- <i>b</i> III-v	8 (2+2+4)	
34-5				iv arpeggio
36-43	C	V-I	8 (2+2+2+2)	'tenor' theme
44-59	REFRAIN 2	I		
44-51	A		8 (2+2+4)	Ends on 'half-close'. RH C ^b . New accompaniment
52-9 ¹	A'		8 (2+2+4)	Ends on 'full-close'. New accompaniment
59-98	EPISODE 2			
59-60	E ^b notes		2	<i>Un poco piu animato</i>
60 ² -8 ¹	D	IV	8	In 6ths w/triplet decoration
68 ² -76	D		8	In 6ths w/triplet decoration
76 ² -84 ¹	E	ii- <i>b</i> VII-I	8	In 6ths
84-7	Cadences	I-IV	4 (2+2)	'opera' cadences
87 ² -95 ¹	D'	IV	8	Triplets
95-8 ¹	Closing theme		4	Accomp. motif from repeat of D + triplets from original D.
99-114 ¹	REFRAIN 3	I		
99-106	A		8 (2+2+4)	Ends on 'half-close'. No C ^b . New triplet accompaniment
107-14 ¹	A'		8 (2+2+4)	Ends on 'full-close' RH in oct. or other intervals
114 ² -32	CODA	I		
114 ² -22 ¹	D		8	In 6ths w/triplet decoration Recap. over tonic pedal
122-24 ¹	Closing theme		2	2 bars – 4 previously
124-26 ¹	Cadences		2	'opera' cadences 2 bars – 4 previously
126-28 ¹	RH triplets		2	LH pentatonic theme
128 ² -32	Closing chords		4	RH E ^b -F-G

Table 3.5.2 The form of *Evening Rest*.

Smith's Tonal Scheme

Structurally, the piece follows a rondo-like plan with three refrains, separated by two episodes, with the addition of a coda. The piece uses a tonal plan which has roots in the eighteenth century. The 'refrain' (theme A) is always in the tonic E \flat major. Episode 1 modulates to the sharp side of the tonic (two flats) but counteracts this with a move to the flattest key of the piece (G \flat) serving to lower the dramatic tension of the episode – the piece is a berceuse after all – and this is followed by episode 2, which 'balances' the 'sharp' episode 1 by modulating to the flat side (four flats) and also passing through D \flat .

There are eighteenth-century precedents for this idea. The tonal plan is the one used by Mozart in some of his last movement rondos, for example in the Piano Concerto No. 22 in E \flat , third movement.

The Use of a 'Till Ready'

The opening two bars of *Evening Rest* take Chopin's idea of a 'till ready' directly (see Ex. 3.5.3 below) – they establish the mood of the piece and the gently 'rocking' pulse – well-suited to the 'calm tranquillity of the closing day'. The piece is marked *lento cantabile*, emphasising the vocally-conceived melody.

Refrain 1 – Themes A and A' (Exx. 3.5.3 and 3.5.4)

The phrase structure of theme A is 2+2+4 bars. The two 2-bar phrases are related by their rhythm, the use of grace notes in bars 4 and 6, and by the melody in bars 3 and 5, which consists of the fifth and sixth notes of each prevailing chord (B \flat -C of E \flat and F-G of B \flat). To emphasise the sixth, Smith ties over the chord on beat two of bars 3 and 5, allowing the pianist to bring out the melody. (The melody in bar 6 is based on a pentatonic scale, linking theme A to the very end of the piece – see Ex. 3.5.23, bars 126-7, LH.)

Compared to other pieces in his output (for example, technically easier works such as *Une Fête À Fontainebleau* Op. 189) Smith 'thinks' more contrapuntally in this piece. For example, the descending melody in bars 7-8 is accompanied by a rising bass line.

(There are more examples in later sections.) Theme A ends with a C^b melody note (bar 10²), which is only used in refrains 1 and 2. This produces a flattened ninth chord, used extensively in theme B' – see bar 28 for examples.

Points of Comparison between Themes A and A'

Whereas theme A ended on the dominant (a half-close), Smith rewrites the second half of theme A' in order to end in the tonic (a full-close). He does this *via* a passing modulation to F minor (bars 15²-16¹) and a diminished seventh chord (bar 16²), leading to chord I_c in E^b (bar 17¹).

The melody of bars 15-18 is influenced by early-nineteenth-century Italian opera arias, those by Bellini for example. In particular, bar 16 contains two appoggiaturas and several non-harmony notes (shown by asterisks in Ex. 3.5.4 below).

There is a missing low octave bass note in bar 16 – perhaps Smith thought it produced too ‘growling’ a sound to accompany his attractive melody, and was therefore unsuitable for a quiet domestic evening at the piano.

The musical score for Ex. 3.5.3 is presented in two systems. The first system covers bars 1-5, and the second system covers bars 6-10. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The tempo/mood is 'Lento cantabile'. The score is marked 'pp' (pianissimo) and includes a 'p dolce' section starting in bar 3. The melody in the right hand is characterized by a slow, lyrical line with some grace notes. The left hand provides a steady accompaniment with chords and moving lines. Dynamic markings include 'pp', 'p dolce', 'cresc.' (crescendo), and 'dim.' (diminuendo).

Ex. 3.5.3 Smith, *Evening Rest*, theme A (refrain1), bb. 1-10.

In general, Smith avoids extremely low bass notes in *Evening Rest*. Perhaps he was thinking of any younger children in the family who may perhaps have been taken to bed before the piece was played downstairs in the evening. The general medical opinion of the time was that ‘Few children under ten years of age can be kept out of their beds after seven o’clock without injury to their health’.⁸ In any event, young

children would almost certainly be upstairs on the evening of a socially-important domestic recital.

Ex. 3.5.4 Smith, *Evening Rest*, theme A' (refrain 1), bb. 11-18.

Episode 1 – Themes B, B' and C (Exx. 3.5.5 to 3.5.7)

Smith's contrapuntal ideas are used to a greater extent in theme B compared to theme A. The LH dotted crotchets in bar 19 are 'answered' by the RH melody in bar 20. Interest is sustained further by the RH inner voice in the second half of bar 20. (These are shown with square brackets in Ex. 3.5.5.) The use of RH inner voices was perhaps an idea Smith took from Chopin's *Berceuse* Op. 57 – see for example bars 7-9 of Ex. 3.5.1. Bars 19-20 are repeated sequentially in bars 21-2, producing a harmonic and melodic sequence.

Smith also produced grammatically 'correct' cadences in theme B – the LH pairs of notes in bars 23-5 (shown with square brackets) having falling sevenths and rising leading notes. The arpeggio sign in bar 23 is used throughout the piece – Smith's intention was no doubt to produce a feeling of 'calm tranquillity', and spreading chords in this manner goes some way towards producing a nocturne-like effect:

Ex. 3.5.5 Smith, *Evening Rest*, theme B (episode 1), bb. 19-26.

Points of Comparison between Themes B and B'

Smith maintains melodic interest by not using a note-for-note repeat of theme B. The rising RH melody in bar 20 is now descending in bar 28 (Ex. 3.5.6 below). Furthermore, in order to end this line on the E natural (bar 28²) the line starts on the preceding A^b (bar 28¹), producing a dominant seventh with a flattened ninth. This ninth is then echoed by the RH inner voice at bar 28² (the D^b over a C dominant seventh chord). As with theme B, this is all repeated sequentially in bars 29-30, with the addition of a suspended E^b in the melody at bar 30².

The most striking feature about Smith's tonal language is his move to G^b major in bar 31. The final quaver of bar 30 is chord V7c in G^b, which produces a sudden move to G^b for a repeat of the melody from bar 23 above. Now marked *pp dolciss.*, Smith uses the same perfect cadences in the LH (bar 31), and fewer arpeggio signs compared to bars 23-4. The third relationship with the tonic had been used from Beethoven and Schubert onwards so was an old idea by the late 1860s, but the effect produced by the key change must have delighted Victorian listeners, particularly if the performer could produce a *pianissimo* dynamic from their instrument. Smith moves away from G^b by using a B^b minor phrase in bars 34-5. In bar 35, Smith again uses the minor ninth idea, this time with an accent sign, as if to emphasise its use. (It is one of several unifying features of the piece as a whole.)

Ex. 3.5.6 Smith, *Evening Rest*, theme B' (episode 1), bb. 27-35.

To bring episode 1 to a close Smith uses a new idea, theme C (Ex. 3.5.7). Although it appears at first sight to be a fairly straightforward 8-bar (2+2+2+2) section, theme C displays more part-writing from Smith. The B \flat ‘tenor’ melody in bars 36-7 is repeated in bars 38-9. It then appears at the bottom of the RH in E \flat (bars 40-1), followed by a final repeat at the top of the RH (bars 42-3), ending on the dominant chord of the tonic E \flat , in readiness for the following refrain:

Ex. 3.5.7 Smith, *Evening Rest*, theme C (episode 1), bb. 36-43.

Each repeat of the 2-bar rising phrase is accompanied by a falling chromatic line in its opposite hand. Smith has skilfully arranged his part-writing in order to take advantage of the piano’s middle register – an important feature of Schumann’s piano style – see Ex. 3.5.8:

Ex. 3.5.8 Smith, *Evening Rest*, theme C part-writing, bb. 36-43.

The melodic idea used in this section became something of a nineteenth-century stock-in-trade, used in countless music hall and parlour songs. While one voice ascends diatonically from the dominant note to the tonic (F up to B \flat in this case) the other voice falls chromatically from the dominant note to the mediant note (F down to D in this case) – see Ex. 3.5.9:

Ex. 3.5.9 Smith, *Evening Rest*, theme C voices, bb. 36-7.

One interpretation of theme B' could see the *crescendo* to *f* in bars 33-5 as a temporary reminder of the outside world (the section is in a 'foreign' key after all, and the B \flat minor arpeggio carries a certain 'drama'), after which all is resolved again with the reassurance provided by the 'tenor' (father?) melody in the following bars (theme C). This is a unifying theme of the piece – a temporary 'shock' created by a minor ninth chord for example, followed by a 'reassuring' resolution. In fact, the notion of reassurance features throughout the piece as a whole, as do the 'soprano' (mother?) and 'tenor' (father?) melodic lines, which are featured as individuals or as partners in many 'duet-like' phrases, such as theme C discussed above.

Refrain 2 – Themes A and A' (Exx. 3.5.10 and 3.5.11)

Refrain 2 (bars 44-59¹) demonstrates Smith's approach of continuous development of his material. There are only minor differences in the RH compared to theme A in refrain 1 – new dynamic markings, missing grace notes in bar 47, and a slight change to the melody (the last quaver of bar 50). The biggest change is the new accompaniment. Rather than compose a 'bass-chord-chord' type of accompaniment (as used in countless beginners' waltzes of the period), Smith replaces the first of these chords with a single note (see theme A, LH), giving him the opportunity to compose another counter-melody. Moreover, its position on the second quaver of each half of the bar emphasises the gently 'rocking' nature of the rhythm.

Smith also rearranges theme A' (see Ex. 3.5.11 below). Bars 56-9¹ of the RH are left unchanged, but the first four bars (52-5) are now in octaves, to bring out the *mf* dynamic. In order to help the amateur pianist, Smith has removed the RH grace notes which would have been in bars 53 and 55. It is a pity that Smith did not arrange the LH F# note (bar 57²) to rise to a following G note. The E natural in the previous bar (bar 56²) rises correctly to the F in the following chord (bar 57¹).

The image shows two systems of musical notation for piano. The first system, starting at bar 44, consists of a treble and bass clef staff. The treble staff has a melody with a long note in bar 44, followed by eighth notes in bar 45, a quarter note in bar 46, and a quarter note in bar 47. The bass staff has a rhythmic accompaniment of eighth notes and chords. The dynamic marking is *pp espress.*. The second system, starting at bar 48, also has a treble and bass clef staff. The treble staff has a melody with a long note in bar 48, followed by eighth notes in bar 49, a quarter note in bar 50, and a quarter note in bar 51. The bass staff has a rhythmic accompaniment of eighth notes and chords. The dynamic markings are *poco agitato* and *dim e ritard.*

Ex. 3.5.10 Smith, *Evening Rest*, theme A (refrain 2), bb. 44-51.

Bars 59-60 introduce a new idea: repeating E^b notes with the indication *Un poco piu animato*, as an introduction to the Italianate theme D – see Ex. 3.5.12 below.

Ex. 3.5.11 Smith, *Evening Rest*, theme A' (refrain 2), bb. 52-9¹.

Episode 2 – Themes D, E, D' and Closing Theme (Exx. 3.5.12 to 3.5.17)

Theme D was produced using one of Smith's favourite devices – he takes a diatonic scale and decorates it, in this case with triplet semiquavers (see Ex. 3.5.13 for comparison). The decorations are essentially upper mordents, but Smith has used a triplet rhythm rather than the more usual demisemiquavers, which is more suited to the relaxed compound time. Once the idea has been grasped by the pianist, learning the theme becomes relatively straightforward (cf. the comment made with reference to Moscheles in Section 1.3.2 – 'Brilliant but not difficult'.⁹) The direction *Un poco piu animato* (literally) breathes life into what might otherwise have been a relatively pedestrian theme. The Italian operatic influence is again in evidence, strengthened by the instruction *dolce con grazia*. An arpeggio accompaniment figure is used for the first time in the piece for theme D (bar 61 for example), but for the most part Smith continues with the unification of the piece as a whole with the accompaniment used for theme B – see bars 23-6 for example. The arpeggio figure is later to be elaborated as the accompaniment for themes A and A' for their final appearance in refrain 3. One feature of *Evening Rest* is the way in which Smith uses a variety of accompaniment patterns (which the reviewer in *The Examiner* referred to as 'an agreeably diversified arrangement'¹⁰), while maintaining a unified conception of the entire piece.

59 **Un poco piu animato**

dolce con grazia.

63

66

Ex. 3.5.12 Smith, *Evening Rest*, theme D (episode 2), bb. 60²-8.

D

D outline

Ex. 3.5.13 Smith, *Evening Rest*, showing theme D in outline and 'decorated' versions.

Theme D is repeated exactly from bars 68²-76, the only such exact repeat in the piece. The two bass notes in bar 62 (E^b and A^b) are repeated as octave bass notes in the corresponding bar of the repeat, bar 70.

Although theme E does not relate to theme D aurally, Ex. 3.5.14 shows that both themes are based on the interval of a sixth. Furthermore, both themes open with the same melody – a descending scale starting on the tonic $A\flat$. Theme E passes through F minor (bar 78¹) and $D\flat$ (bar 80¹) before ending in $E\flat$ at bar 84¹. The final phrase of theme E is actually the same as that of theme D – compare bars 67²-8¹ to bars 83²-4¹. However, Smith again achieves variety within unity by the way in which he approaches both phrase endings – theme D with an ascending scale (bar 67¹), and theme E with a descending triadic figure (bar 83¹):

Ex. 3.5.14 Smith, *Evening Rest*, theme E (episode 2), bb. 76²-84¹.

Smith introduces two new ideas in episode 2 – cadential patterns in bars 84-7 (Ex. 3.5.15) and a closing theme in bars 95-8¹ (Ex. 3.5.17). They are both used again in the coda. Smith again uses a combination of a rising melody with a falling middle voice (bar 84), repeated in bar 85. The resulting chord progression is II⁷-V⁷-I in $E\flat$ (bars 84²-5¹). The pattern begins again in bar 86 but is extended, to continue rising up to the high $A\flat$ with which theme D' will begin at bar 87². This 2-bar extension also allows for the $E\flat$ tonic of the cadences to be turned into a dominant seventh chord with the introduction of $D\flat$ notes, making the $A\flat$ tonality of theme D' seem inevitable – the resolution of the perfect cadence helping to produce a feeling of reassurance for the listener, as the new key is reached.

Ex. 3.5.15 Smith, *Evening Rest*, bb. 84-7, showing the ‘operatic’ cadences of episode 2.

As can be seen in Ex. 3.5.16 below, theme D is repeated with a continuation of the RH triplets from bars 84-7 above. This has a *pp* dynamic marking – an extremely light touch is required in order to ensure that the melody is heard, and Smith highlights this by picking out the melody notes with quavers. The ‘echo’ effect in bar 91 is one which Smith used in many pieces – it was no doubt an attractive idea for an amateur pianist, being easy yet effective. (It also repositions the right hand in readiness for the 8va repeat of the theme in bar 92.) The LH crotchets in bars 88, 89, 92 and 93 (marked with >) relate these bars to the arrangement of theme A in refrain 2 (bars 44-51). Smith has this time ‘thinned out’ the texture, reducing the LH to a dominant ‘drone’, the chords changing in the right-hand triplets. The ‘continuing development’ aspect of the piece is again seen with a new contrapuntal idea – the descending LH scale in bar 90 (repeated in varied form in bar 94) *descends* while the RH melody *ascends*. Smith planned for this final statement of theme D to end with an *mf* dynamic level, hence the last phrase is repeated an octave lower than its previous appearance in bars 66²-8 (see bars 93²-5), creating a fuller sound and allowing for another ‘tenor’ register melody at the bottom of the right hand.

Ex. 3.5.16 Smith, *Evening Rest*, theme D' (episode 2), bb. 87-95¹.

Episode 2 ends with a closing theme (Ex. 3.5.17) which is created from repetitions of the final phrase of theme D (bars 94²-5¹). The first two occurrences of this are turned into a new melodic idea by the addition of rising intervals, initially a fifth (bar 95¹) and then an octave (bar 96¹). These rising intervals relate the closing theme to the left hand of theme D' (see Ex. 3.5.16, bar 88 for example). It is small details such as these which demonstrate how Smith always composed his themes with the world of opera at the back of his mind. On each repetition of the triplet motif (bars 96²-8¹) the dynamic level is reduced, bringing episode 2 (the central episode of the whole piece) to a gentle close. This is suited to the berceuse of the title, and it is a performance opportunity for the pianist:

Ex. 3.5.17 Smith, *Evening Rest*, closing theme (episode 2), bb. 95-8¹.

Refrain 3 – Themes A and A' (Exx. 3.5.18 and 3.5.19)

For the final reprise of theme A in refrain 3 (Ex. 3.5.18) Smith made several harmonic and melodic changes. In the right hand (RH), the melodic decoration first used in bar 6 on the high F note is missing from bar 102, as it was in bar 47 (refrain 2). Coincidentally (or not – it is impossible to say) the final melody note in bar 105 (the note A) follows the same pattern of repetition with regard to refrains 1 and 2. In refrain 1 this note was an F (bar 9), and the high F was decorated (bar 6). In refrains 2 and 3, the note is changed to an A (bars 50 and 105), and the high F is left undecorated (bars 47 and 102).

The new triplet arpeggio accompaniment relates to the RH melody in an ingenious way (see Ex. 3.5.18 – the square brackets in bars 101, 102, 105 and 106). In each case, the highest note of the ascending left-hand (LH) arpeggio is not simply repeated for the descending arpeggio, but is changed in order to harmonise with the corresponding melody note. In bar 101, the notes are in octaves, in bars 102 and 105 they are in thirds, and in bar 106 they are in sixths. It is a pity that Smith missed the opportunity to do the same in bar 99 – the LH note (shown with an asterisk) could have been an A^b, ‘harmonising’ with the right-hand C and highlighting the ‘vocal’ character of the melody.

Smith also introduces a new harmony into theme A – the diminished seventh chord in bar 102 – which was to become a well-used chord in later works by Smith. The basic harmony for this bar is chord I (E^b major), which is initially ‘decorated’ with the use of an E^b diminished seventh chord. In bars 103-4 the basic harmony is chord vi (a C minor chord), but this is decorated with a diminished seventh chord which is treated as a dominant minor ninth chord in C minor. Smith therefore demonstrates two uses (in his nineteenth-century tonal language) for the diminished seventh chord. Moreover, because the melody at bar 104¹ is a dotted crotchet appoggiatura (the D note) which falls to the following C note, Smith also suspends the diminished seventh chord from bar 103² into bar 104¹:

The image shows two systems of musical notation for piano. The first system, starting at measure 99, features a right-hand melody of single notes and a left-hand accompaniment of triplet arpeggios. The second system, starting at measure 103, continues the melody and accompaniment, with a 'ritard' marking in the final measure. The key signature has two flats and the time signature is 6/8.

Ex. 3.5.18 Smith, *Evening Rest*, theme A (refrain 3), bb. 99-106.

On its first appearance in refrain 1 the first half of theme A' was arranged as a single-note melody (bars 11-14). In refrain 2, it was arranged in octaves (bars 52-5). In line with his concept of continually varying his material, theme A' now appears in octaves or other intervals (Ex. 3.5.19, bars 107-10). The mordent from bar 12 is present in bar 108, but not the one from bar 14 (bar 110). (No mordents appear in the corresponding bars of refrain 2.) The second half of the RH of theme A' (bars 111-14¹) remains unaltered from its two previous appearances in refrains 1 and 2. Smith continues the new LH accompaniment from theme A, but did not change the notes at the top of the arpeggios to harmonise with the melody notes, other than in bar 109. Because the harmonic rhythm is two chords per bar in bars 111-12 Smith only uses ascending arpeggios. These sound effective and are relatively easy to remember because they start on the notes G-G-F-F# (the first note of each of the LH triplet arpeggios in bars 111-12). To allow the performer to make the most of the Italian performance directions in bars 111-14 (*f*, *largamente*, *ritard*, *pesante*), Smith introduces two new arpeggiation signs in bar 113:

Ex. 3.5.19 Smith, *Evening Rest*, theme A' (refrain 3), bb. 107-14¹.

The Coda – Theme D, Closing Theme and Cadences (Exx. 3.5.20 to 3.5.23)

As seen in the Chopin extract above (Ex. 3.5.1), bars 114²-16 of theme D are repeated over a tonic pedal, producing a *tranquillo* atmosphere. (The repeat of the theme from bar 118² is also over a tonic pedal.) Smith retains the LH ‘countermelody’ (the descending scale) in bar 117, now transposed into E^b. The RH beaming has been changed in these bars – compare theme D below to theme D in episode 2 (Ex. 3.5.12). This new beaming was first used for the repetitions in the closing theme of episode 2 (Ex. 3.5.17, bars 96²-8¹). The beaming (and the associated rests) emphasise the lightness of touch needed to produce the required effect.

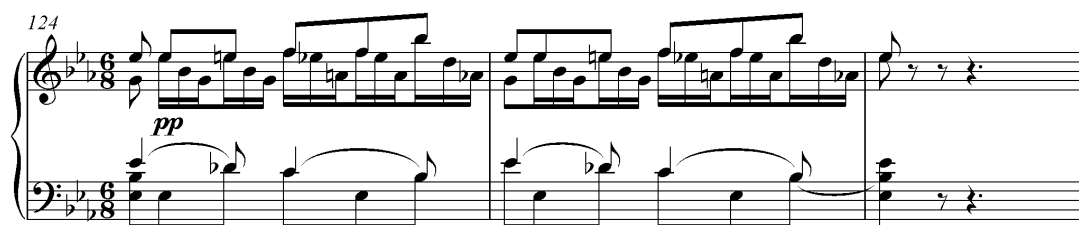
Ex. 3.5.20 Smith, *Evening Rest*, theme D (coda), bb. 114²-221.

Compared to its appearance at the end of episode 2 (Ex. 3.5.17, bars 95-8¹), the closing theme is shortened in the coda (see Ex. 3.5.21) – the final two repetitions are missing. (Compare Ex. 3.5.21, bar 124 with Ex. 3.5.17, bars 97-8.) Perhaps Smith thought that the idea had been used enough by this point in the piece. Otherwise the RH is a direct transposition into E^b (episode 2 ended in A^b). The LH, however, is different – a series of perfect cadences, with the leading note and tonic (D-E^b) rising/falling, and the seventh falling to the third (A^b-G) other than the chord at bar 124¹, which is taken from theme B' in episode 1 (the G^b section, bars 31-3¹):

Ex. 3.5.21 Smith, *Evening Rest*, closing theme (coda), bb. 122-4¹.

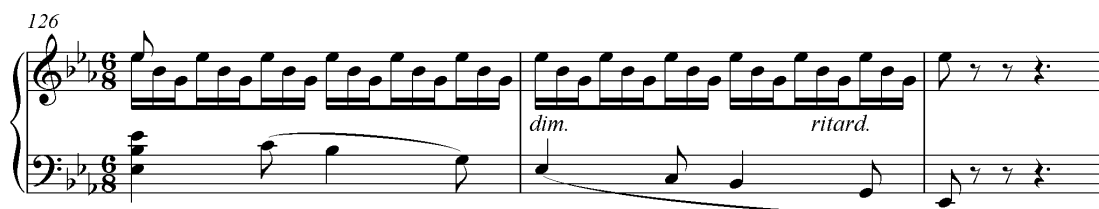
Smith next repeats the ‘operatic’ cadences from episode 2 (see Ex. 3.5.22). Like the above closing theme, they are truncated – two bars instead of four (see bars 84-7). This was presumably because he did not need to emphasise the dominant

seventh chord of $A\flat$ to lead into theme D' as he did in episode 2 (bars 86-7). To emphasise the ‘rocking’ berceuse rhythm, the LH is given a new ‘high-low-high’ arrangement – compare bars 124-5 with bars 84-5. This also adds to the calm atmosphere of the close of the piece, by emphasising the tonic pedal – a point noted by the reviewer of *The Examiner*, in mentioning the ‘calm tranquillity’ depicted by the piece.¹¹



Ex. 3.5.22 Smith, *Evening Rest*, bb. 124-6¹, showing the ‘operatic’ cadences in the coda.

The use of a pentatonic scale towards the close of a piece (Ex. 3.5.23, LH, bars 126-8¹) is a compositional device favoured by Smith. However, this scale has been used before in *Evening Rest* – theme A uses a pentatonic scale in bars 5-6, as an answering phrase on the dominant. Given that this was not heard as a pentatonic scale, Smith’s ending thus presents a re-hearing of the opening theme:



Ex. 3.5.23 Smith, *Evening Rest*, bb. 126-8¹, showing the use of the pentatonic scale.

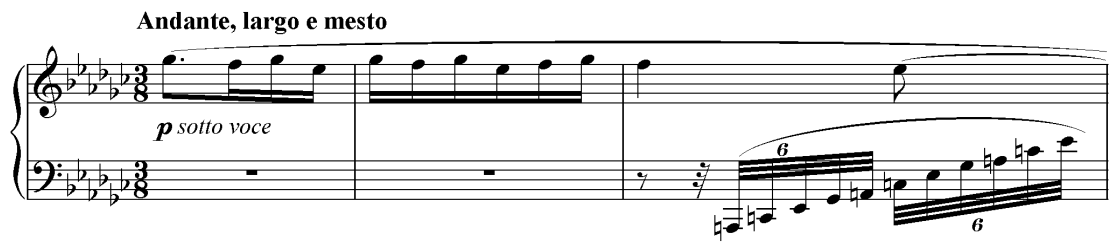
The first group of three closing chords of *Evening Rest* (bars 128²-30) harmonise the melody notes $E\flat$ -F-G picked out by the pianist’s left hand at the top of the texture (Ex. 3.5.24 below). To produce an appropriately ‘fading away’ character, the dynamic instructions are *f – p ritard. – pp* and all three chords are arpeggiated. There have been many earlier examples in the piece of Smith giving the amateur pianist clear performance directions, thereby giving the modern-day pianist a good idea of the performing practice of one of the more commercially successful Victorian pianist/composers. Furthermore, it was important to Smith that performers of this

work were left in no doubt as to the mood which was to be created during its performance – hence the need for many performance directions.

The first chord is a straightforward subdominant chord, $A\flat$ (bar 128²⁻⁹). The second chord, however, shows Smith to be a more creative composer than previously thought. Instead of a subdominant minor chord ($A\flat$ minor) he has used a diminished seventh chord, written with the notes $A\flat-C\flat-D-F$. Substituting a diminished seventh chord for an altered diatonic chord in this way – the progression would otherwise have been $A\flat-A\flat$ minor- $E\flat$ – was a technique used by Brahms, for example in his Intermezzo in $E\flat$ minor Op. 118 No. 6, in which an opening diminished seventh chord is used as a substitute for the tonic ‘at times almost usurping the traditional function of the tonic chord’¹² (see Ex. 3.5.25). In *Evening Rest*, the chord is functionally equivalent to a dominant minor ninth, but the $A\flat$ in the bass gives a minor IV feel to the sound. Opp. 116-19 by Brahms date from the late 1880s and early 1890s, whereas *Evening Rest* dates from the late 1860s. The third of this group of three chords is the tonic $E\flat$ major, its constituent notes having resolved in a grammatically correct way from the preceding diminished seventh chord. These three RH chords are arranged so that the thumb and little finger play the inner octaves C- $C\flat$ - $B\flat$ – a descending inner voice in contrary motion to the rising top (LH) notes $E\flat$ -F-G. This idea has been used by Smith for various inner ‘counter melodies’ throughout the piece, for example in theme C, (Ex. 3.5.8, bars 36-7), and in the ‘operatic’ cadences, (Ex. 3.5.15, bars 84-5). The final three chords which bring the berceuse to a close are semi-detached and ‘warm’-sounding (on an acoustic rather than electronic piano), and sound like a restatement of the rhythm of the three chords in the preceding bars. They also echo the metrical pulse of the opening 2-bar phrase of theme A (see Ex. 3.5.3, bars 3-4):

The musical score shows three measures of piano accompaniment. The first measure is marked with a forte (*f*) dynamic. The second measure is marked with piano (*p*) and a ritardando (*ritard.*) instruction. The third measure is marked with pianissimo (*pp*). The right hand (RH) plays a descending inner voice consisting of the notes C, $C\flat$, and $B\flat$ in octaves. The left hand (LH) plays a rising top voice consisting of the notes $E\flat$, F, and G in octaves. The chords are semi-detached and warm-sounding.

Ex. 3.5.24 Smith, *Evening Rest*, bb. 128²⁻³², closing chords.



Ex. 3.5.25 Brahms, Intermezzo in E \flat minor Op. 118 No. 6, bb. 1-3.

Smith has achieved considerable variety within a strongly-unified piece (noted by the 1868 review in *The Examiner*), and it was ultimately his choice of a rondo-like structure which made this possible. His tonal scheme is carefully considered and realised, there is strong evidence of a ‘continually-developmental’ approach (which ‘places’ him firmly in the nineteenth century), and he displays an attention to detail which demonstrates a working knowledge of other nineteenth-century composers such as Chopin. Most successful of all perhaps is Smith’s conception of a unified piece, seen in the connections which can be traced between the themes, and between the very beginning and very end of the piece. This is all arranged at a technical level which is eminently suitable for a proficient amateur. That the piece was designed for domestic use is illustrated by its subject matter – it attempts a musical depiction of a restful evening at home, a concept which was understood by the reviewer in *The Examiner* quoted earlier. Many of the themes could be interpreted as ‘soprano’ (mother) and ‘tenor’ (father) melodic lines, imbuing the piece with a domesticated, ‘family’ atmosphere. Moreover, the piece is clearly *not* written for a beginning pianist, but at any pianist who has attained a not inconsiderable degree of performing ability, and who wishes to perform at home.

¹ E. Blom, *Everyman's Dictionary of Music* (London: J. M. Dent & Sons, 1958; rev. 5th edn, 1979), p. 59.

² K. Hamilton, 'Berceuse' in *Grove Music Online*.

³ Korsyn proposes a model 'that explains how a work becomes original by struggling against other texts'. See 'Towards a New Poetics of Musical Influence' in *Music Analysis*, 10:1-2, 1991.

⁴ *The Examiner*, 9 May 1868.

⁵ *The Times*, 19 June 1872.

⁶ *The Daily News*, 5 December 1876.

⁷ *The Graphic*, 24 February 1877.

⁸ *Cassell's Household Guide*, (Volume 1), c.1880s in (<http://www.victorianlondon.org>).

⁹ A. Loesser, *Men, Women and Pianos: A Social History* (New York: Dover Publications, 1990), p. 291.

¹⁰ *The Examiner*, 9 May 1868.

¹¹ *Ibid.*

¹² J. Barrie Jones, in D. Rowland (ed.), *The Cambridge Companion to the Piano* (Cambridge: Cambridge University Press, 1998), p. 159.

3.6 *Ripples on the Lake* Op. 109

Introduction

Smith's output demonstrates a consistent approach to composition which aimed at the production of entertaining, sometimes virtuosic music which at the same time assists the amateur pianist through the use of particular keyboard figures. This in itself shows how Smith was conversant with contemporary trends in piano composition – his intention was to produce similar effects, through the use of simpler arrangements or techniques.

Smith was sufficiently pleased with *Ripples on the Lake* to perform it himself at a Boosey & Co. Ballad Concert at the St. James's Hall in the year of its publication (1873). By this time, he was accepted as a pianist of some reputation, and he was 'the solo pianist' at the concert. In *The Era* the concert received a favourable review which pointed out the 'general acceptance' of *Ripples on the Lake*:

LONDON BALLAD CONCERTS

The last concert of the season took place on Monday morning, at St. James's Hall, and attracted as usual a large audience. [...] Mr Sydney Smith was the solo pianist, and played his own solos, a fantasia on airs from *L'Elisir d'Amour* being highly relished by the audience, and "Ripples on the Lake" also meeting with general acceptance. [...]¹

Smith's reputation at this time is also demonstrated by the not inconsiderable selling price of his works – *Ripples on the Lake* was advertised, along with many other works by Smith, in *The Graphic*, at a price of four shillings.²

The influence of certain European composers on Smith can be detected from very early on in his career. *Rippling Waves* is a very early piece³ in which the influence of Mendelssohn's Op. 19 No. 1 from the *Songs without Words* is clearly evident. For example, compare Exx. 3.6.1(a) and (b):

Andante con moto *cantabile*

p sempre legato

R.H. L.H.

3 etc.

Ex. 3.6.1(a) Mendelssohn, *Songs without Words*, Op. 19 No. 1, bb. 1-4.

Allegro Moderato
The semiquavers must be played throughout with the right hand.

pp legato

R.H. L.H.

3 con espress.

L.H.

etc.

Ex. 3.6.1(b) Smith, *Rippling Waves*, bb. 1-4.

In such an early work as *Rippling Waves*, Smith's harmonic vocabulary is relatively limited compared to that used by Mendelssohn. As a consequence the piece is more suited than other works in Smith's output to amateur performance since, for example, triads without added notes are in general easier to play than triads with added notes – this perhaps explains why the piece was included in the *Globe Piano Album* (published by Bayley & Ferguson) which has been noted elsewhere (see Section 3.8 for information about this publication with regard to Smith's *Danse Napolitaine* for example). Moreover, in the lengthy price list of Smith's works featured in *The Graphic* in February 1877, *Rippling Waves* is one of only two pieces out of many which are priced at three rather than four shillings.⁴ These reduced prices may have been a commercial decision, made to encourage amateur pianists to purchase

Rippling Waves as an ‘introduction’ to the works of Smith. The key of D \flat also results in generally fewer stretches for the younger female hand, compared to the broken chord pattern in the Mendelssohn.

Smith’s *Ripples on the Lake* and Liszt’s ‘Transcendental’ Study No. 9

Smith developed his own particular harmonic style over the course of his career, and when discussing the nineteenth-century character piece with regard to the influence of water, the keyboard figurations and harmonic language of Franz Liszt naturally come to mind. Over the course of his career Smith produced water-influenced pieces with an increasingly confident harmonic language, and with various ‘watery’ words in their titles:

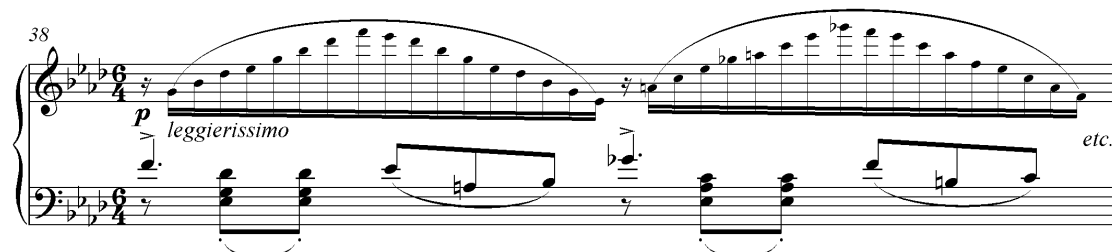
c.1861	<i>Rippling Waves (Le Chants des Vagues) Characteristic Piece.</i>
1862	<i>Le Torrent de la Montagne (The Mountain Stream) Op. 13.</i>
1862	<i>Le Jet d'eau, morceau brillant pour Piano Op. 17.</i>
1862	<i>Morning Dewdrops, morceau brillant pour Piano Op. 18.</i>
1873	<i>Ripples on the Lake. Sketch for the Pianoforte Op. 109.</i>
1874	<i>Fountain Spray, morceau brillant pour Piano Op. 111.</i>
1883	<i>La Mer Calme. Deuxième Barcarolle pour Piano Op. 191.</i>

Table 3.6.1 Pieces by Smith on ‘watery’ themes.

To discover direct influences on *Ripples on the Lake* it is important to consider those pieces by other composers which Smith is known to have performed. He does have a close relationship with Liszt, because he performed Liszt’s ‘Transcendental’ Study No. 9 in A \flat (the *Ricordanza*) at the St. James’s Hall in London on 2 June 1880. Although this was seven years after the publication of *Ripples on the Lake*, Smith may have been playing and studying the work in earlier years:⁵

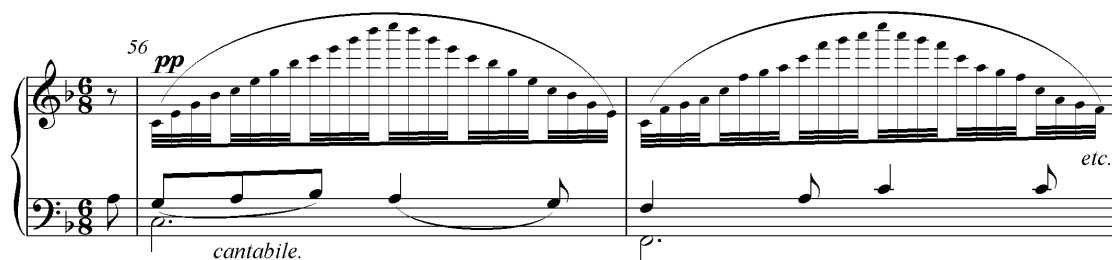
MR. SYDNEY SMITH will PLAY Sonata Appassionata in F minor, op. 57 (Beethoven); a, Characteristic Piece in A major, op. 7, No. 4 (Mendelssohn); b, Impromptu in B flat major, op. 142, No. 3 (Schubert); a, Ricordanza Etude (Liszt); b, Scherzo, in B flat minor (Chopin); at his Pianoforte Recital, St. James’s-hall, June 2, 3 o’clock.⁶

After the opening section of *Ripples on the Lake* subsequent sections consist of arrangements of the themes, becoming gradually more complex as the piece progresses. The influence of Liszt's Study No. 9 is clearly in evidence. Four examples (from many possibilities) will demonstrate this. Liszt has an entire section arranged with a left-hand 'tenor' theme accompanied by right-hand arpeggios:⁷



Ex. 3.6.2(a) Liszt, 'Transcendental' Study No. 9 in Ab, b. 38.

Smith uses a similar arrangement, also providing a bass note to support the theme – see Exx. 3.6.2(a) and (b). The influence of Liszt is particularly strong when one considers the fact that these are 'straight' arpeggios – there is no doubling back or similar patterns, which Smith uses in various sections of the piece:



Ex. 3.6.2(b) Smith, *Ripples on the Lake*, bb. 55²-7, showing the right-hand arpeggios as used by Liszt.

Smith uses another texture similar to one used by Liszt, whereby the left hand plays a bass note immediately followed by left-hand notes in the treble clef. He does this for his theme D. In the Liszt, however, the effect is one of transcendence, demonstrating the suggestive power of music titles – the relevant section of the Liszt is shown as Ex. 3.6.3(a):

Ex. 3.6.3(a) Liszt, 'Transcendental' Study No. 9 in Ab, bb. 29-30.

The following passage from *Ripples on the Lake* (Ex. 3.6.3(b)) shows the left hand arranged in a similar way. An even stronger influence taken from Liszt can be detected regarding Smith's right hand. An extra stave is given below showing what Smith's right hand may have looked like, had he included Liszt's repeating right-hand semiquavers. Rather than do this, Smith provides sustained right-hand dotted crotchets underneath the semiquavers (bars 49²-51):

Ex. 3.6.3(b) Smith, *Ripples on the Lake*, bb. 46-51, showing an alternative right hand.

Repeating left-hand chords supporting a right-hand melody are a common texture in nineteenth-century piano music – Liszt uses the technique in his Study (Ex. 3.6.4(a)), which requires both a good technique (in order to avoid covering up the melody) and a large left-hand span in bar 54²:

Ex. 3.6.4(a) Liszt, ‘Transcendental’ Study No. 9 in Ab, bb. 52-4, showing Liszt’s repeating left-hand chords.

For theme D" in section 2 of *Ripples on the Lake*, Smith also uses repeating left-hand chords, but also writes octave bass notes (see Ex. 3.6.4(b)). As this is a section with an *ff* dynamic, Smith also arranges his theme in octaves and chords (chords on main beats only), all with no large spans of notes being required from the player:

Ex. 3.6.4(b) Smith, *Ripples on the Lake*, bb. 103-5, showing Smith’s repeating left-hand chords.

The strongest influence of all, perhaps, can be seen in the coda of *Ripples on the Lake*. In the end sections of both the Liszt (see Ex. 3.6.5(a) below) and the Smith (see Ex. 3.6.5(b)), rapid right-hand arpeggios are required to be played. As mentioned above, these are ‘up and down’ arpeggios, with no doubling back. In bar 106 of the Liszt the ninth of the chord is added (shown with a bracket in Ex. 3.6.5(a)), which makes the arpeggio relatively easy to play – Smith uses the same idea in many of the arpeggios in earlier sections of the piece (discussed below). In both pieces the left hand plays chords which gradually decrease in number until there is a bar with no chord (Liszt bar 108, Smith bar 116). In the final bars both composers use closing chords, Liszt making more of an ‘event’ of this with a hint of

his theme, and with more comprehensive performance directions. Smith, as so often, merely provides two *fortissimo* chords.

The influence of the Liszt piece is apparent in these examples – Smith was clearly modelling himself on what he *thought* were contemporary European ‘bohemian’ composers such as Liszt. Being a Victorian, it is interesting to see how this influence was usually tempered by the influence of such a respectable character as Felix Mendelssohn.

105 *f* *8va* *sempre piu piano* *pp*

107 *8va*

109 *pp* *dolcissimo* *smorz.*

Ex. 3.6.5(a) Liszt, ‘Transcendental’ Study No. 9 in A \flat , bb. 105-10, showing Liszt’s right-hand arpeggios.

113 *dim.* *Squ*

114 *piu animato.* *Squ*

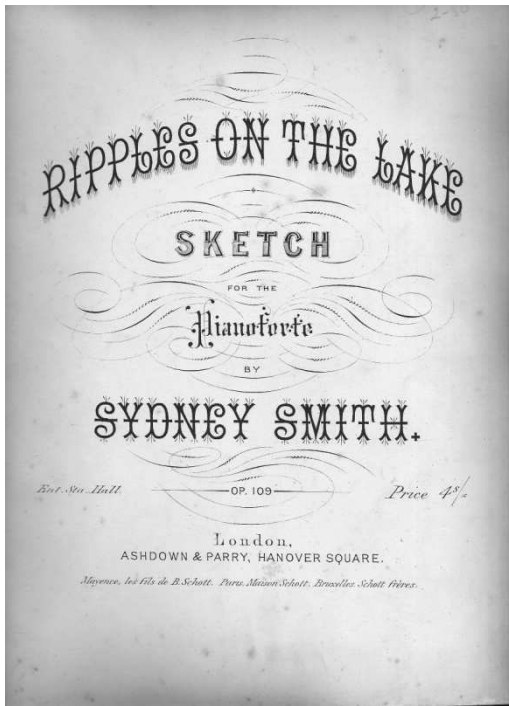
115 *dim.* *Squ*

116 *ff* *Squ*

Ex. 3.6.5(b) Smith, *Ripples on the Lake*, bb. 113-18, showing Smith's right-hand arpeggios.

The front cover of *Ripples on the Lake*

The use of the word 'Sketch' as a subtitle for *Ripples on the Lake* (see Fig. 3.6.1 below) indicates Smith's intention to compose a piece which demonstrated what his conception of an *impressionistic* character piece was – hence the abundance of 'rippling' arpeggios and other figurations, used almost continually throughout the piece (see Section 3.1 for a discussion of various category of character piece). The work is almost a compendium of techniques, and Smith was extremely creative in the variety of figurations which he used.



It is the combination of these techniques, taken from contemporary European art music, with Smith's *Victorian* conception of melody (he was after all a Victorian 'cellist), which resulted in his own unique style.⁸

Unusually for a Sydney Smith front cover, the letters of the main title have a heavy shadow to give the impression of their reflecting in water.

Figure. 3.6.1 The front cover of *Ripples on the Lake*.

The 'swirly' lines are also drawn with a lighter touch than those seen on the covers of many of his pieces, as if they are imitating water. Other pieces, such as Smith's *Nozze di Figaro Fantaisie de Salon sur l'opéra de Mozart* Op. 134 of 1877, for example, have the 'swirls' drawn with a far stronger line (shown as Figure 2.6.7).

The Form of *Ripples on the Lake*

<i>Ripples on the Lake</i>			
Bar	Contents	Tonality	Comments
1-6 ²	INTRO.	I	
6 ² -55 ¹	SECTION 1		
6 ² -14 ¹	A	I-iii	RH arpeggios.
14 ² -22 ¹	A'	I-V	RH arpeggios.
22 ² -30 ¹	B	I	Imitation 'violin'.
30 ² -8 ¹	C	I-iii-V	Waltz style.
38 ² -46 ¹	A''	I	First eight bars of A with new ending. Elision with D.
46 ¹ -55 ¹	D		LH (spread) chords with RH trill.
55 ² -111 ¹	SECTION 2		
55 ² -63 ¹	A	I-iii	'Tenor' tune. RH arpeggios.
63 ² -71 ¹	A'	I-V	Tune passed between hands.
71 ² -9 ¹	B	I	Imitation 'violin'.
79 ² -87 ¹	C	I-iii-V	Broken chords etc. (both hands).
87 ² -95 ¹	A'''	I-IV-vi-I	First eight bars of A + new ending (same harmony as A'').
95 ¹ -102 ¹	D'	I	Three-hand influence.
103 ¹ -11 ¹	D''		Related to D' – same melodic outline. New ending to coda.
111 ¹ -18	CODA	I	All on tonic pedal.

Table 3.6.2 The form of *Ripples on the Lake*.

The Introduction to *Ripples on the Lake*

Ex. 3.6.6(a) Smith, *Ripples on the Lake*, introduction, bb. 1-6.

The 6-bar introduction to *Ripples on the Lake* (Ex. 3.6.6(a)), other than arresting the attention of an audience by beginning with an *mf* dynamic, is not of the dramatic ‘scene-setting’ type usually used by Smith. Instead, he takes a different approach – the use of repeating dominant notes at the top of the texture, resulting in a ‘settled’ return to the tonic, was an idea used by Mendelssohn in the well-known *Venetian Gondola Song* Op. 19 No. 6 from the *Songs without Words* (Ex. 3.6.6(b)):

Ex. 3.6.6(b) Mendelssohn, *Songs without Words*, Op. 19 No. 6, bb. 24-6.

The use of descending diminished harmonies (bars 2-3) is an idea perhaps picked up from Chopin (cf. the example from Chopin’s *Waltz in E minor* in Section 3.3), although Smith made regular use of the diminished chord as a ‘decoration’ of dominant seventh chords in many of his pieces. In *Ripples on the Lake*, the chromatically-descending thirds in bars 2-3 reappear in the coda (bars 111-14), so that the piece eventually comes ‘full circle’, with an idea prefigured by Smith in his introduction. Other than this, the only other purpose of the introduction seems to be the creation of a ‘lilting’ 6/8 rhythm in bars 5 and 6 – rather than pianistic ‘fireworks’ (as used in *The Storm at Sea* Op. 53, for example – see Section 3.1), this is a short, calm opening, suited to the ‘character’ of the title.

The Treatment of Theme A

The first statement of theme A (Ex. 3.6.7(b) below) is arranged as spread right-hand chords – could this perhaps be Smith’s impression of ‘water’? If so, it is a different impression to that of Liszt, whose *Les jeux d’eau à la Villa d’Este* (1877) was mentioned in Section 3.1 with regard to Smith’s *Le Jet d’Eau*. In those pieces, rapid two-hand sequences of (ascending or descending) notes are used to ‘represent’ water – this is a calmer, more intimate impression, suited to the ripples produced on a small lake. The technical influence on Smith for this could have been Chopin. Shown as Ex. 3.6.7(a) is the opening of his well-known Study in E♭ Op. 10 No. 11:

Ex. 3.6.7(a) Chopin, Study in E♭ Op. 10 No. 11, bb. 1-2¹.

Smith played Chopin in his recitals, so he may well have played that composer’s studies and preludes at home. He certainly played Chopin’s Impromptu in A♭, at the Hanover Square rooms in 1874:⁹

MR. SYDNEY SMITH’S RECITALS.

This clever pianist and successful composer of music for his instrument gave the first of two performances, at the Hanover-square Rooms, on Wednesday afternoon, when a very large audience was assembled. Mr. Smith played, with much brilliancy, Weber’s *Concert-Stück*, the orchestral accompaniments to which were efficiently represented on a second pianoforte by Mr. Smith’s amateur pupil, Mr. Schneider. [...] Mr. Smith also played, with considerable effect, No. 2 (in D flat), from Henselt’s First Book of Studies; Chopin’s Impromptu in A flat; and Leopold de Meyer’s “Marche Triomphale d’Isly.”

Three arpeggio symbols are absent from bar 12 in the original (shown in square brackets in Ex. 3.6.7(b)). This was presumably an editorial mistake, as the signs continue in the following bar. Unlike Chopin’s, Smith’s ‘spread’ chords never exceed an octave – he was writing for the domestic market, after all:

7 *molto legato.*
p *con tenerezza.*

11

p

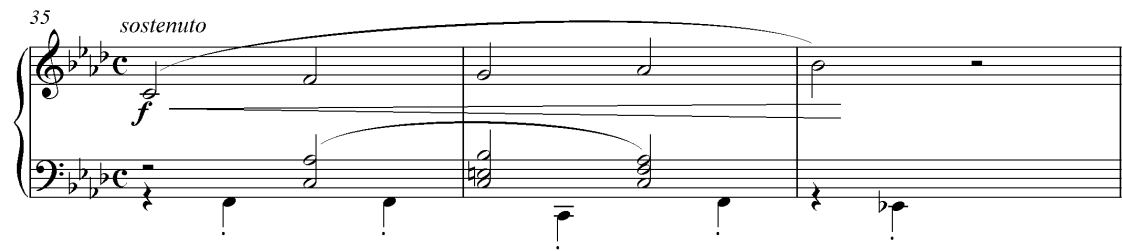
Ex. 3.6.7(b) Smith, *Ripples on the Lake*, theme A, bb. 6²-14¹.

Theme A in section 2 (Ex. 3.6.9 below) is arranged as a left-hand ‘tenor’ theme (marked *cantabile*) accompanied by rapid right-hand arpeggios. Smith made use of melodies in the ‘tenor’ range of the keyboard on numerous occasions, the influence being either that of the ‘cello, or of singing – in this case, the *cantabile* instruction suggesting the latter. The right-hand arpeggios are clearly designed to aid the amateur pianist, because of their rhythm (all in groups of four demisemiquavers, apart from bar 61, which has triplets), and because of the addition of extra notes into the basic triads, as follows:

Bar	Details
56	Chord V7 (four-note chord)
57	Tonic chord with added ninth (G)
58	Subdominant with added ninth (C)
59	Tonic chord with added ninth (G)
60	Chord V7 (four-note chord)
61	Tonic chord with added ninth (G), followed by diminished triad (triplets)
62	Ic (added ninth) – V7 in A minor (both four-note)
63	Chromatic scale

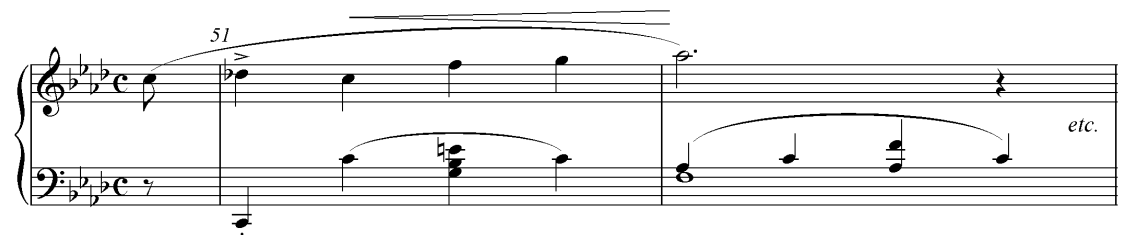
Table 3.6.3 The harmonies used in bars 56-63 of *Ripples on the Lake*.

Smith could perhaps have taken this idea from the Chopin Impromptu in A^b Op. 29, listed in the recital advertisement shown above (see Exx. 3.6.8(a) and (b)). In the central section of the Impromptu, Chopin uses the following motif:



Ex. 3.6.8(a) Chopin, Impromptu in A \flat Op. 29, bb. 35-72.

A few bars later, Chopin transforms these minims into crotchets, as follows:



Ex. 3.6.8(b) Chopin, Impromptu in A \flat Op. 29, bb. 51-2.

The addition of the right-hand G note is precisely what Smith does – see bar 57 (Ex. 3.6.9 below) for example. Although the piece may not have been a direct influence, it is the *idea* of arpeggios with added notes which forms part of the context for Smith's music – these added notes make practising with a metronome relatively straightforward.¹⁰ (Compare Ex. 3.6.9, showing the addition of notes in theme A (section 2) bar 57 for example, with those in theme A' (section 2), shown in Ex. 3.6.11 below.)

Ex. 3.6.9 Smith, *Ripples on the Lake*, theme A (section 2), bb. 55²-63.

Theme A' (section 1) (see Ex. 3.6.10 below) ends with a modulation to the dominant at bar 22¹. Like theme A (section 1) which it follows (see Ex. 3.6.7(b)) it features 'spread' right-hand chords. These finish at the end of bar 19, for no apparent reason. It would perhaps be understandable for the two staccato chords in bar 20², but they would have been perfectly in keeping with their previous appearances, had they been used for the chords in bars 21-2. Theme A' (section 1) is important because of the fact that it introduces hand-crossing for the first time in the piece – the left hand is required to play octave bass notes, followed immediately by right-hand notes in the treble clef. In the context of this particular piece, these are significant because at this point in the piece, Smith only requires the pianist to play two of the same note (see left hand, bars 15-19). It is almost as though Smith is deliberately making the piece increase in difficulty as it progresses, thereby seeing it as an educational piece. (It is significant that Smith's *Method for the Pianoforte* was first advertised in *The*

Graphic only three years earlier.¹¹) The fact that the piece as a whole contains a large variety of keyboard figurations has been noted previously, and this gradually-increasing complexity supports this view – Smith, it seems, is ‘warming up’ the pianist in readiness for the virtuoso elements which come later on.

This musical score shows measures 15 through 22 of the first section of theme A' in Smith's *Ripples on the Lake*. The music is in 6/8 time and features a mix of chords and melodic lines in both the treble and bass staves. Measure 15 starts with a treble clef and a 6/8 time signature. The bass line begins with a quarter rest followed by a dotted quarter note. The treble staff contains a series of chords and eighth notes. A first ending bracket spans measures 17-18, marked with an 8va dynamic. The key signature changes to one sharp (F#) in measure 19.

Ex. 3.6.10 Smith, *Ripples on the Lake*, theme A' (section 1), bb. 14²-22¹.

This musical score shows measures 64 through 71 of the second section of theme A' in Smith's *Ripples on the Lake*. The music is in 6/8 time and features a mix of chords and melodic lines in both the treble and bass staves. Measure 64 starts with a treble clef and a 6/8 time signature. The bass line begins with a quarter rest followed by a dotted quarter note. The treble staff contains a series of chords and eighth notes. A first ending bracket spans measures 65-66, marked with an 8va dynamic. The key signature changes to one sharp (F#) in measure 68. The tempo marking *leggero.* is present in measure 64, and *crescendo.* is present in measure 68. The score ends with a final chord in measure 71.

Ex. 3.6.11 Smith, *Ripples on the Lake*, theme A' (section 2), bb. 63²-71.

When theme A' returns in section 2 (see Ex. 3.6.11), it is radically altered from its previous appearance in section 1. The right-hand spread chords have gone altogether, and the right hand now plays a repeating figure which consists of an ascending arpeggio followed by offset octaves (bars 64-8 and 70). Smith is careful to use four-note groups, as shown in Table 3.6.4:

Bar	Details
64	Chord V7 (four-note chord)
65	Tonic chord with added ninth (G)
66	Subdominant with added ninth (C)
67	Tonic chord with added ninth (G)
68	V7 of relative minor (four-note chord)
69	Diminished seventh chord (four-note chord)
70	Chord Vc with added ninth (D)

Table 3.6.4 The harmonies used in bars 64-70 of *Ripples on the Lake*.

Smith has clearly done this to facilitate ease of performance, rhythmically and technically, although the piece is becoming more complex. The most important change, however, concerns the new arrangement of the melody, which is passed between the hands. Smith's system is to have the right hand play a chord on the downbeat of every bar, which has the prevailing melody note as its top note. The left hand then plays the rest of the melody in each bar, also as the top note of a three-note chord, with octave bass notes on the downbeat. The right hand is then free to play Smith's 'rippling' right-hand arpeggios. The effect created by the right hand in bars 64-8 and bar 70 is similar to that produced by similar figures in *La Harpe Eolienne* Op. 11. However, in the context of *Ripples on the Lake* the inclusion of high offset octaves (including the highest C note available on an upright piano) produces a 'sparkling', 'watery' effect, demonstrating the suggestive power of the title. It is the combination of music and title which creates the suggestion of water in the listener's own mind which results in *Ripples on the Lake* being seen as a character piece. The melody of theme A' (section 2) is traced in Ex. 3.6.12 below:

Ex. 3.6.12 Smith, *Ripples on the Lake*, theme A' (section 2), bb. 63²-71, tracing the melody.

Theme A" (section 1) makes use of the same technique as that used in the right hand of 'Di Provenza il mar' from Smith's *fantaisie on La Traviata* (discussed in Section 3.7 – see Ex. 3.6.13(a)). Both pieces date from 1873:

Ex. 3.6.13(a) Smith, 'Di Provenza il mar', bb. 106⁴-8, right hand.

The right-hand thumb 'picks out' the melody underneath rapidly-alternating pairs of higher notes. In theme A" (section 1), shown as Ex. 3.6.13(b) below, the effect created is that of a trill:

39
p
dolciss e legatiss.

41

43
f largamente.
ritard.

Ex. 3.6.13(b) Smith, *Ripples on the Lake*, theme A" (section 1), bb. 38²-46¹.

Whereas in theme A" (section 1) the thumb is used to play the melody, on the return of the theme in section 2 (A''' in Ex. 3.6.14(a)) an inner right-hand finger must be used. In his original score, Smith highlights his intentions with full-sized quavers as shown in Ex. 3.6.14(a), bars 88-9. From bar 90 however these are no longer used, and it is left to the pianist to 'bring out' the melody:

Ex. 3.6.14(a) Smith, *Ripples on the Lake*, theme A''' (section 2), bb. 87²-95¹.

Ex. 3.6.14(c) below shows theme A''' (section 2) on a separate staff, and it can be seen that in addition to an inner finger playing the melody, Smith also requires the little finger of the right hand to do the same, in bars 92-3 and 94². In these bars, the melody note is the second of each group of demisemiquavers, and as such is not on the beat. Mentally, this represents a similar challenge to that posed by pieces such as Beethoven's Sonata in A \flat Op. 26 – the last movement has many passages in which an off-beat melody must be 'picked out' with the little finger, shown in Ex. 3.6.14(b):

Ex. 3.6.14(b) Beethoven, Sonata in A \flat Op. 26, 4th mov., bb. 16²-20¹.

The image shows a musical score for 'Ripples on the Lake' by Smith, measures 88-95. The score is in 6/8 time and features a melody on an extra staff above the piano accompaniment. The piano part includes dynamics like 'p' and 'dolce', and a fortissimo 'f' section starting at measure 92. The melody is marked 'Swa'.

Ex. 3.6.14(c) Smith, *Ripples on the Lake*, theme A''' (section 2), bb. 87²-95¹, with the melody shown on an extra stave.

The Treatment of Theme B

Theme B makes only two appearances, one each in sections 1 and 2. As noted with reference to other pieces by Smith (see Section 3.2 *La Harpe Eolienne* for example) theme B seems to have been inspired by either vocal or string melody. Evidence which suggests the violin includes the 'turns' in bars 25 and 29, and the 'spread' grace notes at bar 27¹, which could be performed on a violin. The three-note 'chord' at bar 27² would also be possible on a violin. In common with his treatment of theme A, the first appearance of theme B (Ex. 3.6.15 below) is relatively unadorned:

The image shows a musical score for 'Ripples on the Lake' by John Smith, measures 23-30. The score is in 6/8 time and B-flat major. It features a melody in the right hand and a harmonic accompaniment in the left hand. The melody consists of crotchets and dotted-crotchets, often with pairs of higher notes. The accompaniment uses chords and single notes, often with a rhythmic pattern of eighth notes and rests.

Ex. 3.6.15 Smith, *Ripples on the Lake*, theme B, bb. 22²-30¹.

For the return of theme B in section 2 (Ex. 3.6.16 below), Smith again provides a new figuration with which to decorate the theme (there is no hint of the ‘violin’ influence). For the crotchet and dotted-crotchet melody notes in this section, Smith repeats pairs of alternating higher notes as observed above regarding theme A". This time however, they do not create a ‘trill’, but are harmony notes (see bars 72-3 for example). When the melody consists of three quavers (in bar 72² for example) the upper notes in Smith’s pattern follow the outline of the melody. As well as being rather tiring to play, this requires an extremely light touch on the keyboard. Smith’s only performance indication is *dolce* – perhaps he had in mind the sound of a musical box, a familiar sound to middle-class girls:

Ex. 3.6.16 Smith, *Ripples on the Lake*, theme B (section 2), bb. 71²-9.

The Treatment of Theme C

Like theme B, theme C (Ex. 3.6.17 below) also makes two appearances. This time however, Smith's intention seems to have been to conjure up the world of the nineteenth-century waltz (always popular in the nineteenth century, there are many examples of similarly-arranged waltzes in Smith's *Method for the Pianoforte*). He has retained the 6/8 time signature, but the effect created is that of 3/4, largely due to the waltz-like left hand.

With theme C, Smith clearly wanted to create a new 'sound world' compared to the rest of *Ripples on the Lake* – he opens the theme with an augmented sixth chord on F (bar 31), cancelling the B^b of F major at the same time. This moves to a chord of I^c in A minor in bar 32, a dominant minor ninth at bar 33¹, ending on a five-note tonic

chord of A minor in bar 34. This is all rather different to the ‘solidly’ F major tonality heard thus far in the piece:

The image shows a piano score for measures 31 to 35. The key signature is one flat (F major) and the time signature is 6/8. Measures 31-34 are marked *p* (piano) and include a *cresc.* (crescendo) marking. Measure 35 is marked *f* (forte) and includes a *molto ritard.* (molto ritardando) marking. The right hand plays a melodic line with some grace notes, while the left hand plays a rhythmic accompaniment of chords.

Ex. 3.6.17 Smith, *Ripples on the Lake*, theme C, bb. 30²-8.

Whereas in themes A and B each phrase begins with a melodic contour which rises, each phrase of theme C initially falls. This is shown in Ex. 3.6.18:

The image displays three musical staves labeled A, B, and C, each showing a melodic phrase. Staff A (measures 7-14) shows an upward melodic contour. Staff B (measures 23-30) also shows an upward melodic contour. Staff C (measures 31-38) shows a downward melodic contour in its first phrase, contrasting with themes A and B.

Ex. 3.6.18 Smith, *Ripples on the Lake*, comparison of the melodic contours of themes A, B, and C.

Furthermore, whereas themes A and B retain the same figurations throughout their eight bars, in the second half of theme C Smith removes the opening ideas completely, beginning in bar 35 with a *forte* diminished seventh chord (see Ex.

3.6.17 above). Smith has also failed to concern himself with the clash of the left-hand G note with the right-hand G# note on the last quaver of bar 36. Bar 37 has the melody in octaves (marked with accent signs), and the section concludes with a written-out trill. The evidence in this discussion all points to the fact that for theme C Smith seems to have wanted both *difference* from his other themes, and *variety* within the theme itself. This does not concur with the usual modern-day definition of the character piece, which usually stresses the relatively static atmosphere created in a ‘typical’ character piece – ‘A piece designed to convey a *specific* allusion, atmosphere, mood, or scene [...]’ (my italics).¹²

The dominant minor ninth chord at bar 33¹ recalls those used by Schubert in his well-known Impromptu in A \flat Op. 90 No. 4. One example from many in the piece is shown in Ex. 3.6.19:



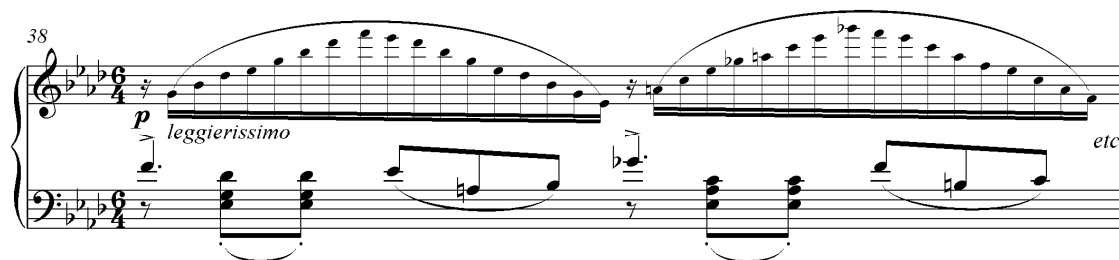
Ex. 3.6.19 Schubert, Impromptu in A \flat Op. 90 No. 4, bb. 5-6.

A Schubert impromptu was in Smith’s repertoire during this period (the Impromptu in B \flat Op. 142 No. 3 D. 935), and Smith no doubt performed other impromptus and works by Schubert during his career.

The return of theme C at bar 79² (section 2) sees the first example in *Ripples on the Lake* of Smith’s demisemiquaver decorations being shared between the performer’s hands (see Ex. 3.6.20(c)). Although this is a relatively advanced technique (largely due to the required speed), it will be seen that in each bar Smith only requires the pianist to play the same four-note descending sequence of left-hand notes. (Smith breaks with this simplifying idea for his arrangement of theme D’ later in the piece.)

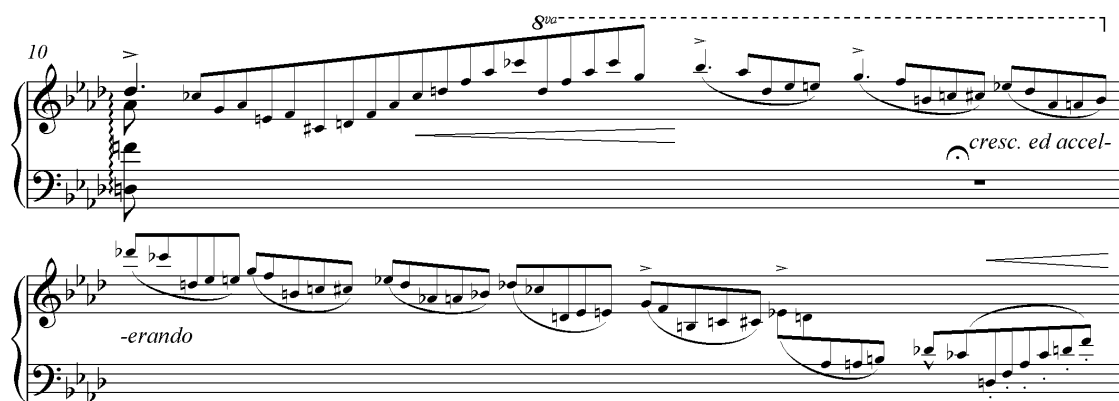
Further assistance is given to the performer by Smith with the use of small note heads for this whole section, other than for the bass notes and right-hand melody notes, which are printed as normal-sized notes (reproduced in Ex. 3.6.20(c) below).

In his ‘Transcendental’ Study No. 9 Liszt also makes use of small note heads, but they tend to be used for rapid arpeggios such as the following:



Ex. 3.6.20(a) Liszt, ‘Transcendental’ Study No. 9 in A \flat , b. 38, showing Liszt’s use of small note heads for arpeggios.

Liszt also uses small note heads for cadenza passages, which in general are performed either at an extremely fast speed, or with some degree of *tempo rubato*:



Ex. 3.6.20(b) Liszt, ‘Transcendental’ Study No. 9 in A \flat , b. 10, showing Liszt’s use of small note heads in a cadenza.

Smith’s use of small note heads results in a clearer presentation of the melody. With the poor visibility provided by candle or gas lighting in a typical Victorian parlour, this was no doubt an aid to any pianist:

80

cresc.

82

sempre cres.

84

sempre piu cres.

86

p

Ex. 3.6.20(c) Smith, *Ripples on the Lake*, theme C (section 2), bb. 792-87, showing the use of small note heads.

It was rapidly-executed passages such as this with which Smith intended to impress his audiences and those amateur pianists willing to spend their valuable leisure time in learning. Members of an audience who were not amateur musicians themselves would have been impressed by the cascading sequences of notes which sound above and below the melody, which they have of course already heard in a previous section. By 1873, Smith had been known for some years as a pianist of considerable ability. The following review of a concert given in Bristol in 1867 points out those aspects of his technique which were particularly admired:

MR. SYDNEY SMITH'S PIANOFORTE RECITAL. – Last night Mr. Sydney Smith, who is well known as a gifted pianist, gave one of his brilliant recitals at the Victoria-rooms. Owing no doubt to the state of the weather, the fog being exceedingly dense, there was but a moderate attendance. To those, however, who attended a rich treat was afforded. Mr. Smith's freedom of hand, brilliancy of touch, and execution were greatly admired, and his various performances were greeted with the

most enthusiastic applause. A second recital will be given this morning.¹³

Smith is already known for his ‘brilliant recitals’, and phrases used to describe his playing include ‘gifted pianist’, ‘freedom of hand’, and ‘brilliance of touch, and execution’ – all techniques admired by the audience, judging by the ‘enthusiastic applause’, and a certain ‘freedom of hand’ and ‘brilliance of touch’ are certainly required for the later sections of *Ripples on the Lake*.

The Treatment of Theme D

It can be seen in Table 3.6.2 that sections 1 and 2 end with theme D (Ex. 3.6.21 below), with a single statement for section 1 and a double statement for section 2. The first six bars consist solely of tonic and dominant seventh chords. This is a suitable approach for the closing theme of sections 1 and 2, as it emphasises the tonic key. As in theme C, Smith has again aimed for contrast – bars 46-9¹ are marked *languido*, and consist of a largely quaver-based melody. Bars 49²-51 take the short semiquaver section from bar 47², and repeat it sequentially over tonic and dominant seventh chords, with the performance direction *cres. ed accel.* This leads to a 2-bar written-out trill followed by an ascending chromatic scale in bar 54. Smith contrasts the tonic and dominant harmonies with chromatically-descending sixths in bars 52-4¹ (under the trill). It is the contrast between the texturally-static sections A and B, and their subsequent treatments, and the variety seen in themes C and D, and their subsequent treatments, which contributes to the success of *Ripples on the Lake*.

Ex. 3.6.21 Smith, *Ripples on the Lake*, theme D (section 1), bb. 46¹-55¹.

It was noted in the Introduction to this discussion of *Ripples on the Lake* that the piece can be seen as a kind of ‘compendium’ of piano techniques. Smith’s treatment of theme D in section 2 (theme D’ – see Ex. 3.6.22(c) below) provides a good example of this. In the piece, theme D’ follows on immediately from theme A^{'''}, the opening of which is shown as Ex. 3.6.22(a):

Ex. 3.6.22(a) Smith, *Ripples on the Lake*, theme A^{'''}, bb. 87²-9.

For theme D’, Smith takes the right-hand idea from theme A^{'''}, and combines it with that found in the left hand of theme C, the opening of which is shown as Ex. 3.6.22(b):

80

cresc.

etc.

This musical score is for theme C, measures 79-81. It is written for piano in 6/8 time. The right hand features a complex texture of sixteenth-note patterns, while the left hand plays a more rhythmic accompaniment. The piece begins with a *cresc.* (crescendo) marking and ends with *etc.* (etcetera).

Ex. 3.6.22(b) Smith, *Ripples on the Lake*, theme C, bb. 79²-81.

The opening of theme D' is shown as Ex. 3.6.22(c):

95

Piu animato.

brillante.

etc.

This musical score is for the opening of theme D', measures 95-96. It is written for piano in 6/8 time. The right hand plays a sequence of demisemiquavers (eighth notes) with a *brillante.* (brilliant) marking. The left hand provides a rhythmic accompaniment. The piece is marked *Piu animato.* and ends with *etc.* (etcetera).

Ex. 3.6.22(c) Smith, *Ripples on the Lake*, theme D', bb. 95-6.

It can be seen that the arrangements are similar, but that the hands are required to play a variety of textures. In theme D' the right hand is given the sequence of demisemiquavers from theme A''', and the left hand is given the left-hand arrangement from theme C. Smith is more subtle than this, however. In the right hand of theme A''' it is the *middle note* of each four-note group which is the melody note (played by a middle finger) whereas in theme D' it is the *thumb note* (the other three notes in each four-note group being higher than the melody note). The technique of the thumb playing the melody notes has been used earlier in the piece, for theme A'' (section 1), shown as Ex. 3.6.22(d):

39

p

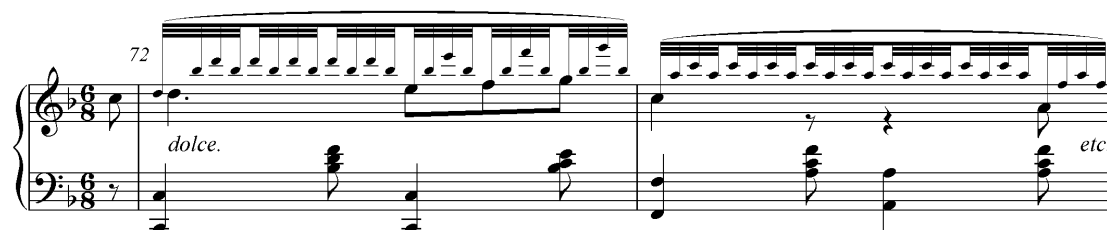
dolciss e legatiss.

etc.

This musical score is for theme A'', measures 38-40. It is written for piano in 6/8 time. The right hand features a trill in the thumb, which plays the melody notes. The left hand plays a simple accompaniment. The piece is marked *p* (piano) and *dolciss e legatiss.* (dolcissimo e legatissimo), and ends with *etc.* (etcetera).

Ex. 3.6.22(d) Smith, *Ripples on the Lake*, theme A'', bb. 38²-40, showing Smith's melody played by the thumb, combined with a trill.

The technique is also required for theme B (section 2), shown as Ex. 3.6.22(e), which is more closely related to theme D' because of the wider range of notes required to be played:



Ex. 3.6.22(e) Smith, *Ripples on the Lake*, theme B (section 2), bb. 71²-3, showing the wider span of right-hand notes required to be played.

The final example of a right-hand ‘thumb melody’ in the piece is found in two bars of theme D'', shown as Ex. 3.6.22(f), which uses the same patterns of notes as theme D':



Ex. 3.6.22(f) Smith, *Ripples on the Lake*, theme D'', bb. 109-11¹.

This variety of sequence helps to unify *Ripples on the Lake*, and it maintains the interest of the performer and audience.

Piu animato.

95
brillante.

97

99
cresc.

101

Ex. 3.6.23(a) Smith, *Ripples on the Lake*, theme D' (section 2), bb. 95-102.

Theme D' ends with a new texture, in the form of offset double octaves (bar 102 – see Ex. 3.6.23(b)), used for the first and only time in *Ripples on the Lake*:

102

Ex. 3.6.23(b) Smith, *Ripples on the Lake*, theme D' (section 2), b. 102, demonstrating the use of offset double octaves, with an extra staff showing the melody in this bar.

Bar 102 is given above, with the addition of an extra staff showing the melody which Smith has arranged as offset double octaves. The chromatically-ascending

upper notes lead directly into the final statement of theme D – theme D" (section 2), shown as Ex 3.6.24:

Ex. 3.6.24 Smith, *Ripples on the Lake*, theme D" (section 2), bb. 103-111.

In theme D" Smith continues with his concept in *Ripples on the Lake* of variety combined with unity. For example, the right hand of bars 103-4 is repeated as bars 105-6 in decorated form. This could have been a possible operatic influence, since the decoration of a melody on its repeat was an expected skill in the world of opera. Smith's performance instructions *con passione* and *con forza* certainly support this interpretation. In order to lead out of theme D" and into the coda, Smith provides a decorated scale in bars 109-10, the main notes of which he highlights as full-sized notes (see Ex. 3.6.24, bars 109-10, right hand). The arrangement of demisemiquavers in these bars is taken from theme D' (section 2), shown in Ex. 3.6.23(a). When we consider how quietly *Ripples on the Lake* began, it can be seen just how much the piece has developed by the time these later sections are reached. Perhaps Smith's overall conception for the piece was that of a musical journey – ripples, after all, are never static.

The Coda

After such dramatic final statements of the main themes of *Ripples on the Lake*, Smith's coda (Ex. 3.6.25(b) below) seems rather perfunctory. There are a couple of points however which are of interest. The first concerns the construction of the coda, which shows some degree of advanced planning on the part of Smith:

The image shows a musical score for the coda of 'Ripples on the Lake' by John Smith, measures 111-118. The score is in 6/8 time and B-flat major. It consists of two staves: a treble clef staff and a bass clef staff. Measures 111 and 113 are grouped by a square bracket, as are measures 112 and 114. The right hand features arpeggiated chords in measures 111 and 113, while the left hand plays block chords in measures 111 and 112, and arpeggiated chords in measures 113 and 114. The piece concludes with a final chord in measure 118.

Ex. 3.6.25(a) Smith, *Ripples on the Lake*, coda, bb. 111-18, showing the harmonies used.

The coda consists of two statements of the same chords and arpeggios (bars 111-12 followed by bars 113-14), shown under square brackets in Ex. 3.6.25(a). Such repetition is an aid to the amateur pianist both in learning and performing the piece, because the rapid right-hand arpeggios of bars 111 and 113 are identical, as are the corresponding bars 112 and 114.

The second point of interest concerns Smith's choice of harmony. He has arranged his left-hand chords so as to produce two chromatically-descending sets of minor thirds between bars 111² and 115 (shown above). As mentioned with regard to the introduction of *Ripples on the Lake*, chromatically-descending minor thirds were first used in bars 2 and 3 of the piece. Smith has thus arranged the piece to come 'full circle'. It is tempting to point out that ripples always appear as circles, although it is unlikely that Smith thought in these terms.

Despite the fact that *Ripples on the Lake* makes use of a large variety of piano figurations the unity of the piece as a whole is never put in question. It has been noted how Smith has produced a 'compendium' of piano figurations which become gradually more complex as the piece develops. One modern-day definition of the character piece is a 'piece of music [...] expressing either a single mood (e.g. martial, dream-like, pastoral) or a programmatic idea defined by its title'.¹⁴ Smith has attempted an impressionistic depiction of 'ripples' (his 'programmatic idea') using a

wide variety of arpeggio and broken chord figures which are unified into a large-scale piece.

The image displays a musical score for piano, consisting of six systems of music. Each system is written for the right and left hands on a grand staff. The key signature is one flat (B-flat major or D minor), and the time signature is 6/8. The systems are numbered 111 through 116. Measure 111 is marked *piu animato.* and features a wide arpeggiated figure in the right hand, with a dynamic marking of *8^{va}* above the staff. Measure 112 is marked with a circled 8 and *8^{va}*, showing a similar arpeggiated figure. Measure 113 is marked *dim.* and features a wide arpeggiated figure. Measure 114 is marked *dim.* and features a similar arpeggiated figure. Measure 115 is marked *dim.* and features a wide arpeggiated figure. Measure 116 is marked *ff* and features a wide arpeggiated figure, followed by a final chord in the right hand and a whole note chord in the left hand.

Ex. 3.6.25(b) Smith, *Ripples on the Lake*, coda, bb. 111-18.

¹ *The Era*, 6 April 1873.

² *The Graphic*, 24 February 1877.

³ The *Sydney Smith Society* gives a date of 1861, based on the date of publication held at the British Library.

⁴ *The Graphic*, 24 February 1877.

⁵ Liszt's 'Transcendental' Studies (except No. 1) are in the 2010 repertoire list for the Associated Board's LRSM Diploma. Beethoven's Piano Sonata in F minor Op. 57 (the 'Appassionata') is in the repertoire list for their FRSM Diploma. Liszt's Study No. 9 and the 'Appassionata' Sonata were both performed in the recital given by Smith.

⁶ *The Times*, 28 May 1880. The content of Smith's recital is also considered in Section 1.2.5 Newspapers and Performers.

⁷ For a detailed examination of the 'Transcendental' Studies, and of Liszt's development, see 'Liszt and the Piano' in *Grove Music Online*.

⁸ 'Smith, (Edward) Sydney' in *Grove Music Online* makes the point that 'Smith's knowledge of piano technique led him to develop a particular style in which brilliance and showmanship predominate'.

⁹ *The Daily News*, 6 November 1874.

¹⁰ The metronome is described in Smith's *Method for the Pianoforte* as 'An instrument for indicating the exact time of a musical piece, by means of a pendulum, which may be shortened or lengthened at pleasure'. (*Method for the Pianoforte*, p. 72.)

¹¹ *The Graphic*, 8 October 1870.

¹² This definition is given by N. Temperley, in 'character piece' in *The Oxford Companion to Music*, *Oxford Music Online*.

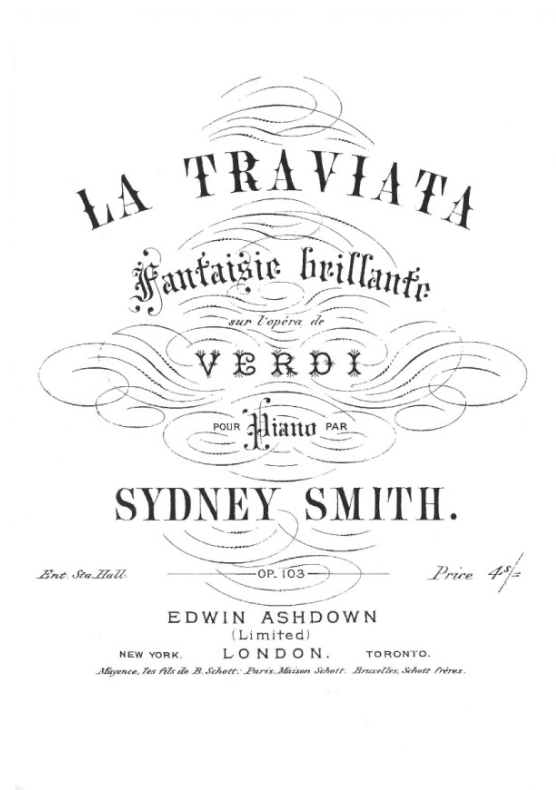
¹³ *The Bristol Mercury*, 9 November 1867.

¹⁴ For further examples of the character piece, see Characteristic [character-] piece' in *Grove Music Online*.

3.7 *La Traviata* Op. 103

Introduction

Verdi's three-act opera *La Traviata* (*The Fallen Woman*) was first performed at Teatro La Fenice, Venice, on 6 March 1853.¹ In England, the opera was staged in a revised version at Her Majesty's Theatre, London on 24 May 1856.



La Traviata soon became available for home entertainment purposes in the form of various miniature score arrangements, and in the same period in which Sydney Smith's *Fantaisie brillante sur l'opéra de VERDI* was published in 1873 (see Figure 3.7.1), other scores and *potpourris* were being published. This was no doubt because in June 1873 the opera was again being presented at Her Majesty's Theatre,² and commercially-aware composers like Smith knew of the demand for relatively easy to play piano versions designed for home consumption.³

Figure 3.7.1 The front cover of Smith's *La Traviata*.

In February 1872 *The Graphic* ran an advertisement for 'THE ROYAL EDITION OF OPERAS. Edited by ARTHUR SULLIVAN and J. PITTMAN.'⁴ These were published by Boosey & Co., for '2s. 6d. each in paper or 4s. superbly bound in cloth, gilt edges.'⁵ In the advertised list of twenty operas, *La Traviata* is present. *Der Freischütz* is the only non-Italian opera present – a significant indicator of the popularity of Italian opera in the mid-century period. (The popularity in London of Italian opera, with regard to respectability, is discussed in Section 2.6.)

Another publisher with an eye on this market was Cramer & Co. A review in *The Morning Post* from this period read as follows:

The arrangement of melodies from the operas of “Il Ballo in Maschera,” “Il Trovatore,” and “La Traviata,” by J. Rummel (Cramer & Co.), are simple and good, and worthy of being well known.⁶

The phrase ‘simple and good’ gives a small but important indication of what was required from these operatic *potpourris* – ‘simple’ refers to ease of learning, and ‘good’ refers to the quality of the composition i.e. the degree to which the work could be seen to be the product of a skilful, technically-accomplished approach to the art of composition. ‘Worthy of being well known’ reveals the opinion of the reviewer – because the pieces concur with his notion of the combination of technical accomplishment with ease of use, the pianist will be justified in spending valuable leisure time in learning them.

It was noted in Section 1.3.2 that in the later decades of the century the general public were familiar with Italian opera through numerous arrangements and transcriptions, produced for the piano and for brass band recitals. The majority of people became familiar with the music in this way, creating an important and no doubt potentially lucrative market for which pianist/composers could write. Smith was the most prolific English composer working in this area. The academic world frowned on the concept – William Sterndale Bennett’s attitude was discussed in Section 1.3.2, where he was quoted as referring to ‘that hateful form of composition, fantasias from modern Italian operas’.⁷ Bennett was misunderstanding the purpose of these fantasias – respectable amateur pianists were able to enjoy hearing melodies from the world of opera, in the respectable privacy of their own homes, decades before the advent of radio and the availability of recordings. Particularly if they had seen *La Traviata* at Her Majesty’s Theatre in the spring of 1873, the daughter of a middle-class household would certainly impress with her renditions of a selection of arias, using Smith’s *fantaisie*. In this way, the family would certainly be demonstrating their knowledge of current cultural events to their friends and acquaintances.⁸

The Form of *La Traviata*

The form of the piece is shown in Table 3.7.1. Smith has taken what are probably the four most well-known set pieces from the opera (‘Sempre Libera’, ‘Di

Provenza il mar’, ‘Parigi, o cara’, and ‘Brindisi’). He has preceded them with his arrangement of the Overture to Act I and interspersed them with introductory sections or cadenzas of his own. To round off the piece he provides a coda which is clearly designed to demonstrate the skill of the pianist to any domestic audience, and generate applause. This being an operatic *fantaisie* there are many instances in the piece which show the influence of Verdi’s original, and Smith is just as likely to be influenced by the world of nineteenth-century opera as by the world of nineteenth-century European piano composition.

<i>La Traviata</i>		
Bar	Contents	Tempo
1-23	VARIOUS	<i>Allegro Maestoso</i>
24-42 ¹	Overture (Act I) 1) 24-34 theme 2) 35-42 ¹ repeat of theme	<i>Andante</i>
42-87	‘Sempre Libera’ (Act I)	<i>Allegro</i>
88-123	1) 88-104 ‘Di Provenza il mar’ 2) 105 cadenza 3) 106-22 ‘Di Provenza il mar’ (repeat) 4) 122-3 cadenza	<i>Andante</i>
124-68	‘Parigi, o cara’ duet (Act IV) 1) 124-46 ‘tenor’ 2) 147-68 ‘duet’	<i>dolciss.</i>
169-206	1) 169-82 introduction 2) 183-206 ‘Brindisi’ (‘Drinking Song’)	<i>Allegro Vivace</i>
207-47	CODA	<i>Piu mosso. brillante.</i>

Table 3.7.1 The form of *La Traviata*.

Smith’s Employment of Trills and Other Ornaments

In his *fantaisie brillante* on *La Traviata*, Smith attempts an imitation of vocal decoration in several ways. In the aria ‘Sempre Libera’ the actual vocal trills are given as written-out trills by Smith (see Ex. 3.7.1 below, bars 48-9). However, the groups of five semiquavers are not shown as even quintuplets – instead they are given as two semiquavers and a group of triplet semiquavers. This is clearly designed to synchronise with the left-hand chords (otherwise there would be a requirement to play five against three) – an illustration of Smith’s simplification of certain technical aspects of his music for amateurs:

Ex. 3.7.1 Verdi (arr. Smith), ‘Sempre Libera’, bb. 42-50¹, showing Smith’s ‘simplified’ melodic turns.

Smith occasionally decorates a melody with ornamentation which is different from that in Verdi’s original. The opening of the aria ‘Di Provenza il mar’ is shown as Ex. 3.7.2:⁹

Ex. 3.7.2 Verdi, ‘Di Provenza il mar’, opening melody.

The original acciaccaturas are either removed altogether by Smith (see Ex. 3.7.9 below, bars 90-3), or replaced with triplets (see Ex. 3.7.3). The most likely explanation is that in this first of two statements of the theme, Smith arranges the melody in octaves with a ‘harmonising’ inner third. He may have thought this too difficult to perform – he does seem to have been considering his ‘consumers’ at this point, since he has omitted the lower octave notes underneath the triplets in question (cf. Smith’s simplification of semiquaver trills, discussed above):

Ex. 3.7.3 Smith, ‘Di Provenza il mar’, bb. 93⁴-6, right hand.

The two statements of this aria are separated by a short cadenza (bar 105 – see Ex. 3.7.38 below), and at the end of the second statement Smith provides a much longer

cadenza (bars 122-3 – Ex. 3.7.4 shows the final two bars). This cadenza includes two trills, one of which is fully written out. This is the trill in bar 122 – perhaps Smith wanted to make clear his concept of a *crescendo* and corresponding *decrescendo*. The end trill (bar 123) is conventionally notated, with two grace notes leading into the following section of the piece:

The image shows two staves of musical notation. The top staff is in treble clef and begins at bar 122 with a piano (*p*) dynamic. It features a trill on a single note. The bottom staff is in bass clef and continues the piece. It includes a trill, a *rall.* (rallentando) marking, a *pesante.* (pesante) marking, and a *lunga.* (lunga) marking. The notation includes various ornaments and dynamic markings.

Ex. 3.7.4 Smith, *La Traviata*, bb. 122-3.

Smith's two cadenzas gave the Victorian amateur pianist ample opportunity to demonstrate her performance prowess – the dynamic changes, pauses, and trills, together with the fast ascending scale in bar 123 can all be *performed* as distinct from merely *played*.

The opening of the aria 'Parigi, o cara' is shown as Ex. 3.7.5:

The image shows a single staff of musical notation in treble clef, 3/8 time signature. The melody is simple and lyrical. Below the staff, the lyrics are written: "Pa ri gi, o car - ra noi la sce - re - mo". The notes are: Pa (quarter), ri (quarter), gi, (quarter), o (quarter), car - (quarter), ra (quarter), noi (quarter), la (quarter), sce - (quarter), re - (quarter), mo (quarter).

Ex. 3.7.5 Verdi, 'Parigi, o cara', vocal line only.

Smith retains the original turns in the vocal line of this aria (though written differently – see Ex. 3.7.6, bar 149) and inserts a new grace note in bar 150. Perhaps he thought this grace note produced a more pianistic effect, but he was also thinking harmonically since his grace note is G# – the third of the chord – thereby avoiding 'bare' octaves on the downbeat of the bar:



Ex. 3.7.6 Verdi (arr. Smith), 'Parigi, o cara', bb. 148-50.

In Smith's arrangement of Verdi's 'Brindisi' ('Drinking Song') (see Ex. 3.7.7) the melodic decoration stays close to the original, in imitation of the voice. Possibly as an aid to the pianist Smith arranges much of the melody in octaves – this makes the right-hand melody stand out more easily against the left-hand accompaniment. The grace notes in bar 188 are in Verdi's original, although Smith omits the octave F note in bar 188 (shown in brackets) for ease of performance. Regarding 'ease of performance', it is interesting to see how Smith provides a suitably 'swaying' accompaniment in his introduction (bars 183-4), but changes this to the far easier version given from bar 185 onwards (when the melody begins). Moreover, these repeating chords (and the song generally) are easier to read because Smith has changed Verdi's original 3/8 time signature to 6/8. In his duet version of the same *fantaisie* Smith retains his 6/8 time signature, but the *secondo* part plays Verdi's 'um-cha-cha' accompaniment continually, which must have been great fun for Smith's (no doubt sober) amateur pianists:

Ex. 3.7.7 Verdi (arr. Smith), 'Brindisi' ('Drinking Song'), bb. 183-9.

A Variety of Uses for Octaves with Inner Thirds

As discussed above, Smith arranges some themes in right-hand octaves, both for effect (usually in imitation of octave strings), and with a ‘harmonising’ middle third, which, to Smith and the general audience of the period, would have made the piece sound more song-like and ‘Italianate’. Octaves with these inner thirds were a popular texture for Smith (see ‘A Digression: The Use of Octave Passages’ in Section 3.2 *La Harpe Eolienne*). In his arrangement of Verdi’s ‘Di Provenza il mar’ (see Ex. 3.7.9 below) they are used extensively. (Bars 94-6 have been mentioned with regard to the missing lower octave notes.) This arrangement of notes provides the basis for Smith’s second statement of the theme from bar 106⁴. Ex. 3.7.8 illustrates the relationship between the two arrangements of the theme. Smith plays each group of quavers (root, octave, and inner third) in an up-down arpeggio pattern, which is relatively easy to learn but very effective in performance. Note that for the crotchet (bar 108³) the arpeggio pattern is repeated an octave higher, thereby making full use of the keyboard:

The image displays a musical score for three staves, all in treble clef and 3/4 time. The key signature has three flats (B-flat, E-flat, A-flat). The first system shows measures 106, 89, and the Theme. The '2nd time' staff (top) features a complex arpeggiated pattern of eighth notes in the right hand, with a middle third. The '1st time' staff (middle) shows a simpler arrangement with chords and a middle third. The 'Theme' staff (bottom) shows the original theme melody. The second system shows measures 108, 91, and the Theme. The '2nd time' staff (top) features a similar arpeggiated pattern, but the eighth notes are an octave higher than in the first system. The '1st time' staff (middle) shows a similar chordal arrangement. The 'Theme' staff (bottom) shows the original theme melody.

Ex. 3.7.8 Verdi (arr. Smith), ‘Brindisi’ (‘Drinking Song’), showing the opening of the theme, and Smith’s two different right-hand arrangements.

88 **Andante**

93

97 *cresc.* *dolce*

101 *cresc.* *largamente. cresc.*

Ex. 3.7.9 Verdi (arr. Smith), 'Di Provenza il mar', bb. 88-105¹.

The Use of Offset Octaves

In his arrangement of Violetta's aria 'Sempre Libera' (sung at the end of Act I) Smith employs offset octaves in the right hand (see Ex. 3.7.10 below, bars 65-70). Strictly speaking these are not necessary, but they were no doubt used to add a certain 'sparkle' to the sound of the piano part – had standard octaves been used instead, the effect produced would have been very plain. These are relatively easy to perform because of the chromatic nature of the melody, and because Smith has used Verdi's original key of A \flat , thereby reducing the physical distance between most of the notes used. For the short trills in bars 63-4 Smith has again avoided using even quintuplets. This places a triplet on the second and fifth quavers of each bar, which produces a 'vocal-like' ornament and is easy to play. However, with the right-hand

grace notes in bar 64 Smith has retained all of the octaves rather than omitting a lower right-hand note, as seen in ‘Di Provenza il mar’, bars 94-6 (see Ex. 3.7.9). ‘Sempre Libera’ is a livelier tune than ‘Di Provenza il mar’, and a stronger melodic line was perhaps needed:

Ex. 3.7.10 Verdi (arr. Smith), ‘Sempre Libera’, bb. 61²-71¹.

Impressive use is made by Smith of offset double octaves in the closing section of the *fantaisie* (see Ex. 3.7.12 below). As discussed in Section 3.2, Smith had used this technique previously in his *Étude de Concert* Op. 59 (1867), on that occasion notated without the use of cross-beaming. This is shown in Ex. 3.7.11:

Ex. 3.7.11 Smith, *Étude de Concert* Op. 59, bb. 53-4, offset double octaves without cross-beaming.

Perhaps because cross-beaming looks more ‘flamboyant’ in a score, Smith’s intention was to produce a correspondingly flamboyant performance from the

amateur players of the piece. (The same cross-beaming technique was used by most nineteenth-century pianist/composers, most famously by Liszt in his *Après une lecture du Dante: fantasia quasi sonata*.) Whatever Smith's intentions were, cross-beaming is clearer and thus easier to understand than the above layout for his *Étude de Concert*. The closing section of Smith's *La Traviata* provides an example of his use of the full range of upper notes available on the piano, shown as Ex. 3.7.12:

The image shows a musical score for piano, consisting of two systems. The first system begins at measure 238 and ends at measure 240. It features a treble clef with a key signature of two flats and a 6/8 time signature. The music is characterized by dense, complex cross-beaming, with notes from both hands often beamed together. A dynamic marking of *ff* (fortissimo) is present. A dashed line above the staff indicates an octave transposition. The second system begins at measure 241 and ends at measure 243. It continues the complex cross-beaming pattern, with some measures showing rests in the bass line.

Ex. 3.7.12 Smith, *La Traviata*, bb. 238-43¹, offset double octaves with cross-beaming.

Smith's Simplification of the 'Three-Hand' Effect

Smith occasionally makes use of the 'three-hand' technique popular with certain nineteenth-century European composers, Thalberg for example. In the repeat of the main theme of the Overture to Act I Smith employs the technique to good effect, combining the mid-range melody with his typically 'sweeping' arpeggios (used in *La Harpe Eolienne* for example). This section is shown below as Ex. 3.7.13:

35 *ff marcato.*

37 *ff*

39 *largamente.*

Ex. 3.7.13 Smith, *La Traviata*, bb. 35-40.

Ex. 3.7.14 below shows the same section with only the melody printed as normalized notes:

Ex. 3.7.14 Smith, *La Traviata*, bb. 35-40, with accompaniment notes shown in small size.

It can be seen that both hands in bars 35-8 share the melody, and that it is constantly crossed over by Smith's descending right-hand arpeggios. An important difference between Smith's and Thalberg's three-hand effect however, is that Thalberg's arpeggios would typically be shared between both hands, thus covering a much longer span of the keyboard. Ex. 3.7.15 shows a (not untypical) bar from Thalberg's *Fantasia on themes from Les Huguenots* Op. 20 (1836):

Ex. 3.7.15 Thalberg, *Fantasia on themes from Les Huguenots*, b. 159, also showing the outline of the theme.

An extra staff has been given for bar 39 in Ex. 3.7.14 above in order to show that Smith appears to have missed out the final quaver melody notes in this bar. This is unfortunate because he has changed the triplet semiquavers in order to have the exact notes required for the melody at this point.

Smith's restatement of 'Di Provenza il mar' was discussed above with regard to the use of right-hand octaves. This section of the piece also gives the impression of a 'three-hand' effect, partly due to the highest notes in bars 107³ and 108³. The distance between these high B \flat notes and the following melody note is considerable, and, aurally if not on the score, produces a 'three-hand' effect. Ex. 3.7.16 shows these bars:

The image shows a musical score for three parts: '2nd time', '1st time', and 'Theme'. The '2nd time' part (bars 106-108) is in a higher register and features complex triplet patterns and high notes. The '1st time' part (bars 89) and the 'Theme' part (bars 91) are in a lower register and feature simpler chordal and melodic patterns. The score is in B-flat major and 3/4 time.

Ex. 3.7.16 Verdi (arr. Smith), 'Di Provenza il mar', showing the 'three-hand' effect produced by Smith's right-hand arrangement.

It is interesting to note that Smith's *fantaisie* (1873) is almost exactly contemporaneous with Tchaikovsky's Piano Concerto No. 1 in B \flat minor (1875). The aural effect of Smith's arrangement of Verdi's melody in the previous example is very similar to that created by Tchaikovsky during one section of the first movement of the Concerto, shown below as Ex. 3.7.17:

Ex. 3.7.17 Tchaikovsky, Piano Concerto No. 1 in Bb minor, 1st mov., extract.

Smith's section is more difficult to play – the Tchaikovsky right hand is played entirely on the white keys of the piano, although Tchaikovsky's intention was to create the effect of an inner trill, and the music is executed at an extremely fast tempo. Czerny used exactly the same idea in his *School of Velocity* Op. 299 No. 37 in Ab (Ex. 3.7.18), which in light of the above discussion combines a Tchaikovsky-like right hand with a Smith-like left hand:

Ex. 3.7.18 Czerny, *School of Velocity* Op. 299 No. 37, bb. 1-2.

A final example of a 'three-hand' effect is found in Smith's arrangement of 'Parigi, o cara' which is sung by the character Alfredo. The melody (shown on the extra stave in Ex. 3.7.19 below) is shared between the hands, in the original tenor range (although Smith has changed the original key of Ab major to A major), and Smith makes his intentions clear by cross-beaming the melody notes. This arrangement is particularly effective because of Smith's combination of low bass notes with chords which are higher than the mid-range melody (to be played *sotto voce*):

124 *dolciss.*
pp *sotto voce*
 Par - rigi, o ca - ra, noi la - sce - re - mo,

Ex. 3.7.19 Verdi (arr. Smith), 'Parigi, o cara', bb. 124-7.

Creating an Impression of Pianistic Skill Using Three-Note Groups

An often-used technique in nineteenth-century piano writing is the use of three-note groups which are repeated up or down through several octaves, in each case with a repeat of the last note of the previous three-note group. As discussed in Section 3.3 *Chanson Russe*, the technique was used by Chopin in his posthumously-published Waltz in E minor. An extract is given as Ex. 3.7.20:

33 *p* *p*

Ex. 3.7.20 Chopin, Waltz in E minor (posth.), bb. 33-6.

Another composer who used the technique was the virtuoso pianist Stephen Heller (1833-88). His *Die Forelle Capriccio brillant nach Franz Schubert* Op. 33 (Ex. 3.7.21) contains an extended section based entirely on this pattern (the melody of 'The Trout' is in the left hand):

p *pp* *f* *f* etc.

Ex. 3.7.21 Heller, *Die Forelle Capriccio brillant nach Franz Schubert* Op. 33, extract.

This was in all probability a direct influence on Smith, who performed the piece in a recital in Bath on 16 and 17 October 1868, five years before the publication of *La Traviata*.¹⁰

Smith made use of this technique in several of his own works. For example, in *La Traviata* he uses the idea in the repeat of the Overture to Act I, with the middle note of each triplet group being the third of the chord (see Ex. 3.7.22). In this case he ended the sequence for the final triplet semiquaver group in order to bring out the melody (cf. the above discussion regarding these notes):

Ex. 3.7.22 Verdi (arr. Smith), Overture to Act I, b. 39.

A more dramatic use is made of this technique in the closing bars of Smith's arrangement of the aria 'Sempre Libera' (see Ex. 3.7.23). Once learnt, this is a relatively easy technique, at the same time an effective way to produce an impressive effect for non-musicians to listen to. As described in the discussion of Smith's *Chanson Russe* in Section 3.3, the following bars could be described as virtuosity for amateurs. In this example from 'Sempre Libera' the middle D^b notes are an aid to the pianist, acting as an anchor point for the right-hand index finger:

Ex. 3.7.23 Verdi (arr. Smith), 'Sempre Libera', bb. 75-91 – virtuosity for amateurs.

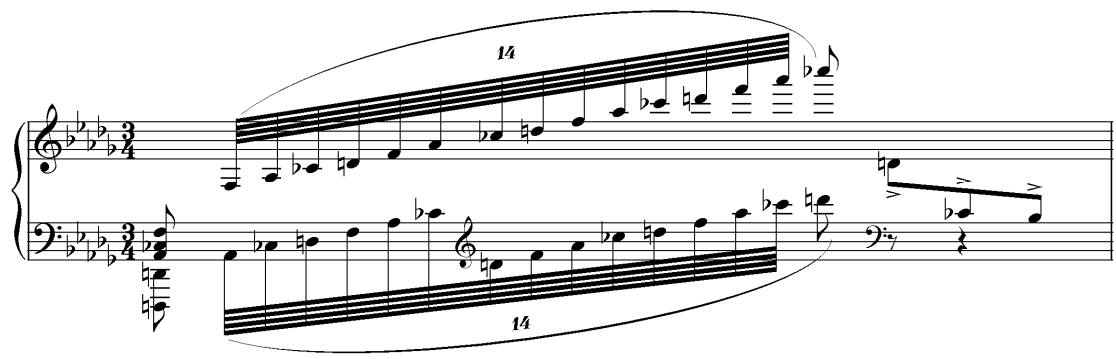
Smith's Use of Arpeggios with Different Inversions for Each Hand

The use of double-handed arpeggios in which each hand is required to play a different inversion of the arpeggio, became a popular technique amongst nineteenth-century virtuoso pianists. Smith uses the technique in this *fantaisie*, as shown in Ex. 3.7.24:

The image shows a musical score for piano, consisting of two systems of staves. The first system covers measures 31 and 32. The treble clef staff contains an arpeggio marked '8va' with a first ending bracket. The bass clef staff contains a different inversion of the arpeggio. The dynamic marking 'fz' is present. The second system covers measures 33, 34, and 35. The treble clef staff continues the arpeggio marked '8va'. The bass clef staff plays chords. The dynamic marking 'fz' is present. The tempo/mood markings 'molto cresc. e pesante' and 'ff marcato' are present. The word 'trem.' is written below the bass clef staff in measure 34.

Ex. 3.7.24 Verdi (arr. Smith), Overture to Act I, bb. 31-5², showing the simultaneous use of different inversions of the arpeggios.

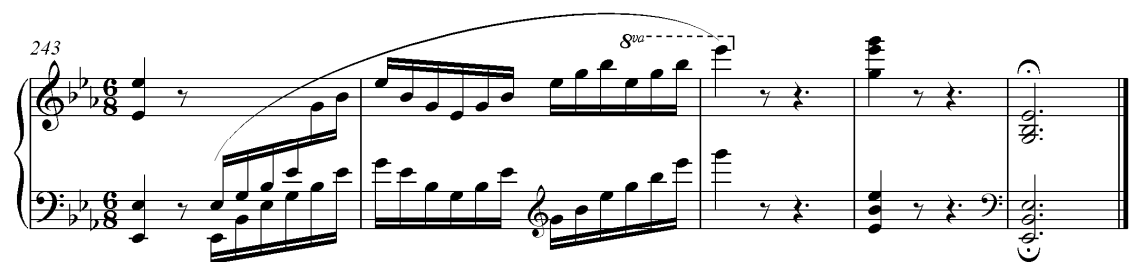
These bars are the lead-in to the 'three-hand' restatement of the theme from the Overture to Act I (see Ex. 3.7.13 above) and provide a suitably dramatic build-up. Such ideas often arise from improvising at the keyboard, but it provides one example of a technique which was being used by composers in different countries at almost exactly the same time. Smith's *fantaisie* was published in 1873, whereas Tchaikovsky's Piano Concerto No. 1 was first performed in Boston, Massachusetts in 1875, so Smith could not have taken the idea from it. The Concerto (see Ex. 3.7.25 below) contains the following well-known bars in the introductory section to the first movement (one bar only needs to be shown for illustration purposes):



Ex. 3.7.25 Tchaikovsky, Piano Concerto No. 1 in B \flat minor, 1st mov., b. 40.

The extracts do bear a striking resemblance to each other – each begins with a ‘dramatic’ chord, followed by a dramatic ‘flourish’ created by the ascending arpeggio. (Having three quavers at the end of each arpeggio in both the Smith and Tchaikovsky is merely a coincidence of the prevalent main themes.) Smith prepares his piano students with many scale and arpeggio exercises in his tutor book. Root position, first, and second inversion arpeggios are introduced in various keys (including E \flat – the key of *La Traviata*) on page 25, and two-handed broken octave scales are also introduced on page 39.

In the following example (Ex. 3.7.26) taken from the closing bars of the *fantaisie*, Smith begins the arpeggios with both hands playing the tonic note E \flat but the left hand then misses out a note in the arpeggio (the G note) and continues from the above B \flat , producing a second-inversion arpeggio for the left hand:



Ex. 3.7.26 Smith, *La Traviata*, bb. 243-7.

A Foreign Harmony Created by the Pentatonic Scale

Smith’s use of pentatonic-based themes and arpeggios has been discussed in relation to pieces such as *La Harpe Eolienne* (see Section 3.2), and he draws on the same idea in his *fantaisie* on *La Traviata*, thereby introducing a harmonic idea which

is foreign to that used by Verdi in *La Traviata*. There is only one occurrence of this in the *fantaisie*, shown in Ex. 3.7.27:

Ex. 3.7.27 Smith, *La Traviata*, bb. 231-31, showing Smith's only use of the pentatonic scale in *La Traviata*.

This can be analysed as an E \flat chord in second inversion with an added sixth, and the fact that Smith uses the idea only once in his *fantaisie* makes the effect it produces all the more obvious. It could be argued that such relatively small-scale examples of Smith's harmonic language did much to destroy his subsequent reputation as a composer. For example, he used the same chord in his *A Midsummer Night's Dream. Paraphrase de concert pour Piano Op. 76* (1869), again introducing a foreign chord (in this case B major with an added sixth) into another composer's musical language.

Thinking Orchestrally: The Use of 'Orchestral' Techniques in Piano Composition

Smith's introduction (see Ex. 3.7.30 below) opens with two 4-bar phrases in the tonic (E \flat) minor. These are followed in bars 9-10 with another melodic idea, completed with an extended version from bars 11-12¹. In all the phrases thus far Smith has used octaves, either in one or both hands, in order to imitate the octave strings of Verdi's original. The influence of string writing on Smith's style is discussed in Section 3.4 *Une Fête À Fontainebleau*, and in the context of an operatic *fantaisie*, it is perfectly acceptable from a stylistic point of view that Smith should have been influenced by this technique here. (The use of tremolo is discussed below.) The use of the tonic minor in a major key is analogous to its use from the late eighteenth century as a 'tension-raiser' in the slow introductions to the first movements of certain symphonies, particularly those by Haydn. Verdi makes use of the technique in *La Traviata*, although in this case it is the *dominant* minor which is used. The opening four bars are reproduced below as Ex. 3.7.28:

Adagio ♩ = 66

Ex. 3.7.28 Verdi, *La Traviata*, introduction, bb. 1-4² (piano reduction).

Smith's cadences in bars 22-3 (Ex. 3.7.29(b)) are influenced by the corresponding bars in Verdi's original (Ex. 3.7.29(a)), but he has changed Verdi's falling appoggiaturas into rising ones:

Adagio ♩ = 66

Ex. 3.7.29(a) Verdi, *La Traviata*, introduction, (piano reduction).

22

Ex. 3.7.29(b) Verdi (arr. Smith), *La Traviata*, introduction, bb. 22-3.

Allegro maestoso.

ff con forza.

fz

fz

fz

ff trem. *p*

p

dim.

pp *pp* *rall.*

Ex. 3.7.30 Verdi (arr. Smith), *La Traviata*, introduction, bb. 1-23.

For the main theme of Verdi's Overture Smith reproduces the octave 'violins', but changes the accompaniment to a 'pizzicato' bass note and three chords – compare the Verdi (Ex. 3.7.31(a) below) with the Smith (Ex. 3.7.31(b)):

Ex. 3.7.31(a) Verdi, *La Traviata*, introduction main theme, (piano reduction).

Ex. 3.7.31(b) Verdi (arr. Smith), *La Traviata*, introduction, bb. 24-31², showing Smith's new accompaniment.

It is unclear as to why Smith changed the original bass line – it is the *rhythm* of Verdi's original bass notes which is memorable, and the part is relatively easy to play on a keyboard. Smith also changes the E major key of the original (suited to strings) to E \flat major (suitable for the production of a 'warm' sound on a piano, and one of his most often-used keys).

For his introduction to 'Sempre Libera' Smith employs the opening motif of the song (see Ex. 3.7.32 below, bars 46²-7¹) in a rising pattern (see Ex. 3.7.32, bars 42²-5¹). This does not happen in the original – Verdi simply plays the opening phrase, as was common practice for an operatic aria. Smith is arguably more creative than Verdi, and provides a more successful build-up to the melody:

Ex. 3.7.32 Verdi (arr. Smith), ‘Sempre Libera’, bb. 42-50¹.

Effects Created with the Use of Tremolo

Smith notates the use of tremolo in a variety of ways, depending on the musical context. In the lead-in to the repeat of the main theme of the Overture to Act I (reproduced as Ex. 3.7.13 above) he notates the tremolo in such a way as to take advantage of the deeply resonant bass strings of an acoustic piano. When performed in conjunction with the instruction *molto cresc. e pesante* this ‘untimed’ tremolo creates a suitably ‘orchestral’ build-up – an imitation tympani roll – to the ‘three-hand’ arrangement which follows:

Ex. 3.7.33 Smith, *La Traviata*, bb. 34-5 – an ‘untimed’ tremolo.

Smith also uses tremolo as a ‘tension-raiser’. For example, in his introduction he provides a written-out, timed tremolo (see Ex. 3.7.35 below). The quiet dynamic level; the use of the tonic and subdominant minor chords; and the repetition of the short phrase – these all create the effect of something ‘waiting to happen’ in the music. Why did Smith not provide the same kind of ‘untimed’ tremolo as seen in the previous example? Perhaps it was because he wanted the right-hand motif to be performed with rhythmic accuracy, the ‘tremolo’ performing the function of a

metronome. Perhaps he thought he was being helpful to amateur pianists. He did take this approach in other pieces. For example, in *Martha fantasia brillant sur l'opéra de Flotow* Op. 30 (1864) (Ex. 3.7.34), he provides the following ‘timed’ tremolo:

The image shows a musical score for a piano piece. It consists of two systems of music. The first system starts at measure 21, marked with a piano (*p*) dynamic. The bass clef features a continuous eighth-note tremolo on the dominant (F). The right hand has a melodic line with slurs and accents. The second system continues the tremolo in the bass and features a melodic line in the right hand with dynamics of *f*, *f*, *f*, *p*, and *etc.*

Ex. 3.7.34 Smith, *Martha fantasia brillant sur l'opéra de Flotow* Op. 30, bb. 21-5 – a ‘timed’ tremolo.

The similarity between the two pieces is immediately apparent – Smith has provided the same written-out tremolo (coincidentally in the same key, on the dominant, and using the tonic minor), in each piece. In the case of *Martha* it was in all probability to help with the timing of the right-hand rhythms.

The image shows a musical score for piano, measures 12-23. The score is in 2/4 time and features a 'timed' tremolo in the bass line. The key signature has two flats (B-flat and E-flat). The score is divided into four systems, each with a measure number (12, 15, 18, 21) at the beginning. The first system (measures 12-14) starts with a *ff trem.* marking in the bass line, which then transitions to a *p* dynamic. The second system (measures 15-17) continues the tremolo. The third system (measures 18-20) includes a *dim.* marking in the right hand. The fourth system (measures 21-23) begins with a *pp* marking in the right hand, followed by a *rall.* marking in the right hand.

Ex. 3.7.35 Smith, *La Traviata*, bb. 12-23 – a ‘timed’ tremolo.

Smith also uses a written-out tremolo which gives the effect of drone bass notes (‘cellos and basses perhaps) in order to achieve a *decrescendo* (see Ex. 3.7.36 below). This is used in his introduction to ‘Di Provenza il mar’, in which a dominant pedal accompanies a descending sequence:

Ex. 3.7.36 Verdi (arr. Smith), ‘Di Provenza il mar’, bb. 80-8!

The same approach to that seen in the previous example is taken here with regard to the creation and maintenance of a steady pulse – an ‘untimed’ tremolo would have interrupted the pulse of the music. Smith’s own melodic idea (shown in Ex. 3.7.36 with upward stems) is not unlike the melodic contour of Verdi’s own verse melody (see Ex. 3.7.37). Smith uses a descending sequence for his introduction in order to produce a ‘settling down’ effect, and Verdi also uses a melody which descends largely by step through one octave:

Ex. 3.7.37 A comparison between the melodic contours of Smith’s and Verdi’s introductions to ‘Di Provenza il mar’.

Smith's Composition of Two Cadenzas

As discussed above regarding melodic ornaments, Smith's two 'verses' of 'Di Provenza il mar' are separated by a short cadenza of his own. This is shown as Ex. 3.7.38:

The musical score for Ex. 3.7.38 is presented in three systems. The first system, starting at measure 104, is marked 'largamente. cresc.' and 'rall.'. It features a piano accompaniment with chords and arpeggios. Brackets 'a' and 'b' highlight specific melodic phrases. The second system features a rapid arpeggiated figure in the bass labeled 'd'. The third system includes the instruction 'rall.' and features melodic lines with turns and ornaments labeled 'c' and 'e'.

Ex. 3.7.38 Smith, *La Traviata*, cadenza in 'Di Provenza il mar', bb. 104-5.

Particular features of this cadenza are highlighted with brackets a-e, as follows:

- (a) Smith repeats Verdi's own phrase in order to arrest the progress of the aria and introduce his cadenza. His instruction *largamente cresc.* indicates his concept of a 'grand'-sounding *fantaisie*, particularly as he repeats the phrase in the tenor range, thereby producing a 'full' sound from the piano.
- (b) Smith incorporates this section of Verdi's melodic line at one point with a short repeat in semiquavers, which is *aurally* connected to the original.
- (c) Smith's concept of Italianate *bel canto* melody as a style which makes heavy use of turns is demonstrated by the inclusion of three in this cadenza. The melody in sixths under bracket (e) is also evidence of this.
- (d) Smith knows that this cadenza is in effect a highly-decorated dominant seventh chord, and he includes this arpeggio to show this. It is another example of his concept of virtuosity for amateurs – it is easy to play (if the

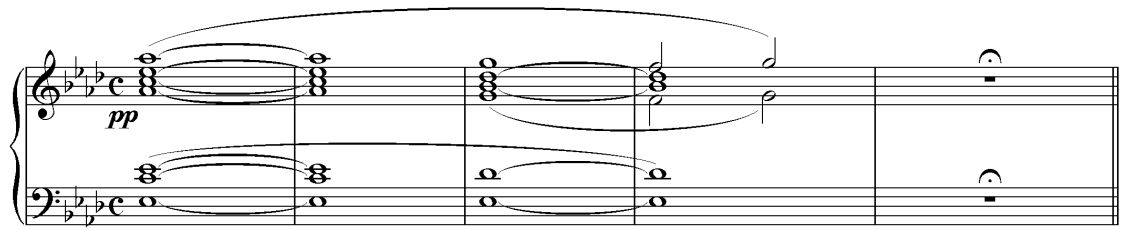
pianist has worked through Smith's tutor book) and would have sounded impressive in a domestic setting.

- (e) The high F note in this chord creates a dominant thirteenth chord, which was to become something of a cliché in nineteenth-century opera, as well as instrumental melodies. The succeeding pairs of sixths are also derived from operatic duets, and are a feature of Verdi's orchestration of this particular aria.

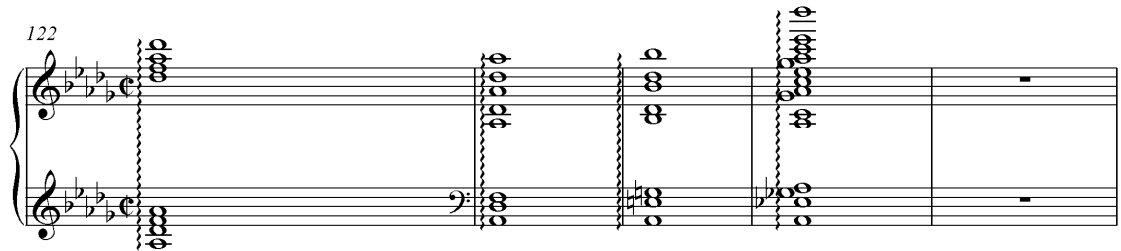
Smith returns to the concept of a *fantaisie* for the other cadenza in the piece, which introduces the aria 'Parigi, o cara'. This is shown as Ex. 3.7.39:

Ex. 3.7.39 Smith, *La Traviata*, cadenza introducing 'Parigi, o cara', bb. 122-3.

Smith opens the cadenza with four arpeggiated chords (shown with brackets marked (a)) which show the *influence* of Verdi's original chords, without actually using the same chords – compare Ex. 3.7.40(a) with Ex. 3.7.40(b) below:



Ex. 3.7.40(a) Verdi, *La Traviata*, introduction to 'Parigi, o cara', (piano reduction).



Ex. 3.7.40(b) Smith, *La Traviata*, introduction to 'Parigi, o cara'.

(The trills in this cadenza are discussed above, and shown separately as Ex. 3.7.4.)

The Mendelssohn Influence on Smith's Style

Smith's arrangement of the *duetto* section of the aria 'Parigi, o cara' (see Ex. 3.7.41 below) shows the influence of certain contemporary European pianist/composers. The aria is sung by Violetta (soprano) and Alfredo (tenor), and Smith produces an arrangement which mirrors this. Ex. 3.7.42 below shows Smith's arrangement of the soprano and tenor melodies 'separated out' onto two staves. Alfredo's melody is played on the piano one octave higher than it is sung – this is no doubt to create a more expressive effect on the piano. Violetta's melody is also arranged one octave higher than sung, together with repeating right-hand 'supporting' semiquavers. This produces an effect not unlike a musical box or musical jewellery case – appropriate for a female vocal line, and appealing to a middle-class female pianist. It can be seen that in bar 165 the two 'singers' join together in harmony, thus adhering closely to the original duet:

147 *cantabile.*

151 *mf cantabile.*

155 *pp*

159 *cresc.*

162

165 *stentando e dim.* *rall.* *molto rall.* **Allegro vivace.** *f*

Ex. 3.7.41 Verdi (arr. Smith), 'Parigi, o cara', bb. 147-69¹.

The image displays a musical score for Verdi's 'Parigi, o cara' (bb. 147-68), showing the arrangement of the soprano and tenor melodies. The score is in 3/8 time and A major. It features two systems of staves. The first system (bb. 147-150) shows the soprano (Sua) and tenor (Alfredo) parts. The second system (bb. 151-165) shows the soprano and tenor parts with arpeggiated accompaniment. The score includes various musical notations such as rests, notes, and arpeggios.

Ex. 3.7.42 Verdi (arr. Smith), 'Parigi, o cara', bb. 147-68, showing Smith's arrangement of the soprano and tenor melodies.

Smith's accompaniment for this duet shows the influence more of Mendelssohn than his contemporaries Chopin or Schumann.¹¹ In Mendelssohn's *Songs without Words*, arpeggio accompaniment figures appear in several numbers – Stewart Macpherson provides a list of numbers, including '1, 15, 18, 18, 21, 31 and 37, etc.'¹² and makes the point that Mendelssohn is unlikely to use non-harmony notes in these arpeggios, unlike Chopin, and particularly Schumann. Smith's arpeggio accompaniments follow the Mendelssohn model, using the notes of the prevailing chords. His tutor book provides several examples of this accompaniment style, and there is a beginner's arrangement of Violetta's aria 'Ah, Forse è lui che l'anima' ('Perhaps he is the one') from Act I of *La Traviata*. This is shown below as Ex. 3.7.43(a).¹³

AH! FORS' È LUI ("TRAVIATA").

ANDANTE

p con dolore.

f con molto espress.

* Key of E Major, 4 sharps, F#, C#, G#, and D#.

Ex. 3.7.43(a) Verdi (arr. Smith), *La Traviata*, Act I, 'Ah, Forse è lui che l'anima' ('Perhaps he is the one'), from Smith's *Method for the Pianoforte*, p. 32.

For this accompaniment Smith uses only triads found in the keys of E minor and E major (the original is in F major), and he also keeps the 3/8 time used by Verdi, with the same triplet semiquaver accompaniment. This is fairly easy to play, and to a nineteenth-century beginning pianist the arrangement would have resulted in a satisfying performance, since Smith's version keeps to the spirit of Verdi's aria. This

would particularly be the case if the pianist (or domestic audience) knew the aria from a live performance.

As well as left-hand arpeggio figures, both Smith and Mendelssohn occasionally use a right-hand arpeggio figure which is combined with an upper melodic part, also played by the right hand. There are numerous examples in Smith's output generally, and Mendelssohn also uses the technique. The following section (Ex. 3.7.43(b)) from Smith's *La Traviata* illustrates this:

The musical score for Ex. 3.7.43(b) is in 6/8 time and consists of three systems of music. The first system (measures 80-83) is marked *p molto legato* and *dim.*. The second system (measures 84-86) is marked *dim.* and *ral - len - tan - do*. The third system (measures 87-88) is marked *p*. The score features a right-hand arpeggio figure combined with an upper melodic part, and a left-hand arpeggio figure.

Ex. 3.7.43(b) Verdi (arr. Smith), 'Di Provenza il mar', bb. 80-81.

In the *Songs without Words* Op. 19 No. 5 (Ex. 3.7.43(c)) the technique is strikingly similar, and there are many such examples in Mendelssohn:

The musical score for Ex. 3.7.43(c) is in 6/4 time and consists of two systems of music. The first system (measures 1-2) is marked *Poco agitato* and *p*. The second system (measures 3-4) is marked *sf* and *p*. The score features a right-hand arpeggio figure combined with an upper melodic part, and a left-hand arpeggio figure.

Ex. 3.7.43(c) Mendelssohn, *Songs without Words* Op. 19 No. 5, bb. 1-2.

Smith did perform the works of Mendelssohn in public (see Section 2.6 for a discussion of the relationship between the two composers) and in common with many Victorian pianists, was no doubt familiar with many pieces from the *Songs without Words*.

Smith's output of around one hundred *transcriptions*, *paraphrases* and *fantasias* included many arrangements of works by Mendelssohn (listed in Appendix 6), and these pieces no doubt had a considerable influence on his original works. Smith's *La Traviata* demonstrates to a considerable degree the skill with which he combined another composer's techniques with his own style of piano composition.

Finally, it must be remembered that the moral message of *La Traviata* – that of the 'fallen woman' – would have held a real resonance for the Victorian middle classes. Religion and its associated charity works were a weekly reality for middle-class housewives in particular, and the nightmare of ever becoming a 'fallen woman' must have been too terrible to even contemplate. Daughters of respectable households, however much they enjoyed Verdi's music and Smith's *fantaisie* based upon it, were often presented with 'realistic' images such as the following, from *The Girl's Own Paper*:



Figure 3.7.2 'MY HEAD BOWED DOWN WITH GRIEF'. A distraught young woman, as depicted in *The Girl's Own Paper*, 26 November 1887.

¹ See 'Traviata, La' in *Grove Music Online* for detailed background information.

² A review appeared in *The Pall Mall Gazette*, 11 June 1872, which focussed on the artistes performing in the production.

³ The opera was also known in Hull. The 'ÆRION ORCHESTRAL UNION' performed a 'Grand Selection [...] "La Traviata"' on 2 December 1871 (advertised in *The Hull Packet and East Riding Times*, 1 December 1871).

⁴ *The Graphic*, 17 February 1873.

⁵ *Ibid.*

⁶ *The Morning Post*, 13 March 1872.

⁷ N. Temperley and Y. Yang (eds), *Lectures on Musical Life: William Sterndale Bennett* (Woodbridge: The Boydell Press, 2006), p.39, from lectures given by Bennett on 8 April 1858 and 27 April 1859.

⁸ Charles Suttoni makes the point that during 'an era when opera had [...] an aura of glamour, yet was not generally accessible to a large part of the musical public, it is not surprising that alternative means were derived for its dissemination, mostly through the most popular domestic instrument'. See C. Suttoni, 'Piano fantasies and transcriptions' in *Grove Music Online*.

⁹ Musical extracts from the opera are taken from G. Verdi, *La Traviata* (Milan: G. Ricordi, 1944) – a vocal and piano reduction.

¹⁰ *The Times*, 13 October 1868.

¹¹ In the Preface to the 1939 Associated Board of the Royal Schools of Music edition of Mendelssohn's *Songs without Words*, Stewart Macpherson discusses this point, and provides examples (with no mention of Smith).

¹² *Ibid.*

¹³ It is important to remember that Smith's *Piano Method* dates from 1871 – only two years before his *fantaisie* on *La Traviata* (see Section 1.3.2).

3.8 *Danse Napolitaine* Op. 33

Introduction

The popularity of Italian opera in London during the 1860s was noted in the analysis of Smith's *Chanson Russe* Op. 31 (see Section 3.3). A new Italian ballet, *La Farfaletta*, was staged in London in 1863.¹ Composed by 'Signor Giorza',² it included in its final scene an Italian dance called *La Napolitaine* – Smith's *Danse Napolitaine* Op. 33 was first published in 1863.

Danse Napolitaine was originally dedicated to 'Miss Euphemia Willis Fleming' [*sic*]. Miss Fleming was the daughter of Mr Thomas Willis Fleming of South Stoneham, Hampshire, who was a member of one of the oldest landed families in England. In 1868 she married Mr Robert Drummond-Hay, who 'had a long career in the Consular service'.³ Robert was knighted in 1906, and died (aged 80) in 1926. Euphemia and Robert had two sons and a daughter, but she died in 1918. The Willis Fleming family were important, high-status clients for the young Sydney Smith to have secured at the outset of his career.

This section will consider *Danse Napolitaine* as an example of a piano duet by Sydney Smith, and its suitability as a vehicle for social interaction among members of the middle class. Such interaction took place between performers and onlookers, and also between the two performers, who in a domestic setting would have been two amateurs, or a student and her 'professor'. Smith seems to have given a good deal of thought to the musical effect the piece would create in a domestic setting, and to the 'recomposing' necessary in order to produce a piece which would stand up to scrutiny. There is also evidence of his arranging the *primo* and *secondo* parts of the duet in order to make the most of the 'fun' aspect of duet playing.

An Initial Marketing Campaign

As discussed in Section 1.2.3 Newspapers and Composers, Smith gave many recitals in the 1860s, both to publicise himself as a newly-established piano teacher, and to advertise his latest compositions. In order to promote sales of *Danse*

Napolitaine Smith performed it a number of times in London and the South of England. During the closing months of 1863 he performed the piece in Cheltenham, Malvern, and Islington.

Smith performed *Danse Napolitaine* at recitals in Cheltenham on 8 October and 27 November 1863, a town in which he gave several recitals.⁴ This was probably because Cheltenham Ladies' College acted as a 'magnet' for the daughters of well-to-do families from a wide catchment area, all potential piano students and/or purchasers of piano music. The college had opened to students in February 1854, so was a relatively young institution at this time.⁵

Malvern in Worcestershire was rapidly becoming known as an attractive spa town during the first half of the nineteenth century. With the opening of Great Malvern Station in the spring of 1860, the number of visitors increased enormously.⁶ The Elms private boarding school had been established in 1614, and the school experienced a period of rapid expansion in the nineteenth century, supported by this new ease of access. Malvern College was opened in 1865, creating a new opening for businessmen like Smith; a public appearance in Malvern by the composer *in person* had become viable because of the expanding railway network. Smith performed his three most popular pieces of this period, and his new *Danse Napolitaine*, on 7 December 1863:

MR. SYDNEY SMITH will give a PIANOFORTE RECITAL, at Malvern, on Monday, December 7th, when he will have the honour of introducing his popular solos, "La Harpe Eolienne," "Le Jet d'Eau," "Fairy Whispers," and "Danse Napolitaine." Concertina, Mr Richard Blagrove.⁷

The Cheltenham and Malvern recitals show Smith to have been a musician with a strong sense of the power of marketing, defined as 'the business of moving goods from the producer to the consumer'.⁸ The day after his appearance in Malvern, Smith performed *Danse Napolitaine* in Islington, London. As usual, the recital was advertised in *The Times*:

MR. SYDNEY SMITH will PLAY his popular pieces, "Danse Napolitaine," "Fairy Whispers," "Le Jet d'Eau," and "La Harpe Eolienne," at Myddelton-hall [*sic*], Islington, on Tuesday, December 8.⁹

A Variety of Front Covers, Reflecting a Variety of Circumstances



The use of front covers as a marketing tool was considered in Section 2.6 – the original cover of *Danse Napolitaine* (Fig. 3.8.1) was mentioned in that Section in relation to another of Smith’s ‘Italian opera’ *fantaisies*, *Ermani*. The title font is decorated with the little ‘shoots’ found on many of Smith’s covers and many ‘swirls’ are used. The curve designed into the title is interesting. It creates the illusion that the letters, starting at the left, curve *backwards* into the paper (getting smaller as they do so), reaching their greatest depth at the letters ‘ap’ in *Napolitaine*.

Figure 3.8.1 The front cover of *Danse Napolitaine*.

The letters then curve out again towards the right. In other words, the title is designed to look as though the letters are standing in a *circle*.

It is well known that the dances of southern Italy and Sicily (and other areas) are often circle dances – this was known in the nineteenth century, and made use of in art music. To cite a famous example, Tchaikovsky’s *Swan Lake Suite* features a *Danse Napolitaine*.¹⁰ Moreover, the use of ‘swirly’ lines certainly gives the impression of movement.

The use of the French language, and the various kinds of *morceau* used by Smith, were discussed in Section 1.1.5. There is a deferential feeling to the expression *morceau de concert* – the literal meaning of *morceau* is ‘an insignificant trifle’, and its use here seems to indicate a deferential offering-up by Smith of his new piece to his high-status dedicatee.

The following edition of *Danse Napolitaine* (see Fig. 3.8.2 below) dates from between 1882 and 1909, because the publishers W. Paxton & Co. were at 19 Oxford



Figure 3.8.2 The front cover of *Danse Napolitaine*, as published by W. Paxton & Co.

This edition reduces *Introduzione* to *Introd.*, which is a pity since the use of even a single Italian word in the score would have helped in the creation of an appropriately Italianate atmosphere for the piece. It is also interesting to note that the title is still presented in a suitably curved, ‘turning’ fashion.

There is no dedicatee on this edition, and the likely reason for this is that in 1883 Mrs Sydney Smith had been named in the divorce proceedings of a Dr and Mrs Bindon. Briefly, Mrs Smith had been a patient of Dr Bindon. They had an affair, and had eloped together. The full story was told in *The Times*, and the scandal was thence in the public domain.¹² As discussed above, the original dedicatee of *Danse Napolitaine* (Miss Euphemia Willis Fleming) had become Mrs Euphemia Drummond-Hay in 1868. Such a high-status couple would immediately have distanced themselves from Sydney Smith, whose own divorce proceedings were also to feature in *The Times* (see Appendix 5 for transcriptions of the Smith divorce papers).

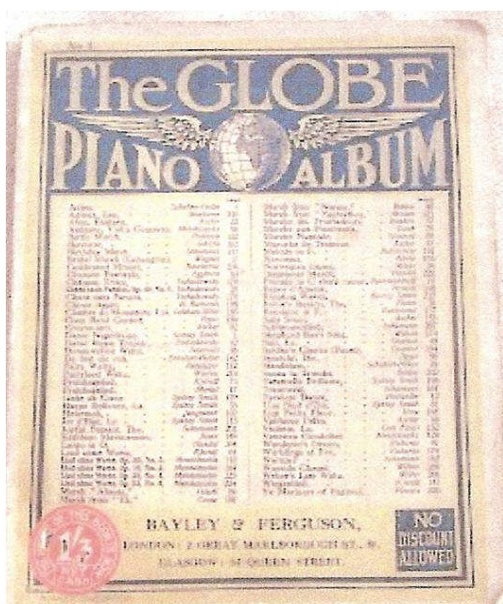
Street, London, between these dates (the address is printed at the bottom of the front cover).¹¹ The edition seems to assume that the onlooker knows that the contents are a piano piece, since the words *pour piano* are no longer printed (demonstrating Smith’s fame by this time). Despite the fact that it is the culture of southern Italy which is being depicted, French is still used. In the original Ashdown edition from 1863 the introduction of the piece was headed *Introduzione. Vivace*.



Danse Napolitaine also appeared in Paxton's *Second Star Folio* compilation album (Fig. 3.8.3). This publication is from a later period – W. Paxton had moved to 95 New Oxford Street in 1909, remaining there until 1942.¹³ In Section 3.2, *The First Star Folio* was discussed. There were five items by Smith in that compilation, and three in the second – *Danse Napolitaine*, *Morning Dewdrops*, and *Chanson Russe*.

Figure 3.8.3 The front cover of the *Second Star Folio*, which contains Smith's *Danse Napolitaine*, *Morning Dewdrops*, and *Chanson Russe*.

The price of this compilation reveals the difference between printing costs of the twentieth compared to the nineteenth centuries – there are two hundred and thirty-nine pages for a cover price of one shilling in the later publication.



Bayley & Ferguson's *The Globe Piano Album* (Fig. 3.8.4) contained seven pieces by Smith, which demonstrates the enduring appeal of Smith's music well into the twentieth century. Founded in 1884, the company 'led the field [amongst Scottish music publishers] in the first half of the 20th century'.¹⁴

Figure 3.8.4 The front cover of *The Globe Piano Album*. Published in the early twentieth century, it included seven works by Smith.

Marketing the Duet Version of *Danse Napolitaine*



It was noted in Section 1.3.2 that Smith introduced the concept of duet playing in his tutor book with the inclusion of some examples. The piece *Danse Napolitaine* was available in solo and duet arrangements (Fig. 3.8.5), and this section will consider some of the ways in which the piece was arranged for four hands at one piano. Smith's duets were popular, as they offered an excellent opportunity for domestic performance of relatively complex music, music which would have undoubtedly impressed non-players in an assembled gathering.

Figure 3.8.5 The front cover of the duet version of *Danse Napolitaine*.

An advertisement in *The Graphic* from 1876 stresses the 'never-failing source of genial pleasure to all pianists' which was to be had from performing a Sydney Smith duet:

SYDNEY SMITH'S PIANO DUETS.

The enormous demand for these unrivalled Pieces from every part of the world where music is cultivated is the best proof of their merits. Such a series of attractive, bright, and ably-written Duets, combining good taste, sound judgement, and thorough knowledge of the capabilities of the modern pianoforte, affords a never-failing source of genial pleasure to all pianists.¹⁵

The advertisement also points out the 'scientific' approach to composition which was noted as a selling feature for Smith's piano tutor book in Section 1.3.2 – this combination of science and art was an important aspect of the marketing of Smith's works. The greater time and effort invested in the production of a duet was reflected in the cover price. The solo version sold for four shillings, whereas the duet was priced at five shillings. *Danse Napolitaine* was advertised with other duets in *The Graphic* on several occasions, for example:¹⁶

ORIGINAL PIECES. [Prices are in shillings.]	
BARCAROLLE	5 0
BOLERO	5 0
CHANSON RUSSE	5 0
DANSE NAPOLITAINE. Morceau de Concert	5 0
[...]	

An Impressive Domestic Recital – The *Introduzione* (Exx. 3.8.1 and 3.8.2)

The social niceties governing the presentation of a middle-class domestic recital were considered in Section 2.3. *Danse Napolitaine* must have been an attractive piece for the average Victorian listener to hear, and this section will examine why this was. The introduction gives the performer(s) the opportunity to arrest the attention of the audience, using one of Smith’s favourite opening devices, a series of ‘dramatic’ dotted-rhythm chords. (The same technique was used for the opening of *Chanson Russe* for example – see Section 3.3.) The final chords of the solo version (Ex. 3.8.1) use the highest available inversion of the dominant chord (on the piano), while the duet version (Ex. 3.8.2) must have sounded enormous in a domestic setting:

Introduzione. **VIVACE.**

The musical score consists of two systems of music for a solo piano. The first system contains measures 1 through 6, and the second system contains measures 7 through 11. The music is in 6/8 time and features a series of dotted-rhythm chords. The first system ends with a double bar line and an asterisk. The second system begins with a measure rest for 7 measures, followed by measures 8, 9, 10, and 11. The final chord in measure 11 is marked 'lunga pausa.' (long pause). The score includes dynamic markings 'ff' and '8va' (octave up) for the final chord.

Ex. 3.8.1 Smith, *Danse Napolitaine*, solo version, bb. 1-11.

Having four hands at one piano makes available a wide tessitura for these chords, but Smith does not over-use the idea – he saves the largest note groupings, with the widest spread of notes, for the final two chords. The arrangement of notes within the chords is carefully considered. The chord at the start of bar 6 (see Ex. 3.8.2) has the highest *secondo* note (F) immediately below the lowest *primo* note (A \flat). For the

dominant seventh chords leading into bars 10 and 11, the notes are even closer together (*secondo* RH G^b, *primo* LH A^b). The dotted rhythms of these chords, together with the long rests in-between, provide a good opportunity to demonstrate that the performers have rehearsed together – that they have used their leisure hours constructively. The *Introduzione* concludes with a *lunga pausa* – another often-used, ‘attention-grabbing’ Smith device (cf. the introduction to *Chanson Russe*). The opening of the duet version must have been impressive in a domestic setting, creating a distinct sub-genre of domestic *concert* piece:

Introduzione. **VIVACE.**

The musical score is for the introduction of the duet version of *Danse Napolitaine*. It is in 6/8 time and consists of 11 bars. The tempo is marked **VIVACE**. The score is written for two staves, with a treble clef on the top and a bass clef on the bottom. The key signature has three flats (B-flat, E-flat, A-flat). The score includes dynamic markings such as *ff*, *fz*, and *lunga pausa.* with a fermata symbol. There are also accents and slurs over the notes.

Ex. 3.8.2 Smith, *Danse Napolitaine*, duet version, bb. 1-11.

Social Interaction at the Piano – Theme 1 (Exx. 3.8.3 and 3.8.4)

The opening theme (see Ex. 3.8.3 below) would not be unlike the so-called ‘fairy music’¹⁷ of Mendelssohn, were it not for the Gilbert and Sullivan-like left-hand rhythm. It is this left hand which creates a ‘Victorian’ as opposed to a nineteenth-century European piece. The pairs of notes in the solo version RH are shared between the right hands of the two players in the duet version (bars 12-19), emphasising the ‘fun’ aspect of the piece in performance – the two players have to try to keep together in this (the *staccato* instruction only serves to make any ‘out of time’ playing even more noticeable). The RH of the second part has been given a new note to play in bar 16 (absent in the solo version) – this is to give continuity to the repeating quavers.

When the piece was performed as a duet it was in all probability two girls (otherwise a teacher and student pair) who were the performers. A typical recital (typical because the ladies concerned are visitors ‘staying on the parish’, no doubt as guests of a local family of distinction) would have been the following, dating from 1866:

STONHAM ASPAL.

ENTERTAINMENT. – A very successful entertainment was given in the schoolroom on Friday evening to a crowded and appreciative audience. Indeed, owing to the fact that some talented lady performers are staying on the parish, those present enjoyed quite a musical treat. The musical programme was charmingly rendered throughout [...]. The programme is given below:–

[...]

Duet (instrumental), “Danse Napolitaine,” Miss Craske and Miss Edith Simpson¹⁸

[...]

The reviewer seems to be implying that it was *because* ‘some talented lady performers’ were visiting the area, that the music on offer was of a higher standard than would be normal for their local recitals (note that both performers are ‘Miss’).

12 **PRESTO. À LA TARENTELLA.**

p stacc. e legg.

16

Ex. 3.8.3 Smith, *Danse Napolitaine*, solo version, bb. 12-19.

12 **PRESTO. à la Tarantella.**

p staccato e leggero.

p staccato.

16

Ex. 3.8.4 Smith, *Danse Napolitaine*, duet version, bb. 12-19.

'Recomposing' in Order to Produce a Duet – (Exx. 3.8.5 and 3.8.6)

Danse Napolitaine is constructed (like many of Smith's pieces) on a rondo-like principle, and the following extract (see Ex. 3.8.5 below) shows the end section of the first 'episode' which leads in to the second 'rondo' section. There are three ways in which this section has been changed in the duet version. The first is the way in which the dynamic structure has been radically altered. The alternating *ff* chords and *p* trills (Ex. 3.8.5) have been replaced with a gradual *crescendo*, extending from bar 76 to bar 85 (Ex. 3.8.6). The second difference concerns the trills in the duet version. The right-hand trills and descending chromatic scale of the *primo* part have been changed so that the trills are played in octaves with both hands, and the chromatic scale is played one octave higher in the duet version. It is interesting to note that the trills are fully written out – this gives an accurate pulse to the music (allowing for accurate duet performance) – and also that the notes of the trill are A^b and B^b, producing a momentary 'clash' with the diminished chords in bars 77 and 81. The final important change between the solo and duet versions concerns the rearrangement of particular chords in order to make use of the four hands that are available. The figure played by both hands in bars 75²⁻⁶, 79²⁻⁸⁰, and 83²⁻⁴ is arranged in the duet version so that the ascending chords are played by *secondo* RH, *primo* LH, and *primo* RH (each time one octave higher). This then allows for extra RH chords to be played in these bars by the *secondo* RH. This naturally creates a much bigger sound, which resulted in a choice for Smith – either to keep the alternating *ff* chords and *p* trills, or to do something different – his choice was a gradual *crescendo*.

There are other differences. At bars 76², 80², and 84² a different bass note is used in the duet version – E^b rather than A^b. In the solo version, the bass notes were all octave A^b notes, ascending through octaves. There is not enough room on a piano to do this in a duet arrangement, so descending tonic-fifth-tonic notes were perfectly acceptable alternatives. To make the most of the drawn-out *crescendo* in the duet version, *fff veloce* is replaced by *ff furioso* in bar 85. When executed as instructed in the score, this episode could have sounded very impressive to those listening, particularly if the *crescendo* was suitably controlled:

76 *ff* *8va* *p* *ff*

80 *[p]* *ff*

84 *8va* *fff* *veloce.*

Ex. 3.8.5 Smith, *Danse Napolitaine*, solo version, bb. 75²-86.

76 *8^{va}*
cresc.
cresc.

80 *8^{va}*
f

84 *8^{va}*
f *ff furioso.*
ff

Ex. 3.8.6 Smith, *Danse Napolitaine*, duet version, bb. 75²-86.

Evidence in *Danse Napolitaine* of the Relationship between ‘Professor’ and Student – Theme 2 (Exx. 3.8.7 and 3.8.8)

During the eighteenth-century period of piano ownership, private piano tutors would usually have been female, as Siepmann describes – ‘For a long time [it was thought that] girls and young women should learn the piano only from teachers of their own sex’.¹⁹ This was during the era before piano tuition had developed into a business opportunity – it was with the huge increase in numbers of amateur pianists in the mid-nineteenth century that male piano tutors became acceptable. This was also a consequence of new middle-class attitudes towards gender roles (see Section 2.6). Male tutors were seen as ‘professors’, but male orchestral musicians were

looked on as ‘trade’ (the status of musicians is discussed in Section 2.6). This is akin to the sphere of business and public life generally in the nineteenth century, which was completely dominated by men. Regarding piano tuition on a local level, the parents of respectable working- and lower-middle-class piano students were more likely to engage a female piano teacher, since their rates would be lower than a ‘professor’ such as Sydney Smith. Smith’s private students in London, to judge by some of the dedicatees of his pieces, were usually from at least upper-middle-class families (cf. the above discussion of the dedicatee of *Danse Napolitaine*).

At a domestic recital in such a household, it was not uncommon for the piano tutor to be invited to perform with his student(s), and *Danse Napolitaine* would have provided an excellent performance piece for this. Furthermore, some ‘professors’ staged public recitals at which they and their students performed, in both solos and duets; Smith held such recitals himself. The popular concertina player Richard Blagrove appeared with Smith on several occasions, and the following recital features no fewer than six female ‘artistes’:

MR. RICHARD BLAGROVE’S THIRD CONCERTINA CONCERT, at the Beethoven Rooms, 76, Harley-Street, on Monday evening, June 19th, on which occasion he will be assisted by the following artistes:- Miss Banks, Miss Kate Frankford, Miss Ransford, Miss Caroline Bailey, Miss Marie Lachenal, and Miss Ellen Attwater; Messrs. Wilbye Cooper, Henry Blagrove, Sydney Smith, and H. R. Eyers. Tickets &c, to be had of Messrs Cramer and Co., No. 201 Regent-Street.²⁰

At this recital (the full programme is unknown) Smith performed *Danse Napolitaine*, which was listed in a separate advertisement.²¹ The popularity of teacher/student recitals has diminished almost to extinction in the modern era, but through the nineteenth- and twentieth-century period it was a popular activity, on a local level:

A highly successful concert, organised by Miss [name illegible], was held in the National Schoolroom of the parish on Saturday. [...] The stage was tastefully decorated [...]. The following was the programme [...]. Part I – Pianoforte duet, “Danse Napolitaine” (Sydney Smith), Miss Fry and Mrs [name illegible]. [...] Part II – [...] pianoforte duet, “Sleigh Bells” (Sydney Smith) [...]. At the conclusion hearty votes of thanks were accorded to the Vicar for the use of the room, to Mr F. L. Bartelt [*sic*] for presiding, and last, but not least, to the performers.²²

[This review appeared in *The Bristol Mercury and Daily Post*. Some sections of the text were unreadable.]

At this concert, it was a ‘Miss’ and a ‘Mrs’ who were the performers of *Danse Napolitaine*. Evidence of the continuing popularity of Smith’s music is demonstrated by the inclusion of another of his duets, *Sleigh Bells* Op. 72 (1868). This was also published as *Sleigh Bells. A Canadian Reminiscence. Pianoforte Duet by Sydney Smith*. It was no doubt the version performed at the above recital.

Turning to the score, the following extract (compare Exx. 3.8.7 and 3.8.8) demonstrates the equal weighting given to the two performers of the piece. In other words, it is a *democratic* duet – neither performer is allowed to outshine the other. If two girls were the performers it did not matter who took which part (both sets of parents would be impressed by their daughter’s progress), and if the partnership was made up of a (male) tutor and (female) student, the tutor’s part would not overpower the student’s, thereby giving the effect that the student was making good progress as a client of the ‘professor’ – a public demonstration of the professor’s teaching skills, and thus an advertisement for his services.

Ex. 3.8.7 shows the second theme of *Danse Napolitaine* in the original solo version. It is constructed of two 4-bar phrases, the first consisting largely of sixths and thirds (an operatic influence), the second constructed largely from a sequential treatment of a 1-bar unit of staccato quavers:

Ex. 3.8.7 Smith, *Danse Napolitaine*, solo version, bb. 103-11.

In the opening phrase of the duet version the original RH sixths are shared between the two hands of the *primo* part – the *secondo* RH is given a new version of the original LH broken chord accompaniment. Thus, none of the four hands stands out

from the rest. In the second phrase (the high sequence) a large amount of rearranging has taken place in the duet version. The *primo* RH has the sequential melody, with the *secondo* LH playing a part not unlike the original LH bass line. In this phrase each player has been given a new part to play – for the *primo* LH and the *secondo* RH. The *primo* LH has a new countermelody (with offbeat quavers from bars 106²-8¹), and the *secondo* RH is also given a new countermelody (marked *poco marcato*) starting at bar 106².

It is this sharing of equal ‘amounts’ of musical material which contributes to the democratization of the duet. The student is momentarily allowed to take a leading part, thereby demonstrating the success of the teaching given by their ‘professor’. This democratization extends further, on a deeper level. In the first phrase the individuality of the two performers is asserted by the use of *leggiero staccato* (*secondo*) and *con grazia legato* (the slurs in the *primo* part). The *legato* of the *primo* part is extended into bar 105 – compare bar 105 of the solo version. After asserting their independence in the first phrase, the two performers then join together in a ‘flurry’ of legato quavers and countermelodies in the second phrase. Performance details such as these are given throughout the piece as a whole, and collectively they must have been a major factor contributing to the popularity of Smith’s duets with performers and listeners alike.

103

p con grazia.

p leggero.

poco marcato.

107

p

Ex. 3.8.8 Smith, *Danse Napolitaine*, duet version, bb. 103-111¹.

Four-Hand Effects: a Missed Opportunity? – the Coda (Exx. 3.8.9 and 3.8.10)

In any composition for piano, the variety of musical effects obtainable with four hands is far greater than with only two. The question thus arises as to whether or not pieces such as *Danse Napolitaine* represent a missed opportunity on the part of Smith.²³ In the case of *Danse Napolitaine*, there are several interesting points in the coda, which is certainly one section which lends itself to the inclusion of those pianistic effects which are the equivalent of the ‘playing to the gallery’ style built into the ending of a typical Rossini aria (cf. the discussion of Smith’s *La Harpe Eolienne*).

The opening bars of the coda (bars 214²-25) are actually based on the motif from the ‘trills’ section discussed earlier (Exx. 3.8.5 and 3.8.6, bars 76ff.). In the duet version these pairs of quavers are transferred to the *primo* RH (as octaves), thereby freeing up the *primo* LH, which is now given a dotted-crotchet countermelody. This is turned into three-note chords from bar 222², to assist with the *crescendo* which continues towards the end.

As regards the *secondo* part, the LH, as in other sections of the piece, is given octave bass notes (Smith thinking ‘orchestral’?), and what appears to be a completely new RH. However, this RH part (bars 214²-22¹) is the same as that given to the *primo* LH in the duet version of the second theme (Ex. 3.8.8, bars 106²-8¹). In those bars the pairs of offbeat quavers were pitched above the initial held notes, whereas in the coda they are pitched below. This has the effect of creating yet another countermelody buried within the texture of the piece, brought out by accent markings (Ex. 3.8.10, *secondo* RH, bars 214²-22¹).

The image displays a musical score for a piano piece, specifically the solo version of 'Danse Napolitaine' by Smith, covering bars 214² to 234. The score is presented in four systems, each with a grand staff (treble and bass clefs).
 - The first system (bars 215-221) shows a right hand with chords and a left hand with octave bass notes. It is marked with 'ff' and 'accel.'. A dashed line above bar 221 indicates a repeat or continuation.
 - The second system (bars 221-227) continues the right hand melody and left hand accompaniment, marked with 'presto.' and 'ff'.
 - The third system (bars 227-231) shows a more melodic right hand and a left hand with octave bass notes.
 - The fourth system (bars 231-234) concludes with 'ff' markings and a final chord.

Ex. 3.8.9 Smith, *Danse Napolitaine*, solo version, bb. 214²-34.

One of the most important changes made in the duet version of the coda is that bars 226-9 (four bars) have been omitted. These are the offset double octaves from the solo version of the piece. They should appear in the duet version at the end of bar 225. There are several possible explanations for this omission. Were they thought too difficult to arrange for the duet version? Given the general (and detailed) rearranging which has taken place, this is unlikely. Offset octaves shared between the two players would have sounded (and looked) very impressive – were they thought

to be too difficult to play? This is not very likely, given that the piece is in the ‘advanced’ key of D \flat major and is a relatively complex piece anyway, so is hardly a beginner’s piece. Moreover, the use of octaves was a trademark device of Smith’s – see ‘A Digression – The Use of Octave Passages’ in Section 3.2 *La Harpe Eolienne*. Perhaps the simplest explanation for the missing bars is that they were thought to be unnecessary – a redundant ‘flourish’ which didn’t add very much to an already effective coda. In the duet version, there is a gradual crescendo and a gradual increase in the ‘size’ of the chords as the coda progresses – to thin out the texture to octaves may have been seen as a negative step, coming immediately before the climax in bars 227-30, which contain the largest chords of the coda, marked *ff*.

In the final bar the interval (D \flat to A \flat) between the lowest note of the *primo* LH and *secondo* RH is greater than others seen in earlier sections of the piece – was this ‘space’ ‘built-in’ to the arrangement in order to allow for the sort of ‘arm-waving’ flourish exhibited by concert pianists – a performance opportunity for the more extrovert amateur *artiste*? Features such as these support the interpretation of certain works in Smith’s output in terms of *recital* music produced for the *domestic* sphere.

215

più animato.

più animato.

(8)

220

cresc.

cresc.

(8)

225

ff

ff

ff

ff

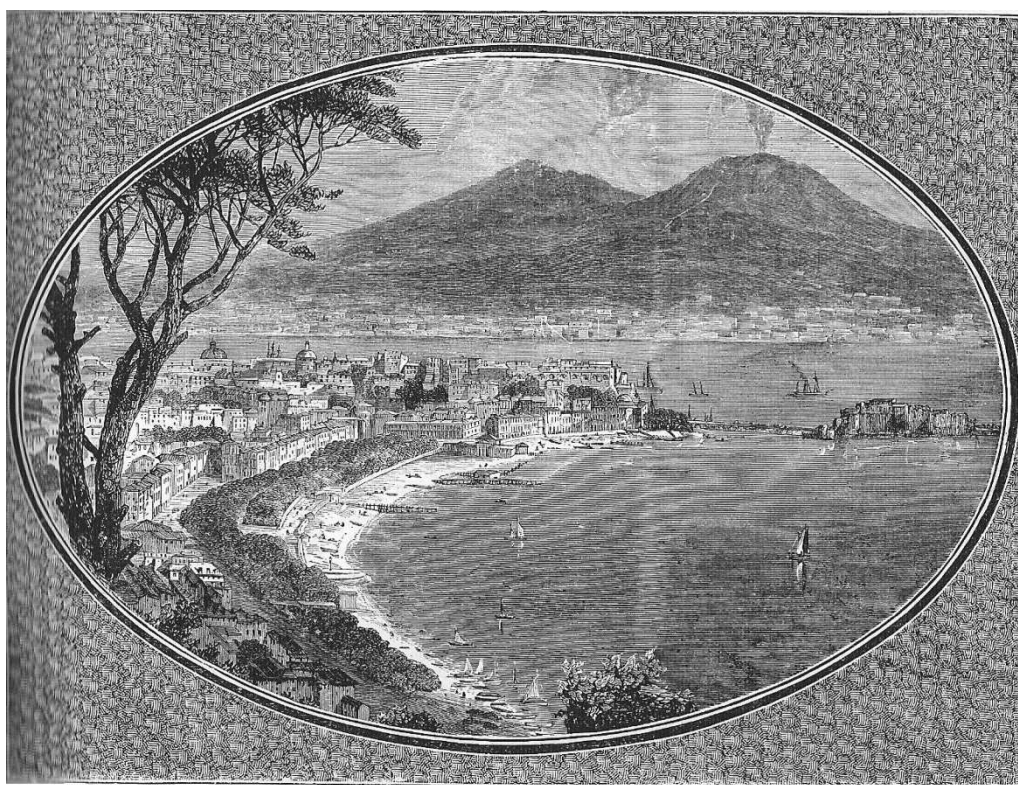
ff

ff

Ex. 3.8.10 Smith, *Danse Napolitaine*, duet version, bb. 214²-30.

Postscript: Italy as the Exotic

To the English middle class, Italy throughout the nineteenth century was looked on as a distant land on the far reaches of southern Europe. Unified in 1861, Italy gradually became more popular as a destination for intrepid English tourists, portrayed later by E. M. Forster in *A Room with a View* (1908). Middle-class English girls were shown Italy in images such as the following, one of a series depicting various scenes from around the country in *The Girl's Own Paper*:²⁴



THE BAY OF NAPLES.

Figure 3.8.6 'THE BAY OF NAPLES', as shown in *The Girl's Own Paper*, 1 October 1887.

The tour operator Thomas Cook had started arranging excursions to Europe in 1855, and this gradually opened up what was a newly-unified country to the English.²⁵ The middle class were attracted to the country's cultural assets, but no doubt also to the *frisson* of danger which accompanied such daring holidays. Smith's *Danse Napolitaine* gave performers and audiences the opportunity to imagine what Italy may be like, from the safety of the English home.

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- ¹ A review appeared in *The Times*, 20 April 1863.
- ² See 'Giorza, Paolo' in *Grove Music Online* for a brief biography.
- ³ Obituary in *The Times*, 16 October 1926.
- ⁴ *The Times*, 5, 26 October and 25 November 1863.
- ⁵ The first principal of the College was Miss Dorothea Beale, who held the post until 1906 (information from the College website).
- ⁶ The station opened on '25 May 1860, a Friday start to a weekend public holiday. It received a massive 10,000 passengers'. ('Malvern' in *Wikipedia* [accessed 19/05/10].)
- ⁷ *The Times*, 1, 3 December 1863.
- ⁸ This definition is from the *Collins Pocket English Dictionary*, 1985.
- ⁹ *The Times*, 1 December 1863. This venue is listed as being in Upper Street, Islington, in *The Victorian Dictionary*, at www.victorianlondon.org. There is still a theatre and several bars in the street today.
- ¹⁰ See 'character dance' in *The Oxford Dictionary of Dance* for a fuller discussion.
- ¹¹ Information from J. A. Parkinson, *Victorian Music Publishers: An annotated List* (Warren, Michigan: Harmonie Park Press, 1990), p. 214.
- ¹² *The Times*, 18 June 1883.
- ¹³ Parkinson, *Victorian Music Publishers*, p. 214.
- ¹⁴ See 'Glasgow' in *Grove Music Online* for more information.
- ¹⁵ *The Graphic*, 3 June 1876.
- ¹⁶ *Ibid.*
- ¹⁷ Such pieces are referred to as, for example, 'fairy-like scherzos' in D. Rowland (ed.), *The Cambridge Companion to the Piano* (Cambridge: Cambridge University Press, 1998), p. 152, but Hutcheson, in E. Hutcheson, *The Literature of the Piano* (London: Hutchinson, 1974), p. 142, goes much further, saying that 'the spell of fairyland inspired Mendelssohn's imagination to some of its most entrancing flights'.
- ¹⁸ *The Ipswich Journal*, 18 August 1886.
- ¹⁹ J. Siepmann, *The Piano* (London: David Campbell, 1996), p. 104.
- ²⁰ *The Times*, 18 June 1865.
- ²¹ *Ibid.*
- ²² *The Bristol Mercury*, 2 March 1895.
- ²³ A related but ultimately different discussion can be had regarding Smith's four-hand transcriptions of works by other composers – operatic *fantaisies* for example. In such 'transcriptions', Smith was more concerned with the *effect* produced by his arrangements, rather than strict adherence to the original works. This must have been an important factor in his commercial success. As Loesser said, the production of 'a showy effect at little cost' was all that was required – to Smith, his publishers, and the consumers of his pieces. See A. Loesser, *Men, Women and Pianos: A Social History* (New York: Dover Publications, 1990), p. 292.
- ²⁴ *The Girl's Own Paper*, 1 October 1887.
- ²⁵ See F. M. L. Thompson, *The Rise of Respectable Society: A Social History of Victorian Britain, 1830-1900* (London: Fontana Press, 1988), p. 262, for more information.

Part 4 Conclusions

This thesis has considered the world of nineteenth-century English domestic piano music, beginning with the broad public context, moving into the middle-class home, and thence onto the music stand of the piano.

Throughout the nineteenth century, the fast-developing commercial world impacted on music-making along with all other aspects of society – musicians often had to make a decision to either become part of this new order, or not. The choice was ultimately between the commercial and the artistic – the former usually involved going into ‘trade’ (retailing or publishing), while the latter (usually with a greater degree of risk) involved composing, teaching, or performing. The press is a major source of data, and further work can be done on piano retailing, perhaps through a case study of a particular business (which may or may not still be trading). Such companies are in existence, in Hull, York, and Manchester for example. Throughout this period, the provinces can be said to have followed the lead set by London (in general cultural terms as well as specifically musical ones), but the provincial cities and towns developed their own unique cultures, as was the case in Hull. An analogy can be drawn between the ‘provinces following the lead set by London’ scenario (the latest cultural developments spreading from the capital), and Sydney Smith (provincial musician) following the ‘lead’ set by artistic developments in London (the latest musical developments, the recital as ‘advertisement’, the use of dedicatees and opus numbers, etc), represented by men such as John Francis Barnett (London musician). Both men were in turn following the lead set by European contemporaries.

The new situation in the nineteenth century gave men like Smith the opportunity to compose, teach, or perform as freelance musicians. Having established himself as a private tutor (as a ‘professor of pianoforte’ this was highly respectable) he supplemented his income by exploiting the new opportunities for performing, which also acted as a promotional activity. The availability of newspapers and magazines made possible the placing of regular (and sometimes lengthy) advertisements for his music. As it was mainly middle-class and respectable working-class girls who were

the consumers of these commercial products and services, and a new kind of (usually weekly) magazine for girls had appeared on the market, there is scope for further investigation into such magazines, and their influence on music-making.

Musicians who worked in the 'official' sphere of academia were to a large extent outside the prevailing commercial situation. John Francis Barnett held a variety of positions as lecturer, and examiner for the Associated Board; he also performed, composed and published. What distinguishes him from Smith and his world is the fact that for Barnett and his *milieu*, these activities were always carried out for *artistic* rather than *commercial* reasons – hence the unbridgeable gulf between them. (In the arena of public music-making, a similar social chasm existed between mid-century London orchestral concerts and the music hall.) It was the commercialism of Smith's activities which set him apart from Barnett, both socially and professionally. He seems to have enjoyed a relatively comfortable lifestyle paid for by his published works (and some teaching). Barnett had to maintain a respectable household, and there seems to be no evidence that his compositions sold in any number. It seems likely, therefore, that he had to seek paid employment (which may have been supplemented by a private income).

A sanctuary from the outside world, what went on in the home was extremely private – hence the difficulty in unearthing information for the social historian of the piano. Through a consideration of a selection of front covers of pieces by Smith, their subject matter, and the music itself, information can be gleaned as to the concerns and attitudes of middle-class amateur musicians and their families. A domestic recital was one of the most important signifiers of respectability. Smith was aware of this, as seen in the genres he selected for his compositions and the French titles of many pieces. His relationship with middle-class domestic musicians ran parallel to his business dealings with John Brinsmead, helping to raise his status as a musician, because it emphasized his occupation as a 'professor' through the relatively new idea of product endorsement. Related to this, and only made possible because of the nineteenth-century cult of the celebrity, is Smith's status as a 'celebrity' performer. This may have been helped by his adoption of a rather 'bohemian' image. European celebrity composer/pianists who came to England on tour (usually through Paris and Vienna) could only help Smith with the public

perception of his persona, because from the time of Beethoven's arrival in Vienna, through the period of the early nineteenth-century touring virtuosos, and later Chopin and Liszt, the aura surrounding these 'bohemian' musicians has always held an allure for the middle class. Smith's celebrity status attracted a number of socially important clients for private piano tuition. Often the wives of successful businessmen, these were the ladies who sometimes became dedicatees of Smith's compositions. This reveals Smith's own attitude to his works, as he no doubt offered a work to a dedicatee only if he thought the piece (and the social connection established by the dedication) important enough. Additional biographical research into these ladies may provide further insight into the world of the Victorian piano tutor. Of course, the majority of Smith's piano students would have been the daughters of middle-class households, and are therefore much more difficult to trace compared to married ladies.

As noted in the introduction to Part 3, Smith returned from Europe and began to establish himself in London as a pianist, teacher, and composer for the piano. His significance in the history of the nineteenth century English piano repertory is based on his creation of a body of work which drew on various European influences, combining these with characteristics which the Victorian amateur pianist found attractive. The seven pieces by Smith which have been considered in detail, as well as the various 'categories' into which these works 'fit', highlight Smith's relationship to his European contemporaries. Specific examples have included Smith's *Ripples on the Lake* Op. 109, which stands close comparison, albeit by association (rather than necessarily deeper structural or formal connections), to Liszt's 'Transcendental' Study No. 9, through the use it makes of particular keyboard figurations (literally, in this particular example, a 'watered-down' version of Liszt's piece); and Smith's *Evening Rest* Op. 74, which can be associated with the nineteenth-century berceuse, in particular Chopin's Berceuse Op. 57. It is significant that Smith knew these works thoroughly enough for him to feel able to perform them in public. In addition to these influences, stylistic features of numerous other composers have been found to be present – Czerny, Mendelssohn, Chopin, and Beethoven, etc. Smith either performed, or no doubt will have used in his teaching, works by all of these composers. These connections are intended to locate Smith in his particular musical world. It falls to future research to evaluate the depths of these connections and

provide a critical assessment of his music in relation to the traditional nineteenth-century canon. Possibly the most important aspect of Smith's output is his creation of a style which could be called virtuosity for amateurs, and the creation of a sub-genre of recital music suited to the domestic sphere. The pieces chosen for detailed consideration also demonstrate Smith's awareness of his 'target consumer'. The virtuosity for amateurs of *La Harpe Eolienne* Op. 11 and *Ripples on the Lake* Op. 109; the operatic world conjured up by *La Traviata* Op. 103; the composition of approximately one hundred duets, particularly versions of his own works for piano solo (*Danse Napolitaine* Op. 33 for example); and his use of a wide variety of genres – collectively, these all demonstrate the breadth of Smith's output. Although the seven works chosen for detailed examination have been considered in the context of Smith's output generally, there is much scope for further investigation.

The private world of Victorian domestic music-making remained largely hidden throughout most of the twentieth century. With progress being made during recent decades in this and other areas of Victorian music-making, new light is at last being shed on the experiences of Victorian amateur musicians.

THE UNIVERSITY OF HULL

Domestic Piano Music in Victorian England:
The Case of (Edward) Sydney Smith (1839-89)

being a Thesis submitted for the Degree of

Doctor of Philosophy

in the University of Hull

by

Graham Dunnington BA (Hons) (Open), MA (Open)

Volume II

June 2011

Appendix 1 Sydney Smith in the General Press

Featured Newspapers

Lloyd's Weekly Newspaper, London

The Era, London

Hampshire Telegraph and Sussex Chronicle

The Derby Mercury

The Bristol Mercury

The Newcastle Courant

The Pall Mall Gazette

Glasgow Herald

The Examiner

The Daily News, London

The Leeds Mercury

The Ipswich Journal

The Oxford Journal

The Freeman's Journal and Daily Commercial Advertiser, Dublin

The Belfast News-letter

The Graphic, London

The Aberdeen Journal

The Manchester Weekly Times

Trewman's Exeter Flying Post or Plymouth and Cornish Advertiser, Exeter

The Hull Packet

The Birmingham Daily Post

The Western Mail, Cardiff

North Wales Chronicle, Bangor

The Liverpool Mercury

The Preston Guardian

Lloyd's Weekly Newspaper, London

1.1 Music Advertisements

Lloyd's Weekly Newspaper, London

8 February 1863

SYDNEY SMITH'S NEW AND POPULAR PIANOFORTE MUSIC

PLAYED by him at his Pianoforte Recitals at the Crystal Palace
with unparalleled success.

La Harpe Eolienne	4s
Le Jet d'Eau	4s
Fairy Whispers	4s
Morning Dewdrops	4s
Deuxieme Tarantelle	4s
Gaité de Cœur	4s
Rippling Waves	3s
Une Nuit d'Eté	3s

Published by Ashdown & Parry, 18, Hanover-sq., London; and to
be had at half-price of every musicseller in the united kingdom. [*sic*]

8 March 1863

[Repeat advertisement for above.]

Published by ASHDOWN & PARRY, 18, Hanover-square, London;
and may be had of every musicseller in Great Britain and Ireland, India,
and the colonies.

The Graphic, London

8 October 1870

Piano. – Sydney Smith's Method,

64 pages, full music size. Price Five Shillings.

“Mr. Sydney Smith's Method is new not alone but in fact, and the
research, care, and time bestowed upon it have resulted in the
production of the best, because simplest and clearest, instruction book
for the piano.” – *The Queen*.

London : Ashdown and Parry, Hanover Square.

27 May 1871

Sydney Smith's Pianoforte Duets.

MENDELSSOHN'S "MIDSUMMER NIGHT'S DREAM.

Paraphrase de Concert	6 0
UNE PERLE DE VARSOVIE. Polonaise.	5 0
THE FAIRY QUEEN. Galop de Concert.	5 0
NORMA. Grand Fantasia on Bellini's Opera.	6 0

MENDELSSOHN'S HYMN OF PRAISE. Paraphrase.	6 0
MENDELSSOHN'S HYMN OF PRAISE. Second Paraphrase.	6 0
ORPHEE AUX ENFERS. Grand Fantasia (Offenbach).	6 0
ORPHEE AUX ENFERS. Second Fantasia (Offenbach).	6 0
MAYPOLE DANCE. A Rustic Sketch.	5 0
VALSE DE FASCINATION	5 0
DON GIOVANNI. Fantasia on Mozart's Opera.	6 0
MARCH DES TAMBOURS. Morceau militaire.	5 0
FANDANGO	5 0
GOLDEN BELLS. Caprice de Concert.	5 0
UNE NUIT ETOILES. Serenade.	5 0
PAS REDOUBLE. Morceau brilliant.	5 0
MARTHA. Grand Fantasia on Flotow's Opera.	6 0
LES HUGUENOTS. Grand Fantasia on Meyerbeer's Opera.	6 0
LA HARPE EOLIENNE. Morceau de Salon.	5 0
LE JET D'EAU. Morceau brilliant.	5 0
MORNING DEWDROPS. Morceau brilliant.	5 0
GAIETE DE CŒUR. Grand brilliant Waltz.	5 0
L'OISEAU DE PARADIS. Morceau de Salon.	5 0
MASANIELLO. Grand Fantasia on Auber's Opera.	6 0
DANSE NAPOLITAINE. Morceau de Concert.	5 0
ARDITI'S KELLOGG VALSE.	6 0
FAUST. Fantasia on Gounod's Opera.	6 0

London : ASHDOWN and PARRY, Hanover Square.

3 June 1871

[Repeat of above advertisement.]

15 July 1871

SYDNEY SMITH'S METHOD.

Adopted by all the Principal Educational Establishments in Great Britain and Ireland.

"Mr. Sydney Smith's Method is new not alone but in fact, and the research, care, and time bestowed upon it have resulted in the production of the best, because simplest and clearest, Instruction Book for the Piano." – THE QUEEN.

"Care is taken to interest the learner from the outset, and for this reason, as well as others, the "Method" is eminently valuable." – DAILY TELEGRAPH.

64 Pages Full Music Size. Price 5s.

London : ASHDOWN & PARRY, Hanover Square.

[Repeated 22, 29 July 1871, 5, 19, 26 August 1871, 2, 9, 16, 23 September 1871, 7, 14, 21 October 1871.]

6 February 1875

SYDNEY SMITH'S "EN ROUTE." A brilliant Military March. Played by the Composer, at his Recitals, with extraordinary success. Price 4s.

ASHDOWN and PARRY, Hanover Square.

SYDNEY SMITH'S "TITANIA." A fairy-like Caprice. Played by the Composer, at his Pianoforte Recitals, with immense success. Price 4s.

ASHDOWN and PARRY, Hanover Square.

SYDNEY SMITH'S SECOND FANTASIA on Flotow's Opera MARTHA. As great a success as his renowned First Fantasia on the same opera. Price 4s.

ASHDOWN and PARRY, Hanover Square.

SYDNEY SMITH'S "ADELAIDE." An unprecedentedly [*sic*] beautiful and faithful transcription of the lovely song of Beethoven. Price 4s.

ASHDOWN and PARRY, Hanover Square.

SYDNEY SMITH'S METHOD for the PIANO is now in use at all the principal educational establishments in Great Britain and Ireland, Canada, Australia, New Zealand, the United States, &c. 64 pages. Full music size. Price 5s.

ASHDOWN and PARRY, Hanover Square.

[Repeated 13, 20, 27 February 1875, 6, 13, 20, 27 March 1875.]

20 October 1875

SYDNEY SMITH'S PIANO METHOD.

Price Five Shillings.

This unrivalled work is now firmly established as the Pianoforte Instruction Book in nearly all the principal educational establishments in Great Britain, Ireland, Australia, New Zealand, &c. It is supplied direct by the Publishers, or may be had of any Music-seller in the World.

ASHDOWN and PARRY, Hanover Square.

26 February 1876

**SYDNEY SMITH'S FOUR NEW
PIECES**

QUATRE-BRAS. Marche Militaire 4s.

RIGOLETTO. Fantasia on Verdi's Opera 4s.

SOUVENIR DE WEBER 4s.

RHAPSODIE 4s.

ASHDOWN and PARRY, Hanover Square, and to be had of Music-seller in the World. Sent post free by the Publishers at half-price.

[Repeated 11, 18, 25 March 1876, 1, 8, 15, 22, 29 April 1876, 6 May 1876.]

4 March 1876

SYDNEY SMITH'S PIANOFORTE METHOD.

Price Five Shillings.

This unrivalled work is now firmly established as the Pianoforte Instruction Book in nearly all the principal educational establishments in Great Britain, Ireland, Canada, the United States of America, India, Australia, New Zealand, &c. It is supplied direct by the Publishers, or may be had of any Music-seller in the world.

ASHDOWN and PARRY, Hanover Square.

[Repeated 11, 18, 25 March 1876, 1, 8, 15, 22, 29 April 1876, 6, 13 May 1876.]

3 June 1876

SYDNEY SMITH'S PIANO DUETS.

The enormous demand for these unrivalled Pieces from every part of the world where music is cultivated is the best proof of their merits. Such a series of attractive, bright, and ably-written Duets, combining good taste, sound judgement, and thorough knowledge of the capabilities of the modern pianoforte, affords a never-failing source of genial pleasure to all pianists.

ORIGINAL PIECES.

BARCAROLLE	5 0
BOLERO	5 0
CHANSON RUSSE	5 0
DANSE NAPOLITAINE. Morceau de Concert	5 0
EN ROUTE. Marche brillant	5 0
FAIRY REALMS. Grand Waltz	5 0
FAIRY WHISPERS. Nocturne	5 0
FANDANGO	5 0
FETE CHAMPETRE. Morceau brilliant	5 0
FETE HONGROISE. Mazurka	5 0
FETE MILITAIRE	5 0
FEU DE JOIE. Morceau de Salon	5 0
GAIETE DE CŒUR. Grand brilliant Waltz	5 0
GOLDEN BELLS. Caprice de Concert	5 0
JEUNESSE DOREE. Galop de Concert	5 0
L'OISEAU DE PARADIS. Morceau de Salon	5 0
LA HARPE EOLIENNE. Morceau de Salon	5 0
LE JET D'EAU. Morceau brillant	5 0
LES TROMPETTES DE LA GUERRE	5 0
MARCH DES TAMBOURS. Morceau militaire	5 0
MAYPOLE DANCE	5 0
MORNING DEWDROPS. Morceau brillant	5 0

PAS DE SABOTS. Morceau Caractéristique [<i>sic</i>]	5 0
PAS REDOUBLE. Morceau brillant	5 0
REMINISCENCE DE BRUGES. (Le Carillon)	5 0
SLEIGH BELLS. A Canadian Reminiscence	5 0
TARANTELE (Deuxième)	5 0
THE FAIRY QUEEN. Galop de Concert	5 0
THE SPINNING-WHEEL. Spinnlied [<i>sic</i>]	5 0
UNE NUIT ETOILES. Serenade	5 0
UNE PERLE DE VARSOVIE. Polonaise	5 0
VALSE DE FASCINATION	5 0

ASHDOWN and PARRY,

HANOVER SQUARE, W.

And to be had of every Music-seller in the United Kingdom, the
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Sent free on receipt of stamps for half-price.

SYDNEY SMITH'S PIANO DUETS.

OPERATIC FANTASIAS.

CHILPERIC (Hervé)	6 0
DON GIOVANNI (Mozart)	6 0
DON PASQUALE (Donizetti)	6 0
FAUST (Gounod)	6 0
FRA DIAVOLO (Auber)	6 0
GUILLAUME TELL (Rossini)	6 0
I LOMBARDI (Verdi)	6 0
I PURITANI (Bellini)	6 0
IL BARBIERE DI SEVIGLIA (Rossini)	6 0
L'ELISIRE D'AMORE (Donizetti)	6 0
LA FAVORITA (Donizetti)	6 0
LA SONNAMBULA (Bellini)	6 0
LE PROPHETE (Meyerbeer)	6 0
LES HUGUENOTS (Meyerbeer)	6 0
LUCIA DI LAMMERMOOR (Donizetti)	6 0
MARTHA (Flotow)	6 0
MASANIELLO (Auber)	6 0
NORMA (Bellini)	6 0
OBERON (Weber)	6 0
ORPHEE AUX ENFERS (Offenbach)	6 0
OEPHEE AUX ENFERS, Second Fantasia (Offenbach)	6 0
PRECIOSA (Weber)	6 0
ROBERT LE DIABLE (Meyerbeer)	6 0

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Sent free on receipt of stamps for half-price.

SYDNEY SMITH'S PIANO DUETS.

**MISCELLANEOUS PIECES, TRANSCRIPTIONS,
ARRANGEMENTS, &c.**

ADELAIDE DE BEETHOVEN. Transcription	5 0
ARDITI'S KELLOGG VALSE	6 0
GOUNOD'S NAZERETH	5 0
LA DANZA. Tarantella de Rossini	5 0
MENDELSSOHN'S "MIDSUMMER NIGHT'S DREAM." Paraphrase de Concert	6 0
MENDELSSOHN'S HYMN OF PRAISE. Paraphrase	6 0
MENDELSSOHN'S HYMN OF PRAISE. Second Paraphrase	6 0
MENDELSSOHN'S THIRD SYMPHONY (Scotch). Paraphrase	6 0
OU VOULEZ-VOUS ALLER? (Gounod). Transcription	5 0
ROSSINI'S STABAT MATER. Paraphrase	6 0
SERENADE DE GOUNOD. Transcription	5 0
SOUVENIR DE LA MADELEINE. (Wely's Offertoires)	6 0

ASHDOWN and PARRY,

HANOVER SQUARE, W.

And to be had of every Music-seller in the United Kingdom, the
Colonies, and India.

Sent free on receipt of stamps for half-price.

[Repeated 3, 10, 17, 24 June 1876, 1, 8 July 1876.]

15 July 1876

**SYDNEY SMITH'S FOUR NEW
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AIRS ECOSSAIS	4s.
LE BIVOUAC. Morceau Militaire	4s.
MOSE IN EGITTO. Fantasia on Rossini's Opera	4s.
IL TROVATORE. Fantasia on Verdi's Opera	4s.

ASHDOWN and PARRY, Hanover Square.

**SYDNEY SMITH'S BRILLIANT
MILITARY PIECES.**

EN ROUTE	4s.
FETE MILITAIRE	4s.
LES TROMPETTES DE LA GUERRE	4s.
MARCHE DES TAMBOURS	4s.
PAS REDOUBLE	4s.
QUATRE BRAS	4s.

ASHDOWN and PARRY, Hanover Square.

[Repeated 22, 29 July 1876, 5, 12, 19 August 1876.]

26 August 1876

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Instruction Book in nearly all the principal educational establishments

in Great Britain, Ireland, Canada, the United States of America, India, Australia, New Zealand, &c. It is supplied direct by the Publishers, or may be had of any Music-seller in the world.

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SYDNEY SMITH'S FOUR NEW
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MOSE IN EGITTO. Fantasia on Rossini's Opera	4s.
IL TROVATORE. Fantasia on Verdi's Opera	4s.

ASHDOWN and PARRY, Hanover Square.

SYDNEY SMITH'S BRILLIANT
MILITARY PIECES.

EN ROUTE	4s.
FETE MILITAIRE	4s.
LES TROMPETTES DE LA GUERRE	4s.
MARCHE DES TAMBOURS	4s.
PAS REDOUBLE	4s.
QUATRE BRAS	4s.

ASHDOWN and PARRY, Hanover Square.

[Repeated 2, 9, 16, 23 September 1876.]

30 September 1876

SYDNEY SMITH'S PIANOFORTE METHOD.

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ASHDOWN and PARRY, Hanover Square.

SYDNEY SMITH'S FOUR NEW
PIECES.

AIRS ECOSSAIS	4s.
LE BIVOUAC. Morceau Militaire	4s.
MOSE IN EGITTO. Fantasia on Rossini's Opera	4s.
IL TROVATORE. Fantasia on Verdi's Opera	4s.

ASHDOWN and PARRY, Hanover Square.

[Repeated 7, 21, 28 October 1876, 4, 11 November 1876.]

8 November 1876

SYDNEY SMITH'S PIANOFORTE METHOD.

Price Five Shillings.

This unrivalled work is now firmly established as the Pianoforte Instruction Book in nearly all the principal educational establishments in Great Britain, Ireland, Canada, the United States of America, India, Australia, New Zealand, &c. It is supplied direct by the Publishers, or may be had of any Music-seller in the world.

ASHDOWN and PARRY, Hanover Square.

[Repeated 18, 25 November 1876, 2, 9, 23, 30 December 1876, 6, 13 January 1877.]

13 January 1877

SYDNEY SMITH'S FOUR NEW
PIECES.

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[Repeated 27 January 1877, 3, 17 February 1877, 24, 31 March 1877.]

24 February 1877

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[Repeated 3, 17 March 1877.]

7 April 1877

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[Repeated 14, 21, 28 April 1877, 5 May 1877.]

12 May 1877

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[Repeated 19, 26 May 1877.]

2 June 1877

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Cynthia. Serenade	4 0
Souvenir de Bal	4 0
Air Danois	4 0

London: ASHDOWN and PARRY.

[Repeated 21, 28 July 1877, 4, 11, 18 August 1877.]

1 September 1877

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Cynthia. Serenade	4 0
Souvenir de Bal	4 0
Air Danois	4 0

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[Repeated 8, 15, 22 September 1877, 20 October 1877.]

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6 October 1877

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ASHDOWN and PARRY, Hanover Square.

[Repeated 10, 17 November 1877.]

24 November 1877

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Cynthia. Serenade	4 0
Souvenir de Bal	4 0
Air Danois	4 0

London: ASHDOWN and PARRY.

SYDNEY SMITH'S NAZARETH. – Transcription of Gounod's grand composition for the Piano. Solo, 4s. ; Duet, 5s.

London: ASHDOWN and PARRY.

[Repeated 22 December 1877.]

5 January 1878

SYDNEY SMITH'S FOUR PIECES. Played by the Composer at his recent pianoforte recitals with unprecedented success.

Stradella. Fantasia on Flotow's Opera	4 0
Gavotte	4 0
Retrospect (Melody)	4 0
Deuxième Etude de Concert	4 0

London: ASHDOWN and PARRY.

[Repeated 19, 26 January 1878, 2, 9, 16, 23 February 1878.]

2 February 1878

SYDNEY SMITH'S PIANOFORTE METHOD.

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London: ASHDOWN and PARRY, Hanover Square.

[Repeated 9, 16, 23 February 1878, 2, 9, 16 March 1878.]

15 March 1884

The Music Now Ready.

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By H. B. FARNIE and R. PLANQUETTE.

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SONGS PUBLISHED SEPARATELY.

[...]

METZLER and co., 42, Great Marlborough Street,
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[Repeated 19 April 1884.]

[See *Glasgow Herald* 7 April 1884.]

20 July 1889

METZLER and CO.

PIANOFORTE COMPOSITIONS

By Sydney Smith, Sir J. Benedict, Cowen, Cotsford Dick, Edouard Dorn, Fontaine, Raff, &c.

The Aberdeen Journal

22 March 1871

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“Mr. Sydney Smith's Method is new not alone but in fact, and the research, care, and time bestowed upon it have resulted in the production of the best, because simplest and clearest, instruction book for the piano.” – *The Queen*.

“Care is taken to interest the learner from the outset, and for this reason, as well as others, the “Method” is eminently valuable.” – *Daily Telegraph*.

64 Pages Full Music Size. Price 5/.

London : ASHDOWN & PARRY, Hanover Square.

1.2 Music Reviews

Lloyd's Weekly Newspaper, London

4 January 1863

NEW MUSIC.

Rippling Waves: Characteristic Piece, by Sidney Smith [*sic*].— Ashdown and Parry, 18, Hanover-square.— A very pretty piece, with an accompaniment suggestive of its title.

Fairy Whispers, by the same composer.— A graceful nocturne, with light and elegant variations.

Une Nuit d'Été Melodie: Impromptu, by Sydney Smith.— This is very pretty. A lively melody flows through the delicate variations.

Gaité de Cœur, Valse Brillante.— An animated waltz, in five flats.

Morning Dewdrops, a brilliant *morceau*, very light and elegant, by the same composer.

Deuxieme Tarantelle for the Piano by Sydney Smith.— This is rather more difficult than the others; a spirited, graceful piece.

Le Jet d'Eau, by Sydney Smith.— This is one of the best. The melody runs easily through the light variations.

La Harpe Eolienne, by Sydney Smith.— This is a soft, flowing piece in E flat, requiring delicate execution and expression. It is one of Mr. Sydney Smith's gems, in our opinion.

22 February 1874

NEW MUSIC

Ashdown and Parry, Hanover-square. — “The Russian National Hymn” has been cleverly arranged by Mr. Sydney Smith for the piano, and in the hands of a skilful player it would make just now a most effective piece. This transcription has been dedicated by special permission to the Grand Duchess Marie. “Fountain Spray” and “Chanson Créole” are the names of two other pieces by Mr. Sydney Smith, both well suited to advanced players. Each affords ample scope for brilliancy of execution, which is, indeed, required to do them justice. The same composer has also arranged a sparkling fantasia upon Donizetti's opera of *Don Pasquale*, that merits recognition. [...]

30 March 1884

NEW MUSIC.

“Nell Gwynne.” — The popularity of M. Planquette's latest opera, playing at the Avenue theatre, is likely to be considerably increased now that Metzler and Co., of Great Marlborough-street, have published several of the songs, besides dance pieces and a fantasia for pianoforte, in which are strung together the principal tunes of the work. Those who are anxious to get some reminiscences of the opera at their fingers' ends without the expenditure of much time or trouble, will find Sidney

Smith's [*sic*] Fantasia a liberal collection of the airs arranged in various keys. The piece is showy in style without offering difficulties to the executant who has passed beyond the rudimentary stages of pianoforte playing. The dance "numbers" consist of a polka and a quadrille by Charles Coote – whose name is a guarantee for correctness of rhythm – and a set of Waltzes, a Galop, and Lancers, by Liddell. According to custom, the dance pieces have coloured illustrations. The songs include, as a matter of course, the favourite, "Only an Orange Girl" (in B flat) [...] The pianoforte accompaniments are not sufficiently elaborate to remove attention from the vocal portions.
[See *The Graphic* 10 May 1884.]

The Era, London

17 February 1867

NEW MUSIC.

Published by ASHDOWN and PARRY, 18, Hanover-square.

There are always a certain few arrangers for the pianoforte whose music, sooner or later, becomes in universal request. Any publisher who takes a competent man by the hand, and for a time keeps his name before the public, may, in the end, make sure of profiting largely by this kind of perseverance. Sometimes it happens that incompetent persons are chosen for this distinction, and in that case things speedily find their proper level. Mr. Sydney Smith's music is, unquestionably, more in demand than ever it was, and, in a general sense, those of his works now before us will go far towards justifying the confidence already placed in him as a composer of showy and brilliant music for the pianoforte. He has worked industriously to gain his position, and is now, no doubt, contented to see his compositions in every music shop, and to receive honourable mention with such men of the day as Mr. Brinley Richards, Mr. Kuhe, and others of that class. The following works of this favourite composer and arranger will probably interest and please those young ladies industrious enough to attempt something better than *valse*s, and weak transcriptions of popular songs and ballads.

Guillaume Tell. Grand Fantasia.- Mr. Sydney Smith begins and ends his fantasia with reminiscences of the first and last movements of the overture, besides treating several themes from Rossini's opera in the course of the piece. By the way, Mr. Smith has smoothed away a great difficulty in the last quick movement, though, in conciliating the English maidens by destroying the repetition commencing the theme, he has somewhat disregarded Rossini's idea.

Reminiscences de Bruges (Le Carillon). Esquisse pour Piano.- This is one of the best of the *morceaux*, and is very tastefully written. It is by no means easy to play, and is in the key of E.

L'Ange du Foyer is a melody varied in A flat, and this again requires considerable neatness to do it justice. The theme itself is graceful and pretty, and is well preserved through the accompaniments.

Etude de Concert.- This, as a matter of course, is intended to certify what the composer can do in a higher walk of art than mere arranging, and it would be useless for any but a comparatively finished pianist to attempt it. The study is in E, and is decidedly creditable to Mr. Sydney Smith's skill and musical feeling.

18 June 1887

EDWIN ASHDOWN'S new pieces include a spirited "Tarantelle" (the fourth he has composed), by Sydney Smith, whose former compositions in that style have been so favourably received as to secure a welcome in advance for the present one, which is quite equal to the others, being written in a very effective manner. It is full of fresh phrases of melody, and is a brilliant and showy pianoforte piece. Several other clever pieces have recently been composed by Mr Sidney [*sic*] Smith. For example, there is "Les Castagnettes," a Spanish dance of a very graceful and piquant character, and a little dance piece called "Colinette," an elegant study for a young pianist. It is in the form of a gavotte, with the fingering marked so as to facilitate study. "Bergerette" is also by the same composer, and is rather more difficult than the last. [...]

The Derby Mercury

17 April 1889

New Music.

"Arlequin et Columbine" ; morceau caracteristique [*sic*], for piano ; by Sydney Smith.

The death of this popular composer of pianoforte music at the early age of forty-nine will be much regretted by admirers of his pieces. Sydney Smith's works have had an enormous sale both in this and other countries. His early morceaux [*sic*] were particularly brilliant and effective, and at the time they appeared proved a distinct addition to the boarding school repertoire. The piece before us is, no doubt, one of his later productions. It is well written, and contains useful practice. It would be liked if rendered with clearness and dash.

The Newcastle Courant

15 November 1867

LITERARY NOTICES.

Magazine of Music.- Another new venture is now before the public. A magazine of new copyright music, edited by Mr. Lindsay Sloper, to be published monthly at one shilling, each number containing two pieces and two songs. The first number now before us comprises "Sorrows and Joys," sketch for the pianoforte by Jules Benedict; "What does little Birdie say?" song, Arthur Sullivan; "Bright Hours," caprice for piano, Sydney Smith; "Bessie Bell," ballad, Henry Smart. It is well

printed on good paper, and must be welcome for its cheapness, while music continues so dear. We confess, however, to having a great objection to music in octave size, and would prefer one half the quantity in a proper and convenient size. The new publication is to be called *Hanover Square*, a name long associated with good music.

The Pall Mall Gazette

19 November 1867

HANOVER SQUARE FOR NOVEMBER. The new monthly magazine for music, edited by LINDSAY SLOPER, is to be had of every Music-seller and Bookseller in Great Britain and Ireland. Price One Shilling.

CONTENTS.

Sorrows and Joys. Sketch for the Pianoforte. Jules Benedict.

What does little Birdie say? Song. Arthur S. Sullivan.

Bright Hours. Caprice for the Piano. Sydney Smith.

Bessie Bell. Ballad. Henry Smart.

London: ASHDOWN AND PARRY, Hanover-square.

[...]

HANOVER SQUARE FOR NOVEMBER contains a new piece by SYDNEY SMITH, BRIGHT HOURS.- "A caprice likely to endear *Hanover Square* to every young lady who may hear or play it." – *Musical World*.

[...]

HANOVER SQUARE FOR NOVEMBER.- "The Magazine is excellently printed on good paper, of octavo size; and being sold for one shilling, is a marvel of cheapness. If published in the ordinary manner the four pieces would certainly be priced at twelve shillings, whereas they are here offered for as many pence." – *Daily Telegraph*.

London: ASHDOWN AND PARRY, Hanover-square.

9 April 1885

SOME NEW MUSIC.

As far as increase of production goes the prospects for English music are as good as could be desired, particularly so for pianoforte music. To sit in judgement on each piece of which the huge pile of sheet music is composed which has recently reached us our limited space does not permit. A good deal of it can, indeed, boast of little merit, and needs therefore no notice. Of others many are pleasant and bright enough, but they all lack originality.

[...]

Ashdown [...] "Maritana," a brilliant fantasia on airs from Wallace's favourite opera, by Sydney Smith.

[...]

Glasgow Herald

30 November 1867

HANOVER SQUARE. Edited by Lindsay Sloper.

London: Ashdown & Parry.

This is a new magazine of copyright music, intended to be published on the first of every month. The first number consists of four pieces – “Sorrows and Joys,” a sketch for the piano-forte, by Jules Benedict; “What does Little Birdie say?” a song by Arthur S. Sullivan; “Bright Hours,” a caprice for the piano-forte, by Sydney Smith; and “Bessie Bell,” a ballad by Henry Smart. The names of the composers sufficiently attest the quality of the pieces. The new magazine (price 1s) is printed on superior paper, and, if the standard of the first number is maintained, will doubtless meet with the success which it deserves.

7 April 1884

[...] The same publishers also send out a fantasia by Sydney Smith, a polka and quadrille by Charles Coote, and a waltz and galop by Liddell, all treating in these various forms the melodies of “Nell Gwynne.”

[See *The Graphic* 15 March 1884.]

The Examiner

9 May 1868

Hanover Square. No. 7. Ashdown and Parry.

The May number of this popular musical magazine contains two songs and two pianoforte pieces. The “Evening Rest,” Berceuse, by Sydney Smith, is an agreeably diversified arrangement for the pianoforte, breathing the calm tranquillity of the closing day. The “Spring Breezes” of Ignace Gibsone is a graceful musical interpretation of the freshness and vivacity of the youthful spring, and is somewhat more difficult than the former piece.

The Daily News, London

3 January 1891

MUSIC OF THE DAY.

[...]

“A Toi” (For You), a transcription Brillante for the piano, by Sidney Smith [*sic*], is a showy piece of this well-known composer’s usual somewhat antiquated type. – Most original of a group of pianoforte pieces for the drawing-room is “Norwegian Dance” Polka-Gavotte, by S. Claude Ridley; “Falling Leaves” (morceau de Salon), by Valentine Hemery; “Palais Royale” (Danse Gracieuse”) [*sic*] by Theo Bonheur, and “Le Chant de Berger” (Idylle [*sic*]), by Leonard Gautier, are fairly

good specimens of their conventional school. – “Golden Slumbers” Waltz, by the last named composer, is tuneful and danceable, but we have often heard the like before.

[See *The Graphic* 27 December 1890.]

The Leeds Mercury

19 May 1888

NEW MUSIC.

Messrs. E. Ascherberg and Co. are publishers who cater largely for many tastes, and succeed in satisfying many differing wants. Among their more recent publications deserving of notice and regard, the ensuing may be cited: - [...] “For You,” words by Arthur Chapman, music by Sydney Smith, is a tender love-ballad, with a taking refrain that will doubtless secure for it a large amount of popular favour and appreciation. It has also been effectively transcribed by its composer for the pianoforte, under the title of “A toi,” and in this form affords a very acceptable show-piece or study for expression and fingering. [...]

The Graphic, London

30 September 1871

NEW MUSIC

AMONG the recent publications of Messrs. Ashdown and Parry are four pieces bearing the name of Mr. Sydney Smith. One is a paraphrase of Mendelssohn’s pianoforte concerto in G minor ; by a paraphrase being understood a more or less free adaptation for use as a pianoforte solo. On principle, we are not favourably disposed towards tampering in any shape or form with a classic work. Such things should be held in greater veneration than can be felt by him who lays hands upon them, and bends them to his own purpose or whim. But, admitting the right to do this, we must also admit that Mr. Smith has done it well. The distinguishing features of the original are skilfully incorporated with the paraphrase, and a fair idea of Mendelssohn’s work may be gained from a study of the latter. It should be mentioned, as an additional advantage, that Mr. Smith avoids extreme difficulties by refusing to crowd his pages with extreme details. The same gentleman’s *Fantasia Brillante* on “*Il Barbiere*,” can be praised without reserve, as a remarkably effective and well-constructed example of its class. Mr. Smith enjoys a reputation for transcriptions, which this specimen goes far to justify ; and there can be little doubt that the *Rossinian Fantasia* will win no small share of popular favour. Another transcription is that of Gounod’s well-known *Barcarolle*, “*Où voulez vous aller*.” Here Mr. Smith offers a tempting morsel to amateur pianists, whose powers are not of the greatest ; doing so without sacrificing a jot of his distinctive taste. Wherever the song has made itself popular – and where has it

not? – there should the transcription be found. In “La Sympathie,” described as a “Dialogue Musicale,” Mr. Smith displays his own creative powers. The “Dialogue” is, as may be supposed, a duet resembling, from a structural point of view, the charming effusion in A flat which forms one of Mendelssohn’s “Lieder ohne Worte.” By the way, Mr. Smith writes in A flat, making, however, the tenor lead off with a smooth melody in three-four time. The soprano responds, and previous to an agitated episode which suggests a storm interrupting the *tête-à-tête*, the voices blend in harmony. After the “storm” the dialogue is renewed, and, at last, terminates with a languishing *coda*. The work, as a whole, displays graceful thoughts, and a power of expression amply sufficient to set the imagination to work. Many a pretty little story will, doubtless, be conjured up by its charm.

17 August 1872

[...]

Fête Militaire and *Air Irlandaise* (founded on “Believe me, if all those endearing young charms”) are Mr. Sydney Smith’s most recent additions to the drawing room repertory. It is almost superfluous to add that they show profound acquaintance with the pianoforte as a means of profound effects, and a not less knowledge of the tastes of that large public for whom they are written. Young lady amateurs will be charmed by them, as they have been charmed many times before with the results of Mr. Sydney Smith’s indefatigable and skilful labours.

[...]

1 August 1874

MESSRS. ASHDOWN AND PARRY.– [...] It really is to be regretted that Sidney Smith [*sic*] took the pains to paraphrase Weber’s “Concert-Stück,” his efforts have not been crowned with success. – We turn with satisfaction to a “Bolero,” by the same composer, as in this case he may be styled, and to what he designates as a *melodie*, “Adieu,” both of which compositions are worth the trouble of learning, which cannot be said of many works of the day. [...]

25 March 1876

NEW MUSIC.

[...]

MESSRS. ASHDOWN AND PARRY.– Our parcel from this firm shows much that is excellent [...] Of three showy pianoforte pieces by Sidney Smith [*sic*], “Rigoletto,” a *fantaisie brillante*, will best please the general public. A *rhapsodie* in G flat looks more difficult than it really is, and will repay the trouble of learning. “Quatre Bras” is a military march of a very ordinary type. [...]

20 April 1878

New Music.

[...]

A brilliant and showy fantasia on airs from “The Flying Dutchman” (Wagner), arranged as a duet for the pianoforte by Sidney Smith [*sic*], will find favour both in the drawing-room and the schoolroom.

[...]

15 November 1879

New Music

[...]

MESSRS. ASHDOWN AND PARRY.

[...]

Four brilliant pianoforte pieces by Sidney Smith [*sic*] are in his best style, more especially a showy arrangement of themes from Wagner’s *Lohengrin*, which is not so difficult as it looks. – Less showy but more original is “Cantilena,” a charming song without words. – Blithe and spirited, “Chœur de Chasse” will be a greater favourite with young students than “Grande Polonaise,” which is of a very ordinary type.

[...]

10 May 1884

NEW MUSIC

MESSRS. METZLER AND CO.– From this firm come a number of songs and pieces from the opera of *Nell Gwynne*, by Messrs. H. B. Farnie and R. Planquette, which, by the way, may be played or sung in public without any fee or irksome restriction. There are eight of the leading songs which are more or less pleasing and popular. Sidney Smith [*sic*] has arranged the favourite themes therefrom in a moderately difficult form; Charles Coote has arranged “Only an Orange Girl” as a danceable Polka, also a set of Quadrilles; whilst from Liddell come a “Waltz, a Galop, and a Set of Lancers,” all very good specimens of dance music: thus the opera has been well exhausted.

[See *Lloyd’s Weekly Newspaper* 30 March 1884.]

25 September 1886

New Music

MESSRS. E. ASCHERBERG AND CO. – [...] There is a quaint ring in “My Soul Has Been Sleeping,” a poem, by Miss Amy Layard, which has been set to appropriate music by Sydney Smith for a soprano. [...]

26 March 1887

New Music

MESSRS. FORSYTH BROTHERS.– [...]

– Of two drawing-room pianoforte pieces by Sidney Smith [sic], “Chanson de Noel” is far more original than is “Minuet in D”.
[...]

21 April 1888

New Music

MESSRS. E. ASCHERBERG AND CO.– [...]

“A Toi” (For You), a *Transcription Brillante pour piano* by Sidney Smith [sic], is showy, and well worthy of its name.

17 August 1889

New Music

EDWIN ASHDOWN.– [...]

Foremost amongst a group of pieces for the pianoforte of medium difficulty is a transcription, by Matthew Prior, of “Oh, Rest in the Lord” (*Elijah*, Mendelssohn), which should be learnt by heart; “Valse Brillante” and “Valse Elégante,” both by Fritz Spindler, are showy and attractive, suitable for after-dinner performance.– The same may be said of “Danse Hongroise” and “Danse Espagnole,” by Sidney Smith [sic], and “I Zingari,” *air de ballet*, and “Larmes et Sourires.” [...]

27 December 1890

New Music

[...]

Five useful pianoforte pieces for after-dinner execution are: “A Toi” (For You), *transcription Brillante*, by Sidney Smith [sic], of his well-known showy type; “Le Chant de Berger,” a graceful idylle [sic] by Leonard Gautier; “Le Palais Royale,” *danse gracieuse*, well worthy of its name, by Theo Bonheur; “Falling Leaves,” a dreamy *morceau de salon*, by Valentine Hemery; and “Norwegian Dance,” a quaint polka gavotte by S. Claude Ridley. [...]

[See *The Daily News* 3 January 1891.]

The Liverpool Mercury

11 January 1890

NEW MUSIC.

The following come to hand from the publishers named at the commencement of each paragraph : - ASCHERBERG AND CO. – “For You,” waltz, by May Ostlere, is founded on the late Sydney Smith’s song, and will prove a good dance tune. [...]

1.3 Concerts, Recitals, and Competitions

The Era, London

22 September 1861

Mr. Strange's Festival at Crystal Palace.

The extensive popularity of the *beneficiare*, the very attractive programme, and the fine weather, all united to make Mr. Strange's Annual Benefit Festival a highly successful affair. There were nearly 28,000 visitors present, the exact number being – admissions on payment, 24,763; ditto by season tickets, 2,963; total, 27,276. There was a continual round of amusements from noon till dusk, commencing with organ performances by Mr. W. J. Westbrook, and instrumental airs by the Band of the Coldstream Guards; a piano solo, in the Concert-room, by Mr. Sidney Smith [*sic*]; the Greenhead Family, in the South Wing Dining-room; the London Glee and Madrigal Union, with the Orchestral Band, in the Concert-room; and a display of the Great Fountains. Miss J. Wells, Miss Eyles, Mr. Lawler, Mr W. H. Cummings, and Mr. Baxter, under the direction of Mr. Land, rendered the Glee and Madrigals in a most artistic style. Mackney, in the Concert-room, delighted and amused his hearers by his varied and clever illustrations of negro minstrelsy, and Blondin performed some of his more exciting feats on the tight-rope over the Terrace. Running along the rope and returning, blindfolded in the sack, somersault-throwing, swinging by hand and foot alternately, and standing on the back of a common chair, which he moved along the rope by a jerking movement of his feet, he equally astounded the crowds of spectators by the ease and audacity of his exploits. On this day, of course, the commissariat department became a peculiarly prominent feature, and notwithstanding the enormous number of mouths to be provided for, they were all attended to with extraordinary expedition, and with, evidently, the most complete satisfaction to the hungry bodies belonging to them. The variety of tariffs at which a sliding scale of comestibles could be procured, rendered every class able to consult the capacity of their purse, and the excellent organisation of Mr. Strange's resources was never put to a severer test, and never came out of the ordeal more triumphantly successful.

1 March 1863

MR.RANSFORD'S GRAND CONCERT, at St. James's Hall, on Tuesday evening, March 3. Vocalists – Mesdames Parepa, Weiss, Poole [...] and Sainton Dolby; Messrs Sims Reeves, Tennant, [...] The St. George's Choir will sing a selection of their most popular part-songs. Pianoforte – Mme Arabella Goddard and Mr. Sydney Smith.

1 March 1863

Mr. Ransford's Grand Concert.

That very popular and much-esteemed vocalist, Mr. Ransford gives a grand concert on Tuesday evening at St. James's Hall when the inducement to patronise this old favourite of a London public will be heightened by the attractions of a very strong programme which has been put forth for the occasion. [...] Mdme. Arabella Goddard and Mr. Sydney Smith will preside at the piano [...]

29 May 1864

MADAME WINTER'S SECOND MATINEE MUSICALE.

The success of the former morning concert, at Collard's Rooms, Grosvenor-street, was equalled, if not surpassed, by that of the second one on Monday last. Madame Melchier Winter played three solos on the pianoforte, and took part in a sonata with Mr. W. H. Earyes, the violinist. [...] We must not forget to make mention of Madame Winter's playing of the "Danse Napolitaine" (Sydney Smith), introduced into the concert by special desire. Altogether this second *matinee* passed off brilliantly.

22 November 1868

BATH.

[...]

ASSEMBLY ROOMS. – At these Rooms we have had Mr Charles Halle and Miss Arabella Goddard ; also Mr Sidney Smith [*sic*], Mr Bellew (with a reading), and a reading of *The Antigone*, by Mr Morris, with chorus. Mr Sims Reeves is announced.

25 February 1872

Mr. Ransford's Annual Concert

One of the most genial and hearty singers of good old English ballads is Mr. Ransford, and for more years than we care to count we remember this vigorous *artiste* in sea songs, gipsy songs, hunting songs, and other jovial effusions, which, executed in first-class style, were rewarded with an enduring popularity. If only for the sake of "Auld lang syne" there ought to be an immense audience at St. James's Hall, on Tuesday evening next, when the musical veteran gives his annual concert. But Mr. Ransford has also other claims to the consideration of the public, and we, therefore, call upon all his friends and upon the musical public to assemble on Tuesday and fill the Hall to overflowing. It is, as our readers will remember, Thanksgiving Day, and "the better the day the better the deed" we say. There will be plenty to interest the audience, and an array of the very best *artistes*, including Madame Patey, Miss Edith Wynne, Mdlle. Liebhardt, Madame Rudersdorff, Miss Ransford, Mr. Sims Reeves, Mr. George Perren, Messrs. Vernon Rigby, Wilford

Morgan, J. G. Patey, and Mr. Ransford himself. A new song in honour of the recovery of the Prince of Wales, composed by Herr Carl Hanse, will also be given. Mr. Sydney Smith will play some of his popular pianoforte solos. The London Vocal Quartette and other popular *artistes* will also assist, and the occasion will be nothing short of a festival to musical amateurs. We strongly advise our friends and readers not to lose this opportunity. Mr. Ransford is entitled to their utmost consideration, and his own claims are strengthened by his admirable programme.

30 March 1873

MORNING BALLAD CONCERTS

Mr Boosey was extremely fortunate with his Morning Ballad Concert given at St. James's Hall on Monday last. Long ere the concert began the Hall was crowded, and as there were no disappointments, and the *artistes* were of the first-class, and the selection of music excellent, the visitors would have been hard to please if they had failed to enjoy the entertainment provided for them. [...] Mr Sydney Smith was the soloist, and played two of his own pieces, the "Danse Napolitaine" being very much applauded. [...] The last of the London Ballad Concerts will be given on Monday morning next, when, as the same accomplished *artistes* will appear, there will, no doubt, be a large gathering of musical amateurs at St. James's Hall.

6 April 1873

LONDON BALLAD CONCERTS

The last concert of the season took place on Monday morning, at St. James's Hall, and attracted as usual a large audience. [...] Mr Sydney Smith was the solo pianist, and played his own solos, a fantasia on airs from *L'Elisir d'Amour* being highly relished by the audience, and "Ripples on the Lake" also meeting with general acceptance. [...] We are glad to compliment Mr Boosey upon the successful close of as brilliant season, the seventh year of these attractive concerts.

27 April 1873

MR. RANSFORD'S ANNUAL CONCERT.

A very large audience was attracted to St. James's Hall on Monday evening, the occasion being the Annual Ballad Concert of the veteran basso Mr Ransford. A number of distinguished vocalists appeared [...] Mr Sydney Smith played his own fantasia upon "Believe me, if all those endearing young charms," which being encored, the pianist gave his clever "Jet d'Eau." [...]

15 February 1874

LONDON BALLAD CONCERTS

The ballad concert of Wednesday evening last at St. James's Hall was a model one in every respect. The singers were first-rate. The songs unexceptionable. [...] Mr. Sydney Smith was the solo pianist, and played his "Air Irlandais" and "Fete Militaire." A gentle hint might not unkindly be given that other composers have written solos for the piano. [...] The Hall was well filled, and not a single hitch marred the enjoyment of the audience.

1 March 1874

LONDON BALLAD CONCERTS

The attendance at St. James's Hall on Wednesday evening was not so large as upon previous occasions, owing, no doubt, to the season. A great variety of popular airs were sung, some new and some old : as a rule, perhaps, the best known were the most popular, as we so frequently find in ballad concerts. [...] Mr. Sydney Smith played his fantasia on airs from the *Prophete* and his "Galop de Concert" brilliantly [...]

12 May 1878

ROYAL SOCIETY OF MUSICIANS.

The Anniversary Festival of the Royal Society of Musicians was held at Willis's Rooms on the 3d instant, the Lord Chief Justice COCKBURN, G.C.B., occupying the chair. About two hundred visitors were present, amongst them being many of the most celebrated musicians and patrons of the art, the Earl of Dudley, Lord Hampton, Sir Thomas Gladstone, Mr Edmund Yates, Mr Stacey Marks, Rev. Dr. Cox, Mr Otto Goldschmidt, Sir J. Heron Maxwell, Rev. Canon Duckworth, Professor Macfarren, Mr W. Macfarren, Mr J. Hullah, Mr C. Dickens, Dr. Arthur Sullivan, Mr Bonamy Dobree, Mr C. Hallé, Mr Brinley Richards, Mr T. Chappell, Mr W. H. Cummings, Chevalier Vianesi, Mr Meadows White, Mr Lennox Browne, Mr Kirkman, Mr Sidney Smith [*sic*], Mr Ryan, Mr Coote, Mr D. Godfrey, Mr Stanley Lucas, the Secretary of the Society, &c.

After dinner a considerable number of ladies entered the room to hear the postprandial proceedings, which consisted largely of a concert of a very superior order. Musical selections were given *con amore* by Miss Mary Davies, Madame Mudie Bolingbroke, Mr W. H. Cummings, Mr Maybrick, Madame Arabella Goddard, and Senor Sarasate. [...]

11 June 1887

MR. RICHARD BLAGROVE'S MATINEE.

A well-selected, well-contrasted, and interesting variety of musical pieces, creditably performed, pleased the audience greatly at Mr. Richard Blagrove's matinée at the Beethoven Rooms, Harley-street, on

Thursday afternoon. Mr. Blagrove gave a number of concertina pieces in which his perfect command of executive resources on that instrument charmed his listeners. His solos were a fantasia on national airs arranged by himself, studies by Regondi, and pieces by Molique, and he also took part with Miss Viola Blagrove in a duet by Spohr which was greatly applauded. Besides the great merit of his playing, Mr. Blagrove also composes excellent pieces for the concertina, and one of these was an arrangement with Mr. Sidney Smith [*sic*] of graceful melodies from Gounod's Mirella. Mr. Blagrove's skill is great in making such pieces effective. In addition to the concertina music there was a capital solo on the violoncello by Mr. Arthur Blagrove, who deserved all the applause he obtained by his clear, pure tone and neat execution. Mr. Stanley Blagrove was also extremely successful in the "Légende," of Wieniawski [*sic*], for the violin, which he gave with a refinement worthy of cordial praise. Miss Edith Green, who joined Mr. Blagrove in the "Mirella" duet, played as a solo Mendelssohn's Andante and Rondo Capriccioso in good style and with neat execution. All we have to say to Miss Green in the way of suggestion is that in playing this sparkling piece it would be well if, in popular parlance, she would "let herself go" a little more. While the andante requires a broad, dignified style, the rondo can hardly be played with too much vivacity. Miss Constance and Miss Eva Layton were greeted with hearty applause in some vocal duets; their voices, if not powerful, blended agreeably, and they displayed a pure style. The Serenade Trio of Beethoven and a quintet by M. Silas were also included in the programme, increasing the artistic value of the concert. In fact, it was, altogether, just the pleasant little matinée one could enjoy on a hot afternoon.

Hampshire Telegraph and Sussex Chronicle

26 September 1863

PORTLAND HALL, PORTLAND HOTEL,
SOUTHSEA.

MR. W. D. HIRST begs respectfully to announce to the Nobility and
Gentry of Southsea, that he has engaged

MR. SYDNEY SMITH,

(Of the Crystal Palace Concerts),

TO GIVE A

MORNING AND EVENING PIANOFORTE

RECITAL,

On Thursday, October 8th, 1863, on which occasion he

Will be assisted by

MR. RICHARD BLAGROVE,

The Celebrated Performer on the Concertina.

The Programme will include some of Mr. SYDNEY

SMITHS'S most

POPULAR COMPOSITIONS !

Morning Performance at Three. Evening at Eight.

Tickets – Reserved and Numbered, 2s. 6d. each. Unreserved, 1s. 6d. Family Tickets, to admit Four, 8s. Balcony, 1s. Schools and Children – Reserved, 1s. 6d. Unreserved, 1s.

To be obtained at Mew's Music Warehouse, Cambridge-terrace, Southsea; at Trenkell's Music Warehouse, High-street, Portsmouth; at each of which places a Plan of the Room may be seen, and Programmes obtained.

The Programme will appear next week.

3 October 1863

PORTLAND HALL, PORTLAND HOTEL,
SOUTHSEA.

MR. W. D. HIRST begs respectfully to announce to the Nobility and Gentry of Southsea, that he has engaged

MR. SYDNEY SMITH,
(Of the Crystal Palace Concerts),

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The Celebrated Performer on the Concertina.

The Programme will include some of Mr. SYDNEY
SMITHS'S most
POPULAR COMPOSITIONS !

PROGRAMME:

PART I.

Grand Duo... "Souvenirs d'Auber," ... Piano and Concertina
Sydney Smith and Richard Blagrove.

"Fairy Whispers," (Nocturne)

"Le jet d'Eau" (Morceau Brillant)

Sydney Smith.

Grand Fantasia... On Airs from Gounod's Opera "Faust,"
Concertina... Richard Blagrove.

"Lieder ohne Worte," in A Major... Mendelssohn,

Grand Fantasia (M.S.)... "Linda di Chamouni,"

Sydney Smith.

An Interval of Ten Minutes.

PART II.

New Concertante Duet... "Lucrezia Borgia," (M.S.) Piano
and Concertina,

Sydney Smith and Richard Blagrove.

Fantasia, for the Left Hand alone, on the Celebrated
Serenade "Com é Gentil"

"La Harpe Eolienne," (Morceau de Salon)

Sydney Smith.

Scotch Fantasia... Concertina,

Richard Blagrove.

Danse Neapolitaine, [*sic*] (Morceau de Concert)
Sydney Smith.
Duo Brillante...On Airs from "Zampa"...Concertina and
Piano,
Richard Blagrove and Sydney Smith.

Morning Performance at Three. Evening at Eight.

Tickets – Reserved and Numbered, 2s. 6d. each. Unreserved, 1s. 6d.
Family Tickets, to admit Four, 8s. Balcony, 1s. Schools and Children –
Reserved, 1s. 6d. Unreserved, 1s.

To be obtained at Mew's Music Warehouse, Cambridge-terrace,
Southsea; at Trenkell's Music Warehouse, High-street, Portsmouth; at
each of which places a Plan of the Room may be seen, and Programmes
obtained.

9 November 1867

ST. GEORGE'S HALL, PORTSEA.
MR. G. H. ATKINS, proprietor, has the honour to announce that he
will give a
GRAND CONCERT
ON TUESDAY, NOVEMBER 12TH,
Under the distinguished patronage of
ADMIRAL SIR THOMAS S. PASLEY, BART.,
AND
REAR-ADMIRAL G. G. WELLESLEY,
when the following talented artist will appear:
VOCALISTS:
MISSANNETTE HIRST,
Of the Nobility's Concerts, &c.
MADAME LEFFLER,
Of Her Majesty's Theatre.
MR. DAVID MIRANDA,
The Eminent Tenor, and
SIGNOR CARAVOGLIA,
The Celebrate Barytone [*sic*], of Mr. Alfred Mellon's Concerts,
&c.

INSTRUMENTALISTS:
PIANOFORTE SOLO,
MR. H. VINCENT LEWIS,
of the Royal Academy of Music, and
TRUMPET,
MR. HARPER,
The Principal Trumpet of the Sacred Festivals, Royal
Italian Opera, &c.

PROGRAMME.

PART I.

[...]

Fantasia (pianoforte)...“On airs from Martha”... Sydney Smith.
Mr. H. Vincent Lewis. [...]

4 December 1867

MISS FULLER'S ANNUAL CONCERT. – Miss E. A. Fuller took her annual benefit at the Beneficial Society's Hall on Friday evening, in the presence of a large and fashionable audience. The programme was well and judiciously compiled, and so satisfactorily was the whole gone through that no less than twelve out of the eighteen pieces it contained were re-demanded. [...] Mr. Harry Timpson's piano-forte accompaniments were very creditable indeed, and his solo, Sydney Smith's "Le jet d'eau," showed at once how familiar the player is with music of a florid character. [...]

6 April 1872

CONCERT IN AID OF ST. MARK'S CHURCH,
NORTH END.

A grand amateur concert, in aid of the fund being raised for the erection of a permanent district church at North End, was given at Portland Hall, Southsea, on Thursday evening, when the attendance was both large and fashionable. The programme was well selected, but was far too long, there being no fewer than 24 pieces, some of which were long in themselves. The following was the programme:-

PART I.-

[...]

PART II.-

Grand Due [*sic*], selections, Opera "Masaniello" (arranged by Sydney Smith), Miss Ward and Master Lovegrove;

[...]

Miss Ward and Master Lovegrove, two children, were *encored* in their opening duet in the second part, and performed the "Royal Sailor's March."

[...]

Before the second half had been more than half executed, the audience began to leave, and the National Anthem was performed before the last two items had been executed.

[...]

5 June 1872

GOSPORT.

AMATEUR CONCERT. – A concert of vocal and instrumental music was given on Monday evening last, at the Recreation Room of the New Barracks, on behalf of the funds of the Elson Schools and Church Organ, under the patronage of Colonel Pigott and the officers of the 19th (1st York North Riding) Regiment, Colonel Vialls and officers of the 95th (Derbyshire) Regiment, and Colonel Maxwell and officers of the 88th (Connaught Rangers) Regiment. The band of the 19th Regiment was present, under the direction of Mr. S. E. Ricks, and performed with capital skill three selections in the course of the evening, a striking feature being that at the commencement of the second part for a

quintette of brass instruments, in which some very florid passages were adroitly performed on the bombardin [*sic*], saxtuba, and ophicleide.

[...]

Part I.- [...] “Orphée aux cufer” (Sydney Smith) [...]

18 January 1873

GREEN ROW PENNY READINGS. – The first entertainment of the season was given in the Green-row Rooms on Tuesday evening, when the attendance was large and the programme attractive. The Vicar of Portsmouth (the Rev. E. P. Grant) occupied the chair, and in commencing the proceedings said he had to apologise for the delay that had taken place in the commencement of these entertainments. He had been asked by many persons why the season was not commenced earlier, but the excuse was the great difficulty that was experienced in getting ladies and gentlemen to come forward and offer their assistance in carrying out the programmes. However, now that they had commenced he hoped to see them continued, and efforts would be made to give them regularly, although he could not promise that they would take place as regularly as they did last and the preceding seasons. He enumerated the items on the programme, and spoke particularly of the kindness of the Rev. E. M. Johnstone in coming forward as one of the readers. The following programme was then proceeded with:-

Piano solo, “Juenesse Doree” (Sidney Smith) [*sic*], Miss Hale; [...]

Miss Hale deserves great praise for the able manner in which she presided at the pianoforte. The proceeds of the entertainments are to be devoted to the National School fund.

1 March 1873

BISHOP’S WALTHAM.

AMATEUR CONCERT. – An amateur concert was given in aid of a local charity on Friday, the 21st ult. Many of the gentry from the surrounding neighbourhood honoured the occasion with their presence, and it is not too much to say that so successful an entertainment has not been given in Bishop’s Waltham for some years. The room was very tastefully decorated, the front of the orchestra being a perfect garden; and arrangements were in every respect complete. The following was the programme:-

PART I. – Duett [*sic*] (piano), “Pas redoublé” (Sydney Smith), Miss Hellard and Miss Miller ; [...]

11 June 1873

FASHIONBLE AFTERNOON CONCERT,
AT THE
RECREATION ROOMS, NEW BARRACKS, GOSPORT,
ON SATURDAY, JUNE 14th, 1873,
UNDER THE PATRONAGE OF

General Viscount Templetown, K.C.B.,
Viscountess Templetown, and the
Officers of the Garrison.

PROGRAMME.
PART I.

[...]
Solo (pianoforte) “Marche des trambours” [*sic*]...Sydney Smith.
Miss Armstrong.
[...]

25 October 1873

GRAND CONCERT. – As we predicted on Saturday last, the concert at the Middle School-room on Tuesday evening was a great success. The room was crowded ; the performers (with but two or three exceptions) were all members of the congregation of Holy Trinity ; and the result, financially, we presume, will be a great advantage to the fund for the benefit of which the concert was given. [...] Miss E. Balliston was most successful, both in the duett [*sic*] with her sister and Mr. Biden, and rendered great assistance in accompanying during the evening. [...] The following was the programme:–

PART I. – Instrumental duett [*sic*], “Orphée” (Sidney Smith) [*sic*], Miss E. and Miss F. Balliston;
[...]

The concert was organised by Captain E. Balliston, R.N., and, as is usual with all he takes in hand, was thoroughly carried out. [...] The concert was over about ten o’clock.

22 April 1876

ST. MARK’S ORGAN FUND. – A vocal and instrumental concert took place at the Lecture Hall of the Soldiers’ Institute, on Thursday evening, in aid of the organ fund of St. Mark’s Church, North-end. The entertainment was most varied and agreeable, and should have received far better support than it did. [...] The programme was as follows:–

[...] piano duet, “Masaniello” (Sydney Smith), the Misses Henley [...] piano solo, “La Harpe Eolienne” (Sidney Smith) [*sic*], Miss K. Pickthorne [...]

At the conclusion of the programme the Chairman begged to express his warm thanks to Mr. Reynolds for his efforts to remove the debt existing upon the organ fund [...] “God Bless the Prince of Wales” was then sung as a finale by the prize winners, the audience joining in the chorus. [...]

18 March 1882

ST. LUKE’S CONGREGATIONAL TEA MEETING. –

The tea meeting annually held by the congregation of St. Luke’s Church took place on Wednesday evening. [...] Some 230 persons

were entertained [...]. After tea selections of vocal and instrumental music were given, to the manifest enjoyment of a largely-increased audience. The programme was as follows: - [...] pianoforte duett, [*sic*] “Puritani” (Sydney Smith), Mrs. Martell and Miss. Sargeant; [...] pianoforte selection, “Der Freischutz” (Sydney Smith), Miss Aldwell; [...]

The Derby Mercury

15 May 1867

CASTLE DONINGTON.

AMATEUR CONCERT.- The first attempt in Castle Donington, at least for many years, to give a really good amateur concert, was attended with the greatest success, and we are glad to say that the committee of management were honoured by such an attendance as far exceeded the utmost expectations of the most sanguine, and the satisfactory manner in which the very admirably selected and refined programme was rendered produced an impression as favourable as the attendance was encouraging. [...] Mr. Drew and Miss Denham each presided most efficiently at the piano-forte and harmonium. [...] The performance opened with a piano-forte solo by Mr. Drew, Sydney Smith’s “Harpe Ælianne.” [*sic*]

27 January 1869

CORN EXCHANGE, DERBY.

AN AMATEUR GYMNASTIC PERFORMANCE and MUSICAL ENTERTAINMENT will be given on MONDAY, February 8th, under the patronage of

M. T. BASS, Esq., M.P. Lieut.-Col. WILMOT, M.P.

T. W. Evans, Esq. GEORGE H. STRUTT, Esq.

The proceeds to be given to ST. LUKES SCHOOL
BUILDING FUND.

PROGRAMME:

[...]

Piano Solo, “Martha,” Sydney Smith. Miss Redgate.

[...]

Tickets to be had of Messrs. BEMROSE.- 2s. 6d.; 1s.; Gallery, 6d.

Doors open at 7.30; to commence at 8.

10 February 1869

ENTERTAINMENT IN AID OF ST. LUKE’S NEW SCHOOL. – On Monday evening last an amateur gymnastic performance and musical entertainment was given at the Derby Corn Exchange, the proceeds of which were to have been devoted to St. Luke’s school building fund; but we regret to say the attendance was so scanty that it is very probable the result will be a loss to the promoters. The programme was

a novel and attractive one, as will be seen from the copy of it which we append, but neither this, nor the very commendable object for which the entertainment was given, was enough to induce a sufficiently numerous audience to assemble. The Programme, which was well carried out, was as follows:-
[...]

21 December 1870

MR. EDWARD CHADFIELD'S PIANO-FORTE RECITAL.

A very pleasing musical entertainment was given in the Athenæum-room last Thursday by Mr. Chadfield, who has arrived at the conclusion that, example being quite as necessary to learners as precept, he shall best illustrate the lessons of the year by inviting his pupils and their friends to an annual piano-forte recital, at which he will play to them a series of piano-forte compositions, selected and arranged so as to illustrate the various schools or styles of writing for, and playing upon, that instrument. He considers that by so doing he will increase the interest felt by his pupils in their studies, and at the same time add to their knowledge of piano-forte music. A very numerous audience assembled upon the present occasion, amongst whom were several well-known professional and amateur musicians, and the large room was crowded in every part. The first part of the entertainment was solely devoted to the works of Beethoven, whose birth-centenary is celebrated this year [...]

The second part of the concert included a selection of modern drawing-room music, thus arranged:-

Danse Napolitaine ... Sydney Smith.

“Dreaming on the Summer Waves” ... Saintholme.

Theme Italien – “La Sonnambula” ... Leybach.

Song “Milly’s Faith” - Miss Shaw ... Caribel. [*sic*].

“Auld Lang Syne” – E. Chadfield.

a. March Funebre ... Chopin.

b. Invitation a la Danse

Song, “John Anderson, my Jo” – Miss Cummings – Scotch.

Grand Duo, “Guillaume Tell” – Mr E. Chadfield and Mr. A. F. Smith
... Henri Herz.

It will be perceived that all tastes were consulted, and no one could complain of sameness. The light strains of the dance music were contrasted with Chopin’s Funeral March, which cannot be heard without emotion, and the simple ballads. The audience applauded vigorously, and the re-demands were numerous, the spirit of the concert never having flagged from its commencement until brought to a close by the grand duo by Mr. Chadfield and Mr. Arthur F. Smith. The latter gentleman, a very talented and rising artist of this town, also played the requisite accompaniments with excellent taste. The affair was a thorough success, and we think Mr. Chadfield will require a larger room in order to accommodate his admirers another year.

23 April 1873

AMATEUR CONCERT. – A concert, in aid of the recent alterations at St. Alkmund's Church, was given in St. James's Hall, on Thursday evening, and was well and fashionably attended. The instrumentalists displayed considerable skill, and the singing was remarkably good. The audience manifested its appreciation of the various attempts to please by giving frequent and hearty encores. The following was the programme :-

PART I.

[...]

Solo (Piano), "Grand Caprice," L. M. Gottchalk [*sic*]. Miss Strutt.

[...]

PART II.

[...]

Solo (Piano), "Irlandais varie," Sidney Smith [*sic*]. Miss Strutt.

[...]

28 May 1873

DERBY SCHOOL CONCERT.

The Derby School annual concert, which took place on Friday evening, at St. Helen's, was attended by a large and appreciative audience, who, if we may judge by the enthusiastic applause, were well pleased with the programme and its performance. [...] Harrison maintained his character for delicacy of touch, combined with great accuracy, whilst Honey, whom we had not before heard, bids fair to become a good executant of brilliant and difficult music. [...]

We subjoin the programme:-

PART I.

[...]

Piano, "Pensée Maritime," Sydney Smith. E. Harrison.

[...]

PART II.

[...]

Piano, "Fairy Queen," Sydney Smith. A. A. Honey.

[...]

19 December 1877

BREASTON.

CONCERT. – A miscellaneous concert, given by the Breaston brass band, assisted by other friends, took place in the school-room, on Tuesday evening, the 11th inst. [...] The pianoforte duet, "L'Ardita," by the Misses Watson was very tastefully performed. One of the gems of the evening's entertainment was the performance by Miss Shipley of two pianoforte solos, viz., "Silvery Waves" (Wyman), and "Freischutz" (Sydney Smith). [...] The concert was for the benefit of the Breaston brass band, and, considering the bad weather, a fair number of people were present. The chair was taken by the Rev. T. Hale, rector of Risley

and Breaston, who briefly explained the object for which the concert was given. A very fair sum was realised by the band.

30 April 1879

EVENING CONCERT. – Mr. N. M. Day, organist of this town, gave his second evening concert of the season on Thursday evening last, at the Town-hall Assembly-room, having engaged for this purpose the services of Miss Honeybone, Nottingham; Mr. Field Baldwin, Derby; and Mr. E. Scott, of Wirksworth. [...] The following was the programme :–

PART 1.

Cowen's Cantata – "The Rose Maiden."

PART 2.

Solo pianoforte, "Tarantelle," Sidney Smith [*sic*] – Mr. N. M. Day.

[...]

Solo pianoforte, "The Last Rose of Summer," Thalberg – Mr. N. M.

Day.

[...]

10 March 1880

MILFORD.

CONCERT. – A concert in aid of the funds of the cricket club was given under distinguished patronage in the Milford Schoolroom on Friday evening. A large and fashionable audience assembled to hear an excellent programme of high-class music. [...] The instrumental part of the programme was well sustained. Miss Littlewood played Sidney Smith's [*sic*] "Gaieté de Cœur" on the piano, and Mr. Aram gave a cornet solo, both being performances of exceptional merit. [...]

22 November 1893

DERBY SCHOOL BAZAAR,
THURSDAY, FRIDAY, AND SATURDAY,
NOVEMBER 23rd, 24th, & 25th, 1893,
OPENING EACH DAY AT 2.30 P.M.
THE BAZAAR will be OPENED on THURSDAY,
Nov, 23rd, by HER GRACE THE
DUCHESS OF DEVONSHIRE.

ENTERTAINMENTS:

Grand Vocal and Instrumental Concerts by the Derby
Musical Society.

Dramatic Performances by Members of the Amateur
Dramatic Society, under the management of F.
H. Court, Esq.

Concerti di Camera under the direction of Mr. S.
Neville Cox.

Recitals of Modern Pianoforte Music by Mr. Sydney
Smith.

Comediettas by Friends and Members of the School.
Orchestral Selections by the School Music Society.
Humorous Character Sketches and Drawing-room
Entertainments.
Exhibitions of Interesting Curiosities ; Palmistry,
Waxworks ; Shooting Galleries, &c., &c.
[...]

26 December 1900

MUSICAL SUNDAY EVENING ASSOCIATION.-

At the Corn Exchange on Sunday evening last another most successful concert was given, arranged by Mr. G. T. Stevenson's Banjo, Mandolin, and Guitar Sextette [*sic*], which comprised the following talented artistes: Miss M. Slater and Miss E. Potts, Messrs. G. T. Stevenson, A. Horrobin, H. E. Cooke, and A. Badderley, assisted by Miss Marie Hochart (vocalist). The Sextette performed their pieces in a most meritorious style, evoking loud applause from a large audience. The various items were greatly enjoyed throughout, whilst the success of Miss Marie Hochart, her first appearance before the public, was highly gratifying. Miss M. Slater and Miss E. Potts did their duty as pianists in a most masterly manner. The following was the programme: Pianoforte solo, March from "Tannhauser," Miss M. Slater; overture, "Cupid's Realm" (Armstrong), the Sextette; banjeaurine [*sic*] duet, "Apollo" March (Sullivan), Messrs. Horrobin and Badderley; mandolin solo, "Andante and Allegro" (Ellis), Miss M. Slater; song, "A Dream of Paradise" (Hamilton Grey), Miss Marie Hochart; serenade, "Last Greeting," the Sextette; pianoforte duet, "La Harpe Eolienne" (Sydney Smith), Misses Slater and Potts; banjo solo, "Romance" (Cammeyer), Mr G. T. Stevenson; mandolin and guitar trio, "Joy and Pleasure," Misses Slater and Potts and Mr. Stevenson; song, "The Holy City" (Stephen Adams), Miss Marie Hochart; banjo duet, "Yeoman's Call," (Cammeyer), Messrs. Stevenson and Cooke; march "The Festival," the Sextette. The chairman for the evening was Mr. P. E. Yeomans, who was ably supported by Mr. Councillor W. George and Messrs. C. Wakefield and Wingfield. Mr. C. Wakefield moved the usual vote of thanks to the Chairman and artistes, to which the Chairman suitably replied, stating how thoroughly he had enjoyed the programme. He thanked all for what they had done to bring about such an excellent collection, which amounted to £5 8s. 6d.

The Bristol Mercury

9 November 1867

MR. SYDNEY SMITH'S PIANOFORTE RECITAL. – Last night Mr. Sydney Smith, who is well known as a gifted pianist, gave one of his brilliant recitals at the Victoria-rooms. Owing no doubt to the state of the weather, the fog being exceedingly dense, there was but a moderate attendance. To those, however, who attended a rich treat was afforded.

Mr. Smith's freedom of hand, brilliancy of touch, and execution were greatly admired, and his various performances were greeted with the most enthusiastic applause. A second recital will be given this morning.

24 January 1882

CONCERT IN AID OF LADIES IN DISTRESS IN IRELAND

- Last evening, a concert in aid of the Lord Mayor's Fund for the relief of ladies in distress in Ireland was given at the Bristol Club, Old Market-street. Mr. T. S. Bush, who organised it, obtained the voluntary organisation of a number of skilled amateurs and artistes, and provided a programme so attractive that the large concert room was crowded. Mrs and Miss Lysaght opened the programme with a pianoforte duet, Rossini's overture to "Tancredi," and were much applauded, as were also Miss Ethel and Miss Beatrice Lysaght in a second pianoforte duet, Sydney Smith's gracefully written "Fairy Queen," delicately played by the youthful amateurs. [...] Mr Bush in the course of the evening heartily thanked all who had assisted in the concert, and announced that the proceeds would probably exceed £20.

28 November 1890

STRATTON-ON-THE-FOSSE.

On the evening of Tuesday, the 25th inst., a very successful concert, organised by the parish priest, the Rev B. M. Suter, O.S.B., who was most kindly and ably assisted throughout by Mr J. Barratt, professor of music at Downside College, was given in St. Benedict's schoolroom, Stratton-on-the-Fosse. Part I commenced with a pianoforte duet, "Marche des Flambeurs" (Sidney Smith [*sic*]), which was capitally played by Mr and Miss Barratt.

[Repeated 29 November 1890.]

21 November 1892

HAPPY EVENINGS FOR THE PEOPLE.— In spite of the unfavourable weather on Saturday the attractions at the Association Hall, St. James's square, drew a crowded house. The chair was occupied by Mr J. L. Daniell, the Rev J. D. Figures being down for the 20 minutes temperance address. The following contributed to the musical pleasures of the evening :- [...] Miss Edith Gurnsey also contributed to the instrumental portion with an effective rendering of Sidney Smith's [*sic*] "Tarantella" for the pianoforte. [...] The entertainment concluded with an amusing temperance dialogue entitled "Life Below Stairs."

10 January 1894

CONCERT AT ST. RAPHAEL'S HOUSE OF CHARITY.

- A very successful concert was held under the auspices of the St. Raphael's Club, in aid of the Building Fund of St' Agnes's Industrial School, Upper Knowle, on Monday evening, in the Mission Room at the St' Raphael's House of Charity. The entertainment was organised by the Rev. M. R. Butler (curate), and the idea was heartily taken up in the parish. There was a large attendance, and a well-arranged programme was carried out. [...] the pianoforte duet "Marche des Tambours" (Sydney Smith) was creditably rendered by Miss Graveley and Miss Lilly Graveley. [...] A most enjoyable evening was spent.

2 March 1895

A highly successful concert, organised by Miss [?], was held in the National Schoolroom of the parish on Saturday. [...] The stage was tastefully decorated [...]. The following was the programme [...]. Part I – Pianoforte duet, "Danse Napolitaine" (Sydney Smith), Miss Fry and Mrs [?]. [...] Part II – [...] pianoforte duet, "Sleigh Bells" (Sydney Smith) [...]. At the conclusion hearty votes of thanks were accorded to the Vicar for the use of the room, to Mr F. L. Bartelt [*sic*] for presiding, and last, but not least, to the performers.

[This review appeared in *The Bristol Mercury and Daily Post*. A large section of the text was unreadable.]

The Examiner

12 February 1881

Mr. Sims Reeve's first "farewell" ballad concert passed off happily enough at St. James's Hall on Tuesday evening. The great English tenor never sang more gloriously, and Mr. Herbert Reeves took another stride in the direction of popularity. Miss Minnie Hauk, of "Carmen" notoriety; Miss Helen d'Alton, one of the very foremost contraltos of the day; and Mr. Arthur Oswald, a highly cultivated baritone singer, took part in the performance. Mr. Sydney Smith did some piano business, and Mr. Sidney [*sic*] Naylor played the accompaniments to perfection. Nor should mention of the excellent way in which the London Vocal Union sang some part-songs be omitted.

The Daily News, London

18 May 1868

MESSRS. SYDNEY SMITH and HENRY BLAGROVE'S PIANOFORTE AND VIOLIN RECITAL, under distinguished patronage, Hanover-square Rooms, TOMORROW EVENING (Tuesday), at half-past 8. Pianoforte, Mr. Sydney Smith; violin, Mr.

Henry Blagrove; violoncello, Mr. Aylward; vocalist, Miss Cecilia Westbrook.- Stalls, 6s.; tickets, 2s. 6d. Plan, &c., at Messrs. Ashdown and Parry's 19, Hanover-square.

21 May 1868

MESSRS. H BLAGROVE AND SYDNEY SMITH'S RECITAL.

These gentlemen gave a performance of violin and pianoforte music, solo and concerted, at the Hanover-square Rooms on Tuesday night. Mr. H. Blagrove has long been eminent as one of the first of living violinists. A pupil of Spohr, Mr. Blagrove possesses some of the best qualities of tone and style of that great master, adding thereto the brilliancy and lightness of bowing which belong to a more modern school. Mr. Sydney Smith is a younger professor, who has more recently come into notice by many popular pieces for the pianoforte, some of which ("A Caprice de Concert" and a "Study for the Left Hand") were performed by him last night with considerable powers of execution, which were also advantageously displayed in a Prelude and Fugue by Bach, and an elaborate study by Rubenstein. Mr. H. Blagrove's solo performance commenced with a Reverie and Tarantella by Vieuxtemps, a piece of extreme difficulty, in which the player's good qualities already adverted to were admirably manifested. Besides this, Mr. Blagrove also played two impromptus of his own composition. The concerted pieces were Mozart's well-known Sonata in A major, for piano and violin; Mendelssohn's variations for piano and violoncello – the latter instrument in the efficient hands of Mr. Aylward, who also participated with the concert given in the performance of Beethoven's pianoforte trio in B flat, op. 11 – the programme terminating with a brilliant duet by Wolff and Vieuxtemps, for piano and violin. Some vocal pieces, effectively sung by Miss Cecilia Westbrook were interspersed with the instrumental performances.

7 March 1871

MISS BERRY-GREENING. – IRISH BALLAD CONCERT,
FRIDAY, March 17 (St. Patrick's Night), at Eight o'clock. [...] Conductors, Messrs. Lindsay Sloper, J. G. Callcott, Sydney Smith, and W. Ganz. [...]

19 June 1872

INTERNATIONAL EXHIBITION. – Mr. SYDNEY SMITH will PERFORM on JOHN BRINSMEAD and SON'S NEW PATENT GOLD MEDAL CONCERT GRAND PIANOFORTES THIS DAY, June 19, at 12 o'clock. Room 15.

MR. SYDNEY SMITH'S SECOND PIANOFORTE RECITAL will take place at St. George's-hall, **THIS DAY** (Wednesday), June 19, at Three o'clock. Artistes, Madame Florence Lancia and Mr. Maybrick;

Violin, Mr. Henry Holmes; Violoncello, Mr. Edward Howell; Pianoforte, Mr. Sydney Smith; Accompanist, Mr. Stanislaus. – Tickets to be had at the Hall, and of Mr. Sydney Smith, 45, Blandford-square, N. W.

6 November 1874

MR. SYDNEY SMITH'S RECITALS.

This clever pianist and successful composer of music for his instrument gave the first of two performances, at the Hanover-square Rooms, on Wednesday afternoon, when a very large audience was assembled. Mr. Smith played, with much brilliancy, Weber's *Concert-Stück*, the orchestral accompaniments to which were efficiently represented on a second pianoforte by Mr. Smith's amateur pupil, Mr. Schneider. Mr. Smith was heard, perhaps even to more advantage, in some unaccompanied solos of his own composition, "La Sympathie," "Etude de Concert," "Sweet Sounds," "Titania," and "En Route;" the two last being novelties. These pieces are characterised by considerable grace of melody, and the passages of display are fluently written, and thoroughly well suited to the instrument for which they are intended. Mr. Smith also played, with considerable effect, No. 2 (in D flat), from Henselt's First Book of Studies; Chopin's Impromptu in A flat; and Leopold de Meyer's "Marche Triomphale d'Isly." His selection having closed with Henri Ravina's brilliant duet for two pianos, on subjects from *Euryanthe* (with Mr. Schneider as second pianist), some vocal pieces were contributed by Madame Pauline Rita, Mr. Wadmore, and Mr. A. Baylis; the chief effect having been made (by the lady) in Sir J. Benedict's song "The bird that came in Spring," which was accompanied by the composer at the pianoforte, and by Mr. Wells in the flute obbligato, which forms an important accessory. The song was greatly applauded, and had to be repeated. Herr Meyer Lutz officiated, conjointly with Sir J. Benedict, as conductor. The second recital is announced for December 2nd.

5 December 1876

MR. SYDNEY SMITH'S SECOND PIANOFORTE RECITAL, Willis's Rooms, Dec. 6, at 3 o'clock. Vocalists, Miss Sophia Ferrari and Signor Federici; accompanists, Sir Julius Benedict and Herr Meyer Lutz. – Tickets at Chappell's, and of Mr. Sydney Smith, 45, Blandford-square.

MR. SYDNEY SMITH will play (Dec. 6) Moonlight Sonata (Beethoven), Berceuse and Tarentelle [*sic*] (Chopin), and with a pupil, Andante and variations (Schumann), two Pianos, Liszt's arrangement of Weber's Polacca, op. 72, and several of his latest compositions.

5 December 1877

MR. SYDNEY SMITH'S PIANOFORTE RECITAL, Willis's Rooms, THIS DAY, Dec. 5. at Three. Vocalists: The Mdles. [*sic*] Badia and Mr. Shakespeare. Accompanists: Sir Juilius Benedict and Mr. W. Ganz. MR. SYDNEY SMITH will introduce at his SECOND PIANOFORTE RECITAL, at Willis's Rooms, Dec. 5, four New Pieces, "Gavotte," "Retrospect" (melody), "Deuxième etude de Concert," and Fantasia on Flotow's Opera, "Stradella." Also by desire, will repeat "Cynthia," and "Souvenir de Bal."

10 January 1887

SATURDAY POPULAR CONCERTS.

That the musical season has been resumed none too soon was plainly shown by the crowded state of St. James's Hall on Saturday afternoon. Dozens of people were turned away from the doors, and the programmes were all sold out before the performance began. [...]

The following are the arrangements for the current week. [...] On Thursday, Mr. Sydney Smith will give a concert. [...]

The Leeds Mercury

19 September 1868

NATIONAL ART EXHIBITION. – Messrs ASHDOWN and PARRY have the pleasure to announce that Mr. J. E. NEWELL will perform at his Pianoforte Recital this day: -

Sydney Smith's Hymn of Praise

“ “ Harmonies du Soir

“ “ Fairy Queen Galop

Price four shillings each, to be had of all Music sellers.

London: - Ashdown and Parry Ltd, 18, Hanover-square, W.

NATIONAL ART EXHIBITION. MR. ARCHIBALD RAMSDEN begs to announce that Mr. J. E. NEWELL will give a RECITAL on COLLARD and COLLARD'S IRON GRAND PIANOFORTE in the CENTRAL HALL, This Day, from 1.15 to 2.15.

26 September 1868

NATIONAL ART EXHIBITION. MR. ARCHIBALD RAMSDEN begs to announce that Mr. J. E. NEWELL will give a RECITAL on COLLARD and COLLARD'S IRON GRAND PIANOFORTE in the CENTRAL HALL, This Day, from 1.15 to 2.15.

NATIONAL ART EXHIBITION. – Messrs ASHDOWN and PARRY have the pleasure to announce that Mr. J. E. NEWELL will perform at his Pianoforte Recital this day: -

Kuhe's La Traviata

“ Souvenir de St. Estache
Sydney Smith’s Danse Napolitaine
Price four shillings each, to be had of all Music sellers.
London: - Ashdown and Parry Ltd, 18, Hanover-square, W.

20 October 1868

NATIONAL ART EXHIBITION. MR. ARCHIBALD RAMSDEN begs to announce that Mr. J. E. NEWELL will give a RECITAL on COLLARD and COLLARD’S IRON GRAND PIANOFORTE in the CENTRAL HALL, This Day, from 1 to 2.

NATIONAL ART EXHIBITION. – Messrs ASHDOWN and PARRY have the pleasure to announce that Mr. J. E. NEWELL will perform at his last four Pianoforte Recitals, October 20th, 21st, 22nd, and 23rd : -

W. S. Bockstro – Heather Bells.

Sydney Smith – Harpe Eolienne.

Kuhe’s Victoria.

Price four shillings each, to be had of all Music sellers.

London: - Ashdown and Parry Ltd, 18, Hanover-square, W.

21 January 1887

CONCERT AND DRAMATIC ENTERTAINMENT AT ARMLEY.– A concert was given last evening in the Temperance Hall, Armley, in aid of the Armley Church Christmas Tree Fund, by a number of friends and members of that Church. There was a very large attendance. The concert commenced with a pianoforte solo by Miss Cliff, who played in a very pleasing manner “Gaité de Cœur” (Sidney Smith [*sic*]). [...]

The Ipswich Journal

8 May 1869

HARWICH

CONCERT.- On Monday evening last, Miss Agnes King gave a grand evening concert, in the Central Hall of the White Hart Hotel, under the patronage and immediate presence of Col. Sir R. A. Shafto Adair, Bart., and the Officers of the East Suffolk Militia. The hall, which was brilliantly lighted and decorated, was filled with the *élite* of the town and neighbourhood. The programme gave promise of a great musical treat, rarely to be had in the provinces; and too much praise cannot be given to the spirited proprietor of the above Hotel, and his talented daughter, for the pains they must have rendered to make the concert such a success. [...] Miss Agnes King is a brilliant pianist, and played superbly. [...] Altogether Miss King may fairly congratulate herself on her success, and we can assure her, that amongst those present, a general desire was expressed that this should be only one of a series of concerts, which, with such talent, cannot fail to be attractive to all lovers of good music. The following was the programme:-

PART I.
[...]
Solo Piano.. “Lucrezia Borgia”... Miss Agnes King
Sydney Smith
[...]

23 September 1876

MUTFORD.

ENTERTAINMENT WITH A GOOD OBJECT. – A concert was given in the School-room of this village on Friday evening; the proceeds are to be applied in purchasing a harmonium for the parish church. The chair was taken at half-past seven by the Rev. D. M. Dully, the rector. The entertainment was in every way a success, the room being well filled, and the performers deserving great praise for the very excellent manner in which the programme was carried out, which was as follows:-

PART I.
[...]
PART II.
[...]
Pianoforte solo, “The Fairy Queen,” *Sydney Smith*, Miss Oldrin.
[...]

26 April 1881

MISS ADA BEART’S BENEFIT CONCERT. – During the last 14 years Aldeburgh has enjoyed the services of a talented lady organist, whose services, when not engaged at our grand old Parish Church, have been freely given in aid of any concert or entertainment for charitable or other objects, whether in Aldeburgh or in the neighbouring parishes. This lady, Miss Beart, is entirely without the assumption which usually accompanies the gifted *artiste*. It is not a matter for surprise therefore that our organist is a great favourite and welcome visitor in all circles. Some years ago the writer of these lines conceived the idea of a complimentary concert for the benefit of Miss Beart, and mentioned it to one of the family, well knowing that her services were not adequately remunerated. The notion was, however, not encouraged then; but about a fortnight ago the matter again cropped up, and placards announcing the concert for Wednesday, April 20th, were circulated. The notice was too short, especially at such a dull time, and with most of our leading residents away from the place. However, when the evening arrived the Reading Room rapidly filled, and even the small entrance lobby was crammed, to listen to the following programme:-

[...] pianoforte solo, “Polacca Brillante” (*Weber*), Miss Beart; [...] pianoforte solo, “The Ancient Mariner,” Miss K. E. Beart; [...] pianoforte solo, “Faust” (*Sidney Smith*) [*sic*], Miss Beart; [...] Of Miss Beart’s pianoforte solos it is needless to assure our readers, her splendid and finished style was greatly appreciated [...].

22 October 1881

ST. MATTHEW'S CHURCH NEW ORGAN.— On Tuesday evening the second fortnightly entertainment on behalf of the new organ fund of St. Matthew's was held in the School-room, when there was a good audience. A substantial programme, consisting of glees, solos, duets, quartettes, &c., was arranged, and was well received by the audience. The following was the programme:—
[...] piano solo, "Chanson Crèole" (*Sidney Smith*), [*sic*] Mrs. Henry Jackaman [...]

13 January 1883

ORFORD.
CONCERT.— An amateur concert was given in the Orford School-room on Tuesday evening, the 2nd instant, under the patronage of Sir Richard and Lady Wallace. It will be remembered that a few weeks back a concert was given in aid of the Shipwrecked Mariners' Society, and, judging from the overcrowded audience which assembled on Tuesday last, the people of Orford and neighbourhood had evidently not forgotten the musical treat they then had. [...] Miss Scott's piano solo from "Faust" came next. Of the very accomplished playing of this lady it is almost unnecessary to speak; her performance was most brilliant, and was enthusiastically encored. [...] Miss Scott presided at the piano [as accompanist] and the vocalist were greatly assisted by the skilful and sympathetic manner in which they were accompanied. The piano, a splendid instrument, was very kindly lent for the occasion by Lady Wallace. The proceeds of the concert, amounting to a little over £8, will go towards defraying the expenses of the church fabric in repair. It is not often that country people have the privilege of listening to such an array of musical talent; and Orford and neighbourhood may well be congratulated on the very high class performances with which they are favoured, through [*sic*] the instrumentality of the Rector. The following is the programme:— [...] piano solo "Faust" (*Sidney Smith*), [*sic*] Miss Scott [...]

3 February 1883

WICKHAM MARKET.
ENTERTAINMENT.— The last of the series of entertainments at the National School was held on Wednesday evening, when the room was again crowded. The programme of the evening was arranged by Mr. Bales, and consisted chiefly of music, vocal and instrumental, which was performed in a most creditable manner by all engaged. By means of these entertainments a large sum of money has been raised to purchase coals for the poor. At the close of the entertainment a vote of thanks to the performers was proposed by Mr. Whitmore, who observed that the great popularity of the entertainments evinced by the crowded audiences gave great encouragement to the promoters, who had tried to combine amusement and instruction for the good of both

themselves and their hearers. [...] The following is the programme:–
[...] pianoforte solo, by Sidney Smith, [*sic*] op. 45, Miss Image [...]

3 March 1883

CHRISTCHURCH, BEACH. – On Thursday in last week a capital amateur concert was given in the beautiful new school-room, on behalf of the building fund. The platform was exquisitely decorated with plants and flowers, and the whole proceedings passed off with considerable *éclat*. There was an excellent attendance on the occasion, and the following programme was splendidly executed:– [...] solo pianoforte, “Fairy Queen” (*S. Smith*), Miss Slack [...]

19 January 1884

BARHAM.

CONCERT.– On Monday evening a vocal and [*sic*] instrumental concert of notable excellence was given in the Sunday school-room adjoining the Rectory. Most of the ladies and gentlemen belonging to the Bosmere Amateur Choir – who, by the kind invitation of Mrs. Tidswell, have occasionally met for practice during the last two years at Bosmere Hall, under the tuition of Mr. Lindley Nunn and Mr. Edwin Nunn – took part in the entertainment. [...] The Misses Howlett, of Barham, effectively commenced the concert by a pianoforte duet, by *Sidney Smith* [*sic*], played in excellent time and with much spirit. [...] The capacious room was almost over-crowded. Lady Broke-Middleton, the Rev. R. Longe and the Misses Schreiber, of Coddendam, Mrs. Haines, the Misses Drury, Mr. and the Misses Phillips, of Barham Hall, the Misses L. and C. Schreiber, and other ladies and gentlemen of the neighbourhood, as well as numerous parishioners of the adjacent village of Claydon, were present. No one arrived late, and none left before the end. The parishioners of Barham must feel that their best thanks are due to all those who assisted at so delightful an entertainment, especially when it is remembered that many of the performers came considerable distances in order to do so. Mr. Phillips, of Barham Hall, and Mr. John Howlett kindly assisted in seating the audience, a task involving no little exertion. The following was the programme:– Pianoforte duet, “Pas Redouble,” the Misses Howlett [...]

18 August 1886

STONHAM ASPAL.

ENTERTAINMENT.– A very successful entertainment was given in the schoolroom on Friday evening to a crowded and appreciative audience. Indeed, owing to the fact that some talented lady performers are staying on the parish, those present enjoyed quite a musical treat. The musical programme was charmingly rendered throughout [...] The programme is given below :–
[...]

Duet (instrumental), “Danse Napolitaine,” Miss Craske and Miss Edith Simpson.
[...]

23 December 1886

BRUISYARD.

CONCERT.— A second concert took place in the schoolroom on Tuesday, under the management of Mr. E. D. Cavell. The success of the former one, and the excellent programme provided, resulted in a well-filled house. The following events constituted the programme:— Pianoforte duet, “Sleigh Bells” (*Sidney Smith* [*sic*]), Miss White and Miss Smyth; [...]

14 April 1894

EVENING CONCERT. — On Monday a grand evening concert, promoted by Mr. J. E. Blakemore, organist and choirmaster at the parish church, was given in the Works Hall, which had been specially prepared for the occasion, the stage particularly presenting an artistic appearance, having been carefully and tastefully embellished with art curtains, screens, creepers, and beautiful plants. The performance was successful in every respect, a large audience attending, and those ladies and gentlemen who took part in the lengthy programme are to be complimented upon their musical abilities, which won golden encomiums from a select company. [...] A welcome break in the order of the programme was afforded by Miss Harrison’s excellent performance of the piano solo “Martha,” one of *Sydney Smith’s* intricate compositions. [...]

30 November 1895

LEISTON : CHORAL SOCIETY. — On Thursday evening, a concert was given in the Works Hall by the Leiston Choral Society. The platform had been prettily decorated for the occasion, and there was a select audience present, additional reserve seats having to be provided. The programme consisted of some light pieces by the members of the Society, and vocal and instrumental pieces by individual members. The National Anthem was sung at the commencement [...] Two instrumental items followed, a well-executed piano solo, “Gaiété de Cœur” [*sic*] (*Sydney Smith*), by Miss Titlow, and a piano duet by Mrs. And Miss Wallis. [...] The audience frequently showed their appreciation of the way in which the various items were performed by repeat applause, and most of the pieces were encored.

The Oxford Journal

18 June 1870

THE COMMEMORATION.

CONCERT AND DANCE AT MAGDALEN HALL.

The Commemoration festivities this year were inaugurated on Wednesday evening last at Magdalen Hall by a very delightful concert and dance given by the members of that Society. The concert took place in the Dining Hall, which was very tastefully decorated with flowers and evergreens, and was crowded to excess. The programme was as follows:-

PART I.

[...]

PART II.

Pianoforte Solo, "The Huguenots" (M. West) *Sydney Smith*.

[...]

The Freeman's Journal and Daily Commercial Advertiser, Dublin

17 July 1868

ASSEMBLY ROOMS, CORRIG AVENUE,
KINGSTOWN.

THIS EVENING, the 17th inst.,
Commencing at Eight o'Clock.

MR. FLETCHER BAKER'S

Grand Pianoforte and Vocal Recital.

Programme :-

Solo Pianoforte, Andante and Rondo, Mendelssohn; [...] Solo Pianoforte, Lucrezia Borgia, Kuhe; [...] Solo Pianoforte, Galop du Concert, Sidney Smith [*sic*]; [...] Solo Pianoforte, Alice where art Thou, Ascher; [...] Solo Pianoforte, Il Trovatore, Fletcher Baker; [...] Solo Pianoforte, Irish Airs, Thalberg; [...]. Broadwood's Grand Pianoforte.

Reserved Seats, 3s ; Unreserved 2s ; Back Seats, 1s. Tickets may be had at Morrow's Library, or at the doors.

Carriages may be ordered at Ten o'Clock.

30 July 1870

EXHIBITION PALACE.

MESSRS. GUNN

Beg to announce that they have arranged, during the Horse Show Week,

A BALLAD FESTIVAL,
FOUR GRAND CONCERTS,

To take place on the
EVENINGS of MONDAY, WEDNESDAY, and
FRIDAY, 15th, 17th, and 19th August,
And SATURDAY AFTERNOON, 20th August.

The following distinguished Artistes will appear:-

Soprano:

Miss BANKS, from the London Concerts.

Contralto:

Miss POOLE, her First Appearance in this Country
for some years.

Tenor:

Mr. WILFORD MORGAN, from the Royal
Italian Opera, Covent Garden.

Bass:

Signor FOLI, from the Italian Opera, Drury-lane.

Solo Pianist:

Mr. SYDNEY SMITH, the celebrated Composer.

The programmes will consist of old favourite Ballads and Songs,
together with a number of Concerted and Instrumental Pieces.

Numbered and Reserved Chairs, 5s. ; Stalls, 3s. 6d. ; Balcony, 2s. ;
Area, One Shilling.

Tickets and Programmes to be had at the principal Music Warehouses
and Libraries, and at

M. GUNN and SONS, 61 GRAFTON-STREET.

[Repeated 5, 10, 13 August 1870.]

20 August 1870

Mr. SYDNEY SMITH, the celebrated Composer and Pianist, at the
Ballad Concerts.

[...]

EXHIBITION PALACE.

GRAND BALLAD FESTIVAL.

Miss BANKS, Miss POOLE,

Mr. WILFORD MORGAN,

Signor FOLI,

AND

Mr. SYDNEY SMITH,

the celebrated Composer and Pianist.

[...]

PROGRAMME

FOURTH CONCERT,

THIS (SATURDAY) AFTERNOON, 20th August.

PART I.

[...]

Pianoforte Solo – Fantaisie Brillante, “Faust,” ... Sydney Smith.

Mr. Sydney Smith.

[...]

PART II.
[...]
Pianoforte Solo - "Morning Dewdrops,"... Sydney Smith
"Danse Napolitaine,"...
Mr. Sydney Smith.
[...]

12 November 1881

ANTIENNT CONCERT ROOMS
GREAT BRUNSWICK STREET.

A GRAND CONCERT
Will be given by the Pupils of
RICHARD VINCENT O'BRIAN,
On MONDAY EVENING, November 14,
IN THE
ANTIENNT CONCERT ROOMS,
GREAT BRUNSWICK STREET.

PROGRAMME.
PART I.
Grand Selection from
MOZART'S TWELFTH MASS:
KYRIE ELEISON, GLORIA, AGNUS DEI,
AND DONA NOBIS,
WITH
ORCHESTRAL ACCOMPANIMENT.

PART II.
[...]
Pianoforte Solo "Faust," Sydney Smith
[...]

21 December 1895

THE DOMINICAN CONVENT,
ECCLES STREET.
DISTRIBUTION OF PRIZES.

The Christmas distribution of prizes to the pupils who had won successes at the Intermediate Education Examinations took place last evening at the Dominican Convent of Our Lady of Sion, Eccles Street. [...] A stage with a picturesque proscenium and the most perfect accessories was erected, and after the distribution of prizes and excellent dramatic and musical programme was gone through.][...] The following was the programme:- [...] piano duet, Chilperic, Sydney Smith [...].

The Belfast News-letter

13 August 1870

ULSTER HALL, BELFAST
THE GRAND BALLAD CONCERT,
ON
TUESDAY EVENING, 16th AUGUST, 1870,
To commence at Eight o'clock.

PROGRAMME.

PART I.

[...]

Pianoforte Solo – Fantaisie Brillante, “Martha,” ... SYDNEY SMITH.
Mr. SYDNEY SMITH.

[...]

PART II.

[...]

Pianoforte Solo – Study for the left hand alone on Com é Gentil,
Morceau Brillant, “Le jet d’eou,”[sic] ... SYDNEY SMITH.
Mr. SYDNEY SMITH.

[...]

Balcony Seats, Numbered and Reserved (Morning Dress). 3s; Front
Area, 2s; Back Area, 1s.

Tickets to be had at HART & CHURCHILL’S, Castle Place, Belfast.

23 March 1876

METROPOLITAN GOSSIP.
(FROM OUR LADY CORRESPONDENT.)

[...]

Last Friday being St. Patrick’s day there was a burst of Irish music all
over the metropolis. [...] At St. James’s Hall, and Irish ballad concert,
one of the most successful of all [...] Mr. Sydney Smith, piano soloist
[...]

2 May 1883

MADAME SCHROEDER’S CONCERT.

The opportunity annually given to Belfast audiences of becoming
aware of the degree of proficiency attained by Madame Schroeder’s
pupils was largely availed of last evening, when the Ulster Minor Hall
was well filled with a fashionable audience. The programme contained
many choice selections, those in which the young ladies under the
tuition of Madame Schroeder took part being particularly successful as
reflecting credit on the ability of their teacher. Five pupils were kind
enough to contribute items. Miss May, a girl of eleven, has even
improved on the brilliancy of style which last year was noticeable in
her command of the piano. The intelligent little lady, whose
interpretation of Bellini’s duet “The Pirate” was marvellously perfect,

received an encore for the fine expression imparted to Sidney Smith's [*sic*] "Jet d'Eau." [...]

11 February 1884

CONCERT IN NEWTOWNARDS. – Last Wednesday evening a concert of a most successful character was given in the Assembly Rooms, in connection with the Newtownards Choral Society. Conductor, Mr. B. Kent Atkinson, of Lisburn. The following programme was admirably gone through: - Duet, (pianoforte), "Danse Napolitaine," (Sydney Smith), Misses Maude and Adelaide Atkinson [...]

23 December 1884

MISS REEVES' LADIES SCHOOL,
UNIVERSITY SQUARE.
DISTRIBUTION OF PRIZES.

The annual distribution of prizes to the successful pupils attending this school took place yesterday afternoon, at two o'clock, in the Ulster Minor Hall. There was a very large attendance, including the Lord Bishop of Down and Connor and Dromore, who presided [...]

The following programme was performed by the pupils of the school, and the manner in which the several items were executed showed the efficient character of the musical instruction given:

[...] duet, piano, "Faust" (Gounod) (arranged by Sidney Smith [*sic*]), Miss Kerby and Miss Davis [...] quartette, "Fairy Queen" (Sidney Smith [*sic*]), Miss Clark, Miss L. Davis, Miss MacDonald, and Miss Russell.

3 February 1885

BELMONT CHORAL ASSOCIATION

LAST night, in the Belmont Schoolroom, the second concert of the season in connection with the above association was given. There was a large attendance. [...] Miss Hewitt, for a brilliant pianoforte solo – "Nightingales will," by Ganz – was encored, and replied with a rigoletto by Sydney Smith. Both items require a large amount of executive ability, but the soloist was equal to the occasion. [...]

20 February 1886

COLLEGE STREET SOUTH YOUNG MEN'S ASSOCIATION. – A conversazione in connection with this association was given last night in the Exhibition Hall, Botanic Gardens. There was a very large attendance of the members and their lady friends. After tea, the chair was taken by the Rev. Professor Chancellor, who gave a short address. [...] The programme was an attractive one. The items were as follows.– [...] piano solo, "Morning Dewdrops" (Sidney Smith [*sic*]), Miss J.

Haslett; [...] piano solo, "Gaité de Coeur" (Sidney Smith [*sic*]), Miss Davison; [...]

20 December 1886

ALEXANDRA SCHOOL, CARICKFERGUS.

The annual public distribution of prizes and certificates awarded to pupils attending the above school at the midsummer and Christmas examinations for 1886 took place on Friday in the Albert Hall, Carickfergus. There was a very large attendance of pupils, their relatives, and other friends of education, who seemed to take an earnest interest in the proceedings.

[...]

The following programme was performed:- Pianoforte duet, "Fairy Queen" Sydney Smith, Misses Teasey and Priestley [...]

11 January 1887

AMATEUR THEATRICALS AT CLONES.- An amateur theatrical and musical performance was given in the Town Hall, Clones, on Friday evening. In accommodating the audience the resources of the hall were taxed to their utmost. The promoters of the entertainment – the Clones Football Club – are to be heartily congratulated on the success which has attended this their second effort at catering for the amusement of their friends, and especially for introducing the dramatic element to their programme [...]. The programme commenced with a pianoforte solo, "Tarantelle" (Sydney Smith), executed in brilliant style by Miss Montgomery. [...]

18 December 1888

CONCERT IN THE EXHIBITION HALL.

A very successful concert took place yesterday afternoon in the Exhibition Hall, in connection with the distribution of prizes to the pupils attending the Misses Reid's Ladies' School, The Elms, Belmont, who had been successful at the midsummer examination. There was a large audience, comprising the pupils, their parents, and friends. The prizes were distributed by the Mayor (Sir James H. Haslett, J. P.). The programme submitted during the evening contained a number of high-class musical selections, both vocal and instrumental, from the works of some of the best composers, and was principally sustained by the pupils of the school, and the various items were rendered with much acceptance. [...] Sydney Smith's beautiful "Fairy Queen Galop" was nicely rendered as a pianoforte quartette [*sic*] by the Misses Hardy, Stewart, M'Cutcheon, and S. Reid. Miss C. M'Ildowie's rendering of Gounod's "Flower Song," from "Faust," was much appreciated, as was the piano solo "La Dame Blanche" (Sydney Smith), by Miss Margaret Jamieson. [...] The programme concluded with the piano solo, "Martha" (Sydney Smith) by Miss M'Cutcheon, and the piano duet

“Canary Birds” (Linter), by Miss M’Kee and Miss Churchill, in which the performance showed much brilliancy of execution. [...]

20 December 1889

THE PRESBYTERIAN CHURCH.

WINDSOR PRESBYTERIAN CHURCH.– The sale of work which was held yesterday afternoon in the lecture hall of Windsor Presbyterian Church, on behalf of the Zenana Mission, was attended with a fair measure of success, which was to be expected, considering the laudable object of the undertaking. Notwithstanding the anything but pleasant character of the weather during the afternoon there was a good attendance at the opening ceremony, which took place at three o’clock. [...] The articles appearing on the work tables, which were of a useful and ornamental character, were contributions from the “sewing circle,” which consists of a number of ladies connected with the congregation who are engaged during the year in preparing work for the annual sale. In addition there were a children’s table, a refreshment table, a flower table, and an amateur art exhibition, the paintings being the work of the members of the congregation. During the afternoon and evening the following miscellaneous programme was gone through, the different items being received with much appreciation.– Piano solo, “March from Athalie” (Mendelssohn), Mrs. Macfarlane; piano duet, “Maypole Dance” (Sidney Smith [*sic*]), the Misses Clugston; piano solo, “La Gazelle” (Wollenhaupt), Miss Mathews; piano solo, “Whispers from Erin” (Rockstro), Miss Collins; [...] piano solo, “Psyche,” Mrs. M. Shaw; piano solo, “Melody in F” (Rubinstein), Miss Collins; piano solo, Miss G. Clugston; duet piano, “The Fairy Queen” (Sidney Smith [*sic*]); [...]

16 December 1890

PRINCE OF ORANGE TEMPERANCE L.O.L. 1922.

This flourishing number gave a concert and readings in the Assembly’s Hall last night – Mr. Travers K. Duncan presiding. The attendance was large, and the proceedings throughout agreeable and interesting. The Prince of Orange Lodge is, we understand, only two years in existence, yet in this brief period it has gathered a strong membership, and is now occupying a prominent position in the Institution. The concert last evening spoke volumes in favour of their enterprise and good taste. All those taking part were local, but the character of the entertainment was well sustained from beginning to end. [...] The programme consisted of – Part I. – Pianoforte duet, “Fairy Queen” (Sidney Smith [*sic*]), Misses Gill; [...]

24 March 1891

THE CHURCH OF IRELAND.

CONCERT IN DREW MEMORIAL HALL.– On Friday evening last a most successful musical entertainment took place in Drew Memorial Hall, Grosvenor Street, the object of which was to aid a fund for building a mission church at Andersons-town. The hall was well filled, the Rev. N. E. Smith (incumbent), occupying the chair. The programme opened with a pianoforte solo, “The Maypole Dance” (Sidney Smith [sic]), rendered in a faultless manner by Miss Heaton, whose execution of the several numbers entrusted to her was much admired and enjoyed. [...] The meeting concluded with the National Anthem.

18 April 1891

DROMAHAIRE (COUNTY LEITRIM) YOUNG MEN’S CHRISTIAN ASSOCIATION. – A few evenings ago the annual soiree and concert in connection with this association was given in the schoolhouse, Dromahaire, the building being handsomely decorated for the occasion. Rev. Canon Elliott, rector of the parish, presided, and, notwithstanding the unfavourable character of the weather, there was a large attendance of members and their friends. The entertainment was one of the most successful and enjoyable that has taken place for some time under the auspices of this association, a circumstance upon which the members are to be congratulated. After the good things provided had been liberally discussed, the following varied and attractive programme was submitted, the various items of which were contributed in admirable style and to the satisfaction of the audience :- Part I [...] piano duet, “Fairy Queen Galop” (Sydney Smith), Miss Taggart and Miss E. Palmer [...]

13 December 1892

MISS FANNY POWELL’S RECITALS.

LISBURN, MONDAY NIGHT. – This evening the Orange Hall in Railway Street was the scene of one of the most popular events of the year – the concert given by Miss Fanny Powell, who occupies a good place in the front rank of pianoforte teachers. This gifted lady was assisted by her pupils, a number of well-known orchestral friends, and by [...]. There was, as usual at Miss F. Powell’s recitals, both a numerous and a respectable audience. Part I. – [...] pianoforte solo, “Maypole Dance” (Sydney Smith), [...]. Part II. – [...] duet (pianoforte), “Fairy Queen Galop” (Sydney Smith), [...] pianoforte solo, “Pas Redouble” (Sydney Smith), [...]. A most successful concert – one of the most enjoyable in local records – was brought to a close by singing “God Save the Queen.”

21 December 1892

ALEXANDRA SCHOOL, CARICKFERGUS.

Last evening the pupils attending this institution gave a concert in the Independent Hall, Carickfergus, previous to breaking up for the Christmas holidays. [...] To an outsider it would appear that a speciality had been made of the musical part of the pupils' education, and the audience was delighted to listen to their performances, especially as quite a number of them were of somewhat tender years. [...] The programme, which divides into two parts, was as follows :- Carol, "The First Nowell," the pupils of the School; piano duet, "Maritana" (Sydney Smith), the Misses Mathews [...]

23 December 1892

LADIES' COLLEGIATE SCHOOL, ROSETTA GARDENS, BELFAST. – The pupils of this institution gave their winter concert in the Orange Hall, Ballynafeigh, on Monday evening last, when a well-selected programme of high-class music served to show a crowded audience that at Miss Houston's school a successful effort has been made to cultivate among the pupils a true taste for classical and artistic compositions. When we say that the composers represented in the programme included Bach, Weber, and Mendelssohn, and that the items of these composers were rendered in a pleasing and refined manner by the young ladies entrusted with their interpretation, we leave our readers to judge of the excellence of the musical training given by their master, Mr. W. G. Price, Mus. Bach., Oxon., whose performance of Chopin's Ballade in A flat needs no comment. The following was the programme :- [...] piano duet, "Gàieté [*sic*] de Coeur" (Sydney Smith), Miss Ethel Dudley and Miss Kathleen Mahony [...].

13 December 1897

BELMONT LADIES' COLLEGE.
DISTRIBUTION OF PRIZES.

The annual prize-giving in connection with this college, which is so successfully conducted by the Misses Maguire, took place in the Ulster Minor Hall on Saturday afternoon, when the ceremony of distribution was gracefully performed by the Lady Mayoress, [*sic*] Mrs. Pirrie. There was a large attendance of parents and friends of the pupils, and the proceedings were of an interesting character throughout. Prior to the distribution the following programme was gone through in an admirable manner: - Song, "Christmas Carol," by the pupils; piano duet, "Reiterstück" (Kirchen), Misses Lewis, Dickson, Thompson, and Bennet; piano solo, "Burletta" (Cost. De Crescenzo), Miss M. Edwards; piano trio, "Capricciatta" (Gurlitt), Miss J. Bennet, Miss N. Garrett, and Miss N. Bennet; dialogue Francais, "Le Petit Deseau," Miss M. Edwards and Miss Montgomery; piano duet (two pianos), "Rondo" (Gurlitt), Miss Martin and Miss M. Maguire; song, "The Mission of the

Wind" (Behrend), Miss Edwards; piano solo, "Melodie" (Strelezke), Miss MacColl; piano duet (two pianos), "March" (Hiller), Misses Garret, Myles, M'Connell, and Maguire; song, "Sunshine and Showers" (Moffat), by the pupils; instrumental duet, "Cornelius March" (Mendelssohn), Miss Morton and Mr. Jones; piano solo, "Reverie Passionnee" [*sic*] (Matei), Miss Todd; piano duet (two pianos), "Andante und Variationen" (Schumann), Miss Peel and Miss Wilson; piano solo, "Grand Valse do Concert" (Mattei), [...] Miss Edwards; violin solo, "Cavatina" (Bohm), Mr. Jones (accompanist, Miss Edwards); monologue Francais, "Five o'clock Tea," Miss Turtle; song, "A May Morning" (Denza), Miss Edwards; piano duet (two pianos), "The Fairy Queen" (Sydney Smith), Misses Edwards, Wilson, Peel, and Turtle; song, "The Union Jack," by the pupils. [...].

21 December 1899

INTERMEDIATE SCHOOL, LALGHAR.

The annual exhibition by the pupils of this school, formerly conducted by the Misses Beatty, took place on the 18th inst., in the Dundela Presbyterian Church Lecture Hall. The Rev. J. Hunter, M.A., presided. The programme this year was varied and interesting, and brilliantly executed by the little ones. [...] The following was the programme [...] piano solo, "Le jet d'Eau" (Sidney Smith [*sic*]), Miss L. Beatty; [...]

The Graphic, London

18 May 1872

MUSIC.

[...]

Other concerts of the week have been – the New Philharmonic Society's on Wednesday, Mr. Sidney Smith's [*sic*] on the same day, and Miss E. Philp's on Tuesday.

[...]

5 June 1875

At his first Pianoforte Recital (St. George's Hall), Mr. Sydney Smith, one of the most successful modern composers of music for the drawing-room, performed a new "characteristic" piece of his own, entitled *Undine*, which charmed his hearers and is likely to become popular.

19 February 1881

MR. SIMS REEVES. – Mr. Sims Reeves's second concert was quite as successful as the first, and again St. James's Hall was crowded to the doors. The vocalists were Misses Minnie Hauk and Fonblanque, Messrs. Herbert Reeves, Arthur Oswald, and the concert-giver, assisted by members of the Vocal Union. The programme was much of the

same quality as at the first concert, and requires no special remarks, Signor Piatti gave a violoncello solo in his own inimitable style, and Mr. Sydney Smith played two admired pieces of his own composition ("Ballade" and "En Route") on the pianoforte. One of Mr. Sims Reeves' special successes was achieved in Bishop's "My Pretty Jane" – redemanded so uproariously that, in disaccord with his usual habit (a habit much to be commended) he returned to the platform and substituted Balfe's "Come into the garden, Maude." Miss Minnie Hauk was particularly happy in two Scottish ballads, the last of which, "I'm owre young to marry yet," created quite a sensation, so much so that she had no alternative but to sing it again. She was forced to pay the same penalty for the "Styrienne" from *Mignon*. Miss Hauk also sang with Mr. Reeves, the duet "Parigi o cara," from the *Traviata*. The conductor was Mr. Sidney [...] Naylor.

The Aberdeen Journal

8 January 1889

PROGRAMME of CONCERT at the ART GALLERY,
ON THURSDAY, 10TH JANUARY 1889.

At Eight o'clock P.M.

PART I.

[...]

Piano Duet..... "Faust" Sydney Smith.

MISSES WIGGLESWORTH and MIDDLETON.

[...]

Evening Dress.

25 February 1892

CONCERT IN OLD ABERDEEN. – A very enjoyable concert was given in St Machar Hall yesterday evening. The audience was not so large as might have been expected from so excellent a programme, but those who were so fortunate as to be present enjoyed a musical treat not likely soon to be forgotten. The feature of the evening was the performance of Mr Townshend, the accomplished organist of St Machar Cathedral, who gave the piano solos :- Gounod's "Faust," as arranged by Sydney Smith, and Jules de Sivrai's "Balmoral." These were played in a manner well befitting one who holds the important position he does. He was also the accompanist for the evening. [...] The proceeds accruing from the concert are to be given to the hall expenses fund.

21 December 1894

ABERDEEN CONSERVATORIUM OF MUSIC. – Last night the eighth evening concert in connection with this institution was given in the Ballroom Music Hall Buildings. The conservatorium has as its principal Herr August Reiter, than whom, perhaps, no one has done

more for the cause of instrumental music in Aberdeen. The excellence of last night's performance afforded ample proof of the effective training which the pupils enjoy. An admirable selection of violin and pianoforte pieces was presented, in the rendering of which the youthful performers displayed much musical intelligence, executive ability, and graceful style. The programme was as follows:- Piano solos "Rondo Brillant" E flat (Weber), Mr Profeit; "La Regata Veneziana" (Liszt), Miss Littlejohn; "A Spring Song" (Mendelssohn", and "Dance Rustic" (Schulhoff), Miss Beattie; the first movement of Mendelssohn's violin concerto, Miss M. Saint; the first and second movements of Spindler's trio in D minor, for piano, violin, and 'cello, in which Miss Nicol had the solo; the "Serenade" and "Study" (Heller), Miss Grace Fyfe; "Le jet d'eau" (Sydney Smith), Miss Crombie; "Souvenir de Kieff" (Schulhoff); "La Cadence" (Thalberg), Mr F. Morton; "Valse" A flat (Chopin), Mr R. Morton; and the violin solo, "Fantasie Pastorale" (Singelèe), Miss Cosgrove. The last piece – the second and third movements of Moscheles' pianoforte concerto (G minor) with orchestral accompaniment – evoked the utmost enthusiasm. Herr Reiter is to be congratulated both on the success of the concert and the efficiency of his pupils. The entertainment, which was listened to by a large audience, was throughout very enjoyable.

Trewman's Exeter Flying Post or Plymouth and Cornish Advertiser, Exeter

15 November 1871

ATHENEUM, EXETER.
THIS (WEDNESDAY) EVENING,
November 15th, 1871.

MISS JESSIE ROSS will play Mendelssohn's Rondo Capriccioso, Weber's Grand Polonaise in E flat, and fantasias by Benedict, Favayer, and Sydney Smith.

Terms, &c, for engagements at public and private concerts, and lessons on the Pianoforte, may be obtained of Miss Ross, 10, Dix's-field.

The Hull Packet

24 November 1871

A musical and literary entertainment, in aid of the funds for erecting a permanent church in the parish of St. Jude, Spring-bank, was given at the Royal Institution, Albion-street, on Monday evening. For some time past a good work has been carried forward by the Rev. Elmitt Brown to supply church accommodation in that hitherto neglected and rapidly increasing neighbourhood ; and the temporary church has been found totally inadequate to the growing requirements of the district. [...] The entertainment on Monday evening consisted of music and readings, by a number of amateurs who had come forward voluntarily to assist Mr. Brown ; and the result was most gratifying. [...]

Mrs. De Sternberg-Harding in her performance, from memory, of the valse brillante “Sultane Fantmia,” won general admiration by her ease and grace of style, and she fully sustained her reputation as an artiste of the most accomplished order. After a rapturous encore, Mrs. Harding played Sydney Smith’s favourite gallop “Fairy Queen” as a pianoforte solo, in a manner that charmed all who listened to its performance. [...] The entertainment, which partook rather of a drawing-room *tete-à-tete* character, where friends assembled to join in social amenity, as well as to assist in a good cause, was in every respect successful, and the audience returned a unanimous verdict of approval upon the efforts of one and all who had volunteered their services for the occasion.

The Birmingham Daily Post

1 March 1866

BRIERLEY HILL.

ENTERTAINMENT AT THE NATIONAL SCHOOLS. – On Tuesday evening last, a musical entertainment was given in the National Schools, under the presidency of Mr. Drinkwater Cole. There was a very numerous attendance. The programme consisted of songs, pianoforte solos, and readings. Miss Wall played “The Keel Row” (Kuhe), and the “Tarantelle” of Sidney Smith [*sic*], with great taste. [...]

14 December 1872

CONCERT IN AID OF ST. PETER’S AND PAUL’S SCHOOLS.

On Monday evening a miscellaneous concert was given in the above schools, which drew together a large and appreciative audience. The special items in the programme were [...] the “Masanielle Duet” (arranged by Sydney Smith), given by Miss Parkin and Mr. Arscott without a flaw, it was unanimously redemanded [...]

30 January 1873

DR. ROUSSELLE’S CONCERT

The performance given at the Masonic Hall last night, though fairly satisfactory in a musical sense, was not, we regret to say, a success in a pecuniary point of view, and Dr. Rousselle will reap only a loss from his well-meant endeavour to provide entertainment for the local public. His resources comprised a small but tolerably efficient band, under the direction of Mr. D. F. Davis, who also contributed a harp solo; a violin soloist, Signor Reinandas, from the Naples Conservatoire; a solo pianist, Miss Palethorpe; and solo vocalist, Mdlle. Albini, of the Scala, Milan, and other Continental opera houses. Subjoined is the programme:-

[...] Piano solo, “I Puritani”.....*Sydney Smith* [...]

Miss Palethorpe’s pianoforte playing is not deficient in spirit, but the lady has still a good deal to master before she can cope successfully with display pieces like that of Sydney Smith. [...]

16 October 1873

TOWN HALL, BIRMINGHAM.
MESSRS. HARRISON'S
FIRST
POPULAR CONCERT,
TUESDAY EVENING, OCTOBER 28, 1873.
VOCALISTS :-
MADAME LEMMENS-SHERRINGTON
MISS BANKS
MADLLE. JOSE SHERRINGTON
MADAME PATEY
MR. VERNON RIGBY
MONS. JULES LEFORT
MR. PATEY
AND
MR. SIMS REEVES.
SOLO PIANOFORTE
MR. SYDNEY SMITH
[...]

21 October 1873

[Repeat of above advertisement.]

The Western Mail, Cardiff

13 August 1881

LAST NIGHT'S CONCERT.

The concert at the Drill-hall, Cardiff, last night in connection with the Fine Art Exhibition was one of the most successful entertainments given in that town for some time. Notwithstanding the most unfavourable weather the hall was extremely well filled at an early hour; and after it ceased raining, at about half-past eight o'clock, there was a continuous inflow of visitors. [...] It is so rarely that a good pianist is heard in public in Cardiff that we have more than ordinary pleasure in noticing the playing of Miss Righton (Mrs W. G. Trice, Associate of the London Academy of Music), which is full of *verve* and feeling. On a metallic and remarkably unsympathetic piano she succeeded in producing those delicate effects which form one of the chief characteristics of the instrument when in skilful hands. We think, however, Mrs. Trice excels in fire. Her playing of Delieux's [*sic*] "Carnival Espagnol" was spirited, while the difficult octave passages were given with as much power and brilliancy as the *diminuendo* phrases with delicacy and *finesse*. Scarcely one pianoforte player out of 500 has an idea of phrasing, if they even know what is meant by such a term. Though Mrs. Trice had little opportunity to show off this artistic quality, it was only necessary to hear her rendering of a dozen bars to know that she has a perfect knowledge of musical rhythm. Her rendering of the above piece, and of Wieniawsk's [*sic*] "Valse de

Concert,” Wallace’s “Night Winds,” and Sidney Smith’s [*sic*] fantasia on Gounod’s “Faust” were loudly applauded by the audience, who listened with great attention, both to Mrs. Trice, and to the singing of Miss S. A. Williams, R.A.M. [...]

North Wales Chronicle, Bangor

18 June 1864

THE NATIONAL EISTEDDFOD.

PARTIES who intend to compete at the LLANDUDNO EISTEDDFOD, which will be held August 23rd, 24th, 25th, and 26th, 1864, in Instrumental Music are respectfully informed that the Pieces Selected for Competition are the following: -

BRASS BAND.

[...]

PIANO.

No. 4 – Female performers – age not to exceed 18 years.

“Restless Nights” Haller.

“L’Harpe Eolian” [*sic*] Sidney Smith [*sic*].

HARMONIUM.

No. 5 – Male performer – age not exceed 18 years.

“Harmonious Blacksmith” by Hamlet [*sic*].

TRIPLE HARP.

[...]

[See review in *The Liverpool Mercury* 29 August 1864.]

4 October 1879

PENMAENMAWR.

CONCERT. – On Thursday evening a concert was given in the Gladstone Hall in aid of the funds of the Horeb [*sic*] Chapel. The chair was occupied by Mr W. Winter Raffles. After a few appropriate words from the Chairman, the following well selected programme was gone through: - Pianoforte duett, [*sic*] ‘Fairy Queen’ (Sydney Smith), Madlle. [*sic*] S. A. Sabel and Master J. Jarrett Roberts [...]

15 December 1883

BODFARI.

CONCERT AT THE CHURCH SCHOOLS.– On Friday evening a concert was given in the National Schools, which was well attended. Captain P. P. PENNANT presided, and said the object of the concert was to provide funds for the purchase of a new harmonium for the use of the schools in consequence of the Education Department having introduced singing into the educational curriculum. [...] Miss Fanny Webb, R.A.M., as usual, played brilliantly a selection on the piano, one of Sidney Smith’s [*sic*] fantasias [...]

5 January 1884

ST. ASAPH

MORNING AND EVENING CONCERTS. – On Friday a morning and evening concert was given in the St. Asaph National Schools, in aid of the Sunday School and Parish Church Choir. The concerts were under distinguished patronage. The programme and well selected, and opened with Mendelssohn's "Song of Praise," which agreeably sung by the Cathedral Choir.[...] The following is the programme of the evening concert: - [...] piano duet "Fete Militaire" (Sydney Smith), Mrs Glanffred Thomas and Miss Easterby [...]

23 February 1884

CONCERT AT LLANFAIR D. C.– A very successful concert was held at Llanfair National Schools on Friday, the 15th inst., in aid of the school funds, when the following programme was very efficiently rendered :- Part I.– Pianoforte duet, "Jeunesse Doree" (Sidney Smith) [*sic*], Misses Fanny Jones and Kate Owen [...]

16 February 1889

LLANYSTUMDWY.

CONCERT. – Two grand vocal and instrumental concerts were held in the National Schoolroom on Thursday, the 7th inst. The afternoon concert commenced at 2.30 p.m., when, in the unavoidable absence of Mr H. J. Ellis Nanney, Mr J. E. Greaves, Lord-lieutenant of the county, presided. The room, which was nicely decorated, was well filled with a large and appreciative audience. The following programme was gone through in a manner which reflected the greatest credit on each of the performers: - Part I: [...] Part II: Duett [*sic*] "Orpee" (Sydney Smith), Miss M. Priestley and Miss Edwards [...]

The Liverpool Mercury

29 August 1864

[...]

Competition on the piano-forte by females under the age of 18 years then took place for the "Prose Recollections of Wales," by Brindley Richards, the pieces to be played being "Restless Night," "L'Harp Eolian," [*sic*] Sidney Smith [*sic*]. The prize was awarded to Miss Annie Phillips, of Llandudno, who was invested by the President.

[See *North Wales Chronicle*, Bangor 18 June 1864.]

14 March 1882

REYNOLD'S PROMENADE
CONCERTS.

TO-MORROW (WEDNESDAY) EVENING, 15TH MARCH.

ARTISTES
MISS FLORENCE HAYES. MISS M. E. GRACE.
MR J. P. STANLEY. MR ADDISON HILL.
MADLLE LOTTIE ADELINA DE LARA
(The Marvellous Child Pianiste).
ConductorMr A. E. Workman.
PROGRAMME.
[...]
Pianoforte Solo, Grand Fantasia, Norma, Sydney Smith
Mdlle. LOTTIE ADELINA DE LARA.
[...]

27 April 1893

HOPE HALL, LIVERPOOL.
SATURDAY EVENING NEXT, 29TH INSTANT.
THE CONCERT OF THE SEASON.

[...]
Miss BEATRICE JACKSON (Solo Pianiste) "Quatrienne Tarantelle"
(Sydney Smith), and "La Fille du Regiment" (G. F. West).
[...]

30 November 1895

MR. MONK'S STUDENTS' MUSICAL EVENING. – A very pleasant evening was spent by the friends of the pupils of Mr. J. J. Monk, at is academy, 101, Grove-street, last night, when the first of two musical recitals was given with pronounced success. In the 14 items embraced in the comprehensive programme were to be found the compositions of Weber, Mozart, Mendelssohn, Chopin, Schubert, Cherubini, Chelard, Lairgnac, Dr. Bridge (Chester), Ravina, Willing, Elsen [?], Sydney Smith, and Saint Saens. Excellent ensemble pianoforte playing was very vividly illustrated by the performances of the overtures to "Euryanthe," "The Magic Flute," "Ruy Blas," and "Wassertrager," the "Promenade Militaire," the "Marche de Tambours," the "Princess Jaune," the "Galop March," and the "March Hongroise." The executants of these numbers, who all displayed musical capability and prominent intelligence, as the result of careful tuition, were Misses Coates, Bailey, Nuttall, Atkins, Jones, Walton, Burton, Nash, Cocks, Barrow, Shevlin, Craig, Nuttall, and Harbridge. Mr. J. D. Barker (son of Mr. T. H. Barker, secretary of the Liverpool Chamber of Commerce), played Chopin's "Fantasie Impromptu" with much brilliance and refinement, displaying excellent executive skill as a pianist. [...] Mr. Monk controlled with geniality and ability the whole of the musical forces, and added greatly to the success of the evening's entertainment by his masterly manipulation of the harmonium in the majority of the pieces programmed for performance.

The Preston Guardian

24 January 1874

GUILD HALL, PRESTON.
THURSDAY, FEBRUARY 12TH.
FAREWELL REPRESENTATION previous to Mr. HOWARD
PAUL'S DEPARTURE to the UNITED STATES.

It is respectfully announced that

MR. HOWARD PAUL,

Who has just finished an engagement of 50 Representations at the
Royal Polytechnic, London, during which this famous place of
amusement was crowded nightly,

Will give his Grand

ENTERTAINMENT AND CONCERT,

Consisting of 20 Songs and Impersonations, which are given in rapid
succession, in magnificent costume, the whole forming one of the most
brilliant evening's amusements ever offered to the public, Mr.
HOWARD PAUL selecting his artistes with great care with a view of
maintaining his reputation.

Among the artistes specially engaged are

[...]

MISS NELLY FORD,

The Pianiste, the pupil of Mr. Sidney Smith [*sic*], the Composer.

[...]

[Repeated 31 January 1874, 7 February 1874.]

1.4 Education

Hampshire Telegraph and Sussex Chronicle

15 August 1863

SUPERIOR MUSIC LESSONS.

A LADY PIANISTE (from London), now at Southsea, pupil of Sydney Smith, wishes to meet with a few PUPILS requiring the above. For terms, &c., address C. R. Mew's Music Warehouse, Cambridge-terrace, Southsea.

Glasgow Herald

17 July 1886

EDUCATION (first-class) for YOUNG LADIES. – 20 Professors in regular attendance. Piano, Sydney Smith and Weber; singing, Cummings; harp, Oberthur; Violin, Browning; Painting, Smith; Italian, Scotti; Classics, Morris; riding, Trinder, &c. Full list sent. Resident Foreign governesses. Public examinations. Special facilities for Music and Art. House large, healthily situate. Tennis Lawn. Inclusive Fee, 60 guineas .– Principal, Kilburn Ladies' College, Carlton Road, Kilburn, London, N.W.

The Daily News, London

9 September 1880

EDUCATION (first-class) for YOUNG LADIES. 24 Professors attend for German, French, Latin, Italian, piano (Sydney Smith, Henseler), harp, Oberthur, violin, harmonium, singing (Bordogni, Elmore), drawing, painting, dancing, callisthenics, riding, &c. Resident foreign governesses. Public examinations. House large, healthily situate, replete with every comfort. Single beds. Croquet lawn and covered walk 120 feet long. Best and unlimited diet. Number of pupils 35. Inclusive terms 60 guineas per annum. N.B. – Exhibitions are being instituted to the Royal Academy of Music and to the School of Art, South Kensington. – Principal, Kilburn Ladies' College, Carlton-road, Kilburn, London, N.W.

28 June 1882

EDUCATION (first-class) for YOUNG LADIES. 20 Professors in regular attendance. Piano, Sidney Smith, [*sic*] Herr Weber. Singing, Dr. Gilbert. Drawing and Painting, Hardy. Dancing, Gliddon. Harp, Oberthur. Zither, Schultz. Literature and History, Rev. W. Morris. Mathematics, Davies. Elocution, Berridge. Science, Houston. Italian, Sinico. Riding, Trinder, &c. Most successful in public examinations.

Resident Parisian and Hanoverian governesses. House large, healthily situate, replete with every comfort. Best and unlimited diet. Average number 35. Inclusive terms from 60 guineas .– Principal, Kilburn Ladies' College, Carlton-road, Kilburn, London, N.W.
[Repeated 20 July 1882, 2 September 1882.]

21 April 1883

EDUCATION (first-class) for YOUNG LADIES. 20 Professors in regular attendance. Piano, Sydney Smith, Weber; singing, Dr. Gilbert, Scott Barry; drawing and painting, Hardy; dancing, Gliddon; harp, Oberthur; zither, Schultz; literature and history, Rev. W. Morris; mathematics, Rev. J. Ramsey; elocution, Berridge; science, Walpole; Italian, Sinico; riding, Trinder, &c. Most successful in public examinations. Resident Parisian and Hanoverian governesses. House large, healthily situate, replete with every comfort. Best and unlimited diet. Average number 35. Inclusive terms from 60 guineas .– Principal, Kilburn Ladies' College, Carlton-road, Kilburn, London, N.W.

[Repeated 12, 28 July 1883.]

The Leeds Mercury

5 April 1881

ST. HILDA'S COLLEGE,
ABBAY-ROAD, LONDON, N.W.
EDUCATION(SUPERIOR) FOR LADIES.

Principal, Mrs. MARSHALL: Lecturers, G. D. WOOD, Esq., Dr. Heinemann, F.R.G.S.; Pianoforte, Herr SOLLMICH, SIDNEY SMITH [*sic*], Miss WIGLEY; Singing, FRAULEIN HIITTLE [*sic*]; Harp, CHATTERTON; Violin, Miss BROWNING; Drawing and Watercolours, HORACE BROWN; Oil Painting, DEACON, F.R.S.; French, Mons. ROYER, Mdlle. DUPOIS; German, Dr. PASSAVER; Italian, PISTRUCCI; Latin, OLERSHAW; Writing, STOCKER; Dancing, Mdlle. GLIDDON; Drilling, WILCOX; Terra Cotta and China Painting. House and Grounds large and detached. Hot and cold baths. References on application to the Lady-Principal.

The Graphic, London

2 January 1875

EDUCATION (First Class) for Young LADIES. Twenty Professors in regular attendance. Resident Hanoverian and Parisian Governesses. Italian, Signor Toscani; Latin, Mr Wilkinson, B.A.; piano, Messrs. Sydney Smith, Pennington, and Herr Rover; Harp, Mr. Chatterton; Harmonium, Mr. Ogbourne; Singing, Messrs. Frank Bodda, Calkim [*sic*], and Vantim [*sic*]; Drawing and Painting, Mr. Dearmer; Dancing, Mr. Mason; Callisthenics, Serjeant Currie; Geography and Globes, Mr.

Fontaine; Grammar and Analysis, Mr. Berridge; Mathematics and Arithmetic, Mr. Hopley; Elocution and Composition, Professor Volta; Lectures, Mr. Spenser; and Riding, Mrs. Trinder (with Groom). Pupils prepared for Oxford Local Examinations. Situation healthy. House large and replete, with every comfort. Single beds. Croquet lawn and covered walk, 120 ft. long. Best and unlimited diet. Average number 30. Inclusive terms, 60 guineas per annum. – Address Mrs. DEARMER, Kilburn Ladies' College, Carlton Road, Kilburn, London, N.W.

The Manchester Weekly Times

25 March 1871

KILBURN LADIES' COLLEGE. – EDUCATION (First-class) for YOUNG LADIES. Twenty professors in regular attendance. – Resident Hanoverian and Parisian Governesses - Italian, Signor Toscani; Latin, Mr Wilkinson; Piano, Mr. Sydney Smith; Harp, Mr. J. B. Chatterton (Harpist to the Queen); Singing, Messrs. F. Bodda, F. Romer, Pennington and Vantini; Drawing and Painting, Dearmer (Exhibitor); Dancing, Mr. Barnett; Callisthenics, Everest; Globes, Mr. Fontaine; Elocution and Composition, Professor Volta; Mathematics and Arithmetic, Mr. Hopley; Lecturers Mr. Spenser, &c; Riding, Mrs. Trinder (with Groom). Healthy situation. Separate beds. Playground, Croquet Lawn, and Covered Walk, 100 feet long. Best and unlimited diet. Average number 30. Inclusive terms 60 guineas per annum. Address Mrs. DEARMER, Kilburn Ladies' College, Carlton-road, Kilburn, W.

27 April 1872

[Repeat of above advertisement.]

5 September 1874

BODLEIAN COLLEGE, Upper Clapton, London. The Misses HARGRAVE & BODLEY beg to announce that studies will be RESUMED September 16. Special Classes under University Professors for the London matriculation, Cambridge examinations for women, and Oxford and Cambridge local examinations. Pianoforte, Sydney Smith and other professors for juniors.

[Repeated 12 September 1874, 16 January 1875.]

The Liverpool Mercury

8 March 1887

WANTED, by a Young Lady Pupil of Sidney Smith [*sic*], and first-class certificate of Trinity College of Music, a few PUPILS for the

Pianoforte, at her own house or otherwise. Beginners not objected to.
Terms very moderate.— Address N 64, Mercury-office.

1.5 Piano Advertisements and Testimonials

The Era, London

8 April 1877

JOHN BRINSMEAD and SONS' GOLD MEDAL PIANOS, with the Patent Perfect Check Repeater Action. On the Three Years' System. SYDNEY SMITH. "The touch is absolute perfection."

[Repeated 13 January 1878, 5 January 1879.]

Glasgow Herald

25 September 1880

JOHN BRINSMEAD & SONS'
PATENT SOSTENENTE GRAND OBLIQUES.
"I have much pleasure in testifying to the great excellence of Messrs. John Brinsmead and Sons' Pianofortes. Their 'Perfect Check Repeater' produces a touch that is absolute perfection, and which is unsurpassed by any other maker, native or foreign. – Sydney Smith."

[Repeated 9 October 1880.]

The Graphic, London

14 August 1875

JOHN BRINSMEAD and SONS' GOLD MEDAL PIANOFORTES
[...]

SIR JULES BENEDICT "This most ingenious and valuable invention cannot fail to meet with success."
SYDNEY SMITH "The touch is absolute perfection."
BRINLEY RICHARDS "A very clever and useful invention, and likely to be extensively adopted."

[Repeated 28 August 1875, 25 December 1875, 1, 8 January 1876, 11, 18 March 1876, 8 April 1876, 6, 20, 27 May 1876, 3, 10, 17, 24 June 1876, 1, 8 July 1876.]

25 December 1876

JOHN BRINSMEAD and SONS' GOLD MEDAL PIANOS, with the Patent Perfect Check Repeater Action.

SIR JULES BENEDICT "This most ingenious and valuable invention cannot fail to meet with success."

SYDNEY SMITH “The touch is absolute perfection.”

BRINLEY RICHARDS “A very clever and useful invention, and likely to be extensively adopted.”

JOHN BRINSMEAD and SONS’
SHORT IRON GRAND PIANOS.

“The improvements made in English pianos have caused this trade rapidly to increase, until one pianoforte manufactory after another has been built to supply the growing demand. One of the largest of these, lately erected by Messrs. John Brinsmead and Sons, of Wigmore Street, covers nearly an acre of ground in the Grafton Road, Kentish Town, and is intended to accommodate 300 workmen. These works alone can supply 3,000 pianos annually.” – *Illustrated London News*.

[Repeated 6 January 1877, 3 February 1877.]

31 March 1877

45, Blandford Square, N.W.

I have much pleasure in testifying to the great excellence [*sic*] of Messrs. John Brinsmead and Sons’ Pianofortes. Their “Perfect Check Repeater” produces a touch that is absolute perfection, and which is unsurpassed by any other maker, native or foreign.
SYDNEY SMITH.

[Repeated 31 March 1877, 26 May 1877, 2, 30 June 1877, 14 July 1877, 11 August 1877, 19, 26 January 1878, 23 March 1878, 20 April 1878, 8, 15 June 1878, 13, 20 July 1878.]

3 August 1878

JOHN BRINSMEAD and SONS' GOLD MEDAL PIANOS, with the Patent Perfect Check Repeater Action.

“This most ingenious and valuable invention cannot fail to meet with success.” - SIR JULIUS BENEDICT.

“The touch is absolute perfection.” - SYDNEY SMITH.

“A very clever and useful invention, and likely to be extensively adopted.” - BRINLEY RICHARDS.

[Repeated 7 September 1878, 5 October 1878, 9 November 1878, 28 December 1878.]

The Manchester Weekly Times

11 August 1877

JOHN BRINSMEAD and SONS' GOLD MEDAL PIANOS, with the Patent Perfect Check Repeater Action.

45, Blandford-square, N.W.

I have much pleasure in testifying to the great excellence of Messrs. John Brinsmead & Sons' Pianofortes. Their “Perfect Check Repeater” produces a touch that is absolute perfection, and which is unsurpassed by any other maker, native or foreign.

SYDNEY SMITH.

[Repeated 25 August 1877, 8 September 1877, 6, 20 October 1877, 3 November 1877, 15, 29 December 1877, 12, 26 January 1878.]

The Western Mail, Cardiff

10 October 1876

JOHN BRINSMEAD and SONS' GOLD MEDAL PIANOS, with the Patent Perfect Check Repeater Action on the
THREE YEARS' SYSTEM.

SIR JULES BENEDICT “This most ingenious and valuable invention cannot fail to meet with success.”

SYDNEY SMITH “The touch is absolute perfection.”

BRINLEY RICHARDS “A very clever and useful invention, and likely to be extensively adopted.”

AGENTS: THOMPSON & SHACKELL,
4, Queen-street, Cardiff; 101, Oxford-street, Swansea.

“We hereby appoint Messrs. THOMPSON AND SHACKELL our agents, and have pleasure in recommending them as thoroughly Tuners and most excellent judges in the selection of Pianofortes.

“JOHN BRINSMEAD & SONS.”

24 January 1877

JOHN BRINSMEAD and SONS’ GOLD
MEDAL PIANOS.

45, Blandford-square, N.W.

I have much pleasure in testifying to the great excellence of Messrs. JOHN BRINSMEAD & SONS’ Pianofortes. Their “Perfect Check Repeater” produces a touch that is *absolute perfection*, and which is unsurpassed by any other maker, native or foreign.

SYDNEY SMITH.

JOHN BRINSMEAD and SONS’ GOLD MEDAL PIANOS, with the Patent Perfect Check Repeater Action.

10 August 1883

JOHN BRINSMEAD and SONS’
PATENT SOSTENENTE GRAND OBLIQUES.

“I have much pleasure in testifying to the great excellence of Messrs. JOHN BRINSMEAD & SONS’ Pianofortes. Their “Perfect Check Repeater” produces a touch that is absolute perfection, and which is unsurpassed by any other maker, native or foreign.”

“SYDNEY SMITH.”

SOLE AGENTS FOR GLOUCESTER AND SOUTH WALES:
THOMPSON AND SHACKELL,
CARDIFF, GLOUCESTER, SWANSEA, MERTHYR,
TENBY, and NEWPORT (MON.).

1.6 Miscellaneous

Lloyd's Weekly Newspaper, London

13 April 1873

MAGAZINES

The *Atlantic Monthly* – one of the most prominent periodicals of America – is far above the ordinary level of English magazines. [...] In the April number of the *Atlantic Monthly* we find many contributions, which are valuable from the double view of literary excellence and sound, instructive merit. [...] Amanda Gere gives a graphic account of Frederick Chopin, the composer, whose singular and original music has never found much popularity in England. In France every schoolgirl attempts to play his fitful music – few can render it, but all make the effort – while in England, the ordinary level of pianoforte music is Sydney Smith ! Chopin's character is characteristically described in this essay on him. [...]

The Newcastle Courant

23 November 1877

“WHAT’S IN A NAME?”

“What’s in a name?” do you ask? Well, the question was once put before the immortal William, and replied to in a depreciatory sort of way, but there is something in a name for all that. Mine is Smith, one that you have heard before probably, and there is something in that, too, as I once found to my great inconvenience.

It was about this time of year, towards the close of November, and my friend Jobson, who dabbled in musical speculations and kept a music shop in the High Street, Sunderland, had engaged a well-known pianist to give a recital, as he called it on his circulars. Jobson, as you know, is invariably hard up at rent time, and I had before observed that he always contrived an entertainment, when in place of the cash came a few free tickets to myself, his landlord, for admittance to the Athenæum Hall. It so happened on this occasion. I confess my ignorance of sonatas, nocturnos, [*sic*] and that kind of thing, but Mrs Smith said that it would be the right thing to go; for, she said, the Robinsons, our rivals in tea and sugar on the other side of the High Street, had bought second-seat tickets, and Mrs Robinson, she knew, intended being present, and it would be such a good thing for me to assert our social superiority by appearing in evening dress.

“But, my dear,” said I, “you know that we have a little party the night after, when we expect the Stubbses [*sic*] and others. Then, consider my natural bashfulness – .”

“True,” she said, “and your appearance at the concert will give *éclat* to our entertainment, especially if any of our friends see you there.”

Well, I went, after spending an awful time in dressing; and I stepped out of the cab just two minutes before the advertised time to begin. In the entrance hall there was Stubbs. "Oh, Smith," said he; "glad to see you. Many thanks for your invitation."

At that moment a man, who appeared to have been listening, stepped up to me and said, "Been looking for you, sir; this way please." I followed the fellow into a room, and, after divesting myself of an overcoat, he remarked, "Capital house; front seats full, sir;" though why I should feel, or be supposed to feel, any interest in the attendance, I failed to see. "Mr and Mrs Robinson present, sir, and several town councillors," he added; "this way, sir."

I followed closely at the heels of my guide, when suddenly he opened a door, and I found myself confronting a crowd of expectant faces looking towards the platform whereon I was standing. The powerful light and the brilliant costumes of the ladies dazzled me. At that moment what was described in the *Daily Journal* next day as a storm of applause, all eyes being fixed on myself. I must say that I felt extremely perplexed, and looked around me for an explanation and a seat. For the former I looked in vain. The latter I found in front of a piano, for, to say the truth, there was no other seat on the platform; and on sitting down the applause was renewed. I began to wish that I had not come to the concert, and, as everybody kept staring at me, I wished, also, that I could drop through the floor, or unobserved slip inside the piano. That great plane of upturned faces confused and abashed me, and I began to feel giddy and oppressed, as one feels in a nightmare. What do the people want, I thought, as they began to stamp again on the floor? Do they intend me to make a speech or to sing a song? I tried to collect myself as the perspiration gathered on my forehead; but just at that moment I detected my rival in business, Robinson, and his wife sitting just behind Robinson the Mayor, evidently enjoying my confusion. I thought I should faint as one after another began to nod, wink, and whisper to each other significantly.

I might have sat three minutes – it seemed three hours – when the man who met me in the lobby appeared at my elbow, and said:

"Very sorry, sir; but I find you're not Mr Smith?"

"Yes, I am Mr Smith," I gasped.

"Strange!" remarked the fellow, as he eyed me with an expression which meant that I must be a lunatic.

"I tell you I am Mr John Smith, and I don't think this is my proper seat," I said emphatically, as I produced my ticket.

The man gave a low whistle, and then exclaimed, "Good gracious! Why, sir, I thought as that gentleman at the door spoke to you as Mr Smith, and mentioned an invitation, that you were Mr Sydney Smith who has to play the piano here to-night."

I saw through it all in second. I had been taken for some one else. How I got off the platform I hardly remember, but the shock was too much for me to remain and listen to my namesake. So after that I think you will agree with me that the inquiry is superfluous – What's in a name? – especially when it may be that of two or more persons.

1 August 1872

THE EXTRAORDINARY CASE OF SWINDLING IN BIRMINGHAM.

[*From the Birmingham Daily Mail*]

An extraordinary case of imposition, of which several local tradesmen as well as an hotel keeper have been made the unfortunate victims, has come to light – as briefly recorded in the *Mail* – in Birmingham. Some time ago a considerable portion of the British public was startled to hear that a gentleman named Bauer, travelling for a Birmingham manufactory, had mysteriously disappeared, and that despite the efforts of all the police in the country no trace of him could be found. Energetic penny-a-liners hashed up all sorts of accounts to attempt to explain the absence of the missing gentleman, and it was really believed by a few credulous people that he had been murdered at the instigation of a secret society. Whether this is the case or not still remains a mystery. But scarcely had the interest which this case naturally excited died out, before another “missing traveller,” named Welppert, was reported from a suburb of the metropolis, and the result of enquiries which were subsequently instituted proved that he had been “last seen” in Birmingham. The police authorities were furnished with his portrait, but, whether from lack of zeal or not, they were unable to find him, and the sympathising section of the public was again left to conjecture that another fellow-creature had been mysteriously murdered, and that there was not the slightest chance of the perpetrators of the crime ever being brought up to justice. Consequently considerable surprise was expressed yesterday when we were enabled to report the whereabouts of the “missing London traveller,” and very strong indignation would no doubt be felt when the public learned that almost from the time of his disappearance, Welppert has been living in our midst, and swindling tradesmen here and there with the greatest amount of “cheek” and impudence possible. From enquiries we have made, we are now enabled to give our readers a full account of this extraordinary swindle. Welppert, who is also known by the “alias” of “Fritz,” is a traveller in the service of Mr. B. Williams, an eminent music publisher in London. He is twenty-seven years of age, and has a wife and two children. The Midland counties are included in the districts he is required to “work up,” and while in this neighbourhood he has been in the habit of staying at the Coach and Horses Hotel, Pinfold Street, kept by Mr. Jones. His first visit there took place about nine months ago, and the Coach and Horses being a regularly-conducted and well-known establishment for the accommodation of theatrical and music hall professionals, Welppert, no doubt, thought by making their acquaintance he would “push” his business. Nothing was known of him; he never gave his name, but being an extremely clever pianist, he was a very welcome guest. After repeated visits he became intimately acquainted with “mine host and

hostess,” and in April last he told the latter that he was “Sydney Smith, the great pianist and music composer, of the Crystal Palace and the International Exhibition.” With considerable show of self-importance, he also stated that he was giving a series of weekly concerts at these places, which he was obliged to attend to, but the rest of the time he said he intended to spend in Birmingham, “for a little change.” The earnest and frank manner with which Welppert announced himself, coupled with the extraordinary ability he had shown in playing the pianoforte, induced the hotel-keeper to believe that he was really Sydney Smith, and subsequently at his request it was arranged that “room” should be found for “Mrs. Smith,” whom Welppert said he expected shortly. After the lapse of a few weeks an interesting-looking young woman (since ascertained to be a London ballet girl named Gridley) made her appearance, and Welppert introduced her as his wife. They lived together, and Welppert having plenty of Money, his so-called wife was occasionally treated to a “ride out” in a phaeton, while the woman whom he had sworn to love and cherish for life was with her children in a state of semi-starvation, and yearning to know the whereabouts of him who should be their “provider.” It is only fair to state that the young woman Gridley states that she was entirely ignorant of the fact that Welppert was a married man, and that having corresponded with him for some time, she came to Birmingham solely on the condition that he would marry her. Welppert for some weeks paid his bills very regularly, and a considerable portion of his time being employed in “operating” on the piano and composing music, for the copyright of which he seemed to have a ready sale, his fine play soon became the subject of conversation among all the frequenters of the hotel. Mr. and Mrs. Jones were so elated, and considered themselves so highly honoured with the patronage, of “Mr. Sydney Smith and his wife,” that the former was introduced to the worthy host’s private friends in different parts of the town and district; and in an incredibly short time he managed not only to receive in advance fees for music lessons, but to obtain a considerable number of articles on credit. Of Mr. Jones, Welppert made quite a confidant. He told him of several persons who owed him money “for teaching,” and in one case he alleged that a Mr. Hutchins, of Dudley, owed him as much as £75. He often spoke of his abilities as a “composer,” and several times he alleged that he arranged the music for the “Robin Hood” ballet which was recently produced at Day’s Concert Hall. He also stated that he had been offered £5 a week to “write” for Day’s, adding that “the price wouldn’t suit Sydney Smith – not likely.” He announced his intention of having a “grand recital” in the Town Hall in the month of August, and said that among the noted singers to be present would be Adelina Patti and Mdme. Sherrington. For the purpose of advertising the concert in good time he drew up a bill, and gave the MS. to a neighbouring printer, with an order to “strike off several hundred copies at once.” On the 22nd of May, Welppert, though not short of money, requested that his bill might be allowed to run on. He also applied to Mr. Jones for loans of small sums, amounting in the aggregate to £1.15s. The proprietor was rather pleased than otherwise

to be able to lend money to so noted a musician as Sydney Smith, and accordingly the loans were contracted. It may be interesting to state that about the very same time Welppert's wife, having previously advertised for her husband without success, made application for advice at the Lambeth Police Court. Mr. Chance, the magistrate, told her he could do nothing for her save give her a little temporary relief, and being nearly destitute the poor woman was glad to accept this.

During the application it came out that Welppert was last seen in Birmingham on the 2nd of May, and in a few days after Mrs. Welppert received a letter from her husband bearing the Hockley post mark, in which he stated that he was in the hospital, but hoped that he would soon be out. In due course the communication was shown to Mr. Chance, who forwarded it to the Birmingham police authorities. The matter was placed in the hands of the chief of the detective department; all the hospitals in the neighbourhood were visited, but nothing could be heard of Welppert. Subsequently Mrs. Welppert received another letter, and this time the communication bore the Hagley post-mark. Renewed efforts were then made to discover the truant husband, but they met with failure, and all that could be definitely ascertained was that a portion of his luggage and clothing was lying in the "cloak-room" at New Street Station. The letters sent by Welppert to his wife were evidently a "dodge" to throw her off the scent, and it must be confessed that he managed it very cleverly. Welppert's conduct in the hotel was, on the whole, that of a gentleman, and though his bill first ran up to £20., and then to £28., he was never applied to for payment. Naturally enough, Mr. Jones considered Mr. Sydney Smith "good" for several hundreds, and what did it matter how long the bill "stood over" so long as he had a safe customer? However, a little circumstance which came to the knowledge of the proprietor tended to make him rather "wary" of the musical boarder. For a long time Mr. Jones had noticed that advertisements were being regularly cut out of the London daily papers, and on examination he found that the advertisements related to Mr. Sydney Smith's concerts. "On concert days" – Welppert would invariably leave the hotel very early and not return till late at night, and by this dodge he no doubt thought to prevent the least suspicion that he was any other than the real Mr. Smith. Welppert and the ballet girl lived together very comfortably, but she alleges that on various occasions she accused him of unfaithfulness in not marrying her as he promised. Welppert stoutly denied the charge, and to prove that he intended to remain faithful to her, he drew up the following curious will, to which he asked Mrs. Jones to be witness. The will, which is now in the possession of Mr. Rowlands, the prosecuting solicitor, is as follows:–

"July –, '72.

"I, Sydney Smith, 'professor of music,' Camelia House, Albert Square, Clapham, do make this will and test in form as follows:–

"That my wife, Mary Gridley Smith, do have my property in lease, likewise my income of copyright songs, pieces, and all that are signed by divers singers, &c.

“ ‘Also my bank book, with power to draw and use the money therein entrusted.

“ ‘In the name of God, and in perfect health, I do make this will, leaving all other property, &c, to my brother, named Bernard Smith, residing at 266, Regent Street, London.

“ ‘Done this day, Friday – July 1872, at the Coach and Horses, New Street, Birmingham, by

“ ‘SYDNEY SMITH.’ ”

This extraordinary document was found among Welppert’s papers when apprehended, and it will be seen that it is exceedingly faulty in construction. The fact of Welppert asking Mrs. Jones to be a witness to the will made her think that there was something very singular about the business, but her suspicions were not aroused till a week ago, when Mr. Tolkien, musical instrument maker, New Street, who had heard of Wellpert’s clever pianoforte playing, asked who it was. The “great Sydney Smith,” replied the landlady of the hotel. Mr. Tolkien said that he should like to see him, as he had heard a great deal of him. However, an interview with “the great Sydney” was not to be had by the New Street music-dealer. Welppert knew that if he faced one of the trade he would be found out as an impostor, and accordingly he considered it better to decline “the interview.” Shortly after one of Mr. Tolkien’s employés, who had seen the “lion” of the inn, and who knew him, informed Mr. Jones who the man really was, and then, for the first time, the imposition was discovered. Mr. Sydney Smith was immediately written to, and an answer was received telling Mr. Jones to detain the man, and give him into custody. The police also were communicated with, and a detective officer was sent to the hotel with one of Welppert’s portraits for the purpose of identifying him. By the portrait there could be no mistake about the man, and after his employer had been communicated with, he was on Monday given into the custody of Detective Seal on a charge of swindling Mr. Jones. Thus, is the “mystery” cleared up, but it seems strange, passing strange, that the fellow should have been so long at large. We should be sorry to run down the abilities of our detectives, for as a body they are an exceedingly clever set of men, but we have it on the most trustworthy authority that Welppert has on several occasions been in the company of two well-known members of the detective department, with one of whom he has often freely conversed. The misguided ballet girl went home to London last night, Welppert having previously given her a sovereign to pay the expenses of her journey.

1.7 Obituaries

The Derby Mercury

13 March 1889

The death is announced of Mr Sydney Smith, the well known pianist and composer. He was born in 1839, and studied at Leipzig Conservatoire under Moscheles, Hauptmann, and Richter. He settled in London in 1859 as a professor of the pianoforte, and became a prolific and popular writer of showy pieces for his instrument, producing some hundreds of original compositions, operatic fantasias, arrangements, &c., in course of a busy and prosperous career.

The Newcastle Courant

9 March 1889

MR SYDNEY SMITH.

The death is announced of Mr Sydney Smith, the well-known pianist and composer. He was born in 1839, and studied at Leipzig Conservatoire under Moscheles, Hauptmann, and Richter. He settled in London in 1859 as a professor of the pianoforte, and became a prolific and popular writer of showy pieces for his instrument, producing some hundreds of original compositions, operatic fantasias, arrangements, &c., in course of a busy and prosperous career. We remember a curious incident which once occurred to a journalist in Bristol in connection with one of Mr Sydney Smith's pianoforte recitals. The journalist walked into the Victoria Rooms, Clifton, where the performance was to take place, when he was met by an attendant. "We have been looking for you, sir," said the attendant anxiously. "Let me take your hat and coat, sir." The journalist threw off his overcoat, handed his hat, and proceeded to pull on his white gloves, when the attendant came back saying, "This way, sir, please." Just as the newspaper man was in the act of passing on to the platform another man rushed along the corridor and lay hold of his arm. "It's a mistake, sir; beg your pardon; but we thought you were Mr Sydney Smith." The journalist laughed and said that he was told sometimes at home he was like no one else, and it was therefore a comfort to him to know that he resembled someone.

Glasgow Herald

6 March 1889

Mr Sydney Smith, the celebrated composer and arranger of drawing-room music, died to-day in London at the age of fifty. Mr Smith was born at Dorchester, and studied the pianoforte[,] harmony, the violoncello, and composition at the Leipsic [sic] Conservatory under Moscheles, Plaidy, Richter, Rietz, Haufmann, and others. For the last

thirty years he has resided in London, where, besides his wide connection as a teacher of the pianoforte, he has composed many hundreds of show pieces of the “Spinning Wheel,” “Æolian Harp,” and “Fairy Whispers” type, and a large number of operatic arrangements and transcriptions.

The Daily News, London

27 December 1889

MUSIC AND MUSICIANS

The obituary of the past year is a heavy one. Among those who have died are [...] Sydney Smith, composer of light pianoforte music [...]

The Leeds Mercury

4 January 1890

OBITUARY FOR 1889.

The obituary for the year 1889 is exceptionally long, and contains many names of note and distinction. A year in which this country has lost such men as Mr. Bright, Bishop Lightfoot, Mr. Browning, and Dr. Joule cannot but be regarded as remarkable. [...]

Our list of miscellaneous celebrities who have passed away is somewhat long :- [...] Mr. Sydney Smith, the composer and pianist [...]

The Graphic, London

9 March 1889

NOTES AND NEWS.— [...]

Mr. Sydney Smith, the well-known arranger of melodies from operas and author of light drawing-room music for the pianoforte, died on Sunday, aged forty-nine. He studied at the Leipsic [*sic*] Conservatory, and since he finally settled in London, thirty years ago, he has produced some hundreds of pianoforte pieces of the brilliant and not unduly difficult school.

The Birmingham Daily Post

7 March 1889

The death is announced of Mr. Sydney Smith, the well-known pianist and composer. He was born in 1839, and studied at Leipsic [*sic*] Conservatoire under Moscheles, Hauptmann, and Richter. He settled in London in 1859 as a professor of the pianoforte, and became a prolific and popular writer of showy pieces for his instrument, producing some hundreds of original compositions, operatic fantasias, arrangements, &c., in course of a busy and prosperous career.

Appendix 2 Sydney Smith in *The Times*

11 April 1861

MISS THERESA JEFFERY'S GRAND CONCERT, Thursday, May 9th, at St. James's-hall. Artistes:- Mr. Sims Reeves, M. Vieuxtemps [...] Conductors – Mr. Sydney Smith and Mr. Francesco Berger. Address 21 Soho-Square.

19 November 1861

CRYSTAL PALACE – MR. SYDNEY SMITH will repeat his highly successful piece LA HARPE EOLIENNE at his pianoforte this day. It is published by Ashdown and Parry, Hanover Square.

9 April 1862

MR. SYDNEY SMITH will repeat his highly successful piece “LA HARPE EOLIENNE,” at his pianoforte recitals, at the Crystal Palace, on Monday, Wednesday, and Thursday in the present week. The recitals commence at a quarter to 4 o'clock.

8 May 1862

MR. SYDNEY SMITH will REPEAT his highly successful piece “LA HARPE EOLIENNE,” at his Pianoforte Recitals, at the Crystal Palace, on Monday, Wednesday, and Thursday in the present week. The recitals commence at a quarter to 4 o'clock.

1 October 1862

MR. SYDNEY SMITH will play his two new pieces, “Deuxieme Tarantelle” and “Fairy Whispers” nocturne, at his pianoforte recital at the Crystal Palace, THIS DAY, October 1st.

15 November 1862

MR. SYDNEY SMITH will play his two popular pieces La Harpe Eolienne and Le Jet d'Eau, at Tonbridge-Wells, THIS DAY.

2 December 1862

MR. SYDNEY SMITH will PLAY his two popular PIECES “Morning Dewdrops” and “Le Jet d'Eau,” at his pianoforte recitals, at the Crystal Palace, THIS DAY, To-morrow (Wednesday) and Thursday in the present week.

4 December 1862

[Repeat advertisement for above.]

12 January 1863

MR. SYDNEY SMITH will PLAY his two popular pieces “Le Jet d’Eau” and “La Harpe Eolienne,” at Chatham, January 20th; Faversham 21st.

25 February 1863

MR. SYDNEY SMITH will PLAY his popular pieces “Le Jet d’Eau” and “Deuxieme Tarantelle” at his pianoforte recitals, at the Crystal Palace, THIS DAY (Wednesday), and To-morrow (Thursday).

MR.RANSFORD’S GRAND CONCERT, at St. James’s Hall, on Tuesday evening, March 3. Vocalists – Mesdames Parepa, Weiss, Poole [...] and Sainton Dolby; Messrs Sims Reeves, Tennant, [...] The St. George’s Choir will sing a selection of their most popular part-songs. Pianoforte – Mme Arabella Goddard and Mr. Sydney Smith.

26 February 1863

MR. SYDNEY SMITH will PLAY his popular pieces “Le Jet d’Eau” and “Deuxieme Tarantelle,” at his Pianoforte Recitals, at the Crystal Palace, THIS DAY (Thursday).

MR.RANSFORD’S GRAND CONCERT, at St. James’s Hall, on Tuesday evening, March 3. Vocalists – Mesdames Parepa, Weiss, Poole [...] and Sainton Dolby; Messrs Sims Reeves, Tennant, [...] The St. George’s Choir will sing a selection of their most popular part-songs. Pianoforte – Mme Arabella Goddard and Mr. Sydney Smith.

19 May 1863

MR. SYDNEY SMITH will PLAY his popular piece “L’Oiseau de Paradis” and his new grand Fantasia on Masaniello at his Pianoforte Recitals at the Crystal Palace, THIS DAY and To-morrow.

16 June 1863

MR. SYDNEY SMITH will PLAY his new Fantasia on “Masaniello” and his popular piece “L’Oiseau de Paradis,” at his Pianoforte Recitals, at the Crystal Palace, THIS DAY (Monday), Wednesday and Thursday, in the present week.

1 October 1863

MR. SYDNEY SMITH begs that he has returned to town – 12, Bryanston-street, Portman-square.

5 October 1863

MR. SYDNEY SMITH begs that he has returned to town – 12, Bryanston-street, Portman-square.

MR. SYDNEY SMITH will give a PIANOFORTE RECITAL, at Cheltenham, on Thursday, October 8th, when he will have the honour of introducing his popular solos “Danse Napolitaine,” “Fairy Whispers,” “Le Jet d’Eau,” and “La Harpe Eolienne.” Concertina, Mr Richard Blagrove. Tickets may be had of Mr. Mew, music-seller, Southsea.

26 October 1863

MR. SYDNEY SMITH begs that he has returned to town – 12, Bryanston-street, Portman-square.

MR. SYDNEY SMITH will give a PIANOFORTE RECITAL, at Cheltenham, on Friday, Nov. 27, when he will have the honour of introducing his popular solos “La Harpe Eolienne,” “Le Jet d’Eau,” “Fairy Whispers,” and “Danse Napolitaine.” Concertina, Mr Richard Blagrove. Tickets may be had of Messrs. Hale and Co., Cheltenham.

25 November 1863

MR. SYDNEY SMITH begs that he has returned to town – 12, Bryanston-street, Portman-square.

MR. SYDNEY SMITH will give a PIANOFORTE RECITAL, at Cheltenham, on Friday, Nov. 27, when he will have the honour of introducing his popular solos “La Harpe Eolienne,” “Le Jet d’Eau,” “Fairy Whispers,” and “Danse Napolitaine.” Concertina, Mr Richard Blagrove. Tickets may be had of Messrs. Hale and Co., Cheltenham.

1 December 1863

MR. SYDNEY SMITH will PLAY his popular pieces, “Danse Napolitaine,” “Fairy Whispers,” “Le Jet d’Eau,” and “La Harpe Eolienne,” at Myddelton-hall, Islington, on Tuesday, December 8.

MR. SYDNEY SMITH will give a PIANOFORTE RECITAL, at Malvern, on Monday, December 7th, when he will have the honour of introducing his popular solos, “La Harpe Eolienne,” “Le Jet d’Eau,” “Fairy Whispers,” and “Danse Napolitaine.” Concertina, Mr Richard Blagrove.

3 December 1863

MR. SYDNEY SMITH will PLAY his popular pieces, “Danse Napolitaine,” “Fairy Whispers,” “Le Jet d’Eau,” and “La Harpe Eolienne,” at Myddelton-hall, Islington, on Tuesday, December 8.

MR. SYDNEY SMITH will give a PIANOFORTE RECITAL, at Malvern, on Monday, December 7th, when he will have the honour of introducing his popular solos, “La Harpe Eolienne,” “Le Jet d’Eau,” “Fairy Whispers,” and “Danse Napolitaine.” Concertina, Mr Richard Blagrove.

17 June 1865

MR. RICHARD BLAGROVE’S THIRD CONCERTINA CONCERT, at the Beethoven Rooms, 76, Harley-Street, on Monday evening, June 19th, on which occasion he will be assisted by the following artistes:- Miss Banks, Miss Kate Frankford, Miss Ransford, Miss Caroline Bailey, Miss Marie Lachenal, and Miss Ellen Attwater; Messrs. Wilbye Cooper, Henry Blagrove, Sydney Smith, and H. R. Eyers. Tickets &c, to be had of Messrs Cramer and Co., No. 201 Regent-Street.

MR. SYDNEY SMITH will PLAY Chopin’s Grande Polonaise, in E flat, op. 22 (precedée d’un andante spianato), on Tuesday, June 20, at the Concert of the Glee and Madrigal Union.

MR. SYDNEY SMITH will PLAY his much admired “Danse Napolitaine” at the Beethoven Rooms on Monday, June 19.

THE LONDON GLEE and MADRIGAL UNION (established 1859, director Mr. LAND) will give their LAST AFTERNOON GLEE and MADRIGAL CONCERT BUT ONE on Tuesday next, Dudley Gallery, Egyptian Hall. T. Oliphant, Esq., Literary illustrator: solo pianist, Mr. Sydney Smith. Conductor, Mr. Land. Numbered stalls, 5s; unreserved seats, 3s; ticket to admit three, 7s 6d; at Mr. Mitchell’s Royal Library, Old Bond-street.

7 February 1866

MR. SYDNEY SMITH begs to announce that he has returned to town for the season. Address 30, Upper Seymour-street, Portman-square, or to the care of Messrs. Ashdown and Parry, 18, Hanover-square.

7 March 1866

MARCH 15th – Mr. RANSFORD’S SECOND ENGLISH CONCERT to take place at St. James’s – Hall , on Thursday, March 15th, to commence at 8 o’clock precisely, when the following distinguished artists will appear:- [...] Pianoforte, Mr. Sydney Smith.

MR. RANSFORD’S ENGLISH CONCERT.- Mr. SYDNEY SMITH will PLAY his much-admired caprice de concert, “Golden Bells” at St. James’s Hall, March 15th.

Mr. SYDNEY SMITH will PLAY his popular and brilliant concert piece “Golden Bells,” at Mr. Ransford’s English Concert, St. James’s Hall, March 15.

6 April 1866

MR. SYDNEY SMITH will PLAY his brilliant gallop, "The Fairy Queen," at Clifton, April 16; and his admired concert piece, "Golden Bells," at Bath, April 19.

14 May 1866

MISS ELEANOR ARMSTRONG'S CONCERT will take place at the Hanover-square Rooms, on Wednesday evening, May 23 [...] Instrumentalists – Mr. Francisco Berger, Mr. Sydney Smith [...] Conductors – Herr Wilhelm Ganz, Mr. F. Berger, and Mr. Sydney Smith.

21 May 1866

MISS ELEANOR ARMSTRONG'S CONCERT will take place at the Hanover-square Rooms, on Wednesday evening, May 23 [...] Instrumentalists – Mr. Francisco Berger, Mr. Sydney Smith [...] Conductors – Herr Wilhelm Ganz, Mr. F. Berger, and Mr. Sydney Smith.

23 April 1867

MR. SYDNEY SMITH begs to announce his REMOVAL from 30, Upper Seymour-street, to 27, Manchester-street, Manchester-square. Letters may also be addressed to the care of his publishers, Messrs. Ashdown and Parry, 18, Hanover-square.

25 October 1867

MR. SYDNEY SMITH begs to announce his REMOVAL to 45, Blandford-square, N.W. Letters may also be addressed care of his publishers, Messrs. Ashdown and Parry, 18, Hanover-square.

1 November 1867

MR. SYDNEY SMITH will PERFORM the following SELECTION from his pianoforte compositions at his Recitals, at Clifton, on Friday evening and Saturday morning, Nov. 8th and 9th. Programme:- "L'Ange du Foyer," "The Austrian Hymn," "Danse Napolitaine," "Fantaisie on Airs from Martha," "La Harpe Eolienne," "Eloquence," "Etude de Concert," "Study for the Left Hand Alone," "Le Jet d'Eau;" and also "Prelude and Fugue in C major," No. 3 [*sic*], Bach; "Grand Study," Op. 23, No. 2, Rubinstein; and "Polonaise in E flat," op.22, Chopin.

15 April 1868

RUDALL, ROSE CARTE, and Co.'s PATENT FLUTE (Carte's fingering) – Mr. J. RADCLIFF (Royal Italian Opera) will PERFORM on the above instrument at Mr. Sydney Smith's Concert, May 6th.

15 May 1868

Mr. SYDNEY SMITH and Mr. HENRY BLAGROVE's RECITAL, at the Hanover-square Rooms, 19th May.- Mr SYDNEY SMITH will PLAY his popular Caprice de Concert, "Golden Bells," his "Danse Napolitaine," and his "Study" for the left hand.

Mm. [sic] SYDNEY SMITH and H. BLAGROVE's PIANOFORTE and VIOLIN RECITAL, under the following distinguished patronage:-

Her Grace the Duchess of Wellington	The Lady Dufferin
Her grace the Duchess of Sutherland	The Lady Poltimore
and Countess of Cromartic	The Lady Lyveden
The Marchioness of Downshire	The Lady de Blaquiere
The Lady Isabella St. John	The Lady Cecilia Repton
The Countess of Sefton	The Lady Hylton
The Dowager Countess Belmore	The Hon. Mrs Phipps
The Lady Alice Kenlis	The Hon. Mrs Norton
The Viscountess Guillamore	The Hon. Mrs Williams
The Lady Dorothy Nevill	The Hon. Mrs Norbury
The Lady Louisa Magenis	Mrs. Thynne, and
Mrs. Brinsley Sheridan	

Hanover-square Rooms, Tuesday evening next, May 19, at half-past 8. Pianoforte, Mr. Sydney Smith; violin, Mr. Henry Blagrove; violoncello, Mr Aylward; vocalist, Miss Cecilia Westbrook. Stalls, 5s.; tickets, 2s 6d. Plan &c, at Messrs. Ashdown and Parry's, 19, Hanover-square.

19 May 1868

[Repeat advertisement for above.]

MR. SYDNEY SMITH will PLAY his brilliant piece, "Golden Bells," at his pianoforte recital, at the Hanover-square Rooms, THIS EVENING, May 19th.

MR. SYDNEY SMITH will PLAY his admired and popular "Danse Napolitaine," at his pianoforte recital, at the Hanover-square Rooms, THIS EVENING, May 19th.

MR. SYDNEY SMITH will PLAY his celebrated study, "Com'è gentil," for the left hand alone, at his pianoforte recital, at the Hanover-square Rooms, THIS EVENING, May 19th.

25 June 1868

JUNE 25.- LONDON GLEE and MADRIGAL UNION [...] Mr. Sydney Smith (solo pianist) [...] Solo Pianoforte: "Grand Fantasia," (Guillaume Tell), Mr. Sydney Smith.

MR. SYDNEY SMITH will PLAY his grand brilliant Fantasia on Rossini's opera, "Guillaume Tell," at the Concert of the London Glee and Madrigal Union, THIS DAY (Thursday), June 25.

13 October 1868

MR. SYDNEY SMITH'S PIANOFORTE RECITALS, Bath, Oct. 16 and 17; Clifton, Oct. 19 and 20. The programmes will include the following classical and modern compositions:- Sonata Appassionata, Beethoven; sonata in C minor, Mozart; prelude and fugue in C sharp major, Bach; "Concert- Stück" and "Il moto continuo", Weber; finale from concerto in G minor, Lieder ohne worte, and "Hymn of Praise" (paraphrase), Mendelssohn; study in C, Rubinstein; romance and etude, Henselt; Polonaises, Op. 22 and Op. 53 and Marche Funébre, Chopin; Caprice "La Truite," Heller; and several of Mr. Sydney Smith's compositions.

14 May 1869

EDUCATION (first-class) for YOUNG LADIES. Resident Hanoverian and Parisian Governesses; 17 professors in attendance. Piano, Mr. Sydney Smith; harp, Mr. J. B. Chatterton (harpist to the Queen); singing, Messrs. Romer and Bodda; drawing, Mr. Dearmer; Italian, Signor Toscani; Latin, Mr. Wilkinson; callisthenics, Mr. Everest &c. Separate beds. Garden, croquet lawn, covered walk. Diet best quality and unlimited. Average number 30. Strictly inclusive terms from 40 to 80 guineas per annum. Half term June 2. Address Mrs. Dearmer, Kilburn Ladies' College, Carlton-road, Kilburn, W.

21 June 1869

MR. SYDNEY SMITH will PLAY his popular and highly successful piece, "Fête Champêtre," at the Concert of the London Glee and Madrigal Union, on Thursday, June 24th.

JUNE 24th.- Final Concert.- THE LONDON GLEE and MADRIGAL UNION. [...] assisted by Mr. Sydney Smith (solo pianist), will give their LAST AFTERNOON CONCERT of the season at St. James's Hall, Piccadilly, on Thursday 24th, at 3. [...] Solo, pianoforte (a), prelude and fugue, C sharp minor (Bach), (b), "Fête Champêtre," (S. Smith), Mr. Sydney Smith. Kirkman and Son's Concert Grand Pianoforte will be used.

22 June 1869

[Repeat advertisement for above.] [...] Solo pianist, Mr. Sydney Smith. The programme will include the most successful pieces of the series.

MR. SYDNEY SMITH will PLAY his popular and highly successful piece, "Fête Champêtre," at the Concert of the London Glee and Madrigal Union, on Thursday, June 24th.

11 February 1870

MR. SYDNEY SMITH will PLAY his GRAND BRILLIANT FANTASIA "Lucrezia Borgia," his new and highly successful gallop, "Jeunesse dorée," and Heller's caprice "La Truite," at Tonbridge-wells, Feb. 25.

4 May 1870

THE LONDON GLEE and MADRIGAL UNION [...] will COMMENCE their TWELFTH ANNUAL SERIES of THURSDAY AFTERNOON CONCERTS at St. James's Hall, on the 19th May. Solo pianist, Mr. Sydney Smith.

31 July 1871

EDUCATION (first-class) for YOUNG LADIES. 20 professors in regular attendance. Resident Hanoverian and Parisian Governesses. Italian, Signor Toscani; Latin, Mr. Wilkinson; piano, Mr. Sydney Smith, Dr. Austin Pearce, and Mr. Thorpe; harp, Mr. F. Chatterton; singing, Messrs. F. Bodda, Pennington, and Vantini; drawing and painting, Mr. Dearmer (exhibitor); dancing, Mr. Barnett; callisthenics, Mr. Everest; globes, Mr. Fontaine; elocution and composition, Prof. Volta; mathematics and arithmetic, Mr. Hopley; lectures, Mr. Spenser &c; riding, Mrs. Trinder, with groom. Healthy situation. Separate beds. Playground, croquet lawn, and covered walk 100 feet long. Best and unlimited diet. Average number 30. Inclusive terms, 60 gs. per annum. Address Mrs. Dearmer, Kilburn Ladies' College, Carlton-road, Kilburn, N.W., London.

19 June 1872

MR. SYDNEY SMITH'S SECOND PIANOFORTE RECITAL will take place at St. George's-hall, THIS DAY (Wednesday), June 19, at 3. Artistes:- Madame Florence Lancia and Mr. Maybrick; violin, Mr. Henry Holmes; violoncello, Mr. Edward Howell; pianoforte, Mr. Sydney Smith; accompanist [sic], Mr. Stauislaus. Tickets to be had at the Hall: and of Mr. Sydney Smith, No. 45, Blandford-square, N.W.

MR. SYDNEY SMITH will PLAY Mozart's Trio in E major, with Mr. Holmes and Mr. Howell, Chopin's Polonaise for piano and violoncello, and Weber's Invitation à La Valse, arranged for two pianos, with a pupil, at his Recital, St. George's-hall, at 3.

MADAME FLORENCE LANCIA will SING at Mr. Sydney Smith's Second Pianoforte Recital, St. George's-hall, THIS DAY, June 19th.

MR. MAYBRICK will SING at Mr. Sydney Smith's Second Pianoforte Recital, St. George's-hall, THIS DAY, June 19th.

MR. SYDNEY SMITH will PLAY the following Selection of his Compositions at his Pianoforte Recital, at St. George's-hall, THIS DAY,

June 19th.- Air Irlandais, Fête Militaire, I Puritani, Evening Rest, Le Jet d'Eau, The Fairy Queen.

22 July 1872

EDUCATION (first-class) for YOUNG LADIES. 20 professors in regular attendance. Resident Hanoverian and Parisian Governesses. Italian, Signor Toscani; Latin, Mr Wilkinson, M.A.; piano, Mr. Sydney Smith, Dr. Austin Pearce, and Mr. Thorpe; harp, Mr. F. Chatterton; singing, Messrs. F. Bodda, Pennington, and Vantini; drawing and painting, Mr. Dearmer (exhibitor); dancing, Mr. Barnett; callisthenics, Mr. Everest; globes, Mr. Fontaine; elocution and composition, Prof. Volta; mathematics and arithmetic, Mr. Hopley; geography and grammar, Mr. Craig, B.A.; lectures, Mr. Spenser &c; riding, Mrs. Trinder, with groom. Healthy situation. Separate beds. Playground, croquet lawn, and covered walk 100 feet long. Best and unlimited diet. Average number 30. Inclusive terms, 60 gs. per annum. Address Mrs. Dearmer, Kilburn Ladies' College, Carlton-road, Kilburn, N.W., London.

3 August 1872

[Repeat advertisement for above.]

18 January 1873

EDUCATION (first-class) for YOUNG LADIES. 20 professors in regular attendance. Resident Hanoverian and Parisian Governesses. Italian, Signor Toscani; Latin, Mr Wilkinson; piano, Mr. Sydney Smith, Mr. Pennington, and Mr. Thorpe; harp, Mr. F. Chatterton; singing, Messrs. F. Bodda, Calkin, and Vantini; drawing and painting, Mr. Dearmer (exhibitor); dancing, Mr. Barnett; callisthenics, Mr. Everest; grammar, Mr. Craig, B.A.; globes, Mr. Fontaine; elocution and composition, Prof. Volta; mathematics and arithmetic, Mr. Hopley; lectures, Mr. Spenser &c; riding, Mrs. Trinder, with groom. Healthy situation. Separate beds. Playground, croquet lawn, and covered walk 100 feet long. Best and unlimited diet. Average number 30. Inclusive terms, 60 gs. per annum. Address Mrs. Dearmer, Kilburn Ladies' College, Carlton-road, Kilburn, N.W., London.

3 March 1873

WEDNESDAY NEXT.- LONDON BALLAD CONCERTS, St. James's-hall.- the LAST EVENING CONCERT BUT ONE, on Wednesday next, at 8 o'clock. Artists – Miss Edith Wynne, Miss Jenny Pratt, and Madame Patey; Mr Sims Reeves, Mr Henry Guy, and Mr Santley. The London Orpheus Quartette. Pianoforte, Mr. Sydney Smith. Conductors, Mr J. L. Hatton and Mr. Lutz. Stalls, 6s.; family tickets for four, 21s.; balcony, 3s.; area, 2s.; gallery and orchestra, 1s. Tickets of Austin, St. James'shall; Chappell and Co., New Bond-street; Keith Prowse, 48 Cheapside; Hays, Royal Exchange; and Boosey and Co., Holles-street.

WEDNESDAY NEXT.- MR. SYDNEY SMITH, at the Ballad Concert, will PLAY his popular pieces Air Irlandais and Sleigh Bells.

11 April 1873

EASTER MONDAY BALLAD CONCERTS, at Exeter-hall, under the direction of Mr. JOHN BOOSEY.- MORNING CONCERT at 2.30, when the following artists will appear:- Miss Banks, Miss Jenny Pratt, and Madame Patey; Mr. Edward Lloyd, Mr. Henry Guy, and Mr. Santley; pianoforte, Mr. Sydney Smith; orchestral combination, the Messrs. Le Jeune. Conductor, Mr. Meyer Lutz. Tickets of Austin, St. James's-hall; Boosey and Co., Holles-street; and the usual agents.

EASTER MONDAY BALLAD CONCERTS, at Exeter-hall.- EVENING CONCERT at 8 o'clock, when the following artists will appear:- Miss Banks, Miss Jenny Pratt, and Miss Enriquex, Mr. George Perren, Mr. Henry Guy, and Mr. Santley; pianoforte, Mr. Sydney Smith; orchestral combination, the Messrs. Le Jeune. Conductors, Mr. Meyer Lutz and Mr. Stanislaus. Tickets of Austin, St. James's-hall; Boosey and Co., Holles-street; and the usual agents.

12 April 1873

EDUCATION (first-class) for YOUNG LADIES. 20 professors in regular attendance. Resident Hanoverian and Parisian Governesses. Italian, Signor Toscani; Latin, Mr Wilkinson; piano, Mr. Sydney Smith, Mr. Pennington, and Mr. Thorpe; harp, Mr. F. Chatterton; singing, Messrs. F. Bodda, Calkin, and Vantini; drawing and painting, Mr. Dearmer (exhibitor); dancing, Mr. Barnett; callisthenics, Mr. Everest; grammar, Mr. Craig, B.A.; globes, Mr. Fontaine; elocution and composition, Prof. Volta; mathematics and arithmetic, Mr. Hopley; lectures, Mr. Spenser &c; riding, Mrs. Trinder, with groom. Healthy situation. Separate beds. Playground, croquet lawn, and covered walk 100 feet long. Best and unlimited diet. Average number 30. Inclusive terms, 60 gs. per annum. Address Mrs. Dearmer, Kilburn Ladies' College, Carlton-road, Kilburn, N.W., London.

THIS MORNING.- BALLAD CONCERT at Exeter-hall, at 2.30. [...] PROGRAMME PART I. Solo, pianoforte, Air Irlandais, Mr. Sydney Smith. [...] PART II. Solo, pianoforte, Le jet d'eau, Mr. Sydney Smith.

THIS EVENING.- BALLAD CONCERT at Exeter-hall, at 8 o'clock. [...] PROGRAMME PART I. Solo, pianoforte, Air Irlandais, Mr. Sydney Smith. [...] PART II. Solo, pianoforte, Le jet d'eau, Mr. Sydney Smith.

15 April 1873

LONDON BALLAD CONCERTS

Easter holyday pleasure-seekers, musically inclined, could scarcely have desired a more acceptable entertainment than that provided for them yesterday by Mr. John Boosey, at Exeter-hall. The London Ballad Concerts have achieved a wide popularity, and may now, after a probation of seven

years, be regarded as a fixed and permanent institution. [...] There were two Ballad Concerts yesterday, one in the afternoon and one in the evening. [...] two brilliant fantasies- "*Air Irlandais*" and "*Le jet d'eau*" – the compositions of Mr. Sydney Smith, whose name as an author of drawing-room music of the most agreeable kind has fairly been pronounced "a household word," and who plays just as agreeably as he composes. The "*Air Irlandais*" being encored, Mr. Sydney Smith played another of his favourite pieces.

29 December 1873

LONDON BALLAD CONCERTS, St. James's-hall, Saturday, January 3rd, at 3 o'clock:- Artists:- [...] Pianoforte, Mr. Sydney Smith [...]

MR. SYDNEY SMITH will PLAY at the London Ballad Concerts, January 3rd and 10th, his new grand fantasia on the National Russian Hymn, dedicated by special permission to Her Imperial Highness the Grand Duchess Marie of Russia.

27 May 1875

MR. SYDNEY SMITH'S PIANOFORTE RECITAL (Fourth Season), St. George's-hall, Langham-place, June 2nd, at 3 p.m. Vocalists – Madame Patey, Mr. Venon Rigby. Accompanyist – Mr. J. Zerbini. Pianoforte – Mr. Sydney Smith, assisted by a pupil. Sofa stalls (numbered), 6s; family tickets admitting four to stalls, guinea; balcony, 3s; admission, 1s; to be had at the hall; and of Mr. Smith, 45, Blandford-square, N.W.

20 October 1875

MISS EMILY MOTT has the honour to announce her THIRD GRAND EVENING CONCERT, at St. James's-hall, Monday Evening, November 1st, to commence at 8 o'clock. Vocalists [...] Solo pianoforte, Mr. Sydney Smith. The Band of the Coldstream Guards (by permission of the Commanding Officer). Conductors – Messrs. Sydney Naylor, W . H. Thomas, and Fred Godfrey. Reserved sofa stalls, 7s.; tickets, 5s., 3s., 2s., and 1s., at Austin's ticket office, St. James's-hall; and all music publishers; and of miss Emily Mott, 190, Kennington-road, S.E.

FANTASIA on the ANCIENT MARINER, by John Francis Barnett – Miss EMMA BARNETT will PLAY this new and popular pianoforte piece THIS EVENING, at Northampton, and Oct 21st at Cambridge. Hutchings and Romer, 9, Conduit-street, W.

22 October 1875

MISS EMILY MOTT'S THIRD GRAND EVENING CONCERT, at St. James's-hall, Monday, November 1st, at 8 o'clock. Vocalists:- Madame Lemmens-Sherrington, Miss Emily Mott, and Madame Blanche Cole; Mr. Lewis Thomas and Mr. Sims Reeves. Solo pianoforte, Mr. Sydney Smith. The Band of the Coldstream Guards (by permission of the Commanding Officer). Conductors – Messrs. Sydney Naylor, W . H. Thomas, and Fred

Godfrey. Reserved sofa stalls, 7s.; tickets, 5s., 3s., 2s., and 1s., at Austin's ticket office, St. James's-hall; and all music publishers; and of miss Emily Mott, 190, Kennington-road, S.E.

24 November 1875

NOV. 30th.- SCOTCH BALLAD CONCERT PROGRAMME:- [...] solo, pianoforte, Robin Adair, Mr. Sydney Smith. [...] solo, pianoforte, Scotch fantasia, Mr. Sydney Smith.

26 November 1875

[Repeat advertisement for above.]

17 March 1879

ST. JAMES'S HALL.- MR SYDNEY SMITH begs to announce his PIANOFORTE RECITAL (eighth season) on Wednesday afternoon, March 26th, at 3 o'clock. Vocalists, Mrs. Osgood, and Madame Antoinette Sterling. Accompanist, Mr. W. Ganz. Sofa stalls, 7s.; balcony 3s.; area, 2s.; admission, 1s. Tickets may be obtained of Mr. Sydney Smith, 45, Blandford-square; usual Agents; and at Austin's' Ticket office, St. James's-hall.

15 May 1880

ST. JAMES'S HALL.- MR SYDNEY SMITH begs to announce his PIANOFORTE RECITAL (ninth season), on Wednesday afternoon, June 2nd, at 3 o'clock. Vocalists, Madame Patey and Mr Santley. Accompanist, Sir Julius Benedict and Mr W. Ganz. Sofa stalls, 7s.; balcony 3s.; area, 2s.; admission, 1s. Tickets may be obtained of Mr. Sydney Smith, 45, Blandford-square; usual Agents; and at Austin's' Ticket office, St. James's-hall.

28 May 1880

[Repeat advertisement for above.]

MR. SYDNEY SMITH will PLAY Sonata Appassionata in F minor, op. 57 (Beethoven); a, Characteristic Piece in A major, op. 7, No. 4 (Mendelssohn); b, Impromptu in B flat major, op. 142, No. 3 (Schubert): a, Ricordanza Etude (Liszt); b, Scherzo, in B flat minor (Chopin); at his Pianoforte Recital, St. James's-hall, June 2, 3 o'clock.

MR. SYDNEY SMITH will PLAY, at his Pianoforte Recital, at St. James's-hall, on Wednesday afternoon next, June 2, 3 o'clock, his pieces – Ballad Minuet, Grand Polonaise, Echoes of the Past (first time of performance), Marche Hongroise, finale, Bolero, By desire.

MADAME PATEY will SING Creation's Hymn (Beethoven), and Arise and follow me (J. Blumenthal), at Mr. Sydney Smith's Pianoforte Recital, St. James's-hall, Wednesday afternoon next, June 2, 3 o'clock.

MR. SANTLEY will SING The Erl-King (Schubert) and Maid of Athens (Gounod), at Mr. Sydney Smith's Pianoforte Recital, St. James's-hall, Wednesday afternoon next, June 2, 3 o'clock.

5 July 1880

STEINWAY-HALL (London).- Mme. FLORENCE CLARE'S MORNING CONCERT. Vocalists – Miss Anna Williams, Mme. Florence Clare, Miss Helen D'Alton, Mr. Percy Blandford, Mr. Arthur Clare, and Mr. Frederic King; violin, Signor Erba; pianoforte, Mr. Sydney Smith. Conductor, Mr. Henry Parker. – Thursday afternoon, July 8, at 3 o'clock.

STEINWAY-HALL (London).- The public have the advantage of hearing, and the artistes of using, a Steinway Grand Pianoforte at all the foregoing concerts.

STEINWAY-HALL (London).- The following opinion of Herr Richard Wagner on this point may be of interest:-

STEINWAY-HALL (London).- "Our great Tone-Masters, when writing the grandest of their creations for the Pianoforte, seem to have had a presentiment of the ideal grand piano as now attained by yourselves. A Beethoven sonata, a Bach chromatic fantasie, can only be fully appreciated when rendered upon a Steinway pianoforte".

STEINWAY-HALL (London).- Tickets and programmes.

8 July 1880

MADAME FLORENCE CLARE'S FIRST MORNING CONCERT, at the Steinway Hall, THIS DAY, at 3 o'clock. Artists – Miss Anna Williams, Madame Florence Clare, Miss Helen D'Alton; Mr. Redfern Hollins, Mr. Percy Blandford, Mr. Arthur Clare, and Mr. Frederic King. Pianoforte, Mr. Sydney Smith; violin, Signor Erba. Conductor, Mr. Henry Parker. Tickets, half-a-guinea, of Madame Florence Clare, 53, Upper Gloucester-place, Dorset-square.

4 February 1881

MR. SIMS REEVES'S BALLAD CONCERT, St. James's-hall, Tuesday next, February 8, at 8 o'clock. Programme – [...] solo, pianoforte, Grande polonaise (Sydney Smith), Mr. Sydney Smith; [...] solo, pianoforte, Valse caprice (Sydney Smith), Mr. Sydney Smith; [...]

15 February 1881

MR. SIMS REEVES'S BALLAD CONCERT, TO-NIGHT (Tuesday), February 15th, St. James's-hall, at 8 o'clock, for which he has secured the valuable services of [...] pianoforte, Mr. Sydney Smith [...]

MR. SIMS REEVES'S BALLAD CONCERT, St. James's-hall, TO-NIGHT (Tuesday), at 8 o'clock.- Mr. SYDNEY SMITH will PLAY pianoforte solos, Ballade and En Route, March Militaire. Tickets at Olivier's, Old Bond-street.

MR. SYDNEY SMITH will PLAY his Ballade and Grand March En Route, at Mr. Sims Reeves' Concert, THIS EVENING, Feb. 15.

9 September 1882

EDUCATION (first-class) for YOUNG LADIES. Inclusive terms from 50 guineas per annum. Piano, Herr Winton, Mr. Edwin Barnes, Mr. Sydney Smith; drawing and painting, Mr. Herbert Chipp; dancing, Mrs. Barnett; literature and history, Mr. F. Dewick; mathematics, Herr Wegbern; geography and astronomy, Mr. George Home; elocution, Miss Glanville &c. Resident French and German governesses. Modern and most approved methods of teaching. Preparation for Examinations if desired. House very large, healthily situated, good garden and lawn. For prospectus address Principal, York-house Ladies' College, Kilburn Priory, London, N.W.

EDUCATION (first-class) for YOUNG LADIES, 20 Professors in regular attendance. Piano, Sydney Smith, Herr Weber; singing, Dr. Gilbert; drawing and painting, Hardy; dancing, Gliddon; harp, Oberthur; zither, Schultz; literature and history, Rev. W. Morris; mathematics, Davies; elocution, Berridge; science, Houston; Italian, Sinico; riding, Trinder &c. Most successful in public examinations. Resident Parisian and Hanoverian governesses. House large, healthily situate, replete with every comfort. Covered walk 120ft. long. Tennis lawn. Best and unlimited diet. Average number 35. Inclusive terms 60 guineas per annum. Principal, Kilburn Ladies' College, Carlton-road, Kilburn, London, N.W.

7 September 1885

BIRKLANDS, Holland-park-gardens, W.- CLASSES will be OPENED in ENGLISH, French, German, &c, on and after Sept. 23rd. Terms, one guinea for 12 lessons. Music, Mr. W. Coehen and Mr. Sydney Smith; Singing, Signor Adelmann.

10 January 1887

MR. SYDNEY SMITH'S GRAND MORNING CONCERT, on Thursday, Jan. 12, 1887, at 3 o'clock. Prince's-hall. Artists – Miss Florence St. John, Miss Florence Lambeth, and Miss Marie Tempest; Mr. Herbert Thorndike, Mr. Lawrence Kellie, and Mr. Sydney Smith, Pianoforte, Mr. A. E. Iazard; violin, Miss Rose Lynton (pupil of Herr Carl Schneider). Tickets, 10s. 6d., 5s., 3s., and 1s., of Chappell and Co., and at Prince's-hall.

Appendix 3 John Francis Barnett in *The Times*

2 April 1861

Musical Society of London, 3rd Season, [...] Pianist, Mr. John Francis Barnett.

11 April 1861

Mozart's splendid pianoforte concerto, played with extraordinary strength, point, and fluency by Mr. John Francis Barnett, who in the first *allegro* introduced a "cadenza" of his own as masterly and appropriate as it was brilliant – carried the audience into another sphere of art.

2 May 1861

ST. JAMES'S-HALL – Mr JOHN FRANCIS BARNETT will PLAY Beethoven's Pianoforte Concerto in G at the New Philharmonic Concert, Monday evening, May 6, and public rehearsal, Saturday afternoon, May 4.

6 May 1861

Mlle. DE VILLAR's EVENING CONCERT, at the Hanover-square Rooms, on Friday, the 10th of May, at half-past 8 o'clock, under the immediate patronage of Countess Somers, Countess of Leven, the Lady Clarence Paget, the Lady Theresa Lewis, the Lady Manners, Lady Charlotte Schreiber, Hon. Mrs. Lee Mainwaring, Mrs. Charles Barnard, the Marquis of Lansdowne, the Right Hon. The Earl of Dudley. Artistes:- Vocalists – Miss Palmer, Mlle. Maria de Villar, Mr. George Perren, and Herr Hermanns. Instrumentalists – pianoforte, Mr. John Francis Barnett; violoncello Herr Lidel; harp, Mr. J. Balsir Chatterton (harpist to Her Majesty the Queen). Conductor, Herr Wilhelm Ganz.

9 May 1861

[Repeat of above advertisement.]

2 May 1862

WEST LONDON MADRIGAL SOCIETY – MADRIGALS. Glee, and Part-Songs, Hanover-square Rooms, Tuesday May 13th, half-past 8. Pianoforte, Mr John Francis Barnett. Harp, Mr. Frederick Chatterton. Conductor, Mr, JOSEPH HEMING. Stalls, 4s ; area, 2s.- at the principal music-sellers; and at the Hanover-square Rooms.

ST. JAMES'S HALL – NEW PHILHARMONIC CONCERTS – Programme of PUBLIC REHEARSAL, Saturday afternoon, May 3, at half-past two, and Evening Concert, Wednesday evening, May 7, at 8

o'clock. Conductor – Dr. WYLDE [...] Pianoforte – Mr. John Francis Barnett [...] Part 2. [...] Concerto for pianoforte in C minor – Beethoven; Mr John Francis Barnett [...]

ST. JAMES'S HALL.– Mr JOHN FRANCIS BARNETT begs to announce that his GRAND CONCERT will take place at the above hall, on Thursday evening, May 22. Tickets may be obtained at the principal musicsellers; at the hall; and of Mr. Barnett, 21, Brecknock-crescent, Camden-road.

5 May 1862

WEST LONDON MADRIGAL SOCIETY – MADRIGALS. Glees, and Part-Songs, Hanover-square Rooms, Tuesday May 13th, half-past 8. Pianoforte, Mr John Francis Barnett. Harp, Mr. Frederick Chatterton. Conductor, Mr, JOSEPH HEMING. Stalls, 4s ; area, 2s.- at the principal musicsellers; and at the Hanover-square Rooms.

ST. JAMES'S HALL – NEW PHILHARMONIC CONCERTS – Programme of PUBLIC REHEARSAL, Saturday afternoon, May 3, at half-past two, and Evening Concert, Wednesday evening, May 7, at 8 o'clock. Conductor – Dr. WYLDE [...] Pianoforte – Mr. John Francis Barnett [...] Part 2. [...] Concerto for pianoforte in C minor – Beethoven; Mr John Francis Barnett [...]

ST. JAMES'S HALL.– Mr JOHN FRANCIS BARNETT begs to announce that his GRAND CONCERT will take place at the above hall, on Thursday evening, May 22. Tickets may be obtained at the principal musicsellers; at the hall; and of Mr. Barnett, 21, Brecknock-crescent, Camden-road.

6 May 1862

ST. JAMES'S HALL.– Mr JOHN FRANCIS BARNETT begs to announce that his GRAND CONCERT will take place at the above hall, on Thursday evening, May 22. Tickets may be obtained at the principal musicsellers; at the hall; and of Mr. Barnett, 21, Brecknock-crescent, Camden-road.

ST. JAMES'S HALL – NEW PHILHARMONIC CONCERTS – Programme of Evening Concert, Wednesday evening, May 7, at 8 o'clock. Conductor – Dr. WYLDE [...] Pianoforte – Mr. John Francis Barnett [...] Part 2. [...] Concerto for pianoforte in C minor – Beethoven; Mr John Francis Barnett [...]

MR. RICHARD SEYMOUR begs leave to announce that his BENEFIT CONCERT will take place at St. James's-hall, on Saturday evening next, May 10th, when he will have the honour of being assisted by the following eminent artistes:- [...] Solo Pianoforte, Mr. John Francis Barnett [...]

8 May 1862

ST. JAMES'S HALL.— Mr JOHN FRANCIS BARNETT begs to announce that his GRAND CONCERT will take place at the above hall, on Thursday evening, May 22. Tickets may be obtained at the principal music-sellers; at the hall; and of Mr. Barnett, 21, Brecknock-crescent, Camden-road.

MR. RICHARD SEYMOUR begs leave to announce his BENEFIT CONCERT on Saturday evening next, May 10th, at St. James's-hall, at 8. [...] Pianoforte, Mr. John Francis Barnett [...]

WEST LONDON MADRIGAL SOCIETY – Madrigals, Glees, and Part-Songs, Hanover-square Rooms, Tuesday May 13th, half-past 8. Pianoforte, Mr John Francis Barnett. Harp, Mr. Frederick Chatterton. Conductor, Mr, JOSEPH HEMING. Stalls, 4s ; area, 2s.- at the principal music-sellers; and at the Hanover-square Rooms.

12 May 1862

WEST LONDON MADRIGAL SOCIETY – Madrigals, Glees, and Part-Songs, Hanover-square Rooms, Tuesday May 13th, half-past 8. Pianoforte, Mr John Francis Barnett. Harp, Mr. Frederick Chatterton. Conductor, Mr, JOSEPH HEMING. Stalls, 4s ; area, 2s.- at the principal music-sellers; and at the Hanover-square Rooms.

21 May 1862

Mr John Francis Barnett will PERFORM at his grand concert, St James's Hall, on Thursday evening, May 22, in Sphor's Quintet, in C minor, Mendelssohn's Trio, in D minor, Beethoven's Sonata in C major, Op 53, and Thalberg's Fantasia Lucrezia Borgia.

10 March 1863

[...] The concerto was Beethoven's in E flat – his last and grandest for the piano. This was intrusted [sic] to Mr. John Francis Barnett, a young pianist whose *début* at the New Philharmonic Concerts, when a pupil of Dr. Wylde's, is still remembered with satisfaction by the patrons of those entertainments, and who now holds a place among the most rising performers of the day.

16 December 1863

[Advertisement for the LAM, featuring list of 'Professors'.]
[...] Pianoforte – Dr. Wylde and Mr. John Francis Barnett [...]

6 January 1864

[Repeat of above advertisement.]

16 February 1864

NEW PHILHARMONIC SOCIETY, St. James's Hall [...] Mr. John Francis Barnett [...]

13 June 1864

MUSICAL SOCIETY OF LONDON, St. James's Hall [...] [Performance of Symphony by John Francis Barnett.]

6 January 1865

Mr JOHN FRANCIS BARNETT will PLAY his Piece de Concert, Return of Spring, (Hutchings and Romer), and Mendelssohn's Trio in D minor, at the Concert of the Beethoven Society, Saturday evening, January 7, 1865.

1 June 1865

Mr John Francis Barnett will PERFORM his sonata for pianoforte and violin, with Herr Straus, at his concert, Friday evening, June 9. [Hanover Square Rooms.]

5 June 1865

Mr John Francis Barnett will PERFORM his sonata for pianoforte and violin, with Herr Straus, at his concert, Friday evening, June 9. [Hanover Square Rooms.]

26 June 1866

Mr JOHN FRANCIS BARNETT will PLAY his highly successful new pianoforte piece "Chanson d'Amour," (Hutchings and Romer), at the Soiree of the New Philharmonic Society, THIS EVENING.

20 July 1866

Mr JOHN FRANCIS BARNETT will PLAY his new and highly successful pianoforte piece "Chanson d'Amour" (Hutchings and Romer), at the Royal Dramatic College Concert, THIS DAY.

15 May 1867

Mr JOHN FRANCIS BARNETT will PERFORM his admired composition, "Mount St. Bernard," at the Glee and Madrigals Union Concert, To-morrow (Thursday), - Ollivier and Co., 19, Old Bond-street.

19 March 1868

Mr JOHN FRANCIS BARNETT begs to announce that he is in town for the season. All letters to be addressed to St. George's – hall, 4, Langham-place, W.

30 September 1868

Mr JOHN FRANCIS BARNETT begs to announce his return to town for the season. Letters to be addressed to the London Academy of Music, St. George's – hall, Langham-place, W.

7 December 1868

Mr JOHN FRANCIS BARNETT [...] first appearance at Mr. A. Chappell's classical entertainments [...] Mr Barnett has boldly selected Beethoven's *Waldstein* sonata for his *début* [...]

30 November 1875

The LAY of the LAST MINSTREL, descriptive piece for orchestra, by John Francis Barnett will be PERFORMED this evening, at the LIVERPOOL PHILHARMONIC SOCIETY. The pianoforte arrangement is now ready. – Hutchings and Romer, 9, Conduit Street, W.

11 May 1877

MR HENRY LESLIE'S CHOIR – MR JAMES MATTHEWS will PLAY Mr John Francis Barnett's Concerto pastorale [*sic*] for flute (accompanied by the Composer).

3 February 1880

PASSEPIED, by John Francis Barnett, will be PLAYED, for the first time, by Miss EMMA BARNETT, at St. James' – hall, THIS EVENING. Patey and Willis, 39, Great Marlborough – Street, London, W.

4 October 1881

Mr JOHN FRANCIS BARNETT will give a LECTURE on Pianoforte Music THIS EVENING, at the Harborne and Edgbaston Institute, Birmingham, which he will illustrate by a pianoforte recital.

30 June 1885

CONVERSAZIONE of the SOCIETY of ARTS – Mr JOHN FRANCIS BARNETT will give a PIANOFORTE RECITAL on Eavestaff's Pianoforte, in the Russian Court at the Inventions Exhibition, on Friday, July 3^d, at 9.30 pm.

4 February 1888

JOHN FRANCIS BARNETT'S TARANTELLA will be played by Madame DE PACHMANN, at Prince's Hall, on Monday next – Augener.

28 February 1888

Westminster Orchestral Society – Miss EMMA BARNETT will PLAY JOHN FRANCIS BARNETT'S Pianoforte Concerto in D minor, to be conducted by the composer.

30 January 1896

JOHN FRANCIS BARNETT'S "SONATA in E MINOR" will be PLAYED by Miss EMMA BARNETT at her recital THIS AFTERNOON – Augener and Co.

22 June 1909

[Concert review of 'MISS BARNETT'S RECITAL'.]... 'John Francis Barnett's Graceful Sonata in E minor'.

25 November 1916

MR. J. F. BARNETT.
AN EARLY VICTORIAN COMPOSER.

The death took place in London yesterday of Mr. John Francis Barnett, the composer.

He was born in the year of the Queen's accession, and his music represents with great accuracy the ideals of the more refined English musicians of the early Victorian period. As a composer he has long ceased to be a factor in contemporary art, but one may occasionally a performance of his once popular cantata, *The Ancient Mariner*, announced by a provincial choral society, to recall the fact that he used to fill a prominent place among native composers.

He was, in fact, one of the group of men in this country who were influenced by the early romanticists of Germany, and responded to that influence without seeing what the logical outcome of the movement would be. Sterndale Bennett was the chief and strongest of them: Barnett's position at one time was considered very little behind that of Bennett. He followed the same ideals, the combination of classical style with gentle romantic feeling which could never advance very far, but which was sufficiently fresh in its day to arrest the attention of a people nourished on more prosaic musical fare.

Such cantatas as *The Ancient Mariner*, *Paradise and the Peri*, *The Lay of the Last Minstrel*, *The Building of the Ship*, were, with kindred things from Bennett and Macfarren, a refreshing change from the tedious oratorios which preceded them, and piano pieces such as *The Ebbing Tide* and *The Flowing Tide* had a vein of poetry which made them a blessed relief to young ladies brought up on Czerny and Hummel.

Barnett, like so many of our 19th century composers, did not probably realize where his strength lay, and he would probably have preferred to make his success with the oratorios and larger orchestral works which he brought forward from time to time. However, he had not enough originality to enable him to do lasting work in the bigger forms, though in slighter things he did good service.

He was an able pianist, and when a young man he played at the Gewandhaus at Leipzig, and soon after before the London Philharmonic Society, both at that time among the highest honours which a young pianist could covet. Later, however, all the time which was not spent upon composition was devoted to teaching, both privately and as a member of the staff of the Royal College of Music and the Guildhall School of Music.

23 June 1919

[Forthcoming concerts, including Emma Barnett playing John Francis Barnett's piano music.]

25 June 1919

[Review of the above concert.]

12 June 1922

THIS WEEK'S MUSIC.

[...]

Miss Emma Barnett (Steinway Hall, 3.15) will play, amongst other piano works, "Sonata Romantique" No. 2 in A minor, and movements from "An Old-world Suite" and "Home Scenes," by John Francis Barnett.

Appendix 4 Photograph and Official Documentation (Census Records, Marriages, and Death)



App. 4.1 Photograph of (Edward) Sydney Smith.

23

City or Borough of Charleston
Parish or Township of St. Charles

PLACE	JURISDICTION Included or Excluded	NAMES of Adult Persons who have Resided in the preceding Year	AGE		PROFESSION, TRADE, EMPLOYMENT, DEPENDENT RELATION	Whether Born in same County	Whether Born in District, Parish, or Foreign Part
			Male	Female			
Charleston		George Rice	21		Merchant		
		William Rice	20		Merchant		
		John Rice	18		Merchant		
		John Rice	17		Merchant		
		John Rice	16		Merchant		
		John Rice	15		Merchant		
		John Rice	14		Merchant		
		John Rice	13		Merchant		
		John Rice	12		Merchant		
		John Rice	11		Merchant		
		John Rice	10		Merchant		
		John Rice	9		Merchant		
		John Rice	8		Merchant		
		John Rice	7		Merchant		
	John Rice	6		Merchant			
TOTAL	1		14	0			

24

City or Borough of Charleston
Parish or Township of St. Charles

PLACE	JURISDICTION Included or Excluded	NAMES of Adult Persons who have Resided in the preceding Year	AGE		PROFESSION, TRADE, EMPLOYMENT, DEPENDENT RELATION	Whether Born in same County	Whether Born in District, Parish, or Foreign Part
			Male	Female			
Charleston		John Rice	20		Merchant		
		John Rice	19		Merchant		
		John Rice	18		Merchant		
		John Rice	17		Merchant		
		John Rice	16		Merchant		
		John Rice	15		Merchant		
		John Rice	14		Merchant		
		John Rice	13		Merchant		
		John Rice	12		Merchant		
		John Rice	11		Merchant		
		John Rice	10		Merchant		
		John Rice	9		Merchant		
		John Rice	8		Merchant		
		John Rice	7		Merchant		
TOTAL	1		14	0			

HO 107 / 294 / 2

App. 4.2 Census Record for 1841.

Administration County of <u>Franklin</u>													
City		Municipal District		Municipal Ward		Voting Precinct		Town or Village or Hamlet		Rural Survey District		Reference Township	
The unenumerated houses are shown within the boundaries of the													
of <u>Franklin</u> of <u>Franklin</u> of <u>Franklin</u>													
1	2	3	4	5	6	7	8	9	10	11	12	13	14
No. of HOUSES	No. of HOUSES	INDICES	NAME	SEX	RELATION	AGE	COLORED	ABSENCE	PROFESSION	EMPLOYER	EMPLOYED	WHEEL	WHEEL
SHEDS, OR OTHER BUILDINGS	SHEDS, OR OTHER BUILDINGS	INDICES	and Surname of head of family	or female	to head of family	in years	persons	last year	or OCCUPATION	or TRADE	or TRADE	or TRADE	or TRADE
1			John Hayward	M	Head	40			General		X		
2			John Hayward	F	Wife	35			General		X		
3			John Hayward	M	Son	10			General		X		
4			John Hayward	F	Daughter	8			General		X		
5			John Hayward	M	Son	6			General		X		
6			John Hayward	F	Daughter	4			General		X		
7			John Hayward	M	Son	2			General		X		
8			John Hayward	F	Daughter	1			General		X		
9			John Hayward	M	Son	1			General		X		
10			John Hayward	F	Daughter	1			General		X		
11			John Hayward	M	Son	1			General		X		
12			John Hayward	F	Daughter	1			General		X		

App. 4.7 Census Record for 1891.

CERTIFIED COPY OF AN ENTRY OF MARRIAGE



GIVEN AT THE GENERAL REGISTER OFFICE

Application Number CO1544912

1867. Marriage solemnized at St Mark's Church in the Parish of St Mark's in the County of Wiltshire

No.	When Married	Name and Surname	Age	Condition	Rank or Profession	Residence at the time of Marriage	Parish, Name and Surname	Rank or Profession of Mother
254	5	<u>Edward Sydney Smith</u>	<u>half</u>	<u>Single</u>	<u>Professor</u>	<u>Upper Wyman's Wood</u>	<u>Frederick William Smith</u>	<u>Professor</u>
		<u>Hannah Birch</u>	<u>half</u>	<u>Single</u>		<u>23</u>	<u>John Birch</u>	<u>Struggon</u>

Married in the above Church according to the Rites and Ceremonies of the Established Church, by Leonce Arthur Registrar by me, Edward Sydney Smith Edward Sydney Smith in the Presence of us, Hannah Birch John Birch

CERTIFIED to be a true copy of an entry in the certified copy of a register of Marriages in the Registration District of Marlborough
 Given at the GENERAL REGISTER OFFICE, under the Seal of the said Office, the 1st day of September 2006

MXC 769900

This certificate is issued in pursuance of section 65 of the Marriage Act 1949. Sub-section 3 of that section provides that any certified copy of an entry purporting to be sealed or stamped with the seal of the General Register Office shall be received as evidence of the marriage to which it relates without any further or other proof of the entry, and no certified copy purporting to have been given in the said Office shall be of any force or effect unless it is sealed or stamped as aforesaid.

CAUTION: THERE ARE OFFENCES RELATING TO FALSIFYING OR ALTERING A CERTIFICATE AND USING OR POSSESSING A FALSE CERTIFICATE. ©CROWN COPYRIGHT

WARNING: A CERTIFICATE IS NOT EVIDENCE OF IDENTITY.

039895 1006 0805 SP5L 01200



App. 4.8 Certificate of Marriage between Edward Sydney Smith and Hannah Birch (1867).

CERTIFIED COPY OF AN ENTRY OF MARRIAGE



GIVEN AT THE GENERAL REGISTER OFFICE

Application Number COL 544912

1887. Marriage solemnized at the Parish Church in the Parish of *Stamford* in the County of *Herts*

1	2	3	4	5	6
When Married.	Name and Surname.	Age.	Condition.	Rank or Profession.	Residence at the time of Marriage.
28	<i>Edward Sydney Smith</i>	18	<i>Single</i>	<i>Physician</i>	<i>Stamford</i>
1887	<i>Blanche Augustine Pinget</i>	25	<i>Spinster</i>	<i>—</i>	<i>Stamford</i>
Married in the Parish Church according to the Rites and Ceremonies of the Established Church, by <i>Henry</i> Minister of the Parish, in the presence of us, <i>Arthur</i> Vicar and <i>Charles</i> Curate.					
This Marriage was solemnized between us, <i>Edward Sydney Smith</i> and <i>Blanche Augustine Pinget</i> in the presence of us, <i>Arthur</i> Vicar and <i>Charles</i> Curate.					

CERTIFIED to be a true copy of an entry in the certified copy of a register of Marriages in the Registration District of *Hampstead*
 Given at the GENERAL REGISTER OFFICE, under the Seal of the said Office, the *1st* day of *September* 2006

MXC 769801

This certificate is issued in pursuance of section 65 of the Marriage Act 1949. Sub-section 3 of that section provides that any certified copy of an entry purporting to be sealed or stamped with the seal of the General Register Office shall be received as evidence of the marriage to which it relates without any further or other proof of the entry, and no certified copy purporting to have been given in the said Office shall be of any force or effect unless it is sealed or stamped as aforesaid.

CAUTION: THERE ARE OFFENCES RELATING TO FALSIFYING OR ALTERING A CERTIFICATE AND USING OR POSSESSING A FALSE CERTIFICATE. ©CROWN COPYRIGHT

WARNING: A CERTIFICATE IS NOT EVIDENCE OF IDENTITY.

DIS



App. 4.9 Certificate of Marriage between Edward Sydney Smith and Blanch Augustine Pinget (1887).

CERTIFIED COPY OF AN ENTRY OF DEATH



GIVEN AT THE GENERAL REGISTER OFFICE

Application Number **COL534646**

REGISTRATION DISTRICT

Hampstead

1889 DEATH in the Sub-district of **Hampstead** in the County of **Middlesex**

Columns--	1	2	3	4	5	6	7	8	9
No.	When and where died	Name and surname	Sex	Age	Occupation	Cause of death	Signature, description and residence of informant	When registered	Signature of registrar

391	1889 28 Buckingham Road	Edward Sydney Smith	Male	49 Years	Private of Music	Acute nephritis due to arterio- sclerosis of arteries of kidneys 28.8.89	Edward Sydney Smith of 28 Buckingham Road Hampstead	28th 1889	Edw. Sydney Smith Registrar
-----	-------------------------------	---------------------------	------	-------------	------------------------	---	--	--------------	-----------------------------------

CERTIFIED to be a true copy of an entry in the certified copy of a Register of Deaths in the District above mentioned.

Given at the GENERAL REGISTER OFFICE, under the Seal of the said Office, the 26th day of August 2006

DVB 146794

See note overleaf

098905 10/03 06/05 SRSL 012028

CAUTION: THERE ARE OFFENCES RELATING TO FALSIFYING OR ALTERING A CERTIFICATE AND USING OR POSSESSING A FALSE CERTIFICATE ©CROWN COPYRIGHT

WARNING: A CERTIFICATE IS NOT EVIDENCE OF IDENTITY. SFC



App. 4.10 Death Certificate for Edward Sydney Smith (1889).



HER MAJESTY'S
COURTS SERVICE
hmcs

York Probate-Sub Registry
1st Floor
Castle Chambers
Clifford Street
York
YO1 9RG

DX 720629 York 21

T 01904 666 778

F 01904 666 776

E: YorkPSRenquiries@hmcourts-service.gsi.gov.uk

Textphone 18001 020 7947 7389
(Helpline for the deaf and hard of hearing)

www.hmcourts-service.gov.uk

Our ref:21/05

Your ref:

Date: 11 June 2010

In the estate of **Edward Sydney Smith**

Dear Sir/Madam

I have received your request for a copy of the Will and a copy of the Grant to the estate of the above-named. I also acknowledge receipt of your payment.

A search has been made from 1889 to 1892 and based on the information given, no record has been found.

Your attention is drawn to the notes overleaf. Should you have any further queries regarding the search result or the service provided by the Postal Searches and Copies Department, please do not hesitate to contact us.

Yours sincerely,

Juliet Atkinson

Probate Officer



INVESTOR IN PEOPLE

App. 4.11 Response to request for a copy of the Will of Edward Sydney Smith.

Appendix 5 Transcriptions of the Smith Divorce Papers and Newspaper Reports

The Times, 12 February 1883

LAW NOTICES, This Day (Monday), Feb. 12. [...]
PROBATE, DIVORCE, AND ADMIRALTY DIVISION. –
PROBATE AND DIVORCE. – CHANCERY COURT 1. [...] Divorce
Motions – Faithful v. Faithful – Lee v. Lee – Vereker-Bindon v.
Vereker-Bindon [...]

Reynold's Newspaper, London, 17 June 1883

A NICE MEDICAL MAN. – VEREKER-BINDON v. VEREKER-BINDON. – Mr. Bayford, who appeared for the petitioner, said that the marriage took place in 1874 in Edinburgh. In 1875 they came to London, and the respondent, a medical man, practiced in the north of London. He was very violent towards his wife, and was guilty of acts of cruelty towards her. Using his position as a doctor, he intrigued with a good many women, as was shown by numerous letters in his possession. There was a charge of adultery with a Mrs. Sidney [*sic*] Smith, whose husband had filed a suit for a divorce, making Mr. Vereker-Bindon the co-respondent, both of the accused parties having disappeared. In one of the letters the respondent wrote to Mrs. Sidney [*sic*] Smith that they were told, “Be virtuous and you’ll be happy;” but he stated that there would be “devilish little fun in the world if one was virtuous.” (Laughter.) The petitioner was called, and detailed several acts of cruelty she alleged against her husband. Mr. Edward Sidney [*sic*] Smith, of West Hampstead, said that Dr. Vereker-Bindon attended his family. Last October he served his wife with a citation for a divorce, making Dr. Vereker-Bindon the co-respondent. Further evidence having been given, Mr. Justice Butt granted a decree nisi, with costs.

The Times, 18 June 1883

BINDON V. BINDON.

This was a suit by Mrs. Jemima J. V. Bindon for the dissolution of her marriage with William John Vereker Bindon, on the ground of his cruelty and adultery.

Mr. Bayford appeared for the petitioner.

From the evidence given in the case it appeared that the petitioner and the respondent were married in 1874, he being a medical man. There is one child of the marriage. In 1875 Mr. and Mrs. Bindon came to London and subsequently the respondent was in practice at Kilburn. During the cohabitation there he was guilty of personal violence to Mrs. Bindon; and last year it was discovered that he was in correspondence with the wife of Mr. Edward Sidney [*sic*] Smith, whom Mrs. Bindon had only known as a patient of her husband. Last October Mr. Bindon and Mrs. Sidney [*sic*] Smith both disappeared from their homes, and had not returned since. A French nursemaid, in the service of Mr.

Sidney [*sic*] Smith, stated that she had known the respondent to be in Mrs. Smith's bedroom at times when he was not visiting her professionally, that she had seen kissing and other familiarities between them, and that she had accompanied them to places of amusement. In a letter from the respondent to Mrs. Smith, he spoke of her children "playing the devil" with him, and observed "The advice the old man gave to his son when going away – 'Be virtuous and you'll be happy, but you will have devilish little fun' – is true." Mr. Edward Sidney [*sic*] Smith has instituted a suit for the dissolution of his marriage, and has made Bindon the co-respondent in that suit, which has not yet come on for hearing.

The Court pronounced a decree *nisi* with costs, and gave the petitioner the custody of the child of the marriage.

The National Archives

Document J77/285 [Accessed 28 November 2008]
[17 October 1882]

In the High Court of Justice Probate Divorce Admiralty Division
Divorce

Smith (Edward Sydney) v Smith & Bindon.

In the matter of the Petition of Edward Sydney Smith.

Petition for dissolution of Marriage.

To the Right Honourable the
President of the Probate Divorce
and Admiralty Division of Her
Majesty's High Court of Justice
(Divorce)

The 17th day of October 1882.

The Petition of Edward Sydney Smith of No. 28 Birchington Road Kilburn in the county of Middlesex Professor of Music Showeth

1. That your petitioner was on the 5th day of February in the Year of our Lord 1867 lawfully married to Hannah Smith then Hannah Birch in the county of Middlesex
2. Just after his said marriage your Petitioner lived and cohabited with his said wife at No. 26 Manchester Street Manchester Square London in the said county of Middlesex 45 Blandford Square London in the said county of Middlesex and at No. 28 Birchington Road Kilburn in the said county of Middlesex and that your Petitioner and his said wife had issue of their marriage Six children to wit four Sons and two Daughters
3. That on the 4th day of September in the Year of our Lord 1882, and other days between that day and the 7th day of September the said Hannah Smith at No. 28 Birchington

Road Kilburn in the said county of Middlesex committed adultery with William John Vereker Bindon M.D.

4. That on or about the 26th day of September 1882, the said Hannah Smith accompanied the said William John Vereker Bindon M.D. to Hanwell in the said county of Middlesex and on such occasion committed adultery with the said William John Vereker Bindon M.D.
5. That on numerous occasions on and since and prior to the month of September 1882 Hannah Smith has committed adultery with the said William John Vereker Bindon M.D. at divers places which are at present unknown to your Petitioner
6. And your Petitioner claims damages from the said William John Vereker Bindon M.D. on the ground of his having so committed adultery with the Wife of your Petitioner £3000.

Your Petitioner therefore humbly prays:-

That the Court will be pleased to decree that the said marriage of your petitioner with the said Hannah Smith shall be dissolved and to ascertain by the verdict of a jury the amount of damages to be recovered by your petitioner from the Co Respondent and to direct in what manner the same shall be paid or applied.

[18 January 1883]

In the High Court of Justice Probate Divorce & Admiralty Division
(Divorce)
Smith (Edward Sydney) v Smith and Bindon
Affidavit of Respondent as to particulars.

In the High Court of Justice Probate Divorce & Admiralty Division
(Divorce)
Between Edward Sydney Smith Petitioner
and
Hannah Smith Respondent
and
William John Vereker Bindon Co-Respondent

I Hannah Smith of Number 153 Brecknock Road in the county of Middlesex the above-named Respondent make oath and say as follows:

1. That from the facts at present within my knowledge I cannot give any further particulars under the Order dated the 2nd day of January 1883 of the acts of adultery cruelty than the particulars delivered herein bearing date the 18th day of January 1883.

[17 October 1882]

In the High Court of Justice Probate Divorce & Admiralty Division
(Divorce)
Smith (Edward Sydney) v Smith and Bindon
In the matter of the Petition of Edward Sydney Smith.

Affidavit of Petitioner verifying Petition for dissolution of Marriage.

In the High Court of Justice Probate Divorce & Admiralty Division
Divorce

In the matter of a Petition of Edward Sydney Smith.

I Edward Sydney Smith of No 28 Birchington Road Kilburn in the County of Middlesex Professor of Music make oath and say as follows:-

1. That I am the Petitioner in the above matter
2. That I was on or about the 5 day of February 1867 married to Hannah Smith (then Hannah Birch) the Respondent on this suit at St. Mary's Church Bryanston Square in the County of Middlesex
3. That after my said marriage I lived and cohabited with my said Wife at No 26 Manchester Street Manchester Square London in the said County of Middlesex at 45 Blandford Square London in the said County of Middlesex and at No 28 Birchington Road Kilburn London in the said County of Middlesex and that I and my said Wife have had issue of the said marriage Six children to wit four sons and two daughters
4. That I am informed and verily believe that from about the 4th day of September until about the 7th day of September 1882 the said Hannah Smith at my house 28 Birchington Road Kilburn aforesaid committed adultery with William John Vereker Bindon M.D.
5. That on or about the 26th day of September 1882 the said Hannah Smith accompanied the said William John Vereker Bindon M.D. to Hanwell in the said County of Middlesex and such occasion committed adultery with the said William John Vereker Bindon M.D.
6. That on numerous occasions in and since and prior to the month of September 1882 Hannah Smith has I verily believe committed adultery with the said William John Vereker Bindon M.D. at divers places which are at present unknown to me.
7. That there is no collusion or connivance between me and the said Hannah Smith in anyway whatever.

[24 November 1882]

In the High Court of Justice Probate Divorce & Admiralty Division
(Divorce)

Smith Edward Sydney v Smith Hannah and Bindon W J V
Affidavit of Respondent to accompany Answer

In the High Court of Justice Probate Divorce & Admiralty Division
(Divorce)

Edward Sydney Smith Petitioner v Hannah Smith Respondent and
William John Vereker Bindon Co-Respondent

I Hannah Smith of No 153 Brecknock Road Tufnell Park in the County of Middlesex the above named Respondent make oath and say as follows

1. I am the Respondent in this cause

2. The Petitioner is an extremely passionate and violent man and has for a considerable number of years been and still is addicted to habits of intemperance
3. Towards the end of the year 1878 the Petitioner whilst under the influence of drink struck me on the head and knocked me from a chair on to the floor
4. At the commencement of the year 1880 the Petitioner commenced to treat me with coldness and neglect and has ever since the said date treated me in the manner aforesaid and has habitually used towards me coarse violent threatening and abusive language before my children and domestic servants
5. At or about the commencement of the year 1880 the Petitioner formed an improper intimacy with one Augustine Blanche Pinget a domestic servant in the Petitioners employment and on several occasions since the said date committed familiarities with the said Augustine Blanche Pinget and kissed her in the presence of me and placed her in my seat at the dinner table and ordered me to take my meals with the servants in the kitchen and continually abused and insulted me in the presence of the said Augustine Blanche Pinget and in spite of the requests and remonstrances of me refused to allow the said Augustine Blanche Pinget to quit the employment of the Petitioner
6. That shortly after the aforesaid date the Petitioner deposed me from the management of my household and entirely withheld from me the moneys necessary for ordinary household expenditure and prevented me from receiving the visits from my friends and from taking my children to Church and since the said date has except to abuse and insult me for various long periods not spoken to me
7. At the commencement of the year 1882 the Petitioner withdrew from the marriage bed and has ever since neglected and refused to return thereto
8. On or about the 29th day of September 1882 the Petitioner pushed me downstairs and thereby hurt and bruised me
9. That on the 5th and 12th October 1882 the Petitioner pushed me with such violence against a door as to severely hurt and bruise me and thereby disabled me for some time and days from bruising my arm
10. That on or about the 20th October 1882 the Petitioner struck me violently on the right hand with a spoon and thereby disabled me from using my hand for some seven days and caused me great pain and suffering and on various other occasions the petitioner treated me with great violence and severely kicked and injured me when in bed
11. By reason of the aforesaid cruelty and continual neglect of the Petitioner I have suffered and still suffer in my health
12. I verily believe that on the 25th August the 11th September 1882 and the 15th October at the Petitioners said house No 28 Birchington Road Kilburn and on other dates and at other places unknown to me the Petitioner committed adultery with the said Augustine Blanche Pinget
13. I say that there is no collusion or connivance between me and the Petitioner Edward Sydney Smith in any way whatever

[20 December 1882]

In the High Court of Justice Probate Divorce & Admiralty Division
(Divorce)
Smith v Smith & Bindon
Reply to Respondents Answer

In the High Court of Justice Probate Divorce & Admiralty Division
(Divorce)
The 20th day of December 1882
Between Edward Sydney Smith Petitioner and Hannah Smith
Respondent and William John Vereker Bindon Co-Respondent

Reply

The Petitioner Edward Sydney Smith by Messrs William Alexander Crump & Son in Reply to the Answer filed herein by the Respondent saith:

1. That he forms issue on the 1st paragraph of the said Answer
2. That he denies that he has been guilty of cruelty as alleged in the 2nd 3rd 4th 5th 6th 7th 8th 9th 10th and 11th paragraphs of the said Answer and he takes issue thereon
3. That he denies that he has been guilty of adultery with Augustine Blanche Pinget as alleged in the 5th and 12th paragraphs of the said Answer and he takes issue thereon

[11 January 1883]

In the High Court of Justice Probate Divorce & Admiralty Division
(Divorce)
Smith v Smith & Bindon
Affidavit of Petitioner as to particulars

In the High Court of Justice Probate Divorce & Admiralty Division
(Divorce)
Between Edward Sydney Smith Petitioner and Hannah Smith
Respondent and William John Vereker Bindon Co-Respondent

I Edward Sydney Smith of No 28 Birchington Road Kilburn in the County of Middlesex the above named Petitioner make oath and say as follows

1. That from the facts at present within my knowledge I cannot give any further particulars under the order dated the 2nd day of January 1883 of the acts of adultery than the particulars delivered herein bearing date the 10th day of January 1883

[11 January 1883]

In the High Court of Justice Probate Divorce & Admiralty Division
(Divorce)
Smith v Smith & Bindon
Particulars

In the High Court of Justice Probate Divorce & Admiralty Division
(Divorce)
Between Edward Sydney Smith Petitioner and Hannah Smith
Respondent and William John Vereker Bindon Co-Respondent

The following are further and better particulars of the times and places when and where the acts of adultery alleged in the Petition were committed in addition to the particulars contained in the said Petition –
Delivered pursuant to order bearing date the 2nd day of January 1883

1. In and since April 1882 the Co-Respondent attended the Respondent as her medical man and he habitually visited her at her residence when the Petitioner was absent and was frequently alone with her in her bed room and in the sitting room and other rooms of her residence and adultery was committed on divers of such visits
2. In the month of September 1882 the Petitioner went out of Town for a few days and immediately after he had gone the Respondent and the Co-Respondent dined together at the St James's Restaurant in Piccadilly and then passed part of the evening at the entertainment of the Christy Minstrels and afterwards returned together to the Respondent's residence and the Co-Respondent passed the rest of the night with the Respondent at the said residence
3. On subsequent days and nights during the said absence of the Petitioner the Co-Respondent was with the Respondent at her said residence and did not leave until after the servants had gone to bed
4. On the night following the night when the Respondent and Co-Respondent went to St James's Restaurant and the Christy Minstrels as aforesaid they were together in the Respondent's bed room at her said residence
5. On the 26th September 1882 the Respondent and Co-Respondent met at the Hanwell Station of the Great Northern Railway at four o'clock in the afternoon and went into the fields where they committed adultery and remained until 8 pm returning to Hanwell Station which they left together by the 8.15 train to Paddington
6. The Respondent and Co-Respondent frequently drove out together alone in the Co-Respondent's brougham without the knowledge of the Petitioner

[14 February 1883]

In the High Court of Justice Probate Divorce & Admiralty Division
(Divorce)
Smith v Smith & Bindon
Reply to Amended Answer of Respondent

In the High Court of Justice Probate Divorce & Admiralty Division
(Divorce)

Between Edward Sydney Smith Petitioner and Hannah Smith
Respondent and William John Vereker Bindon Co-Respondent
The 14th day of February 1883

Reply

The Petitioner Edward Sydney Smith by Messrs W. A. Crump & Son
his solicitors in Reply to the Amended Answer filed herein by the
Respondent saith:

1. That he denies the allegations contained in the said Amended Answer
of the Respondent and he takes issue thereon

In the High Court of Justice Probate Divorce & Admiralty Division
(Divorce)
Smith v Smith & Bindon
COURT MINUTES
Petition Filed 17 Oct 1882
[...]
Petition dismissed 26 July 1883

[1882]

27 November

[...]
Upon hearing the agents for Respondent and Petitioner I do order that
Respondent have access to the children of the marriage at such times
and places as shall be agreed upon between the parties or in default
fixed by one of the Registrars.

(Signed)
Chas. J. Middleton

[...]

11 December

Upon hearing Counsel on behalf of the Petitioner and Respondent I do
order that Sydney Smith the Petitioner do pay or cause to be paid to
Hannah Smith the Respondent alimony pending suit at and after the rate
of £3 per week to commence from the 25th day of October 1882 and to

be payable monthly credit to be given by the Respondent for any payments made by the Petitioner on account of alimony since the 25th October aforesaid.

(Signed)

James Hannen [surname illegible]

[...]

[1883]

[...]

5 Feb.

Upon hearing the agents for Respondent and Petitioner and reading the affidavit of S. B. Abrahams [...] I do order that Respondent within four days be at liberty to amend her answer by adding a charge of cruelty by communication of venereal disease in July 1882.

(Signed)

[...]

26 July

Upon hearing Solicitor for the Petitioner & by consent I do order that the Petition herein be dismissed.

(Signed)

Edward Jenner [surname illegible]

Appendix 6 Sydney Smith Works List					
Date	Title	Opus	Place of Publication	Publisher	Dedicatee
Original Works (Chronological order)					
1861	<i>The Hardy Norseman , brilliant fantasia for Piano Op. 5.</i>	5	London	Augener & Co.	Miss Morris.
	<i>Rippling Waves (Le Chants des Vagues) Characteristic Piece .</i>				
1861	<i>La Gaité, grand galop brillant pour le Piano Op. 9.</i>	9	London	Charles Sheard & Co.	
1861	<i>La Harpe Eolienne , morceau de salon, pour Piano Op. 11.</i>	11	London	E. Ashdown	Composé et Dedié à Mademoiselle Diana Ashton
1861	<i>La Harpe Eolienne , morceau de salon, pour Piano Op. 11.</i>	11	London	Ashdown & Parry	Composé et Dedié à Mademoiselle Diana Ashton
	<i>La Harpe Eolienne , morceau de salon par Sydney Smith . Op. 11. Berners Edition.</i>	11	London	Joseph Williams Ltd	
1861	<i>Une Nuit d'Été, mélodie impromptu pour Piano.</i>		London		
1862	<i>Le Torrent de la Montagne (The Mountain Stream) Op. 13.</i>	13	New York	Century Music Publishing Co.	
1862	<i>Deuxième Tarantelle pour Piano Op. 21.</i>	21	London	Ashdown & Parry	Mademoiselle Cecilia Summerhayes.
1862	<i>Gaité de Cœur, valse brillante pour Piano Op. 24.</i>	24	London		
	<i>La Cascade de rubis. Morceau élégant pour le Piano Op. 22.</i>	22	London	Augener & Co.	Edward Lawrence Esq.
1862	<i>Le Jet d'eau , morceau brillant pour Piano Op. 17.</i>	17	London	Ashdown & Parry	Mademoiselle Eugenia Tombs.
	<i>Le Jet d'eau. Sydney Smith Selected Pianoforte Compositions .</i>		London	E. Ashdown	
1862	<i>Morning Dewdrops , morceau brillant pour Piano Op. 18.</i>	18	London		
1862	<i>Tarantelle brillante pour le Piano Op. 8.</i>	8	London		
1862	<i>Mazurka des Ulans , pour Piano Op. 25.</i>	25	London	Augener & Co.	Mademoiselle Julia Crosse.
	<i>Fairy Whispers Nocturne for the Pianoforte Op. 20.</i>	20	London	E. Ashdown	Dedicated to Miss Fraser.
	<i>Fairy Whispers Nocturne for two performers on the Pianoforte .</i>		London	E. Ashdown	
c.1863	<i>La Gaité. Grand galop brillant pour le Piano Op. 9. [Second edition.]</i>	9	London	Augener & Co.	
1863	<i>Chanson Russe , romance pour Piano Op. 31.</i>	31	London	E. Ashdown	Mrs Frederick Sullivan.
1863	<i>Danse Napolitaine , morceau de concert, pour Piano Op. 33.</i>	33	London	E. Ashdown	Miss Euphemia Willis Fleming.
	<i>Danse Napolitaine morceau de concert par Sydney Smith Op. 33.</i>	33	London	W. Paxton [sic]	
1863	<i>Fandango, morceau caractéristique pour Piano Op. 34.</i>	34	London		
1863	<i>Fandango , for Two Performers on the Pianoforte .</i>		London	E. Ashdown	
	<i>Songes à la Forêt. Dreams of the Forest. Chanson sans Paroles pour Piano par Sidney [sic] Smith Op. 26.</i>	26	London	Augener & Co.	
1863	<i>Feu de Joie , morceau de salon, pour Piano Op. 28.</i>	28	London	B. Williams Ltd	Miss Julia Crosse.
1863	<i>Gaieté de Cœur, valse brillante pour Piano à quatre mains Op. 24.</i>	24	London	Ashdown & Parry	To The Misses Tapster.
1863	<i>Golden Bells , caprice de concert pour Piano Op. 38.</i>	38	London	Ashdown & Parry	Dedicated to Miss Mary Boutell.
1863	<i>L'Oiseau de Paradis , morceau brillant pour Piano Op. 29.</i>	29	London		
1863	<i>Une Perle de Varsovie , polonaise brillante pour Piano Op. 27.</i>	27	London	E. Donajowski	
1864	<i>La Harpe Eolienne, morceau de salon, pour Piano à quatre mains.</i>		London		
1864	<i>Marche des Tambours , morceau militaire pour Piano Op. 40.</i>	40	London	W. Paxton & Co.	
1864	<i>Pas Redoublé, morceau brillant pour Piano Op. 35.</i>	35	London	W. Paxton & Co.	
1864	<i>Rêve Angélique, berceuse pour le Piano Op. 37.</i>	37	London		
1864	<i>The Spinning Wheel, Spinnlied, morceau élégant pour Piano Op. 39.</i>	39	London	E. Ashdown	
1864	<i>Une Nuit étoilée, sérénade pour Piano Op. 36.</i>	36	London	E. Ashdown	Dediée à Madame Willis Fleming.
1866	<i>Chant des Oiseaux . Le Retour de Printemps . Morceau de genre pour Piano Op. 49.</i>	49	London	E. Ashdown	à Monsieur Auguste Werner de Genève.
1866	<i>The Fairy Queen , galop de concert, pour Piano Op. 42.</i>	42	London	E. Ashdown	To Miss Tapster.
1866	<i>Fête Hongroise, mazurka élégante pour Piano Op. 43.</i>	43	London	Ashdown & Parry	Miss Baillie.

	Maypole Dance Premier Mai (A Rustic Sketch) Op. 45.	45			
	Consolation in Sorrow (Élégie) for the Pianoforte Op. 47.	47	London	E. Ashdown	
1866	Harmonies du Soir. Morceau élégant pour Piano Op. 54.	54	London	Ashdown & Parry	Mrs Frank Malden.
1866	Le Jet d'Eau , morceau brillant, pour Piano à quatre mains.		London	E. Ashdown	
1866	L'Oiseau de Paradis , morceau brillant, pour Piano à quatre mains.		London		
1866	Morning Dewdrops , morceau brillant, pour Piano, à quatre mains.		London	Ashdown & Parry	
1866	Pas de Sabots, morceau caractéristique pour Piano Op. 50.	50	London	Ashdown & Parry	à Miss Mary Pierrepont.
1866	Prière des Pèlerins, tableau musical pour Piano Op. 41.	41	London	Ashdown & Parry	Dedicated to Lady Cecilia Repton.
1866	Sous la Fenêtre, deuxième sérénade pour Piano Op. 52.				
		52	London	Ashdown & Parry	Composée et très affectueusement dédiée a son maître Louis Plaidy.
1866	Une Nuit étoilée , sérénade pour Piano à quatre mains.		London	Ashdown & Parry	
1866	Valse de Fascination pour Piano Op. 46.	46	London	E. Ashdown	To Miss E. A. Dent.
1866	The Storm at Sea, A Musical Picture for the Pianoforte Op. 53.	53	London	E. Ashdown	Herr Lois Danner, Carlsruhe.
1867	Danse Napolitaine , morceau de concert, pour Piano à quatre mains.		London	E. Ashdown	
1867	Étude de Concert, pour Piano Op. 59.	59	London	Ashdown & Parry	Mrs Louis D'Egville.
	Memories of Home. Andante for the Pianoforte composed by Sydney Smith Op. 60.	60	London	E. Ashdown	
1867	L'Ange du Foyer (The Angel of Home) mélodie variée pour Piano Op. 57.	57	London	E. Ashdown	Mrs Jeffery.
	Eloquence. Melody for the Pianoforte by Sydney Smith Op. 62.	62	London	Ashdown & Parry	To Mrs John Cutler.
1867	L'Arc-en-Ciel, morceau élégant pour Piano Op. 63.	63	London	E. Ashdown	To Miss Mary Wells.
1867	Pas Redoublé , morceau brillant pour Piano à quatre mains.		London	E. Ashdown	
1867	Reminiscence de Bruges. Le Carillon. Esquisse pour Piano Op. 55.	55	London	E. Ashdown	Joseph Jacquin, Esq.
1867	Valse de Fascination pour Piano à quatre mains.		London		
1868	Golden Bells , caprice de concert, pour Piano à quatre mains Op. 38.	38	London	Charles Sheard & Co.	
1868	Kellogg Valse , d'après Arditii, pour Piano à quatre mains, etc.		London		
1868	March des Tambours , morceau militaire pour Piano à quatre mains.		London		
	Sydney Smith's Marche des Tambours for four hands arranged by Chas. Wells.		New York	C. H. Ditson & Co.	To Miss Annie Jones.
	Marche des Tambours Arranged for Six Hands by Edwin M. Lott.		London	E. Ashdown	
	Evening Shadows, Reverie, for the Pianoforte. By Sydney Smith Op. 65.	65	London	E. Ashdown	To Miss Brodie.
1868	3me. Tarentelle, pour Piano Op. 66.	66	London	Charles Sheard & Co.	
	Bright Hours. Caprice for the Pianoforte by Sydney Smith Op. 68.	68	London	E. Ashdown	
	Sylvan Scenes. Characteristic piece for the Pianoforte by Sydney Smith Op. 70.	70	London	E. Ashdown	To Miss Blanche Pegge.
1868	Cloches du Traineau. Sleigh Bells. (Souvenir de Canada) Op. 72.	72	London	Ashdown & Parry	
	Evening Rest. Berceuse for the Pianoforte by Sydney Smith Op. 74.	74	London	Ashdown & Parry	
	The Cloister, Meditation, by Sydney Smith.		London	Ashdown & Parry	
1868	Sleigh Bells . A Canadian Reminiscence, Pianoforte Duet by Sydney Smith.		London	E. Ashdown	
1869	Autumnal Tints, morceau élégant pour Piano Op. 82.	82	London	E. Ashdown	To Miss Justice.
	Happy Memories. Morceau de Salon par Sydney Smith Op. 77.	77	London	E. Ashdown	To John Cooper, Esq.
1869	Eventide, andante pour Piano Op. 79.	79	London	Ashdown & Parry	To Miss Fitch.
1869	The Fairy Queen , galop de concert, pour Piano à quatre mains.		London		
1869	The Fairy Queen by Sydney Smith. Duet.		London	F. Pitman Hart & Co. Ltd	
	La Reine des Fées (The Fairy Queen). Galop de Concert par Sydney Smith, arrangé à 4 mains par Sam'l. Jackson Op. 105 [sic].	105	New York	G. Schirmer	To Miss Sue Van Riper of New York.
	The Fairy Queen , Galop de Concert, par Sydney Smith, pour deux Pianos, à huit mains par Edwin M. Lott.		London	Ashdown & Parry	
	Fairy Queen , Galop de Concert, by Sydney Smith. Arranged by Eric Austin. The Albion Edition, No. 30.		Derby	Marks & Spencer Ltd	
1869	Fête Champêtre, morceau brillant pour Piano Op. 80.	80	London	E. Ashdown	To Miss Spencer, Whitchurch.
	Fairy Realms, Grand Brilliant Waltz for the Piano Forte, [...] Op. 84.	84	London	Ashdown & Parry	Composed and Dedicated to Mrs. Deamer.

1869	<i>Jeunesse Dorée, galop de concert, pour Piano</i> Op. 86.	86	London		
	<i>Barcarolle, for the Pianoforte, [...]</i> Op. 88.	88	London	Ashdown & Parry	Composed and Dedicated to Mrs Alfred Canton.
c.1870	<i>Tarantella pour le piano</i> Op. 8 [Twentieth edition.]	8	London	Augener & Co.	
1870	<i>Coquetterie, caprice brillant pour Piano</i> Op. 94.	94	London	E. Ashdown	
1870	<i>Thoughts of Home, pensée maritime pour Piano</i> Op. 91.	91	London	Ashdown & Parry	
1870	Une Perle de Varsovie , polonaise pour Piano à quatre mains.		London		
1871	Fête Hongroise , mazurka pour Piano à quatre mains.		London		
1871	<i>La Sympathie, dialogue musical pour Piano par Sydney Smith</i> Op. 99.	99	London	E. Ashdown	
1871	Pas de Sabots , morceau caractéristique pour Piano à quatre mains.		London		
1871	<i>Sweet Sounds, morceau de salon, pour Piano</i> Op. 97.	97	London	Ashdown & Parry	
1872	<i>Air Irlandais. (Believe Me if All Those Endearing Young Charms) Varié pour Piano</i> Op. 128.	128	London	Ashdown & Parry	
1872	<i>Fête Militaire, morceau brillant pour Piano</i> Op. 130.	130	London	E. Ashdown	
1872	Reminiscence de Bruges Le Carillon. Esquisse pour Piano à quatre mains.		London		
1872	<i>Saltarello étude d'octaves pour Piano</i> Op. 102.	102	London	E. Ashdown	
1872	<i>Tyrolienne pour Piano</i> Op. 100.	100	London	E. Ashdown	
1873	Deuxième Tarantelle pour Piano à quatre mains.		London		
1873	Fête Champêtre , morceau brillant pour Piano à quatre mains.		London		
1873	<i>Les Trompettes de la Guerre, morceau militaire pour Piano</i> Op. 106.	106	Mayence	B. Schott	
1873	<i>Ripples on the Lake. Sketch for the Pianoforte</i> Op. 109.	109	London	Ashdown & Parry	
1873	<i>Rose Leaves, morceau élégant pour Piano</i> Op. 112.	112	London	E. Ashdown	
1874	<i>Adieu! mélodie pour Piano</i> Op. 114.	114	London	E. Ashdown	To Miss Bessie Down.
1874	<i>Chanson Créole pour Piano</i> Op. 105 [sic].	105	London	E. Ashdown	To His Friend C. Barry Canton Esq.
1874	Fête Militaire , morceau brillant pour Piano à quatre mains.		London		
1874	<i>Fountain Spray, morceau brillant pour Piano</i> Op. 111.	111	London	Ashdown & Parry	To Mrs Evelyn Pierrepont.
1874	Jeunesse Dorée , galop de concert pour Piano à quatre mains Op. 86.	86	London	E. Ashdown	
1874	Jeunesse Dorée (Golden Youth), galop de concert par Sydney Smith arrangé à 4 mains par Sam'l. Jackson.	86	New York	G. Schirmer	To Miss Mary Alice Townsend.
1874	Sydney Smith's Golden Youth Jeunesse Dorée , galop de concert arranged for four hands by Chas. Wells.		New York	C. H. Ditson & Co.	
1874	Les Trompettes de la Guerre , morceau militaire, pour Piano à quatre mains.		London		
1874	Trifling Trinkets for Tiny Fingers Simplified and Adapted for the use of Teachers by Henry Maylath. No.7 Gaieté de Cœur Waltz..		New York	Chandler Brothers	
1874	Gaieté de Cœur Waltz. (Cheerfulness of Heart) By Sidney [sic] Smith. Waltz, Arranged for Violin and Piano, by Fr. Meyer.		New York	Benj. W. Hitchcock	
	<i>Bolero pour le Piano par Sydney Smith</i> Op. 107.	107	Mayence	B. Schott Söhne	
1875	Bolero pour Piano à quatre mains.		London		
	<i>Titania. Caprice for the Pianoforte by Sydney Smith</i> Op. 116.				To Miss Hester Palmer, Withcote Hall, Oakham, Rutlandshire.
1875	<i>Chant du Savoyard, esquisse pour Piano</i> Op. 123.	116	London	E. Ashdown	
1875	<i>En Route, marche brillante par Sydney Smith</i> Op. 132.	123	London	E. Ashdown	
1875	En Route , marche brillante pour Piano à quatre mains.	132	London	E. Ashdown	
1875	La Harpe Eolienne morceau de salon arranged by M. A. Osborne.		London		
1875	Golden Youth Galop Arranged by M. A. Osborne.		New York	J. L. Peters	
	<i>Home Sweet Home for the Pianoforte</i> Op. 145.		New York	J. L. Peters	
1876	<i>Airs Écossais pour Piano</i> Op. 146.	145	London	Ashdown & Parry	
1876	Chanson Russe , romance pour Piano à quatre mains.	146	London	E. Ashdown	Miss Jane Stewart Thomson. Edinburgh.
1876	Feu de Joie , morceau de salon pour Piano à quatre mains.		London		
1876	Le Bivouac , morceau militaire pour Piano Op. 138.	138	London	E. Ashdown	À Mad'le Joséphine Agabeg.

1876	Quatre-Bras, marche militaire pour Piano Op. 153.	153	London	E. Ashdown	
1876	Rhapsodie pour Piano Op. 137.	137	London	E. Ashdown	
1877	Air Danois pour Piano Op. 136.	136	London	Ashdown & Parry	
1877	Chant de Berceau pour Piano Op. 156.	156	London	Ashdown & Parry	
1877	Saltarello pour Piano à quatre mains.		London		
1877	Souvenir du Bal, valse-caprice pour Piano Op. 150. [Solo and duet.]	150	London	Ashdown & Parry	
1877	Souvenir du Bal, valse-caprice pour Piano Op. 150. [Solo and duet.]	150	Mayence	B. Schott	
1877	Cynthia, serenade for the Pianoforte Op. 157.	157	London	Ashdown & Parry	
	Retrospect. Melody for the Pianoforte Op. 160.	160	London	Ashdown & Parry	To His Friend Harold Thomas.
	Gavotte for the Pianoforte Op. 161.	161	London	E. Ashdown	
1878	Ballade pour Piano Op. 165.	165	London	Ashdown & Parry	
1878	Deuxième étude de concert pour Piano Op. 148.	148	London	Ashdown & Parry	
1878	La Cour de Charles II., air ancien pour le Piano.		London		
1878	Le Bivouac, morceau militaire pour Piano à quatre mains.		London		
1878	Marche Hongroise pour Piano Op. 166. [Solo and duet.]	166	London	Ashdown & Parry	
1878	Zerlinetta, mazurka de salon pour le Piano.		London		
	Zeffiretta. Morceau de Salon Op. 159.	159	London	E. Ashdown	
1879	Cantilena pour Piano Op. 169.	169	London	Ashdown & Parry	
1879	Chœur de Chasse pour Piano Op. 171.	171	London	Ashdown & Parry	
1879	Esprit de Corps, marche militaire pour Piano Op. 162. [Solo and duet.]	162	Mayence	B. Schott	
1879	Esprit de Corps, marche militaire pour Piano Op. 162. Four Hands. Arr. by H. Maylath.	162	New York	Wm. A. Pond & Co.	
	Concert and Exhibition Pieces. Golden Youth Galop. Smith. Arranged by H. Maylath for 2 Pianos 4 Performers.		New York	Wm. A. Pond & Co.	
1879	Grande Polonaise pour Piano Op. 168.	168	London	E. Ashdown	
1879	Rhapsodie pour Piano à quatre mains.		London		
1880	Bacchanale pour Piano Op. 170.	170	London	Ashdown & Parry	
1880	Grande Polonaise pour Piano à quatre mains.		London		
1880	Le Favori, gavotte mélodie pour le Piano.		London		
1880	Menuet romantique pour Piano Op. 174.	174	London	Ashdown & Parry	
1880	Rayons d'Or, bagatelle pour Piano Op. 176.	176	London	E. Ashdown	
1880	Troisième Tarantelle pour Piano à quatre mains.		London		
1880	Unter den Linden, valse pour Piano Op. 163.	163	London		
1880	Unter den Linden, valse brillante pour Piano à quatre mains.		London		
	Echoes of the Past (Les Échoes du Passé) Meditation Op. 167.	167			
1880	Voix du Cœur, mélodie pour Piano Op. 178.	178	London	E. Ashdown	
	Sarabande and Gigue for the Pianoforte by Sydney Smith Op. 179.	179	London	Ashdown & Parry	
1881	Bacchanale pour Piano à quatre mains.		London		
1881	Kermesse, scène Hollandaise pour Piano Op. 181. [Solo and duet.]	181	London	Ashdown & Parry	
1881	Le Retour de l'Armée, morceau militaire pour Piano Op. 177.	177	London	Ashdown & Parry	
1881	Marche funèbre pour Piano Op. 175.	175	London	Ashdown & Parry	
1881	Siesta, rêverie pour Piano Op. 180.	180	London	Ashdown & Parry	
1882	Adieu, mélodie pour Piano à quatre mains par Sydney Smith.		London	Ashdown & Parry	
1882	Gavotte & Musette pour Piano Op. 188.	188	London	E. Ashdown	
1882	I Pifferari, musette moderne pour Piano Op. 183.	183	London	Ashdown & Parry	
1882	I Pifferari. Musette pour piano à 4 mains.		London		

1882	<i>La Tristesse, mélodie pour Piano</i> Op. 186.	186	London	E. Ashdown	
1882	Le Retour de l'Armée , morceau militaire pour Piano à quatre mains.		London		
1882	<i>Nonchalance, caprice de concert pour Piano</i> Op. 182.	182	London	Ashdown & Parry	
1882	Rayons d'Or , bagatelle pour Piano à quatre mains.		London		
1882	<i>Speranza, andante espressivo pour Piano</i> Op. 184.	184	London	Ashdown & Parry	
	<i>The Minster Tower, Sketch, by Sydney Smith</i> Op. 185.	185	London	Ashdown & Parry	
1883	<i>La Fée des Ondes. Morceau brillant pour Piano</i> Op. 194.	194	London	E. Ashdown	
1883	<i>La Mer Calme. Deuxième Barcarolle pour Piano</i> Op. 191.	191	London	E. Ashdown	
1883	<i>La Réunion des Fées. Scène de Ballet pour Piano</i> Op. 196.	196	London	E. Ashdown	
1883	Nonchalance. Caprice de Concert pour Piano à quatre mains.		London	E. Ashdown	
1883	<i>Songe de Bonheur. Caprice à la valse pour Piano</i> Op. 198.	198	London	E. Ashdown	
1883	<i>Styrienne pour Piano</i> Op. 192.	192	London	E. Ashdown	
1883	Une Fête à Fontainebleau. Gavotte pour Piano Op. 189. [Solo and duet.]	189	London	E. Ashdown	
c.1883	<i>Marguerite. Chanson d'une fileuse pour Piano</i> Op. 193.	193	London	E. Ashdown	
c.1883	Marguerite. Chanson d'une fileuse pour Piano à quatre mains.		London	E. Ashdown	
c.1883	Pur et Simple. Mélodie pour Piano Op. 195. [Solo and duet.]	195	London	E. Ashdown	
1884	Danse des Fantômes, morceau dramatique pour Piano Op. 200. Edited and fingered by M. GREENWALD.	200	New York	Century Music Publishing Co.	
1884	<i>Ianthe and Haidee. Two Melodies for the Piano</i> Op. 1.	1	London	F. Pitman	
1884	<i>Le Réveil du Printemps. Pour Piano</i> Op. 199.	199	Mayence	B. Schott	
c.1885	<i>Le Jet d'eau, morceau brillant pour Piano</i> Op. 17.	17	London	E. Ashdown	
1885	<i>Aspiration. Mélodie pour Piano</i> Op. 208. No. 1.	208/1	Mayence	B. Schott	
1885	<i>Carillon de Noël, morceau en style de Gavotte et Musette pour Piano</i> Op. 209.	209	Mayence	B. Schott	
1885	Chanson Créole pour Piano à quatre mains.		London	E. Ashdown	
1885	<i>Chant des Forgerons. Morceau caractéristique pour Piano</i> Op. 204.	204	Mayence	B. Schott Söhne	
1885	Harmonies du Soir. Morceau élégant pour Piano à quatre mains.		London		
1885	<i>Hymne du Martyr pour Piano</i> Op. 205.	205	Mayence	B. Schott	
1885	<i>La Séduisante. Valse-Gracieuse pour Piano</i> Op. 202.	202	Mayence	B. Schott	
1885	<i>Le Murmure du Ruisseau. Étude pour Piano</i> Op. 207.	207	Mayence	B. Schott	
1885	<i>Marche Gauloise pour Piano</i> Op. 206.	206	Mayence	B. Schott	
1885	<i>Sérénade Vénitienne pour Piano</i> Op. 201.	201	Mayence	B. Schott	
1885	<i>Vie Orageuse. Deuxième ballade pour Piano</i> Op. 203.	203	Mayence	B. Schott	
1885	<i>Sunflowers. Choice pieces, simplified and fingered by John Theophil. No 10 Gaïete de Cœur-Waltz.</i> Sydney Smith.		Washington D.C.	John F. Ellis & Co.	
1885	<i>Sunflowers. Choice pieces, simplified and fingered by John Theophil. No 11 Esprit de Corps-March.</i> Sydney Smith.		Washington D.C.	John F. Ellis & Co.	
1885	<i>Our Favourites. A Collection of Choice Pieces Arranged by John Theophil. No 4 En-Route (March).</i> Sydney Smith.		Washington D.C.	John F. Ellis & Co.	
1885	<i>Our Favourites. A Collection of Choice Pieces Arranged by John Theophil. No 7 Pas Redoublé.</i> Sydney Smith.		Washington D.C.	John F. Ellis & Co.	
1885	<i>Bunch of Daisies. Easy Transcriptions, by John Theophil. No 11 Fairy Queen.</i> Sydney Smith.		Washington D.C.	John F. Ellis & Co.	
1885	<i>Buttercups. A Collection of Easy Transcriptions by John Theophil. No 8 Golden Youth (Galop).</i> Sydney Smith.		Washington D.C.	John F. Ellis & Co.	
1886	<i>Bergerette. Danse gracieuse pour Piano</i> Op. 216.	216	London	E. Ashdown	
	<i>Au Revoir. Mélodie Romantique par Sydney Smith</i> Op. 216 [sic].	216	London	J. B. Cramer & Co.	
1886	<i>Colinette. Danse mignonne pour Piano</i> Op. 218.	218	London	E. Ashdown	
1886	<i>Inquiétude. Impromptu pour Piano</i> Op. 208. No. 2.	208/2	Mayence	B. Schott Söhne	
1886	<i>Les Castagnettes. Danse Espagnole pour Piano</i> Op. 214.	214	London	E. Ashdown	
1886	<i>Quatrième Tarentelle [sic] pour Piano</i> Op. 217.	217	London	E. Ashdown	
1887	<i>La Joyeuse Fileuse. Morceau de Salon pour Piano</i> Op. 212.	212	London	E. Ashdown	
1887	<i>L'Oiseau d'or. Morceau de Salon pour Piano</i> Op. 215.	215	London	E. Ashdown	

1887	<i>Marche Républicaine pour Piano</i> Op. 221.	221	London	E. Ashdown	
	<i>Scherzo Brillante for the Pianoforte</i> Op. 223.	223	London	E. Ashdown	
	<i>Minuet in F for the Pianoforte</i> Op. 224.	224	London	E. Ashdown	
1888	<i>Danse Polonaise pour Piano</i> Op. 233.	233	London	E. Ashdown	
1888	<i>Rigaudon pour Piano</i> Op. 232.	232	London	E. Ashdown	
	<i>Fleur du Nord (Flower of the North) Morceau à la Mazurka.</i>		Burnley	Arthur Lupton Ltd	
1888	<i>Arlequin et Colombine. Morceau Caractéristique</i> Op. 238.	238			
1889	<i>Danse Espagnole pour Piano</i> Op. 242.	242	London	E. Ashdown	
1889	<i>Danse Hongroise pour Piano</i> Op. 240.	240	London	E. Ashdown	
1889	<i>Danse Irlandaise pour Piano</i> Op. 235.	235	London	E. Ashdown	
1889	<i>Danse Suisse pour Piano</i> Op. 237.	237	London	E. Ashdown	
1889	<i>Mélodie variée pour Piano</i> Op. 234.	234	London	E. Ashdown	
1895	Chanson Russe . <i>Romance pour Violon and Piano</i> . Transcription by G. Papini.		London	E. Ashdown	
1895	<i>Ianthe and Haidee. Two melodies for the Piano</i> Op. 1.	1	London	F. Pitman	
c.1897	<i>Eolienne Harp, Morceau de Salon</i> Op. 11.	11	Chicago	McKinley Music Co.	
1897	<i>A Starry Night. Serenade</i> Op. 36. Compositions by Sidney [sic] Smith. Op. 36.	36	Chicago	McKinley Music Co.	
1898	<i>Tarantelle pour le Piano</i> Op. 8.	8	London	Augener & Co.	
1900	Bergerette . <i>Danse gracieuse pour Piano à quatre mains</i> Op. 216.	216	London	E. Ashdown	
1901	Berceuce . Arranged for Violin and Piano by A Le Jeune.		London	E. Ashdown	
1901	Danse Polonaise pour Piano à quatre mains.		London	E. Ashdown	
1901	Rigaudon pour Piano à quatre mains.		London	E. Ashdown	
1901	Réverie . Arranged for Violin and Piano by A Le Jeune.		London	E. Ashdown	
1902	Barcarolle . Arranged for Violin and Piano by A Le Jeune.		London	E. Ashdown	
1902	Cantilena pour Piano. Arranged for Violin and Piano by A. Le Jeune.		London	E. Ashdown	
1903	Danse Espagnole , pour Piano à quatre mains.		London	E. Ashdown	
1903	Danse Irlandaise , pour Piano à quatre mains.		London	E. Ashdown	
1903	Eloquence . <i>Melody</i> . Arranged for Violin and Piano by A Le Jeune.		London	E. Ashdown	
1903	Les Castagnettes . <i>Danse Espagnole pour Piano à quatre mains</i> .		London	E. Ashdown	
1904	Sarabande and Gigue , pour Piano à quatre mains.		London	E. Ashdown	
1904	Tarantelle pour le Piano Op. 8. English Fingering.	8	London	Augener & Co.	
1905	Danse Hongroise , pour Piano à quatre mains.		London	E. Ashdown	
1905	<i>Le Jet d'Eau. Morceau brillant pour Piano</i> Op. 17.	17	London	Augener & Co.	
1905	Le Jet d'Eau . <i>Morceau brillant pour Piano</i> Op. 17. (Revised, phrased and fingered by O. Thümer.)	17	London	Augener & Co.	
1906	Gaîté de Cœur pour Piano Op. 24. (Revised, phrased and fingered by O. Thümer.)	24	London	Augener & Co.	
c.1912	<i>Lily of the Valley mazurka</i> Op.14.	14	New York	Jos. W. Stern & Co.	
	<i>The Lily of the Valley [sic] mazurka</i> , by Sydney Smith Op.14. Simplified by Ezra Read.		14	London	London Music Publishing Stores Ltd
c.1912	<i>Chanson Russe</i> ; arr. <i>Chanson Russe romance</i> Op.31.	31	New York	Jos. W. Stern & Co.	
	Chanson Russe Sydney Smith Op. 31. à 2 mains M.1.50. Trans. per J Barrès.	31	Mayence	B. Schott Söhne	
	Chanson Russe Sydney Smith Op. 31. à 4 mains M.2. Trans. per J Barrès.	31	Mayence	B. Schott Söhne	
	Chanson Russe Sydney Smith Op. 31. <i>Flûte et Piano (Edition de Salon)</i> M.1.50. Trans. per J Barrès.	31	Mayence	B. Schott Söhne	
	Chanson Russe Sydney Smith Op. 31. <i>Flûte et Piano (Edition de Concert)</i> M.2. Trans. per J Barrès.	31	Mayence	B. Schott Söhne	
	Chanson Russe Sydney Smith Op. 31. <i>Violon et Piano</i> M.2. Trans. per J Barrès.	31	Mayence	B. Schott Söhne	
	Chanson Russe Sydney Smith Op. 31. <i>Orchestre [sic] net</i> . M.1. Trans. per J Barrès.	31	Mayence	B. Schott Söhne	
1912	<i>Fête Champêtre pour Piano</i> .		London	W. Paxton & Co.	

1912	<i>L'Oiseau de Paradis pour Piano</i> Op. 29.	29	London	W. Paxton & Co.	
1912	<i>Marche des Tambours</i> .		London	W. Paxton & Co.	
1912	<i>Une Nuit étoilée pour Piano</i> Op. 36.	36	London	W. Paxton & Co.	
1922	<i>Chanson Russe</i> ; arr. <i>Chanson Russe romance</i> .		London	Ross, Grey & Co.	
1933	<i>The Fairy Queen</i> by Sydney Smith. Easily Arranged for Piano by Wilson Manhire.		Brighton	H. Freeman & Co.	
c.1934	<i>Chanson Russe</i> for Pianoforte.		London	W. Paxton & Co.	
1935	The Fairy Queen . (Sydney [sic] Smith). <i>Galop de Concert</i> . Gem Series. Piano Duets.		Leeds	Banks Music House	
	Fairy Favors [sic] Æolian Harp Sidney [sic] Smith A collection of classical pieces simply arranged without octaves and carefully fingered by Henry L. Stoddart.		New York	The Old House of Goold [sic]	
	Sidney [sic] Smith's Mountain Stream <i>Morceau Piano for four hands</i> by Chas. Wells.		New York	C. H. Ditson & Co.	
	<i>Alice, Where Art Thou?</i> (Ascher) [?].			[In sydneySmitharchive.org.uk]	
	<i>Au Cirque (La Belle Ecuillère)</i> Op. 226 [?].	226		[In sydneySmitharchive.org.uk]	
	<i>Idylle</i> Op. 227 [?].	227		[In sydneySmitharchive.org.uk]	
	Transcriptions, Paraphrases and Fantasias (Alphabetical order)				
1869	<i>A Midsummer Night's Dream. Paraphrase de concert pour Piano</i> Op. 76.	76	London		
1869	A Midsummer Night's Dream. Paraphrase pour Piano à quatre mains.		London	Ashdown & Parry	
1888	<i>A Toi. Transcription pour Piano</i> Op. 230.	230	London	E. Ascherberg & Co.	
1876	<i>Adelaide Cantata of Beethoven. Transcribed for the Pianoforte by Sydney Smith</i> Op. 121.	121	London	E. Ashdown	
1876	Adelaide de Beethoven. Transcription pour Piano à quatre mains.		London	Ashdown & Parry	
	<i>Angel's Serenade</i> by G. Braga. Transcription by Sydney Smith. Revised and Edited by F. Henri Klickman.		New York	Mills Music Inc.	
1881	<i>Anna Bolena. Fantaisie brillante sur l'opéra de Donizetti pour Piano</i> Op. 151.	151	London	Ashdown & Parry	
1883	Anna Bolena. Fantaisie brillante sur l'opéra de Donizetti pour Piano à quatre mains.		London	E. Ashdown	
1871	<i>Arcadia. Scène à la Watteau pour Piano</i> Op. 95.	95	London	Ashdown & Parry	
	Arcadia. Scène à la Watteau Pianoforte Duet by Sydney Smith.		London	Ashdown & Parry	
	<i>The Austrian Hymn, of Haydn. Fantasia for the Pianoforte by Sydney Smith</i> Op. 51.	51	London	E. Ashdown	To Miss Wells.
1881	<i>Beatrice de Tenda. Grand fantaisie sur l'opéra de Bellini pour Piano</i> Op. 147.	147	London	Ashdown & Parry	
	<i>Carmen. Opéra Comique de Georges Bizet Fantaisie de Concert par Sydney Smith</i> Op. 200b.	200b	London	Metzler & Co.	
1892	<i>The Châtelaine. Fantasia on F. Pascal's opera, for Piano</i> Op. 231.	231	London	J. Williams	
1871	<i>Chilpéric, fantaisie pour Piano sur l'opéra-bouffe de Hervé</i> Op. 127.	127	London	E. Ashdown	
1871	Chilpéric, fantaisie pour Piano à quatre mains Op. 127.	127	London	Ashdown & Parry	
	<i>Com'E Gentil. Fantaisie-Etude d'après la mélodie di Donizetti, pour la main gauche seule, par Sydney Smith.</i>		London	E. Ashdown	
	<i>Der Fliegende Holländer für Clavier von Sydney Smith</i> Op. 158.	158	Berlin	Adolph Fürstner	
	<i>Der Freischütz. Grosse Fantasia über die oper von C. M. v. Weber.</i>		Mainz	B. Schott's Söhne	
1866	<i>Don Giovanni. Grand fantaisie sur l'opéra de Mozart. Pour Piano</i> Op. 48.	48	London	Ashdown & Parry	To Arthur S. Sullivan, Esq.
1868	Don Giovanni. Grand fantaisie sur l'opéra de Mozart. Pour Piano à quatre mains.		London	Ashdown & Parry	
1874	<i>Don Pasquale. Fantaisie brillante sur l'opéra de Donizetti pour Piano</i> Op. 110.	110	London	Ashdown & Parry	
1875	Don Pasquale. Fantaisie brillante sur l'opéra de Donizetti pour Piano à quatre mains.		London	Ashdown & Parry	
1878	<i>Ernani. Fantaisie Brillante sur l'opéra de Verdi pour Piano par Sydney Smith</i> Op. 131.	131	London	Ashdown & Parry	
	Ernani. Grande Fantaisie sur l'opéra de Verdi pour Piano à quatre mains par Sydney Smith.		London	Ashdown & Parry	
1870	<i>Faust. Fantaisie brillante sur l'opéra de Gounod pour Piano</i> Op. 117.	117	London	E. Ashdown	
1870	Faust. Fantaisie brillante sur l'opéra de Gounod pour Piano à quatre mains.		London	E. Ashdown	
1879	<i>Figaro. Fantaisie de Salon sur l'opéra de Mozart pour Piano par Sydney Smith</i> Op. 134.	134	London	Ashdown & Parry	
1879	Figaro. Fantaisie brillante sur l'opéra de Mozart pour Piano à quatre mains par Sydney Smith.		London	E. Ashdown	

1867	<i>Fra Diavolo</i> . Fantaisie brillante sur l'opéra d'Aubert pour Piano Op. 67.	67	London		
1867	<i>Guillaume Tell</i> . Grande fantaisie pour Piano, sur l'opéra de Rossini Op. 61.	61	London		
1872	Guillaume Tell . Grande fantaisie sur l'opéra de Rossini, pour Piano à quatre mains.		London		
1870	<i>I Lombardi</i> . Fantaisie brillante sur l'opéra de Verdi pour Piano Op. 83.	83	London	Ashdown & Parry	
1874	I Lombardi . Fantaisie brillante sur l'opéra de Verdi pour Piano à quatre mains.		London	Ashdown & Parry	
1871	<i>I Puritani</i> . Grande fantaisie sur l'opéra de Bellini pour Piano Op. 85.	85	London	Ashdown & Parry	Dedicated to John Marsden, Esq., Manchester.
1874	I Puritani . Grande fantaisie sur l'opéra de Bellini pour Piano à quatre mains.		London		
1871	<i>Il Barbiere di Siviglia</i> . Fantaisie brillante sur l'opéra de Rossini pour Piano Op. 87.	87	London	Ashdown & Parry	
1874	Il Barbiere di Siviglia . Fantaisie brillante sur l'opéra de Rossini pour Piano à quatre mains.		London		
1876	<i>Il Trovatore</i> . Fantaisie brillante sur l'opéra de Verdi pour Piano Op. 129.	129	London	E. Ashdown	
1877	Il Trovatore . Fantaisie brillante sur l'opéra de Verdi pour Piano à quatre mains.		London	E. Ashdown	
1868	Kellog-Valse d'après Arditii pour Piano à quatre mains.		London	Ashdown & Parry	
	<i>Killarney</i> . (Balfe's Popular Song.) Transcribed by Sydney Smith.		London	E. Ashdown	
1875	<i>La Carità de Rossini</i> . Transcription pour Piano Op. 125.	125	London	Ashdown & Parry	To his pupil, Miss Grace Fleming.
1875	La Carità de Rossini . Transcription pour Piano à quatre mains.		London		
1862	<i>La Dame Blanche</i> [by F. A. Boieldieu]. Fantaisie élégant pour Piano Op. 6.	6	London	Augener & Co.	à Mademoiselle Florence Elam.
1873	<i>La Danza</i> . Tarantella Napolitana de Rossini transcrit pour Piano Op. 104.	104	London	E. Ashdown	
1875	La Danza . Tarantella de Rossini pour Piano à quatre mains.		London		
1869	<i>La Favorita</i> . Fantaisie brillante sur l'opéra de Donizetti pour Piano Op. 71.	71	London	Ashdown & Parry	à Me. Frank Dudley Cater.
1872	La Favorita . Fantaisie brillante sur l'opéra de Donizetti pour Piano à quatre mains.		London	E. Ashdown	
	La Favorita . Fantaisie brillante sur l'opéra de Donizetti pour Piano à quatre mains Op. 71.	71	Mayence	B. Schott Söhne	à Me. Frank Dudley Cater.
1874	<i>La Fille du Régiment</i> . Fantaisie brillante sur l'opéra de Donizetti pour Piano Op. 115.	115	London	Ashdown & Parry	
1876	La Fille du Régiment . Fantaisie brillante sur l'opéra de Donizetti pour Piano. à quatre mains.		London	Ashdown & Parry	
1880	<i>La Gazza Ladra</i> . Fantaisie sur l'opéra de Rossini pour Piano Op. 141.	141	London	E. Ashdown	
1880	La Gazza Ladra . Fantaisie brillante sur l'opéra de Rossini pour Piano à quatre mains.		London	Ashdown & Parry	
1873	<i>La Sonnambula</i> . Fantaisie brillante sur l'opéra de Bellini pour Piano Op. 96.	96	London	Ashdown & Parry	
1874	La Sonnambula . Fantaisie brillante sur l'opéra de Bellini pour Piano à quatre mains.		London	E. Ashdown	
1873	<i>La Traviata</i> . Fantaisie brillante sur l'opéra de Verdi pour Piano Op. 103.	103	London	E. Ashdown	
1877	La Traviata . Fantaisie brillante sur l'opéra de Verdi pour Piano à quatre mains.		London	Ashdown & Parry	
2009	La Traviata . Fantaisie brillante. Modern edition by Philip R Buttall. [For Trinity Guildhall.]				
1892	<i>La Vie pour le Czar</i> . Fantaisie pour Piano sur l'opéra de Glinka Op. 225.	225	London	J. Williams	
1879	La Barbier de Seville . Fantaisie brillante sur l'opéra de Rossini pour Piano à quatre mains Op. 87.	87	Mayence	B. Schott	
1883	<i>Le Domino Noir</i> . Fantaisie sur l'opéra d'Auber pour Piano Op. 155.	155	London	E. Ashdown	
1872	Le Prophète , grande fantaisie pour Piano à quatre mains.		London	E. Ashdown	
1872	<i>Le Prophète</i> , grande fantaisie pour Piano sur l'opéra de Meyerbeer Op. 133.	133	London	Ashdown & Parry	
1869	<i>L'Elisir d'Amor</i> . Grand Fantaisie sur l'opéra de Donizetti pour Piano Op. 73.	73	London	Ashdown & Parry	To Charles Grant Grant Esq. [sic]
1873	L'Elisir d'Amor . Grand Fantaisie sur l'opéra de Donizetti pour Piano à quatre mains.		London	Ashdown & Parry	
1886	<i>Les Aventures d'une Nuit de St. Sylvestre</i> . Fantaisie pour Piano d'après l'Opéra Comique de R. Heuberger Op. 213.	213	Mayence	B. Schott Söhne	
	<i>Les Cloche de Corneville</i> . Fantaisie Brillante pour le Piano Op. 228. Fantaisie sur l'opera de Planquette.	228	London	J. Williams	
1875	<i>Les Diamants de la Couronne</i> . Fantaisie brillante sur l'opéra d'Auber pour Piano Op. 120.	120	London	Ashdown & Parry	
1877	Les Diamants de la Couronne . Fantaisie brillante sur l'opéra d'Auber pour Piano à quatre mains.		London		
1864	<i>Les Huguenots</i> , grande fantaisie sur l'opéra de Meyerbeer pour Piano Op. 44.	44	London		
1866	Les Huguenots , grande fantaisie sur l'opéra de Meyerbeer pour Piano à quatre mains.		London	Ashdown & Parry	
1879	<i>Lohengrin</i> , grande fantaisie sur l'opéra de R. Wagner pour Piano Op. 172.	172	London	Ashdown & Parry	
1882	Lohengrin , grande fantaisie sur l'opéra de R. Wagner pour Piano à quatre mains.		London	E. Ashdown	

1861	<i>Lucia di Lammermoor</i> . Transcription brillante du Finale de la 2nd Acte. pour Piano Op. 7.	7	London	Augener & Co.	à Madame Montignani, de Cheltenham.
1872	<i>Lucia di Lammermoor</i> . Fantaisie brillante sur l'opéra de Donizetti pour Piano Op. 92.	92	London	Ashdown & Parry	
1873	Lucia di Lammermoor . Fantaisie brillante pour Piano à quatre mains sur l'opéra de Donizetti.		London	Ashdown & Parry	
1868	<i>Lucrezia Borgia</i> . Fantaisie de concert sur l'opéra de Donizetti pour Piano Op. 69.	69	London	E. Ashdown	To Miss Laura Annie Collins, Berkhamstead.
1873	Lucrezia Borgia . Grande Fantaisie sur l'opéra de Donizetti pour Piano à quatre mains.		London	Ashdown & Parry	
1869	<i>The March of the Men of Harlech</i> . Brilliant fantasia on the celebrated Welsh air for the Piano-forte Op. 15.	15	London	Augener & Co.	To Miss Bessie Angelo.
	<i>Maritana</i> . W. V. Wallace. Fantasia. Transcribed by Sydney Smith. [In compilation album.]				
	Maritana . Brilliant Fantasia on Wallace's Opera. Pianoforte Duet by Sydney Smith.		London	E. Ashdown	
1864	<i>Martha</i> . Fantaisie brillante sur l'opéra de Flotow pour Piano Op. 30.	30	London	E. Ashdown	To Miss Constance Bentley.
1866	Martha . Fantaisie brillante sur l'opéra de Flotow pour Piano à quatre mains.		London	E. Ashdown	
	<i>Martha</i> . Second Fantasia on the Opera of Flotow by Sydney Smith Op. 119.	119	London	E. Ashdown	
1863	<i>Masaniello</i> . Fantaisie sur l'opéra d'Auber pour Piano Op. 32.	32	London	Ashdown & Parry	To Miss Chard.
1867	Masaniello . Fantaisie sur l'opéra d'Auber pour Piano à quatre mains.		London		
	<i>Mendelssohn's Hymn of Praise</i> . Paraphrase for the Pianoforte by Sydney Smith Op. 81.	81	London	E. Ashdown	To Mrs Henry Wilcox.
	The Hymn of Praise (Mendelssohn) Paraphrase for two Performers on the Pianoforte, by Sydney Smith Op. 81.	81	London	Ashdown & Parry	
1869	<i>Mendelssohn's Hymn of Praise</i> . Second Paraphrase for the Pianoforte by Sydney Smith Op. 98.	98	London	Ashdown & Parry	To Walter Macfarren, Esq.
	<i>Mendelssohn's Hymn of Praise</i> . Second Paraphrase. Pianoforte duet by Sydney Smith.		London	Ashdown & Parry	
	<i>Mendelssohn's [Violin] Concerto, Op. 64</i> . Paraphrase for the Pianoforte By Sydney Smith Op. 108.	108	London	Ashdown & Parry	
	<i>Andante from Mendelssohn's [Violin] Concerto, Op. 64</i> . Arranged for the Pianoforte by Sydney Smith.		London	Ashdown & Parry	
	<i>Mendelssohn's Concerto in D minor</i> . Reminiscence for the Pianoforte Op. 168b.	168b	London	Ashdown & Parry	
1873	<i>Mendelssohn, Piano Concerto No. 1 in G minor</i> . Reminiscence for the Pianoforte Op. 109b.	109b	London	Ashdown & Parry	
	<i>Mendelssohn's Rondo in B minor</i> . Reminiscence for the Pianoforte Op. 161b.	161b	London	Ashdown & Parry	
1872	<i>Mendelssohn's Third Symphony (The Scotch)</i> . Paraphrase for the Pianoforte Op. 101.	101	London	Ashdown & Parry	
	Mendelssohn's Third Symphony (The Scotch) . Paraphrase. Pianoforte Duet.		London	Ashdown & Parry	
1877	<i>Mendelssohn's Two Part Songs</i> . Reminiscence for the Pianoforte Op. 141b.	141b	London	Ashdown & Parry	
	<i>Elijah (Mendelssohn)</i> . Paraphrase for the Pianoforte by Sydney Smith Op. 246.	246	London	E. Ashdown	
	Elijah (Mendelssohn) . Paraphrase. Pianoforte Duet by Sydney Smith.		London	E. Ashdown	
	<i>Mendelssohn's St. Paul</i> . Paraphrase for the Pianoforte Op. 190.	190	London	E. Ashdown	
1876	<i>Mosè in Egitto</i> . Grande Fantaisie sur l'opéra de Rossini pour Piano Op. 140.	140	London	Ashdown & Parry	To Herr Wilhelm Ganz.
	<i>Nabuco</i> . Grand Fantasia for the Pianoforte on the opera of Verdi Op. 152.	152	London	Ashdown & Parry	
	Nadeshda . Fantasia on A. Goring Thomas' Opera for the Pianoforte. [Solo or Duet.]		London	Boosey & Co.	
1872	<i>Nazareth</i> . Transcrit pour Piano par Sydney Smith Op. 100.	100	London	E. Ashdown	
1873	Nazareth . Transcrit pour Piano à quatre mains par Sydney Smith.		London	Ashdown & Parry	
c.1895	<i>Nazareth</i> . Transcrit pour Piano par Sydney Smith.		London	Edwin Ashdown	
	<i>Nell Gwynne</i> . Fantasia on Themes from Planquete's Opera by Sydney Smith Op. 200c.	200c	London	Metzler & Co.	
	Nell Gwynne . Fantasia on Themes from Planquete's Opera by Sydney Smith. Duet.		London	Metzler & Co.	
1889	<i>Non é ver</i> . Romance Tito Mattei Transcrite pour Piano par Sydney Smith Op. 236.	236	London	E. Ashdown	
1866	<i>Norma</i> . Fantaisie sur l'opéra de Bellini pour Piano Op. 58.	58	London	Ashdown & Parry	To Mr William Wilkinson.
1869	Norma . Fantaisie sur l'opéra de Bellini pour Piano à quatre mains.		London	E. Ashdown	
	<i>O For the Wings of a Dove</i> . [Mendelssohn.] Transcribed for the Pianoforte Op. 244.	244	London	E. Ashdown	
1866	<i>Oberon</i> . Fantaisie brillante sur l'opéra de Weber pour Piano Op. 56.	56	London		
	<i>Oberon</i> . Grande Fantaisie Op. 56. Transcriptions pour Piano à 2 mains.		Mayence	B. Schott Söhne	
	<i>Oh Take Me To Thy Heart Again</i> . Balfe's Celebrated Song Transcribed for the Pianoforte Op. 197b.	197b	London	E. Ascherberg & Co.	
1866	<i>Orphée aux Enfers</i> . Fantaisie brillante sur l'opérette de J. Offenbach pour Piano Op. 64.	64	London	Ashdown & Parry	À Miss S. J. Pierrepont.
1866	Orphée aux Enfers . Fantaisie brillante sur l'opéra de J. Offenbach pour Piano à quatre mains.		London		

	<i>Tarantelle Brillante</i> Op. 8.	8		
	<i>La Harpe Eolienne . Morceau de Salon</i> Op. 11.	11		
	<i>Une Nuit D'ete . Melodie Impromptu .</i>			
	<i>Le Jet d'Eau . Morceau Brillant</i> Op. 17.	17		
	<i>Gaiete de Cœur. Valse Brillant</i> Op. 24.	24		
	<i>Danse Napolitaine . Morceau de Concert</i> Op. 33.	33		
	<i>Rippling Waves . Characteristic Piece.</i>			
	The First Star Folio			W. Paxton
	<i>Tarantelle Brillante</i> Op. 8.	8		
	<i>Harpe Eolienne [sic]. Morceau de Salon</i> Op. 11.	11		
	<i>Lily of the Valley . Mazurka</i> Op. 14.	14		
	<i>Jet d'Eau [sic]. Morceau Brillant</i> Op. 17.	17		
	<i>Gaiete de Cœur . Valse Brillant</i> Op. 24.	24		
	The Second Star Folio			W. Paxton
	<i>Morning Dewdrops . Morceau Brillant</i> Op. 18.	18		
	<i>Chanson Russe . Romance</i> Op. 31.	31		
	<i>Danse Napolitaine . Morceau de Concert.</i> Op. 33.	33		
	The Fifth Star Folio			W. Paxton
	<i>The Fairy Queen Duet [sic]. (Arr. O. Verne). Galop de Concert</i> Op. 42.	42		
	The Eighth Star Folio			W. Paxton
	<i>Pas de Sabots . Morceau Carateristique [sic].</i> Op. 50.	50		

Appendix 7 John Francis Barnett Works List			
Date	Title	Place of Publication	Publisher
1861	<i>Caprice brillant pour le Pianoforte Op. 1.</i>	London	Hutchings & Romer
1861	<i>Three Sketches for the Pianoforte Op. 2. Book 1.</i>	London	
1861	<i>Three Sketches for the Pianoforte Op. 2. Book 2.</i>	London	
1862	<i>Mountain Echoes, characteristic piece for the Pianoforte.</i>	London	Hutchings & Romer
1863	<i>Mount St Bernard, an Alpine scene, characteristic piece for the Pianoforte.</i>	London	Hutchings & Romer
1863	<i>Return of Spring, piece de concert for the Pianoforte Op. 7.</i>	London	Hutchings & Romer
1864	<i>Valses de [sic] Saisons pour le Piano. 1. Le Printemps. 2. L'Été. 3. L'Automne. 4. L'Hiver.</i>	London	Hutchings & Romer
1865	<i>A Pastoral Scene, characteristic piece for the Pianoforte.</i>	London	
1866	<i>L'Espérance, morceau élégant pour Piano.</i>	London	
1874	<i>Grand Fantasia on the Ancient Mariner.</i>	London	Hutchings & Romer
	<i>Sunrise.</i>	London	Hutchings & Romer
	<i>Sunset.</i>	London	Hutchings & Romer
	<i>Chanson D'Amour.</i>	London	Hutchings & Romer
	<i>Three Impromptus.</i>	London	Hutchings & Romer
	<i>Concerto in D Minor.</i>	London	Hutchings & Romer
	<i>The Lay of the Last Minstrel. Arranged for the Pianoforte by the Composer.</i>	London	Hutchings & Romer
1877	<i>Gavotte in G minor for the Pianoforte.</i>	London	Hutchings & Romer
1878	<i>Rosalind, romance for the Pianoforte.</i>	London	
1879	<i>The Chapel by the Sea, descriptive piece for the Pianoforte.</i>	London	
1880	<i>Passepied. No. 1. of Ancient Dances for Piano.</i>	London	
1885	<i>The Elfin Page. Scherzo for the Piano.</i>	London	Hutchings & Romer
1885	<i>Ladye Margaret and the Knight. Romance for the Pianoforte.</i>	London	Hutchings & Romer
1886	<i>Nocturne for Piano.</i>	London	Patey & Willis
1886	<i>Romance in A flat for the Pianoforte.</i>	London	Hutchings & Romer

1886	<i>Valse Brillante pour le Piano .</i>	London	Hutchings & Romer
1890	<i>Danse Antique pour Piano.</i>	London	Patey & Willis
1890	<i>The Flowing Tide , for Piano .</i>	London	Patey & Willis
1890	<i>The Spinning Wheel.</i>	London	Augener & Co.
1890	<i>Tarantelle pour Piano.</i>	London	Augener & Co.
1891	<i>Early Morn . A Pastoral Sketch for the Piano .</i>	London	Hutchings & Romer
1892	<i>Barcarolle in F.</i>	London	Augener & Co.
1895	<i>Sonata in E minor for the Pianoforte Op. 45.</i>	London	Augener & Co.
1898	<i>Im alten Styl. [...] Characteristic Piece for the Pianoforte .</i>	London	J. Williams
1898	<i>Novelette.</i>	London	Augener & Co.
1902	<i>Fantasia in F.</i>	London	
c. 1902	<i>Home Scenes . Nine pieces for the Pianoforte .</i>	London	Patey & Willis
1904	<i>Musical Landscapes . Ten pieces for the Pianoforte .</i>	London	Augener & Co.
1906	<i>Musical Landscapes . No. 6 The Old Yew Tree . In the Village Churchyard .</i>		
1906	<i>Musical Landscapes . No. 7 Lovers' Walk .</i>		
1907	<i>The Dripping Well . Characteristic Study for Pianoforte .</i>	London	Augener & Co.
1908	<i>Dance of Dervishes . Characteristic Dance for the Pianoforte .</i>	London	Augener & Co.
1909	<i>A Dream of Beethoven , for the Pianoforte , etc.</i>	London	Augener & Co.
1910	<i>The Vesper Bell . Descriptive piece for the Pianoforte .</i>	London	Augener & Co.
1912	<i>A Shepherd's Song , etc.</i>		
1912	<i>Harmonized Finger Exercises for Improving the Touch in Pianoforte Playing .</i>	London	Augener & Co.
1912-14	<i>Wayside Sketches . 1. The Bell Ringers . 2. The Miller's Daughter . 3. The Savoyard . 4. The Children's Quarrel . 5. The Little Peacemaker . 6. A Merry Dance .</i>	London	Augener & Co.
1915	<i>Musical Impressions for Pianoforte . No. 1. Twilight Music . No. 2. Evening Breezes .</i>	London	Augener & Co.
1915	<i>Chant Séraphique. Piano.</i>	London	Schott & Co.
1915	<i>Progressive Pieces for piano . Series 2 .</i>	London	Hutchings & Romer

1916	<i>Progressive Pieces for piano . Series 3(4).</i>	London	Hutchings & Romer
1916	<i>By the Fountain . Romance for Piano .</i>	London	Hutchings & Romer
1917	<i>Sonata Romantique . No. 2 , in A minor , for Piano .</i>	London	Hutchings & Romer
1929	<i>Liebeslied . Melody for the Pianoforte .</i>	London	J. Williams
1929	<i>Meditation . Morceau lyrique No. 1 , for Piano .</i>	London	J. Williams
1938	<i>Musical Landscapes for Piano .</i>	London	Augener & Co.
	<i>Pianoforte Pieces by Representative Composers of the 19th Century . Chronologically arranged. Vol. VII. Bendel, Brahms, Jensen, Barnett. [Tarantelle in G minor.]</i>	London	Augener Ltd [sic]

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