

Sound Heritage

REPORT - Study Day 2

Friday 11 March 2016

Chawton House Library, Chawton, Hampshire

Introduction: Professors Jeanice Brooks and Jonathan Wainwright

Presentation: Ben Marks (Historic Keyboard Conservator and Keeper of The Benton Fletcher Collection, Fenton House) "**Striking a Balance: A Lesson in Harmony. A Practical Approach to Music and Musical Instruments in Historic Houses**"

This presentation provided an overview of how musical instruments figure in historic houses, considering the challenges to conservation and interpretation, and furnishing guidelines for best practice. Instruments may be present as part of a larger context rather than for specifically musical reasons, forming only one part of an ensemble of furnishings and objects illustrating domestic life, art and architectural history among other aspects of place. In other cases, instruments may be present from a musical impetus, whether this is the history of instruments themselves or of composers and their music. Instruments may feature as single, provenanced examples with genuine or perceived associations with the property or a historical figure. The instrument may be indigenous or acquired (by bequest or purchase) because of these associations. Most often such instruments are unrestored, and presented in 'decorative mode' (as at Kedleston); though in some cases, they may be restored and presented in 'interactive mode' (as at Jane Austen's House Museum, where the instrument was recently acquired and can be played). Alternatively, instruments may be purposefully acquired from an intellectual or musical standpoint, as in the case of specialist, restored and actively maintained working collections (Cobbe Collection, Hatchlands; Fenton House). Dissonance may arise between competing concerns in each of these contexts and modes: ideals of conservation may clash with the ambitions for interpretation in the interactive mode; instruments that are overused in the academic mode may be irretrievably damaged. Resolution results from applying principles of best practice: houses with instruments displayed in historical context can have rigorous conservation programmes, and large specialist collections can oversee use in responsible ways. In general, instruments that are rare and in original states should be kept in unplayable condition, de-tensioned in order to preserve them. Potential bequests and projects for restoration should be carefully examined, ensuring that funding is sought for regular maintenance and its documentation. Users should be vetted carefully for experience, musicality and sensitivity to specialist needs and potential problems of historical instruments. They should be provided with detailed and explicit guidelines and the use should be monitored. In bigger collections a rotation should be designed, with rest periods built in on a regular basis to coincide with in-depth maintenance and conservation.

Presentation: Dr Matthew Stephens (Research Librarian, Caroline Simpson Library and Research Collection, Sydney Living Museums) "**Making Music Matter: Creating a New Culture at Sydney Living Museums**"

This presentation introduced new initiatives to bring music more fully into play in interpretation of the historic properties managed by Sydney Living Museums (SLM). These include some of Australia's earliest colonial houses as well as 20th-century icons of design and non-domestic buildings. House museums such as Elizabeth Farm (1793), Rouse Hill House (1813), Vacluse House (1815), Elizabeth Bay House (1835) and Meroogal (1885) all have musical connections, with existing musical collections including instruments and/or sheet music. Even the World Heritage listed Hyde Park Barracks (1819) provides evidence of music making, with sheet music fragments and Jew's harps found in under-floor cavities dating from

its early use. However, each property also has gaps that need to be filled through research in other collections, including state, national and university libraries. The Dowling Songbook, aka the 'Rosetta Stone of early Australian music making', is held at Rouse Hill House and is a particularly good example of a sheet music collection with links to a strong personal story. It is the earliest known example of a personal compilation of songs bound together in Australia and was made in the late 1830s for a young Sydney couple, whose lives were a source of constant gossip following a scandalous court case in 1832 and a later embezzlement and suicide. An item from the songbook features with other sheet music, chosen for its illustrative potential and connection to important historical events and engaging personal lives, in SLM's Threads of Connection project (<http://sydneylivingmuseums.com.au/threads-of-connection>), which uses series of ten related objects (watches, jewellery, trophies, etc) to tell a broader story about SLM's collections. Music has also been woven into the Vacluse House Centenary Web Stories aspect of SLM's web presence (for example, "The Art of Playing Polka" on the Vacluse House site, <http://sydneylivingmuseums.com.au/stories/art-playing-polka>, which includes the digitised sheet music and a recording of "The City of Sydney Polka" made at Vacluse House, along with information about its connection to the house and the wider context of social dancing). Vacluse House is also the site of a new film, "Sweet Noise: Making Music at Vacluse House," which traces the history of music in the house and follows the restoration of its Collard and Collard grand piano for use in interpreting the house today. A "Making Music at Home" microsite is currently under construction, to include music histories, information and links to the SLM sheet music collections, descriptions and links to the Dowling Songbook Performance Project, and a "What is Sound Heritage?" section with broader connections to music in historic interpretation, including links to projects outside SLM. Examples include the ACT Heritage project "Listening to the Past" (2015). Suggested future projects include "Divas Bridging the Centuries" in which touring virtuosi of the 19th century, as reflected in SLM sheet music collections, may be linked with audience experiences of more recent Australian divas such as Joan Sutherland.

Group visits to Jane Austen's House Museum

Jane Austen's House Museum occupies the former steward's house on the Chawton estate, which was inherited in the late 18th century by Edward Austen Knight, Jane Austen's older brother. Jane Austen lived in the house from 1809 until her death in 1817, and it was here that she revised her early novels for publication and drafted her later works. The Museum holds a restored square piano like that owned by Jane Austen, as well as part of the family collection of music books with Austen's ownership marks.

Presentation: Professor Jeanice Brooks and Dr Samantha Carrasco (University of Southampton) **"The Austen Family Music Books"** This presentation aimed to introduce a new resource, the recently-released digital facsimiles of the Austen family's music books, and to suggest ways that material from the books can be used in interpretation. Eighteen albums compiled by members of the Austen family, including Jane Austen, survive today, owned by Jane Austen's House Museum and two Austen descendants. The volumes consist of both manuscript copybooks and binder's volumes of separately purchased or copied sheet music items. The digitisation project, led by Jeanice Brooks and Dr Julian Ball of the University of Southampton's Hartley Library, makes all of the albums available as turn-the-page facsimiles on the non-profit Internet Archive platform (<https://archive.org/details/austenfamilymusicbooks&tab=collection>). The facsimiles are accompanied by source descriptions outlining history and provenance, a bibliography and discography, and links to detailed lists of contents in the University of Southampton's online library catalogue. Austen's popularity can serve as a way in for many audiences who would not otherwise be interested in 18th-century music. And while the association with Austen is a main impetus for the project, the books also have many links to country houses, including Godmersham (Kent) and Chawton House itself as well as houses in her fiction. Samantha Carrasco has investigated the links with the local region in her thesis, "The Austen Family Music

Books and Hampshire Culture, 1770-1820." She demonstrated how music from the books can be connected to Austen's fiction (via the reference to "Robin Adair" in *Emma*); to the Hampshire Music Meeting and regular high-profile performances of Handel by visiting performers and local musicians such as George Chard and John Marsh; and to institutions such as Winchester College. Links such as these can help with larger story-telling that may appeal both to regional audiences and to heritage tourists.

Workshops - Summary of tasks and outcomes

GROUP 1

Primary focus: need to assemble information we already have about properties with musical collections and musical connections

Recommendations from Study Day 1:

- Production of database/list of brief descriptions of musical materials associated with houses
- Simple approach to data pooling, to draw in as many collections as possible
- Possibly begin with a regional approach, starting with existing contacts and expertise and aiming to generate one paragraph on each house with links
- Need for library expertise, particularly in relation to cataloguing and digitisation

Task: Map out some initial practical steps. Should we use a questionnaire approach? What questions should appear? How could it be distributed (through which networks)? What funding or resources may be available to support this? How might it link with other initiatives such as Cecilia or RISM? How can it link to digitising/cataloguing (see Group 2)

Group Suggestions:

1) Assembling what we have:

Physical manifestations of music and music-making in country houses can be split into different types of sources:

- a. Music scores, instruments
- b. Archival documents
- c. Decorative arts, paintings, interiors (house guides may be useful for this)

Preliminary information about music in properties can already be obtained and gathered through existing documentation e.g. theses, COPAC, RISM, Art UK, National Trust website, National Archives. A database could be assembled/searchable according to chronological, geographical and alphabetical parameters.

2) How to go about it:

A research assistant could potentially make visits to properties to obtain further information once the preliminary work has been carried out. A pilot study of one county would enable us to focus resources and to assess the practicality of the approaches we are using. The methodology could link in with that of the Concert Programmes project (run by Rupert Ridgewell, now at the BL)

3) Funding: important to develop and articulate the visions we have in order to secure funding e.g. via crowd sourcing, AHRC

4) Once this resource exists, invite additions - especially from house managers, curators. Links to a list of specialists who can help, or a secretary who forwards requests, can encourage participation as they will then gain access to expertise

- 5) Categories for the data are needed and a beginning/end date; suggested 1914 as end to avoid dealing with recorded music.

GROUP 2

Primary focus: pooling of information could work in tandem with projects to make musical holdings more accessible through cataloguing and digitisation

Task: How can we connect what has already been digitised or catalogued (including print catalogues) so that users are more aware of what may be available? Are there ways to draw on institutional resources, e.g. university libraries? Can we form a libraries consortium to digitise and catalogue material from country houses? How can this link up most fruitfully to our own information-pooling project, and to existing initiatives such as RISM or the Sheet Music Consortium? (see Group 1) What resources can we use – can external platforms such as Internet Archive provide a less resource hungry way to make collections available?

Group Suggestions:

- 1) Cataloguing standards are necessary to making a diverse range of catalogues compatible for future aggregation

Private collections are often catalogued by willing amateurs who might need guidance on how to make their work more widely useful and available. MARC 21 could be used as the standard for cataloguing. A music archivist's guide to MARC 21 could contain a standard set of simplified terms, abbreviated MARC fields, and could allow a diversity of cataloguing to eventually find its way into larger databases such as COPAC.

- 2) Persuade university libraries to work on or look after material that isn't theirs. This would be a very cost-effective way of such institutions acquiring digital content.
- 3) Maximise use of PhD students. Doctoral students should be encouraged to create database content as part of their research. A current issue is the amount of useful material that lies in analogue dissertations, which may not be well known or easily accessible (Jeanice is currently involved in digitising 17000 dissertations at Southampton, authors' permission permitting)
- 4) Content needs to be made accessible. Currently the use of Internet Archive by the University of Southampton's Hartley Library works well and the material is much easier to find there than on the university site.

Would it be possible to create a central repository for research databases or a centralised resource for entering information from private collections e.g. a portal for cataloguing that could be accessible for the end user via COPAC? A potential issue is the rate at which software developments occur and the need to maintain compatibility.

Share within the Sound Heritage network a list of known databases that are analogue/digital/online, and scoping how much information is already out there but not readily accessible.

GROUP 3

Primary focus: need for a document/handbook for curators with limited musical knowledge, which could also give help to researchers who are beginning work on the topic

Recommendations from Study Day 1:

- Resources that could be included: COPAC; National Trust collections database; National Trust Bibliography
- Aim to provide Signposts for Self-Help to enable properties/researchers to use existing tools

Task: Brainstorm a contents list for a Resources Guide. What sections should be included? Can we cater to both specialist and non-specialist readers through a layered or sectional approach, or do we need more than one document (recognising it will be harder to keep multiple documents up to date)? How should it be made available (would a PDF that people can print out to take with them when visiting collections be more useful than a multipage website relying on good internet service for access)?

Group Suggestions:

- 1) An online resources gateway (through the Sound Heritage website?), providing open access for curators, music specialists and all interested parties. Listening Experience Database (<http://led.kmi.open.ac.uk>) could provide possible template ideas for the website. It would be a layered facility with sections/tabs including:
 - Music Manuscript
 - Musical Instruments
 - Recordings
 - Bibliography (including synopses) of helpful resources for overall topics
 - Musical Collection Management
 - Expertise (who to talk to regarding particular topics e.g. music curators, conservators, music valuers, instrument valuers, paper conservators, music digitisers, digitisation projects, music cataloguers, music & art)
 - Profiles of Sound Heritage participants (featuring publications, properties/collections they have worked on, employment, projects, main specialities)
 - Musical Practitioners (names, instrumental/vocal experience, guidelines for performers)
 - Instrumental Music Collections (e.g. National Trust, private collections, Horniman museum, V&A?)
 - Music Trade/Publishers (to help facilitate finding dates of music and addresses of publishers)

The site could include a finders guide for specialists and non-specialists, and include easy-to-follow guidelines such as how to date manuscripts or how to get to something specifically music related. Music could also be classified by time period and genre, leading to a list of appropriate music for a given date and instrumental combination, that could be employed when no music is extant at a property. Needs to be easily searchable, with appropriate tagging/keywords – main information that people might want to know about are publications, historic houses, dates, names.

- 2) Resources that could be listed on the website include: COPAC, British Library, National Trust Collections online, National Library of Ireland, Worldcat, Library of Congress catalogue, Trove (National Library of Australia database), Bodleian Library (specifically in relation to sound?), Karlsruher Virtueller Katalog (KVK), Dublin Music Trade, British and Irish newspaper archives, RISM, IMSLP, London Metropolitan Archives, National

Archives (is/was looking for someone to look at WWII music, therefore large potential for other music-related material in the collection). Would be useful if publications such as Michael Kassler's *Music Entries at Stationers' Hall* were available online

- 3) Resource management: editing team is essential for continued upkeep of the resource (preferably paid). Necessary to have an understanding of music as well as cultural and social aspects
- 4) Short-term goal before the November study day would be to create a Google drive with important information about Sound Heritage participants (as listed above, but also including contact details), which would begin with an overview sheet and can lead to tabs with publications, etc. Similar to a LinkedIn type database.
- 5) Social media presence: Twitter, Facebook, blog on Sound Heritage

GROUP 4

Primary focus: need for case studies to provide models of effective interpretation of music in country houses

Recommendations from Study Day 1:

- One or more pilot projects involving multimedia visitor experience experiments
- Could include audio, projection and/or live performance and streaming
- Options for using/projecting different spaces:
 - Auralisation (modelling the acoustics of a room) could be a way of making intimate performance spaces available to larger numbers
 - Utilising small rooms in the house where private music making may have occurred could be made into an intimate and meaningful hands-on experience

Task: Brainstorm the next practical steps for assembly of existing case studies and embarking on a new one specifically exploring multimedia possibilities. What case studies could feature (Tatton Park, Boughton, others)? What kind of materials are/should be available and how should they be organised? Multimedia project: can we identify a property or properties to host this? Can we outline some first steps (designing a narrative, assembling materials)?

Group Suggestions:

- 1) Examples of existing case studies:
 - a. Victoria and Albert Museum Listening Gallery (gaps in evaluation)
<http://www.vam.ac.uk/content/journals/research-journal/issue-no.-4-summer-2012/another-dimension-integrating-music-with-the-medieval-and-renaissance-galleries>
 - b. Tatton Park films – can Google analytics be used to see how much the pages and videos are accessed?
- 2) It is important to connect objects with sound. Case studies could be useful in illustrating music and instruments; using music as part of a story; and concentrating efforts on a music room in a particular property
- 3) Auralisation can be used to recreate the atmosphere (timbre, resonance) of music rooms synthetically. Options for doing this online or on site
- 4) Possible properties/venues for future case studies:
 - Tatton Park
 - Lyme Park
 - Quarry Bank Mill (Cheshire)?

- Erddig (Elizabeth Green planning something called Soundscapes 2, but unclear at present if it is music related)
 - Chawton
 - St John's House, Winchester
 - Leith Hill Place (Ralph Vaughan Williams)
 - Pump rooms in Bath?
 - Mottisfont Abbey
 - The Vyne? (currently part of a two year major roof restoration project, which could be an opportunity [cf Dyrham Park] or present some barriers)
 - Petworth? (would need research in the Egremont family library)
- 5) What do we want case studies to achieve for audiences?
- a. Emotional engagement with the music
 - b. Spirit of place
 - c. Learning outcome – simply hearing non-modern instruments
 - d. Learning outcome – development of stringed keyboard sound
 - e. Making music – interactive keyboard?
 - f. Participating
 - g. Resonating with making music for leisure
- 6) Other options:
- a. Concert series in every property?
 - b. DJ software with historical riffs – activity involving samples from a place's music library that the user could mix via DJ apps (could operate as an installation or be available online)

GROUP 5

Primary focus: need for recorded sound resources to aid interpretation

Recommendations from Study Day 1:

- Sound library of music researched and recorded for particular properties, tagged so that they can be used in other houses where instruments and scores are not available
- Potential to work with the British Library to record sound materials and help with dissemination
- Possibility of a paywall for external access but heritage staff from participating institutions would have free access to recordings for interpretation purposes
- Where properties have music collections, these could be displayed with recorded music that visitors could control. Where there is no extant music, appropriate works known to be widespread in country house collections could be deployed

Task: Brainstorm practical steps towards realising a sound library. What partners (commercial, public sector) would be needed to make this work? Are there specific recording companies that we should approach? Where would the sound library be housed and who would have access? How would the recording be funded? How could the sound resources be connected to other initiatives (digitisation, information pooling)? Where should we start – can we use the information pooling exercise or our case study projects to prioritise and launch the recording part of our activities? How do we recruit/select performers and what role might partners play in our choice? Are there existing resources we can build on or link to (e.g. National Sound Archive, British Library, existing back catalogues of recording companies)?

Group Suggestions:

- 1) Tagging of recordings is essential. We would need to employ a relevant list of terms which may not be musical (e.g. houses, performers, texts, themes)
- 2) Possibility of using partners within conservatoires and universities, as well as the York Early Music Festival/National Centre for Early Music

An option could be to work on a project in music colleges over the course of a year. Students would be involved in recording, which may be useful from a career perspective and opportunities to engage with new/different repertoire would be more attractive if it could provide a career boost. Students could prepare music within their institutions, then participate in a masterclass at a home institution OR in situ at a historic property; then record in situ as a culminating step.

There is a need to maintain a core of key performers to ensure some artistic control. If a project is developed through an educational institution, then an overseer may be necessary (e.g. David Owen Norris, Stephen Devine)

- 3) Music competitions could be a way of attracting performers and developing links with historic properties (e.g. offering a recital and recording in a historic house to the winner/s). Some examples include:
 - a. Musica Britannica, Sir Anthony Lewis Memorial Prize Competition – held every two years for singers, keyboard players or consorts
 - b. Broadwood Horniman Harpsichord Competition – previously held every two years
 - c. John Kerr Award for English Song – held every two years (previously took place at Finchcock’s Musical Museum but the venue has shifted due to its closure)
 - d. London Handel Festival Singing Competition – currently annually
 - e. York Early Music International Young Artists Competition – held every two years for early music ensembles
 - f. Brighton Young Artists Programme [Glyndebourne’s Jerwood Young Artists?]

Other alternatives include finding a donor who would sponsor a prize within a festival or to develop a new competition. The above competitions tend to be rather keyboard and voice oriented, so there is perhaps a need to consider competitions involving other instruments used in country house repertoire (e.g. harp, guitar, cello, violin, flute)

- 4) Possibility of setting up a consultation group to look at key questions in developing a sound library, such as what format it should take, where should it be held and how to make it available (e.g. Internet Archive, British Library, National Sound Archive). One option for channelling and trialling resources would be to find a small number of heritage properties (approximately ten) to volunteer.

An Ancient Curious Collection: Musical Findings From Country Houses

Performance Activity: Vivian Montgomery (Longy School), curator

The performance was built around music submitted by network members, featuring connections with country house collections and repertory.

***The Lea Rig* - Domenico Corri, edited by Nathaniel Gow**

David McGuinness, piano

This single sheet of variations on a well-known Scots song went through many editions in London and Edinburgh around 1800, and many of the surviving copies include contemporary fingerings in pencil, showing that the piece was well practised by its purchasers. Nathaniel Gow cut the concluding jig and altered the ending slightly, to include it uncredited in his *Ancient Curious Collection of Scotland* of 1823, which he dedicated to Sir Walter Scott after the visit of King George IV to Edinburgh.

Neil Gow's Lament for the Death of his Second Wife

David McGuinness, piano

This tune first appeared in Gow's fifth published collection of 1809, and achieved popularity from the outset. It was the first piece copied into the music book of 'Miss Macgregor, Ramsay Gardens', now in the collection of the Duke of Buccleuch at Boughton House, Northamptonshire. Ramsay Gardens is next door to Edinburgh Castle, so Nathaniel Gow's arrangements of his father's fiddle music for piano clearly reached their intended wealthy audience.

The Favorite Air 'Cease Your Funning' arranged for the piano forte with variations by Martha Greatorex

Vivian Montgomery, piano

This piece was found in a print compilation bound for Marion Sprott in 1822, held by the University of Southampton Rare Books Collection, the first of three extant works by Martha Greatorex (1759-1829). In discovering this one variation set, I've been led on to in-depth research of this keyboard prodigy and her works by the combination of a bold creativity, unusual improvisational practice, and her history as a prominent church organist (from the age of 13), a concert impresario, and a published composer in her later years. Investigation of her musical spheres in Leicestershire, and later in Staffordshire, have shown her interconnection with several prominent Midlands households (Yoxall Lodge, Bretby Hall, Rothley Temple, Danett's Hall) especially those engaged equally in the arts and in the political movements of abolition and women's rights.

***The Hummingbird*, words by Susanna Watts, music by Mrs. W. (Annie) Heyrick.**

Katharine Hawnt, voice
Vivian Montgomery, piano

The relevance of this song to the history of Martha Greatorex presents itself in three ways. First, its words are from the pen of Martha Greatorex's intimate friend Susanna Watts, one of several spinster activist writers with whom Miss Greatorex associated in her later years in Leicester. Second, the musical setting is by Martha Greatorex's sister, Annie Heyrick, who was married to the prominent Leicestershire lawyer William Heyrick. The Heyrick family was instrumental to progressive social causes in the Midlands, and were long-standing members, along with Martha Greatorex, in organizations focused on the abolition of slavery. So the third point of interest for this song is that it was an anthem for the anti-slavery campaign, composed in tandem with the inaugural issue of *The Humming Bird* (1824-25), the first anti-slavery periodical, and the only one to be edited solely by women (S. Watts and E. Heyrick, editors).

No. 2 from *Bresslauer Favorit Redout-Deutsche Tänze*

Katrina Faulds, piano

In 1814, Lady Lydia Acland (1786-1856) and her husband, Sir Thomas Dyke Acland, 10th Baronet (1787-1871) of Killerton House in Devon, travelled to the continent to attend the Congress of Vienna. Their letters and diaries provide fascinating glimpses of the social milieu in which they moved and the music-making they heard, with Lydia noting "The style of music here is at present far from pleasing every thing gives way to rapidity & noise." Several volumes in Lydia's music collection reflect her time in Vienna, including one titled 'German Waltzes 1815', appropriate given that the Congress was known as much for dancing as for diplomacy. This particular dance is one of many similar compositions in the volume, but it also appears in the Austen family collection as "The Queen of Prussia's Waltz" (Jenkyns 03). The work thus offers different interpretative narratives, from the Aclands' personal experiences in Vienna to the broader movement of music across continents and levels of society. (With grateful thanks to Dr Leena Rana for her research on the Acland family and the Congress of Vienna in "Music and Elite Identity in the English Country House, c. 1790-1840", 2012).

The Angel's Whisper

Katharine Hawnt, voice
Vivian Montgomery, piano

This was written and composed by Samuel Lover, London: J. Duff & Co., [c1835], [Sydney Living Museums, R84/869:1-2]. This is one of a collection of songs acquired from Sydney music retailers by a young wealthy couple, Lilius and Willoughby J. Dowling, in the 1830s. 'Grosse's Instructions in singing' was bound together with the Dowling's sheet music in c1840 and annotations suggest it may have been used to ornament some of the songs. Flinton, the Dowling home, has been demolished but this well-documented music collection offers a rare opportunity for other surviving Sydney houses from the same period, such as Elizabeth Bay House (1839), where there is little evidence of the family's musical repertoire.

'By Thee with Bliss', the last of a set of six from Haydn's Creation, selected and arranged for Two Performers on the Piano Forte by W. Watts.

Katrina Faulds & Penelope Cave, piano four-hands

This arrangement was used at Tatton Park by Elizabeth Egerton's grand-daughter, Emily, who inscribed her name upon the score (Tatton Park, MR. 3-8.13). The British Library holds the first two numbers only, and COPAC lists no other copy. It typifies music that was first heard in London, purchased as a piano arrangement of a large-scale work (either before or after the performance), and brought to the country house to share with friends and family. Thirty-two years after the first London performance in 1800, it was a well-established favourite, and might frequently have been played by William and Lady Charlotte Egerton's daughters at musical evenings at home, or in the houses of neighbours within three miles of Tatton Park, such as the Leicesters of Tabley House; the Leghs of Norbury Booths Hall; the Leycester's of Toft Hall; and the Mainwarings of Over Peover. This particular arrangement is unusually fine, and the challenge of the hand-crossings would have added visual interest.

James Bellak, *The Last Rose of Summer: Impromptu (sic) Brilliant (sic) for the Piano* (Philadelphia: Lee & Walker, 1852).

Vivian Montgomery, piano

James Bellak was a Philadelphia composer and piano merchant, responsible for numerous piano works honouring civic events. Other works, of a more European and opera-based profile, were published under the name of J. Blumenthal or J. Blumenthal Bellak. Little else is known about Bellak, other than that his works are mentioned with great frequency in *Godey's Lady's Book* and that he took on the role of publisher later in his career. Varied piano arrangements of beloved and nostalgic Irish ballads remained highly popular in the American market through the 19th century.

The Blue Bell of Scotland - Anonymous

David McGuinness & Vivian Montgomery, piano four-hands

This is one of 9 piano duets published by Muir Wood & Co. in Edinburgh around 1810. Available singly or in 2 sets, they are arrangements of popular tunes, including God Save the King, and three Handel choruses, one of them being 'Hallelujah'! Although 'The Blue Bell of Scotland' is the most technically challenging of the set, all were clearly intended for amateur domestic use, rather than to be played in public.