

KERRY HOUSTON, MARIA MCHALE, AND MICHAEL MURPHY (EDS), *IRISH MUSICAL STUDIES 12: DOCUMENTS OF IRISH MUSIC HISTORY IN THE LONG NINETEENTH CENTURY* (Dublin: Four Courts Press, 2019). ISBN 9781846827242, 288 pp, €49.50 (hardback).

Documents of Irish Music History in the Long Nineteenth Century is the twelfth volume of *Irish Musical Studies* and marks the twentieth-ninth anniversary of the series. This book continues the high standard of the previous volumes and uses historical documents as a lens to ‘explore aspects of Ireland’s musical past’ (p. 15). As the second book in the series devoted to music in the nineteenth century,¹ this volume embraces a long view of the nineteenth century using the Belfast Harp Festival of 1792—a momentous event in Ireland’s musical life—and the 1920s—particularly the ‘founding of the Free State in 1922 and of its radio station (2RN) in 1926’ (p. 15)—as book ends. Sources examined include published and unpublished materials with many essays highlighting documents or topics under-utilized in scholarship. The essays go beyond an exploration of Ireland’s historical place within the United Kingdom towards embracing international aspects of Ireland and music, including Irish-influenced music by foreign composers, non-native musicians working in Ireland, and Irish musicians working abroad. The types of historical documents featured range from newspapers, journal articles, monographs, and published scores to music manuscripts, archival materials, and census records. Some essays include images of the documents being studied or transcriptions.

Following a short introduction by Michael Murphy (there is no introduction to the series itself), seventeen relatively brief essays of ten to nineteen pages explore tightly focused topics that lend themselves to this abbreviated format. Contributors include musicologists, performers of both classical and traditional music, ethnomusicologists, and cultural historians offering varied perspectives. All essays are well documented with citations pointing to primary and secondary literature. The book is divided into three sections, each organized chronologically: ‘I. Writings: Critical, Theoretical, Historical’; ‘II. Music: Published Scores, Manuscripts’; and ‘III. Archival Documents: Biographical, Institutional’. The first section concentrates on published sources, the third on unpublished, and the second on both.

¹ Michael Murphy and Jan Smaczny (eds), *Irish Musical Studies 9: Music in Nineteenth-Century Ireland* (Dublin: Four Courts Press, 2007).

Fruitful re-examinations of topics and sources provide new clarity. Harry White's opening essay, 'Thomas Moore, "Letter on Music" (1810)', revisits a much talked-about figure and repositions this document as a key text 'in the history of Irish music and of music in Ireland alike' (p. 28, White's italics). White's close reading of Moore's work is a fertile discussion on what constitutes 'Irish' music in the early nineteenth century. As the first essay in the collection, it also serves as an excellent launchpad for the following chapters. By focusing on a single, unsigned article in one of the most significant journals in Ireland at the time, Michael Murphy's "'An Apology for Harmony" (1841): Context and Authorship' makes a compelling argument about the identity of the article's author and places it within the context of *Dublin University Magazine's* history; politics, science, philosophy and other modes of thought; contemporary articles on music in Ireland and Britain; and music in Ireland. As a plea 'for a national school of composition that would seek to combine ancient Irish melody with the resources of modern European art music' (p. 45), the article allows Murphy to offer a nuanced exploration of views on continental and Irish music in Ireland at the time as well as contemporary print culture. Using articles sanctioned by the Gaelic League, Adrian Scahill's chapter suggests a new date for the first known céilí as well as re-examining its origins, its early definitions, and its relationship with national concerts. Moscheles's 1826 month-long tour of Ireland and his improvisations on Irish melodies, particularly *The Recollections of Ireland*, op. 69, are delightfully recounted in Una Hunt's essay. Moscheles's experiences highlight the challenges of traveling to Ireland in the early nineteenth century and the practice of composing musical souvenirs during tours. Fiona Palmer, using George Smart's manuscript materials and focusing on his role in the 1831 Dublin Festival, provides a thorough study of Smart within Irish and British musical culture as well as musical festivals in the nineteenth century. Paying particular attention to Smart's annotations in his programmes as well as letters and other sources from the organization of the festival, Palmer shows how integral Smart was to the success of the festival. Palmer's references to key publications on festivals and Smart and her five information-packed appendices underscore her impeccable research and intimate knowledge of her sources and topic.

Some essays contextualize their document(s) within a broader topic and illustrate how these sources enrich our understanding of the material(s) and subject at hand. Several serve as introductions on how to use particular types of resources. In 'Newspapers, Music and Politics in 1840s Dublin: A Case Study in Bias, Editorial Style and Selective Reporting', Catherine Ferris provides an excellent primer on how to use newspapers in scholarship. She outlines key challenges in using newspapers in research and flags significant scholarship in the process. Using a musical event (the Lord Lieutenant's command night concert on 25 February 1840, in Dublin) and the accompanying political protests as a lens through which to examine three Dublin

newspapers reveals their political biases, intended audiences, and stakeholders. This shows how these factors influence what these publications report. Karol Mullaney-Dignam's essay ("Music masters" and "musicianers": Census Records and Irish Music History, 1821-1911') offers a similarly effective introduction on how to use census records, a typically underused source in academia. Using the diaries and archives of Joseph Holloway, an avid Dublin concert-goer and music lover, Maria McHale's "'Dublin can still justly boast of being a music loving-city": Joseph Holloway and Opera in Dublin, 1880-1922' skillfully illustrates how these kinds of materials can provide a richer perspective on concert life, particularly opera. Holloway's materials show Dublin to be a major stop for traveling opera companies and that these performances were significant contributions to the city's musical life. Paul Rodmell's consideration of Italian opera in Dublin serves as an insightful companion to McHale's. Together, they point to a rich operatic culture in nineteenth-century Dublin. Richard Michael Levey's *Annals of the Theatre Royal, Dublin* (1880) is 'the most comprehensive exposition and summary of almost all the performances of Italian opera' in Dublin (p. 71). Rodmell, using Levey's account, reexamines the importance and prevalence of Italian opera in nineteenth-century Dublin.

Chapters exploring understudied topics and sources offer unique perspectives of musical culture in Ireland. Darina McCarthy's exploration of Heinrich Beverunge, the first professor of Gregorian chant and organ at St Patrick's College, Maynooth, delves into the performance of chant and chant accompaniments. In this position for 35 years, Beverunge influenced 'thousands of men' at Maynooth and secured international renown in 'the very public debates surrounding restoration of pre-Tridentine chant melodies' (p. 144). Through his correspondence, McCarthy places Maynooth and Beverunge at the centre of ongoing debates about chant in the British Isles and throughout the West. Kerry Houston examines the unlikely relationship between the Guinness brewing family and music at St Patrick's Cathedral through the administrative and financial records of the church, particularly the Acts of the Dean and Chapter. This rich discussion of nineteenth-century Dublin illustrates how sacred and secular interests impacted one another and how the Guinness family left a long musical legacy in their support of St Patrick's Cathedral. Music education in Ireland is explored via James Cooksey Culwick's *The Rudiments of Music* (1882) by Mary Stakelum. While the study of Culwick's book itself is fruitful, Stakelum expertly places Culwick and the book within the broader context of music education in Ireland at the time.

Other essays concentrate more on the documents themselves. 'The Irish Music Manuscripts of Henry Hudson', by Colette Moloney and Deirdre McDonald, provides an excellent introduction to manuscripts as physical objects as well as their usefulness in scholarship. The challenges of locating manuscript scores and letters is explored in

Jeremy Dibble's 'The Musical Manuscripts of Michele Esposito: Some New Evidence' pointing to the sometimes haphazard nature of finding primary materials. Using the Hamilton Harty collection at Queen's University Belfast, Declan Plummer examines Harty's role in Irish and British musical culture touching upon issues of musical nationalism and modernism. Ita Beausang's discussion of twenty-eight volumes and two folders of the Irish Musical Fund Society's documents from 1787 to 1979, including six images, reveals a rich collection providing useful insight and information on professional and amateur musicians in Ireland. Pat O'Connell analyzes four volumes of the Galway Regiment of Militia band part books, which are 'the most complete example of part-books of a military wind band found in Ireland' (p. 107).

Documents of Irish Music History in the Long Nineteenth Century is an insightful collection of essays highlighting underutilized sources and under explored topics. With the various approaches and diverse materials and topics explored, there is something for students, scholars, musicians, and others interested in Ireland's musical culture, both in Ireland and abroad. Chapters that serve as primers on a topic or sources would be useful as introductory readings in the classroom. All essays offer important perspectives, some new or reconsidered, on Irish music and serve as significant contributions to musicological scholarship in Ireland and abroad.

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