Dublin Publications and Stage Representations A survey of Moore’s Irish Melodies and Lalla Rookh


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Dublin Publications and Stage Representations


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Dublin Publications and Stage Representations: a survey of Moore’s *Irish Melodies* and *Lalla Rookh*

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ERIN

EUROPE’S RECEPTION OF THE IRISH MELODIES AND NATIONAL AIRS:

THOMAS MOORE IN EUROPE

Co-funded by the Horizon 2020 Framework Programme of the European Union
Thomas Moore
(1779-1852)

- Poet
- Author
- Satirist
- Biographer
- Researcher
- Songwriter

Image Courtesy of Content DM Thomas Moore Music Project
ERIN:

- Irish Melodies
  - 10 numbers
  - song series
  - 1808-1834

- National Airs
  - 6 numbers
  - song series
  - 1818-1827

- Lalla Rookh (songs, operas, ballets)
  - poem
  - four-interwoven tales
  - several songs
  - 1817

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- Staatsbibliothek zu Berlin
- Bayerische Staatsbibliothek
- Universitätsbibliothek Leipzig
- National Library of Ireland
- Royal Irish Academy Library

Images Courtesy of Thomas Moore in Europe Blog
https://blogs.qub.ac.uk/erin/
Gibson-Massie-Moore Collection

• Special Collections, McClay Library, QUB
• Platform Collection project ERIN
• 1,000 items
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Advanced Search

Aims of the Project Erin Catalogue
The Irish Melodies

- Network Dublin publishers
Dublin Music Clubs and Societies 1700-1750

- Hibernian Catch Club
- Charitable and Musical Society
- The Musical Society
- The Honourable Musical Society
- The Friday Musical Society
- The Musical Academy
- The Charitable Musical Society at the Bear in College Green
- The Philharmonick Society
- The Charitable Musical Society of Crow Street/The Philharmonick Society (Incurables)
- The Charitable Musical Society of Vicar’s Street
- The Musical Society (Cork Hill)
- The Musical Society for the support of the decay’d and indigent musicians or their families
- Gentleman’s Morning Concerts
- The Beefsteak Club
- The Charitable Loan Society
- The Musical Academy
- Gentlemen of the Concert at the Phoenix in Werburgh Street
- The Amicable and Musical Society
Dublin Music Clubs and Societies 1800-1850

- Amateur Glee Club
- Amateur Harmonic Society
- Amateur Melophonic Society
- Anacreontic Society
- Antient Concerts’ Society
- Beefsteak Club
- Dublin Choral Society
- Dublin Festival Choral Society
- Dublin Madrigal Society
- Dublin Metropolitan Choral
- Dublin Musical Amateur Society
- Dublin Sacred Harmonic Society
- Hibernian Catch Club
- Irish Harmonic Society [Club]
- Irish Harp Society
- Irish Musical Fund Society
- Ladies’ Choral Society
- Metropolitan Choral Society
- Military Musical Society
- Musical Amateur Society
- Orpheus Choral Society
- Philanthropic Musical Society
- Philharmonic Society
- Sacred Oratorio Society
- The Sons of Handel
- University of Dublin Choral Society
- Vocal Harmonists
- Musical Amateur Society
The Irish Melodies

• Network Dublin Publishers
Irish Melodies
Francis Robinson Edition
Publisher Robinson & Bussell
Irish Melodies
John William Glover Edition
Publisher James Duffy
Irish Melodies:  
Francis Robinson Edition  
John William Glover Edition
The Overture, Songs, & Duets,
In the Operetta of
LALLA ROOKH,
Performed with unbounded applause
AT THE
Theatre Royal, Dublin.
FOUNDED ON T. MOORE, ESQ.’S celebrated Poem;
The Words by M. J. Sullivan, Esqr.
The Music Composed, and Dedicated to
Lady Morgan,
By Charles Edward Horn.
Dublin, Printed for the Author, by I. Willis, 7. Westmoreland Street
This Evening ... (at 7:30) / The Enormously Successful / The Grand Annual Christmas Pantomime, / LALLA ROOKH. / Bul Bul, the Peri: Hafed, the Gheber: and the / Feast of Roses, / Founded on Thomas Moore’s Oriental Poem. / New and Gorgeous Scenery. Magnificent Costumes. / Powerful and Specially Selected Company. / Kaleidoscopic Ballet. Exquisite Panorama. Gorgeous Marriage Revels. The celebrated Pet Elephant.
This evening ... SECOND EDITION
Of the enormously successful Pantomime
LALLA ROOKH
New Songs! New Dances!
New Medley of Moore’s Irish Melodies
New Topical Song!
New Dances and Comic Business by
The pet Elephant.
Christopher Moore’s 1857 statue of Thomas Moore
<table>
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<th>Date</th>
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<td>Lalla Roukh</td>
<td>Paris Opera Comique</td>
<td>1862/04/15</td>
<td>FJ</td>
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<td>Lalla Roukh</td>
<td>Paris Opera Comique</td>
<td>1862/06/11</td>
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<td>Calcutta, Lewis’s Theatre</td>
<td>1870/02/17</td>
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<td>Paradise and the Peri</td>
<td>Dublin Musical Society</td>
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<td>Hafed</td>
<td>Antient Concert Rooms, Moore’s birth-night concerts</td>
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<td>“Fashion and Varieties”, FJ</td>
<td>Readings from the late Ferdinand Glover’s opera</td>
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<td>Bo Peep; or Harlequin Prince Golden Bell</td>
<td>Queen’s Theatre</td>
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<td>“The Pantomimes &amp;c.” FJ</td>
<td>Character Hafed the King of Fire, played by Mrs Esmond who danced and sang a “merveille”.</td>
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</tbody>
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† Source: ‘British Newspapers 1600-1900’.
Dublin Publications and Stage Representations

Dublin Publications and Stage Representations: a survey of
Moore’s Irish Melodies and Lalla Rookh
Tríona O’Hanlon and Sarah McCleave

[TOH] Introduction - overview of ERIN and its aims (10 mins)

[Slide] Our presentation today will examine Dublin Publications of Moore’s Irish Melodies and Dublin Stage Representations of Moore’s Lalla Rookh, however, I would like to begin by providing you with an overview of our research project and its aims. [Slide] ERIN is the acronym for our research project and it stands for “Europe’s Reception of the Irish Melodies and National Airs: Thomas Moore in Europe”; so during the course of our research project Sarah and I have been examining the dissemination and reception of Moore’s works within a European context. [Slide] Thomas Moore was a prolific individual; he was a poet and author, a satirist, a researcher and a songwriter. His musical works achieved global success and inspired many arrangements including arrangements by European composers such as Beethoven, Berlioz and Mendelssohn. [Slide] ERIN (our research) focuses on three main aspects of Moore’s creative output: The Irish Melodies (a ten volume song series published between 1808-1834), the National Airs (a
6 volume song series published between 1818-1827) and the songs, operas and ballets inspired by, or based on, Moore’s epic oriental poem *Lalla Rookh* (published 1817, the poem has an over-arching story which is structured around four interwoven tales. The poem also includes a number of songs or song texts which are sung by principal characters.

So what is so special about this particular group of works? Why focus on them? The dissemination of these works within a European context has never been systematically mapped or examined. Inspired key research questions: for example Which European countries were most receptive to Moore - and why? and What networks existed amongst the publishers and creative artists associated with these works? [Slide] In order to answer these questions we chose to consult the wonderful array of Moore sources extant in 8 European libraries: chosen for the range, significance and uniqueness of their sources for Moore’s work. [Slide] The central or platform collection is that which is housed here at Queen’s, the Gibson-Massie-Moore Collection, the world’s largest purpose-built collection of Moore sources, containing over 1,000 volumes including literary works and printed music.

[Slide] Further aims of our project include the creation of a suite of research resources or research tools for use by scholars, researchers, musicians and the general public. The principal resource is an open access, searchable, online database catalogue of British and European editions of the *Irish Melodies*,
*National Airs* and songs, operas and ballets inspired by and based on *Lalla Rookh*. By uniting these sources in a single catalogue, researchers have the advantage of searching across the collections of eight repositories in a more focused manner than is possible were these sources buried within eight separate general catalogues. This will benefit scholars working from a number of angles, but particularly bibliographers and those interested in Moore reception studies or the nineteenth-century publishing industry.

All sources catalogued were published during the period 1808-1880; this date range encompasses first publications for all works in question, subsequent nineteenth-century re-issues, editions and arrangements of, while also encapsulating the twenty-eight years following Moore’s death. The cut off date was suggested by the decline in the ‘National Airs’ as a European phenomenon. Also as an act of containment, we decided to catalogue printed music sources only which were published within this date range (1808-1880). [Slide] The database will link out to a series of four online exhibitions (2 for the *Irish Melodies* music and poetry, 1 *National Airs*, 1 *Lalla Rookh*), to a series of podcasts for a selection Irish Melodies and to our project blog, which has been available online since January 2016. To complement the online resources Sarah and I are co-editing a collection of essays which will be published in 2018, and we are also creating a radio documentary to mark the 200th anniversary of the first publication of *Lalla Rookh* which takes place this year. So that provides you with an overview of our research project, its
aims, resources and outputs. I will now pass you over to Sarah who will discuss the theme of our presentation today, providing you with an overview of the main body of our presentation today.

**Introduction to the presentation and outlining presentation aims – overview of what was happening in Dublin during the period 1808-1880 [Sarah]**

The intention of today’s presentation is to provide an introduction to the musical and publishing networks in Dublin that promoted the work of Thomas Moore. I’ll now spend a few minutes given you a sense of Dublin’s musical life during the period covered by project ERIN, 1808-1880. An active public concert life had already developed during the eighteenth century (Boydell and Scullion). Concert venues included Crow Street Theatre (est. 1731). From 1776, under Michael Arne’s ownership, it promoted a repertory of English operas (comic, serious), burlettas, music.¹ Under Frederick Jones’s subsequent direction the theatre suffered from his wayward temperament, and closed in 1820 when Jones was denied the possibility of renewing his lease. From that date, the principal opera venue was the Theatre Royal (1821-80)², which had a monopoly on ‘stage music’. Opera in English and Italian were performed over the years, as well as concerts. Its orchestral musicians

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¹ “Crow Street Theatre” EMIR article (by Estelle Murphy)
² EMIR article by Maria McHale.
were local; the singers were drawn from a pool of European talent. The occasional draw of big names such as Angelica Catalani added to the theatre’s status as a venue. The Gaiety theatre³, which was established in 1871, was for touring companies such as the Carl Rosa Opera company and the D’Oyly Carte Opera Company.

For the dissemination of Irish music generally, as well as Moore’s work in particular, the societies organised for amateur musicians were important. Triona is going to give you some more detail about these presently. As Barra Boydell and Adrian Scahill explain, “Following the Act of Union ... Dublin declined as a social centre. ... the rise of amateur music-making ensured that musical activity continued to develop”. The Dublin Grand Musical Festival of 1814 “was influential in the re-establishment of the city’s musical status.” By the mid nineteenth century, Dubliners experienced large –scale concerts organised by three distinct organisations. The Philharmonic Society⁴ was founded by Henry Bussell in 1826, and was intended to promote “instrumental and vocal music by the most eminent composers”. Supported by the “wealthy Protestant classes”, its audience members were expected to wear evening dress. Despite Bussell’s incompetence as a conductor, the society was supported due to the level of foreign talent it attracted, including the eminent pianist Clara Schumann, as well as vocalist Clara Novello. This exclusivity in dress and origin of performer (local talent was snubbed) was

³ EMIR article by Maria McHale.
⁴ EMIR article by Catherine Ferris.
challenged in the press. The Dublin Musical Society\textsuperscript{5} (est.1875) presented choral and orchestral concerts while offering an alternative to the exclusivity pursued by the Philharmonic.\textsuperscript{6} We might wish to note that the Philharmonic, was founded Francis Robinson, senior. He was a versatile musician whose son promoted the work of Thomas Moore through editing his Irish Melodies. Triona will tell you more about the younger Robinson’s editing activities, as well as those of Henry Bussell, presently.

**Irish Melodies Publisher’s Network:** The extent to which Dublin was a hub for the activity and promotion of the Irish melodies series; spurring interest through publication of later editions, collections and anthologies (TOH 10 mins)

As outlined earlier, a key aspect to our project is the examination and analysis of the network of personnel and various creative artists involved in Moore’s work.

[Slide] In terms of The Irish Melodies, Moore was a collaborator, and the creation and publication of this ten volume song series with piano accompaniments was very much a collaborative project. For the Irish Melodies Moore’s most immediate network included music publishers and

\footnotesize
\textsuperscript{5} Article v, short and does not discuss repertory.

\textsuperscript{6} Catherine Ferris (“Philharmonic Society” EMIR)
brothers James and William Power (1766-1836 and fl. 1797-1831), Anglo-Irish composer John Stevenson (1761-1833) and English composer Henry Rowley Bishop (1786-1855). Moore’s relationship with the Powers, Stevenson and Bishop was complicated and is comprehensively documented by Dr Úna Hunt in her contribution to *Thomas Moore and Romantic Inspiration*, editors Caraher and McCleave (pp. 1-34), which will be published later this year. Despite the business and financial problems which arose between James Power and Moore, and also despite the organisational and creative differences experienced by Moore while working with Stevenson and Bishop respectively, the Bard of Erin had much to gain in terms of establishing these particular networks. In collaborating with Stevenson Moore had access to an experienced composer and musician; Stevenson was a vicar-choral at both St Patrick’s and Christ Church cathedrals in Dublin, he held memberships in a number of Dublin music clubs and societies and he was an established composer whose works include sacred and secular compositions, choral and instrumental works. A well-known musician within the context of Dublin’s nineteenth-century music scene, Stevenson was Moore’s composer/collaborator for the first seven numbers of the *Irish Melodies*. Following a split in the Power publishing firm Moore’s collaboration with Stevenson ceased and Henry Rowley Bishop became Moore’s composer/collaborator for the final three numbers of the *Irish Melodies* (Numbers 8-10). Bishop was music director of Covent Garden since 1814 and by the time James Power engaged his services for the final
instalments of the *Irish Melodies* (1821-1834) Bishop was enjoying popularity in London owing to the success of his operas and theatre music. The presence of Bishop’s name on the final three numbers of the *Irish Melodies* had the potential to be used as a lucrative and useful marketing tool, particularly within London. Bishop’s potential in this respect must have initially appealed to Moore and must have instilled some confidence for completion of the series, both for Moore and for James Power; Hunt states that ‘Bishop’s popularity was a decided consideration’ for Power when considering Stevenson’s successor (p. 16).

As for William and James Power, the brothers’ provided Moore with access to the Dublin and London publishing markets respectively. Following a litigation battle between the Power brothers, over publishing rights to the *Irish Melodies*, an eventual split in the firm and the emergence of pirated editions of the Eight Number published by William, Moore’s relationship with the Dublin-based brother declined. However, to what extent was Dublin a hub for the activity and promotion of the *Irish Melodies*? Were other Dublin-based publishers inspired and encouraged by Moore’s success and did the Dublin market yield many later nineteenth-century editions, collections or anthologies of the *Irish Melodies*?

Despite the effects of the Act of Union in 1801 and the changes evident in Dublin’s social and political landscape, musical activity continued to develop
in the city during the course of the nineteenth century. This is largely due to an increase in the activity of amateur music making and the associated demand for vocal music. To give further context to this statement, during the period 1700-1750 eighteen music clubs and societies were established in Dublin. During the corresponding period one hundred years later (1800-1850) twenty eight music clubs and societies were established in Dublin, and by the end of the nineteenth century this number had grown to 86, the majority of which promoted and performed vocal and choral works. The activities of these clubs and societies contributed to concert life and thus created a demand for printed music as evidenced by the 56 music publishers active in the city over the course of the nineteenth century.

The copyright for the publication of the *Irish Melodies*, with music and lyrics together, remained with both Power brothers; James the London based brother assuming sole copyright from 1821 until his death in 1836. On the expiry of Power’s copyright Dublin publishers Robinson and Bussell, and Duffy issued new collected editions of the *Irish Melodies* edited by Francis Robinson and John William Glover respectively.

Francis Robinson (c1799-1872) was a member of the noted Robinson family active in Dublin’s musical scene during the nineteenth century. His edited collection of the *Irish Melodies* was first published in two volumes by Robinson and Bussell (fl. c.1843-1852) circa 1850, and later re-issued by
Bussell (fl. c.1852-79) alone. Robinson’s collected edition contains *Irish Melodies* Numbers 1 to 7 only, including instrumental pieces from these Numbers. It is a faithful edition, remaining close to the original settings by Moore and Stevenson. The melodies and rhythms have not been altered, the edition contains Moore’s original footnotes and the original performance and expressive markings are largely maintained. Robinson’s reasons for omitting Numbers 8 to 10 from his edition are unclear; by this time all *Irish Melodies* were complete and published, Power’s copyright had expired and the opportunity to publish a complete edition of the *Irish Melodies* appears to have been there for the taking. The following possibilities are worth considering however. The later Numbers of the *Irish Melodies* did not have the same impact as the early Numbers; interest and excitement surrounding the series decreased over time. Robinson may have decided to concentrate on the more popular and successful numbers in a bid to guarantee the success of his edition. Perhaps Robinson avoided publishing Numbers 8-10 due to the controversy between the Power brothers over pirated editions of Number 8 published in Dublin by William following the split in the firm (1821). The more likely reason however may lie closer to home, so to speak. Francis Robinson’s father, Francis senior, was a contemporary of John Stevenson. Both Stevenson and Francis senior were well-known within Dublin’s musical circles and would have undoubtedly known each other through their respective involvements with Christ Church Cathedral. In this instance it would appear that the Robinson family’s likely association with
Stevenson may have prompted Francis junior to only publish the *Melodies* which involved the Dublin composer.

[Slide] John William Glover’s (1815-1899) edition was first published by James Duffy in 1859 and appears to have been re-issued in 1860, and possibly again in the 1870s and 1880s. Glover was organist at St Mary’s Pro-Cathedral, Dublin (1848), founder of the Royal Choral Institute (1851) and professor of music (vocal studies) at the central Model Schools of the National Board of Education. Glover was music director for the commemoration following Moore’s death in 1852 and his promotion of Moore and the *Irish Melodies* continued in a series of National Concerts and commemorations held in Dublin over subsequent years. Glover’s edition contains *Irish Melodies* Numbers 1 to 7 only, select songs from Number 9 (*And doth not a meeting, By the Feal’s wave benighted*) plus instrumental pieces from these numbers. The preface reveals that Glover was approached by Dublin publisher James Duffy (fl. 1845-1860) to undertake the task of preparing (and I quote) ‘this new edition of Moore’s *Irish Melodies* for the press.’ With this ‘new edition’ Glover attempted to produce a more accessible, user-friendly publication, as outlined in the second paragraph of the preface. I quote from the Preface here: ‘In the original edition the music was printed only in connexion with the first or second verses of each melody, the remainder being merely given in letter-press, but in this Edition the words of *all the verses* are accompanied by the music, together with the piano[forte] part *in full*, an
arrangement which, from its great expense, has not been hitherto attempted.’ Glover also reset the instrumental pieces and made minor revisions to *The Last Rose of Summer* (mainly expressive/performance markings) and *Where’s the Slave so Lowly* (chorus dirge/refrain/repeated section).

[Slide] The publication of Robinson’s and Glover’s editions coincides with the growth in nationalism and national identity evident in mid-nineteenth-century Dublin. In the preface to his edition, Glover states that ‘These melodies now form part of our national inheritance - something which Ireland may truly call her own, and which shall always be looked upon as one of the most interesting and happy efforts of genius ever bequeathed to any country.’ The networks surrounding publication of these editions represent various aspects of musical life in nineteenth-century Dublin and different social strata. For example Robinson and his family were very much involved in musical actives at Dublin’s two Anglican Cathedrals, St Patrick’s and Christ Church, and were members of a number of Dublin’s private music clubs and societies including the Hibernian Catch Club, Philharmonic Society and the Sons of Handel. His publisher Henry Bussell was also a member of the Philharmonic society. Membership of these clubs was exclusively confined to the upper classes, or the amateur aristocratic musician. Glover’s network was that of a lower-middle class Catholic who strove to make music more accessible to Dublin’s working class. However, Robinson’s and Glover’s
networks were by no means mutually exclusive, this is evidenced by the involvement of Glover and Francis Robinson’s younger brother Joseph in Moore’s commemorative concert in 1879.

I will now pass you back to Sarah who will expand on the musical activities of Glover and Robinson, as well as detailing the various stage representations of Moore’s *Lalla Rookh* which took place in nineteenth-century Dublin.

**SARAH:**

The first stage work inspired by *Lalla Rookh* opened at the Theatre Royal, Dublin on 10 June 1818. This was M.J. Sullivan’s adaptation of Moore’s text as *Lalla Rookh; or the Cashmerian Minstrel*, as set by the popular singer-composer Charles Edward Horn. He was the son of a musician, also named Charles Horn, who had moved to London from Nordhausen in 1780. Horn senior counted amongst his pupils members of the Royal Family, as well as the young tenor John Braham. Charles junior, born in 1788, became a versatile musician eventually famed for his tenor voice: his first position, however, was as a double-bass player at Covent Garden theatre. The *New York Mirror* (vol. 12, 1834, pp. 294-95) credits Horn with setting at least a dozen theatrical works performed in London, including Moore’s comic opera, *The MP; or, The Bluestocking* in 1811. (Horn’s taste in poetry, we are told, was “most refined”.) In the role of the poet Feramors for his opera *Lalla*
Rookh, Horn would have treated his audience to his “veiled” or “husky” voice, which, combine with his “good manners and gentleman-like address” (New York Mirror), would have conveyed a certain appeal to the part.

We get a mixed impression regarding the success of Horn’s Lalla Rookh. Freeman’s Journal of 11 June 1818 proclaimed two or three of the airs “beautiful”, and described the “plaudits ... on every side” when Moore was observed in situ on opening night, with a further “three distinct rounds of applause” two nights later, when Moore sat in the manager’s box. The publication of the score is a further marker of expectations for the work; the title-page records its dedication to that most illustrious of society patronesses, Lady Morgan [slide]:

“The Overture, Songs, & Duets, / In the Operetta of / LALLA ROOKH, / Performed with unbounded applause / AT THE / Theatre Royal, Dublin. / FOUNDED ON T. MOORE, ESQ.’S celebrated Poem; / The Words by M. J. Sullivan, Esqr. / The Music Composed, and Dedicated to / Lady Morgan, / By Charles Edward Horn. / Dublin, / Printed for the Author, by I. Willis, 7. Westmoreland Street”

Yet there is no firm record of Horn’s opera entering the repertory on a long term basis, and Thomas Walsh insists it did not “become a favourite”.

7 (Opera in Dublin 1798-1820, p. 192)
While Horn’s opera may not have exerted an enduring appeal, during the nineteenth century every new generation of Dublin theatre-goers had the chance to engage with Moore’s *Lalla Rookh* as a stage work. *Freeman’s Journal* for 10 March 1843 contains an advertisement for a


This work featured Lalla Rookh and her poet-lover Aliris, her father the Mughal emperor Aurungzebe, as well the added characters of Zerapghan, Himlah, and Meenah. We find another kind of popular stage entertainment in the burlesque *Lalla Rookh, Khoreanbad* styled as “A Grand Divertissement” and staged on 4 Oct. 1858 at the Queen’s Royal Theatre.

The Gaiety Theatre would seem to have produced the most popular entertainment founded on Moore’s poem. [slide] On 22 December 1881 *Freeman’s Journal* announced

“This Evening ... (at 7:30) / The Enormously Successful / The Grand Annual Christmas Pantomime, / LALLA ROOKH. / Bul Bul, the Peri: Hafed, the Gheber: and the / Feast of Roses, / Founded on Thomas Moore’s Oriental Poem. / New and Gorgeous Scenery. Magnificent Costumes. / Powerful and Specially Selected Company. / Kaleidoscopic Ballet. Exquisite Panorama. / Gorgeous Marriage Revels. The celebrated Pet Elephant.”
This work was repeated at least nine times before the following notice appeared in *Freeman’s Journal* for 31 January 1882 [slide]:

“This evening ... SECOND EDITION / Of the enormously successful Pantomime / LALLA ROOKH . New Songs! New Dances! / New Medley of Moore’s Irish Melodies / New Topical Song! / New Dances and Comic Business by / The pet Elephant.”

This revision generated a further eight performances before, some fifty-five years after its source of inspiration was originally published, the Dublin public’s interest in the pantomime waned.

Please see your [handout](#) for an outline of the stage and concert works drawn from Lalla Rookh of which we are currently aware. [discuss](#)

Complimenting Triona’s discussion of the contribution of Professor John William Glover as an editor of Moore, we can also note his activities as an organiser of concerts to celebrate the life of that poet-lyricist. *Freeman’s Journal* for 23 March 1852 recorded a “Musical Commemoration” held at the Antient Concert Rooms, to honour Thomas Moore, described in the article’s title as “the poet of Ireland”. Moore is, at this early stage in his posthumous reception history, painted as a true patriot, “one whose songs have thrilled in melody through every Irish heart... inspiring all with a deeper love of Ireland.” As Project ERIN will demonstrate, Moore’s global profile was sufficient to inspire more than the Irish to love Ireland. The programme for
his Musical Commemoration included a recitation of Milton’s monody on the
death of Lycidas; Moore’s Odes of Anacreon harmonised as glee{,} and Mrs
Smith’s fine rendition of the song “Farewell to thee, Araby’s Daughter” from
Lalla Rookh. Her performance of ‘The Meeting of the Waters’ aroused great
feeling in the audience, which demanded an encore. Professor Glover, in
addition to organising the event, provided accompaniment on the piano. The
Era for 3 June 1855 reported that the concert to mark Moore’s birthday in
that year was commanded by the Lord Lieutentant, who had selected
Professor Glover as conductor, “to the entire satisfaction of all concerned.”
Glover was to continue as a leading light in Dublin’s musical scene,
conducting an event billed as “a grand National concert of Irish Music” on 15
March 1876 that included a rendition of Moore’s “The Harp that once through
Tara’s Halls” in the Most Reverend Dr McHale’s Irish translation [We have
this in McClay, but I haven’t organised an image for you to see]. The
performer, one Mrs Scott-Fennel, responded to demands for an encore with a
predictable choice in “The Minstrel Boy.”

Freeman’s Journal also records the musical activities of Glover’s
offspring, including two harpists Emily and Madeline, plus an anonymous
singing daughter who joined her father in a programme promoting Irish
music (including some obligatory Moore’s melodies) at Southampton
Buildings, London on 20 March 1866 (see FJ 22 March$^8$).

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$^8$ EMIR article on Glover by Paul Collins mentiones the daughters, but not by name, nor does he mention Ferdinand at all.
At least two of Moore’s texts were set to music by Glover’s son, Ferdinand. He is a bit of a discovery, for he is not named in the article on Glover senior in the Encyclopedia of Irish Music. Ferdinand Glover was a talented opera singer and composer who died of smallpox on 23 April 1859 while on tour in Hull at the tender age of twenty-three. Freeman’s Journal follows his career with enthusiasm, informing us of his debut appointment to the New Theatre in Naples in autumn 1856, where his “exquisite feeling and fine action” earned him many plaudits. The “sound knowledge of music” noted by the Globe’s reviewer (reprod. FJ 25 Sept. 1857, “Fashionable Intelligence”), would have stood him in good stead as a composer.

On 10 October 1857, Freeman’s Journal anticipated the performance of Ferdinand Glover’s “Grand descriptive cantata” The Fireworshippers. This would be performed at the Royal Irish Institution, College Street, to mark the ‘Moore Testimonial’. Described as a ‘national event’, this was to take place on Wed. fourteenth October 1857. The remainder of the notice, which appeared in the regular “Fashionable Intelligence” column, heaped praise on the young composer. Favorable reviews from the London papers, commenting on Glover’s recent appearances at London’s Lyceum theatre, noted his “rich baritone” and “dignified” manner as the King in Vincent Wallace’s opera, Maritana. On a much later occasion, Moore’s Birth-night concert at the Antient Concert Rooms on 8 May 1874, selections from the “late –lamented Ferdinand Glover’s opera Hafed” were performed by Mme Gedge, Mrs Scott

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9 “Theatrical Chit-Chat,” Reynold’s Newspaper (London), 1 May 1859
Fennell, Mr Sidney and Mr Leslie, to “warm applause” (FJ 9 May 1874, “British Newspapers 1600-1900”). These served as intervals in readings from “The Fireworshippers” by Mr J.A. Keenan. Professor Glover, as concert organiser, played a fantasia on Irish airs, and the redoutable Mrs Scott Fennell was obliged to sing “The harp that once”, twice. This notice of a now lost opera celebrating Moore’s brave Gheber Hafed, performed some 15 years after its prodigy-composer’s untimely death, is really quite extraordinary. A strong familial and civic network created and supported the occasion.

*Freeman’s Journal* for 10 October 1857 also tells us of a Moore Commemoration, organised by **Gustavus Geary** as an evening concert to mark the unveiling of Moore’s statue. This surely refers to the bronze statue sculpted by Christopher Moore located on a traffic island just to the North of Trinity College in Dublin, which was unveiled in 1857. The concert, in two parts, would dedicate its first portion to songs with lyrics by Moore; the second to “choice morceaux from the grand operas”. Presumably the latter repertory was chosen to give the event a certain kind of status, and with this to attract ‘high society’—that most important of networks -- to it. Indeed, we are told that the concert “is given under high patronage”. This article continued by praising Geary’s abilities as a concert organiser, noted for his ability to attract excellent *artistes* who were always well rehearsed. Geary, we should note, had previously sung at the 1852 Moore Musical Commemoration organised by Professor Glover, and so his Moore-related activities would

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10 EMIR article by Ita Beausang
seem to trace their roots to the Glover family network. Geary departed for America in 1860; it would be interesting to learn what kinds of musical activities he promoted in his new home of New York.

On 29 May 1879 Freeman’s Journal devoted a page-and-a-half spread to the previous day’s “Moore Centenary Celebrations”, which were marked by events throughout the day and evening, including an address by the Right Honorouable Lord O'Hagan which described the poet’s global reach to the Irish diaspora. While Professor Glover was a participant in this event, he does not emerge as an organising force. But the networks created and sustained by his varied activities as an editor, as a practising musician, as a touring speaker, and as an indefatigable organiser, certainly enhanced Moore’s profile, keeping his music alive for those who already knew the poet while introducing him to a new generation. The Dublin networks, founded by strong and multitalented musicians who could act as ambassadors for Moore and for Irish music more generally, were important figures in the articulation of Irish identity in the third quarter of the nineteenth century.