Royal Academy of Music

Portraits, Sculpture and Works of Art in the Entrance, Duke's Hall and Patrons Room

On 22nd June 1912 the Royal Academy of Music, founded in 1822, officially opened its doors to the new Marylebone Road premises, having moved from the cramped conditions of Tenterden Street, near Hanover Square, which it had occupied since its foundation. Teaching had already begun in the new building, **designed by architects Sir Ernest George and Alfred Yeates**, the year before.

The Danish-born artist, **Baron Arild Rosenkrantz** (1870-1964), was commissioned to provide a painted programme for the entrance hallway. These same paintings, one a reconstruction, were re-hung in the Academy just under a century later, in 2007, on a long-term loan with the kind permission of Baron Erik Rosenkrantz and the Rosenholm Foundation, Rosenholm Castle, Denmark, where the artist spent his latter years. A separate leaflet describes the reconstruction, conservation and restoration of the scheme.

Entering the Academy from the right the panels depict the following:

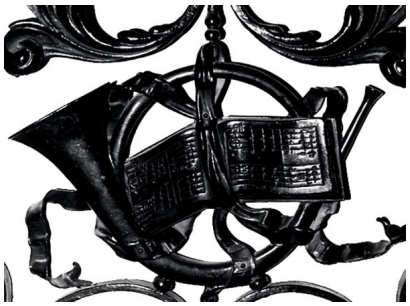
On the right, Pan, the shepherd boy, represents the *Aubade*, piping in the break of day; the central panel, *Liebeslied*, represents a love song (this is a reproduction); and third panel, of a mother and her young child with a bunchof grapes, titled *Scherzo*, is here depicted as a game. On the opposite wall a mother and her infant child represent the *Berceuse*, a cradle song; the centre panel acknowledges the help given to the Academy of Music for the reconstruction of the scheme -neither the subject nor the title of this original missing panel is known; finally, the panel representing *Romance* is perhaps more literary, conveying a lyrical tenderness between a mother and child, of feeling and imagination, as she reads to him. Maybe here the idea of the ancient Greeks is presented, notably the complete integration of music and poetry?

Over the doorway near the theatre are two panels called *Smorzando* (dying or fading away) and *Penseroso* (contemplation). These were originally painted to be placed within lunettes which were part of the former wooden front doors and opposite the youthful, and perhaps noisy and exhuberant, spandrel panels then and now over the central archway. These are titled *Allegro* and *Andante*. Here, the young girl (*right)* playing a stringed instrument (a theorbo), represents the 'soft music' (strings) and Melody, while the young boy (left) with his tambourine represents the 'loud music' (percussion) and Rhythm. Together they convey the idea of Harmony, and also reflect the sculptural figures by Albert Hodge at the apex of the façade of the building, where the same idea is used, though with a more heavy, masculine approach to the stone figures. The lively movement and the sounds conveyed in the two paintings perhaps also portrays the idea of dance.

The paintings also contrast with the more mythological representations in stone on the facade of the building, with images of Pan, Mercury, Apollo, Marsyas with his aulos (over the Duke's Hall), Comedy and Tragedy and further iconographic references.

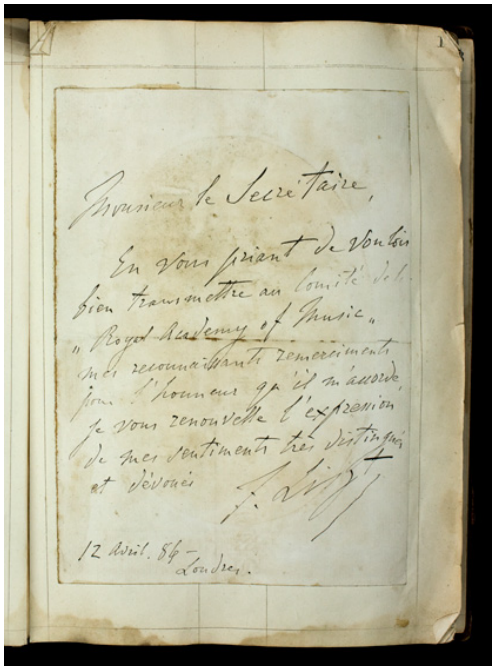
The stained glass window is by Leonard Walker, 1944. The windows were designed and executed at the suggestion of Sir Stanley Marchant, when Principal of the Academy, and were unveiled by Dame Myra Hess on 25 July 1946. They show the characteristic bright colours used by the artist, who made the glass himself. They were provided through the generosity of the late Baron Profumo, a benefactor to the Academy, as a permanent token of thanksgiving for the preservation of the building during the years of war, 1939-45. Sir Stanley Marchant wrote: 'There is a touch of romance about these windows. I am a great believer in the effect of beautiful things on the minds of young people. My friend the late Baron Profumo knew this and, just before his death, gave me a substantial sum of money to mark our personal friendship and said that I could use it for anything I liked to beautify the Academy. These windows were designed and the work carried out ... secretly, at a very late hour one night, I got my friend Mr Walker to come ... I shewed (sic) him the site. He readily understood the idea that was in my

The theme is as follows: 'In the central panel, a figure of Victory is shown arising with the morning sun of a new era. Having sounded a victorious note on her trumpet, she greets the Dove of Peace. Crowning the side windows are two damsels contributing their music to the chorus of thankfulness. On the left are the Royal Arms and on the right the crest of the Royal Academy of Music, with a lyre. The upward tendencies of the sun's rays add their share to the general elation. From a flower-bedecked base arise rocky prominences symbolic of the difficulties of life to be surmounted and, in the foreground of the three windows, a landscape is shown, with trees and foliage.'



The beautiful ironwork of the stair-railings is by John Starkie Gardiner, 1911. This panel shows a horn with a decorative ribbon suspension and notation for the national anthem, *God Save the King*. While the rails are made of heavy wrought iron, the delicate musical instruments, designed especially for the building, are of a lighter-weight metal. The ribbons are repeated as a motif in the reconstructed paintings in the lunettes. Brass and bronze are usually the materials used for decorations on ironwork, though lead has been used for casting small features, like rosettes and collars (as used by Robert Adam (1728-92) on much of his balustrade work). Lead has a dead feel and sound, and is soft. Copper has traditionally been used for weather vanes. It is, however, unclear as to which actual metal was used for the decorative instruments and ribbons in this really special example of the artist's work.

Entrance floor. In summer 2009 a major refurbishment of the front hallway included replication of the original mosaic floor, with the exception of the roundel in the centre, a tapestry copy of which now exists (*right*). Some areas of the original floor remain, including in the entrance from the street to the Duke's Hall. New desks and uplighters were also added as well as cabinets, and the doorways into the Duke's Hall and also alongside the Sir Jack Lyons Theatre were also renewed, to make them more in keeping with the general fabric of the building.



Bust of Franz Liszt (*right)* **by Sir Joseph Edgar Boehm**, 1886. Decorations hanging from Liszt's clothing may include the eight-pointed star of the Order of the Falcon, the main Order of the Royal House of Sachsen-Weimar. The terracotta version of the bust was displayed at the Grosvenor Gallery in the same year, and the marble version was noted to be in a private collection in London in 1887. Three plaster copies were known at the time, a couple of which are in the collection of the Victoria and Albert Museum. The bust is displayed on a black socle with an orange scagliola Sienese marble base. In this letter (*left*), dated 12th April 1886, Liszt thanks the Academy for presenting him with Honorary Membership.

Bust of Dame Myra Hess by Sir Jacob Epstein, 1946 *(right*). Commissioned at the suggestion of the Griller Quartet and paid for by public subscription. The bust was presented to her when many famous musicians gathered at a dinner at the Savoy Hotel on 14th June 1945 to pay tribute to her for her wartime services to music and the concerts organised by herself and composer Howard Ferguson at the National Gallery.

The bust was bequeathed to the Academy by Dame Myra, a former student, in 1966. In the photograph on the right, she is shown conducting at the event in the presence of the sculpture - after the supper, the musicians combined to play toy instruments for a performance of Haydn's *Toy Symphony.*

Within the enclosed glass windows on the stairwell to the lower floor are **two etched and engraved glass panels by David Peace**, with lines from *L'Allegro'* by the English writer John Milton. These panels are illustrated in the artist's own book *Glass Engraving: Lettering and Design* (Batsford, 1985). One window represents Harmony, and the other Melody. The lines used are 'The melting voice through mazes running / Outwitting all the chains that tie the hidden soul of harmony'. The work was commissioned by the Principal, Sir Anthony Lewis on behalf of the Academy, in 1977, and was installed in 1978. There have been problems with the lighting of the spaces, and in summer 2009 light boxes were built behind the glass - the panels were carefully removed by a specialist company who had worked for some years with David Peace, whose grandson Ben Davies became a student of singing at the Academy in the 1990s.

On the lower floor is a free-standing sculpture titled ***Bryher*, by Denis Mitchell**. Bronze, c.1977, donated in memory of Professor Eric Thiman, who taught at the Academy from 1931-74. This work was chosen at the suggestion of Professor John White, Professor of the History of Art at University College, in conjunction with Sir Anthony Lewis.

The artist wrote '*Bryher* is the name of one of the Scilly Isles. I give most of my sculptures Cornish place names; the reason for this is that I have found that if one gives a name that suggests anything that the viewers can read into the work, they are more interested in finding the relationship between the title and the work rather than looking at the sculpture for itself. Also, landscape has been an influence on my work and many of my shapes and forms have come from this source. I therefore think these names are very appropriate. This has been born out by a cutting I had from a paper which reviewed an exhibition of mine in Sarawak. The journalist wrote: 'These are most interesting sculptures as they are all derived from cats'. He had read the abbreviation of catalogue nos. as CAT No 1, CAT No. 2 and CAT No. 3 etc. I found this very amusing but you can see what I mean. I would be very interested to know if this applies to composers, or as music is a movement in time it might not apply as much as it does to a static object like sculpture'.

Duke's Hall Entrance Lobby

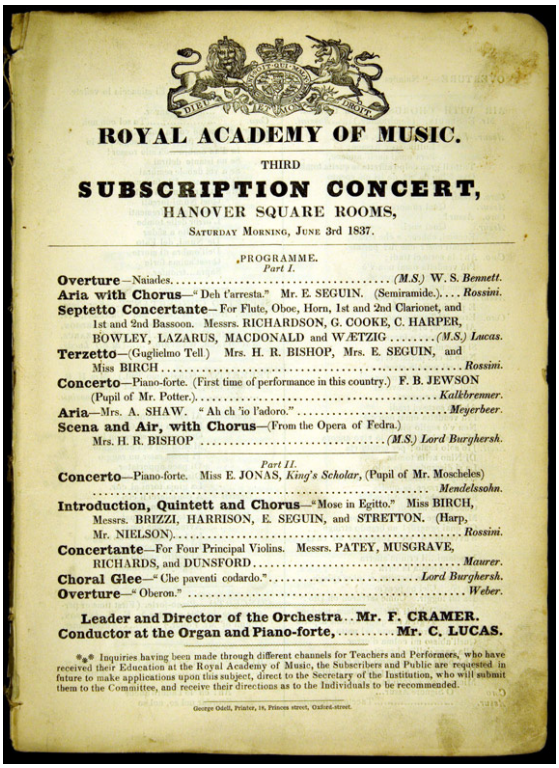
Commemorative plaque to Sir John Barbirolli (*left)*. Barbirolli studied cello at the Academy with Herbert Walenn and, as with Sir Henry Wood's pride in the training of Academy students over many years, Sir John trained the First Orchestra, as it was called, from 1961-9, assisted by his colleague Maurice Handford. Renown for his work as conductor of the Hallé Orchestra (1943-58), Sir John also conducted, among many others, the New York Philharmonic Symphony Orchestra from the 1936-7 season until 1943, and made many famous recordings with international instrumental and operatic soloists. His wife, Lady Evelyn Barbirolli, was a much-loved professor of oboe at the Academy. Room 305 is dedicated to Sir John and contains family memorabilia. On the right is a photograph of the young Giovanni Barbirolli when a student at the Academy in 1911. At the piano is Egerton Tidmarsh, with violinist Winifred Small - they, too, became professors.

EGERTON TIDMARSH (AT PIANO), WINIFRED SMALL AND JOHN BARBIROLLI IN 1911

Italian soprano **Angelica Catalani**. **By James Lonsdale, c.1808.** Catalani was one of the first Honorary Members of the Royal Academy of Music, 57 in number, appointed on the foundation of the institution in 1822. She made her debut in 1797 at La Fenice in Venice and sang in the first performances in London of Mozart's *La clemenza di Tito* (Vitellia) and *Le nozze di Figaro* (Susanna). In 1806 she appeared at the King's Theatre in Marco Antonio Portagallo's opera *Semiramide*, and it is in this role - as Queen Semiramis - that she is depicted here, dressed in royal robes trimmed with ermine and wearing a diadem on her head. She is standing next to an iron gate, a graveyard or a tomb, and the small areas of flamingo-coloured paint show that she is sprinkling something. A dark character stands in the rear shadows, behind and to her left. Catalani demanded £7000 for her 1807 appearances, and settled for £5000 guineas and benefit performances. She was widely advertised as also liking to sing for her audience *Rule Britannia*, and this appears on many of her playbills along with other songs which were popular in their day.

The portrait was formerly in the collection of the Garrick Club, it having been presented to the Garrick by the artist's son in 1854. It was purchased for £5 by Academy professors Alban Jeynes FRAM and Charles Riddel Williams, who presented it some time after February 1959. This information - on sitter, artist and provenance - came to light in April 2006 after many attempts by opera historians to guess the sitter's identity, and following the restoration of the painting which had two large tears. Catalani retired from the stage after 1824, to teach. Lord Byron wrote a poem about her famous appearance in pantaloons (that is, male attire) when on the stage as the King of Egypt in Nasolini's *Le Feste di Iside*.

John Fane, 11th Earl of Westmorland (1784-1859) by Mrs Julia Goodman, 1858. A composer, opera lover and Founder of the Royal Academy of Music (as Lord Burghersh, later the Earl of Westmorland), he was a devoted music-lover and soldier. He became Minister Plenipotentary in Florence (1840-30) and Resident Minister in Berlin (1841-51), where he befriended Mendelssohn and Meyerbeer, among others. He devoted most of his leisure hours to the study of music and was a good violinist, and he helped to improve the standing of the musical profession in England. Like many aristocrats, however, he regarded Italy as the source of good music. He was married to Priscilla, niece of the Duke of Wellington. The Duke also played the violin and was a member of the original Board of Directors of the Academy. Early correspondence in the RAM's archive includes a letter from Sir John Murray to the then-Lord Burghersh in 1823/4 about his attempts to try and enlist the talents of Giaochino Rossini, then in London, to assist the early days of the institution, even by 'procuring from him a song ... whose royalty sales would help fill the poor coffers of the infant institution'. This painting was presented in 1859 by Lady Westmorland, whose archive of personal letters from Giacomo Meyerbeer are housed in the Academy's Special Collections. The playbill on the right shows an early Academy concert when two of Lord Burghersh's compositions were played. They are a Scena and air from his opera *Fedra*, sung by Anna Bishop, and a choral glee *Che paventi codardo*. A bust of Lord Westmorland is outside the Academy's board room.



ROYAL ACADEMY OF MUSIC.

THIRD

SUBSCRIPTION CONCERT,

HANOVER SQUARE ROOMS,

SATURDAY MORNING, JUNE 3rd 1837.

PROGRAMME.

Part I.

Overture—Naiades. ..... *(M.S.)* W. S. *Bennett.*
Aria with Chorus—"Deh t'arresta." Mr. E. SEGUIN. (Semiramide.).... *Rossini.*
Septetto Concertante—For Flute, Oboe, Horn, 1st and 2nd Clarionet, and 1st and 2nd Bassoon. Messrs. RICHARDSON, G. COOKE, C. HARPER, BOWLEY, LAZARUS, MACDONALD and WÆTZIG ..... *(M.S.) Lucas.*
Terzetto—(Guglielmo Tell.) Mrs. H. R. BISHOP, Mrs. E. SEGUIN, and Miss BIRCH ..... *Rossini.*
Concerto—Piano-forte. (First time of performance in this country.) F. B. JEWSON (Pupil of Mr. Potter.) ..... *Kalkbrenner.*
Aria—Mrs. A. SHAW. "Ah ch 'io l'adoro." ..... *Meyerbeer.*
Scena and Air, with Chorus—(From the Opera of Fedra.) Mrs. H. R. BISHOP ..... *(M.S.) Lord Burghersh.*

Part II.

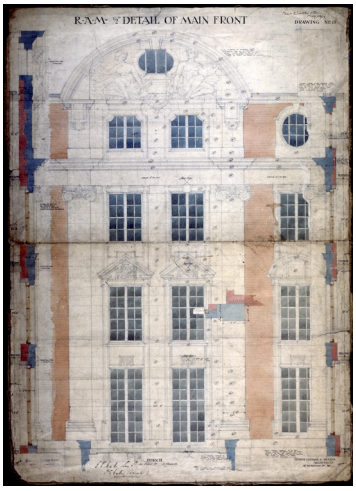
Concerto—Piano-forte. Miss E. JONAS, *King's Scholar*, (Pupil of Mr. Moscheles) ..... *Mendelssohn.*
Introduction, Quintett and Chorus—"Mose in Egitto." Miss BIRCH, Messrs. BRIZZI, HARRISON, E. SEGUIN, and STRETTON. (Harp, Mr. NIELSON). ..... *Rossini.*
Concertante—For Four Principal Violins. Messrs. PATEY, MUSGRAVE, RICHARDS, and DUNSFORD ..... *Maurer.*
Choral Glee—"Che paventi codardo." ..... *Lord Burghersh.*
Overture—"Oberon." ..... *Weber.*

Leader and Director of the Orchestra ..**Mr. F. CRAMER.**
Conductor at the Organ and Piano-forte, ...**Mr. C. LUCAS.**

*** Inquiries having been made through different channels for Teachers and Performers, who have received their Education at the Royal Academy of Music, the Subscribers and Public are requested in future to make applications upon this subject, direct to the Secretary of the Institution, who will submit them to the Committee, and receive their directions as to the Individuals to be recommended.

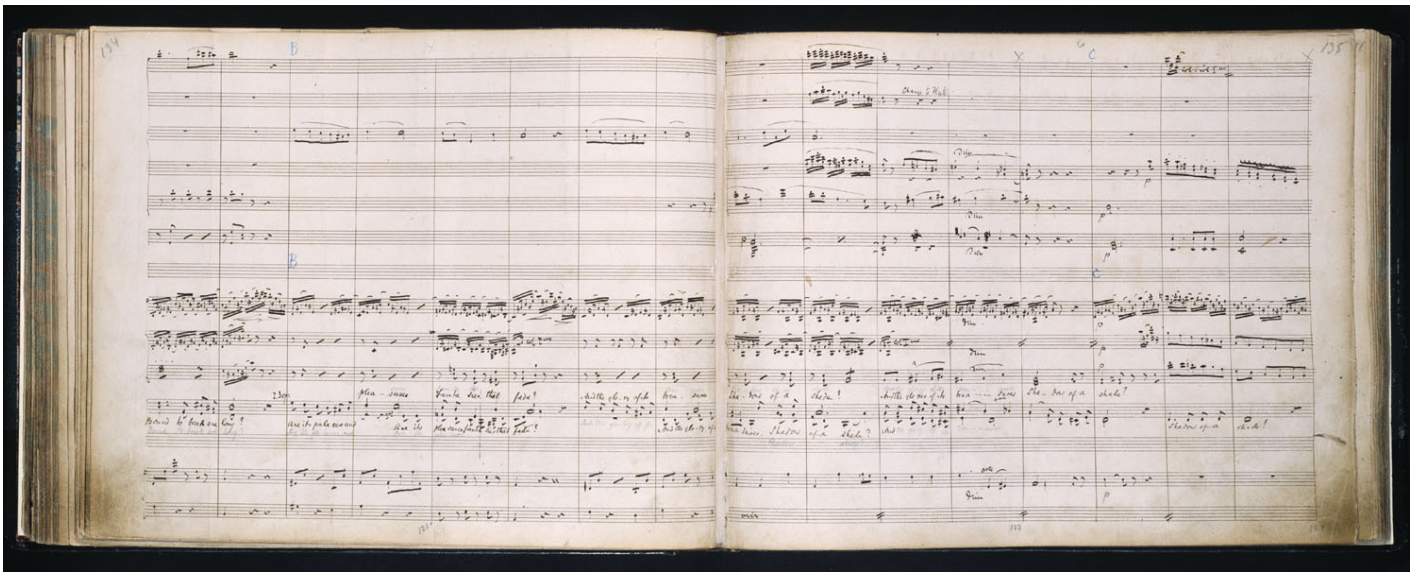
George Odell, Printer, 18, Princes street, Oxford-street.

The Griller Quartet - Sidney Griller *leader*, Colin Hampton *cello*, Jack O'Brien *second violin*, and Philip Burton *viola* . By Henry Carr RA (1894-1970), 1941. The members were students at the Academy, where Sidney Griller later taught many of the great British quartets. It is said to have been painted as though taking place during a performance at the Wigmore Hall. A period light fitting hangs overhead. The artist was a successful portrait painter and had a studio in Flood Street, Chelsea. He painted London scenes throughout the blackout during the War, including such public spaces as St Clement Danes, St Pancras Station, and the underground. From 1921 until his death in 1970 he exhibited regularly at the Royal Academy and at the Paris Salon. The painting was bequeathed to Miss D. Palmer by the mother of Philip Burton, who purchased it from the artist. It hung in Miss Palmer's nursery school until it was offered to the Academy, when it was purchased by Miss Jean Harvey FRAM (d. May 2011), then head of strings and a former pupil of Sidney Griller.



Architectural drawings, Royal Academy of Music, 1910-12. By Sir Ernest George and Alfred Bowman Yeates. As well as designing this building, the architects were responsible for, among other s in London, Golders Green Crematorium and Southwark Bridge. Sir Ernest, knighted in 1912, was also an admired watercolourist and etcher, was President of the Royal Institute of British Architects (RIBA) 1908-10, and was a full member of the Royal Society of Etchers and Engravers (1881), the Royal Society of British Artists (1889) and the Royal Academy (1917). His pupils included Edwin Landseer Lutyens, noted for his work in New Delhi, India, and also responsible for the design of many British country houses. The drawing on the left shows the facade of the building, which opened officially in 1912. Other original architectural drawings are also hung in the foyer.

Bust of Sir Arthur Seymour Sullivan (1842-1900) by Sir William Goscombe John, c.1903, presented by the Sir Arthur Sullivan Memorial Committee. The sculptor was also responsible for the bas-relief of Sullivan in St Paul's Cathedral (1902), the marble bust in the Royal College of Music and the Sullivan memorial in Embankment Gardens. Sir Arthur was a student at the Academy and the first holder (an award he held twice) of the Mendelssohn Scholarship, which enabled him to study in Leipzig. His original score for *The Mikado* is in the Academy's library. Many members of the first casts of Gilbert and Sullivan productions were students at the Academy, including Jessie Bond, Leonora Braham, and Alice Barnett (the latter created many roles such as Lady Jane in *Patience* and, The Fairy Queen in *Iolanthe* and Ruth *The Pirates of Penzance*). Below is a double page from Sullivan's manuscript copy, from the Academy's library, of 'Comes a trail of little ladies' (*The Mikado*), One of the most famous comic operas ever written, it was premièred on 14th March 1885 at the Savoy Theatre with a cast including Leonora Braham as Yum-Yum, Rutland Barrington as Pooh-Bah, Rosina Brandram as Katisha, George Grossmith as Ko-Ko and Durwood Lely as Nanki-Pooh. Sybil Grey, Jessie Bond and Leonora Braham sang 'Three Little Maids', and with Richard Temple as The Mikado.



Patron's Room

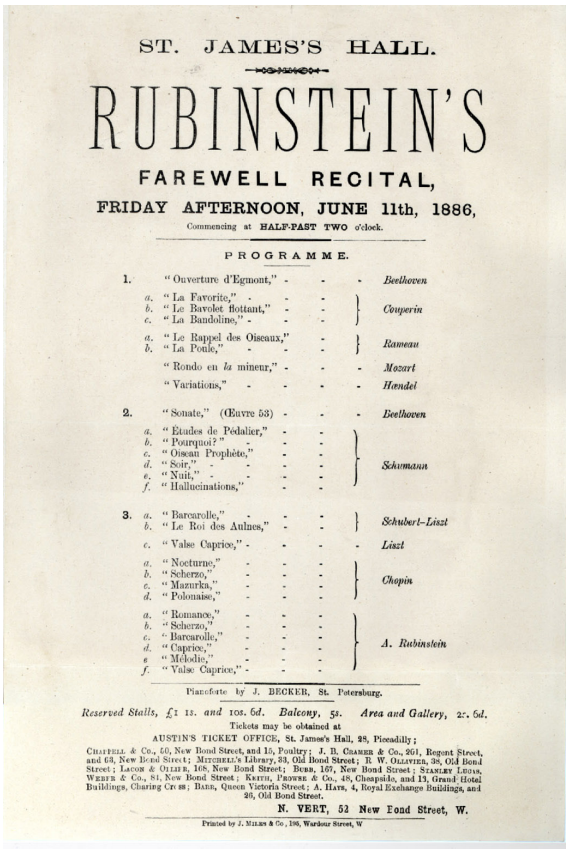
Her Majesty Queen Elizabeth II, Patron of the Royal Academy of Music. By Tony Butler, 2006. After a photograph. A gift of Lady Chelwood and the Royal Academy of Music, 2006.

Her Royal Highness Princess Alice, Duchess of Gloucester, President of the Academy from 1942. Pastel by Jane Adams.

And colour presentation photographs of

Diana, Princess of Wales, President of the Academy from 1985, and **Her Royal Highness The Duchess of Gloucester**, President of the Academy since 1997

Anton Rubinstein (1830-94) by Felix Moscheles, 1881. One of the great keyboard virtuosi, Rubinstein was also a conductor and composer. He also founded in 1862, and was the first director of, the St Petersburg Conservatoire, the first such school in Russia. His brother Nikolai founded the Moscow Conservatoire. From his tour of the United States during 1872-3, Rubinstein made enough money to provide his financial security for the remainder of his life. The pianist Ignaz Moscheles, who taught at the RAM for some years prior to becoming director in 1856, in succession to Mendelssohn, of the Leipzig Conservatoire, and who had known Beethoven intimately, wrote, 'Rubinstein's features and short, irrepressible hair remind me of Beethoven', and Rubinstein dedicated his piano concerto No. 3 to Moscheles. The artist, Felix Moscheles, was the son of Ignaz, and was named after his godfather Felix Mendelssohn who, along with Giacomo Meyerbeer, had been so helpful to the young Rubinstein during the latter's stay in Berlin. A well-known peace activist, Rubinstein also had a special interest in Esperanto.



ST. JAMES'S HALL.

RUBINSTEIN'S

FAREWELL RECITAL,

FRIDAY AFTERNOON, JUNE 11th, 1886,

Commencing at HALF-PAST TWO o'clock.

PROGRAMME.

1.	"Ouverture d'Egmont,"		*Beethoven*
	a. "La Favorite,"		*Couperin*
	b. "Le Bavolet flottant,"		
	c. "La Bandoline,"		
	a. "Le Rappel des Oiseaux,"		*Rameau*
	b. "La Poule,"		
	"Rondo en *la* mineur,"		*Mozart*
	"Variations,"		*Handel*
2.	"Sonate," (Œuvre 53)		*Beethoven*
	a. "Études de Pédalier,"		*Schumann*
	b. "Pourquoi?"		
	c. "Oiseau Prophète,"		
	d. "Soir,"		
	e. "Nuit,"		
	f. "Hallucinations,"		
3.	a. "Barcarolle,"		*Schubert–Liszt*
	b. "Le Roi des Aulnes,"		
	c. "Valse Caprice,"		*Liszt*
	a. "Nocturne,"		*Chopin*
	b. "Scherzo,"		
	c. "Mazurka,"		
	d. "Polonaise,"		
	a. "Romance,"		*A. Rubinstein*
	b. "Scherzo,"		
	c. "Barcarolle,"		
	d. "Caprice,"		
	e "Mélodie,"		
	f. "Valse Caprice,"		

Pianoforte by J. BECKER, St. Petersburg.

Reserved Stalls, £1 1s. and 10s. 6d. Balcony, 5s. Area and Gallery, 2s. 6d.

Tickets may be obtained at

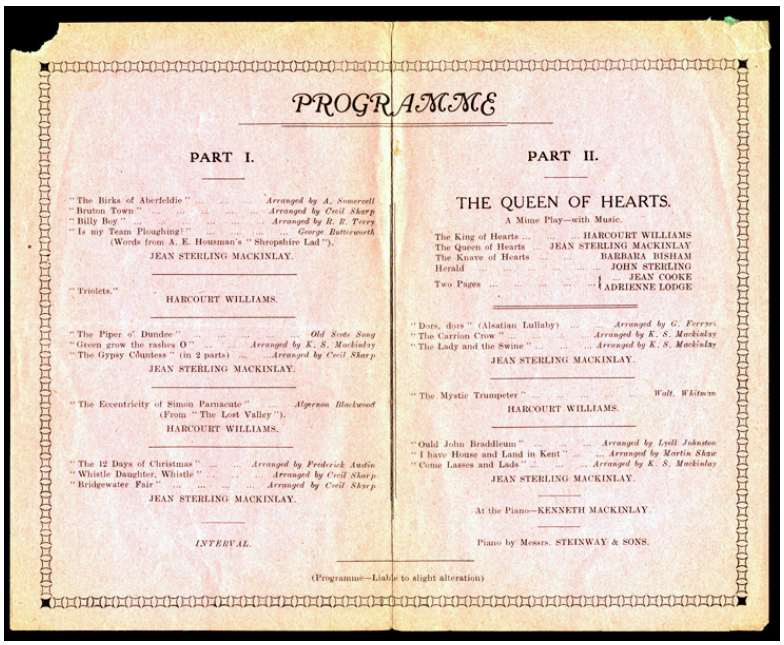
AUSTIN'S TICKET OFFICE, St. James's Hall, 28, Piccadilly;

CHAPPELL & Co., 50, New Bond Street, and 15, Poultry; J. B. CRAMER & Co., 201, Regent Street, and 63, New Bond Street; MITCHELL'S Library, 33, Old Bond Street; R. W. OLLIVIER, 38, Old Bond Street; LACON & OLLIER, 168, New Bond Street; BUBB, 167, New Bond Street; STANLEY LUCAS, WEBER & Co., 81, New Bond Street; KEITH, PROWSE & Co., 48, Cheapside, and 13, Grand Hotel Buildings, Charing Cr 28; BAIN, Queen Victoria Street; A. HAYS, 4, Royal Exchange Buildings, and 26, Old Bond Street.

N. VERT, 52 New Bond Street, W.

Printed by J. MIRAS & Co., 196, Wardour Street, W

Jean Sterling Mackinlay (1882-1958) by Hugh Goldwin Riviere, 1912 (*left*). British actress and singer, who was the daughter of the popular singer Antoinette Sterling and her husband John Mackinlay. She was a student and Fellow of the Academy, and she also studied under the actress Dame Genevieve Ward, making her first appearance in public as an actress at the Comedy Theatre in 1901. She later concentrated on singing, providing programmes of old ballads and folk songs, also creating entertainment for children; she was the originator of the Children's Theatre movement in the United Kingdom. She is depicted in this grand portrait in three poses - far left she wears a Scots piping/red dress; in the centre a black dress, her arms crossed; and right, she is shown in medieval dress. Signed and dated by the artist in the lower left corner. On the ornate frame, below each image, is a verse from her recital repertoire. The first reads: 'Oh! wasna he a roguey! roguey! a roguey! Oh! wasna he a roguey? *The Piper of Dundee*' (Scottish Traditional). In the centre: 'Is my team ploughing, that I was used to drive, And hear the harness jingle; When I was man alive?' (A. E. Housman, *A Shropshire Lad*, 1896). On the right: 'One evening as I walked down by the green bush, I heard two birds whistling, 'twas the blackbird and thrush, I asked them the reason they were so merrie, And in answer they sang back to me - we are single and free' (Traditional folk song, *The Cuckoo*, England). The artist, a well-known portrait painter, was the son of the animal painter Briton Riviere, and there may be an earlier family link with one of the Academy's first pupils, Anne Riviere, later Anna Bishop, wife of Sir Henry Bishop (and who later eloped with the harpist Nicolas Bochsa who was also on the early staff of the Academy). Anne Riviere/Bishop's family were also artists.



PROGRAMME

PART I.

"The Birks of Aberfeldie" ... ... *Arranged by A. Somervell*
"Bruton Town" ... ... *Arranged by Cecil Sharp*
"Billy Boy" ... ... *Arranged by B. E. Teery*
"Is my Team Ploughing" ... ... *George Butterworth*
(Words from A. E. Housman's "Shropshire Lad").
JEAN STERLING MACKINLAY.

"Triolets." HARCOURT WILLIAMS.

"The Piper o' Dundee" ... ... *Old Scots Song*
"Green grow the rashes O" ... ... *Arranged by K. S. Mackinlay*
"The Gypsy Countess" (in 2 parts) ... ... *Arranged by Cecil Sharp*
JEAN STERLING MACKINLAY.

"The Eccentricity of Simon Parnacute" ... *Algernon Blackwood*
(From "The Lost Valley").
HARCOURT WILLIAMS.

"The 12 Days of Christmas" ... ... *Arranged by Frederick Austin*
"Whistle Daughter, Whistle" ... ... *Arranged by Cecil Sharp*
"Bridgewater Fair" ... ... *Arranged by Cecil Sharp*
JEAN STERLING MACKINLAY.

INTERVAL.

PART II.

THE QUEEN OF HEARTS.

A Mime Play—with Music.

The King of Hearts ... ... HARCOURT WILLIAMS
The Queen of Hearts ... JEAN STERLING MACKINLAY
The Knave of Hearts ... ... BARBARA BISHAM
Herald ... ... JOHN STERLING
Two Pages ... ... JEAN COOKE, ADRIENNE LODGE

"Dors, dors" (Alsatian Lullaby) ... *Arranged by G. Ferrari*
"The Carrion Crow" ... ... *Arranged by K. S. Mackinlay*
"The Lady and the Swine" ... ... *Arranged by K. S. Mackinlay*
JEAN STERLING MACKINLAY.

"The Mystic Trumpeter" ... ... *Wolf. Whitman*
HARCOURT WILLIAMS.

"Auld John Braddleum" ... ... *Arranged by Lyell Johnston*
"I have House and Land in Kent" ... *Arranged by Martin Shaw*
"Come Lasses and Lads" ... ... *Arranged by K. S. Mackinlay*
JEAN STERLING MACKINLAY.

At the Piano—KENNETH MACKINLAY.

Piano by Messrs. STEINWAY & SONS.

(Programme—Liable to slight alteration)

Jean Sterling Mackinlay's pianist was her brother, Kenneth Mackinlay, who died in a fire in 1925, and she was married to the actor Harcourt Williams. Items of her clothing are in the collection of the Museum of London. They include a marvellous rainbow ribbon robe with bells - she was renown for the care

taken with her personal lighting arrangements when in recital; the dresses are medieval in style, and made of beautiful fabrics. On the left is a page from an autograph album, in which she wears a similar dress to the one above , though without a silk shawl over her head. The Museum of London also holds one of her mother's dresses from c.1860s. The painting was presented by the sitter 1927.

Sir Curtis Price. By Andrew Festing, 2008 (*right)*. Commissioned by the Governing Body, Royal Academy of Music. Principal of the Royal Academy of Music from 1995-2008, Sir Curtis is a leading authority on the music of Henry Purcell and historical performance practice. His publications include studies of Handel, English and Italian music and opera. He was President of the Royal Musical Association 1999-2002, Trustee of Musica Britannica, the Wigmore Hall and the National Sound Archive, and a Governor of the Purcell School. From 2009 he took up the position of Warden of New College, Oxford. Curtis Price led the development of the York Gate site, including the building of the David Josefowitz Recital Hall, extra practice rooms and the museum. The portrait shows in the background, to the left, a view through the stringed-instrument workshop on the first floor of the museum and, on the right, an image of one of the display cases. The artist, Andrew Festing (b.1941) is President of the Royal Society of Portrait Painters. He is a direct descendant of composers Michael Festing and Maurice Greene, among the founders (1738), with Handel and others, of the Fund for the Support of Decay'd Musicians and their Families, Britain's oldest musical charity, later to be called (as now) The Royal Society of Musicians. The frame, a replica of antique French LXVI architrave moulding, with burnishes water gilding, was made by Paul Mitchell.

Dame Moura Lympany DBE FRAM. Bronze bust by John W. Mills, 2010. Commissioned by the Academy and initiated by Lady Sitwell and Friends, 2009.

A pianist of international repute, Dame Moura was a student at the Academy (1929-34), where she was awarded the Ada Lewis Scholarship and studied with Ambrose Coviello. Her teachers also included Paul Weingarten in Vienna, Mathilde Verne and especially Tobias Matthay (teacher also of Harriet Cohen CBE and Dame Myra Hess, among others), and her recordings included the first complete Rachmaninoff Preludes. Following her studies with Matthay, she won second place (to Emil Gilels) in the Ysäye Piano Competition She also caused a sensation with her performance, the first in the UK, of the Khachaturian Piano Concerto, which she played at the Proms in April 1940 and January 1941. She wrote of Matthay, 'Uncle Tobs taught me not to resist the inclination to be a virtuoso player'.

Portraits in the Duke's Hall

Lilian Bertha Stuart-Wortley (c.1870-1904) used the stage-name of **Lilian Eldée** (c.1870-1904). This grand portrait was painted by her father, the artist **Archibald Stuart Wortley**. A pupil at the Academy, she was a singer, actress and lyricist. Among her credits are the lyrics for André Messager's popular comic opera *Veronique* (1904) and the vocal monologue with piano, *The Eternal Feminine*, to music by Liza Lehmann. In this painting she is shown wearing a long glove on one hand, also visible occasionally on postcards of her from the period. This could be related to her social status, or to show her well-lit right hand as her 'creative' one; or she may have had a slight disability. Or it may have no meaning. Her father, the first President of the Society of Portrait Painters and who died in 1905, was a pupil of Sir John Everett Millais, and he also painted many sporting subjects including the cricketer W. G.. Grace (1890). Her mother, the singer and actress Nellie Bromley, was associated with Gilbert and Sullivan and the D'Oyly Carte companies. Lilian Eldée married on 8 February 1890. An inscription plaque not now attached to the painting reads: 'My plea to the world in defence of my life was that I at least devoted it to the cultivation of the little garden God gave me, and laboured if only to be one of the ninety-nine whose footsteps keep the path clear, and for the hundredth whose talents beautify the world. My plea to God, 'He knows'.' This same text is on a stone memorial plaque in her memory in Beadlam Church, the Church of St Hilda at Nawton, near the family home, Duncombe Park. Presented by her husband, Colonel CWE Duncombe, 1911, who founded a scholarship in her memory in 1905.

Sir Harrison Birtwistle (b.1934) **by his son, Adam Birtwistle.** An eminent English composer, Sir Harrison, a Fellow of the Academy, was knighted in 1987. He studied both at the RAM and RNCM. This striking portrait, in gouache and tempera, was purchased by members of the Academy's Governing Body. The train running through Sir Harrison's head is a *jeu d'esprit* with no particular iconographic significance. An attractive series of portraits by Adam Birtwistle of composers, designers, singers and directors associated with Glyndebourne is hung around the Mildmay dining hall there, and the artist's portrait of Sir Michael Tippett hangs in the National Portrait Gallery.

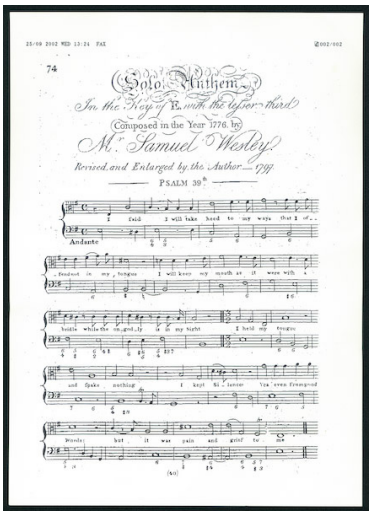
Phyllis Neilson-Terry (*right*, 1892-1977) **by Charles Buchel, 1909**. Her earliest stage appearances were as a child with her actor brother Dennis, in a cart in the first scene of *The Scarlet Pimpernel*, brought to the stage by her mother, Julia Neilson-Terry and father Fred Terry. Her mother's grand portrait by John Collier is on the opposite wall. When Phyllis was thirteen, her parents sent her to Paris for two years, and she then studied at the Academy. As well as her stage work and performances as a singer, Phyllis appeared in a number of films including *RX for Murder*, when she co-starred with Marius Goring, and *Look Back in Anger*, both in 1958. A cartoon to mark the Centenary of the RAM in 1922, published in *Punch*, shows her mother as the Past welcoming the Future - as represented by Phyllis. One of her cousins was the actor Sir John Gielgud, and her aunt was the actress Dame Ellen Terry. Given by the sitter 1944.

The Duke's Hall is named in honour of **Prince Arthur, Duke of Connaught** (*right*, 1850-1942), who was the seventh child of Queen Victoria and Prince Albert. He was President of the Academy (1901-42) when it moved to into its new purpose-built premises in Marylebone Road from Tenterden Street in 1912. **By Louis Ginett, 1939, after Philip de Laszlo**. Commissioned anonymously on behalf of the RAM, 1939.

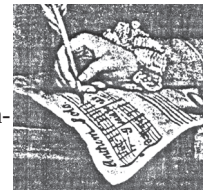
Sir Henry J. Wood (1869-44). This bronze bust by Donald Gilbert (1936) is one of the icons of British musical life. Formerly at the Queen's Hall, bombed in 1941, it was presented by Lady Jessie Wood with the condition that it is taken from the Duke's Hall to sit on the organ platfom at the Royal Albert Hall during the BBC Promenade Concert Season. At the end of the final concert, the chaplet of laurel put around Sir Henry's neck is taken by the prommers to St Sepulcre's Without Newgate Church in High Holborn, where a service is held in his memory under a stained-glass window dedicated to him. Sir Henry's orchestral library remains in use at the RAM, as do some of his percussion instruments. He was dedicated to his Academy students, and conducted and trained the Academy's First Orchestra, as it was then called, every week for many years, famously introducing students to the composer and conductor Richard Strauss who conducted them in this Hall in 1936 in a rehearsal of his work *Tod und Verklarung*. The cartoon on the right, from *Punch*, shows Sir Henry at work with students in the Duke's Hall, probably in the 1920s. Stone busts of composers, from the facade of the damaged Queen's Hall, are in the foyer area of the Josefowitz Hall, downstairs.

.

Samuel Wesley (right, 1766-1837) **by John Russell RA, 1776**, exhibited at the Royal Academy in 1777. Samuel Wesley was one of the first Honorary Members of the Royal Academy of Music, 57 in number, appointed on the Foundation of the institute. A son of hymnist Charles Wesley, Samuel is known mainly as a composer and organist. His wrote his first oratorio, *Ruth*, at age 8. Russell has painted the score book in the picture; however, the 'real' score, now in the British Library, is 'landscape' and not 'portrait' in shape. A highly-regarded musician in his time, Samuel Wesley was also a great admirer of J. S. Bach, and was one of the leaders in the Bach revival movement in England. In this painting he is shown wearing a red suit bought for him by Lord Mornington for his presentation to Court. Whilst the elegant crossed-leg pose - influenced by classical statuary - was in use by artists in England for some years beforehand, Samuel's figure also resembles that of the antique statue of the young god, Mercury (*see inset*). Or perhaps the idea relates to a young Apollo? Both classical gods allude to music. In his treatise *Elements of Painting with Crayons* (1772), Russell suggests to the artist 'that in making choice of a good subject . . . he should be directed in his choice by the opinion of the most experienced Artists, who all recommend the Study of the Antique and other approved Plaister Figures previous to the drawing after living models . . . to draw from a living Figure without having first studied the antique is no less absurd than to attempt to understand the Classicks without a previous knowledge of the Rules of Grammar'. In his writing he also shows concern for the "general sway of a figure", to 'preserve the centre of gravity; which is that line always perpendicular from the pit between the Collar-bones to the Heel of the Foot on which the Figure rests', with an asterisked note that 'It must be remarked that all graceful Figures stand on one foot only'.



Shown in the act of composing music, Samuel's score rests on a William Vile mahogany desk (Vile was one of the greatest of the English Georgian cabinet-makers). His pose could be said with caution to perhaps have influenced Gainsborough's great portrait,1780, of Johann Christian Fischer (1733-80), the artist's (for a period) son-in-law, in the Royal Collection (*above left)*. John Russell (1745-1806) became Crayon Painter to King George III and to George, Prince of Wales in 1788. He had strong connections with Methodism, and also an interest in astronomy. A mezzotint of this painting, engraved by Dickinson, shows the music he is writing to be a Solo Anthem of Psalm 39, composed in the same year in which the portrait was painted and revised in 1797 (*right)*. Samuel appears to offer the text to the viewer. The neoclassical frames of this and the portrait of Charles Wesley (*below*) are original. Bequeathed by Mrs M.E. Wesley, who also donated *Ruth* to the British Library, and received 1907.



Charles Wesley (1757-1834) **by John Russell RA**. Charles Wesley was a son of the hymnist Charles Wesley (1707-88) and the elder brother of Samuel, whose portrait hangs alongside. He learnt composition chiefly from William Boyce, Master of the King's Musick (appointed 1755), to whom he dedicated his set of string quartets, c.1776. He was also organist at St Marylebone Parish Church opposite the Academy, and performed at soirées for the Prince Regent. His family held subscription concerts in their home, marked by a blue plaque, in what is now Wheatley Street, off Marylebone High Street. John Russell, the evangelical artist and astronomer and a friend of the family has painted Charles at about the age of 19. On the keyboard stand is a page of music from Handel's *Messiah* - 'I know that my Redeemer Liveth'. He is depicted among fine furnishings, with a view from the window on the left. The rich fabrics of his clothing and his expensive grey kid gloves are not indicative of an ordinary 'artisan-musician' - he looks very much to be a wealthy 'young man about town'. He also holds a fancy hat and his stockings are beautifully embroidered. A monument to the Wesleys is in the memorial garden at the top of Marylebone High Street. The handbill on the right (*private collection*) shows him to be playing the organ for this event. The painting was bequeathed by Mrs M.E. Wesley, received 1907.

The first Principal of the Academy (from 1822-32) was **William Crotch** (1775-1847), painted here when aged 3 **by John Sanders, 1778**. Crotch was a composer, organist, theorist and painter. An exceptional child prodigy, he played to the King and Queen at Buckingham Palace in 1779, and he became one of the most distinguished English musicians of his day. He was appointed Organist of Christ Church, Oxford, when 15 and became Professor of Music and Organist of St John's College, Cambridge at 22. In 1797, for the church of Great St Mary's, Cambridge, he wrote variations on Handel's 'I Know that My Redeemer Liveth' (from *The Messiah*), now famously adopted and known throughout the world as 'Big Ben's' *Westminster Chimes.* Here he is shown at an organ dressed in his white muslin frock, blue sash and red leather shoes. Frocks were worn by boys and girls, and by boys until they were were breeched at about the age of five or six, and there was no distinction between the sexes in the wearing of blue, pink and other coloured sashes. His own teaching was influenced by the *Discourses* of the artist Sir Joshua Reynolds, President of the Royal Academy. Sanders, who painted this portrait, the first of three of Crotch as a child which he did (the other two lost), was himself one of many artists influenced by Reynolds's portraits of children, up against the picture plane with white dresses often filling the canvas, and with their appealing, slightly tilted heads and rosy cheeks. This painting was presented by Miss Winifred Hll, 1967. In spite of his strange upbringing, he was still a little boy - on a page from his manuscript book from Cambridge University, where he was enrolled at the age of ten, he has written on the sheet that it is 'for the purpose of writing whatever music he likes and all sorts of funny and merry or useful things just the same'.

In this second portrait of **William Crotch** when aged ten, by Sir William Beechey 1785, the child is seated in a winged armchair, composing, holding a white feather quill pen and writing in a manuscript book. In this romantic image, Crotch is depicted gazing upward and out, possibly at a moment of inspiration, painted as though completely absorbed in his work and with a childish gait. Crotch was, for playing his violin, taking notes, archery and drawing, actually left-handed, a fact remarked on by Dr Charles Burney when he examined him at the age of nearly three, although he himself later wrote that for some activities he used either hand. He wears a pale peach-coloured suit with a pink decorative sash, white frilled shirt and cuffs with large metal buttons on his sleeves, clothing which may have been worn for his performances. His hair is natural and fashionably long. Behind him is an organ and his just-discernable large cello lies on the floor to the left. Hung around his neck on a ribbon is the silver medal which was presented to him when aged five by a patron, Dr Hunter of York, and which he enjoyed wearing. The painting was exhibited at the Royal Academy in 1786 as 'Portrait of Master Crotch, the celebrated musical genius'. In 1793 Beechey, who also lived in Norwich from 1782-7 and was particularly admired for his paintings of children, was named Portrait Painter to Queen Charlotte. In 1832 Crotch recalled his encounter with Beechey when a young child, and of the older artist's encouragement of him with his drawings: 'I remember the latter [Beechey] admiring the spirit I infused with my fencing figures. He set me the bust of Apollo Belvedere to copy as Carlo Maratti could not please himself in many hundred attempts at the same thing. Mr Beechey made a full-length portrait of me on a sofa in the act of composing. I saw it again early in 1806. I was told it had been painted out but he pretended to have destroyed it'. Both Samuel Wesley and Crotch, both fine instrumentalists, are depicted as composers, seen as a more intellectual activity than as 'mere performers'. The painting was presented to the Academy by Beechey c.1833.

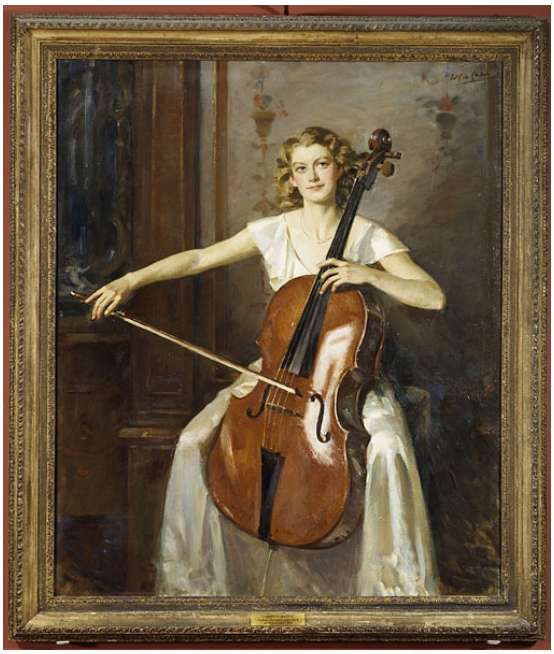
Crotch was also a noted watercolourist and the Academy holds an album of his work. The humorous image on the right, certainly not one of the best in the album (1838), nevertheless shows his great sense of humour, as well as a very early depiction of a train. Crotch's pencil and wash drawing of the famous Diorama building in Regent's Park, at an early stage before the John Nash facade was constructed along the frontage, was done in 1823 and is in the Guildhall Library. Other paintings and drawings are held in national collections.

Julia Neilson-Terry (left, 1868-1957) by the **Hon. John Collier, 1892**. The painting was presented to the RAM by the sitter who studied singing at the Academy and became a successful actress, performing in her early career with Beerbohm Tree's theatre company. She was one of the great tragediennes of her time. Here she is shown in a private moment, peering out from behind the curtain before going on-stage in the role of Drusilla Ives in *The Dancing Girl*. She had only recently given birth to her first child Phyllis (see opposite wall). Julia Neilson-Terry took the lead in Louis N. Parker's masque, *A Wreath of a Hundred Roses*, which was presented in the Duke's Hall in celebration of the Academy's Centenary on 17th July 1922. In 1899 she starred as Constance in *King John* and the production is one of the earliest surviving silent Shakespeare films. In 1900 she and her husband assumed the management of the Haymarket Theatre and, in 1915, of the Strand Theatre. Looking for a new romantic drama to perform, they found *The Scarlet Pimpernel* by Baroness Orczy, who lived in London. This became an enormously popular play and was published as a book in 1905. Her memoir, *This for Remembrance*, gives an excellent account of her life in theatre (Hurst and Blackett, 1940). She writes - 'We had no time for a honeymoon, for our work still claimed us. We received, however, many wedding present, one of the being from John Collier, who gave me a portrait of myself as Drusilla Ives'. Collier's sitters' book (copy in the NPG) records 1892 'Julia Neilson standing in pink' 7.10 x ? (illegible/page crease). Exhibited RA 1892; Manchester 1892; Leeds 1893; P.P (Society of Portrait Painters?) 1895. Owner: Fred Terry. No fee'. Collier also painted, among others, the celebrated violinist Lady Hallé (Wilhelmina Norman Neruda).

Julia Neilson-Terry recalled in her old age, the impression made on her when a young student at the Academy, when Liszt visited in 1888: 'The 'high spot' of my years at the Academy was a visit from the Abbé Liszt, who, at the request of one of the professors, came to hear some of the students. There was something unforgettable, something out of another century, about that thin, aged figure, with the fine, aquiline face in yellow wax, the heavy mass of white hair set back from the brow. I wish I could remember some of the things that he said: perhaps we were too far away to hear them - massed on our tiers behind the platform; but I expect we were all eyes and beating hearts, for here was the romance of music made visible; the lover of Marie d'Agoult, the patron and father-in-law of Wagner, the father of Cosima, the friend of Hans von Bulow - every name in musical history seemed to loop its syllables about the personality of the old man who sat there, listening to Dora Bright playing ... Perhaps some of us envied Dora Bright; more of us anguished for her! What an ordeal. Here was the man who, with hands and brain of a magician, had summoned music from the air and fixed it for all time. When she had finished excitement broke from the tiers in an endless applause that worked the hoped-for miracle. Liszt rose and went to the piano ... Why can't I remember what he played? I can only remember the emotion that swept us all, the awful, tear-compelling rapture which is one of the lovely, spontaneous things of youth, and makes glamour out of memory.'

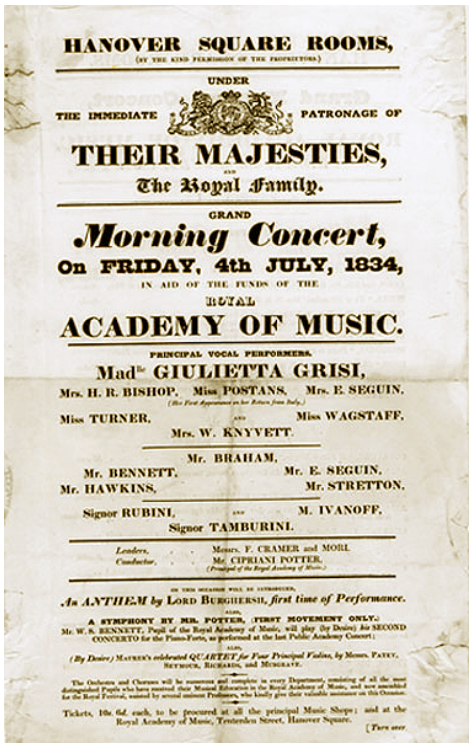
A**lfred Gibson** (1849-1924), a celebrated performer, was professor at the Academy from 1895-22, and at the Guildhall. He was a renowned soloist, chamber musician (violist on occasion with the Joachim Quartet) and leader of the Queen's Private Band; he also performed with the Royal Opera Orchestra at Covent Garden for twelve years from 1871. On June 26th 1899, to mark Gibson's 55th year, 187 of his past and present pupils made a presentation to him at 33 Great Pulteney Street, London, and it was on this occasion when the painting was presented to him, along with a Broadwood piano, a music stand and a silver-mounted conductor's baton. The names of the donors were inscribed in an illuminated book (made by Messrs Eyre and Spottiswoode), 'in token of their affectionate admiration and regard'. **Herbert Olivier**, the artist, was a close friend of

Gibson's. During the painting of the portrait the artist suggested also painting Gibson's much-loved dog, Twig, which he did. The famous 'Gibson' violin by Stradivari was owned by him and bears his name – it was later presented to the violinist Bronislaw Hubermann by Count Zamoyski and stolen from Hubermann twice – in Vienna 1919 and Carnegie Hall 1936. A death-bed confession brought the instrument to light in 1985. The violin was then bought by Norbert Brainin, leader of the Amadeus Quartet, who sold it to Joshua Bell. His other instruments included a viola by Stradivari. Relatives of Alfred Gibson include former students Lesley Hatfield, leader of the BBC National Orchestra of Wales, and her brother, horn player Peter Hatfield, now performing with orchestras in Trondheim, Norway.

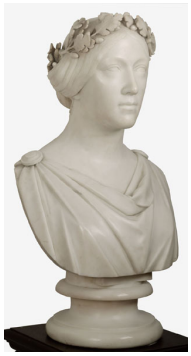


Florence Hooton (1912-88) was painted by **Wilfred G. von Glehn RA in 1936**, and the artist later presented the portrait to the Academy where, as a student, professor (from 1964) and Fellow, Florence Hooton studied with Douglas Cameron prior to working in Zurich with Emanuel Feuermann. She became a leading chamber musician and taught many fine British cellists. This beautiful cool portrait contrasts wonderfully with Augustus John's passionate portrayal of the cellist Guilhermina Suggia (Tate Britain), commissioned by her then-fiancée Edward Hudson. In that portrait the attention was 'to create a striking image and to cause a stir that would promote both sitter and artist' (Holroyd, *Augustus John*). Wilfred de Glehn was a pupil and friend of, and frequent traveller with, John Singer Sargent, and their circle included many musicians. The Art Institute of Chicago holds a portrait by Sargent of Wilfred and Jane de Glehn, his wife, painted at the Fountain at Villa Torlonia in Frascati, Italy. Florence Hooton was married to professor of violin David Martin who, along with their daughter Nina, son-in-law Peter Cropper (leader for many years of the Lindsay Quartet) and grandson Martin Cropper, also studied at the Academy. The David Martin/Florence Hooton Concerto Prize continues as a major annual event.

Giulia Grisi (1811-69) **by Francois Bouchot (1800-42)**. This beautiful portrait of the celebrated Italian opera singer, was painted in 1840 and hangs in an English swept frame of the period, similar to the portrait on its right (see also below). It was exhibited at the Royal Opera House in its retrospective exhibition in 1982 and in 1992 it was lent to the bicentenary exhibition in celebration of the birth of Gioachino Rossini in Pesaro, Italy. Grisi created roles in many *bel canto* operas – including Adalgisa in Bellini's *Norma* an Norina in Donizetti's *Don Pasquale* - dividing her time mainly between Paris and London with her partner, the tenor Giovanni Mario. Here her pure white dress and Raphael-like face set off the fashionable gloves and expensive jewellery she wears. The Italianate setting may be a bit of a fantasy. The artist's earlier portrait (1834) of the mezzo-soprano Maria Malibran is in the collection of the Musée de la Vie Romantique, Paris, former home of the painter Ary Scheffer. In 1835 Grisi took part in a fund-raising performance for the Academy. A marble bust of her, by A.Bezzi (1851, *below)*, presented by her daughter, is on the ground floor of the Academy's museum, and the Grisi and Mario Prize for Singing was, until recently, held each year at the Academy. Grisi took part in the performance of Rossini's *Stabat Mater* at Santa Croce in Florence at the funeral of the composer. Painted in 1840, the work was presented by Malcolm Aird, 1917. The playbill on the left shows a concert (1834) in support of the Academy's funds, in which Grisi, Antonio Tamburini and the Russian tenor Nicola Ivanoff took part, with Academy students and professors.



HANOVER SQUARE ROOMS,
(BY THE KIND PERMISSION OF THE PROPRIETORS)
UNDER
THE IMMEDIATE PATRONAGE OF
THEIR MAJESTIES,
AND
The Royal Family.
GRAND
Morning Concert,
On FRIDAY, 4th JULY, 1834,
IN AID OF THE FUNDS OF THE
ROYAL
ACADEMY OF MUSIC.
PRINCIPAL VOCAL PERFORMERS.
Mad^lle GIULIETTA GRISI,
Mrs. H. R. BISHOP, Miss POSTANS, Mrs. E. SEGUIN,
(Her First Appearance on her Return from Italy.)
Miss TURNER, AND Miss WAGSTAFF,
Mrs. W. KNYVETT.
Mr. BRAHAM,
Mr. BENNETT, Mr. E. SEGUIN,
Mr. HAWKINS, Mr. STRETTON,
Signor RUBINI, AND M. IVANOFF,
Signor TAMBURINI.
Leaders, . . Messrs. F. CRAMER and MORI.
Conductor, . . Mr. CIPRIANI POTTER,
(President of the Royal Academy of Music.)
ON THIS OCCASION WILL BE INTRODUCED,
An ANTHEM by LORD BURGHERSH, *first time of Performance.*
ALSO,
A SYMPHONY BY MR. POTTER, FIRST MOVEMENT ONLY.
Mr. W. S. BENNETT, Pupil of the Royal Academy of Music, will play (by Desire) his SECOND CONCERTO for the Piano-Forte, as performed at the last Public Academy Concert;
ALSO,
(By Desire) MAYSEDER'S celebrated QUARTET for Four Principal Violins, by Messrs. PATEY, SEYMOUR, RICHARDS, and MORGATE.
The Orchestra and Chorusses will be numerous and complete in every Department, consisting of all the most distinguished People who have received their Musical Education in the Royal Academy of Music, and now assembled for the Royal Festival, assisted by several eminent Professors, who kindly give their valuable assistance on this Occasion.
Tickets, 10s. 6d. each, to be procured at all the principal Music Shops; and at the Royal Academy of Music, Tenterden Street, Hanover Square.
[Turn over



T**he Reverend Canon Professor Sir Frederick Arthur Gore Ouseley** when a child, by **John Lucas, 1839**. Ouseley wears popular children's dress of the period, with white trousers, and a Van Dyck collar. The painting has an English swept frame dating from the period, with its stylised acanthus leaves and shell motifs, and is similar to the frame on the Grisi portrait. On the floor are a sword and other items which show evidence of his gentlemanly background. The work was painted for the child's father, Sir Gore Ouseley, the orientalist and ambassador, one of the first directors of the Royal Academy of Music. Born in 1825 and after a private education, the young Ouseley was educated privately. At the age five he was said to have uttered 'Papa blows his nose on G' and that 'the clock struck in B minor' . *The Harmonicon* (May 1833) published a march by him, written when aged six. The editor, William Ayrton, wrote that he had been reading Daines Barrington's accounts of Mozart, Samuel Wesley and William Crotch and other prodigies but that none approached the phenomenon which he himself had seen with Ouseley, who is said also to have composed an opera at the age of seven and, when aged six, played a duet on the piano with Felix Mendelssohn, on an occasion when the latter was a guest of the family.

FAGO attended Oxford University and was ordained in 1849. In 1855 he succeeded Sir Henry Bishop as Professor of Music at Oxford. Concerned by the then prevailing standards of choral music in the Church of England, in 1856 he founded at his own expense St Michael's College in Tenbury, whose aims were to 'promise a course of training, and to form a model, for the daily choral services of the Church in these realms, and, for the furtherance of this object, to receive, educate and train boys in religious, secular and musical knowledge'. He succeeded to the baronetcy when he was twenty, and was later himself to become a Director and Vice-President of the Academy. An antiquarian, collector and composer of hymns, as well as an expert on organs, he was the first elected President of the Royal Musical Association and of the Royal College of Organists. The painting is on loan from the Ouseley Trust, and it was received in summer 2009.

Frederick Bowen Jewson (1823-91), aged 9. Artist unknown, early 1830s. A King's Scholar at the Academy in 1837, he studied piano with Cipriani Potter, the second Principal of the Academy, and composition with John Goss. Greatly admired as both pianist and teacher, he later became a professor of piano and also a director of the Academy, where his pupils included Sir Alexander Mackenzie, Principal during the Academy's move to this building and whose portrait is further along this wall; and also Sir Arthur Sullivan. Pictured on the wall in the painting, rear left, is a barely-visible portrait of an unidentified sitter – Mozart or Bach? It is likely that the portrait may have been painted in Edinburgh, where Jewson was born and lived as a child and in which city he gave frequent public concerts prior to coming to London to study. This images is one of many portraits from the period of British musical prodigies – in print and paint – where the child is posed standing up, turned to the right, with hands on the keyboard or music, as if just disturbed from the activity of playing or composing. The painted music appears to be fictive. Presented by F. D. Jewson, grandson of the sitter, 1926.

Manuel Garcia Junior (1805-1906) taught at the Academy from 1848-95. A baritone, Garcia was the most famous singing teacher of his time. In 1841 he presented his treatise *Mémoire sur la voix humaine* to the Académie des Sciences in Paris, which dealt for the first time with new scientific ideas on pitch, timbre, voice register and vocal dynamics. He invented the laryngoscope in 1855 and, in the same year, presented his paper in English, which was titled *Observations on the human voice*, to the Royal Society in London. For this reason, the painting is much-visited today by members of the medical profession, especially neurologists. Garcia studied first with his father, Manuel Garcia senior. His own school of singing, in which he perfected his father's methods, produced remarkable results. His pupils included Jenny Lind, Erminia Frezzolini, Julius Stockhausen, Mathilde Marchesi and Charles Santley. This is a copy by Galinborough Anderson, 1919, of a portrait by John Singer Sargent. The original, commissioned in celebration of Garcia's Centenary and subscribed for by international contributions of friends and admirers, is now in the School of Design, Rhode Island, USA, and when the family sold it they presented this copy to the Academy, which also has two portraits of his equally-famous sister, Maria Malibran. The composer and singer Pauline Viardot was his young half-sister. Malcolm Sterling Mackinlay in his book *Garcia the Centenarian and His Times* (1908) notes Garcia's own reaction to the painting in the course of his birthday celebrations: 'I shall say nought to this great master of the brush, Mr Sargent who, with his creative touches, in a moment brought life from void. It is a strange experience to see one's very self spring out at one from nothing in a flash ...'. The image overleaf, from an early 20th-century copy of the French magazine *Musica*, shows Garcia examining himself with his new invention, the laryngyscope. The painting was presented to the RAM by Lady Franks, his daughter, 1959.

MUSICA

LES LARYNX CÉLÈBRES PAR LE Dr. POYET

La saison morose menace constamment le larynx de nos artistes. Sait-on qu'il existe un médecin spécialiste qui s'occupe uniquement de protéger la voix de nos chanteurs et de nos cantatrices? C'est l'éminent Docteur Poyet, médecin du Conservatoire, qui a bien voulu écrire pour les lecteurs et les lecteurs de Musica le curieux article qu'on va lire.

Le larynx humain est certainement le plus merveilleux des instruments de musique. Il les résume tous et c'est grâce à sa merveilleuse structure que l'homme peut en quelque sorte imiter tous les sons connus.

Nous avons tous entendu des artistes imitant le tambour, l'orgue, le violon, les cloches et jusqu'au chant des oiseaux!

Pour comprendre cette possibilité que l'homme a, d'émettre tous les sons connus, il est nécessaire d'avoir quelques notions anatomiques sur l'organe producteur de ces sons.

Cet organe est le larynx, qui surmonte la trachée comme un chapiteau.

La trachée est le conduit inspirateur et expirateur qui alimente les cordes vocales inférieures s'écartent l'une de l'autre comme les branches d'un compas lorsqu'il s'agit de respirer et se rapprochent pour émettre des sons.

Les mouvements d'écart, et ceux de rapprochement sont déterminés par des muscles.

Les uns ouvrent la glotte, ce sont des muscles inspirateurs.

Les autres rapprochent les cordes, ce sont les muscles phonateurs, les seuls qui nous intéressent au point de vue de la voix.

Nous ne nous occuperons même que du plus important de tous, le muscle thyro-aryténoïdien.

Comme son nom l'indique, il s'attache en avant dans l'angle rentrant du cartilage thyroïde, en arrière, à une petite éminence du cartilage aryténoïde ou *apophyse vocale*. Il est divisé en 3 faisceaux qui sont recouverts par une substance tendineuse et par une muqueuse extrêmement mince. Ces trois éléments : muscle, tendon, muqueuse, constituent la corde vocale inférieure.

Par sa volonté, l'homme, après avoir approché ses cordes vocales au moyen de ses autres muscles vocaux, peut

1er ESSAI D'AUTO-LARYNGOSCOPIE PAR LE CÉLÈBRE CHANTEUR GARCIA

LARYNX DE TÉNOR (agrandi)

LARYNX DE BASSE (agrandi)

LARYNX DE BARYTON (agrandi)

Sir Alexander Campbell Mackenzie (1847-1935) by René l'Hopital, 1923. Composer, and Principal of the RAM, 1888-1924, is depicted on the right in academic robes. Given by Mr Philip L. Agnew, 1924. Scottish-born, Mackenzie studied initially in Germany and then as a King's Scholar at the RAM with Prosper Sainton (violin), Charles Lucas (composition) and Frederick Jewson (piano). With Sir George Grove he founded the Associated Board of the Royal Schools of Music and also oversaw the Academy's move from Tenterden Street to Marylebone and the celebration of its Centenary in 1922. As President of the International Musical Society, 1908-12, Mackenzie he also guided the congresses in Vienna (1909) and London (1911), the latter highlighting British music.

794 THE ILLUSTRATED SPORTING AND DRAMATIC NEWS August 6, 1891.

PRESENTATION OF PRIZES AT THE R.A.M. BY THE PRINCESS LOUISE.

His Violin Concerto (1885) was commissioned by the Birmingham Festival and first performed by Pablo Sarasate; recently-discovered documentary evidence indicates that it was originally offered to Joseph Joachim. He also composed an operatic version of Charles Dickens's C*ricket on the Hearth*, which was published in Leipzig in 1901 and London in 1902, but not given its world première until it was performed at the Academy in 1914. Among the small chorus of fairies were Dame Eva Turner and her life-long friends, the singers Zoe Korner and Gladys Parr. Mackenzie's Scottish Concerto for piano was conceived for Jan Paderewski and performed at the Philharmonic Society concerts in 1897 under the composer's direction.

In the print above, Mackenzie is shown on the right conducting at the Academy's presentation of prizes in 1891, by Princess Louise, wife of the Duke of Connaught. The female students are are shown wearing their white dresses with red sashes, a tradition which continued for the female students for special events and concerts until the late 1960s. The image right shows Mackenzie conducting the orchestra in the early days of the Academy's presence in this purpose-built building, not long after 1912.

Sir David Lumsden (b.1928) by **Jeff Stultiens, 1993**, commissioned by the Governing Body of the RAM, 1993. Sir David was Principal of the RAM from 1982-93. He stands in the foreground of the refurbished Duke's Hall, completed under his stewardship. At the rear he is seen playing the organ in the company of the organ-builder, Peter van den Heuvel. Centre-stage he is shown at the harpsichord performing with Academy colleagues - the flautist William Bennett, violinist Howard Davis and cellist Anna Holmes. Lady Lumsden is seated, watching events. A leading authority on 16th-century English lute music, Sir David was during his career a cathedral and college organist/choirmaster (Southwell Minster and New College, Oxford), founder of the Nottingham Bach Society, fellow, tutor, university lecturer and choragus at Oxford and then Principal of the Royal Scottish Academy of Music and Drama. He was President of the Incorporated Association of Organists, of the Incorporated Society of Musicians and of the Royal College of Organists, chairman of the National Youth Orchestra of Great Britain, a Visiting professor at Yale and founder/ harpischordist of the London Virtuosi. Today he is a Vice-President of the Academy. The artist, Jeff Stultiens, was winner of the John Player Portrait Award, National Portrait Gallery 1985, was elected a member of the Royal Society of Portrait Painters in 1991 and, in 2003, painted a portrait of Her Majesty The Queen to commemorate the 50th Anniversary of her Coronation. The organ was re-housed in summer 2011.

Janet Snowman, Royal Academy of Music, February 2012