

'Unequaled music': Berlioz, 1851 and the New Philharmonic Society

A talk given at the Berlioz Society Weekend 'Berlioz in Britain', Art Workers' Guild, Queen Square London, 24 November 2018, and revised for the Biennial Conference on Music in Nineteenth-Century Britain, Canterbury Christ Church University, 4 July 2019

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Links between the Great Exhibition of 1851 and the New Philharmonic Society founded in 1852 have been suggested but never explained. Hector Berlioz's presence in London in both years - as a jurist on the Exhibition's musical instrument panel and then as conductor of the new orchestra, briefly - could be seen as significant. At the same time, other narratives stress the New Philharmonic Society (NPS) as being set up chiefly to oppose London's older one, implying a musicians' or subscribers' breakaway from the original Philharmonic Society founded in 1813, with Berlioz simply a catalyst and the Exhibition itself unrelated.

Today I want to untangle the partners in the NPS enterprise to understand mid-nineteenth-century London orchestral life more clearly, including Berlioz's role. The composer-conductor and his publisher friend Frederick Beale, the young 'music professor' Dr. Henry Wylde, and their group of industrial sponsors each played a part. Though acting together at first, each participant held a distinct view of what the new concert society was meant to achieve; each vision depended on circumstances beyond any one person's control, and success was far from guaranteed. In the beginning Berlioz delivered astonishing performances - precisely the 'unequaled music' Edward Holmes had described in print four years earlier as a typical result when Berlioz directed public concerts.¹ Later his memorable NPS performances of 1852 would help to inspire some of the most potent British cultural advances of the century starting in the late 1850s - a major new London concert venue, St James's Hall; a year-round modern orchestral series at a second venue, the Crystal Palace Saturday Concerts at Sydenham; and, through the New Philharmonic's revelatory performances of Beethoven's Ninth Symphony, a whole industry in British music scholarship through George Grove. The hope vested in Berlioz's leadership had not been misplaced.

Meanwhile, post-Berlioz, the New Philharmonic appears to have declined despite novel strategies for reinventing itself. Practical realities can be identified. But taking a longer view, there may also be a fresh way to see how the NPS functioned in the larger trajectory of London concert development. As scholars of nineteenth-century music in Britain now increasingly recognize, any historical reading that sees only decline in the early or middle years of the century may unwittingly be reflecting that old narrative of 'renaissance' for late nineteenth- and early twentieth-century British music and its institutions - an upwards shift that by definition must have risen from a low 'medieval' base of earlier decades. While we shouldn't doubt the

¹ [Edward Holmes], 'Hector Berlioz', *Fraser's Magazine for Town and Country*, 38 (Oct. 1848), 421-7 at 426. This substantial essay blends narrative, anecdote and musical description to advocate for Berlioz in a distinguished London literary monthly. Frankly admitting the promotional difficulty for all modern composers, Holmes stresses Berlioz's potential to help resolve London's particular shortcomings in concert presentation.

clear surge in high-quality music-making, and in British composition, of the 1890s and early 1900s, I believe historians have missed something crucial leading up to it, with Berlioz as a pathfinder. By re-examining the pattern of orchestral concert provision for nineteenth-century London in light of Berlioz's contribution in the 1850s, filling in gaps where we can, it's possible to dispel some of the shadows around the New Philharmonic and Berlioz's relations with England, as well as to see how a discriminating British audience for classical music came to be cultivated over decades, seeding the ground for that late nineteenth-century surge. The composer's catalytic importance in this process has not been sufficiently appreciated. With London audiences and critics in his lifetime, it was Berlioz's directorial competence that registered above all; his practical skills and magnetism before an orchestra were rated highly precisely because their results opened a new world of sound, and new possibilities for music-making in the capital.

First I'll focus on the origins of the New Philharmonic Society. Berlioz was appointed its original conductor in 1852, aiming to surpass the older Philharmonic; his role as a juror at the Great Exhibition of 1851 turns out to be closely linked. Then I'll look at the New Philharmonic's 28-year lifespan under other hands, to 1879, hoping to squeeze some fresh meaning out of what has otherwise appeared a mediocre story.

Berlioz in London

By way of background, here's a quick summary of Berlioz's five visits to London and the key roles he had. Fuller details can be tracked in Lord Aberdare's valuable chapter on England for *Berlioz: Scenes from the Life and Work* (2008), edited by Peter Bloom.²

1847-8 - Berlioz conducted forty performances for Louis Jullien's English Grand Opera company, Drury Lane, and gave two concerts of his own music, highly successful; his hopes for a regular contract vanished with Jullien's bankruptcy;

1851 - he represented the French government on the music instrument-judging panel for the Great Exhibition in Hyde Park, assessing 1800 instruments;

1852 - he conducted six concerts at Exeter Hall, in the Strand, for the newly founded New Philharmonic Society, creating a sensation with Beethoven's Ninth Symphony, twice, and his own music - above all *Roméo et Juliette*, twice;

1853 - blocked from the New Philharmonic, he conducted one-half of an old Philharmonic Society concert, and gave one performance of his revised *Benvenuto Cellini* at the Royal Italian Opera, Covent Garden: though well prepared and much awaited, it was shouted down by an Italian opera clique;

1855 - he conducted two New Philharmonic concerts (including a *Roméo et Juliette* selection again), having had to turn down the old Philharmonic for a whole season's conducting, which went instead to Wagner.

We should also recall that in 1849, between the first and second London visits, Berlioz founded the Grande Société Philharmonique de Paris as an alternative to the

² Lord Aberdare, 'England and Berlioz', *Berlioz: Scenes from the Life and Work*, ed. Peter Bloom (Rochester, NY: University of Rochester Press, 2008), 174-98.

established Concerts du Conservatoire. Stimulated in the first instance by the opening of a new hall, the Salle Sainte-Cécile, and with the hope of giving himself more regular opportunities as composer and conductor, he devoted considerable effort to realising this plan. The society was modelled on the noted ones of London, Vienna and St Petersburg, and was made up of some 220 musicians, orchestra and chorus, all shareholders in the enterprise. Across two seasons, February 1850 to May 1851, Berlioz conducted its fifteen public concerts, most with some of his own music, before internal factionalism and falling receipts caused the society to lose momentum.³ This experience was not only contiguous in time with Berlioz's increased concert activity in London, but now seems particularly suggestive for the rationale, content and emergent difficulties behind the New Philharmonic Society. I will return to those parallels in a moment.

1851

The founding of the New Philharmonic Society had its roots in the progressive forces of 1851, reflecting four different interests - Berlioz; Frederick Beale, the publisher and concert promoter who was Berlioz's most active London supporter; Henry Wylde, an enthusiastic 29-year-old co-juror on the Exhibition music committee; and Charles Fox of Fox Henderson & Co., the engineering contractor who built the Crystal Palace. I should clarify that my information comes from scattered references in journals, memoirs, letters, programmes and published research. There is no NPS document cache so far as I know, which is one cause of obscurity around the society's founding and history. For new information I am indebted to the files of the Royal Commission for the Exhibition of 1851, housed at Imperial College London.⁴

The NPS wasn't really a 'society' like the original Philharmonic or the Société Philharmonique, but a newer type of commercial concert venture using modern business sponsorship. From the start, all the key partners held contrasting visions of what they were trying to achieve. Berlioz wanted regular employment, artistic control and a high performing standard. Beale, who had pestered the old Philharmonic for years to open up ticket sales so that larger audiences could increase rehearsal funding and stimulate new works, wanted change - a widening in public concert culture with Berlioz at the helm. Wylde, an aspiring composer-manager and the dealmaker behind this consortium, aimed to promote himself: he wanted to run something, to make his own name. Fox, who represented new money from big industry, wanted to promote modern structural engineering, specifically by keeping the Crystal Palace in Hyde Park after the Exhibition closed.

³ For a thorough account of the Société Philharmonique, including its programmes, reviews, and finance, see the Hector Berlioz Website of Michel Austin and Monir Tayeb: <http://www.hberlioz.com/Paris/socphilharmone.htm>.

⁴ The Archive of the Royal Commission for the Exhibition of 1851 dates from 1849 and covers all aspects of the Exhibition's organization. I wish to thank Mrs Angela Kenny, Archivist, for her assistance in accessing relevant materials. Among many good secondary studies of the Exhibition, I have found Hermione Hobhouse, *The Crystal Palace and the Great Exhibition: Art, Science and Productive Industry, a History of the Royal Commission for the Exhibition of 1851* (London and New York: Continuum, 2002), most useful for the present investigation.

Joining up firm evidence with informed speculation where possible, I believe something like the following scenario is most likely to have happened. Beale had already planned to mount a Berlioz concert in May 1851 before the composer was appointed a juror; once it became clear Berlioz would be visiting London for some months, their business alliance grew closer. Quite separately, Wylde, having little talent but endless self-belief, badgered his way on to the 1851 instruments jury through personal connection to Fox, and started lobbying the Commissioners for a cast of thousands at the opening ceremony on May 1st - instrumentalists, singers and military bands.⁵ The Commissioners rebuffed him. Prince Albert thought Wylde's idea might work better as part of a concluding event, so the Commissioners then linked it to an earlier suggestion from the Society of British Musicians for a 'Grand Musical Festival' using the available 'talent of all Nations' and consulted Berlioz immediately, almost as soon as he arrived (10 May). He apparently jumped at the chance.

By early June Berlioz had produced a seven-page plan setting out his ideas. He specified a design for performers' seating, a range of forces required, his own directorial authority, particular London rehearsal venues and schedules, programming choices, estimated expenses and even earnings from such a festival; his original text survives in the Bibliotheque Nationale.⁶ The degree of local detail in this plan is striking - from exact times and room assignments for separate sectional rehearsals (repeated weekly for at least a month before the festival), down to recommended levels of ticket pricing and separate costings for each element (music copying, sound reflectors, music desks, travel, accommodation for overseas musicians and so on). To a modern reader, so much care over the London realities suggests input from someone of long experience on the scene, most obviously in this case Fred Beale. Yet here any 'festival' trail goes cold: whatever happened to Berlioz's plan has never been determined. Did the proposal for a concert each Saturday in August using 500 instrumentalists and a thousand chorus members - 200 of them coming from Liverpool and Manchester, presumably by train each week over two months of rehearsals and concerts - just evaporate? There certainly was no giant London music festival in August. Berlioz scholars and others have naturally assumed it never took place.

I wonder, however, whether there could have been a different incarnation, a re-purposing of Berlioz's suggestions in a form we haven't imagined before. Such a leap might actually explain much about 1852. Indeed, comparing the plan's

⁵ Fox, who knew nothing about music but shared a residential address with Wylde (65 Westbourne Terrace), had first written to John Scott Russell on 12 December 1850, asking for his 'friend Mr Henry Wylde' to be placed on the music committee (Royal Commission for the Exhibition of 1851 Archive, RC/A/1850/240). Failing action, Fox wrote two reminder notes, probably at Wylde's behest, in January 1851 and early April 1851 (just after Wylde obtained a doctorate from Cambridge); the appointment was not finalised until mid-April. Already by 31 March, Wylde was pressing Earl Granville, the Commission's Vice-President, to adopt a large choral force, some 500-1000 voices, to increase the 'grandeur of the display' at the opening ceremony, perhaps singing Haydn's *Creation* (RC/A/1851/144). When his plan was rejected, Wylde wrote again on 28 April, begging Granville to prevent the 'mutilation' of his original plan (RC/A/1851/235). Ultimately the ceremony proceeded with a flourish of trumpets, organ accompaniment and a choral force of c.400 singing the 'Hallelujah' chorus.

⁶ 'Plan pour l'organisation du festival de l'Exposition universelle de Londres' (*F-Pn* L.a. Berlioz, vol. viii, fol. 231). For an English translation of the complete plan, see Aberdare, 'England and Berlioz', 177-9; Berlioz's original text appears as the chapter's Appendix, 184-6.

substance and detail with what emerged from seemingly nowhere a few months later as the NPS, I would argue that Berlioz's plan provided a kick-start, even a blueprint, for the New Philharmonic Society's first season, with four concerts expanded to six. Whether his original concept struck the Commissioners as too complex to manage, too risky to fund in advance (he required official commitment before the end of June), or sounded so grand as to outflank Albert's concluding speech, Berlioz's festival was indeed not taken up. Instead, I suspect the watchful and energetic Wylde 'rescued' it - or stole it - co-opting the ideas and expanding the thrust to create not just a closing festival but a brand new institution, an orchestral and choral society that could be based at the Crystal Palace once a positive parliamentary decision to retain that building were made. By law, the Great Exhibition was set to close in October 1851 and its glass palace be dismantled and removed. To urge the public mood towards retention, Wylde enlisted Fox's promotional help and cash; Fox's firm technically owned the building and he supported keeping it. Meanwhile, made aware of Wylde's new idea, Beale and Berlioz started discussing their dream orchestra before the end of July. At some point in late 1851, Wylde and Fox approached Beale and signed an agreement, committing themselves to an initial season conducted by Berlioz at Exeter Hall, an available (proxy) venue seating 3500.⁷ Future details would not have been specified because the Crystal Palace's fate remained yet uncertain. Of course, everyone knew London needed a new, modern concert hall and here was a prime opportunity: there was everything to play for. The parliamentary vote was set for 30 April 1852.

Debate around what should happen to the 'glass box', this wonderful modern building both 'fairy-like' and functional, had also exercised the Exhibition's chief projector Henry Cole, the Palace's designer Joseph Paxton and other notables including Morton Peto, the wealthy civil engineer who had personally offered £50,000 to guarantee the Exhibition. As summer progressed, all these supporters sensed a public groundswell towards keeping the Palace. In fact soon after the space was vacated in November, Fox Henderson illicitly allowed tourists inside to see the empty structure and be 'awed' at sixpence a time; multitudes showed up. Fox also allowed, even encouraged, occasional music performances, including popular promenades with military bands: at the peak of the preservation campaign in April 1852, one of these attracted 70,000 people.⁸

While cash did come in from such activities, suggesting a way to fund the building's future, it was not enough to balance Fox's losses elsewhere or to sway the government. Despite huge public acclaim and continuing affection for the building, Parliament voted against retaining it. On 1 May 1852 Paxton and a Brighton Railway consortium purchased it from Fox to form the Crystal Palace Co. (Secretary, George Grove) for the building's re-erection at Sydenham - which Fox Henderson also carried out, losing still more money between 1852 and 1854. Fox's firm ceased

⁷ See Willert Beale, *The Light of Other Days, Seen through the Wrong End of an Opera Glass* (London: R. Bentley & Son, 1890), 179-80. William Chappell, one of Beale's partners, had already give his consent for the Cramer offices in Regent St to be 'headquarters' for the NPS.

⁸ 'The grand promenade which took place in this building on Saturday proved an immense success, and must be regarded as a triumphant demonstration of public feeling in the metropolis for the preservation of the Palace' ('The Crystal Palace', *The Times*, 5 April 1852). For details of the closing of the Exhibition and the debate about what should happen to the building, see Hobhouse, *op. cit.*, 74-80.

trading in October 1856. According to Beale's son Willert and to Wilhelm Ganz (an NPS violinist and from 1874 its co-conductor), the two other big donors at the start had been Morton Peto, and the railway magnate Thomas Brassey, both of them known music-lovers. I cannot confirm how long they lent support, but it wasn't long. Fox pulled out after the first season, Beale after the second; Peto was still there in 1855, just. Financial trouble dogged the NPS for most of its life. Yet there were also to be positive spin-offs down the years. The concerts and their achievement deserve a closer look.

The New Philharmonic Society (NPS), 1852-79

In retrospect, the first season, March to June 1852, functioned like a rocket launch; there were then three stages of development after that, lasting five years, ten years, twelve years. Each one fell away from the heights of Berlioz, it's true, but each also found growth in related activity lower down. Ultimately Henry Wylde grew more as a businessman than a musician. Using the resources and 'market data' around him, he succeeded in holding his identity as a music professional while also articulating public demand through new projects.

First the 'rocket launch' of 1852. Beale hired the hall, wrote the prospectus (signing his son's name to it) and printed the programmes. Despite his implied dig at the old Philharmonic for their exclusivity and conservatism, most observers welcomed the NPS as distinctive, not competitive; its purpose was to open up classical music to new audiences. Modern composers including British ones were to be given a hearing; seats would be priced reasonably, with subscriptions at two levels. Although Berlioz and Beale hired star principal players, some from continental Europe, the bulk of instrumental musicians for both old and new societies was largely the same London-based group: the two series just occupied different nights, Mondays for the old Phil, Wednesdays the New. Exeter Hall's symbolic value exceeded even its quadrupling capacity over the Philharmonic's usual venue, too; long associated with popular political causes from Anti-slavery to the Anti-Corn Law League, it practically shouted 'free trade in concerts'.

Berlioz's magnificent orchestra, up to 110, contained 16 first violins (sometimes 20) led by Camillo Sivori, later J.T. Willy; 16 seconds led by Leopold Jansa; viola, cello and double-bass sections, 12 each, headed by Charles Goffrie, Alfredo Piatti and Giovanni Bottesini; and 12 harps. Other top players included Jean Rémusat (flute), Henry Lazarus (clarinet), Charles Harper (horn), Thomas Harper (trumpet), J.-B. Arban (cornet), the American Felipe Cioffi (trombone), Prospère (ophicleide), and T.P. Chipp (timpani). In distinction from the old Philharmonic, the New boasted a professional choir of 120 singers. With plenty of money - again completely unlike the Philharmonic Society post-1830 - Beale stinted nothing on rehearsals: seven were held for the first NPS performance of Beethoven's Ninth Symphony, given on 12 May 1852. This was a thrilling night that amazed everyone, firmly establishing the Ninth in British ears for the first time. George Grove alluded to it as an '*event*' in his life (emphasis original), defining his own development.⁹ His programme-note writing, music research and stimulation of other concert-goers stemmed largely from that listening experience. The whole season was a triumph.

⁹ *Beethoven and his Nine Symphonies* (London: Novello & Co., 1896), 396.

By mid-1852 Berlioz's name was on every lip - that is, every lip but one. Wylde was stupefied by the result of his own machinations; he had never intended to advance the Frenchman's career, only to create a vehicle for himself. During the next stage of the NPS, whose existence Wylde repeatedly claimed as his own achievement, he staggered and stumbled. Forthwith in 1853, he replaced Berlioz with P.J. von Lindpaintner and Louis Spohr.¹⁰ Infuriated by Wylde's ineptitude, Beale withdrew and made plans to build his own central-London hall with Cramer & Co. and the Chappell firm, to be named 'New Philharmonic Hall'. Wylde's NPS seasons of 1854 and 1856-7 moved to smaller venues under financial constraint, but at least introduced Wagner's *Tannhäuser* Overture. In 1855 Wylde went the other way, up-market and back to Exeter Hall, using royal patronage and hospital charity affiliation to attract higher-paying audiences. He also reinvited Berlioz for two concerts that year, printed extensive programme notes (including Grove's first), included works by G.A. Macfarren, Henry Leslie and Howard Glover, and conducted the Ninth Symphony himself. Berlioz's return was widely welcomed, but full revival for the NPS remained elusive. The shortened season of 1856 stands out for appearances by Jenny Lind, and by Clara Schumann giving the UK première of her husband's Piano Concerto.

Stability finally came in the second post-Berlioz stage of the New Philharmonic, 1858-67. Wylde had conveniently married a young woman of means in early 1858, and his series was now able to take residency at the new St James's Hall - that same 'New Philharmonic Hall' that Beale and Chappell had succeeded in building in the space between Regent Street and Piccadilly. Accepting sole responsibility for his own finance, programming and conducting, Wylde re-christened his series 'New Philharmonic *Concerts*' and ran them as one stream under the NPS name, for which he also set up a small, efficient music school to train amateurs at the new hall. Called the London Academy of Music from 1861, it offered simplified courses that were popularly priced and clearly structured by principal study, second study and harmony.¹¹ Settling at this modest level and benefitting from symbiotic links with the hall, including performances by musicians who were among the best Chappell 'Pops' artists, Wylde found his feet. He got better at conducting by repeating shorter, standard programmes, while occasionally producing neglected works such as Mozart's Clarinet Concerto, which few people in 1863 had heard. Reviews called these concerts 'entertainments' but still applauded the genuine listening pleasure they gave to aspiring amateurs. By 1864, Wylde and his board of directors were running several interrelated concert and educational strands under the NPS banner, vocal, chamber, choral, orchestral; his academy tutors included Ganz, Jansa, Bernhard Molique and Henry Holmes. Wylde's success at tapping into this genuine listeners' market flowed directly into the third and final stage of NPS activity - purpose-built premises for the school.

¹⁰ Wylde's printed announcement in the last programme of 1853 (8 July) rather disingenuously gave as his reason for not re-engaging Berlioz the New society's 'spirit of non-exclusiveness'. In the same place he called Spohr 'the greatest living composer' and credited him with 'the true German reading' of Beethoven's Ninth.

¹¹ John Francis Barnett, a former Wylde piano pupil and young performer on early NPS programmes, left the fullest personal recollection. Wylde's school, he said, offered a kind of 'knock-down method'. As a director Wylde was known for his energy and businesslike manner, but as a conductor he lacked the necessary technical requirements - a quick eye and ear, passionate temperament and the ability to trust his performers. See Barnett's *Musical Reminiscences and Impressions* (London: Hodder & Stoughton, 1906), 161-3.

In 1867 Wylde built St George's Hall in Langham Place, a short walk up Regent Street from St James's Hall. From 1868, the extra capacity allowed for more classes, lectures and performances across the week: soirées, conversaciones, vocal and quartet practices were held at St George's, while the orchestral concerts remained at St James's Hall. Pupils gave recitals, but the concerts always used professional players, many from the opera orchestra at Covent Garden. In 1870 Wylde and the NPC gave the London première of Liszt's *Legend of Saint Elizabeth* and in 1873 an unstaged performance of *Lohengrin*, with Thérèse Tietjens. The next year, Ganz began to co-direct, until Wylde retired in 1879. 'Ganz's Orchestral Concerts' then carried on until 1882: it was Ganz who finally gave the first full *Symphonie fantastique* in London, in 1881, fifty years after it was written and twelve years after Berlioz had died.

Back at the school, music was increasingly overtaken by speech and drama. An elocutionary strand, first meant to help singers with their acting, mushroomed under the effective teaching of Gustave García. The London Academy of Music hatched a system of national elocutionary exams even before 1889 (when the Associated Board of the Royal Schools of Music was born); it proved both influential and lucrative, adding to the school's authority. Wylde died in 1890. The concerts he had begun finally expired with the ascent in London of Hans Richter, but his school flourished. Now known as LAMDA, it's the oldest drama school in the UK (President, Benedict Cumberbatch). Though still retaining the 'M' in its name, it ceased teaching music in 1945.

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Now let me quickly draw things together. Despite a few imaginary leaps, I believe I have good evidence to make three claims:

1. The New Philharmonic Society resulted from modern industrial and economic forces at mid-century seeking to establish a world-class orchestra in a new central-London performance space; its main impetus was neither private resentment towards the old Philharmonic, nor a capitalist plot to replace it. The London concert market was ripe for growth and needed new comers; three venues for serious music grew out of these forces.

2. Post-Berlioz, the New Philharmonic struggled; but it also built a clear identity with more purposefulness than we have recognized before now, developing an undervalued part of the classical music audience. Seen in this light, the NPS trajectory looks less like decline than targeted segmentation; its work can now be better related to other well-known London series, from chamber music at St James's Hall to the challenging Crystal Palace concerts at Sydenham under August Manns.

3. Studying the NPS opens a fresh window on Berlioz's own Grande Société Philharmonique de Paris, highlighting some shared traits between the two series. Among the most obvious are the generative energy provided by an exciting new performance space, the need to challenge a more traditional concert society already in operation, a main projector's desire for a regular platform, closely similar performing forces including a significant number of choristers (220 total performers in Paris, 230 in London), and the pattern of a strong start followed by internal disaffection and financial struggle. Overlap in the programming for Berlioz's eight

NPS concerts and the fifteen he directed for the Société Philharmonique is also striking, with at least fourteen works in common, from Gluck's *Iphigénie en Tauride* (selection), Bortniansky's *Chant des Chérubins* and Beethoven's Fifth Symphony to Weber's *Oberon* Overture and *Concertstück*, and selections from Berlioz's own *Roméo et Juliette* (thrice in each series), excerpts from *Damnation de Faust*, the *Francs-Juges* Overture, and *Harold en Italie*. Although neither series maintained its initial high level for long, they did each find wider audiences while also introducing new and unfamiliar works. To what degree Berlioz's 1851 Festival Plan may have provided a bridge between the Société Philharmonique and the NPS is a different question, but one that bears thought and needs further research.

In the end, for nearly thirty years the London NPS attracted and developed a market beyond the old Philharmonic's, helping to create new listeners who would feed in to the Richter, George Henschel, and Henry Wood series of the 1880s and onwards. Most of the impetus for that achievement, the rocket launch, occurred under Berlioz in 1852. His vision, commitment and musical effectiveness disrupted the status quo in London music and inspired a whole range of people and projects, setting a new standard for the future. After 150 years, music lovers in the UK are still benefitting from that inspiration.

Thank you for listening.

Appendix:

Music examples related to New Philharmonic Society concerts in 1852

1. Dmitry Bortniansky - *Le Chant des Chérubins*

Link: Berlioz conducted this piece at the second NPS concert of 1852, 14 April, after Cherubini's *Anacréon* and an aria from Gluck's *Iphigénie*. The exact same piece had been specified in Berlioz's 'Festival Plan' of June 1851.

2. Edward J. Loder - *Raymond and Agnes*, Act 2 Quintet: 'Lost, and in a dream'

Link: Loder's *Island of Calypso, an Operatic Masque*, was also given by Berlioz on 14 April 1852. In lieu of a recording of that work, this ensemble from Loder's slightly later *Raymond and Agnes* (1855) gives an idea of why his music stood out positively from that of most contemporary British composers.

3. Gaspare Spontini - *La Vestale*, Act 2 Finale: 'Nommez le mortel téméraire'

Link: Berlioz gave this selection at the third NPS concert, 28 April 1852. Spontini had recently died and Berlioz wanted to gain for his music a warmer London reception than he'd enjoyed; Mme Spontini attended, bringing the master's baton. There were four rehearsals, with Clara Novello, Reichardt and Staudigl. This excerpt made a strong impression on the NPS musicians in particular.

4. Franz Liszt - *Illustrations du 'Prophète' de Meyerbeer*: No. 2, Les patineurs

Link: Mme Pleyel (Camille Moke) played this transcription of the skating scene in Meyerbeer's opera at the sixth and final concert of 1852, in the second half after Berlioz's own *Faust* selection and Beethoven 9 in the first half. (She and Berlioz had appeared together earlier, at the third concert, in Weber's *Concertstück*.)

5. Julius Benedict - Part-song, 'Summer is nigh'

Link: Also on that last concert of 1852 had been a short Benedict chorus, 'Blessed be the home' from his *Gipsy's Warning*. Benedict was a good friend of Berlioz's, and they spent time together at Benedict's house in Manchester Square. This part-song of a later date shows the direction in which NPS taste was already moving by 1855, when Mendelssohn's and other part-songs were repeatedly requested by subscribers.